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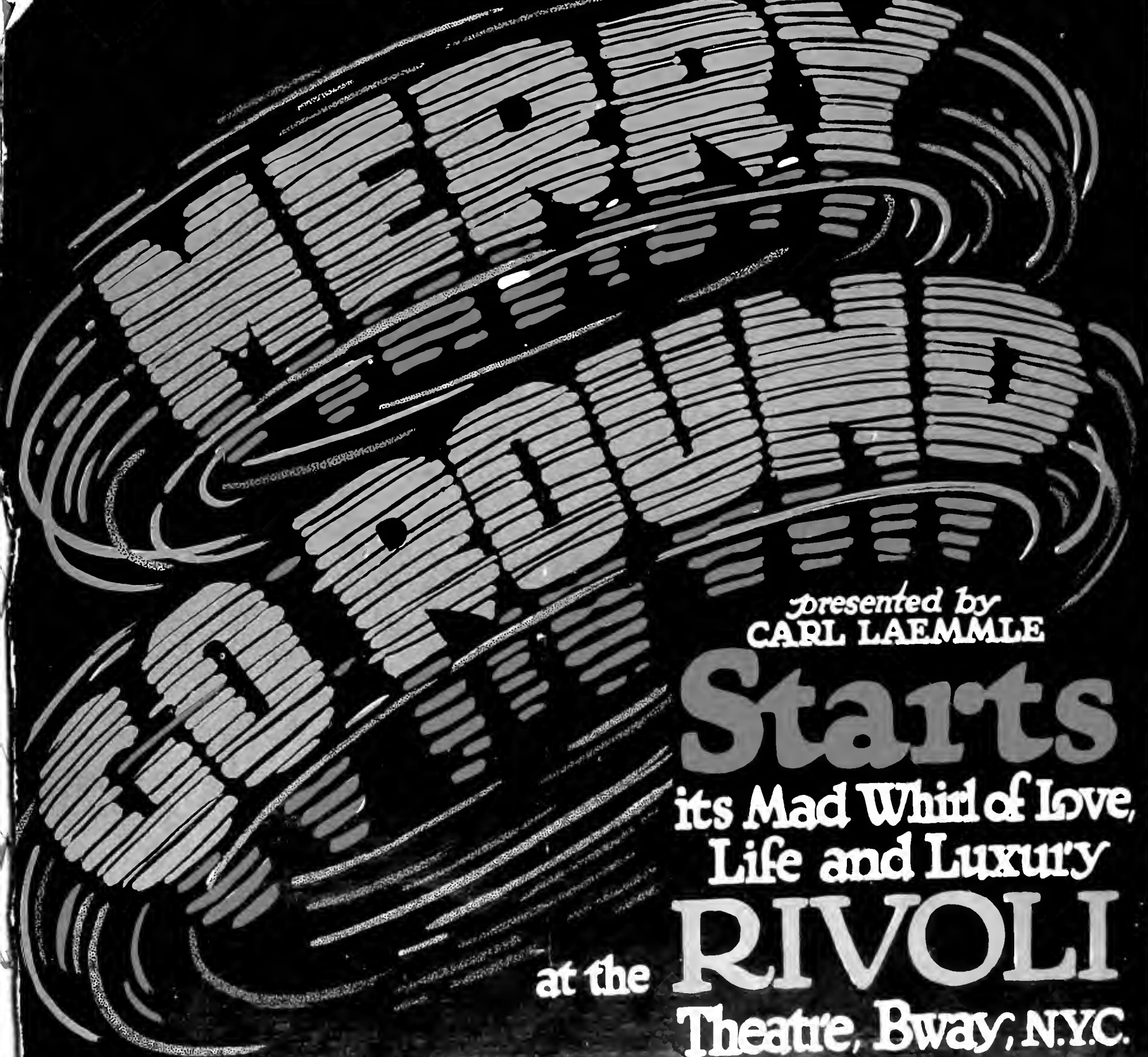


9/7/2005

90.<sup>02</sup>



# ALL ABOARD!



*presented by*  
**CARL LAEMMLE**

**Starts**  
its Mad Whirl of Love,  
Life and Luxury

**RIVOLI**  
at the Theatre, Bway, N.Y.C.

**Universal Super-Jewel**  
Directed by **RUPERT JULIAN**

**July 1<sup>st</sup>**



MR. EXHIBITOR

## *Paramount Pictures*

*That's what he's looking for—*

THE wise exhibitor doesn't think about pictures just for today, tomorrow, and next week. He looks ahead to the coming months. To next year. He's got to be assured of a continuous supply of superfine box-office material over a long period of time if he expects to keep up with the procession in these days of strenuous competition.

That's why a prominent exhibitor, having read Paramount's announcement of 11 big specials (one a week) for the first three months of 1923-24, having seen "Hollywood," "Bluebeard's 8th Wife," "The Cheat" and several others of the 11 and assured himself that they are exactly as promised, pointed to the remaining 9 months of 1923-24 and said:

"That's what I'm interested in. What kind of Paramount Pictures are going to follow these 11 big winners?"

Paramount answered this veteran showman in all honesty and sincerity:

The next announcement of Paramount Pictures—temporarily withheld for exhibitors' protection—will offer 19 great money-making specials bigger and better in every way than the first 11. They will be, we truly believe, the finest group of pictures ever released by Paramount or any other company in the whole history of the industry. They are emphatically worth waiting for.

This is Paramount's answer and Paramount's pledge to the exhibitors of America.



# THE *Film* DAILY

**The BRADSTREET of FILMDOM** **The RECOGNIZED AUTHORITY**

Vol. XXV No. 1

Sunday, July 1, 1923

Price 25 Cents

## Jersey Meeting

**Many Exchangemen on Hand—Cohen and Brandt Shake Hands—The Business Transacted**

(Special to THE FILM DAILY)

Lake Hopatcong, N. J.—There were almost as many exchangemen on hand as exhibitors at the annual meeting of the M. P. T. O., of New Jersey, which closed its session here Thursday night. But the lack of numbers did not check enthusiasm. The meeting was well handled, and the closing night Marcus Loew brought a party of stars including Zena Keefe, Raymond Hitchcock and a dozen or so more, to enliven the event.

At the business session the following officers were elected: President, R. S. Woodhull, Dover; First Vice-president, W. C. Hunt, of Wildwood; Second Vice-president, Peter Adams, of Paterson; Treasurer, Louis Ballinger, of West Hoboken; Secretary, H. P. Nelson, of Elizabeth; National Committeeman, David Hennessy, Newark.

(Continued on Page 12)

## Lichtman To Coast

Al Lichtman left Friday for the Coast.

## Fabians Import "The Chase"

The Fabians have purchased North and South American rights to "The Chase" a picture in which the various skii champions of Europe appear. The picture which was made at St. Moritz, Switzerland goes into the Capitol this week. Distribution has not been set.

## Eastman To Build In France

(Special to THE FILM DAILY)

Paris—The Eastman Kodak Company will erect a factory at Sevran, near here which will require 5 years to build at an estimated cost of \$1,500,000. The company, to be known as the French Kodak Corp. will manufacture film stock and photographic paper.

## Pathe Wins

**Appellate Division Decides Against M. P. Commission on Incidents in "Good Riddance," a Comedy**

The Appellate Division has sustained Pathe and decided against the Motion Picture Commission in the case of "Good Riddance," a Hal Roach comedy to which the Commission took exception on the ground that certain episodes violated the censorship law.

(Continued on Page 2)

# Summer Closing

The real problem of the business. Is it wise? Should it be done? Is that the answer to the usual summer slump? Or can something be done to offset the usual condition?

It all depends where you sit as to how you see it. There are a lot of exhibitors who feel that the answer to the red hot summer weather is to close their doors. But there is another army of exhibitors who say that this isn't the answer. Some of the smarter men of this group insist that going to see pictures is, on the part of the public, a habit; that they come regularly when they can see good pictures, and once they drop off and lose the habit that it will take a lot to rebuild them into the habit. And these men say that the answer is that distributors and producers give them the right kind of pictures to show during the summer—the bigger and better ones, to make sure that the public will come in, as usual. Then they say—"try and get 'em." And they are right. It is practically impossible for average big pictures to be secured for summer months showing. They just cannot be had. This, of course, does not apply to New York, or even Chicago where special pre-views are occasionally tried out—as for instance this summer.

Here is a real problem. One that a decent understanding between a national exhibitor organization of the right kind and the Hays office might well discuss, and try to work out intelligently. It means, in the aggregate, hundreds of thousands of dollars. It is worth working on.

## THE 40 WEEK OVERHEAD

One of the largest circuits in this country has solved, to an extent, the summer season problem. They figure the year as of 40 weeks instead of 52, and pro rate their expenditures on a 40 week basis rather than a 52 week basis. Then, if the weather becomes too hot and their houses go into "the red" in the summer they are closed. This basis of figuring has made it possible for the circuit indicated to work out their problem. In this the overhead does not include the advertising, because if any house remains open over 40 weeks the additional advertising must be taken care of. Certain other trifling expenditures are also not included on this 40 week overhead basis. But generally speaking, film rental, and other large charges are all included. And those operating this circuit say this has solved their problem to a marked degree.

## BRAVE!

Mike Levee has stepped out of his character again. He has invited Czar Boris III of Bulgaria to become technical director of United Studios.

Sounds Zoolaky.

## LOOKING UPWARD

Mike O'Toole talking. Smart fellow. The big boss of the Comerford circuit of Pennsylvania. Incidentally one of Sydney Cohen's advisors. Probably the chief advisor. But that's neither here nor there. O'Toole was talking about exhibitors not looking upward. Rather, keeping their heads down—when they see things going wrong. And made this cogent expression: "There isn't a house in America that is not paying, but that can be made

(Continued on Page 10)

## Change Releases

**Allen Failure in Canada Causes Goldwyn and Hodkinson to Make Other Arrangements There**

Following the appointment of an interim receiver for the Famous Players Film Service, Ltd., in Toronto, Goldwyn and Hodkinson have made other arrangements for the distribution of their product in the Dominion.

Goldwyn, it is understood, has placed its pictures in the Regal Films exchange system on a temporary basis. Hodkinson, for some days has had in effect an arrangement with the Canadian Educational Films, Ltd. whereby that organization will handle its physical distribution in Eastern Canada. Educational thus secures the pictures which Famous Players Film Service, Ltd.—an Allen enterprise—was originally scheduled to handle.

The fact that Goldwyn will sell through Regal, even if it is only temporary may have special significance. Goldwyn and N. L. Nathanson have been dickering on Canadian distribution for some time. The deal may be closed in a few weeks.

## Constance Binney With Burr

Constance Binney has been signed by C. C. Burr to star in a series of four features. Associated Exhibitors, Inc., will distribute.

## Graf Leaves for Coast

Max Graf left for the coast Friday to start work on "Half-A-Dollar-Boll." He denies that he has signed Lucy Fox who will return to the stage, but admits she may work in Graf Prod in the fall.

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**Quotations**

	High	Low	Close	Sales
East. Kod.	.103	102 3/4	103	600
F. P.-L.	71	67 3/4	68 3/8	5,200
do pfd.	89	89	89	200
Goldwyn	3 7/8	3 3/4	3 3/8	1,600
Griffith				Not quoted
Loew's	15 1/2	14 3/4	14 3/4	1,400
Triangle				Not quoted
World				Not quoted

Friday's Quotations

**"Rupert" at Strand**

"Rupert of Hentzau" goes into the Strand on Sunday, July 8 for a week.

**Young Leaves for Coast**

James Young left for the coast yesterday after spending a few days in New York.

**Grainger Due Monday**

James R. Grainger, general sales manager of Goldwyn-Cosmopolitan is due in New York today from the coast.

**"Expo" Opens On Coast**  
(Special to THE FILM DAILY)

Los Angeles—The American Historical Revue and M. P. Industrial Exposition opens here Monday, to continue until August 4.

**Nagel Replaces Schildkraut**

Conrad Nagel will play the leading masculine role in "The Master of Man," which Victor Seastrom, is now making for Goldwyn. Joseph Schildkraut was originally cast for the role.

**Crandall Houses About Ready**  
(Special to THE FILM DAILY)

Washington—The two new Crandall theaters, the Tivoli and the Ambassador, now under construction, will be opened in the early Fall. The Ambassador will stand on the site of the ill-fated Knickerbocker.

**Coast Brevities**

(Special to THE FILM DAILY)

Hollywood—Jere Austin has completed "The Alibi" in which he is starred.

Production has started on the William de Mille production, "Spring Magic."

George Melford is cutting "Salomy Jane," and is preparing for his next picture, "The Light That Failed."

"Gigi," starring Dinky Dean, produced by Z. A. Stegmuller, has been completed.

The Rin-tin-tin feature, produced by Warners, will be released under the title, "Where the North Begins."

Arthur H. Jacobs has selected "Against the Grain," as the release title for the Frank Borzage production started under the working title, "Dust in the Doorway."

Three new productions started at Universal City include "Sentenced to Soft Labor," starring William Desmond, "The Wild Party," starring Gladys Walton and a new "Leather Pusher" story with Reginald Denny.  
W. R. GREENE

**Goldwyn Week in Portland**

(Special to THE FILM DAILY)

Portland, Ore.—Jensen & Von Herberg will play nothing but Goldwyn pictures in all four first run theaters the week starting July 7. "Backbone" will play at the Liberty, "The Last Moment" at the Majestic, "Look Your Best," at the People's and "Vanity Fair" at the Rivoli.

**In Eastern Studios**

Corinne Griffith is expected here soon to start work on a new production.

Brandon Tynan has been engaged by Murray W. Garsson for a series of features.

Dell Henderson is back from Massachusetts to film interiors of "The Love Bandit."

Mary Eaton and Hale Hamilton have been added to the cast of "His Children's Children."

Alma Rubens having finished her contract with Cosmopolitan is planning a short trip to Paris.

Ann Luther has just finished her contract with Fox having played the lead in "The Governors Lady."

Walter Miller has been engaged by Wray Physioc to play the leading male role in his forthcoming production which will be made in Florida.

Jane Thomas, who has just signed a starring contract with Clifford S. Efelt in Gloversville, N. Y. is taking scenes for a new Arrow production.

**Siegel Heads Selznick's N. Y. Sales**

Henry Siegel will head Selznick's sales force for New York and New Jersey. Louis Weinberg and Bob Solomon are the Manhattan and Bronx representatives, with Sol Trauner and Seymour Schussel in Brooklyn. All of these men have in the past been connected with either Selznick or American Releasing.

**Pathe Wins**

(Continued from Page 1)

These scenes showed a can of dynamite being tied to a dog's tail and a dog in the act of chewing a man's trousers. The picture was banned and Pathe at once took the decision to the Appellate Division. The ruling means that the Commission must revoke its rejection and give "Good Riddance" a clean bill of health in this state.

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**Are you planning production in New York?**

Do you need a fully equipped studio and competent staff?

The staff and studio was used to produce the "Bright Shawl" and has just finished the "Fighting Blade" with Richard Barthelmess. "Potash & Perlmutter" comedy for Samuel Goldwyn has also just been completed there.

This organization is now able to accommodate production starting in the near future while between pictures.

This is not an ordinary rental proposition but an opportunity to use a highly trained technical staff and save on production costs.

If interested, telephone E. L. Smith,

Vanderbilt 8291

## WATCHING LITTLE DETAILS

**Y**OU exhibitors are showmen, all of you. You watch the little details that make or mar the success of your program. If you were running a "legitimate" house you'd keep a careful eye on the painting of scenery, the technical effects, and the choice of costumes. You would realize that these things are nearly as important as the production itself.

**A**S motion picture exhibitors, your production comes ready made. You can't supervise the details. But you can insist that you get a production properly presented photographically. You have a right to expect a first class print, one that shows all the producer has put into the picture. A poor print of a good picture is an injustice to the producer, to you, and to your patrons.

**S**OME of the foremost producers of the West have learned that the best results are obtained, when the laboratory developing the negative also makes the release prints; when all this is done under the direct supervision of the men who created the picture. These producers are profiting by the camera-to-screen service of STANDARD FILM LABORATORIES. The exhibitors showing their pictures are profiting by the superiority of STANDARD PRINTS. The name, STANDARD PRINTS, is the exhibitor's guarantee of satisfaction.



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# Reviews of the Newest Features

## Mrs. Wallace Reid in "Human Wreckage"

Film Booking Offices

**As a Whole.....** A VERY VIVID PROTEST AGAINST DRUGS AND UNDOUBTEDLY A VALUABLE BOX OFFICE PICTURE ALTHOUGH TO SOME WILL PROVE SLIGHTLY MORBID FOR ENTERTAINMENT.

**Star...** Seems very sincere in her portrayal and secures full sympathy for her work.

**Cast .....** James Kirkwood does splendidly in role that might easily have been overdone; Bessie Love offers excellent emotional bit; others include George Hackathorne, Claire McDowell and Robert McKim.

**Type of Story...** Drama intended as propaganda to present to the public the dangers of drug forming habits with Mrs. Reid's presence lending considerable force through her fight to save the late Wallace Reid, story deals with fight of wife to save her husband, a district attorney, from a drug and her eventual success.

**Box Office Angle...** On account of the widespread notoriety given the death of Wallace Reid and the ensuing fight against narcotics by the Pacific Coast authorities, it is more than likely that this expose will have an excellent drawing power; besides its association with the late popular screen star, the more or less sensational trend of "Human Wreckage" will also interest many.

**Exploitation.....** Exhibitors should boost the picture for its value as propaganda against narcotics. It would be much better to go after business from this standpoint than to play it up as a sensational affair to attract the morbidly curious. Of course there will be those of this type that will want to see it for the ghastly human wrecks that it shows, but your appeal should be based on its danger pointing angle, if you would carry out the picture's intent.

Mrs. Wallace Reid's appearance is essentially one of your biggest talking points. Let them know that Mrs. Reid has made the picture to show the evils of the thing that caused her husband's death, in the hope that its warning will be a means of saving others.

**Direction by.....** John Griffith Wray has provided very vivid picture, secured splendid sympathy and gets message over rather forcibly; double exposure of hyena, symbolical of drug evil, slightly overdone.

**Author .....** C. Gardner Sullivan  
**Scenario.....** C. Gardner Sullivan  
**Cameraman .....** Henry Sharp  
**Photography .....** Very good  
**Locale .....** Any city  
**Length .....** 7,000 feet

## Emil Jannings in "Peter the Great"

Producer: Hamilton Theatrical Corp.  
Distributor: Paramount

**As a Whole.....** ANOTHER STRIKING PHOTOPLAY FROM THE GERMAN STUDIOS; SUPERBLY ACTED AND AN ABSORBING HISTORICAL THEME.

**Star.....** Almost incomparable in his dramatic ability; always compelling and convincing in his portrayal and forceful without overacting.

**Cast.....** Includes several very capable foreign players whose performances are well worth seeing, especially Dagny Servaes, Bernhard Goetzke and Walter Janssen.

**Type of Story.....** Deals with the reign of Peter the Great through the period preceding his death through remorse for having killed his own son; a historical pageant exceptionally well performed, carefully directed and thoroughly worth while from an entertainment viewpoint.

**Box Office Angle.....** Decidedly best suited to an appreciative clientele that is capable of understanding the excellent acting and dramatic values; probably would fail to arouse lower grade of picture patrons.

**Exploitation.....** On "Peter the Great" you might interest any local Russian society or organization in staging a pageant to help exploit the picture. Whether or not you should incur the expense that putting this one over properly would incur, depends entirely upon its suitability to your particular clientele. If you think they would appreciate the really worth while achievement which Dimitri Buchowetzki, the director who was also responsible for "All For a Woman" and "Othello", has accomplished, it should be well worth your while getting them in.

Use Emil Jannings' name prominently and recall his appearance in the pictures mentioned above as well as in "Passion", "One Arabian Night" and "Deception".

Refer to the historical value of the theme and let them know that it deals with that great historic character of which the title tells. Have your ushers attired in Russian costumes and stage a prologue "Revue Russe" as the Rivoli did which included vocal numbers and a dance number with appropriate music and settings.

**Direction by.....** Dimitri Buchowetzki; very fine in every sense; injects splendid dramatic values and presentation is excellent; handles players capably; continuity occasionally choppy but the picture has been cut considerably which is probably the reason.

**Author.....** Sada Cowen  
**Scenario.....** Sada Cowen  
**Cameraman.....** Not credited  
**Photography.....** Usually very good.  
**Locale.....** Russia.  
**Length.....** 6,042 feet.

## "The Fog"

Producer: Max Graf  
Distributor: Metro

**As a Whole.....** RATHER GOOD MATERIAL AND A FIRST RATE CAST BUT POOR CONTINUITY AND DIRECTION KEEP IT FROM BECOMING MORE THAN AVERAGE ENTERTAINMENT.

**Players.....** Cast contains some popular favorites and capable performers such as Cullen Landis, Ralph Lewis and Louise Dresser, all of whom do very good work; Mildred Harris pleasing but not pretty enough for the numerous closeups they give her; others Louise Fazenda, Marjorie Prevost, Ann May, Ethel Wales, David Butler, Frank Currier, and Edward Phillips.

**Type of Story.....** Drama of small town ethics greatly exaggerated and quite episodic; far too long and embracing over abundance of complications that stretch it to tedious length; small town poet-hero goes through a lifetime of hardships with the eventual happy ending with the girl he loves.

**Box office Angle.....** If this was cut, and thus sustain the interest in better fashion, there will be a possibility of satisfying patrons with it. They will hardly be pleased with the picture as it is. It cannot hold them for the nearly seven reels that it offers.

**Exploitation.....** Should the picture be cut and you think it will be favorably received you can use the names of the players prominently, especially Cullen Landis, Mildred Harris, Ralph Lewis and probably Louise Fazenda.

The story contains elements of appeal, that with proper editing, can be brought out to better advantage. There is a triple romance for you to talk about and the adventures of the small town hero whose life is one continual battle against his straight-laced, narrow-minded father. You can make promises for Cullen Landis' work as the hero.

Program readers, lobby display and liberal use of posters will be about the most extensive exploitation you can supply since there is little in the way of unusual stunts.

Play up the title in the form of a teaser campaign. Distribute throw-aways reading: "Weather forecast for: (use date of showing) Fog threatened."

**Direction by.....** Paul Powell; average; at times not in the best judgment; could have shortened sequences to advantage in many instances and made story less drawn-out.

**Author.....** William Dudley Pelley  
**Scenario.....** H. H. Van Loan  
**Cameraman.....** John Arnold  
**Photography.....** Good  
**Locale.....** A small town  
**Length .....** 6,737 feet

## "The Spoilers"

Goldwyn

**As a Whole..** A SMASHING FINE CLIMAX—SHOULD BE CUT—A REAL "BOX-OFFICE."

**Players....** A great list of names that make up a well balanced and capable cast; Milton Sills splendid; Anna Q. Nilsson excellent in her part; everyone thoroughly satisfying, those prominent are Barbara Bedford, Robert Edeson, Ford Sterling, Wallace MacDonald, Ned Beery and Robert McKim.

**Type of Story...** Rex Beach's popular Yukon novel; a virile story of life in the North during the gold rush days; contains immediate audience appeal and has excellent action sequences; body of crooked politicians jump pioneers' claim to mine but are foiled through plan of girl in love with one of the miners' owners.

**Box Office Angle....** Picture cannot be made to offer good bet to exhibitors through reediting and cutting; is far too long and involved to hold them; a whale of a fight in the finish that is the real high light of the picture.

**Exploitation...** If Goldwyn will get busy on this one and fix it up the way it should be, "The Spoilers" will be well worth your consideration. Rex Beach's story is well enough known and probably one of his most popular novels, and Lambert Hillyer has visualized it splendidly, especially as far as bringing to life Beach's characters is concerned. There are flaws in his direction that cutting will really overcome.

The very vital point for you to talk about is the action and this. You have the blowing up of the mine with some mighty realistic shots of the explosion. One in which a lid can be seen hurtling straight into the air is surely the real thing and another showing the debris falling about the marauders is another fine shot.

You have two real big fights to talk about. The one between Cullen Landis and Wallace MacDonald, and the other between Beery and Sills that is a sure-enough knock-out.

A street exploitation stunt might consist of having as many men as you might require, dressed in the clothes of miners, go about distributing small bags supposedly containing gold dust with as many free admissions as you care to conceal in the bags.

**Direction by...** Lambert Hillyer provides first rate production, handles players very well and gets overaction sequences first rate; has cut far too much footage through excessive detail.

**Author .....** Rex Beach  
**Scenario..** Fred Myton, Elliott Clawson, Hope Loring  
**Cameramen...** John S. Stumar and Dwight Warren  
**Photography .....** Very good  
**Locale .....** Yukon district  
**Length .....** 8,028 feet

# The Greatest Praise that could be given any production!

## Screen Opinions

THE UNBIASED REVIEWING SERVICE!

With Specially Written Program Copy

Vol. 12

JUNE 15 to 30, 1923

No. 5

**"MARK OF THE BEAST"**—[Class A-a] 100%  
(Especially prepared for screen)

Story:—Unhappy Experience of Scientist Through Mastery of Sweetheart by Primitive Instincts

VALUE  
Photography—Superior—Harry Fishbeck.  
Cast—Masterful—All Star.  
TYPE OF PICTURE—Thoughtful—Sensational.  
Moral Standard—Good.

Story—Masterful—Melodrama—Family.  
Cast—Masterful—All Star.  
Author—Masterful—Thomas Dixon.  
Direction—Masterful—Thomas Dixon.  
Adaptation—Masterful—Thomas Dixon.  
Technique—Masterful.  
Spiritual Influence—Excellent.  
Producer—Thomas Dixon

CAST  
Dr. David Hale.....Robert Ellis  
Ann Page.....Madelyn Clare  
Donald Duncan.....Warner Richmond  
John Hunter.....Gustave Von Seyffertitz  
Jane Hunter.....Helen Ware  
June 15 to 30, 1923.

### Our Opinion

MORAL OF THE PICTURE—Beware of Unconscious Force Within Which Sometimes Impels Human Beings to Strange Actions.  
Footage—3,000 ft.  
Distributor—W. W. Hodkinson

High Mark in Screencraft Attained by Thomas Dixon in Production of Thoughtful and Sensational Elements

One of the most remarkable screen productions that has been made is "The Mark of the Beast," written and directed by Thomas Dixon, author of "The Clansman," on which "The Birth of a Nation" was based. Mr. Dixon's effort in combined motion picture authorship and direction is clearly the result of much intelligent thought on the subject, and it is to be hoped that this is only the forerunner of more pictures of the same calibre from the same source. In writing and filming "The Soul of the Beast" the author's idea was to appeal to the intelligence through the emotions. This he has succeeded in doing in a way that means money for the exhibitor, for while he has made a production that is high brow in an art sense, at the same time it is sensational enough to please the most fastidious melodramatic taste. In it he delves into the mysteries of psycho analysis with the purpose of drawing attention to the mastery of human actions by an unseen force not clearly understood by those under its influence. The story is definitely outlined, and it is noticeable that no superficial scenes have been included in the telling of it. The manner in which the girl, Ann Page, mistakes for love the strange fascination which a man who reminds her of her father, holds for her, and awakens to her terrible mistake on the night of her marriage day, when she discovers that she has married both a beast and a thief, is forcefully presented. The side lights on the life of the criminal's mother, who, not knowing he is her son, stabs him to obtain money with which to aid her search for her long-lost child, are remarkably pictured. Helen Ware as the mother, Jane Hunter, gives a performance excelled only by that of Emily Fitzroy in "Driven." The method used in the making of "The Mark of the Beast" is much the same as that used in "Driven," although the production under question is a more certain box office asset than "Driven," and has therefore a more definite purpose than the former. This production contains a very marked degree of realism, and author-director Dixon is to be congratulated on his choice of players, which are, as will be seen, few in number, in putting across his interesting story, or study in life, as it may be termed. Gustave Von Seyffertitz is remarkably proficient in his portrayal of John Hunter, Madelyn Clare is an excellent and intelligent type for the role of the scientist, Dr. David Hale, and Warner Richmond reaches an astonishing degree of dramatic intelligence in his portrayal of Donald Duncan, the "beast" of the picture. This picture may be used as a special by billing it as something new and sensational in moving picture production. The musical setting for this feature is especially effective.

### STORY OF THE PLAY

Ann Page, betrothed to Dr. David Hale, a scientist, who has been making a study of the subconscious mind, is strangely attracted to Donald Duncan, a man who has been found wounded outside the door of her apartment, and who, unknown to her, is a thief and guided by the instincts of a beast. Unable to overcome her supposed love for Donald, she marries and is taken by him to a lonely cabin in the Catskills kept by John and Jane Hunter. David, discovering her whereabouts, follows to protect her. That night she discovers not only that he is a thief and has with him a bag of money and jewels, but also that he is a beast. While Donald sleeps he is stabbed, and dies shortly afterward. It is learned that Jane Hunter, not knowing that he is her long-lost son, has killed him for the money with which she has hoped to go in search of her boy. Ann, awakened to conditions into which her subconscious mind has led her, is repentant and realizes that she has always loved David.

PROGRAM COPY—"The Mark of the Beast"—With an All-Star Cast  
If Ann Page had not followed blindly the unconscious power that led the way, she would have avoided pitfalls and consequent sorrows. If you are hungry for something new in moving picture stories, don't miss "The Mark of the Beast," written and directed by the author of "The Birth of a Nation."

## 10 Out of 665!

Out of 665 reviews listed in the Fifth General Index of "Screen Opinions," just 10 pictures were awarded the "AA" rating.

In other words, "The Mark of the Beast" finds itself, by absolutely impartial critical opinion, in the same class with "Tol'able David," "Orphans of the Storm," "Disraeli," "When Knighthood Was in Flower" and half a dozen other tried, tested and established box office money-makers.

You cannot go wrong with "AA" productions! They are the best money-getters you can book—and here is one that makes its appearance as a summer release, just when your box-office needs a stimulant!

## Thomas Dixon

author of  
"Birth of a Nation"

Presents

# The MARK of THE BEAST

WITH AN ALL STAR CAST

IT'S A HODKINSON PICTURE

**"The Love Piker"**

Producer: Cosmopolitan  
Distributor: Goldwyn-Cosmopolitan  
As a Whole.....**ANOTHER MOD-ERN GIRL STORY THAT MAY SATISFY ANITA STEWART'S ADMIRERS AND THE YOUNGER MEMBERS OF AN AUDIENCE THOUGH LIKELY TO IMPRESS GROWN-UPS AS RATHER SILLY BUSINESS.**

**Star.....**Pleasing, but vehicle does not serve as a very auspicious return after her absence from the screen; part doesn't seem to reach her.

**Cast.....**Robert Frazer good as the over-sure lover; cast is satisfactory on the whole and includes William Norris, Carl Gerrard, Betty Francisco, Mayme Kelso and others.

**Type of Story.....**Romance; rather slight in situations and at times too slow moving; rich girl, engaged to poor fellow, is on the verge of breaking the engagement when she meets his pipe-smoking father but at the last minute realizes how snobbish she is, reforms, and the marriage takes place.

**Box Office Angle.....**Business likely to vary, depending upon the people you cater to; not big enough to draw particularly strong business under any circumstances.

**Exploitation.....**Your presentation and musical accompaniment should help considerably to put this one over. The picture can be made quite a bit more attractive by a tuncful and bright musical program.

Of course if you recall Anita Stewart as a drawing card with your patrons, you can make an extra fuss about her appearance after a short absence.

The title can be exploited in a teaser campaign in which you can distribute throw-aways reading: "Are you a piker?" and follow these later with others reading: "Do you know 'The Love Piker'?"

This is another picture in conjunction with which a fashion show should serve to exploit it nicely. You might see the picture yourself, however, to judge exactly how much you would want to spend on a stunt of this kind. Unless you know pretty well that the picture will take, it might be too expensive to go in for anything as extensive in the way of exploitation.

Display plenty of stills in the lobby and for the benefit of your women admirers you might make special mention of the attractive gowns worn by Miss Stewart. Since she appears in a beautiful bridal costume, and it being the season of brides, you might arrange a tie-up with some store to display a bridal outfit with mention of the bridal party to be seen in "The Love Piker" at your theater.

**Direction by....**E. Mason Hopper; has provided production that is very pretty to look at and generally makes the most of the story although he might have speeded it up especially toward the close.

**Author .....** Frank R. Adams  
**Scenario .....** Frances Marion  
**Cameraman .....** George Barnes  
**Photography .....** Excellent  
**Locale.....**The rich heroine's home  
**Length .....** Over 6,000 feet

**"Wandering Daughters"**

Producer: Sam Rorke  
Distributor: First National  
As a Whole.....**VERY LIKELY TO PROVE INTERESTING TO THE AVERAGE AUDIENCE OR THE USUAL FAN CROWD FOR WHOM IT HAS ELEMENTS OF APPEAL.**

**Players.....**A capable and suited cast; Marguerite de la Motte puts plenty of spirit into the role of the jazz crazed girl with William V. Mong interesting as her much concerned father; Pat O'Malley good hero type with Allan Forest the typical artist-tempter; others Mabel Van Buren, Marjorie Daw, Noah Beery, and Alice Howell, the latter not very funny at any time in spite of the humor she is supposed to get over.

**Type of Story.....**Comedy-romance; deals with the modern craze for jazz and wild parties; old fashioned father keeps up daughter's pace until she tires of jazz and is willing to marry the fellow who really loves her.

**Box Office Angle.....**Will undoubtedly offer first rate diversion for the majority; should be a suitable summer entertainment and is not over long which will allow you to use a variety of accompanying short reels.

**Exploitation.....**You should be able to exploit this one very nicely with tie-up arrangements with dress stores, victrola shops and the like. Secure permission to place a show card in the window of a shop displaying the latest in womens' gowns saying: "What the modern girl craves—clothes." The same idea can be worked out in the music shop which shows various musical instruments favored by the popular jazz bands.

A fashion show at your theatre with local girls contesting for prizes for the prettiest girl, the best dressed, etc., should stir up considerable interest in "Wandering Daughters".

You might also promise prizes for the holders of lucky numbers on the admission tickets with the awards consisting of a free marcel wave at some local beauty shop, a pair of stockings at a hose shop, etc. This should stir up business both for your theater and the shops.

There is an elaborately staged country club partly in the picture in which there is a pool and a bathing suit display. This can be exploited and promises made for the entertainment afforded through the heroine's search for jazz.

**Direction by....**James Young; has been fairly conservative except for jazz party that has been rather lavishly staged; handled story very well for the most part and supplied well suited cast.

**Author .....** Dana Burnet  
**Scenario .....** Not credited  
**Cameraman .....** Georges Benoit  
**Photography .....** Very good  
**Locale....**A modern girl's home and a country club.  
**Length .....** 5,619 feet

**"The Mysterious Witness"**

Film Booking Office  
As a Whole....**HAS FAIR AUDIENCE APPEAL ALTHOUGH IT IS A PRETTY CONVENTIONAL ORDER OF MELODRAMA.**

**Players...**Robert Gordon and Elinor Fair featured; Gordon has a good deal to do and contributes a couple of corking good fights. The remainder of the cast composed of regulation western types and Nan-nie Wright, a sweet old lady, as Gordon's mother.

**Type of Story...**Western melodrama; situations all quite familiar with villain plotting against hero at every turn, but with the usual victorious outcome for hero; tells about boy who clears his name and turns guilt upon accusers.

**Box Office Angle.....**All right on a program with good short reels or with the average second or third run house audience: they probably won't mind the familiar story.

**Exploitation..**This is about the average western so you know pretty well just to what extent it is worth your while boosting it. If you know your crowd likes this type of entertainment, "The Mysterious Witness" will undoubtedly satisfy. Better use plenty of stills in the lobby to let them know it isn't a mystery story as the title might suggest.

Since the actual mysterious witness is hero's horse you might have a man dressed as a cowboy ride about on horseback with a sign reading: "This horse saved his master's life when he was accused of a murder he did not commit. Come to the blank theater and see 'The Mysterious Witness.'"

A trailer of the fight between Robert Gordon and Jack Connolly, hero and villain respectively, will give them an idea of the action they can expect and a shot of the rescue when Gordon saves Elinor Fair from falling to her death over the cliff, should let them know the feature contains a bit of suspense.

For the men folks talk about the action, especially the first rate fight that is staged, and for the women play up the romance between Gordon and Elinor Fair.

**Direction by....**Seymour Zeliff; adequate for the story; holds the interest satisfactorily enough and hasn't used extreme footage

**Author ....** Eugene Manlove Rhodes  
**Scenario .....** Not credited  
**Cameraman .....** Not credited  
**Photography .....** Good  
**Locale .....** A western ranch  
**Length .....** 4,850 feet

Hoot Gibson in  
**"Shootin' for Love"**

Universal  
As a Whole...**A PLEASING WESTERN IN A LIGHT VEIN WITH ROMANTIC ANGLE. HAS GOOD ACTION AND LIKEABLE STAR.**

**Star.....**Will surely please his admirers in this; gives good portrayal of shell-shocked ex-soldier, and displays pleasing personality to advantage.

**Cast...**Laura LaPlante sweet as the girl, satisfactory cast includes Alfred Allen, William Welsh and others.

**Type of Story....**A fast-moving and pleasing western drama with picturesque backgrounds. Deals with love affair between son and daughter of neighbors who have quarreled.

**Box Office Angle...**Will please those who favor westerns, contains action for men and boys and plenty of love interest for the women folk.

**Exploitation....**The fact that hero is a victim of shell-shock sustained during the war may be a point that will interest some. At any rate Gibson gives a very realistic portrayal of the victim, and yet is not offensive at any time. There is just one point that is somewhat too brutal and it comes during the fight with the villain who, taking advantage of the boy's helpless condition and punches him without mercy.

The title is an attractive one and that, together with the name of the star will, in all probability, be sufficient to let them know what sort of an entertainment to expect.

Laura La Plante makes an attractive opposite for Gibson and the rest of the cast is adequate. Let your folks know that the hero is a victim of shell-shock who is perfectly normal when quiet, but who goes to pieces at the sound of a gun. Tell them that he proves he is not a coward, and is cured by another shock.

Throwaways with the slogan, "When you go Gunning for Entertainment See Hoot Gibson in 'Shootin' for Love," would be attractive. Another means of interesting them would be a trailer of Hoot galloping to the girl's rescue, or of the explosion of the flood-gate.

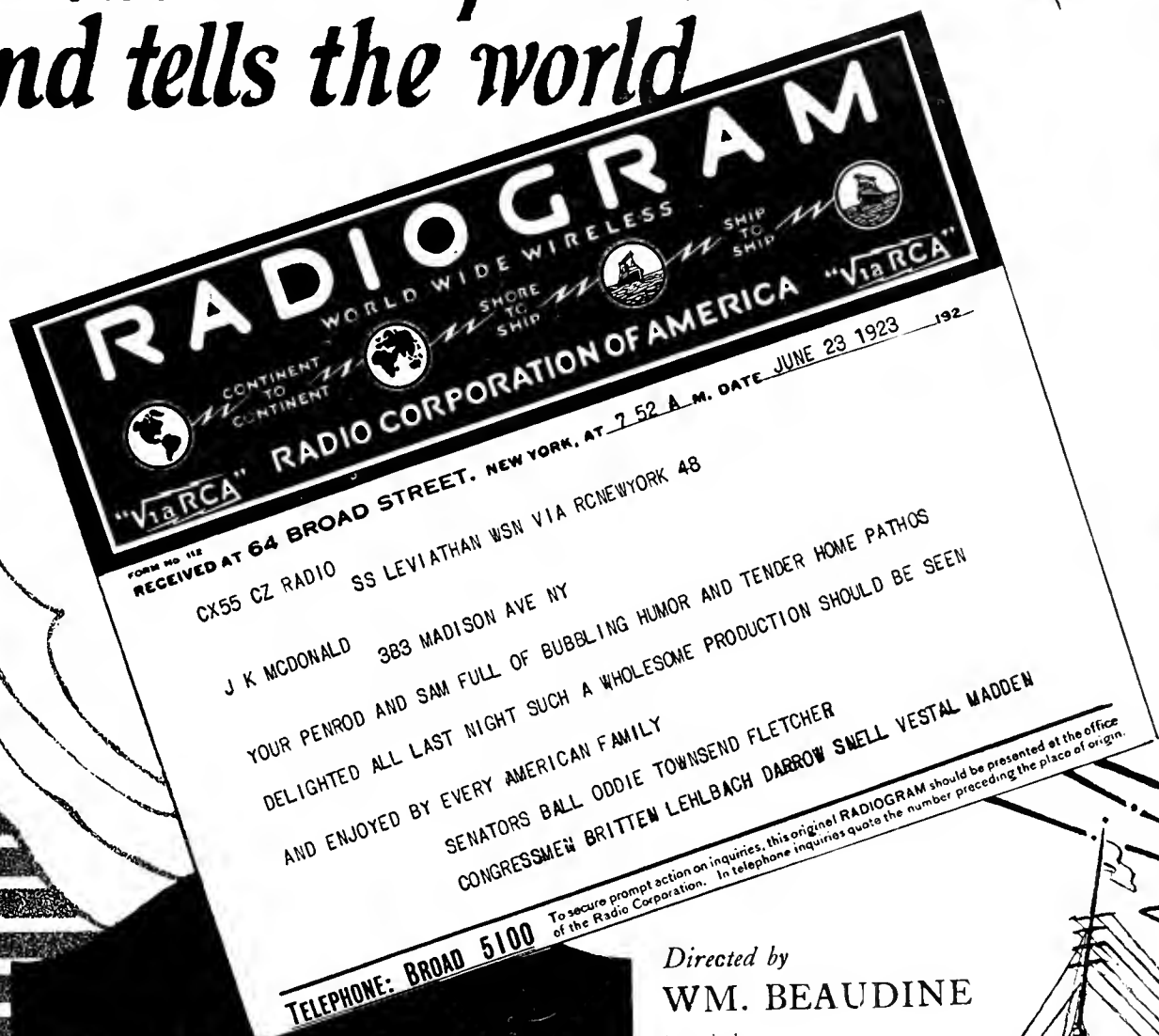
You might be able to interest the local chapter of the American Legion and invite the boys to see the picture. That could be used for a newspaper story.


**Direction by....**Edward Sedgwick; has created real interest in the hero and his troubles, without letting the story become depressing.

**Authors...**Raymond L. Schrock and Edward Sedgwick  
**Scenario.....**Albert G. Kenyon and Raymond L. Schrock

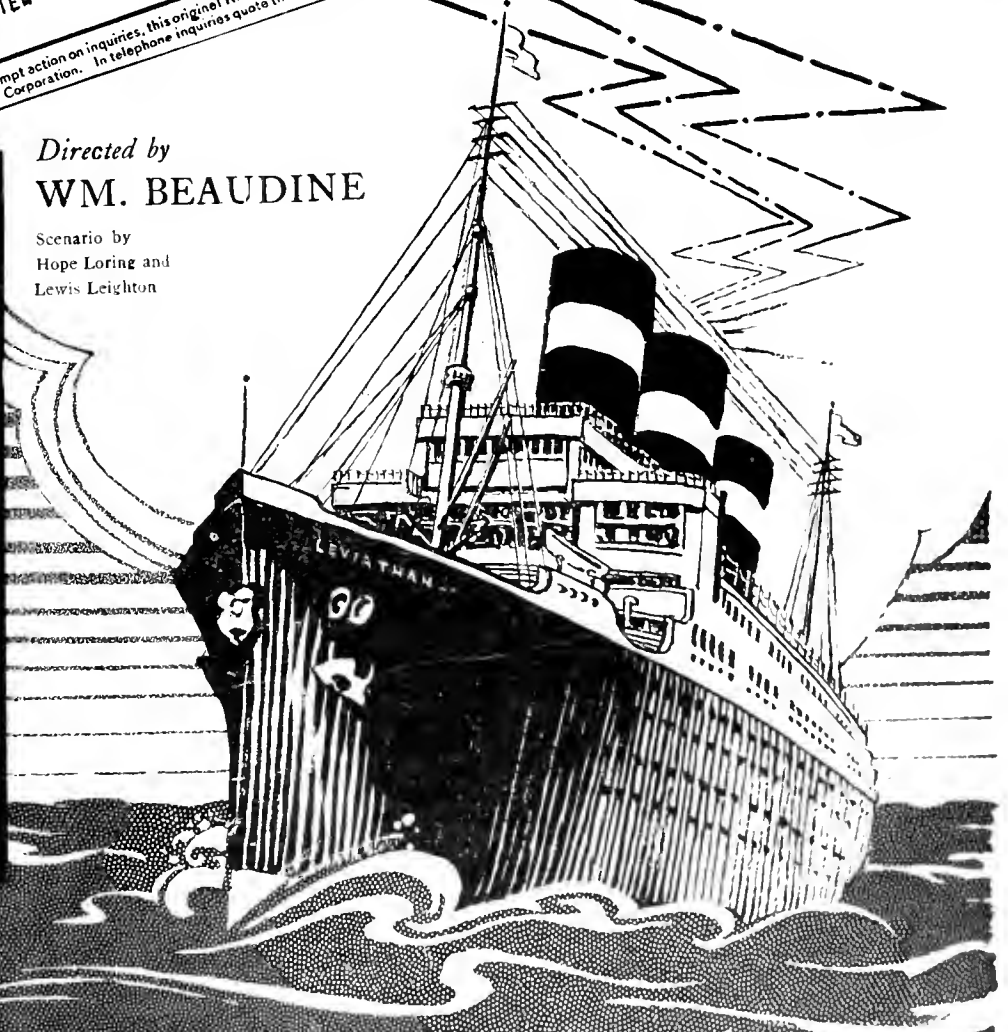
**Cameraman .....** Virgil E. Miller  
**Photography .....** Generally good  
**Locale....**A trench in Flanders and a Texas ranch  
**Length .....** 5,160 feet

**Crash! Crash! Crack!**  
**Radio sparks leap ~**  
**"Leviathan" speaks ~**  
**-and tells the world**



J-K-Mc Donald presents  
**"PENROD and SAM"**  
 BOTH TARKINGTON'S sequel to "PENROD"  
 A First National Picture  


Directed by  
**WM. BEAUDINE**  
 Scenario by  
 Hope Loring and  
 Lewis Leighton



**Depend on First National!**

Headlines of the Week

Monday

Mexico places ban on First National product because of treatment of Mexican characters in "The Girl of the Golden West."

Earl W. Hammons sees obstacles in way of success of Aronson distributing plan because of money control exercised by distributors.

John C. Ragland leaves Associated Exhibitors, Inc., to become Harold Lloyd's Eastern representative.

Famous Players and Cosmopolitan have adjustment to make relative to contracts on "Little Old New York."

Twenty-five Fox specials on fall releasing schedule.

Tuesday

Prominent producers in line with Cinema Contest Syndicate of Los Angeles in promoting memory contest to run in theaters for 13 weeks, with cash prize awards.

Federal Trade hearing opens in Philadelphia. Testimony revolves around loan of Famous Players to Stanley Co. of America.

D. W. Griffith may sue Al Jolson for leaving company suddenly. Producer said to have invested \$70,000 in picture.

May tax returns total \$6,582,246, or \$764,714 ahead of May, 1922.

Hugo Riesenfeld, back from Europe, says Old World is mentally tired.

Wednesday

Famous Players Film Service, Ltd., of Canada—an Allen enterprise—in hands of interim receiver.

Trade hearing at Philadelphia develops Stanley Co. spent \$1,614,044 in rentals during 1922, with Famous Players the largest account.

Sydney S. Cohen, denies he intends resigning as head of M. P. T. O. A.

Arthur S. Friend, commenting on Aronson distributing idea urges formation of a central distributing company.

Thursday

W. A. True won't talk about reported slump in activities of Theater Owners Dist. Corp.

North Carolina M. P. T. O. meeting. Famous Players Canadian Corp. secures 28 houses in Allen deal.

France considering increase in ad valorem tax.

Friday

Harold Lloyd denies any tie-up with J. D. Williams. Has four more to make for Pathe.

Newspaper critics in answer to Hays questionnaire discuss relative values in picture standards.

Pyramid reorganizes with W. E. Greene and L. J. Rosett out. Eight pictures for next season planned.

Nat L. Royster, Birmingham exhibitor, in discussing distribution says more help from New York would prove boon to salesmen.

Al Lichtman Corp. and Preferred combine under name of Preferred Pictures Corp.

Today

Failure of Famous Players Film Service, Ltd., in Canada forces Goldwyn and Hodkinson to make new distributing arrangements there.

Mexican ban on First National continues.

Production of "The Bad Man" started.

Short Subjects

"Where's My Wandering Boy This Evening?"—Mack Sennett—Pathe—Typical Turpin

Type of production... 2 reel comedy

This is the first of a series of six or eight two-reel comedies that Ben Turpin is making for Pathe. Presented by Mack Sennett, it is directed by J. A. Waldron with a supporting cast that includes Priscilla Bonner, Madeleine Hurlock, Dot Farley and James Finlayson. The cross-eyed comedian's followers will be well pleased with this one, and in view of its coming so close on the heels of his recent feature, "The Shreik," it should have plenty of drawing power. The titles are clever, and while much of the action is slapstick, and even a bit sloppy, such as the bit in which the vamp who is wearing a dinner-gown with no back to speak of, gets a plateful of hot beans where her gown should be, it will nevertheless bring forth many laughs. Production values however, are not particularly high.

"The Homeward Trail"—Universal—Mediocre Western Plot

Type of production... 2 reel western drama

Pete Morrison is the star of this Universal western and does as well as he can with the material offered. The plot is a variation of the time-worn theme of the widowed mother who is being dispossessed by the villain who wishes to get possession of the land, and who finding that the widow's son is due with his ten years' savings has him shot. A stranger, Pete, finds the wounded man and is given the money with instructions to give it to Mrs. Davis. After various mix-ups in which Pete has to impersonate the son, etc., things smooth themselves out. The action is quick and there is some good riding but the titles are quite trite.

"Steel Shod Evidence"—Range Rider—Pathe—Good, Snappy Western

Type of production... 2 reel western drama

Leo Maloney and Josephine Hill again score with this two-reel western of the Range Rider series. It deals with the actions of a couple of crooks who plot to keep a certain horse out of a coming cowpuncher's race. A very clever pup helps the action which is kept moving swiftly all the way through the picture. For those who like this sort of thing, "Steel Shod Evidence" contains full measure of first-class entertainment.

"The Uncovered Wagon"—Hal Roach—Pathe—Amusing Burlesque

Type of production... 1 reel comedy

In this Hal Roach 1 reeler, which purports to be a burlesque on the much talked of Cruze picture, Paul Parrott is the featured player. There is of course much rough-and-tumble stuff, but several bits are extremely

funny. The prairie-schooners are flivvers with canopies attached and the attacking Indians ride on bicycles of all descriptions and vintages. One bit in particular is sure to get a laugh. The cavalcade fords a river—with the accent on the "fords" which are entirely submerged as they cross but come up on the other bank. This sequence is very well done. It's a good one-reeler and the title alone will bring a smile.

"Bum Slickers"—Universal—Amusing Tramp Comedy

Type of production... I reel comedy

In this, as the title would suggest, Neely Edwards and Bert Roach do their stuff as the two "gentlemen of the road" to pretty good advantage. The two members of the Army of Unoccupation are mixed up in a stock-swindle, come out way ahead of the game and finally are forced to give the money to a man who is drinking poison because he is broke. There are one or two good gags and the team is very likeable.

Pathe Review No. 27—Interesting Short Reel

Type of production... 1 reel magazine

The opening subject of this Pathe Review presents some fine snow scenes which will be very welcome at this season; next comes a glimpse into a theater in China where a native drama is in progress. The entire performance takes eight hours, you are told. A clever silhouette entitled "The Classic Centaur," deals with the manner in which that imaginative being might have passed his days. The Popular Science subject deals with the manner in which sap is circulated through flowers and affords some interesting microscopic views. The Pathe-color travel picture shows the oasis of Nefta in Tunis.

"Snooky's Treasure Island"—Hammons—Educational—Kids Will Love it

Type of production... 2 reel animal comedy

Snooky, the Humanzee, has been most appropriately named. He is a marvelous monk. This time they have him dressed as a Chink and working for an ex-pirate, also a Chink, who runs a laundry in his spare time. Snooky is the fast friend of the ship's cook, a lad who is bitterly treated by the Skipper. It is, however, the wonderful facial expressions of Snooky and his "humaneness" that holds the attention rather than the little story. Full credit should go to M. S. Peebles, who directed, under the supervision of John Rounan. There is slightly too much footage, but kid's won't mind that, and will thoroughly enjoy this one. A lion and his family have also been used to excellent advantage.

Move to Boom Italian Films (Special to THE FILM DAILY)

London—The Cinema describes "a new strenuous effort" by a group of Italian producers headed by Carmine Gallone to place Italian productions "once more on the pedestal they formerly occupied."

Other members of the group include the well-known directors, Rig-helli, Genina, and Palermi. Several leading foreign directors, including Abel Gance, who made "J'Accuse," are to be invited to join the group.

Few Pictures in China (Special to THE FILM DAILY)

Washington—Lansing W. Hoyt, American Trade Commissioner at Shanghai says in "Commerce Reports" that, outside of Peking and Manchuria there are only 30 picture theaters in China as follows: Shanghai, 12; Tienstin, 6; Canton, 6; Kingkong, 5; and Hankow, 1. The largest is the Olympic in Shanghai which seats 400 and the newest is the Carlton at Shanghai which is leased by China Theaters, Ltd. for \$4,000 per month.

Caplan Back From The Coast (Special to THE FILM DAILY)

Detroit—Maurice Caplan, of Metropolitan Films, is back from an extended trip to the coast and Vancouver.

Many Minnesota Houses Close (Special to THE FILM DAILY)

Minneapolis—Over 30% of the theaters in this state will be closed for the summer, according to a recent survey made by the exchanges.

160 Free Government Films (Special to THE FILM DAILY)

Washington—The Department of Agriculture has over 160 educational films listed, dealing with plants and insects. These films run mostly in one-reel length although some are in two and a few in three reels. The films can be had free of charge, the only cost being for transportation.

Second Attempt to Rob Newman Theater (Special to THE FILM DAILY)

Kansas City—The same robber that beat the Newman theater out of \$10,000 last March, again held up Milton Field, the manager. The bandit was forced away by a ruse of Fields.

Skouras Take Over 12th St. House (Special to THE FILM DAILY)

Kansas City—Skouras Bros. have taken over the management of the Twelfth St. Theater, formerly handled by Frank L. Newman.

"Doc" Cook Back From Trip (Special to THE FILM DAILY)

Kansas City, Kans.—C. E. "Doc" Cook is back from a trip through the mining towns, where he went to solicit membership for the state exhibitor unit.



***Mr. Exhibitor—***

**Don't Overlook the  
Record Breaking**

**ANNOUNCEMENT**

*of*

**WILLIAM**

**FOX**

**PRODUCTIONS**

*for the*

**SEASON of 1923-24**

*in*

**FILM DAILY**

**Issue of July 8th**

*An  
Authentic  
Guide*



*To Profit  
Making  
Pictures*

**FOX FILM CORPORATION**

**25 SPECIALS**

**27 STAR SERIES**

**12 IMPERIAL  
COMEDIES**

**20 SUNSHINE  
COMEDIES**

**26 FOX  
EDUCATIONAL  
ENTERTAINMENTS**

**FOX NEWS  
TWICE A WEEK**

# Summer Closing

(Continued from Page 1)

to pay. It all depends whether you look up for inspiration, or keep your head down in the dirt."

And this is based on actual experience. Many of the houses taken over by Comerford were "in the red" or barely profitable when they were put in the chain. Then O'Toole was sent around to bolster up. "It's surprising," said O'Toole, "how little you have to do—how few changes you have to make, to turn a losing house into a paying venture. Just a matter of looking up and doing things different."

And he's right.

## "LAB" DEVELOPMENT

Important man in the business talking. "Do you know," he said, said he, "that the most important development that has occurred in the industry in the past ten years is where no one thinks about?" And when the head shaking was over he went on: "In the laboratories. That's the spot. And no one ever thinks about it. Direction has improved a bit; the sets are finer and bigger—I don't know whether the acting has improved much—of course the stories are better. But it's in the little old 'lab's'—the factory end of the business, that the real development has taken place. Laboratory work today is so much finer, so much better, so far advanced, over what existed five or ten years ago, that there is no comparison. Fine prints are bringing in more business at the box office than any other given cause. The distributor who isn't on to his job, and keeps his prints fresh and right, deservedly should be out of business."

Something to think about, gentlemen.

## KEEP OPEN TIME

Once again the warning. For the 'steenth time. But still worth harping about. Any exhibitor who fails to keep a lot of time open this coming season deserves all that's coming to him. And this, despite that some of the larger companies—and for that matter the smaller ones as well—are trying harder than ever before to book in blocks.

It may be that the coming season will prove disappointing—some of the many big pictures may be just pictures—and that will be a pity. But regardless of how good they are, stick to the idea—keep some time open. As much as you can, and more if you dare. Because the bigger and better the pictures are the more you will need them. Let the other fellow block book. And you will be smiling. When he has his "tzoras."

## LOOK AT 'EM

How many pictures shown by Mister Average Exhibitor are seen by him before he plays them, or even books them? How many? It is to laugh. "How few" should be the question. It's a remarkable situation. This is probably the only business in the world where a man buys, sight unseen, that which he has to sell again. This, despite that the hazard of not seeing what they buy is greater in this than in any other business.

When the exhibitors of this country learn that to operate profitably they cannot stand pat and offer what the bigger and other fellow "cleaned up" with, and instead put on something their own clientele favors, not only will exhibition values come down, but there will be less "flops." Very often it isn't the fault of the picture that a "flop" develops. It's the fault of the exhibitor. Remember every picture, even the best, isn't good everywhere. There are some towns where Chaplin has "flopped."

## "THE SPOILERS"

Years ago it was a great story. And a great picture. Today, it's still a great story but a far greater picture. The old picture made a lot of money. For everybody. So will the new one. It's a real box office. Don't worry about that. And the direction of Hillyer is fine while the work of Milton Sills and Anne Nillson, together with a lot of others, makes it stand out. And the fight between Sills and Noah Beery! What a fight! After seeing that this is certain—no leading man stuff for yours truly. Not on your life. Nix.

DANNY.

# CUT

# IT

# OUT



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

Kindly enter my subscription to The Film Daily for one year, starting immediately, to include 1923 Year Book—Cloth Bound—500 pages.

Subscription, \$10—Foreign, \$15

Name .....

Theatre .....

Address .....

# May-June Releases

ASSOCIATED EXHIBITORS, Inc.  
(Distributed Through Pathe)

Playgoers	Title	Star	Type	Length	Review Date
	The Fortune of Christina	McNab	Romance	5,000	
	Counterfeit Love		Melodrama	5,264-6-23-30	

**FAMOUS PLAYERS-LASKY CORP.**

The Ne'er Do Well	Meighan	Adventure and romance	7,414-5-6-23
Sixty Cents an Hour	Hiers	Comedy	5,632-5-20-23
The Rustle of Silk	Compson	Love story	6,946-5-13-23
Fog Bound	Dalton	Melodrama	5,692-6-3-23
The Exciters	Daniels-Moreno	Crook story	5,939-6-10-23
The Heart Raider	Ayres	Farce	5,075-6-10-23
Only 38	Wm. DeMille	Romance	6,175-6-17-23
The Woman With Four Faces	Compson	Mystery story	5,700-6-23-30

**FILM BOOKING OFFICES**

Mary of the Movies	Comedy drama	6,500-6-27-23
Divorce	Novak-Domestic Drama	6,000-6-10-23
The Mysterious Witness	Western	4,850
Desert Driven	Carey-Prison story	5,850-6-17-23

**FOX FILM CORP.**

Three Jumps Ahead	Mix-Western	4,854-6-13-23
Stepping Fast	Mix-Western	5,608-5-20-23
Love Bound	Mason-Meller and romance	4,408-5-20-23
Boston Blackie	Russell-Crook story	4,522-5-23-22
Snowdrift	Jones-Drama of North	4,617-5-27-23
Kidproof	Automobile story	5,000

**FIRST NATIONAL**

Within the Law	Talmadge-Melodrama	8,034-5-6-23
Girl From the Golden West	Western meller	6,800-6-3-23
Slander the Woman	Phillips-Melodrama	6,422-6-3-23
The Lonely Road	MacDonald-Domestic drama	5,102-6-17-23
Children of Dust	Romance	6,228-6-10-23
Man of Action	MacLean-Comedy mystery	5,636-6-10-23
Penrod and Sam	Juvenile comedy	6,275-6-17-23
Vandering Daughters	Society drama	5,619
The Brass Bottle	Melodrama	5,290
Trilby	Period drama	
Circus Days	Coogan-Circus comedy-drama	

**GOLDWYN-COSMOPOLITAN**

Backbone	Mystery story	6,979-5-6-23
Vanity Fair	Costume play	7,668-5-13-23
The Last Moment	Mystery story	5,442-5-27-23
The Ragged Edge	Romance	5,896-7-17-23
The Love Piker	Stewart-Romance	7,000

**HODKINSON**

Youthful Cheaters	Flapper story	5,700-5-27-23
The Critical Age	Romance	4,500-5-6-23
Michael O'Halloran	Drama of youth	7,600-6-17-23
The Mark of the Beast	Mystery drama	5,998-6-17-23
The Rapids	Lumber camp meller	4,900

**METRO PICTURES CORP.**

Trailing African Wild Animals	Exploring expedition	6,800-5-20-23
Cordelia the Magnificent	Society blackmail	6,800-5-20-23
The Fog	Drama	

**PATHE EXCHANGE, INC.**

Black Shadows	Exploring expedition	5,000-5-13-23
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**PREFERRED PICTURES**

Daughters of the Rich	Society drama	6,073-6-23-30
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**UNITED ARTISTS**

The White Rose	Southern drama	12,000-6-10-23
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**Allied Prod. & Dist. Corp.**

Harrison's Finish	Jack Pickford-Race track meller	8,184-6-3-23
The Shriek of Araby	Burlesque on Sheik stories	4,357-6-17-23
Paddy-the Next-Best Thing	Marsh-Romance	

**UNIVERSAL FILM MFG. CO.**

What Wives Want	Eternal triangle	4,745-5-6-23
Goals and Riches	Rawlinson-Melodrama	4,845-5-6-23
Crossed Wires	Walton-Farce	4,705-5-20-23
Burning Words	Stewart-Mounted Police	4,944-5-27-23
Double Dealing	Gibson-Comedy	5,105-5-27-23
Don Quickshot of the Rio Grande	Hoxie-Western	4,894-6-3-23
Railroaded	Rawlinson-Crook meller	5,390-6-10-23
Dust	Walton-Circus story	4,900

Howling With Honor	Crook meller	7,785-5-13-23
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The Shock	Chancy-Crook theme	6,758-6-10-23
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**VITAGRAPH**

The Man Next Door	Romance	6,937-6-3-23
Loyal Lives	Postman story	6,000

## Independent Features

**ARROW FILM CORP.**

The Rip Tide	Melodrama	6,176-5-13-23
Broken Violin	Melodrama	5,849-4-8-23
The Little Red Schoolhouse	Bootleg meller	5,760-6-3-23
Sundog Trail	Fairbanks-Western	4,593

**C. B. C. FILM SALES CORP.**

Temptation	Eternal triangle	6,000-5-27-23
Her Accidental Husband	Melodrama	6,000-5-6-23

**STOLL FILM CORP.**

The Prodigal Son	Drama	10,000-5-20-23
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**INDEPENDENT PICTURES**

The Valley of Lost Souls	Drama	5,000
The Devil's Partner	Shearer-Drama	5,000
Crashing Courage	Drama	5,000
The Range Patrol	Drama	5,000

**WM. STEINER**

The Fighting Strain	Hart-Western	5,000
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Below the Rio Grande	Hart-Western	5,000
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**SANFORD PRODUCTIONS**

Western Blood	Morrison-Western	6,000
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**SUNSET PRODUCTIONS**

Desert Rider	Hoxie-Western	5,000
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# Speaking of Casts



CONWAY TEARLE



ELLIOTT DEXTER



CORINNE GRIFFITH

Watch Here Tomorrow!

# THE COMMON LAW

## Jersey Meeting

(Continued from Page 1)

The officials become automatically the national legislative committee to aid the national officers, just as was done in Connecticut. One of the features of Woodhull's report dwelt on the difficulty of collecting dues.

At the banquet Thursday night some excellent addresses were delivered. Among the speakers were Arthur S. Friend, Distinctive Prod. Marcus Loew, Sydney S. Cohen, who dwelt on the value of national organization, Mike O'Toole of the Comerford organization who made a strong and earnest plea that exhibitors aid in becoming a moral force in their committees and to see that the laws on the statute books were observed. Loew commented on the large number of exchange men present. Peter J. Brady also spoke as did Bob Welsh of the M. P. World, and Miss Louella Parsons of the Morning Telegraph.

During the course of the banquet Billy Brandt, Lou Blumenthal, and Bernard Edelhertz of the New York state organization appeared. Brandt strode over to speak to Woodhull and Sydney Cohen shook hands with him, apparently very friendly.

One of the features of the event was a golf tournament held Thursday afternoon. The rain checked the affair which was won by D. J. Chatkin, Educational Films. Only 12 holes were played.

### Connecticut M. P. T. O. Elects

(Special to THE FILM DAILY)

New Haven—Officers elected at the annual convention of the Connecticut M. P. T. O. are: president, J. W. Walsh, Hartford, E. M. Marfield, New Haven and J. A. Alpert, Putnam, first and second vice-presidents respectively; and A. J. Cavanaugh, secretary and treasurer.

The officers will act as a legislative committee to work with the national M. P. T. O. in legislative matters.

This practice may be followed by other state M. P. T. O. units.

### Charles Segall Going Abroad

(Special to THE FILM DAILY)

Philadelphia—Charles Segall, of the Apollo, sails for Europe on the Levathian July 4th.

### Lunch to Mrs. Wallace Reid

Mrs. Wallace Reid was the guest of honor, and chief speaker at a luncheon tendered in her behalf Friday at the Astor. Nat Rothstein F. B. O. acted as toastmaster. All of the speakers complimented Mrs. Reid on her sincere effort to aid in a worthy cause, and Mrs. Reid briefly told of her efforts and hopes regarding "Human Wreckage" closing with an appeal that these unfortunates not be termed "dope fiends."

Among the speakers were Dr. Lester Volk of the Bureau of Narcotics; Mrs. E. S. Bishop of the Woman's City Club; Dr. Christian F. Reisner who declared that the makers of pictures must appreciate the demand of service made upon them, and Mrs. Caroline Wagner of the Anti-Narcotic League of Los Angeles.

### Schenectady State May Close

(Special to THE FILM DAILY)

Schenectady, N. Y.—Reports are current here that the State, which was opened only a few months ago, may close soon.

### Says "Maytime" Cost \$75,000

(Special to THE FILM DAILY)

Los Angeles—B. P. Schulberg states that he paid \$75,000 for "Maytime," which will soon be made by Louis Gasnier. Gaston Glass will play the male lead.

### To Fight Music Tax

(Special to THE FILM DAILY)

Milwaukee—The Milwaukee M. P. T. O. plans to raise funds to fight the music tax. Several actions resulting from the tax situation are expected to come up in the Milwaukee courts soon.

### Grand-Asher Activities

(Special to THE FILM DAILY)

Los Angeles—Charles Lamont will direct Sid Smith in a two-reel comedy for Grand-Asher. Herman Raymaker has completed "Always Late," starring Monty Banks and Harry Edwards started "A Concrete Mixup" with the same star. Hugh Fay has finished the Sid Smith comedy "Hats," and Archie Mayo has started "Don't Play Hookey," starring Smith. Gil Pratt has finished "One Dark Knight." Arvid Gillstrom has begun a comedy starring Joe Rock.

### Camden Censors Honored By Stanley

(Special to THE FILM DAILY)

Philadelphia—The newly appointed Camden censor board were recently the guests of the Stanley company. The censors were giving a luncheon at the Arcadia Cafe and later were entertained at the Stanley. The board consists of Commissioner of Public Safety Staley, Rev. D. Hann, chairman, Mrs. Mary Walsh, secretary, Police Captain, James Tatem and Mary Simmons.

### To Film Octavus Cohen Stories

(Special to THE FILM DAILY)

Birmingham—Roy Rice, of St. Louis, is here arranging for the filming of Roy Octavus Cohen's negro stories. H. Whitman, of New York is associated with Rice in the new enterprise. Edwin Connelly will prepare the screen adaptations, and Neal Abel, long with Al G. Field's minstrels, will be one of the featured players. The new producing organization will be called the Birmingham M. P. Corp. Stories will be two-reelers.

### Pantages House In Legal Tilt

(Special to THE FILM DAILY)

Oakland, Cal.—The Pantages here has been closed following a legal battle with the Loeb Realty Co. Pantages leased the house for ten years from the realty company at a rental of \$2,000 a month. The lease has expired and the realty company seeks to increase the rental, claiming that the contract called for a renewal at a price to be fixed by arbitration. Pantages argued that the house is not paying and he refuses to pay the increase.

### Buys Out Downing "Lab"

(Special to THE FILM DAILY)

Los Angeles—The Chester Bennett Laboratories have purchased the Downing Process Laboratories.

### Aywon Buys Fascisti Film

Melvin Hirsh, of Aywon, has closed for American rights of a 2-reeler with representatives of the Fascisti party of Italy. The picture shows the Fascisti movement with shots of King Victor Emanuel, Premier Mussolini

### Elfelt Signs Jane Thomas

Clifford S. Elfelt Prod., Inc., has signed Jane Thomas to star in a series of pictures to be made on the Coast. The first release will be Oct. 15 and one every six weeks thereafter. The pictures scheduled are: "The Third Warning," "The 19th Amendment," "Dangerous Women," "The Home Trail," "Free," "Beyond the Law," and "Dangerous Men." Lewis Allen Browne and Frank Howard Clark are preparing the scenario for the first story. Elfelt has opened offices in the Candler Bldg.

### New Swiss Projector

(Special to THE FILM DAILY)

London—In the latest issue of The Cinema appears a description of a new Swiss projector. In part it reads.

"The projector utilizes the old plan of a water cooler, but possesses, it is claimed, several new advantages. The cost of the machine is low enough for any school or church, and moreover it is absolutely safe for these institutions. The chief feature is the condenser, which is filled with water and forms the two concave mirrors concentrating the lights upon it, a single condenser. The two ends of the condenser are convex glass of unequal diameter. When the light rays reach the film after passing through about 12 inches of water they have a temperature of 90 degrees, thereby eliminating all dangers of fire.

## New Theaters

Irwin, Pa.—A theater is being built on Main St., between Fourth and Fifth.

Havelack, Neb.—J. W. Hoffman has opened his house. The theater seats 400.

Pana, Ill.—"Bella Donna" was the attraction at the recent opening of the New Palace theater.

Sleepy Eye, Minn.—A company is being organized with \$25,000 capital to erect a theater here.

Lodi, N. J.—The Columbia will be the name of the house which Victor Cangialosi is putting up on Main St.

Pittsburgh, Pa.—Plans have been drawn for the erection of a \$75,000 theater, which will occupy a site on Fifth Ave., near Magee St.

Jacksonville, Fla.—The Herald states that the Sunset Theater Co. will erect a new theater opposite the Hotel Broward.

South Tacoma, Wash.—Reports here have it that this city is in line for another picture house. It is said that several sites are now under consideration.

### Peters in Metro Special

(Special to THE FILM DAILY)

Los Angeles—House Peters has been signed by Metro to appear in "Held to Answer", one of their fall specials.

Charles O. Baumann who recently signed House Peters to appear in a series of productions stated yesterday the Metro deal was news to him.

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GENERAL OFFICES RIALTO THEATRE BUILDING

FRANKLIN 3730

WASHINGTON, D.C.

June 25, 1923.

Mr. William Randolph Hearst, President,  
Cosmopolitan Productions,  
127th Street at Second Avenue,  
New York City, N. Y.

Dear Mr. Hearst:

It gives me great pleasure to recommend your production "ENEMIES OF WOMEN." This picture was accepted by our public as one of the greatest that has ever come to Washington.

In analyzing the basis for tremendous drawing power and box-office receipts (which we have enjoyed during the past two weeks), we find this picture has such a variety of action, so well done, that it could not help but appeal to all. Our patrons were loud in their praise on leaving the theatre daily for the "bigness" of story, perfection of acting and direction, beauty of scenes, and the lavish scale upon which this film play was produced. We observed that, whereas the story had a good bit of spice, same was handled with "kid gloves," which is what the people apparently want in most every photoplay at the present time. The duel scene was positively the greatest I have ever seen in a picture, and this was only one of the multitude of big scenes, any one of which is what an exhibitor may feel satisfied to have in a production with confidence that it will satisfy his public.

Finally, if "ENEMIES OF WOMEN" is a sample of your coming year's output, this industry will be greatly benefited, for it is such productions that "ring the bell" of high records in box-office receipts, while satisfying the old patrons and adding new ones. Please accept my congratulations for the achievement and the privilege of exhibiting "ENEMIES OF WOMEN" at our Rialto Theatre.

With many thanks and very best wishes for your continued success, I am

Very truly yours,

TM:WG

*Tom Moore*

A Cosmopolitan Production

Distributed by Goldwyn-Cosmopolitan

## ENEMIES of WOMEN

by *Vicente Blasco Ibanez*  
with

LIONEL BARRYMORE

ALMA RUBENS

WHEN Tom Moore, one of America's foremost exhibitors, talks this way about "Enemies of Women," you know what it will mean to your box-office.

In New York, London, Chicago, San Francisco, Detroit, Milwaukee, Los Angeles, and everywhere else it has been shown, "Enemies of Women" has been a sensation.

It is the biggest box-office picture of the season!

Directed by Alan Crosland  
Settings by Joseph Urban  
Scenario by John Lynch

---

# JUST THE KIND OF ONE REEL SUBJECTS YOUR PROGRAM NEEDS!

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## BRAY ROMANCES

---

The Mystery Box

The Sky Splitter

Gambling With The  
Gulf Stream

Romance of Life

The Immortal Voice

The City of Dreams

The Broad Highway

## BRAY COMEDIES

---

Heeza Liar's Treasure  
Island

Heeza Liar and the  
Ghost

Heeza Liar—Detective

Heeza Liar's Burglar

Heeza Liar in the  
African Jungle

Heeza Liar's Vacation

Heeza Liar in "Uncle  
Tom's Cabin"

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# THE *Film* DAILY

*The* **BRADSTREET** *of* **FILMDOM** *The* **RECOGNIZED** *Authority*

Vol. XXV No. 2 Monday, July 2, 1923 Price 5 Cents

## New Series

**Going Through First National Reported May Star or Feature Corinne Griffith**

Published announcement of forthcoming releases of First National include "Lilies of the Field."

In this connection it is understood that among the early releases planned in which Corinne Griffith would be starred was "Lilies of the Field," and while officials of the First National refuse to discuss the matter and while the same attitude was taken by Charles R. Rogers who has been handling Miss Griffith's business matters it is reported that when First National releases "Lilies of the Field" Corinne Griffith will be found in the production.

Relative to this matter some reports go so far as to say that probably Miss Griffith's forthcoming series will be released through First National rather than another distributing company which was expected to handle her productions.

## Increase Capital

(Special to THE FILM DAILY)

Dover—Fitzpatrick & McElroy have increased their capitalization to \$1,200,000.

## D'Usseau Resigns

Leon D'Usseau has resigned, effective July 1, as Eastern scenario editor of Universal.

Robert Roden, who has been assistant scenario editor for six years, has been appointed D'Usseau's successor.

## Hearst Men Meet Chief

(Special to THE FILM DAILY)

Hollywood—Luther Reed and Bryant Porter have arrived from the Cosmopolitan Studio, New York, to confer here with William R. Hearst who is here looking over production activities of his several Coast units. Hearst arrived here about a week ago.

## Close With Loew

**About 1,250 Days Involved in Sale of First Paramount Group to Local Theater Circuit**

Famous Players have closed an important booking deal with the Metropolitan Loew circuit. It involves about 1,250 booking days and covers 10 pictures, the August, September and October releases of Paramount.

There is a possibility that following the custom observed in the past, the Keith circuit may divide the product with Loew.

# Suggest Confab

A conference of all distributors to discuss the many problems facing members of that branch of the business is suggested by Al Lichtman following a reading of "The Golden Bubble" in which Alexander Aronson expounded his ideas on distribution. Lichtman's remarks on the Aronson article are interesting. He says:

"To be perfectly candid, I am not familiar with such production methods as described in Mr. Aronson's article. No doubt, Mr. Aronson based his statement on actual knowledge. However, such methods, in my opinion, do not exist in well regulated studios, and I can happily state that our studios are not operated in that careless fashion. As a matter of fact, for the eleven pictures produced by us during the past year, each averaging about 6500 feet, there never was more than 11,000 feet of negative shot on any one subject, proving that if a studio is properly conducted, productions well planned and carefully worked out, and the

(Continued on Page 4)

## Many Big Pictures

**Will Give Exhibitor a Better Chance Next Season Says Williams**

Just back from the Coast where he saw a number of large pictures which will be released next season, J. D. Williams declared on Saturday that the big pictures for the coming year will give many exhibitors a chance to more than break even next season.

"The average exhibitor has 26 bad weeks out of 52," said he, "but with the type of picture scheduled for next year he will have a greater opportunity to make money. Exhibitors rarely lose money on big pictures—they go into the red with the little ones.

"I saw Fairbanks' new one and it's bigger than 'Robin Hood.' I saw Norma's 'Ashes of Vengeance' and it is a fine, magnificent picture. And many others. But the picture that will make them sit up and take notice is Charley Chaplin's 'Immortal Women,' starring Edna Purviance. It isn't one of those big, million dollar productions, with big sets and all that—but it's human,

(Continued on Page 2)

## Rothacker to Europe

(Special to THE FILM DAILY)

Chicago—Watterson R. Rothacker sails for Europe on the Majestic July 14. He will be accompanied by Charles E. Pain, Sr., attorney for the Rothacker enterprises and chairman of the board of directors of Selznick Distributing. The purpose of the trip is to make arrangements for a Rothacker laboratory in England.

## Marking Time

**No Change in Mexican Situation—Carewe Starts Production of "The Bad Man"**

The attitude of the Mexican Government toward American producers who present Mexican citizens in an unfavorable light in films made in this country has not changed any. Specifically, the ban on all First National productions in Mexico still exists.

(Continued on page 3)

# Good Will

Words of wisdom are written under this heading in a weekly magazine published by the Astor theater, St. Paul, one of the Finkelstein and Ruben chain of theaters. The article is decidedly worth while, and says:

Seneca wrote: "He that does good to another, does good to himself."

"A motion picture theater without the good will of its patrons is not built upon a foundation of security. A motion picture theater needs the good will of its patrons as much as it needs its screen if it is to establish itself as a definite, useful, and successful institution in a community.

"Abraham Lincoln said: 'Public sentiment is everything. With public sentiment nothing can fail, without it nothing can succeed. Consequently, he who moulds public sentiment goes deeper than he who enacts statutes or pronounces decisions.'

"The motion picture theater is a resourceful institution, and its manager has at his command a great medium through which good will and public sentiment may be created, nurtured, and sustained.

"To those who are interested in the progress of the motion picture, the many fine examples of activities tending toward the creating of good will which are observed from day to day are indeed gratifying and encouraging. From flood stricken areas we read of benefit performances to aid the homeless; in the recent case of a St. Paul church being destroyed by fire we learn with pleasure of the theater manager donating his theater for church services; charitable organizations, benevolent societies, welfare leagues, newsboys' clubs, Y. W. C. A.'s and other active units are constantly in touch with the motion picture manager, co-operating with him in benefit performances from which funds are realized for these worthy organizations. That these funds are used in community service is an assured and undeniable fact.

"None of us are perfect—there is nothing in the world but has its faults. Before we criticize, is it not as well to study the pro's and con's of any question?"

Wednesday July 4, being Independence Day and a legal holiday, there will be no issue of THE FILM DAILY published.



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Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelsplatz.

**Quotations**

	High	Low	Close	Sales
East. Kod.	.103	102 <sup>3</sup> / <sub>4</sub>	103	600
F. P.-L.	71	67 <sup>3</sup> / <sub>4</sub>	68 <sup>3</sup> / <sub>8</sub>	5,200
do pfd.	89	89	89	200
Goldwyn	3 <sup>7</sup> / <sub>8</sub>	3 <sup>3</sup> / <sub>4</sub>	3 <sup>3</sup> / <sub>8</sub>	1,600
Griffith			Not quoted	
Loew's	15 <sup>1</sup> / <sub>8</sub>	14 <sup>3</sup> / <sub>4</sub>	14 <sup>3</sup> / <sub>4</sub>	1,400
Triangle			Not quoted	
World			Not quoted	

**Incorporations**

Albany—Case Pictures Corp., Yonkers. Capital \$15,000. Incorporators, I. Kaplan and B. Cohen. Attorney M. Lesser, New York.

Albany—Uplift Amusement Corp., Queens. Capital \$75,000. Incorporators T. Gutman, H. Gaba and M. Singer. Attorneys, Levy, Gutman & Goldberg.

Albany—D. & M. Amusement Corp., Buffalo. Capital \$7,500. Incorporators, E. and D. Michaels and C. W. Densinger. Attorneys, Hollender & Hollender, Buffalo.

Albany—Lexington Avenue Theater & Realty Co., Inc., New York. Capital \$1,000,000. Incorporators, C. Monash, J. A. Hopkins and A. L. Robertson. Attorney, M. Goodman, New York.

Conrad Nagel will play the part which had been assigned to Joseph Schildkraut in "The Master of Man." Schildkraut suddenly withdrew from the cast.



**Many Big Pictures**

(Continued from Page 1)  
just like "The Kid," and will prove a great picture. I predict Chaplin will become one of the greatest directors in the business, and be established as such within a year or two. Outside of the several pictures he will make for United Artists, Chaplin will direct at least one picture a year.

"Independent production is on a stronger scale than last year. I think the outlook is fine for the independents."

**Hodkinson Gets "Teleview" Film**  
Hodkinson will distribute the "teleview" picture starring Margaret Irving and Grant Stewart.

**Business Good in Pittsburgh**  
(Special to THE FILM DAILY)

Pittsburgh—Practically every theater in the city reports good business for this time of the year.

**Keaton Will Battle Film Schools**  
(Special to THE FILM DAILY)

Hollywood—Buster Keaton has launched a war against the fake film schools which promise artists jobs and charge exorbitant fees.

**Montreal After Fire Proof Booths**  
(Special to THE FILM DAILY)

Montreal—The executive committee of the City Council will shortly present an ordinance compelling all local theaters to install fire proof projection booths.

**Patricia Palmer With New Unit**  
(Special to THE FILM DAILY)

Hollywood—Patricia Palmer has been signed by Max O. Miller Prod., with headquarters at San Francisco. Filming will be done at San Mateo. "Damaged Souls," from "The Two Hellions," the first production, has just been finished.

**Issues Special Theater Bulletin**  
(Special to THE FILM DAILY)

St. Louis—The Missouri Theater is distributing each week to its patrons a pamphlet called "The Bullet," published by the Bishop-Wyatt Co., which bears the slogan, "a weekly round of ammunition for the fellow who aims to be more and have more."

**Christie's Summer Releases**  
(Special to THE FILM DAILY)

Los Angeles—The Christie organization has four comedies on their summer release schedule. They are: "Winter Has Come," starring Dorothy Devore; Jimmie Adams in "Roll Along;" Bobby Vernon as a plumber in "Plumb Crazy" and "Back to the Woods." with Neal Burns in the stellar role.

**Fire Destroys Films**  
(Special to THE FILM DAILY)

Seattle—Fire of unknown origin in Leon Bories' exchange did an estimated damage of \$15,000. \$3,000 of this was to films owned by Bories; the balance by films owned by the Graphoscope Co., Western Star Feature Film Co., Schwabacher Film Co., and Mrs. Jessie Jones of Portland. No insurance was carried on the films.

**On Broadway**

Broadway—"The Girl of the Golden West."

Brooklyn Strand—"Penrod and Sam."

Cameo—"Enemies of Women."

Capitol—"The Chase."

Criterion—"The Covered Wagon."

Loew's New York—Today—"Trailing Wild Animals."

Tuesday—"Twenty Three and a Half Hours Leave" and "A Self-Made Wife."

Wednesday—"The Empty Cradle."

Thursday—"Sixty Cents an Hour."

Friday—"Mary of the Movies" and "Maguire of the Mounted."

Sunday—"The Rustle of Silk."

Lyric—"Human Wreckage."

Rialto—"Peter The Great."

Rivoli—"Merry Go Round."

Strand—"Wandering Daughters." Next Week

Broadway—Not yet determined

Brooklyn Strand—"Wandering Daughters."

Cameo—"Enemies of Women."

Capitol—"Success."

Criterion—"The Covered Wagon."

Lyric—"Human Wreckage."

Rialto—Not yet determined.

Rivoli—"Merry Go Round."

Strand—Not yet determined.

**Mrs. Harriman Heads Advisory Board**  
Mrs. Oliver Harriman will head the advisory board of the Film Guild. She will sail for Europe to search for material.

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**Are you planning production in New York?**

Do you need a fully equipped studio and competent staff?

The staff and studio was used to produce the "Bright Shawl" and has just finished the "Fighting Blade" with Richard Barthelmess. "Potash & Perlmutter" comedy for Samuel Goldwyn has also just been completed there.

This organization is now able to accommodate production starting in the near future while between pictures.

This is not an ordinary rental proposition but an opportunity to use a highly trained technical staff and save on production costs.

If interested, telephone E. L. Smith,

Vanderbilt 8291



### In the Courts

Supreme Court Justice Tierney has directed judgment for \$508 for the Safety Fire Extinguisher Co. against the Freeport Theater, of Freeport, L. I., for fire appliances on the ground that there is no meritorious defense to the suit.

The suit of Orrin Johnson against Goldwyn to recover under a contract by which he was engaged to take a leading part in a film, has been settled by the parties and discontinued by an order of Supreme Court Justice Wasservogel.

The second default judgment to be filed against Glenn Hunter in the City Court within a few days has been filed by Lewis Buxton for \$1,828 as the balance on a claim for \$2,485 for automobile transportation furnished to Hunter between New York and other points from June to December, 1922. The other judgment was filed by Abraham Libman on a note.

An answer has been filed in the Supreme Court by Associated Producers in a suit of Nathan & Semerad, over the film, "A Pasteboard Crown," the complaint in which has not been filed. The answer admits that the defendant took over the distribution of the film which has an exhibition value fixed at \$200,000. The contract provided that the cost would not exceed \$37,000, and that until the plaintiffs had been reimbursed that sum the defendants would only get 35%, later the parties to the contract would get 50% each.

The suit of Alexander Gordin against Fox Film and Virginia Tracy to recover for services in connection with the film, "Queen of Sheba," was settled when it came before Supreme Court Justice Cohalan by the payment by Fox of \$600 cash and an agreement to publish an announcement as to Gordin's services in connection with the film, "making public announcement of the valuable services rendered by Mr. Gordin in the preparation of the Biblical, historical, and legendary data, and the preparation of a story and synopsis based on same." Fox agreed that Gordin was entitled to this "screen and credit and recognition which he has not heretofore received."

Victor Sutherland has returned to New York for the finishing scenes of "The Love Bandit."

### Marking Time

(Continued from Page 1)

Bernard T. Woodle of the Hayes organization who has been handling the matter is back from a trip to Washington where he conferred with the Mexican charge d'affaires. The situation has not changed, the attitude of the Mexican Government being that of marking time.

It will be recalled that production of "The Bad Man" was temporarily held up because the Mexican representatives objected to it, after the New York consul had seen "The Girl of the Golden West," which Edwin Carewe made. First National states, however, that the picture has been started on the coast.

#### New Coast School for Players

(Special to THE FILM DAILY)

Hollywood—Rowland V. Lee is about to start a school here for players. Lee states that his object in starting the school is to find new personalities.

#### Van Dyke A Mayer Director

(Special to THE FILM DAILY)

Hollywood—W. S. Van Dyke has been signed on a long term contract to direct all-star specials for Louis B. Mayer. The first will be "The Span of Life." J. G. Hawks is working on the scenario.

#### Chaplin's Next a 7 Reeler

(Special to THE FILM DAILY)

Los Angeles—Charles Chaplin has finished work on "Immortal Women," made under the working title of "Public Opinion." He intends appearing personally in his next picture which will be a seven reel comedy.

#### Starts New Kind of Films

(Special to THE FILM DAILY)

Hollywood — Antor Novak, a Hungarian artist, has opened a studio here to produce what he terms "a new kind of films." Novak will make short reels especially designed for children, sort of semi-educational. Novak will use a new invention in photography, which he claims makes dolls seem to fly.

#### Thomas Geraghty On The Coast

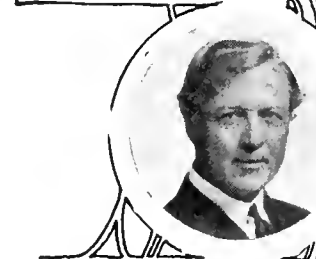
(Special to THE FILM DAILY)

Los Angeles—Thomas Geraghty has arrived here with the script for the next Meighan film, "All Must Marry," written by George Ade. Geraghty also brought with him a Booth Tarkington original for Meighan for which he will write the scenario.

# Speaking of Casts



CONWAY TEARLE



HOBART BOSWORTH



CORINNE GRIFFITH



ELLIOTT DENTER



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# THE COMMON LAW

LOUIS MEYER  
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251 WEST 19TH STREET  
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## Suggest Confab

(Continued from Page 1)

time schedule properly arranged, there is no need of shooting 60,000 feet of negative in order to get five or six thousand feet of suitable film.

"However, even before reading Mr. Aronson's article, I have heard that such wasteful methods do exist in this industry, but I am certain that producers operating along these haphazard lines are in the great minority and eventually they will eliminate themselves through their lack of efficiency. I believe that waste in production only exists in organizations headed by men who do not know their business.

While on the subject, we might mention that a great many people are still of the belief—all that is required to make motion pictures is to possess the raw film, a camera, a group of actors with a man wearing puttees directing them, and a good megaphone voice. But when you analyze motion pictures from the artistic as well as the commercial angle, one comes to the conclusion that there are few real creators of motion pictures who can be relied upon from year to year to produce consistent, intelligent and entertaining pictures. When one looks further, one finds that these producers of good pictures have made a real study of motion pictures. In a great part of their work, they are innovators and originators. When you look still further and you analyze the productions that are not fit to show to the public, you will find they were made by a great number of incompetent imitators who have been a parasitic strain upon this industry for many years and who have merely gained an outlet for their pictures because of the unsound economic factors still governing the distributing methods in vogue.

"Distribution: As to Mr. Aronson's view of distribution, I am in thorough accord and in full sympathy. The terrific cost of distribution and the lack of standardization as to prices, is the one big blot upon this industry which must be effaced, if this industry is to continue to build. As to Mr. Aronson's plan, there is no doubt as to its feasibility, but its success depends entirely upon the willingness of the producers and distributors in this country to co-operate.

"I would like to put Mr. Aronson's suggestion to a practical test by inviting all the distributors in this country to a joint conference for the purpose of discussing freely the great many problems confronting us, or of common interest to all.

I would like to broach the proposition with the idea that whether we like it or not, everybody in the motion picture business is dependent directly or indirectly upon one another for success. There is no organization nor individual that can navigate alone in this industry. For one thing, it takes the good-will of the whole world to support a motion picture organization. No organization can consider itself too big to stoop to co-operate with its fellow distributors, who are confronted with the identical problems to a proportionate degree.

"Therefore, if the distributors in this country are not too egotistical to consider themselves above all of their competitors, let us get together. Perhaps there is a way of meeting on some common ground, to eliminate the waste in distribution and above all create some standard form of values—fair to the big as well as the little. It has always been my theory that this industry can only continue to build and maintain the continued support of the masses by creating a standardization of values as between renter and exhibitor, thereby promoting the greatest possible outlet for all motion pictures throughout the world.

"The present methods employed are not conducive to the above, and it is my firm belief that all factors big and little can benefit by the joint conference suggested herein for the purposes outlined.

"Mr. Aronson deserves the congratulations of the industry for having the courage to speak his mind on this vital subject."

B.P. Fineman's

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EXHIBITOR  
WHY

# The BRADSTREET of FILMDOM THE Film DAILY The RECOGNIZED AUTHORITY

Vol. XXV No. 3

Tuesday, July 3, 1923

Price 5 Cents

## How Can It Be Done?

**A. Rowland in Sympathy With Aronson's Ideas But Queries Method of Doing It**

Richard A. Rowland, general manager of Associated First National states he agrees more or less with Alexander S. Aronson's ideas on distribution but asks how can it be done? "I don't believe," says Rowland, "people in this industry will ever get together until they are all up against the wall ready to be shot, and then they will first start in getting negative costs lowered. Then finally some crazy fellow will get the idea that distribution should all be done at the same booking office, then maybe we will all be sane and sensible and will do business in a sane manner. I don't know of any other method of describing the situation other than in the vernacular."

### 21 New Selznick Salesmen

The Selznick organization has placed 21 new salesmen in the field. Many of the new force were selected from the former American Releasing aff.

### Williamson's Next Through Metro

J. E. Williamson's next, "The Uninvited Guest," will be released through Metro. The technicolor process will be used in working out a number of undersea shots.

### Shirley Mason On Her Own

(Special to THE FILM DAILY)

Hollywood—Upon completion of her contract with Fox, Shirley Mason will organize a company of her own to make pictures in which she will be starred.

### Fisher Expanding

(Special to THE FILM DAILY)

Los Angeles—Victor B. Fischer plans to enlarge his production activities. Beginning immediately Fischer's producing schedule will double the output he originally planned. Another director will be engaged.

### Larry Knows

Larry E. Lund, former owner of the Broadway, Oakland, and the Pickwick at San Diego, writing of his recent acquisition of the Broadway, Los Angeles, says:

"One of my first important acts in taking over the above is to subscribe to THE FILM DAILY."

## Overhead

**Chain Operator Thinks 40 Week Basis Slows Up an Exhibitor—Also Unfair to Producer**

Commenting on the chain operator who figures his year on a 40 week overhead basis rather than 52 weeks, a clever operator of an important chain says:

"I cannot convince myself that this is good business, because it seems to me it influences a fellow to let up in the Summer rather than drive harder—and we have found that if we work hard in the Summer, we have no losing weeks.

"In addition to that, it is rather unfair to a producer or star, when you start to check up the amount of profit he has made for you, when as a matter of fact you are charging up somebody else's film rental, whose film you are going to run in the Summer, against his product that happened to be run in a more fortunate month."

### Skouras Brothers Here

Spyros and Charley Skouras of St. Louis, are in town for a few days.

### Keaton To Do Costume Story

(Special to THE FILM DAILY)

Los Angeles—Buster Keaton's next production will be a costume comedy drama of pre-Civil War days running to seven reels. Natalie Talmadge Keaton may play the lead.

### Rousseau Back From Trip

A. E. Rousseau, export manager for Pathe, returned Sunday on the France from a several months business trip to Europe. Accompanying Rousseau was Alex Hague, Pathe representative in Bombay, who is here to buy a number of specials for India.

### Eastman Helpers Share Profits.

(Special to THE FILM DAILY)

Rochester, N. Y.—The Eastman Kodak Co. is dividing approximately \$1,700,000 among 15,000 employees in all parts of the world under the wage dividend plan. This policy takes effect immediately. Stock dividends amounting to \$4,500,000 are being distributed at the same time.

\$200,000 is also being paid in stock dividends to employees on 10,000 shares which George Eastman, treasurer, set aside for employees who had been with the firm for more than 2 years.

## Exhibitors Optimistic

**Says Grainger, Back From Trip Over Country—Says Next Season Will Be Biggest**

That 1923-24 will be the most prosperous year in the history of the picture industry, was the prediction of Jimmy Grainger, sales manager for Goldwyn-Cosmopolitan, upon his return from a 30 days tour of the trade zones of the country. Grainger states that every important exhibitor in the country has not only expressed optimism in personal conversation, but also in the number of contracts already signed for Fall showing.

"North, East, South and West are out to pick the best and back the best," said Grainger. "Made keen by the knowledge that the producers in general are out to do bigger things in the way of production, exhibitors in turn are determined to present these pictures on a scale that is not only beautiful and impressive but also showmanly. Next season will see exploitation as it really should be. Barnumism of the twentieth century will come to light.

"I look forward to a really prosperous year all around. The big theaters are going after the big productions, and through long years they have become experienced judges. In this day of screening first, it's the picture with the goods that counts. I have heard some talk about paper promises, but it seems to me that there's nothing to that sort of thing if the distributor is willing at all times to show the product that he is going to sell."

### Laemmle Off To Europe

Carl Laemmle sails on the Aquatania for Europe. He will spend the Summer abroad.

### Cunningham Leaves for Coast

Jack Cunningham, Famous scenario department, leaves Friday for the Coast. Expects to return shortly.

### Back From Coast

Abe Warner, Warner Bros. arrived yesterday from the Coast. Sam Warner came with him, but stopped to see his parents in Ohio, and will be in about Thursday.

A number of deals have practically been closed for territory for the Warner product for the coming season, completing the distribution arrangements for season.

Abe Warner is enthusiastic over the outlook for the coming season so far as their product is concerned.

## Unusual Methods

**Reported Employed in Michigan But Denied by Richey, General Manager of M. P. T. O.**

(Special to THE FILM DAILY)

Detroit—Members of the F. I. L. M. Club of Michigan, independent exchange operators and others interested in distribution claim that in various cities exhibitors, members of the M. P. T. O. of Michigan, are operating in a manner which makes it difficult to obtain what they claim are "decent values" for pictures. This includes all productions from the ordinary five-reeler to the super-specials.

They contend that the M. P. T. O. of Michigan has completed a system by which all members forward to the Secretary's office a complete list of all prices which they pay for film service. Those prices it is said are tabulated and before a member consummates the purchase of this picture, he communicates with the Detroit office and then determines from the information received whether or not he should pay the price asked.

In some sections, notably Bay City and Saginaw, exhibitors are charged with dividing up film service regardless of the desires of the distributor who shall pay which line of service and what they shall pay. In this connection it is said that a certain distributor forwarded to an exhibitor in Bay City, who for the purpose of distinction shall be called Jones, a print of a new special. When the salesman arrived in Bay City he discovered that the print was not in Jones's theater but in "Smith's." Surprised at this he later learned from Jones that the film service of his company had been allotted to Smith and that he Jones, said he wasn't interested. When the salesman tried to explain that after all the print belonged to his company and they might have something to say about who was going to use it, Jones said he wasn't interested. It later developed that the only way that Jones could break in on the print was to have Smith put in writing that he didn't want this particular service, in which event Jones would be in a position to deal for it.

It is said that tactics of this type have become so annoying that mem-

(Continued on Page 2)

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



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### Quotations

	High	Low	Close	Sales
East. Kod.	.103	102 $\frac{3}{4}$	103	600
F. P.-L.	.71	67 $\frac{3}{4}$	68 $\frac{3}{8}$	5,200
do pfd.	.89	.89	.89	200
Goldwyn	.37 $\frac{1}{2}$	.33 $\frac{1}{4}$	.33 $\frac{1}{2}$	1,600
Griffith				Not quoted
Loew's	.15 $\frac{1}{8}$	.14 $\frac{3}{4}$	.14 $\frac{3}{4}$	1,400
Triangle				Not quoted
World				Not quoted

### Incorporations

Albany—Lillian's Theater Corp., Brooklyn. Capital \$6,000. Incorporators, L. Lillian, L. Skimkowitz and L. Wertheim. Attorney, C. Weinblatt, Manhattan.

The Secretary of State has authorized Pictorial Clubs, Inc., to issue 10,000 shares of preferred stock at \$25 each.

Albany—C. T. Amusement Co., Cedarhurst. Capital \$7,500. Incorporators, L. N. and M. J. Moss and L. L. Craft. Attorney, Harry Rotkowitz, Manhattan.

William Norris will appear in "Maytime" which Gasnier will direct.



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INC.

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## Unusual Methods

(Continued from Page 1)

Members of the F. I. L. M. Club recently have put into effect an off-set scheme which for all practical purposes leaves exhibitors without film service unless they agree to the terms of the F. I. L. M. Club.

### Richey's Comment

H. M. Richey, general manager of the Michigan M. P. T. O. commenting on the above report said:

"There is no such an arrangement in Michigan relative to agreements on the prices of pictures which meets with the sanction of this Organization, nor have we evolved a complete system of comparing prices, mentioned in the article.

"In a chat with Mr. Wilkinson, Secretary of the F. I. L. M. Club, the other day, he stated that the F. I. L. M. Club was fully aware of the facts that such agreements did not meet with the approval of the Motion Picture Theater Owners of Michigan and that they had no idea of taking any retaliatory measures."

### Lyn Harding In Davies Picture

(Special to THE FILM DAILY)

London—Lyn Harding is sailing for New York to play one of the principal roles in Marion Davies' next picture, "Yolanda."

### Steffes To Canvass Northwest

(Special to THE FILM DAILY)

Minneapolis—Gathering data for a survey ordered by the executive board of the Minnesota M. P. T. O. W. A. Steffes will shortly make a tour of every town in Minnesota, and the Dakotas.

### New Company Formed

(Special to THE FILM DAILY)

Los Angeles—Inter-State pictures has been formed to release the J. B. Calvert productions. The Pacific studio at Culver City has been taken over, with Shirley C. Friend in charge of production.

### Lesser to Make Accessories

(Special to THE FILM DAILY)

Los Angeles—Sol Lesser and Michael Rosenberg state that Principal Pictures will in the near future establish a large plant to manufacture film accessories. The new firm will make all accessories for Principal Pictures as well as for other companies.

Irving Lesser, vice-president of Principal Pictures, confirmed the above report.

### New Theaters

Sidney, O.—C. B. DeWeese is now manager of the new Mall.

Dierks, Ark.—Kinney Lloyd has opened his new Airdome here.

Lambertville, La.—The United Theaters, Inc., will erect a new theater here.

Schenectady, N. Y.—Work has started on Abe Devore's new house which will seat 600.

## At Broadway Theaters

### Capitol

The Capitol orchestra opens the bill this week with the "Second Hungarian Rhapsody" followed by "Speed Demons," a short reel; "Spirit of '76," a tableau, and the regular weekly magazine. S. L. Rothafel next presents Madame Elsa Strallia, in concert. Jacob Fabian's "The Chase" is the feature. Other numbers include "The Cuckoo's Secret" a Bray picture "Divertissements," "Ivan the Great," a scenic; and "The Skater's Waltz," by the Capitol dancers. The organ closes the performance.

### Rivoli

"Impression Viennoise" is the opening number, "Merry-Go-Round," the feature is next. "Dance Divertissement," by Betty May, danseuse and a Max Fleischer cartoon, "The Battle," are the only other numbers on the bill because of the length of the feature.

### Strand

The current program at this house consists of the overture, "Here and There," a compilation of short subjects; the Topical Review, "Musical Variations," with several song and dance units, and James Young's "Wandering Daughters." Ben Turpin in "Where is My Wandering Boy This Evening" is then screened, just before Percy Barnes closes the bill with an organ selection.

### At Other Houses

"Enemies of Women" continues to be the feature attraction at the Cameo, while "The Covered Wagon" still holds sway at the Criterion. "Human Wreckage" will be held indefinitely at the Lyric. The Rialto has kept Peter the Great" for another week.

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**Theater Changes**

Cairo, Ill.—Mrs. T. W. Rodgers has re-opened the Kimmel.

Wheeling, W. Va.—Seward King has sold the Castle to John Faller.

Barberton, O.—Harry Hamilton has sold his interest in the Park to Joe Meszaros.

Poughkeepsie, N. Y.—The Stratford will be closed during the summer for remodeling.

Murfreesboro, Tenn.—Tony Sudekum, paid \$15,000 to C. F. Lytele for the Opera House which he will remodel.

Carmi, Ill.—George Cross has sold the Opera House to S. E. Pirtle of Jerseyville, Ill., who in turn, has disposed of the Pythian, Marshall, Ill., to L. H. Cox.

Oranville, Cal.—L. L. Sissman, who operates the Rex has bought out the Gardella from the A. A. Amusement Co. The latter recently purchased the house from C. E. Howard.

Elkhart, Ind.—Mr. and Mrs. H. H. Humbert now control the Opera House, having leased the theater for a long term. The Humberts however, will not assume control until next March.

**Orpheum on Auction Block**  
(Special to THE FILM DAILY)

Fairfield, Ia.—The Orpheum has been sold for \$1,500 at auction.

**Change Blue Mouse to New Lyric**  
(Special to THE FILM DAILY)

Minneapolis—Finkelstein & Ruben have changed the name of the Blue Mouse to the New Lyric.

**Art Amm Goes to Florida**  
(Special to THE FILM DAILY)

Rochester, N. Y. — Art Amm, formerly house manager of the Eastman, has been appointed manager of the Paramount, at Jacksonville, Fla.

**No Feature**

The Tribune says: "Although we cannot understand it, there are a lot of people who do not like photo-plays. They are the ones who so often inquire 'aren't there any theaters where they show newsreels and sport pictures without having a 'feature' on the program?' We never have known of any such theater, but Mr. Rothafel has designed his bill at the Capitol this week to meet the demands of just such persons. He has not feature."

**Will Re-issue Sennett Comedies**

Paramount will re-issue 25 of the old Paramount-Mack Sennett two-reelers during the coming season.

**Leah Baird Prods. Move**

The New York office of Leah Baird Productions have been moved to 25 West 45th Street.

**Philbin Now at The Home Office**

Anthony Philbin, of the Paramount Chicago office, has been appointed assistant to J. E. Flynn, at the home office. He will do special sales work.

**Lee De Forest Back**

Lee De Forest is back in New York from a two month's trip through France and England where he demonstrated his Phonofilm.

**"Hunchback Showing Soon**

"The Hunchback of Notre Dame" is now being cut and edited on the coast. The film will have an early pre-release showing here.

**Laemmle Contest Closes**

The Laemmle Scholarship Contest will close this week. The award of \$1,000, which goes to the college student submitting the best scenario, will be made Oct. 1.

**Christie Exhibit at Exposition**

(Special to THE FILM DAILY)  
Los Angeles—Al Christie is planning a big exhibit at the Motion Picture Exposition in which the various Christie comedy stars will participate.

**Riesefeld Buys European Film**

While in Europe Hugo Riesefeld bought "Crainquebille" which is being re-edited and cut. Riesefeld said this was the only picture he saw that he felt like bringing back to America.

**Harry B. Harris Prods. Formed**

(Special to THE FILM DAILY)  
Hollywood—Harry B. Harris, formerly on the Universal directorial staff, has organized his own producing unit. His first will be "Rose of the Ghetto." Distribution will be through F. B. O.

"Yesterday's Wife," the first of the C. B. C.-Columbia Pictures is now in production under direction of Edward J. LeSaint.

Speaking of Casts

THE COMMON LAW



CONWAY TEARLE



HOBART BOSWORTH

Watch Here Tomorrow!



CORINNE GRIFFITH



ELLIOTT DEXTER



BRYANT WASHBURN

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**Tremendous**  
from crowds and critics  
at the Rivoli,

# MERRY GO ROUND

**UNIVERSAL SUPER-JEWEL**

MERRY GO ROUND is one of the best pictures that has ever adorned the screen at that imposing playhouse (Rivoli). It deserves very high rating in every respect. If it is typical of the new Universal pictures, we most emphatically want to see more of them. We looked hard at MERRY GO ROUND, but we could find no flaw in its atmospheric detail or in the logic of its story. The costumes, the types and the backgrounds are wonderfully true.

—Robert E. Sherwood in  
N. Y. HERALD.

Let it be said in the beginning that MERRY GO ROUND is an exceptionally fine production. Down to the last, least player every part is done with scrupulous care; every effort has been put forth apparently to preserve an atmosphere of reasonable realism. The complete effect is impressive and convincing.

—Joseph Mulvaney in  
N. Y. AMERICAN.

It is big; it is enormous and it is quite impressively constructed. We are willing to place MERRY GO ROUND on our list of worthwhile things because it will more than satisfy the great majority of film patrons. Go and see it. We consider it first rate screen entertainment.

—Quinn Martin in  
N. Y. WORLD.

MERRY GO ROUND is a scintillating, fascinating picture. Running through the film is a charming love story and although the production is 10,000 feet long, the action is so swift and the interest so well sustained that it hardly seems half that length. The sets are wonderfully realistic.

—N. Y. TIMES.

*Universal has the Pictures 19*

# S O V A T I O N

greet world premiere

New York City

# GO ROUND

presented by CARL LAEMMLE

It will pay you to make a visit to the Rivoli before MERRY GO ROUND moves away. The story is a good one, well told and well photographed. In bringing her (Mary Philbin) to the place she now occupies among the stars of the silent drama, Mr. Carl Laemmle again proves his ability as a producer. We hope soon to see her in another picture.

—N. Y. EVE. TELEGRAM

All in all this is the best thing of its kind that Universal has ever done. It is a picture vastly worth while. By her work in this picture, she (Mary Philbin) deserves stardom. Norman Kerry lends just the right note to the role of the handsome lover.

N. Y. SUN AND GLOBE.

It may be truly said that the Universal company seems to have spared no expense in reproducing some gorgeous backgrounds of the capital city of Austria. In fact, speaking from a pictorial viewpoint, this offering is really great. George Hackathorne gives a beautiful portrayal; Norman Kerry gives a fine performance; Mary Philbin is appealing and ever so pretty. An interesting picture, well presented and acted.

—Dorothy Day in  
N. Y. MORNING TELEGRAPH.

This is Mary Philbin's first picture and she really is a remarkably clever little actress as well as a very pretty girl. Dale Fuller, needless to say, is excellent. So are Cesare Gravina and George Siegmann. The idea of the story—that life is a merry go round, that we are little figures being twirled by a great giant—is a fascinating one.

N. Y. TRIBUNE.

**24---Date the Big Ten Now!**

## Cuts and Flashes

Brewster Color Pictures Corp. has moved to 562 5th Ave.

Elmer Clifton has about completed "Six Cylinder Love" for Fox.

Mary Carr has been engaged by C. C. Burr to star in his next special.

Jesse Weil has been engaged to do some special work for Selznick Distributing Corp.

Charles Bryant will soon return from Europe to direct Nazimova in "The White Moth."

Principal Pictures Corp. have been authorized to do business in New York State with a capital of \$100,000.

The "Potash and Perlmutter" company has presented Clarence Badger, their director, with a silver loving cup.

The Rivoli Times, a new house organ for the Rivoli made its first appearance this week and will continue weekly.

"Dancers In the Dark," the next Equity special, will be released July 15, with a Broadway run sometime in August.

Ben Lyon, having finished his work in "Potash and Perlmutter," has left for the Coast to take part in a special production.

The quartet used in "Knighthood" will work in Marion Davies' next picture "Yolanda." Robert Vignola will direct. Luther Reed will prepare the scenario and Joseph Urban, the sets.

**Lurie Remodeling 'Frisco House**  
(Special to THE FILM DAILY)

San Francisco—Louis R. Lurie will spend \$75,000 in remodeling his Century theater.

**Famous Close Allen's Regent**  
(Special to THE FILM DAILY)

Ottawa—Famous Players have closed Allen's Regent for the summer. The house will be thoroughly remodeled.

**F. & M. Add Another**  
(Special to THE FILM DAILY)

Ludington, Mich.—Fitzpatrick & McElroy have taken over the Kozy and merged it with their Lyric. F. W. Lawley, managing the latter, will handle both houses.

**Wisconsin To Continue "Blue Laws"**  
(Special to THE FILM DAILY)

Milwaukee—The last legislature failed to repeal the "blue laws" when the measure came up recently. The law makers also decided Wisconsin will never have daylight saving.

**Roy MacMullen Promoted**  
(Special to THE FILM DAILY)

Milwaukee—Roy MacMullen has been appointed manager of the Merrill, succeeding Ralph Wettstein, resigned. MacMullen has been in the employ of Ascher Bros. for six years.

**New \$250,000 House For Auburn**  
(Special to THE FILM DAILY)

Auburn, N. Y.—Joe Schwartzwalder, now operating the Universal, has interested local capital in erecting a \$250,000 theater here. The house will seat over 2,000. Property has already been purchased.

**"Force Eternal" Cabanne Next**

"Force Eternal" is the working title of William Christy Cabanne's next picture which he is now making at the Metro studio. Among those in the cast are William Faversham, Charlotte Walker, Neil Hamilton, Charles Mack, Kathlyn Martyn and Jack Bohn.

**Invents New Projector**

(Special to THE FILM DAILY)

London—The Cinema, commenting on a new non-intermittent projector which the inventor, A. E. Fenn, of London, asserts will revolutionize film projection, says:

"Attempts have been made at various times to produce a projector which would obviate the necessity of giving the film an intermittent motion, and to replace same by a uniform film motion past the gate aperture, but so far without any real amount of success. This effect, however, has now, we are told, been produced by means of a small mirror, approximately 1½ ins. in diameter, which is given a rotation of 96 revolutions per second. The amount of the film motion is the same as that of the intermittent type, i. e., the picture takes one-sixteenth of a second to pass the gate aperture. The light beam from the arc is thrown through the film on to the revolving mirror, which reflects it through suitable lenses to a revolving shutter of special design, the object of which is to allow light to pass to the screen only when the mirror occupies certain positions relative to the picture position at the gate aperture. In this way any movement of the film is compensated for by the mirror, which occupies an advance position exceeding its last position by an amount—expressed in degrees of a circle—which is half that through which the mirror has moved in the interim."

**Louis Schliter On Tour**  
(Special to THE FILM DAILY)

Baltimore—Louis Schliter has left on a tour of the West. Schliter operates the Edmondson and Bridge.

**Paul Alberts After Another**  
(Special to THE FILM DAILY)

Schenectady—Paul Alberts, owner of the Albany here, is dickering for the State theater.

**Physioc To Shoot In Florida**

Wray Physioc leaves next week for Miami, where he will shoot the exteriors "The Soul of Pierre," working title. Joe Farnham prepared the scenario.

**Four Years in the Making**

"The Cuckoo's Secret," a Bray picture recording the life and habits of the Cuckoo has been booked for the Capitol for this week. The picture is said to have been photographed for the Bray Studios by the British Instructional Film Co. of London under the supervision of a scientist of the British Museum of Natural History, and four years effort was necessary to get the picture scientifically correct.

**Condemn Overlong Features**  
(Special to THE FILM DAILY)

Winnipeg—Returns from fifty questionnaires sent out following a recent meeting of the Motion Picture Ex-decided that "the length of feature libitors of Manitoba, at which it was decided that "the length of feature pictures is out of all reason," indicate that Manitoba exhibitors are up in arms against features of more than 6 reel length. One exhibitor wrote: "An ordinary exhibitor cannot build up a show around a feature that is more than six reels in length."

## Coast Brevities

(Special to THE FILM DAILY)

Hollywood—Truman Van Dyke will enact the role of Leandre in "Scaramouche."

Dan Mason has moved to Los Angeles and will live at 1309 Spalding Avenue.

Bull Montana has been temporarily loaned to Metro to play a comedy role in "Held to Answer."

Century Comedy's current Buddy Messenger picture has been changed from "Present Arms" to "Bringing up Buddy."

Beginning July 11, a special Paramount night will be a weekly feature of the radio program broadcasted from station WOR.

Mack Sennett states that several more units will be added to his organization in making the two-reel comedies called for in his contract with Pathe.

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## Are you planning production in New York?

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The staff and studio was used to produce the "Bright Shawl" and has just finished the "Fighting Blade" with Richard Barthelmess. "Potash & Perlmutter" comedy for Samuel Goldwyn has also just been completed there.

This organization is now able to accommodate production starting in the near future while between pictures.

This is not an ordinary rental proposition but an opportunity to use a highly trained technical staff and save on production costs.

If interested, telephone E. L. Smith,

Vanderbilt 8291



# Among The "Independents"

**American Film Classics Chartered**  
(Special to THE FILM DAILY)

Dover, Del.—American Film Classics, Inc., of New York, has been chartered here with a capital of \$500,000.

**Start Work on First Film**

(Special to THE FILM DAILY)

Gloversville, N. Y.—Lowell Film Prod. has started work on "Destruction," their first picture.

**Murphy Now With Bond**

(Special to THE FILM DAILY)

Buffalo—R. T. Murphy, who recently resigned as manager of Renown Sales, has joined Bond Photo-plays as sales representative.

**Start School Films**

(Special to THE FILM DAILY)

Greensboro, N. C.—The Southland Film Co. has started work on an educational film depicting the physical culture system of the city schools.

**Film Forest Preservation**

(Special to THE FILM DAILY)

Warrensburgh, N. Y.—The State Conservation Commission will film "Fair Acres and What They Can Do," to be used in a reforestation campaign.

**June Norton Now With Irwin**

(Special to THE FILM DAILY)

Hollywood—June Norton, who recently finished a two year contract with Paramount, has been signed by Irwin Prod. Her first picture will be "The Blood Barrier."

**Red Wood Films To Produce**

(Special to THE FILM DAILY)

San Francisco—The Red Wood Film Co. will produce as their first production a feature dealing with conditions in the Ruhr district. The company will travel to Europe to film the feature.

**C. B. C. Buys Campbell Story**

C. B. C. has purchased rights to another story by Evelyn Campbell, author of "Yesterday's Wife," which they are now producing. The story is "Suspected" which C. B. C. will release as "The Marriage Market."

**New Unit on Coast**

(Special to THE FILM DAILY)

Los Angeles—"PG" Smith Prod. is the latest unit to be organized here, sponsored by "PG" Smith who was formerly connected with various distributing companies. The new organization will produce series of 12 two-reel comedies.

**Changes In St. Louis**

(Special to THE FILM DAILY)

St. Louis—Charles E. Gregg is travelling for Fine Arts. This exchange has obtained the Felix Cat cartoons.

Cullen Espy has resigned as salesman for the St. Louis Film Exchange to become manager of the 12th St. Theater, Kansas City.

**Chicago Run For Clifton Film**

(Special to THE FILM DAILY)

Chicago—"Down to the Sea in Ships," will have a four-week run at the Roosevelt.

**Title in Dispute**

Hoey Lawlor has informed the Grand-Asher Dis. Corp. of his right of title to "The Love Trap," listed by them as a forthcoming production.

**Mackenzie In 'Frisco**

(Special to THE FILM DAILY)

San Francisco—Allan Mackenzie is here from New York to work in conjunction with Frank Burt at the Pacific plant.

**Elfelt Closes For South America**

Clifford S. Elfelt Prod. has sold "Danger," "The Wolf Man," and "The Man from Broadway," to Bert Parker for Argentina, Uruguay, Paraguay, Chile, Peru and Bolivia.

**Another New Unit**

(Special to THE FILM DAILY)

Salt Lake City—Paul Cloninger has been mentioned in connection with a new producing organization which plans a series of pictures to be filmed in Salt Lake and vicinity.

**Rockett Will Film Only History**

(Special to THE FILM DAILY)

Los Angeles—Al and Ray Rockett, now making "The Life of Abraham Lincoln," announce that in the future they will look to history for their stories.

**New Southern Producers**

(Special to THE FILM DAILY)

Albuquerque, N. M.—The Sympho Cinema Co. will build a studio here to produce features. Ted J. Bevis is head of the new organization which expects to start actual filming within three months.

**Principal-First Graphic Deal**

(Special to THE FILM DAILY)

Buffalo—Irving M. Lesser, Principal Pictures, has closed a deal with First Graphic Exchanges, Inc. for eight Lester Cuneo productions, the first of which stars Mrs. Wallace Reid, and seven features starring Dick Hatton, for New York State.

**Plans Educational Films**

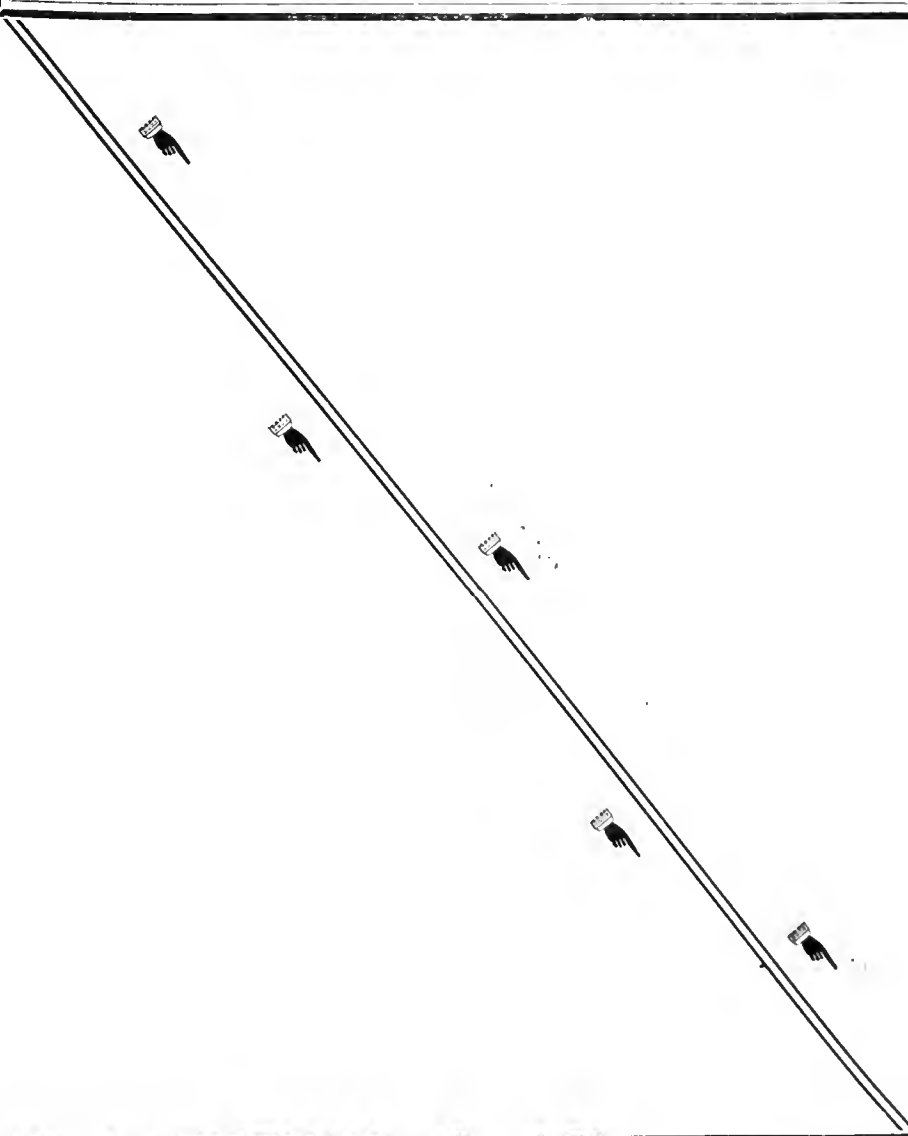
(Special to THE FILM DAILY)

Los Angeles—The Garrison Prod. Co. has returned from South America where a number of educational films were made. The company will produce a series of educational and society dramas here next year.

**Sails For Film Guild**

Mrs. Oliver Harriman sailed Saturday for Europe in search of foreign plays and novels adaptable for the film guild. Mrs. Harriman heads the advisory board of the Guild and it is reported that upon her return from Europe she will engage actively in production.

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**Newspaper Opinions**

**"Merry Go Round"—Universal Rivoli**

AMERICAN—\* \* \* is an exceptionally fine production. \* \* \* The picture possesses that essential third dimension so often lacking in photoplays. There is in it length and width and in addition there is depth, genuine depth of plot and characterization and not mere thickness. \* \* \* Down to the least player, every part is done with scrupulous care, every effort has been put forth apparently, to preserve an atmosphere of reasonable realism. The complete effect is impressive and convincing, too.

The story contains bone and sinew. \* \* \*

EVE WORLD—\* \* \* it's that sort of a picture that the title really doesn't matter. \* \* \* a Universal jewel, and really sparkles up to its gemmy reputation at times, but through a jeweler's magnifying glass a few flaws stand out. The greatest of these is its great length. \* \* \* in one sense, one of the biggest pictures of the year. It's in ten reels, which, in our estimation, it at least five too many. \* \* \* will please those who seek bill rather than 22-karat in their pictures. \* \* \*

HERALD—\* \* \* one of the best pictures that has ever adorned the screen at that imposing playhouse. With the possible exception of "When Knighthood Was In Flower" and "Peter The Great," it is the finest production that we have seen there this year.

"Merry-Go-Round" deserves very high rating in every respect.

MAIL—Here is a picture we feel will stand with any of the German spectacular productions. Its story is simple. Its appeal universal. Its treatment is most artistic and refreshingly devoid of trite, overdone screen tricks. The acting is superb. A great amount of money has been spent on the "Merry-Go-Round." \* \* \* Few persons after seeing this picture will ever guess that the east never set foot on foreign soil to make it. Crowds are directed in masterly fashion, reflecting the influence of the Germans. The actors work as if they were living characters.

SUN—All in all, this ten reel special is the best thing of its kind that Universal has ever done, the atmosphere being so well supplied that the spectator would swear he was at a Viennese Coney Island, surrounded by nothing but Teutonic faces and beer. \* \* \* It is a picture vastly worth while, despite its far-fetched attempts to make life seem like a merry go round and a symbolism that is as mechanical as that contrivance.

TELEGRAM—\* \* \* The story is a good one, well told and well photographed. It will pay you to make a visit to the Rivoli before "Merry-Go-Round" moves away.

TELEGRAPH—\* \* \* spared no expense in reproducing some gorgeous backgrounds of the capital city of Austria. \* \* \* speaking from a pictorial viewpoint, this offering is really great. \* \* \* In speaking of the story, it is not possible to be so enthusiastic. It moves slowly and in no way keeps up the pace of the action in general. \* \* \*

TIMES—\* \* \* a scintillating, fascinating picture, skillfully directed by Rupert Julian. \* \* \* Running through the film is a charming love story, and, although the production is 10,000 feet long, the action is so swift and the interest so well sustained, that it hardly seems half that length. \* \* \* is so entertaining that the sets and scenes are almost taken for granted as the story runs along. \* \* \*

WORLD—It is big. It is enormous. And it is quite impressively constructed, its

principal fault being that one which is common to the majority of these cinema plays that go in for bulk. It is overacted for the most part by most of its principal players. \* \* \* We consider it first rate screen entertainment. \* \* \*

**"Wandering Daughters"—First Nat'l Strand**

AMERICAN—\* \* \* There is a lot of action—only it is all labeled. \* \* \*

DAILY NEWS—\* \* \* symbolic pictures with their gorgeous foreign backgrounds! "Merry-Go-Round" is another one of them, and it's somewhat "Ella Wheeler Wilcox" in that the carousel turns round and round and round, keeping time with the world, uncaring for the fate of individuals. \* \* \*

EVE WORLD.—It's a corking good picture story, devoid of the usual mawkish film sentimentality. \* \* \*

\* \* \* Take it all in all, "Wandering Daughters" is a good, sensible film, and we hope you enjoy it—we did. \* \* \*

SUN—\* \* \* "Wandering Daughters" \* \* \* deals with the problem of the parents who have an extravagant daughter and a small income. \* \* \* another film to take up the subject of the modern girl. \* \* \* It is an ordinary motion picture made as a box office attraction.

TELEGRAM—\* \* \* Director James Young, however, has profited by experience, and has enriched the screen with a pleasing, entertaining and not too critical story dealing with runaway girls.

TIMES—\* \* \* The subtitles are of the variety calculated to make one fret and fidget, and it is with intense relief when the other features on the program awaken one from a lethargic state.

\* \* \* There is nothing inspiring about this photoplay, but the players have done as well as they could in their respective roles.

TRIBUNE—\* \* \* It starts off with a promise of fulsome thrills and showers of fascination and repulsion and it ends up by being as sweetly nondescript as "Hearts and Flowers." \* \* \* if one's hopes had not been raised so high, probably "Merry Go Round" would have been passed over as a fair program picture, as pictures go.

WORLD—An unfortunate episode. \* \* \* It is another of those celluloid satires on the younger generation. \* \* \*

**Many Entries for N. W. Golf Meet**  
(Special to THE FILM DAILY)

Minneapolis—Many entries have poured in from Northwest film men for the first Greater Amusements golf tournament to be held at Glenwood, July 17 and 24.

**New Lasky Lab. About Ready**  
(Special to THE FILM DAILY)

Los Angeles—The new F. P.-L. laboratory, which has been under construction for more than a year, will be ready for occupancy July 1. The new adjunct to Famous Players' Western plant is said to have cost more than \$250,000.

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# The BRADSTREET of FILMDOM **The Film** DAILY The RECOGNIZED AUTHORITY

Vol. XXV No. 4

Thursday, July 5, 1923

Price 5 Cents

## Nation-Wide Premiere

For "Hunchback of Notre Dame"—  
To Have Showing in Large Cities  
Before General Release

A method of exploitation that may set a distinct precedent in premiere presentations of big specials will be inaugurated by Carl Laemmle in presenting "The Hunchback of Notre Dame," which will have a premiere at legitimate houses in every important city in the country before it is released to exhibitors.

These showings are expected to run for a long time, it is stated at Universal offices. The world premiere will be at the Astor, Sept. 2nd for an indefinite period, and from then on it will be shown in every large city in regular theaters at legitimate prices.

Laemmle plans to make "The Hunchback of Notre Dame," the best known picture in the world, before it is offered to exhibitors.

## Leonards Return to Coast

Mae Murray and Bob Leonard have returned to the Coast, having finished the New York scenes for "Fashion Row."

## First National Meeting

The Executive Committee of Asso. First National is holding a meeting. Practically all the important members of the organization are on hand excepting Sol Lesser, J. H. Von Herberg and E. V. Richards, Jr.

A farewell dinner will be tendered President Lieber tomorrow night by Samuel Goldwyn prior to Lieber's departure for Europe where he will confer with E. Bruce Johnson regarding European distribution.

## Calling A Spade

A Spade, Says Tom Moore, Regarding the Aronson Comment on Distribution

Tom Moore, of the Rialto, Washington, writing to Alexander S. Aronson, regarding Aronson's distribution ideas, says:

"I have read with great interest the data contained in your article published in Film Daily of June 18th.

"First, I wish to praise you for giving voice to the problems that have stagnated and are still retarding the progress of our pet industry. Your knowledge is wide of range and hits the nail square on the head. Next, I admire your courage in calling a 'spade a spade,' for I consider the silent voices that seem to be afraid

(Continued on Page 3)

## Luncheon for Lloyds

Harold Lloyd and his wife will be guests of honor at a luncheon at the Ritz Friday tendered by the Pathe home office.

## Broadway Run For "White Sister"

"The White Sister," the Lillian Gish picture made in Italy by Inspiration, is being cut and edited and will have a Broadway premiere in September.

## On Independent's Fall Program

"Vanity," written by Lois Zellner, has been announced as one of the Fall releases by Independent Pictures. Scheduled for release in October.

## To Handle "Robin Hood Jr."

Export and Import will handle world rights on Robin Hood, Jr. and will also distribute the Selig 2-reel featurettes, the first of which will be "The Jungle Heroine."

## "The Greatest Yet"

(Special to THE FILM DAILY)

London—L. S. Levine, managing director in England, for Fox Film, just back from the States says the new season "will prove by far the greatest in the records of Fox Films."

## Abrams Sailing

Hiram Abrams, United Artists, accompanied by Mrs. Abrams, sailed yesterday on the Leviathan. Maurice Cleary of United, also sailed with Abrams. They will attend the annual meeting of the Allied organization—the British branch of United—and will also visit the Paris office before returning in about five weeks.

Nathan Burkan and J. D. Tippett also sailed. Tippett expects to return early in September.

## Back from America

(Special to THE FILM DAILY)

Berlin—Drs. Lohofer and Tappen, general managers of Agfa-Goerz, are back from America where they held important conferences regarding the raw stock situation.

London—Commenting on the return of these factors to Berlin a writer in London, says: "As far as Germany is concerned, it is said that the two principal manufacturing firms for raw films, "Aktien-Gesellschaft fur Anilin Fabrikation" and "Goerz," have formed a co-operating combine, and that they already enjoy a home monopoly."

## 25 Open Weeks in Famous Houses Beginning With Fall Season

Offers Wide Open Door For Independent Producers With Worth-While Productions—Same Condition Applies Not Only to Broadway But to Country as Well—Independent Producers Comment

Beginning with the Fall season Famous Players will open its doors to independent productions in its two important Broadway houses, the Rialto and Rivoli, for at least 25 weeks time. The Criterion will also be open but because of the indefinite run of "The Covered Wagon" or some other large production made by Famous any possible open time of this house is excepted from the schedule.

While officials of Famous Players will not discuss the situation, denial was not made to the suggestion that in view of the decreased production activity of Famous Players this open time

would naturally develop. From time to time Famous has run some of its special productions for two weeks, switching from the Rialto to the Rivoli or vice-versa, and admitting that this might happen beginning with the coming season with its announced policy of approximately 52 pictures for the coming year there will be at least 25 weeks open time if not more, for outside product in these important houses.

For the past several years Famous Players production policy has indicated a trend towards "fewer and better pictures." The climax of this movement was reached with the recent announcement that for the coming season but approximately 52 pictures would be made by that organization.

It is probable or possible that some limited amount of independent production will be released through Fa-

(Continued on Page 5)

## Making "The Human Mill"

Allen Holubar's first for Metro will be "The Human Mill," a Southern post-war story.

## Associated Secures "Foolish Parents"

Associated Exhibitors will release "Foolish Parents" produced by Ideal Films. Inter-Globe Export represented Ideal in the transaction.

## Improvements Near Ready

(Special to THE FILM DAILY)

Los Angeles—Improvements under way at the United plant are about ready, with concrete pavements throughout the lot. Additional office space has been added and also new executive buildings.

## Hayakawa in French Production

(Special to THE FILM DAILY)

Paris—Sessue Hayakawa has been engaged by Aubert to play the lead in "La Bataille." His wife will also appear in the production. It is reported Hayakawa will receive about \$60,000 for the picture.

## To Make Series For Selznick

Charles Giblyn, Major Maurice Campbell and J. Searle Dawley have each been signed to make a series of productions to be distributed by Selznick, according to Myron Selznick. Production will be started immediately, titles, stories and casts to be announced later. Burton King has already started with the first of his series.

## Metro on Broadway

In connection with the open time development of the Rialto and Rivoli, it was said yesterday that this might lead to Metro securing considerable of that time for showings. It was pointed out that the Capitol will have considerable product from Goldwyn and the Strand will be heavily blocked with First National, and that Metro would automatically find a place in the open time of Famous houses.



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**No Quotations**

The Stock Exchange was closed yesterday because of the holiday.

**Arthur and Bershon Here**

Harry C. Arthur, Jr., general manager of West Coast Theaters and Dave Bershon, of the division of films for the West Coast chain, are in town.

**New Device For Film Vaults**  
(Special to THE FILM DAILY)

Culver City—The Goldwyn organization has installed a new device in its film vaults here which helps to preserve the film and at the same time renders the vault fire-proof. The mechanism permits the windows to be open allowing cool air to circulate throughout the room thereby helping to preserve the films, but in case of fire the sensitiveness of the mechanism to warm air increases the temperature so high that an attachment closes the window.



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**Kraft To Exploit "Rupert"**

Will Kraft will handle the exploitation of "Rupert of Hentzau" which has its premiere at the Strand next week.

**Children To Be Featured**  
(Special to THE FILM DAILY)

Los Angeles—A special Mack Senneff unit will soon start work on comedies featuring children and animals. Another "beauty brigade" has also been added to the company.

**Blackwell Starts "Beloved Vagabond"**  
(Special to THE FILM DAILY)

Paris—Carlyle Blackwell and a company of English and French artists are working near Vannes, Brittany, on "The Beloved Vagabond." Blackwell will do Paragot.

**Film Board Issues New Rules**  
(Special to THE FILM DAILY)

Kansas City—The Film Board of Trade has issued a new set of rules which have been sent out to every theater and exchange member. The rules have been issued to create a better understanding between the exhibitors and exchanges.

**Ban Lifted On "Foolish Wives"**  
(Special to THE FILM DAILY)

Toledo, O.—"Foolish Wives" has finally been permitted to be shown in this state by the censor board. The film was rejected a number of times by the board. During a recent showing at the Temple the house was hardly filled, due, it is said, to the way the picture was cut by the censors.

**Fairbanks Back Home**  
(Special to THE FILM DAILY)

Hollywood—Mary and "Doug" have returned from a brief sojourn at the beach between San Diego and Los Angeles. "Doug" is working on "The Thief of Bagdad" and it is expected that Mary will start work on "Dorothy Vernon of Haddon Hall," soon.

**"Enemies" Run Indefinite**

Cosmopolitan states that "Enemies of Women" will continue its run at the Cameo for some time. The picture played several weeks at the Central, then at the Rivoli, later playing the Rialto and finally the Cameo where it has been running for the past month. "Enemies" is the first film to play four Broadway houses consecutively.

**Church Showings Hurt Theater**  
(Special to THE FILM DAILY)

Pierre, S. D.—J. E. Hipple, of the Bijou, is complaining of the fall-off in box-office receipts at his theater since the pastor of the First Congregational Church inaugurated "screen showings." Hipple states that due to these church showings, several nights his total attendance has been less than 30, while the population of the town is more than 3,000. The church showings attract as much as 450, he says, has even reached 600 on Sunday nights. The church shows some of the latest features.

**Tilt Over "Birth"**

**Kansas Exhibitor Unit Protests When Reports State That Ban on Film Will Be Lifted**

(Special to THE FILM DAILY)

Kansas City, Kans.—"The Birth of a Nation" is again the cause of a sensational fight, which has already found its way into the newspapers. C. W. Slater, of Oklahoma City, who claims control of the Oklahoma and Kansas rights to the film; the state M. P. T. O. and the state censor board are participants, with Governor Davis, of Kansas, on the side lines.

For some years the picture has been barred by the different state executives, each new Governor taking the same attitude. This battle started when one of the local newspapers stated that the censors were about to permit the film to be shown in the state. This enraged R. G. Liggett, head of the exhibitor unit, who went to Topeka to protest to Governor Davis, declaring that if the ban was ever lifted exhibitors in his organization would "boycott" the production. Liggett further stated that cutting the film would not alter the situation. Fear of racial differences is the reason for the ban.

**Cohen Issues Questionnaire**

Sydney S. Cohen has sent a questionnaire to exhibitors of the country asking them to determine the attitude of their patrons toward shorter features, and urging them to get behind their congressman in an effort to have the admission tax eliminated.

**United Studios Humming**  
(Special to THE FILM DAILY)

Los Angeles—Eleven companies are busy at the United lot. Among those working are Norma and Constance Talmadge, Maurice Tourneur, Sam Rork, Arthur Jacobs and Edwin Carewe. First Nat'l companies under the direction of Frank Lloyd, Joseph De Grasse, Jack Dillon, Lynn Reynolds, and Jack McDermott are starting.



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### Calling A Spade

(Continued from Page 1)

to speak out loud the main cause for present conditions or for lack of better conditions. Over the lunch table or in small groups, such subjects are argued pro and con and blasted in every instance, but never has a concentrated movement that takes in all who care been made, that is to say, a united stand out in the open by the important men of our industry, devising a plan of action, both practical and square to all concerned, backed by determination to act on their courage of convictions, to relieve the half-killed goose that lays the golden eggs under the most trying of commercial conditions.

"It is amazing to find the tolerance of conditions that are allowed to go their carefree way with no action properly sponsored and managed to cure the evils. It was refreshing to me to read your opinions for they are practical and progressive, while I still as one of the thousands of this industry hang on to the threadbare strings of faith while watchfully waiting for a break in the right direction. This industry owes you a vote of thanks, so here's mine."

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FILMS

### Help King

"Al" F. King, formerly Office Manager for Universal at St. Louis, is up against it. He is suffering from an incurable disease and is at the St. Vincent hospital, St. Louis.

### Lichtman on Way to Coast

(Special to THE FILM DAILY)

Denver—Al Lichtman has left here for Los Angeles.

### Playgoers Close For "Tipped Off"

Playgoers will handle the distribution of "Tipped Off," starring Noah Beery and Tom Santschi.

### Blankfield In Los Angeles

(Special to THE FILM DAILY)

Los Angeles—Lester Blankfield is here from New York.

### Close For "Big Boy" Series

Columbia Film, of Pittsburgh, will distribute the "Big Boy Williams" series in Western Pennsylvania and West Virginia.

### McCutcheon Directing "Opportunity"

John L. McCutcheon has started work on "Opportunity" for Motion Picture Arts, at the Fischer plant in New Rochelle.

### Neal Houston Now With Paramount

(Special to THE FILM DAILY)

Dallas—Neal Houston, formerly with the Gem theater at Sherwood, has joined the Paramount office as traveler.

### No More "Thrill Pictures"

Upon the recent completion of Harold Lloyd's latest, "Why Worry," it is said that Lloyd declared he would not make any more thrill pictures. "Why Worry" is not a thrill film.

### Big Selznick Contract

(Special to THE FILM DAILY)

Los Angeles—Claude Ezell, Selznick special representative, has closed with West Coast theaters for "The Common Law" and "Rupert of Hentzau."

### Sales on Keystones

Tri-Stone Pictures have sold the New Edition Keystone comedies to Savini Films, of Atlanta, for Alabama, Florida, Georgia, Mississippi, Louisiana and the Carolinas. Ray J. Branch Prods., of Detroit will handle the reissues in Michigan.

# Universal does it again!

*The Surprise Sensation!!*

# MERRY GO ROUND

NOW PLAYING  
To Tremendous Business  
At the Rivoli, N. Y. C.

*Presented by Carl Laemmle*

# UNIVERSAL SUPER-JEWEL

"WE NEVER DISAPPOINT"

**CROMLOW FILM LABORATORIES**

INCORPORATED  
220 WEST 42ND STREET  
NEW YORK

PHONE  
BRYANT 5576

ALLAN A. LOWNES  
GEN. MGR.

**AN ABSOLUTELY DIFFERENT WESTERN  
DESTINED TO PLAY TO RECORD CROWDS**



# **THE MYSTERIOUS WITNESS**

A Belasco Production

Featuring

**ROBERT GORDON and ELINOR FAIR**

IF you think you've seen good Westerns just wait until you see this one! It has everything that any other good Western ever had PLUS the most powerfully appealing mother-love theme ever pictured. Imagine a Western with crackling action, smashing drama, piercing suspense AND glorious romance and appealing sentiments. Man, it's one of the Summer's biggest box-office bets. GRAB IT QUICK!!!

*From the Saturday  
Evening Post story,  
"Stepsons of Light," by  
Eugene Manlove Rhodes*

*Directed by  
Ivor McFadden*

Distributed by

**F. B. O.**

**723 Seventh Ave. N. Y.  
EXCHANGES EVERYWHERE**

Sales Office United Kingdom: R-C. Pictures Corporation,  
26-27 D'Arbly Street, Wardour St., London, W. 1, England

## Broadway Open Time

(Continued from Page 1)

Famous Players, but not a great deal, so it is said, and even if Famous shows its entire line-up in its Broadway houses there will still be a vast amount of open time, and it would not surprise many if this open time extended materially beyond 25 weeks. It all depends upon the type of product coming from the Famous studios.

### Open Time In Out-Of Town Houses

The development of this open time along Broadway will naturally extend to those houses owned, controlled or operated by Famous Players throughout the country. At the moment Famous operates approximately 200 or more houses, a number of which are first runs. The decreased production schedule naturally opens the door in these houses as well. In fact, some of the houses in which Famous has an interest have already indicated this open time condition by arranging to contract or having contracted already for "independent" product.

### Some Comment

Naturally this important move proves of real interest to producers and distributors who heretofore have been blocked off of Broadway because of the need of Famous Players to house its own productions. Commenting on the open time situation, Abe Warner of Warner Bros., said:

"Never has there been an opportunity such as the coming season offers for the open market. The producer of good pictures need not fear that he will be unable to book the big first run theaters.

"For instance, on Broadway the Famous Players theaters—the Rialto and Rivoli—have never booked an open market picture, and for the com-

ing season they will have an opening for a minimum of twenty-five open market pictures. The condition existing on Broadway is a striking example of the conditions throughout the country, with very few exceptions. The advance requests from these various parts of the country have been far greater than any previous year, and the producer of good product should have no fear that his pictures will not find their way in the biggest and best theaters throughout the country in the important key centers. It is consequently up to the producer of open market pictures to make a standard of product to enable him to take advantage of the existing condition which is most unusual."

Jack Bachmann of Preferred Pictures (Al Lichtman) said:

"In setting aside a definite number of weeks in the Rialto and Rivoli Theaters for other than Paramount Pictures. Mr. Zukor is doing a wonderful thing for the motion picture industry.

"This certainly constitutes an answer to any rumor that the large producers are in any way discriminating against other producers.

"Mr. Zukor's step makes these two large Broadway houses a goal toward which every producer of a good motion picture may strive, with an excellent chance of success if his product is worthy."

### Helena Theater Burns

(Special to THE FILM DAILY)

Helena, Ark.—The Best theater was recently destroyed by fire.

### Add Two To Chain

(Special to THE FILM DAILY)

Corpus Christi, Tex.—The Corpus Christi Amusement Co., operating several Texas theaters, have taken over two houses here.

# Speaking of Casts

## THE COMMON LAW



CONWAY TEARLE



HOBART BOSWORTH



DORIS MAY



CORINNE GRIFFITH



ELLIOTT DEXTER



BRYANT WASHBURN



Watch Here Tomorrow!

**Do you need a fully equipped studio and competent staff here in New York?**

**Are you planning production in New York?**

The staff and studio used to produce "The Bright Shawl" and "The Fighting Blade" with Barthelmess and the "Potash and Perlmutter" comedy for Samuel Goldwyn, is available between pictures.

If you are planning production in the near future in New York—get in touch with me immediately.

This is not an ordinary rental proposition but an opportunity to use a highly trained technical staff and save on production costs.

Telephone E. L. SMITH, Vanderbilt 8261

Portrayed by such an impressive and talented cast this Myron Selznick Master Picture is destined to rank as one of the greatest cinema creations ever conceived.

SELZNICK DISTRIBUTING CORPORATION

## Putting It Over

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

### A Teaser Campaign For This

Pittsburgh—When "The Last Moment" played Rowland and Clark's State. C. B. Frost and Goldwynner Bill Robson arranged a teaser campaign, in addition to the usual newspaper space, billboards, house organ, heralds, window cards, etc.

Several days before the showing the campaign was started in the papers. The first day there was a drawing of a clock face. On this were the words; "Hold Your Breath. The Last Moment is Coming." The clock face was used in succeeding issues, but with a different caption.

### Appeals to the Higher Class

Irwin Wheeler, who operates a number of houses in Rye, N. Y. and Mamaroneck, uses an original idea to put over some of the "higher class" pictures. Because of his clientele, Wheeler, as he explains it, simply appeals to the self-respect of his patrons. His advertising reads something like this: "Would you like to see a picture which the producers and critics say is too good for you?" His method may be further explained by the following. When "Nanook of the North" was booked for a showing at the house, the exhibitor told his people that the film was purely an educational film and that it appeals to intelligence.

### Good Stunt For "Safety Last"

Lynn, Mass.—A tie-up was arranged by one of the local theaters

Cosmos Art Pictures Association

The Exhibitors Association

**JOIN NOW**

### FOR SALE

One complete Pathe camera outfit fully equipped.  
Reasonable.

J. Rescher, 1482 Broadway,  
Phone Bryant 6057, Room 804.

with the Telegram-News as an exploitation stunt for Lloyd's "Safety Last."

A Harold Lloyd "double" was sent out by the paper to public places during the day with the latest copy of the Telegram in his pocket. In line with the campaign a picture of the double was printed every day with a reward offered for the first person identifying him under conditions stipulated. The identifier must have a copy of the same issue carried by the double at the time he was recognized and must salute him with the words: "Safety Last," you are the Telegram's Harold Lloyd."

The campaign brought business for both theater and paper without any great cost to either because the double was never identified.

### A Co-Operative Advertising Stunt

Minneapolis—An effective tie-up with merchants and a newspaper was made by Morris Abrams, Metro exploitation man, for the showing of "Success" at the Blue Mouse.

Abrams arranged with the advertising manager of the Tribune to solicit merchants for a special page of advertisements, laying special emphasis on the word success, to appear next to the theater ad. Across the top of the page the word "Success" ran in two inch letters. This stunt invited readers to write 100 words about any advertiser on the page, telling how the advertiser achieved success. Fifty tickets to the theater were awarded to those writing the best composition.

Many readers participated in the contest, which brought considerable attention to the film during the run.

### Score Cards Used in Hamilton, O.

Hamilton, O.—John Schwalm, manager of the Rialto, made use of baseball score streamers in exploiting the showing of "The Christian."

100 of these streamers, 1½ x 5 ft., were placed on the windows of downtown stores with results of the Cincinnati games. The heading read: "Hall Caine's 'The Christian' will score a hit with you in every scene. At the Rialto now."

Schwalm also used 2,000 lawn cards, 2,000 heralds, 1,000 hangers, 1,000 stickers, 100 window cards and obtained a book store window display with the Todd Co. The theater gave a free ticket to the matinee showing of "The Christian" to every purchaser of a copy of the book. An oil painting and two large cards were used in a window carrying a display of the book.

## ANNOUNCEMENT

We take pride in informing  
**STATE RIGHT BUYERS**  
of the production of six new  
**GEO. LARKIN**  
Specials

For territorial rights apply to  
**AYWON FILM CORP.**  
New York, N. Y.

**LOTS OF PEOPLE  
WHO LOOK  
PROSPEROUS  
ON BROADWAY  
REALLY ARE  
BROKE**

ASK ANY  
**EXHIBITOR**



# The BRADSTREET of FILMDOM THE Film DAILY The RECOGNIZED AUTHORITY

Vol. XXV No. 5

Friday, July 6, 1923

Price 5 Cents

## Won't Bar U. S. Films

Britain Not to Place High Tariff on American Pictures—Believes U. S. Killing British Production (Special to THE FILM DAILY)

London—Viscount Wolmer, parliamentary secretary of the Board of Trade, stated in the House of Commons that while the British picture industry "is being killed" by American importation no embargo would be placed on American films. Viscount Wolmer stated that he is discussing the situation with British producers to see what can be done. He said that he did not think a high tariff would accomplish the desired result. Sir Arthur Holbrook stated that 90% of the pictures shown in England are American made, while, he said, the American embargo on British films is so effective that the proportion of British films shown in America are only one eighth of 1%.

## New Non-Theatrical Exchanges

Los Angeles—Final plans have been completed for opening a series of exchanges for distribution of religious and pedagogic films by the Herald Non-Theatrical Pictures Corp. operating under the auspices of the Christian Herald.

## Loew and the Peekskill Case

In an effort to right many wrong impressions that may have been formed in the court litigation involving a theater in Peekskill, Marcus Loew, president of Loew's Inc., yesterday denied emphatically that he or Loew's Inc., had anything to do with the case as has been reported in the papers and made the following statement:

"Upon my return from Syracuse, I noticed some clippings referring to the Peekskill case, stating it had been taken up on appeal.

"I was not particularly interested on that account but shocked to see that the name of Loew's, Inc., was again mentioned in the case, despite the fact that affidavits were drawn by our attorney and signed by me, stating that neither Loew's, Inc., or I ever had any interest in that theater.

"In view of the fact that the plaintiffs' attorney told a mutual friend that he knew I had nothing whatever to do with the case, I feel it my duty to enter a denial at this time."

## Hollywood Pre-Views

This department, inaugurated for the Saturday issue, and appearing thereafter in this issue, will contain previews of

"The Call of the Wild"

"Going Up"

"Circus Days"

## "Help Your Town"

Laemmle Tells Exhibitors, Urging Use of Screen to Build Prestige in Their Home Towns

How an exhibitor can use his screen and local advertising to increase his prestige and that of his house, is told by Carl Laemmle, in a letter to an exhibitor. Laemmle suggests that the exhibitor discuss local affairs and conditions on his screen, thus making himself an important figure in his community.

Laemmle's letter follows:

"Are you getting all the good results you should get from your newspaper advertisements?"

If not, maybe you have let them grow stale. Maybe you have been doing nothing but filling your daily newspaper space with words or uninteresting announcements.

Why not try a different plan, at least for the summer, to see if you can't build up such an interest in your ads that people will turn almost automatically to see what you have to say.

For instance:

Run little editorials boosting your town or your county or whatever community you are most interested in. Make suggestions on how to improve your home town. Become just as much of an authority on this sub-

(Continued on Page 2)

## Dinner to Lieber

Robert Lieber, president of Asso. First National was the guest of honor at a dinner tendered last night by Samuel Goldwyn at the Ritz.

Mr. Lieber, accompanied by his family, sails Saturday for Europe.

## Deny Combine

The following letter has been received:

"The Republic Photographic Corp. of this city—sole American agents for GOERZ FILM—hereby announce that the News Item "Back from America" in July 5 issue of The Film Daily is without foundation. Dr. Tappen of the Goerz company was recently in America but had no conference with Dr. Lohoefer or any other representative of the Agfa company.

Goerz film is made by the Goerz Photo Chemical Works of Berlin-Zehlendorf, which is an absolutely independent concern, having no connection contemplated or otherwise with any other manufacturer." Yours very truly, Republic Photographic Corp. J. A. Knorr, Manager, Film Dept. ger, Film Dept.

## A Picture

Every once in a while—too seldom, unfortunately, there comes along, unheralded, without a lot of fuss, without a special showing, without a so-called "Broadway premiere" a real picture.

One of them arrived this week—played at the Rivoli—and set the town on end. Even 4th of July night, admittedly one of the "toughest" nights in the show business, the house played to S. R. O.—and the sign said so. Any picture that can do that is a real picture; a real box office. Oh, yes; the picture? "The Merry Go Round"—Universal.

Danny

## Warfield Director of Loew's, Inc.

David Warfield has been appointed a director of Loew's Inc. to fill the vacancy caused by the death of Charles E. Danforth.

## Fish Sails Saturday

Dan Fish sails Saturday on the Olympic for London where he will act as foreign representative for Preferred Pictures. Fish will be located at the Walturdaw office.

## Loew Gets Shubert, Pittsburgh

(Special to THE FILM DAILY)

Pittsburgh—Negotiations for the purchase of the Shubert theater by Marcus Loew have been closed. Loew will re-open the house on Labor Day with first run pictures.

## Inter-Ocean in Deal with Independent

Paul H. Cromelin, of Inter-Ocean, has signed with Independent Pictures for the distribution of 25 outdoor features for Great Britain and the Far East. Ten of these were produced by Premium Pictures, two star George Larkin and Ruth Stonehouse and eight in which Jack Livingston, Mary Wynn and Al Ferguson are featured.

## Arbuckle Through

(Special to THE FILM DAILY)

Atlantic City—Roscoe ("Fatty") Arbuckle, declared on his arrival here yesterday, he would not again appear in pictures, but would continue to work as a director until his contractual obligations are discharged, which will be at the end of this year.

"I shall leave the pictures to those who assume to dictate that field," Arbuckle said.

## Higher Prices

For Admissions—West Coast Has Set About to Do This—The Outlook

Dave Bershon, of the division of films and Harry G. Arthur, general manager of West Coast Theaters, will leave for home tomorrow after completing several important transactions.

In discussing conditions on the Coast and the outlook for the coming season Bershon said he felt very enthusiastic over the promise. This, especially from the production end of the business. "I think the big companies, in fact practically all the important companies have an excellent program outlined for the coming year. There should be more good pictures than ever before. And this should result in better business. Good pictures always bring in more business."

Arthur was also enthusiastic over the outlook and this led to the question of what the West Coast planned in view of increased operating cost, as well as higher rentals, due to increased cost of production. When told that Marcus Loew was on record as favoring higher admissions both Bershon and Arthur admitted that this was the natural course to pursue. "Indeed," said Arthur, "West Coast saw this coming months ago and planned accordingly. We have been increasing our admission prices steadily. Of course on the Coast, especially in Southern California we have a better chance to raise prices than perhaps some other sections. Out there everyone is interested all the time in the actual business of making pictures."

## Roy Crawford to Europe

Roy Crawford, vice-pres. of Associated Exhibitors, sails on the Adriatic Saturday for Liverpool, accompanied by Mrs. Crawford.

## Smith Sells Out

(Special to THE FILM DAILY)

Thomasville, Ga.—F. H. Smith, one of the most picturesque and interesting men in the exhibiting field in the South, has sold out. In his characteristic manner, discussing his departure, he says that the causes include high rentals, high taxation and lack of patronage, adding: "I have, within the ranks, been held up, knocked down, bound, robbed, crossed, double-crossed, censured, discussed; lied at, to and about—producing a MINIMUM regret in leaving—"



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**Quotations**

	High	Low	Close	Sales
East. Kod.	103 3/4	101 1/2	103	2,400
F. P.-L.	70	68 1/2	70	3,400
do pfd.				Not quoted
Goldwyn	3 3/4	3 3/4	3 3/4	100
Griffith				Not quoted
Loew's	7	6 1/4	7	800
Triangle				Not quoted
World				Not quoted

**Walter Early in Town**

Walter Early of the Artfilm Studios, Cleveland, is in town for several days.



Cosmos Art Pictures Association

The Exhibitors Association

**JOIN NOW**

**BOSTON STUDIO**

The National Motion Picture Bureau announces the opening of the "National Studio" located at 29 Middlesex Street, Boston, Mass., the best equipped studio in New England combining equipment formerly belonging to Witchcraft Studio, Rex Studio, Alladin Film Company and National Motion Picture Bureau.

Theatrical and non-theatrical producers invited to inspect our studio. Splendid portable lighting equipment for rent.

Philip Davis, President.

**"Help Your Town"**

(Continued from Page 1)

ject as the editor himself. The only thing that makes an editor more powerful than you is the fact that he has some way of spreading his thought among the public. You have a way, too. You can not only spread your own ideas through the medium of your regular paid advertising space, but also on your screen.

Make use of both. Build up a reputation for yourself as a leader and as a thinker. Do everything you can to arouse everybody's civic pride and keep it aroused. Now and then, if you are gifted with a sense of humor, express yourself in a semi-humorous way.

Make your ads human.

Make them express your personality. Inject something into them that will simply compel people to look for everything you say. Get them into the habit of looking up your ad the minute they pick up the paper.

Believe me, you will accomplish much good by this method.

First, you will make yourself a power for good to your community.

Second, you will stimulate interest in your advertising and therefore in your theater.

If you are not already the leading citizen in your community, you can make yourself the leading citizen. You have the ways and means. All you have to do is to use them for the general good and therefore for your own good!"

**Picture Salesmen Elect**

The Motion Picture Salesmen, Inc., have elected the following officers, Philip Meyer, president; Albert E. Reinleib; 1st vice-president; J. Walter Ruben, 2nd vice-president; Louis Weinberg, treas; Irving Wernick, Rec. Sec'y, and Louis Weinstein, sergeant at arms.

**Exhibitors Warned**

(Special to THE FILM DAILY)

Chicago—U. S. District Attorney Olson announces that any exhibitors attempting to show pictures of the Dempsey-Gibbons bout, reported being brought from Shelby, Mont. to Chicago by aeroplane by a picture news agency, will be arrested for violation of Federal laws prohibiting interstate shipment of fight films.

**Mrs. Reid Addresses A. M. P. A.**

Mrs. Wallace Reid was the honor guest at the weekly A. M. P. A. meeting yesterday. She spoke briefly, expressing gratification at the manner in which "Human Wreckage" had been put over, pointing out that it is a picture which could be put over only through proper advertising and publicity.

**Shauer Sails**

E. E. Shauer, assistant treasurer of Famous Players and director of the foreign department, is en route to Europe. He is accompanied by H. M. Pitman of the company's legal department, and the two will visit Paramount offices in Great Britain, France, Belgium, Germany and Denmark during the next few weeks. Important distribution plans for the coming year will be taken up by Shauer.

Speaking of Casts

THE COMMON LAW



CONWAY TEARLE



HOBART BOSWORTH



DORIS MAY



CORINNE GRIFFITH



ELLIOTT DEXTER



BRYANT WASHBURN

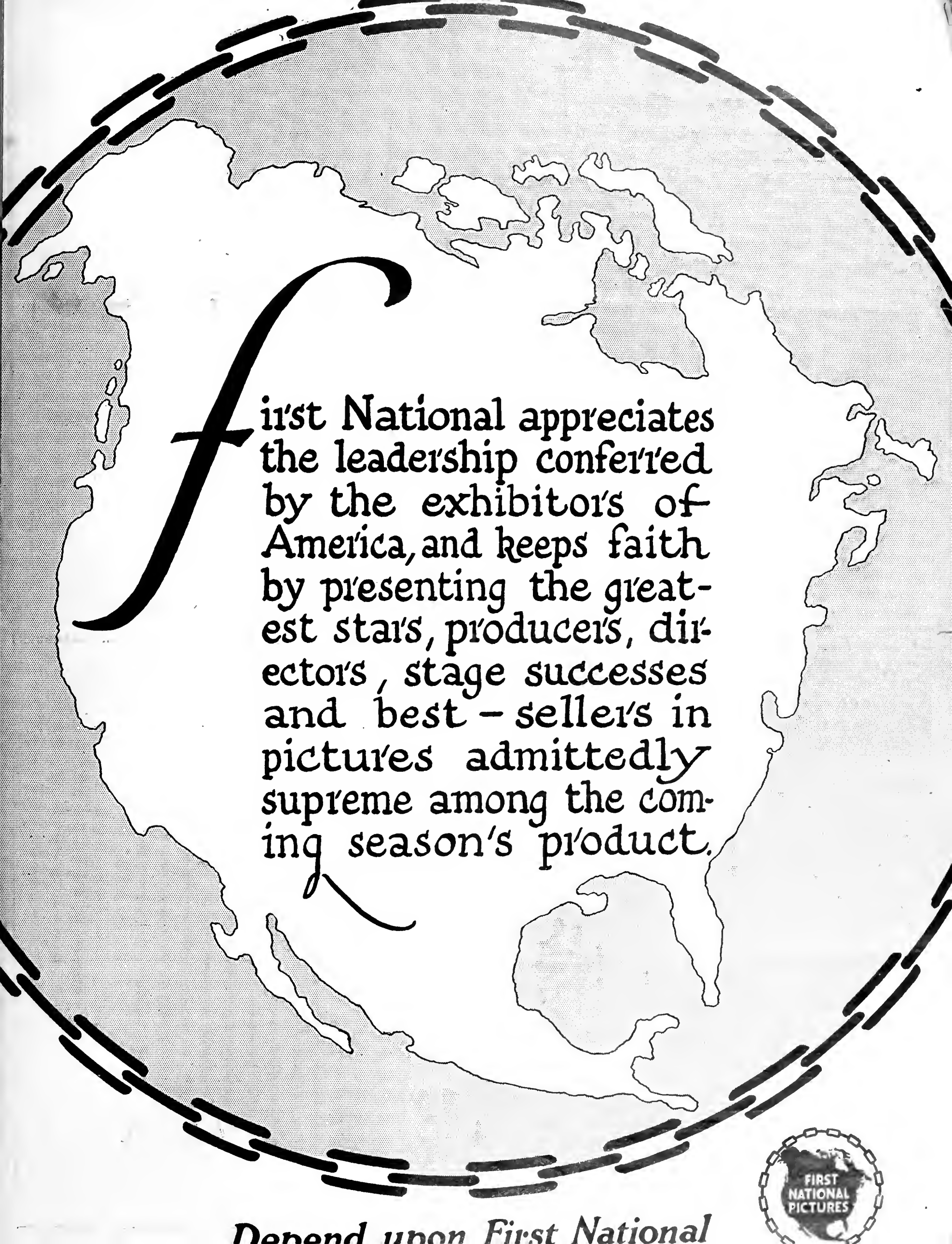


HARRY MYERS

Watch Here Tomorrow!

Portrayed by such an impressive and talented cast this Myron Selznick Master Picture is destined to rank as one of the greatest cinema creations ever conceived.

SELZNICK DISTRIBUTING CORPORATION



First National appreciates the leadership conferred by the exhibitors of America, and keeps faith by presenting the greatest stars, producers, directors, stage successes and best-sellers in pictures admittedly supreme among the coming season's product.

*Depend upon First National*



**Change In Distribution**

**Distribution of Hodkinson Product in Canada to be Handled Through Canadian Films**

The physical distribution of the Hodkinson product in Canada will be handled from now on by Canadian Educational Films, Ltd., it was learned from the Hodkinson office yesterday. This new plan will not, however, interfere in any way with the newly formed Hodkinson Picture Corp., Ltd., which was organized to handle the company's sales in the Dominion.

Canadian Educational Films maintains offices at Toronto, Montreal, St. Johns, Winnipeg and Vancouver. A Hodkinson representative will be located in each one of these exchanges.

**Denies Reported Affiliation**

Adelaide Rondelle denies the report recently published in THE FILM DAILY that she is soon to be starred in a series of comedies to be made by the Lightning Film Corp.

**Chamenois Sails For France**

Dr. Julien Jules Chamenois, who represented French universities at the recent Congress has sailed for France expressing satisfaction at the advance of motion pictures along educational lines in this country.

**Harry Leach in Town**

Harry Leach, manager of the Miami chain of theaters associated with Southern Enterprises is in town for several days. He is stopping at the Astor. Leach reports that his chain recently acquired the Fairfax from Carson Bradford.

**John Flynn to London in Fall**

John Flynn will go to London this Fall to exploit the London run of the "Covered Wagon." Dr. Hugo Reisenfeld will also go over to assist in arranging the premiere. E. E. Shauer, head of the Famous Players Foreign Department, now en route to Europe, will locate a house for the London presentation during his visit abroad.

**North Carolina M. P. T. O. Officers**  
(Special to THE FILM DAILY)

Lexington, N. C.—Officers elected at the annual convention of the North Carolina M. P. T. O. convention were: H. B. Varner, president, Lexington; A. F. Moses, Winston-Salem, 1st vice president; P. L. McCabe, Tarboro, 2nd vice president; James A. Estridge, secretary-treasurer, Gastonia.

**TURNER GLIDDEN & BLODGETT**

185 Devonshire St., Boston, Mass.

Investments  
Financial Factors  
Seasoned Securities  
in the Amusement field  
Moving Pictures  
Theatres  
Distribution  
Negatives  
Correspondence Solicited.



**Do you need a fully equipped studio and competent staff here in New York?**

**Are you planning production in New York?**

The staff and studio used to produce "The Bright Shawl" and "The Fighting Blade" with Barthelmess and the "Potash and Perlmutter" comedy for Samuel Goldwyn, is available between pictures.

If you are planning production in the near future in New York—get in touch with me immediately.

This is not an ordinary rental proposition but an opportunity to use a highly trained technical staff and save on production costs.

Telephone E. L. SMITH, Vanderbilt 8291

**A MAN  
NEVER MEETS  
A FRIEND  
FROM HIS  
HOME TOWN  
ON BROADWAY  
WHEN HE'S  
BROKE**

**ASK ANY  
EXHIBITOR**

*The* BRADSTREET  
of FILMDOM

# THE *film* DAILY

*The* RECOGNIZED  
AUTHORITY

XXV No. 6

Sunday, July 8, 1923

Price 25 Cents

## WHAT ALL NEW YORK KNOWS

COMING  
**MERRY GO ROUND**  
RIVOLI JULY 1  
The O.J. Condo CARRY  
HARLOW

*at* **MERRY GO ROUND**  
RIVOLI JULY 1

*presented by*  
**CARL LAEMMLE**  
**Starts**  
its Mad Whirl of Love,  
Life and Luxury at the  
**RIVOLI**  
Theatre, B'way, N.Y.C.  
**Sunday**  
**July 1st**

Universal PICTURES *Universal*  
**MERRY GO ROUND**  
CRIBS  
SOON

Universal Super Jewel  
Directed by Rupert Julian

10  
10  
11

# Here's an interesting thing

*Cameo Music Publishing Co. INC.*  
112-118 WEST 44<sup>TH</sup> ST.  
NEW YORK  
PHONE-BRYANT 9280

JOBBER AND SPECIALISTS  
IN  
ORCHESTRA MUSIC  
OF ALL PUBLISHERS

ORIGINATORS AND MAKERS OF THE  
"THEMATIC MUSIC CUE SHEET"  
(PATENT APPLIED FOR)  
FOR MOTION PICTURE PRESENTATION



June 29, 1923.

Mr. A. M. Botsford,  
Famous Players-Lasky Corp.,  
485 - 5th Avenue,  
New York City.

Dear Mr. Botsford:

I regret to say that I have not  
the music cues ready for "Hollywood" and will have to  
ask you to arrange another showing for me.

The truth is, I saw the picture  
Tuesday and got so interested in the action on the  
screen that I forgot all about my cues. I have never  
seen a picture that is such a real three-ring circus  
of comedy entertainment, that offers so much to delight  
the eye. It was too much for me. I just naturally sat  
back and enjoyed the picture and forgot all about music  
cues, something I've never done before.

So will you please arrange another  
showing of "Hollywood" for me and this time I promise to  
think of music cues only - if possible. When the picture  
gets into the theatres, I'll see it a third time and let  
joy be unconfined.

Very truly yours,

*James C. Bradford*  
James C. Bradford  
Compiler of Thematic Cue Sheets.

And he  
sees 300  
pictures  
a year

JESSE L. LASKY PRESENTS  
"HOLLYWOOD"

A James Cruze PRODUCTION

BY FRANK CONDON  
ADAPTED BY TOM GERAGHTY

A Paramount Picture



# THE *Film* DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

Vol. XXV No. 6

Sunday, July 8, 1923

Price 25 Cents

## Hollywood Previews

*As productions are invariably cut after previewing—a general idea of each picture only is given, rather than a complete analysis. The usual review will appear when the picture is shown in New York.*

### Douglas McLean in "Going Up"

Asso. Exhibitors

A comedy drama that will rank with the best of the season. It starts off with a thrill, and hits on all six right through to the finish. The aeroplane stunt flying which serves as a climax is unquestionably the best ever photographed and gets over big.

Cast, settings, photography and direction.

(Continued on Page 2)

### Griffith To Make Historical Film

D. W. Griffith will shortly begin filming the historical drama he has had in mind for a number of years. The Griffith staff is busily doing research work, with Griffith undecided as to which of several characters in early American history will be used as the principal figure in his story, which he intends making one of the biggest productions of his career.

Griffith has practically decided to abandon all attempts at finishing the Jolson black-face film with another artist substituted for Jolson. He had hoped to secure Lloyd Hamilton to take Jolson's place, having expressed the opinion to friends that Hamilton was the only actor who could play the part as he wished it interpreted, but it was found that Hamilton's contract with Educational would not give him the time to work on the Griffith picture.

### Another Tournament

Under the joint auspices of the M. P. T. O. of Michigan and the Michigan Film Review a film golf tournament will be held at the Redford Country Club, Detroit, on July 23. The Committee in charge: Maurice Kaplan, Metropolitan M. P. Co., Fred Nugent, Metro and H. M. Richey, general manager Michigan M. P. T. O.

Fine. Omaha will have one; Minneapolis another, and possibly Philadelphia and it is hoped the winners will all come to the Fall National event to be held in New York in September.

Danny

# Governmental Picture Control

Some of the ablest men in the business; several occupying places of the utmost importance, are giving this question a lot of thought: Is there, back of the investigation of the Famous Players-Lasky by the Federal Trade Commission, the thought of the Government taking over control of the industry?

You cannot throw the idea away by saying "bunk" and "bosh." You cannot ignore the tremendous importance of the idea, even though you may not agree that it is likely, or even contemplated.

**NO ONE REALIZES THE VALUE AND IMPORTANCE OF THE SCREEN TO A GREATER EXTENT THAN CERTAIN WELL POSTED GENTLEMEN WHO RUN THE POLITICAL MACHINES OF THIS COUNTRY. AND THEY ALSO REALIZE THIS: THAT THE PARTY IN POWER AT THE TIME THE MOTION PICTURE INDUSTRY IS CONTROLLED BY THE GOVERNMENT WILL RETAIN POLITICAL POWER FOR AN INDEFINITELY LONG PERIOD, BECAUSE THROUGH THIS CONTROL THE SCREENS COULD BE USED TO MAKE THAT POLITICAL PARTY AN OLIGARCHY, RETAINING POWER ENDLESSLY.**

But regardless of the political phase of the situation the actual menace to the business—to their business—your business—is what concerns these men who are doing the tall thinking. And so they are watching the Trade Commission work carefully, going over the daily evidence and trying to find the spots which may be used as the attacking points by those who may have in mind the idea of Governmental control of pictures.

All who have watched the miscellaneous ideas that develop in various state censor organizations realize the possible difficulties which might develop through Governmental control of the industry. To the politicians, en masse, the idea of a Board or Commission to control pictures has always been luscious. It means a lot of jobs; a lot of "pap." And to the politician with a lot of "boys" to look after, and a lot of desirable jobs always to be filled, the thought is appealing. There have been some—so far they have been termed "reformers" and "fanatics" who, back of the smoke screen of the demand for control because of the type of pictures presented, have this vision. A bill was filed in the Senate a year or so ago. Fortunately it never saw daylight. A so-called "reformer" filed it. He was actuated to do so, so he said, because of the type of pictures being shown. It is true that a "reformer" might become a Senator. But it is also true that you don't get into the United States Senate unless you have some sort of a political schooling, and political knowledge. It cannot be done. And so, back of this "reformer" might easily have been the thought that to day is feared as actuating, among

(Continued on Page 5)

## Peekskill Case

Appellate Division Reverses Finding of Lower Court In Granting Injunction Asked

The Appellate Division of the Supreme Court yesterday reversed the decision of the lower court, denying an injunction to the Peekskill Theater, Inc., against the Advance Theatrical Co. of New York, Dave Bernstein, Loew's Inc., Fred Mitchell, Nicholas M. Schenck and First National. The plaintiff asked for an injunction restraining all the defendants from interfering with the Peekskill theater in its effort to get pictures and causing contracts made by the plaintiff

(Continued on Page 4)

### Lubitsch to Make European Story

(Special to THE FILM DAILY)

Los Angeles—Ernest Lubitsch's first production for Warner's will probably be a story of Continental Europe with a small cast.

### Van Dyke and Mayer Break

(Special to THE FILM DAILY)

Los Angeles—W. S. Van Dyke and Louis B. Mayer have discontinued the contract under which the former was to direct for Mayer. Van Dyke was loaned to Allied Artists for one picture and then was to make "The Span of Life" for Mayer.

## Willing To Co-Operate

To Bring About a Saving in Distribution

By M. H. Hoffman, Tiffany Prod., Inc.

It seems that the general spirit of accord which has greeted the article, "THE GOLDEN BUBBLE" by Alexander Aronson, General Manager of Sales of Truart Film Corporation, indicates that the distributors, "old time" and independent, are not only in sympathy with a revolutionary distribution plan, such as suggested by Mr. Aronson, but will welcome the opportunity to put it into effect if someone will recommend how it is to be done.

(Continued on page 3)

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Universal	10
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**Quotations**

	High	Low	Close	Sales
East. Kod.	.104	102½	103¾	600
F. P.-L.	70¼	69	69½	1,500
do. pfd.	92	92	92	100
Goldwyn	Not quoted			
Griffith	Not quoted			
Loew's	15½	15½	15½	300
Triangle	Not quoted			
World	Not quoted			

Friday's Quotations.

**Ryskin Joins Wray Physioc**

Bob Ryskin, who made the Victor Moore comedies, is business manager for the Physioc Enterprises.

**Leviathan Premiere for Davies Film**

"Little Old New York," Marion Davies' latest special, had its premiere on the Leviathan during its initial trip. The picture was enthusiastically received, according to wireless reports.



**BRAY BRIEF**  
Attractions Are  
Big In Box Office  
Merit

**FOR SALE**

Motion Picture Laboratory Fully Equipped, Located in Bronx. Owner leaving for West will sell cheap. K 8. Film Daily, 71-W. 44th St. N. Y. C.

**The Real Spirit**

Of good understanding. The right spirit. Breathing co-operation and good will. A priceless thing in any business; doubly valuable in this. At the bon voyage dinner tendered by Samuel Goldwyn to Robert Lieber. Prior to Lieber's departure for Europe, today. At the Ritz Thursday night.

Said Billy Brandt of the MPTO of New York: "If some of my Bolsheviks wanted to put an end to the picture business, this would be the spot to start."

For practical purposes he was right. For at the table were Zukor, Lieber, Marcus Loew, Rowland, Goldwyn, Jules Mastbaum, Al Woods, and a host of others. All important, all factors in this industry. And from Zukor on there was voiced a spirit of co-operation, of good feeling, of brotherly interest, of sincerity, that made for a new era.

There cannot be too many of such affairs. Because when you get men with a common interest around a table they soon dissipate their varying difficulties and annoyances. There should be more of such affairs. Where all branches of the business meet; swap ideas; develop better kinship, reach a better understanding. And from expressions voiced there will be. That will be fine.

And because of this step forward; because of this splendid move Samuel Goldwyn deserves not only praise, but the thanks of the industry.

**GREAT GRIEF**

Phil Selznick has gone and done it. And quit the picture business for insurance. Way out in Ohio. And sends forth a mourning band around an envelope. With a catchline in the corner: "Prepare to Meet Thy Maker—P. S.: with a clear conscience."

Penitent. Perhaps recalling some of his earlier film days.

**THAT FOX INSERT**

Has sure set the sales end of the business on its ears. The same idea that developed the Fox super specials, the spectacular productions—bigger than the other fellow's—evidently inspired this. Because nothing like 72 pages of advertising—all in color—have ever been issued by any company before.

It's inspiring; leads to the thought: what will come next? But this is sure—if there weren't 72 pages it would still attract attention. Because it is built with a showman's eye for showmen's eyes. It is built to attract attention. And the yellow and red of its color scheme; the many vari-colored plates, are attractive to a degree. Some of the high-brows may opine, with a lifting of their sagacious eye brows that this color scheme will not "do" for the operators of the big million dollar palaces. But after all that is a matter of opinion. And one man's guess is only another man's gamble. This is sure: if there is an exhibitor, big or little, who lets this get by without reading it, we'd like to know who he is. And where he lives. Because he don't belong in this business.

**S'NUFF**

There isn't any room left. I've taken so much space with that darned political angle stuff that we're sunk. But it's important. And you'd better read it all.

DANNY.

**Hollywood Previews**

(Continued from Page 1)  
rection shape up most satisfactorily. The story is an adaptation of the musical comedy of the same name, with much clever business added.

**Box Office Angle**—This should hit big with any type of audience. It is brimful of clean comedy, thrills and action. Will equal "The Hottentot" as a draw, with many crackerjack exploitation angles available.

**Jack London's "The Call of the Wild"**

Hal Roach—Pathe Exchange, Inc. A very satisfactory adaptation of Jack London's novel. The entire story revolves around an Alaskan sled-dog, and provides fine entertainment. Audiences will like the dog, but the snow stuff is particularly good.

The small cast works well, photography (mostly exteriors) and direction, get over.

**Box Office Angle**—This should prove a satisfactory audience picture anywhere. Jack London's name will help, but emphasize the excellent work of the dog, and promise some unusual snow stuff. It will prove an ideal attraction in warm weather.

**Jackie Coogan in "Circus Days" Principal Pictures**

"Circus Days" is an adaptation of "Toby Tyler." In producing this one, they only had a thin thread of a story to start with, but have built up a wealth of comedy material to put it across. Jackie runs away from home and joins the circus. And that's the story—his adventures as the peanut purveyor and later as the star performer.

**Box Office Angle**—Everyone will like this. It savors of the old sawdust ring and the big top. And that's your cue for exploitation. Get them in, and let Jackie do the rest. It's an ideal attraction for all the kids and the rest of us who remember we were once kids.

GREENE

**Montmartre Interested**

A letter from Felix Orman tells of how the habitués of the Montmartre section of Paris were extremely interested in helping make some of the scenes for "The Beloved Vagabond" which, as noted, will have Carlyle Blackwell in the leading role.

**Authors' Advisory Board Organizes**

Practical means to bring the author and producer of motion pictures closer together were formulated Tuesday afternoon at an organization meeting of the Authors' Advisory Board, appointed by the First National Congress on Motion Picture Arts, held at the Waldorf. The meeting was held at the home of Alice Duer Miller. Committees were appointed and an executive committee consisting of George Barr Baker, Eric Schuler, C. S. Thompson and Charles E. McCarthy was named to carry on the work of the Board during the Summer.



## Willing To Co-Operate

(Continued from Page 1)

I believe Mr. Lichtman, in his comment on Mr. Aronson's article, has come as near to answering that question as present conditions permit. He has suggested putting the matter to practical test by inviting all the distributors in the country to a joint conference for the purpose of discussing the matter from every angle. The affiliations of Tiffany Prod., Inc., for example, express willingness to join such conference.

I noted with a great deal of interest Mr. Lichtman's remarks, the statements to the effect that on the project of his organization they found it necessary to shoot only an average of 11,000 feet of negative to obtain a 100 foot feature. If such performances could be consistently obtained by every producer in the business then there would be no question of the fact that very little, if any, saving could be effected in the production of motion pictures. Nevertheless, I can not but recall an article which recently appeared in The Exhibitors Herald to the effect that one of the bigger producing units, which from all past performances knows something of the art of making motion pictures, used 180,000 feet of negative to make a 8,500 foot production. The subject was a well known story and there was the advantage that it had been dramatized once previously.

However, regardless of the fact that a saving can undoubtedly be effected in the production of pictures, I feel that the shortest way to this is that might be termed the longest way 'round. The production of pictures is, or is supposed to be, an art; the distribution is a business. The avoidance of waste, cutting of overhead costs and money-saving is a business proposition, so obviously, the race to save money, the channel in which the good example for the rest of the industry may be set, is first of all, in the business end; that from the order of things, is distribution. If they are wasteful, unorganized, unsystematic and unbusinesslike in the department of the industry which is supposed to be controlled and operated by business men, how can they

expect anything better or even as good in that into which the artistic element enters.

The safe, sane and logical place to cut costs and the duplication of unnecessary expense is in distribution. I feel that Mr. Aronson's plan, in operation, will do this. I feel further that the plan is entirely practicable and feasible, and add to Mr. Lichtman's recommendation, my own to the effect that the distributors of the country, as business men, with the best interest of their industry at heart, with the desire to get it upon a business-like, economic basis, confer jointly and discuss ways and means of arriving upon that basis of operating it. It only requires a willingness to cooperate or the proof that such a plan, with proper cooperation and confidence is not practicable.

In the numerous comments made on Mr. Aronson's plan no one has been able to offer even a suggestion of proof that it can not be worked out. I, for one, am ready and willing to cooperate in an endeavor to bring it to a trial.

In the ordinary line of business the usual procedure is to cut cost of production first because that, in ninety-nine cases out of a hundred, is the big problem because the basic selling problems in most lines of commercial endeavor are standardized.

But the motion picture is not an ordinary line of business; it is absolutely unique and requires revolutionary methods for its conduct.

### Fairbanks Starts Thief of Bagdad

(Special to THE FILM DAILY)

Los Angeles—Douglas Fairbanks has started production of "The Thief of Bagdad."

### Christie and Hammons Reach Coast

(Special to THE FILM DAILY)

Los Angeles—Al Christie, E. W. Hammons of Educational and party have arrived from New York.

### "Tea With a Kick" Opens

(Special to THE FILM DAILY)

Los Angeles—Hugo Halperin's long heralded "Tea With a Kick" opened at Grauman's Million Dollar theater this week.

# Speaking of Casts

## THE COMMON LAW



CORINNE GRIFFITH



ELLIOTT DEXTER



BRYANT WASHBURN



HARRY MYERS



CONWAY TEARLE



HOBART BOSWORTH



DORIS MAY



MISS Du PONT

Watch Here Tomorrow!

Portrayed by such an impressive and talented cast this Myron Selznick Master Picture is destined to rank as one of the greatest cinema creations ever conceived.

SELZNICK DISTRIBUTING CORPORATION

## PATHE NEWS

No. 55

Overcoming tremendous difficulties with storms, airplanes, legal difficulties, etc. Pathe News presented yesterday and today the

FIRST PICTURES OF THE DEMPSEY-GIBBONS FIGHT at Shelby.

This is the kind of service you have always gotten from the Pathe News.

And it's the kind you'll always get!

## Peekskill Case

(Continued from Page 1)

with producers and distributors to be broken.

In the opinion of the Appellate Division, written by Justice Smith, the Court in the strongest kind of language grants the injunction and in concluding the opinion says:

"An injunction should be issued restraining all parties from inducing the violation of any contracts made between the plaintiff and any film producers. The injunction should further provide that the individual defendants and Loews, Inc., should be restrained from inducing in any manner, directly or indirectly, film producers not to supply their films to the plaintiff corporation, except as and when they may need them for their own exhibition, and an injunction should be granted restraining the other corporation defendants from refusing to sell to the plaintiff corporations any films for the purpose of boycotting the plaintiff and preventing the plaintiff from doing any business or for the purpose of assisting actors in accomplishing said purposes, and from conspiring with the co-defendants or actors to deprive plaintiff of the films necessary to plaintiff's business."

The opinion states that the papers show that the proprietors of the Peekskill theater were warned by certain of the defendants before the building was built that they would have trouble getting films. The papers alleged that after the building was completed and the plaintiff had made contracts for films, the contracts were broken through the acts of the defendants Bernstein, Schenck and Mitchell, who are officers of Loew's Inc. The opinion further says:

"From the papers the conclusion is inevitable that it was the determined effort of these men to prevent the plaintiff from securing pictures and to ruin it's business. The individual defendants were, vice-president, general manager and booking agent of Loew's Inc., and were interested in the Colonial theater, a rival theater in said city, and plaintiff has been heavily damaged by it's failure to procure films for exhibition through the interference of these several defendants.

"The motive of the defendants is clearly shown, both by their acts, and by their statements that they would ruin the plaintiff's business and not allow the plaintiff to procure films for exhibition. The action of the individuals, in their deliberate conspiracy to prevent the plaintiff from obtaining these films for the purpose of ruining the plaintiff, not only renders these defendants liable to criminal prosecution, but makes them liable personally for all damages which the plaintiff has suffered; and the plaintiff is not confined to it's action at law for damages; but the strong arm of equity can stop this unlawful interference by injunction; and to this equitable power plaintiff has appealed."

The opinion states further that Loew's is properly included in the injunction, because it's principal officers "have used the corporation for the purpose of accomplishing their un-

lawful purposes, and these officers have made the corporation a party to the conspiracy."

The Court says as to the other corporation defendants that while they probably could not be enjoined from breaking a contract if that alone were involved, "nevertheless if this contract were broken as a part of the conspiracy for the purpose of effectuating the boycott of the plaintiff's theater, they are equally guilty with the individuals who have used them and made them a party to their scheme."

Concluding the opinion, Justice Smith says:

"It is claimed that there is no malice here shown, but only a desire to protect the defendants' interest by all their acts of which complaint is made; but the law condemns all acts trespassing upon the legal rights of others as malicious, as a matter of law and will grant reparation in damages, or an injunction where those damages are not capable of specific measurement. This interference must be stopped, and the courts will have no difficulty either by injunction, or if necessary, by the administration of the criminal law to prevent these unlawful acts. The courts have little patience with those who trifle with clear legal rights of another."

Nathan Burkan acted as attorney for the Peekskill theater and William Travers Jerome represented the defendants.

At the Burken offices it was stated that the case will go on the regular calendar and doubtless be reached during the Fall.

### Alfred Weiss Sails

Alfred Weiss, president of Artclass Pictures Corp., has sailed for Europe.

### Bachmann to Coast Monday

J. G. Bachmann, treasurer and vice-president of Preferred Pictures, leaves for the Coast Monday to discuss production plans with his partners, B. P. Schulberg and Al Lichtman.

### Jack Barrie Series Started

Jack Barrie, will be featured in six productions for the Basil Enterprise Corp., to be screened at the Vitagraph studios and distributed by Vitagraph. Camera work starts on July 15, and the first production is titled "The Reincarnation," by Ernest Duvalal.

### Fight Films Here Today

Pictures of the Dempsey-Gibbons bout will be seen in the Pathe news reel at Broadway theaters to-night. The Pathe film met all qualifications of the law, and according to Pathe, were the only pictures to get through. The film was shown in Chicago yesterday.

### Lloyds Guests at Luncheon

Mr. and Mrs. Harold Lloyd were guests of honor at a luncheon given by the Pathe home office at the Ritz yesterday, at which they renewed their acquaintanceship with numerous newspaper representatives and writers for the trade press. The Lloyd's will leave for Atlantic City some time next week.



## SOMETHING TO CROW ABOUT

Grand-Asher will release in the season 1923-1924 a minimum of ten Ben Wilson Productions—first to be released early in September

### A REEL TIP OFF

Watch for the forthcoming announcement of these wonder productions

The Pride of Possession

The Satin Girl

After Marriage

Man Made Law

Other Men's Daughters

Soul and Body

I Am the Man

Leave It to Betty

Mine to Keep

The Love Trap

### Following List of Exchanges Who Have Purchased GRAND-ASHER PRODUCTIONS

- |   |  |
|---|--|
| Apollo Exchange, Inc.<br>1600 Broadway, New York City<br>Bobby North                  | Fed. Film Distributors<br>298 Turk St. San Francisco, Cal.<br>G. A. Oppenheimer    |
| Celebrated Players Film Corp.<br>810 So. Wabash Ave., Chicago, Ill.<br>J. L. Friedman | United Film Service<br>3628 Olive St., St. Louis, Mo.<br>S. Werner                 |
| Masterpiece Film Attractions<br>1329 Vine St., Philadelphia, Pa.<br>B. Amsterdam      | Crescent Film Company<br>115 W. 17th St., Kansas City, Mo.<br>A. L. Kahn           |
| Standard Film Service Company<br>Sloan Bldg., Cleveland, Ohio<br>H. Charnas           | Fed. Film Exchange, Inc. of N. E.<br>46 Piedmont St., Boston, Mass.<br>S. V. Grand |
| Bond Photoplays Corp.<br>265 Franklin St., Buffalo, N. Y.<br>Sydney Samson            |  |

Distributed by  
GRAND-ASHER

15 W. 44th St., New York City

Studios

1432-38 Gowers Street  
Los Angeles, Cal.

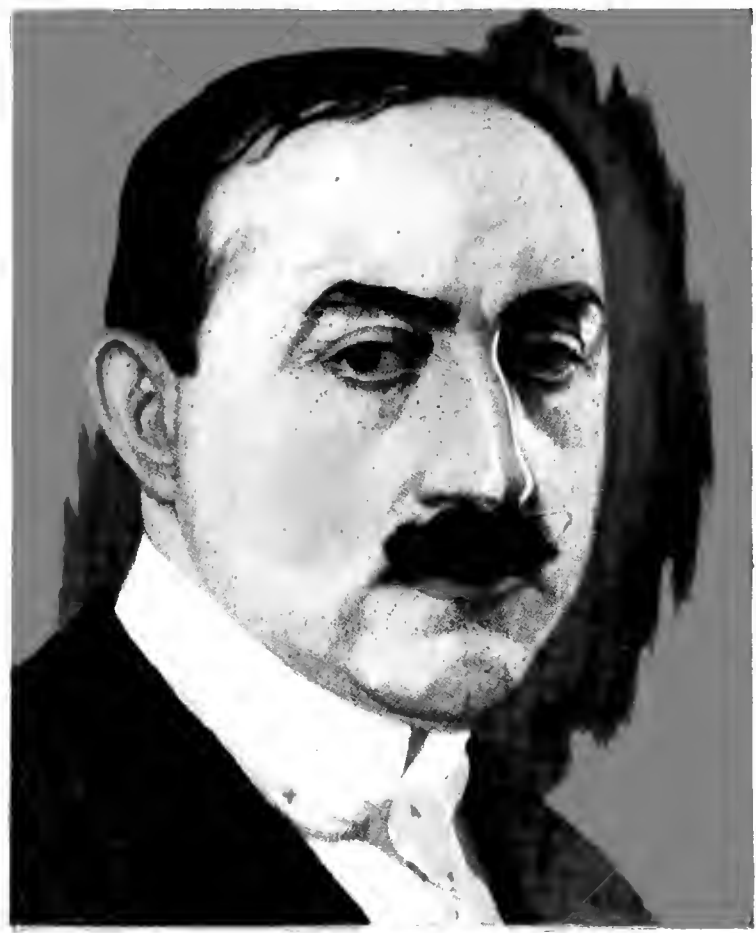
Foreign rights controlled by  
APOLLO TRADING CORP.

1600 Broadway, N. Y.

TWENTY  
YEARS OF  
PROGRESS



INDEPENDENCE  
& STRENGTH



# TWENTY YEARS OF PROGRESS

**T**wenty years of consistent and constructive advancement in the art of staging and the business of distributing motion picture entertainment plus year after year of promises fulfilled - that is the foundation, the guarantee, back of the statement that the 1924 productions of FOX FILM CORPORATION will surpass in public approval and financial value for exhibitors any previous season's output in the history of the industry ~

*William Fox*

LIBRARY  
WILLIAM FOX  
FOX STUDIO WEST 55<sup>TH</sup> STREET  
NEW YORK CITY

June 15, 1923.

To Theatre Owners  
and Exhibitors

Everywhere

Business, industrial and financial leaders throughout America agree that we are facing the greatest period of prosperity during the next year that we have ever enjoyed.

As an Exhibitor of many years experience I am convinced that the Motion Picture Theatre during the coming year will participate to the fullest extent in this prosperity.

As a Producer, and basing my course on these convincing signs of unprecedented prosperity, I have prepared, at great cost in money, time, labor and brain power, a series of productions that will meet every requirement to make FOX PICTURES lead in entertainment value and box office strength.

*William Fox*

**I**

IN THE FOLLOWING PAGES ARE  
PRESENTED BRIEFLY FOX FILM  
CORPORATION'S ATTRACTIONS  
FOR THE SEASON 1923-1924 ~

EXHIBITORS ARE INVITED TO GET  
IN TOUCH WITH EXCHANGES WHICH  
SERVE THEM FOR FURTHER DETAILS,  
SCREENINGS AND PLAY-DATES.

WILLIAM FOX *presents*

The  
MOTION  
PICTURE  
VERSION  
of  
A.S.M. HUTCHINSON'S  
NOVEL



MABEL

MARK SABRE

LORD TYBAR

# IF WINTER

A HARRY MILLARDE



IF WINTER COMES

179

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NONA



EFFIE



HIGH JINKS & LOW JINKS



IF WINTER COMES  
 IF WINTER COMES  
 IF WINTER COMES

# IF WINTER COMES

PRODUCTION

20 YEARS OF PROGRESS  FOX FILM CORPORATION  
 INDEPENDENCE & STRENGTH

WILLIAM FOX  
*presents*



ELMER  
CLIFTON  
production **SIX**

ERNEST TRUEX  
is supported by

FLORENCE ELDRIDGE  
and the following members of  
the original stage cast:  
DONALD MEEK  
RALPH SIPPERLY  
and  
BERTON CHURCHILL



*From*  
THE BIGGEST  
STAGE SUCCESS  
*in*  
TWENTY YEARS

*by*  
WILLIAM ANTHONY  
MC GUIRE



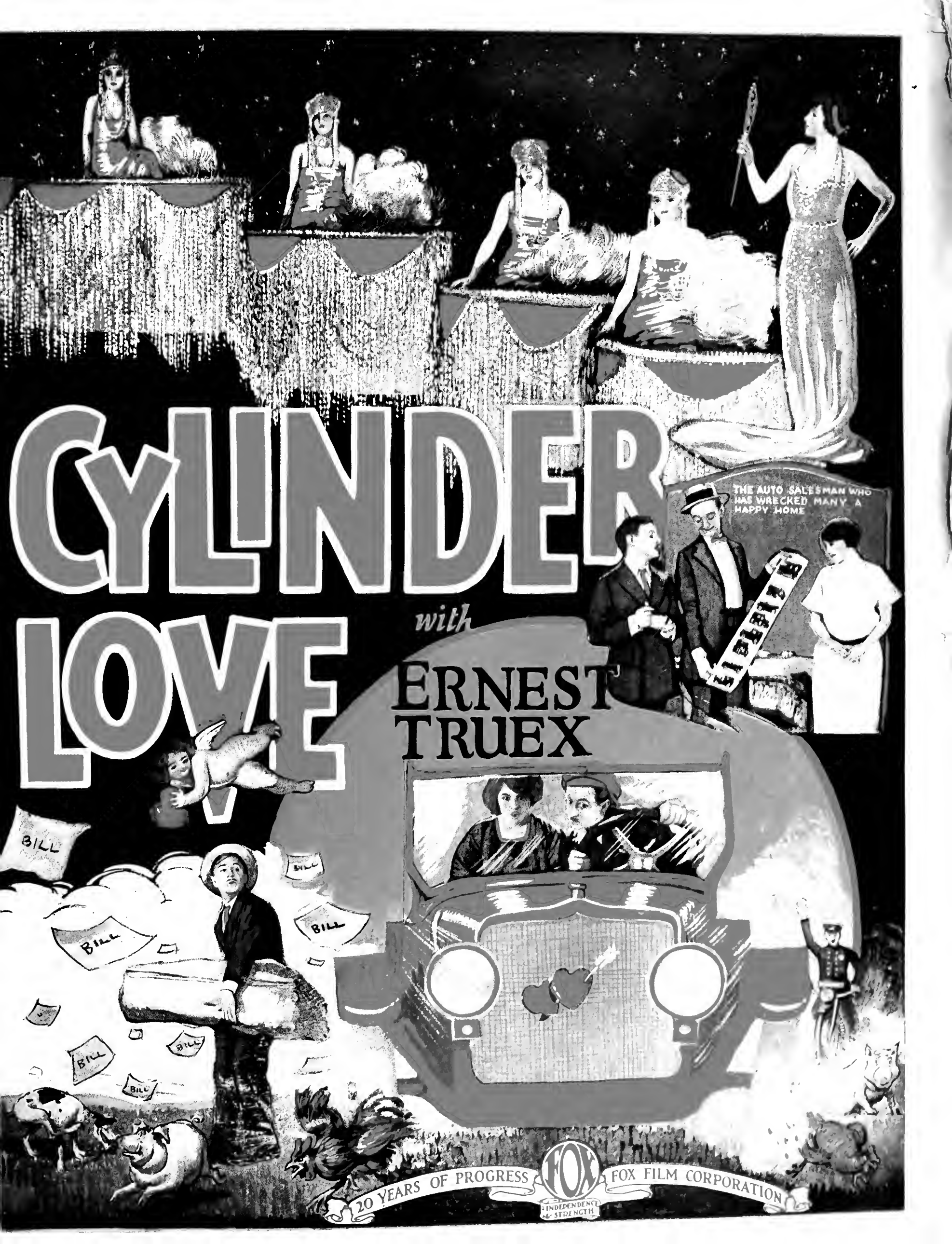


# CYLINDER LOVE

with

## ERNEST TRUEX

THE AUTO SALESMAN WHO  
HAS WRECKED MANY A  
HAPPY HOME



20 YEARS OF PROGRESS **FOX** FOX FILM CORPORATION  
INDEPENDENCE  
STRENGTH

WILLIAM FOX *presents*

# The SILENT

THE CAPTAIN



THE DETECTIVE



THE ENSIGN



THE ENCHANTRESS



20 YEARS OF PROGRESS  FOX FILM CORPORATION  
INDEPENDENCE & STRENGTH

THE AMBASSADOR'S DAUGHTER.



THE ADMIRAL.

# COMMAND

## INTRIGUE AND THE HIGH SEAS

FRANK **LOWE** *With* **ALMA TELL**  
**BETTY JEWEL** **FLORENCE MARTIN**  
**MARTHA MANSFIELD** **BELA LUGOSI**

A  
**J. GORDON EDWARDS**  
PRODUCTION

STORY BY  
RUFUS KING  
SCENARIO BY  
**ANTHONY PAUL KELLY**

The most realistic sea  
disaster ever shown on the screen  
"THE SILENT COMMAND"



THE CONSPIRATOR



THE AMBASSADOR



WILLIAM FOX  
presents

3500 Miles to China

570 Miles to Los Angeles

DOMINION OF CANADA

UNITED STATES

*Thrills, Heart Throbs,  
Suspense, Scenic Beauty*

# NORTH of HUDSON BAY

*A Drama of the Vast White Wilderness  
Story by Jules Furthman*

20 YEARS OF PROGRESS



FOX FILM CORPORATION

DISCOVERED BY PEARY 1909

# NORTH OF HUDSON BAY



HUDSON BAY

With Tom Mix

2800 Miles To London

2600 Miles To Berlin

2900 Miles To Paris



AMERICA

A JOHN FORD Production

4200 Miles to New Orleans



INDEPENDENCE & STRENGTH

William Fox presents

# GENTLE JULIA



"Ah ain't  
no nurse  
to no  
alligator"

A TYPICAL  
AMERICAN PLAY



"Wasn't that a pretty dish  
to set before the queen?"



Moths  
around  
the flame

from  
**BOOTH TARKINGTON'S**

most popular novel ~ Scenario by  
Frederick and Fanny Hatton  
A Rowland V. Lee Production



# GENTLE JULIA

was the prettiest girl in town  
and so kind-hearted  
she just couldn't say no

"The poor dears"



"Take them away"

20 YEARS OF PROGRESS



FOX FILM CORPORATION

INDEPENDENCE & STRENGTH



Mr. Gallagher and Mr. Shean~



Al. Shean  
himself



Oh, Mr. Gallagher:  
Do you think we'll be  
"Around the town's"  
Pep and pretty girls,  
Absolutely Mr. Gallagher.

WILLIAM FOX  
PRESENTS

# AROUND MR. GALLAGHER IN PERSON



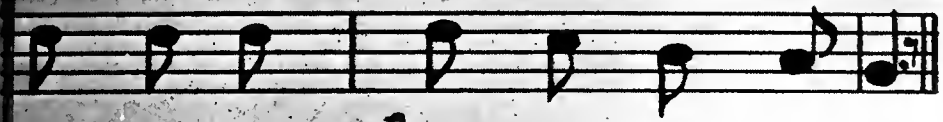
TO — DAY  
LIVE WIRE THEATRE  
MR. GALLAGHER  
AND MR. SHEAN  
IN THEIR FIRST AND  
ONLY FEATURE  
MOTION PICTURE  
AROUND  
THE TOWN  
YOU KNOW THE SONG!  
MEET THE BOYS IN PERSON!  
BUY TICKETS EARLY  
AND AVOID THE RUSH

by  
Louis J. Sherwin





*First Appearance in Pictures*



Oh, Mr. Shean:  
a riot on the screen?  
a bully show,  
— you know . . . . .  
*Positively*, Mr. Shean.



Ed. Gallagher  
himself

WILLIAM FOX PRESENTS  
AROUND THE TOWN WITH  
MR. GALLAGHER & MR. SHEAN

# THE TOWN WITH MR. SHEAN



IN  
PERSON



A Bernard J. Durning  
Production in  
*Six Reels*



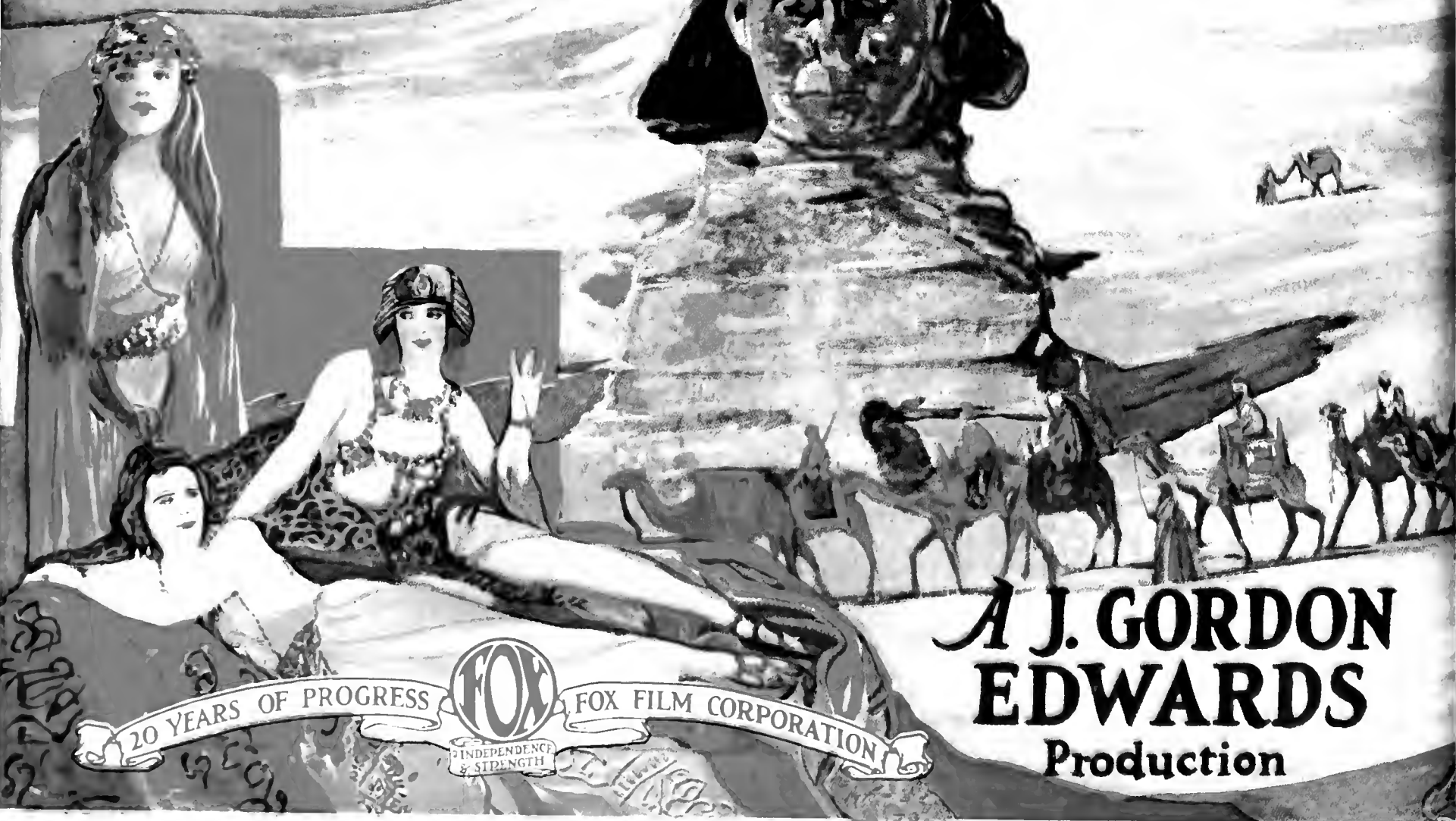
FOX FILM CORPORATION



WILLIAM  
FOX presents

# The

Old King Tut would  
marvel at  
The SHEPHERD  
KING



A J. GORDON  
EDWARDS  
Production

20 YEARS OF PROGRESS

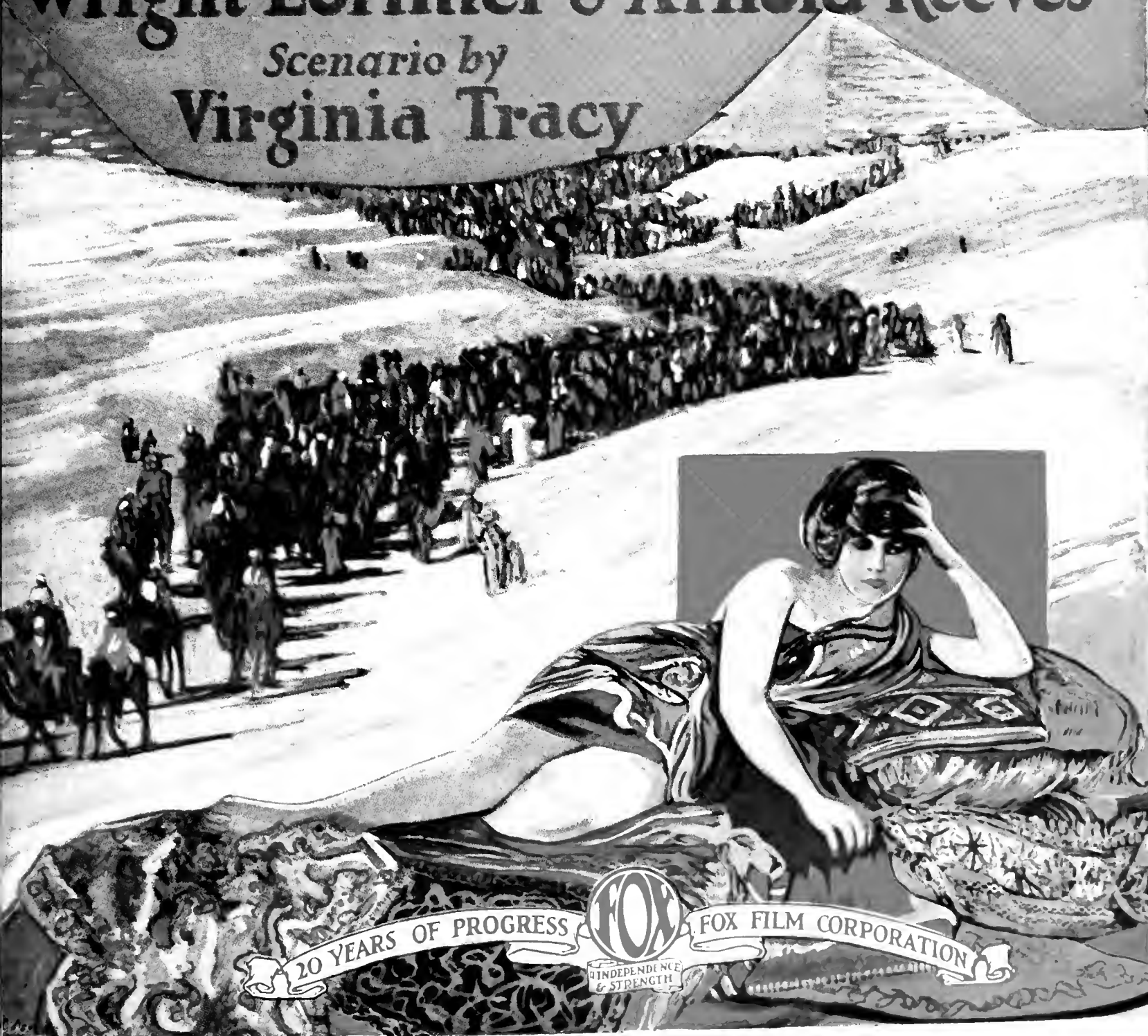


FOX FILM CORPORATION

INDEPENDENCE  
& STRENGTH

# SHEPHERD KING

From the great stage success by  
Wright Lorimer & Arnold Reeves  
Scenario by  
Virginia Tracy



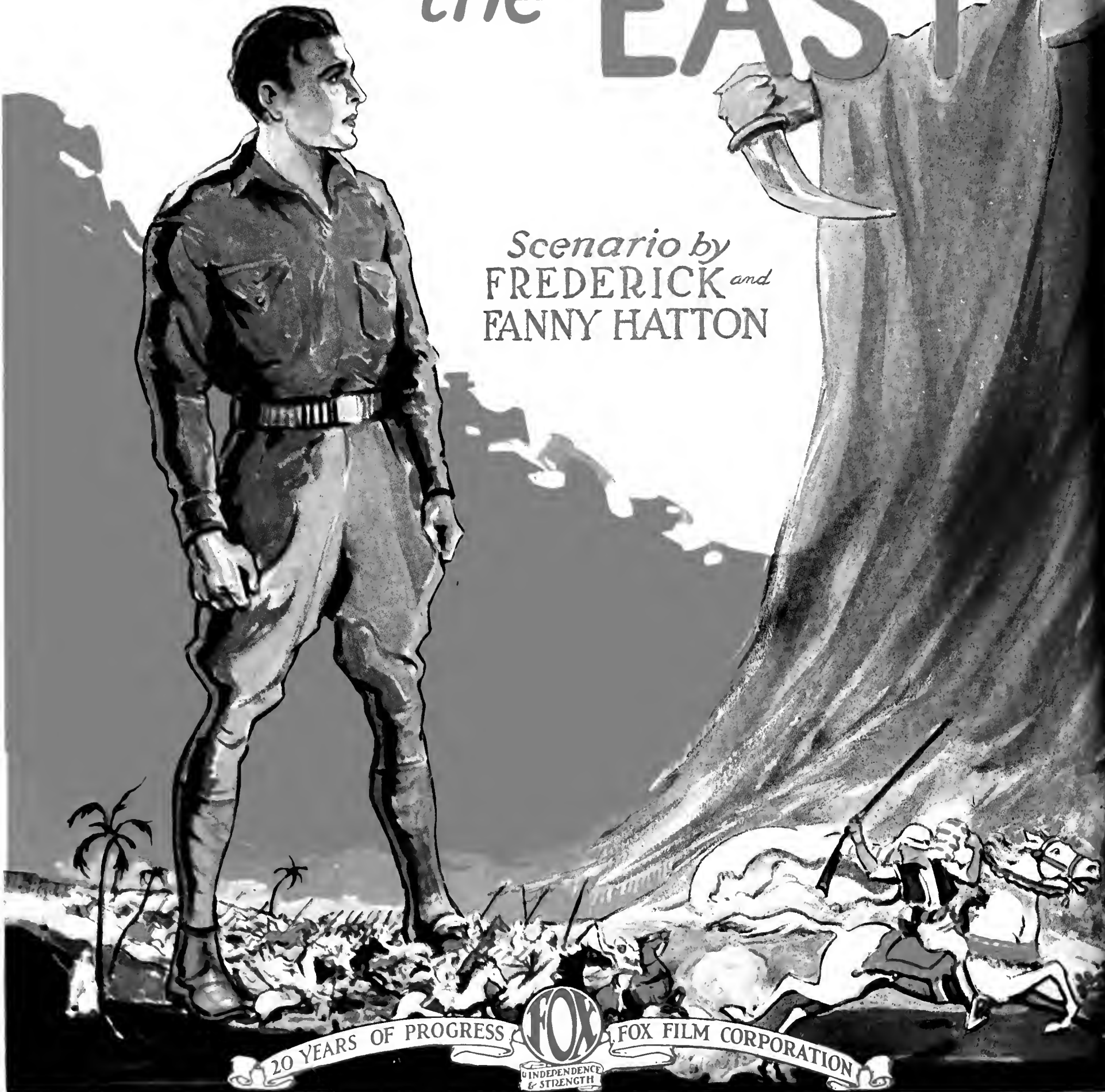
20 YEARS OF PROGRESS  FOX FILM CORPORATION  
INDEPENDENCE & STRENGTH

William Fox presents

The

# SHADOW of the EAST

Scenario by  
FREDERICK and  
FANNY HATTON



20 YEARS OF PROGRESS



FOX FILM CORPORATION

INDEPENDENCE  
& STRENGTH

*The* SHADOW *of*  
the EAST

E.M. HULL'S *first novel since*

**"THE SHEIK"**

A ROWLAND  
V. LEE  
*Production*



20 YEARS OF PROGRESS  FOX FILM CORPORATION  
INDEPENDENCE & STRENGTH

# Behind the scenes in Politics

*with* **The Governor's Lady**



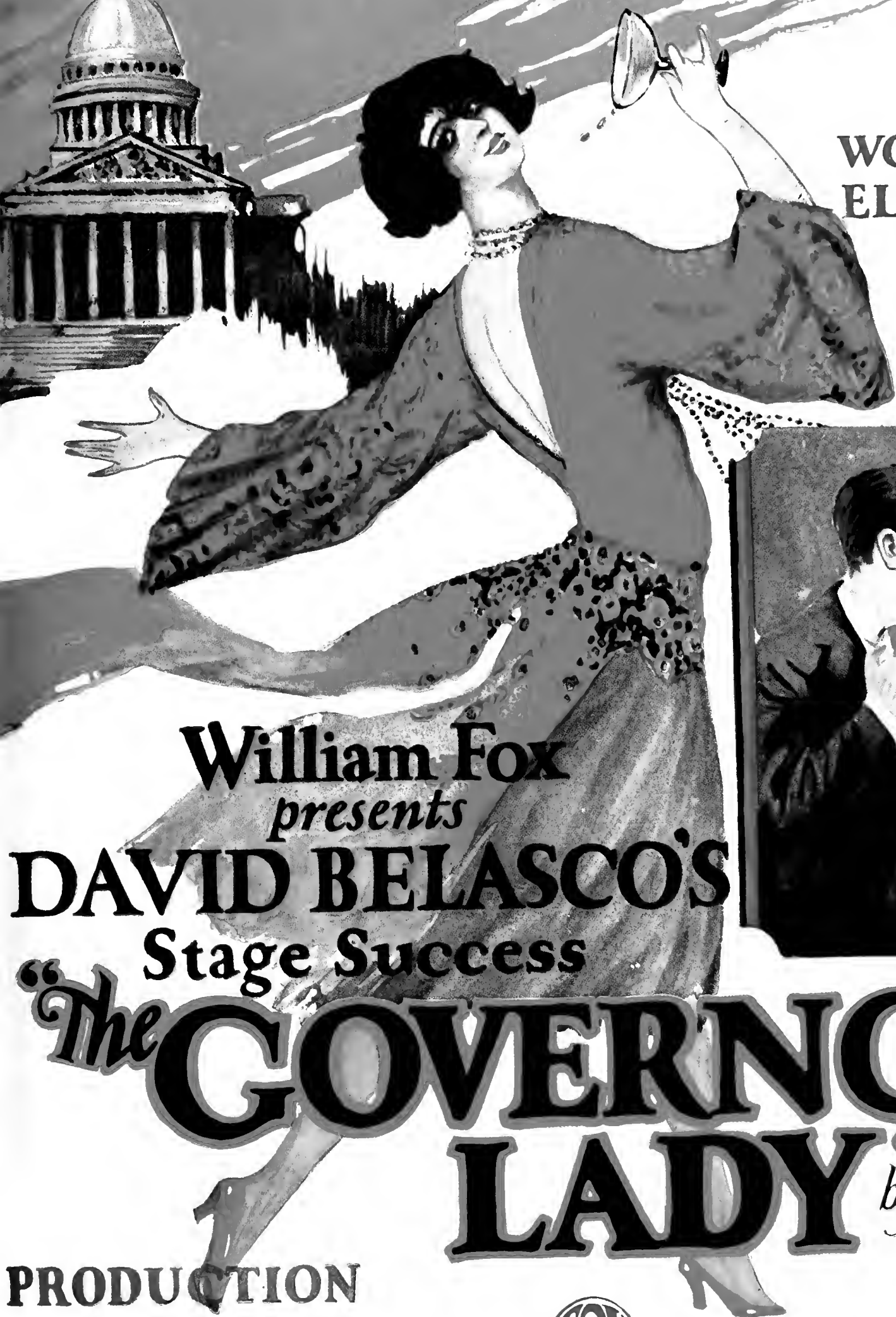
*A Big  
Attraction  
in every  
American  
City or Town*

*Scenario by*  
ANTHONY PAUL KELLY

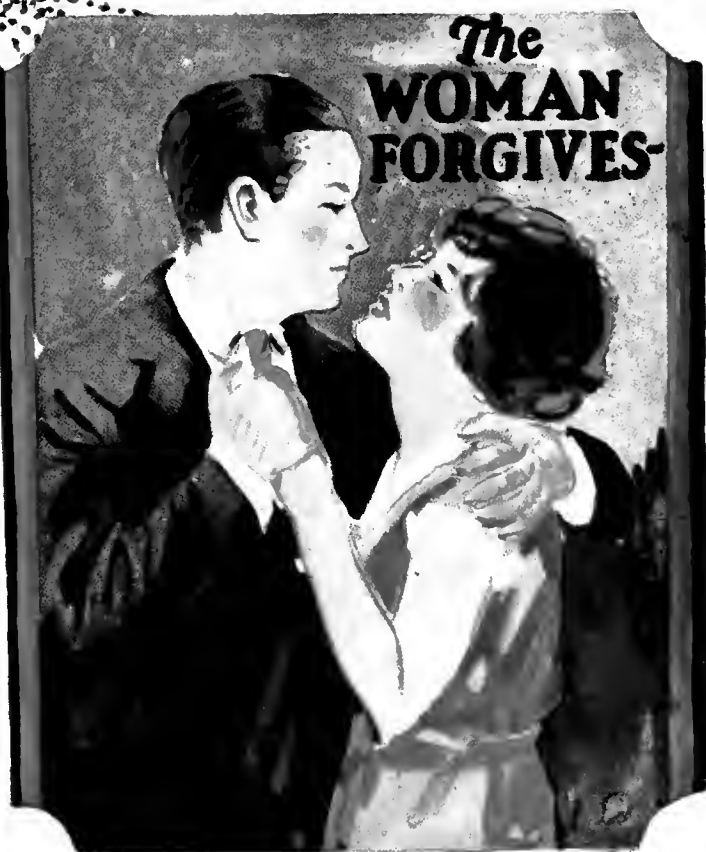
*A HARRY MILLARD*



Does woman rule the Political Boss?



The  
WOMAN  
ELUDES



William Fox  
presents

DAVID BELASCO'S  
Stage Success

*The* **GOVERNOR'S  
LADY** *by Alice Bradley*

PRODUCTION



WILLIAM FOX

# The TEMPLE

YOUTH  
and  
ROMANCE

JEAN ARTHUR

DAVID BUTLER

1000 American Beauties in  
A 1924 Sensation

*produced at Santa Cruz Island, Pacific Ocean*

A HENRY OTTO Production

20 YEARS OF PROGRESS



FOX FILM CORPORATION



PRESENTS

# of VENUS

A NOVELTY ENTERTAINMENT  
STRICTLY UP-TO-DATE  
ALL STAR AMERICAN CAST



PHYLLIS  
HAVER



"ARABIA"  
the Miracle Horse

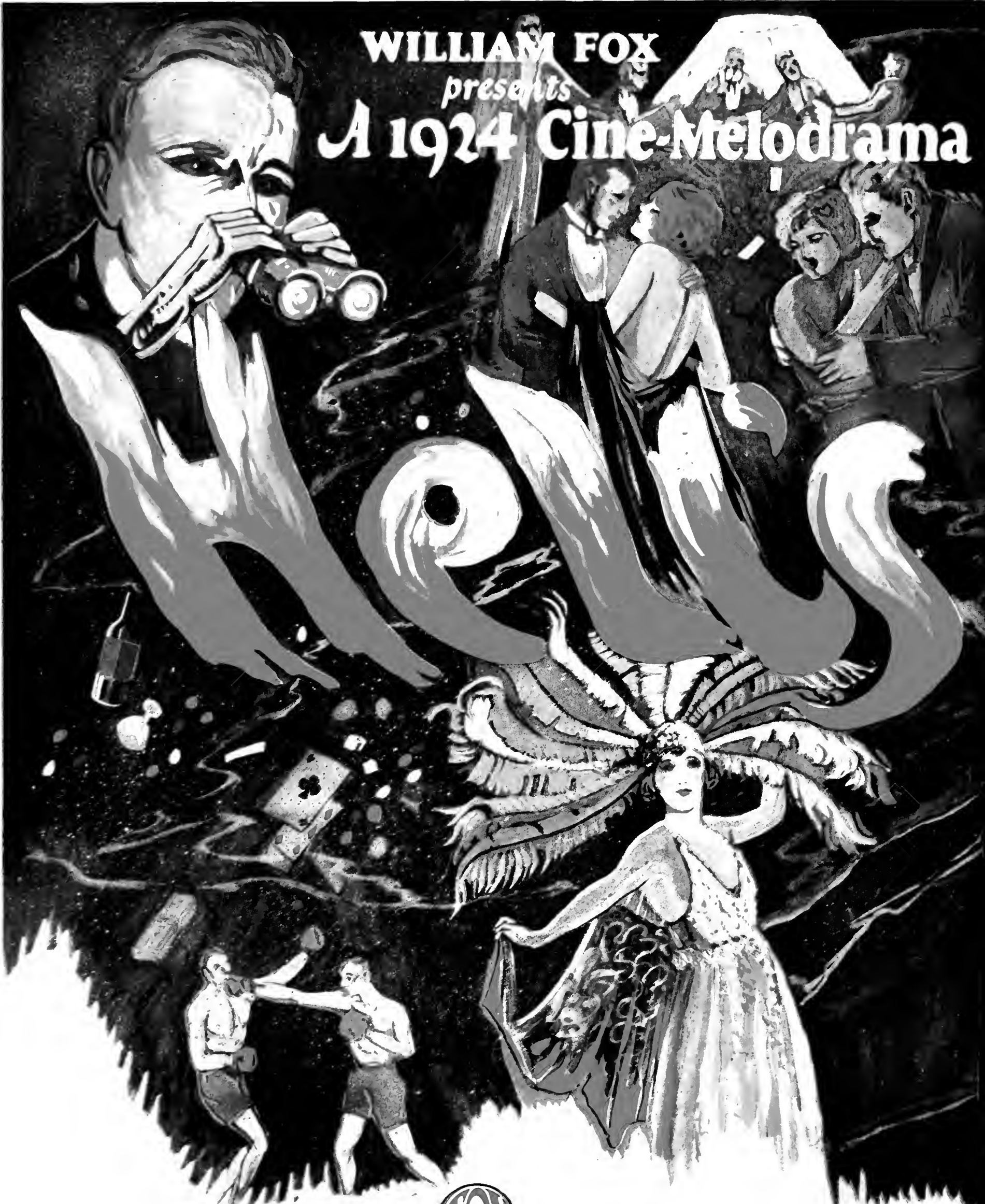
20 YEARS OF PROGRESS



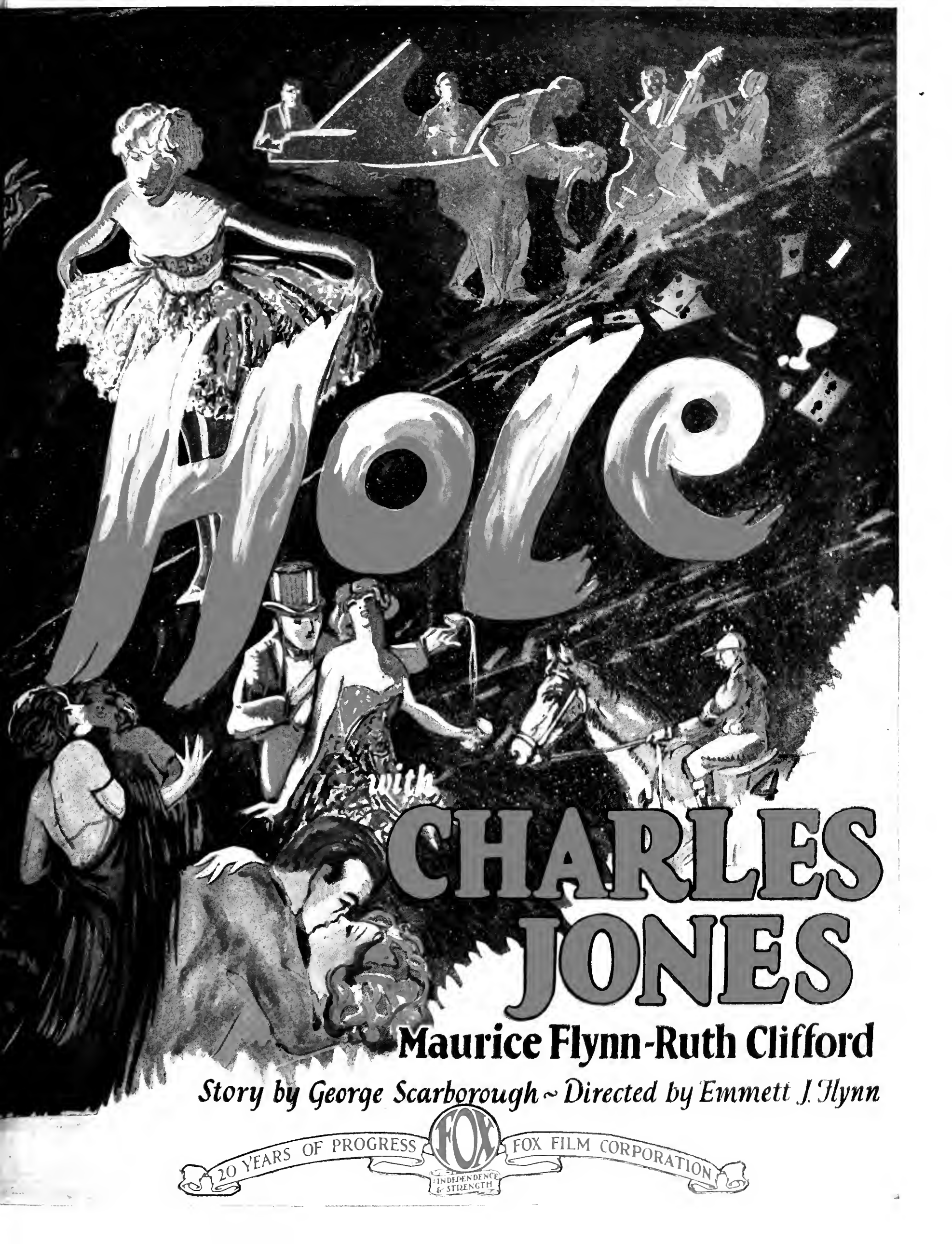
FOX FILM CORPORATION

INDEPENDENT  
& STRENGTH

WILLIAM FOX  
*presents*  
A 1924 Cine-Melodrama



20 YEARS OF PROGRESS **FOX** FOX FILM CORPORATION  
INDEPENDENCE & STRENGTH



# HOLLY

# CHARLES JONES

**Maurice Flynn-Ruth Clifford**

*Story by George Scarborough ~ Directed by Emmett J. Flynn*



*Caught in*  
**THE NET**  
*of Paris Night Life*



20 YEARS OF PROGRESS  FOX FILM CORPORATION  
INDEPENDENCE & STRENGTH

William

P

# THE NET



20 YEARS OF PROGRESS



FOX FILM CORPORATION

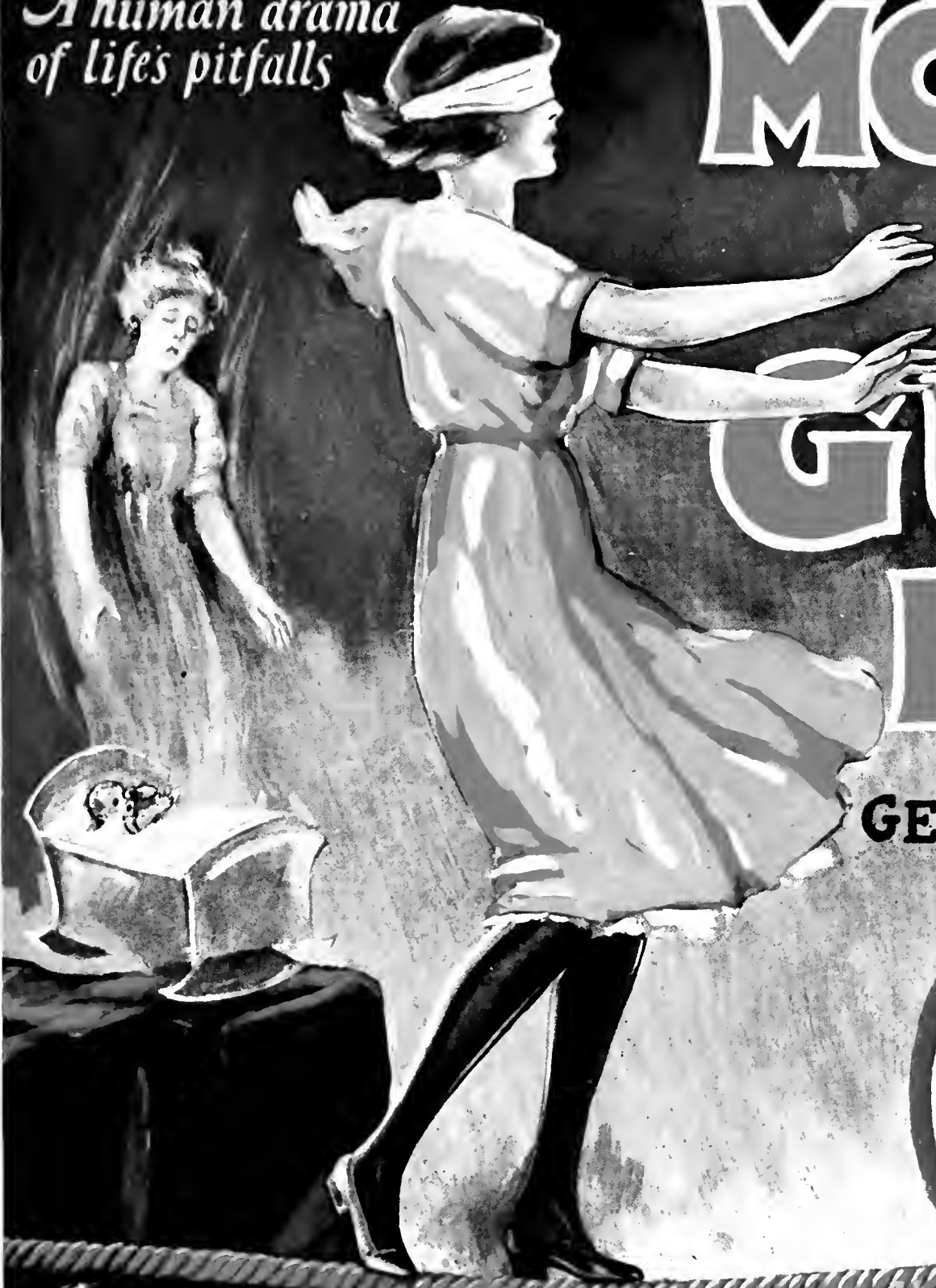


WILLIAM FOX  
presents

*A human drama  
of life's pitfalls*

# NO MOTHER TO GUIDE HER

with  
**GENEVIEVE TOBIN**



20 YEARS OF PROGRESS  FOX FILM CORPORATION  
INDEPENDENCE & STRENGTH

From the Stage Play by  
**LILLIAN MORTIMER**

A  
**CHARLES HORAN**  
PRODUCTION

Scenario by  
**MICHAEL O'CONNOR**

The lure of fine feathers



And then the  
Cup of Folly



Jewels and gems  
dazzle her

At the height  
of popularity



IN LIFE'S CATARACT  
OF TEMPTATION  
WITH  
**NO MOTHER  
TO GUIDE HER**



TOO FAST!

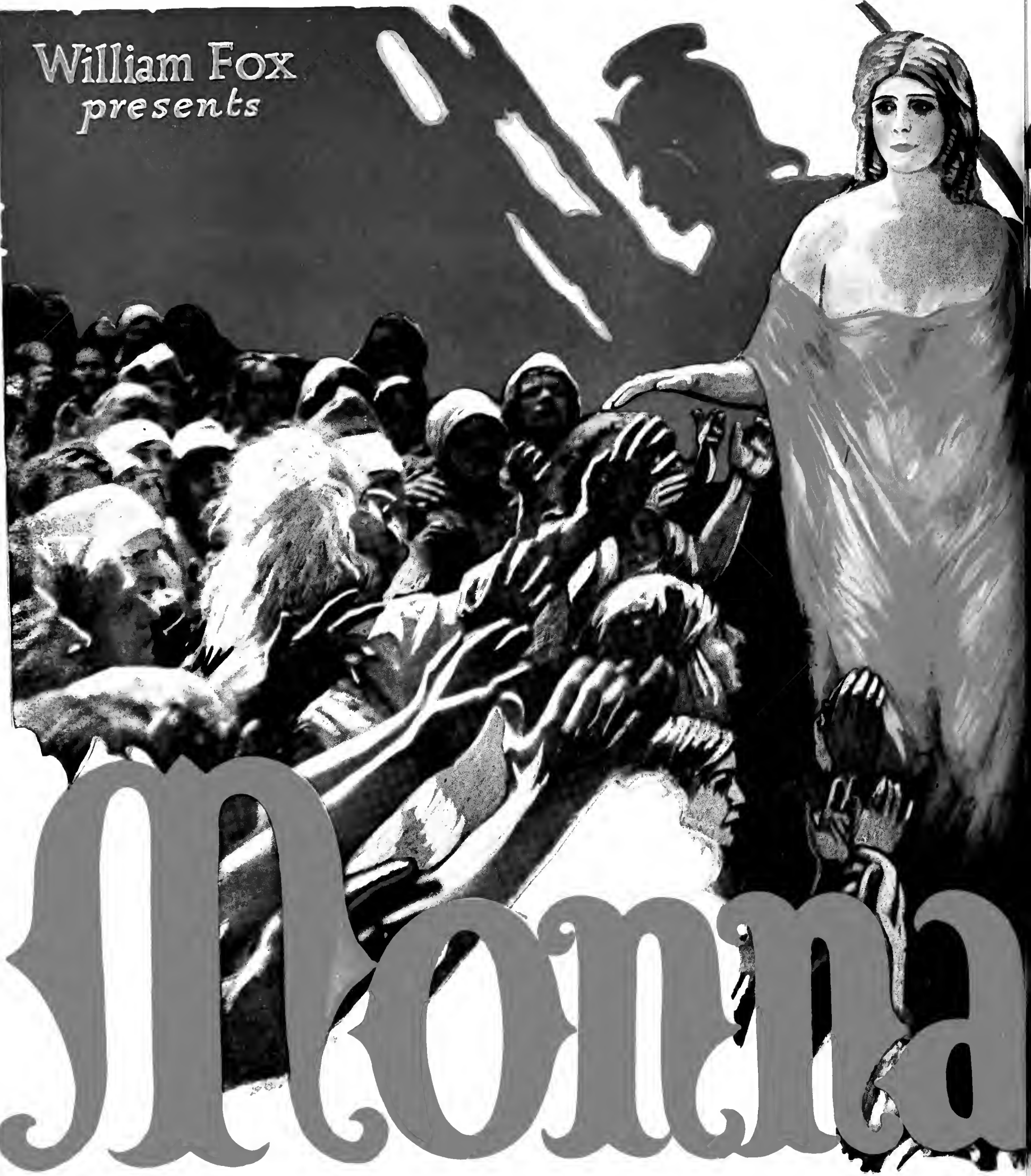
20 YEARS OF PROGRESS



FOX FILM CORPORATION

INDEPENDENCE  
& STRENGTH

William Fox  
presents



# Mamma

*from* MAURICE





The most stupendous production  
in the history of motion pictures

with  
*Lee Parry*  
Directed by *Richard Eichberg*



# Vanna

MAETERLINCK'S *novel*



# William Fox presents THE ARIZONA EXPRESS



LINCOLN J. CARTER  
THE KING OF MELODRAMA



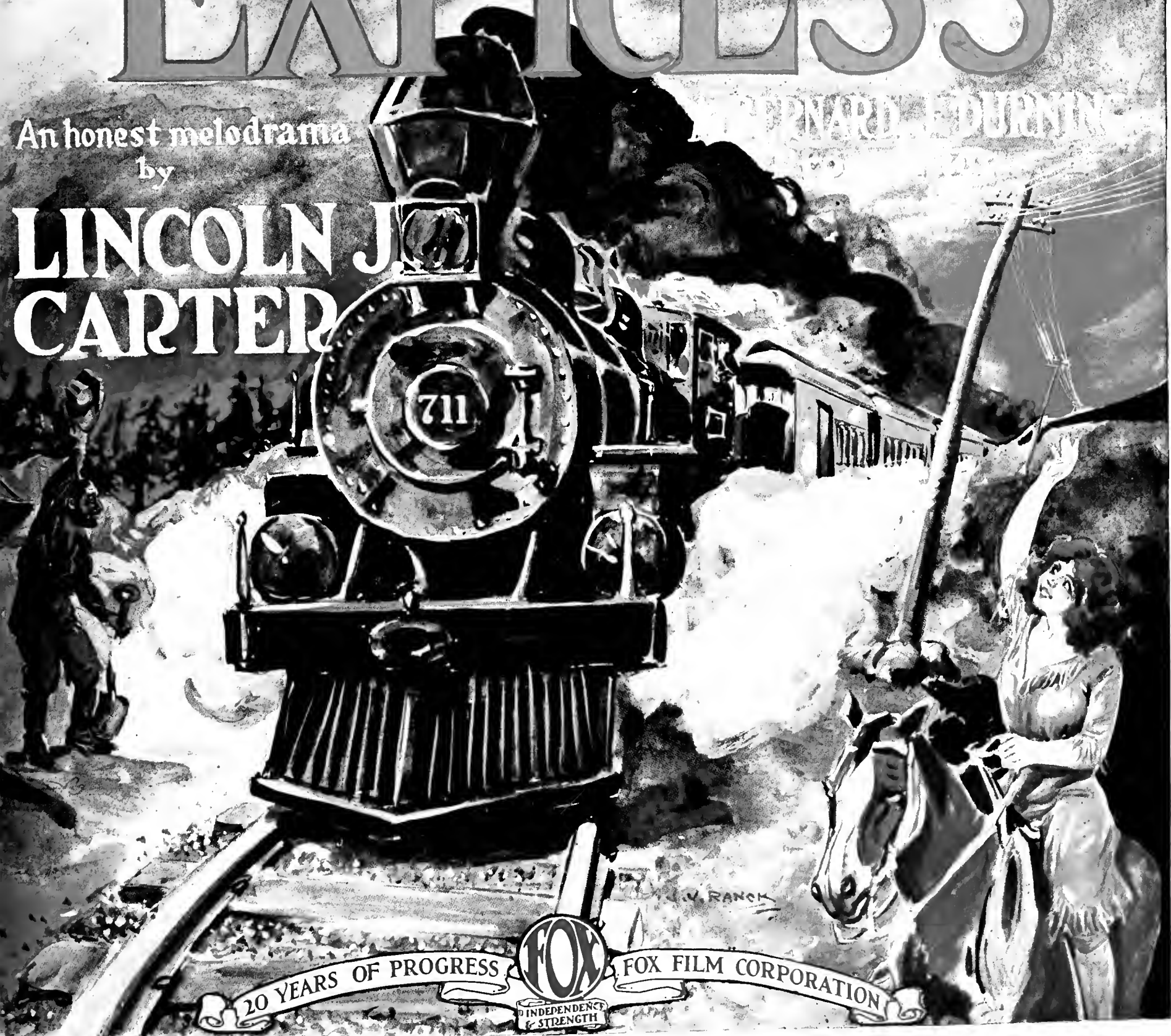
20 YEARS OF PROGRESS **FOX** FOX FILM CORPORATION  
INDEPENDENCE & STRENGTH

# The ARIZONA EXPRESS

An honest melodrama  
by

LINCOLN J. CARTER

EDWARD BURNING



20 YEARS OF PROGRESS



FOX FILM CORPORATION

INDEPENDENT  
& STRENGTH

# WILLIAM FOX

*And the  
mask of  
TRUTH  
is ripped  
from  
HOODMAN  
BLIND*

Staged at the  
FOX STUDIOS  
LOS ANGELES  
CALIFORNIA



*In the Shadow of  
London Bridge*

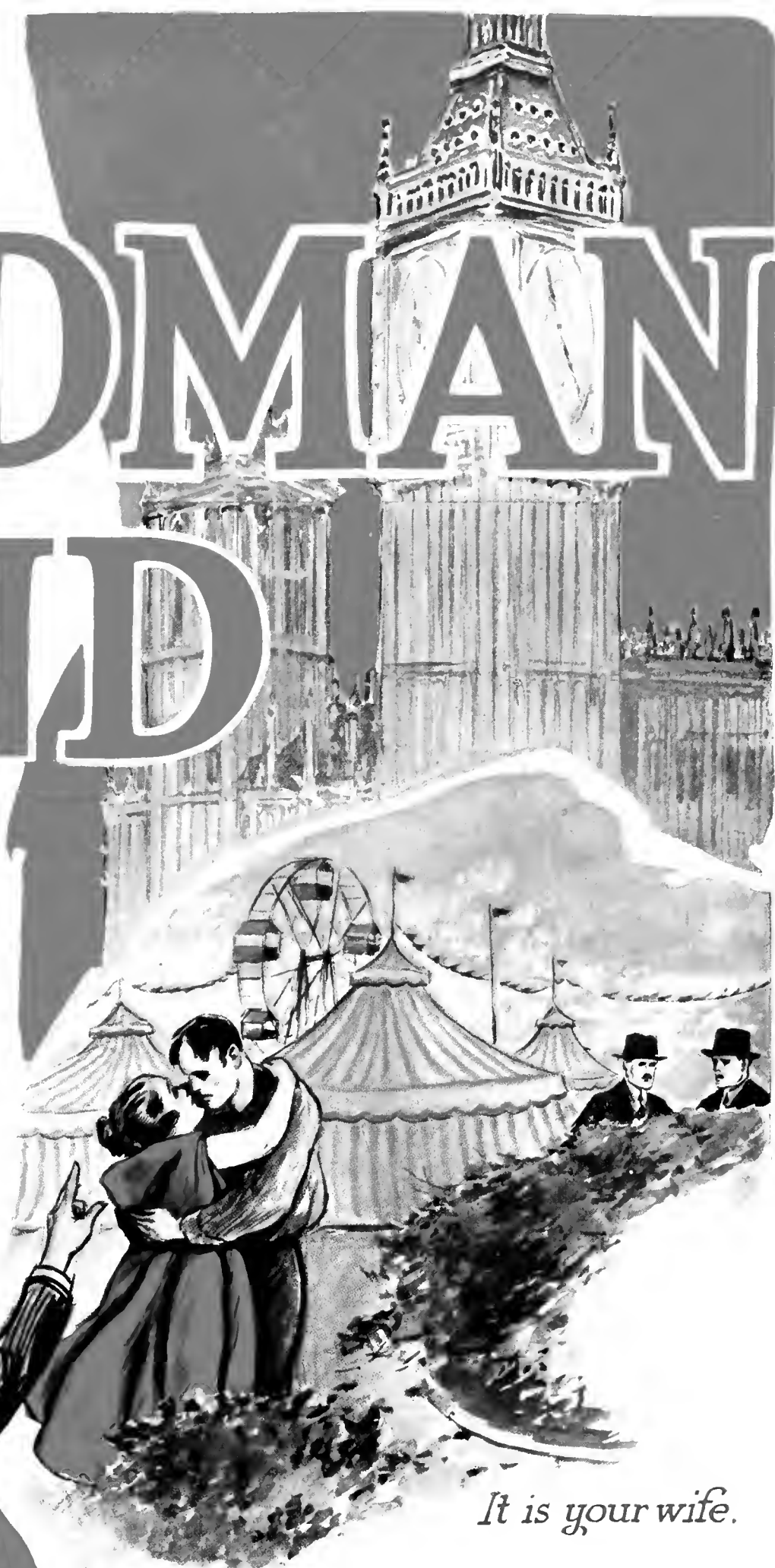


presents

# HOODLUM BLIND

*From the Stage Play by  
Henry Arthur Jones  
& Wilson Barrett*

*Scenario by  
John Russell*  
**A JOHN FORD  
PRODUCTION**



*It is your wife.*

*By noon all London  
shall know you lied*

20 YEARS OF PROGRESS



FOX FILM CORPORATION

A FULL YEAR

WILLIAM FOX

1922

JULY



# If Winter

1922 AUGUST 1922



1922 DECEMBER 1922



1922 SEPTEMBER 1922



1923 JANUARY 1923



1922 OCTOBER 1922



A HARRY MILLARDE

20 YEARS OF PROGRESS



FOX FILM CORPORATION

# IN THE MAKING

# PRESENTS

# Comes



MARCH 1923

SUN.	MON.	TUE.	WED.	THUR.	FRI.	SAT.
						3
	4					10
						17
18						24
25						31

1923 FEBRUARY

SUN.	MON.	TUE.	WED.	THUR.	FRI.	SAT.
						3
						10
4						17
11						24
18						
25						

1923 APRIL 1923

SUN.	MON.	TUE.	WED.	THUR.	FRI.	SAT.
1						7
8						14
15						21
22						28
29	30					5

1923 MAY 1923

SUN.	MON.	TUE.	WED.	THUR.	FRI.	SAT.
6						12
13						19
20						26
27	28					

1923 JUNE 1923

SUN.	MON.	TUE.	WED.	THUR.	FRI.	SAT.
						2
						9
						16
10						23
17						30
24						

## Popular All-American Cast

- Mark Sabre.....Percy Marmont
- Haggood.....Arthur Metcalf
- Twyning.....Sidney Herbert
- Harold Twyning.....Wallace Kolb
- The Rev. Sebastian Fortune  
William Riley Hatch
- Nona, Lady Tybar.....Ann Forrest
- Lord Tybar.....Raymond Bloomer
- Miss Winfield.....Virginia Lee
- "Humpo".....Leslie King
- Old Bright.....George Pelzer
- Coroner.....James Ten Brook
- Mabel.....Margaret Fielding
- Effie.....Gladys Leslie
- High Jinks.....Dorothy Allen
- Low Jinks.....Eleanor Daniels
- Mrs. Perch.....Eugenie Woodward
- Young Perch.....Russell Sedgwick

# PRODUCTION



WILLIAM FOX

presents

*The*

ELEVENTH

HOUR

LINCOLN J. CARTER

Up-to-the-minute melodrama of love and pirates

Over the  
molten metal

Quick work and  
Woman's wit







Shot from the torpedo tubes

with

CHARLES SHIRLEY  
JONES ▲ MASON

and Elvidge & Alan Hale

A

BERNARD J. DURNING

PRODUCTION

Scenario by Louis Sherwin

The fight with the lions in

# The ELEVENTH HOUR

20 YEARS OF PROGRESS



FOX FILM CORPORATION

How she paid with  
her son ~



Payment began in  
the nursery -  
Where is Mother?

William Fox  
*presents*

*The Motion Picture Version of*  
**A.S.M. HUTCHINSON'S** *novel*

# THIS FREEDOM

*with* **Fay Compton** ~ *Directed by* **Denison Clift**



# THIS FREEDOM

How she paid  
with her daughter~

WHAT A WOMAN  
PAYS FOR A  
CAREER



Can a wife win freedom and happiness  
and disregard her home duties?  
Most widely discussed novel of the year~

20 YEARS OF PROGRESS **FOX** FOX FILM CORPORATION  
INDEPENDENCE & STRENGTH



BARBARA LAMARR

**WILLIAM FOX  
PRESENTS**

# ST.

**FROM THE  
LOVED AND**  
*with*

**JOHN GILBERT**

**BARBARA LAMARR**

**BESSIE LOVE**

**AND A NOTABLE CAST**



**THE MONSTER OF HATE CONQUERED**



# ELMO

**NOVEL BY AUGUSTA EVANS  
READ BY THREE GENERATIONS**

THE records of the Public Libraries for the past twenty-five years prove *ST. ELMO* to be the most popular novel ever written in the English language. This story has had millions of readers and hundreds of thousands have seen it as a stage play. *ST. ELMO* audiences are already made and waiting for this picture.



BESSIE LOVE



**SCENARIO BY  
JULES FURTHMAN**

DIRECTED BY  
**JEROME STORM**

JOHN GILBERT

**BY A WOMAN'S LOVE**



William Fox *presents*  
**YOU CAN'T GET**

by Gouverneur Morris

*A Page from a Social Diary*

*A Rowland V. Lee Production*



1- The first sister married a banker and had all that money could buy.

2- The second sister married an artist, and what she lacked in wealth was made up by Art and Romance.

# AWAY WITH IT



She could not stand being a store clerk



She couldn't do office work



She was too honest to steal



She could not do housework

3-The third sister — well — she couldn't get away with it &&

*Thousands of Reindeer in a  
Mad Stampede-The Greatest  
Thrill Ever Screened!*

# THE BLIZZARD



BLUE BLOOD  
AND  
GYPSY BEAUTY

20 YEARS OF PROGRESS



THE FATHER  
FOX FILM CORPORATION

THE  
MOTHER



The William FOX presents

# BLIZZARD

FROM THE NOVEL BY SELMA LAGERLOF  
DIRECTED BY  
MAURITZ STILLER



THE JUGGLER

THE BATTLE OF THE MONARCHS

20 YEARS OF PROGRESS



FOX FILM CORPORATION

*William Fox*  
presents

**DOES IT PAY?**  
**A story of man's**  
**intentions and**  
**woman's**  
**conven-**  
**tions**



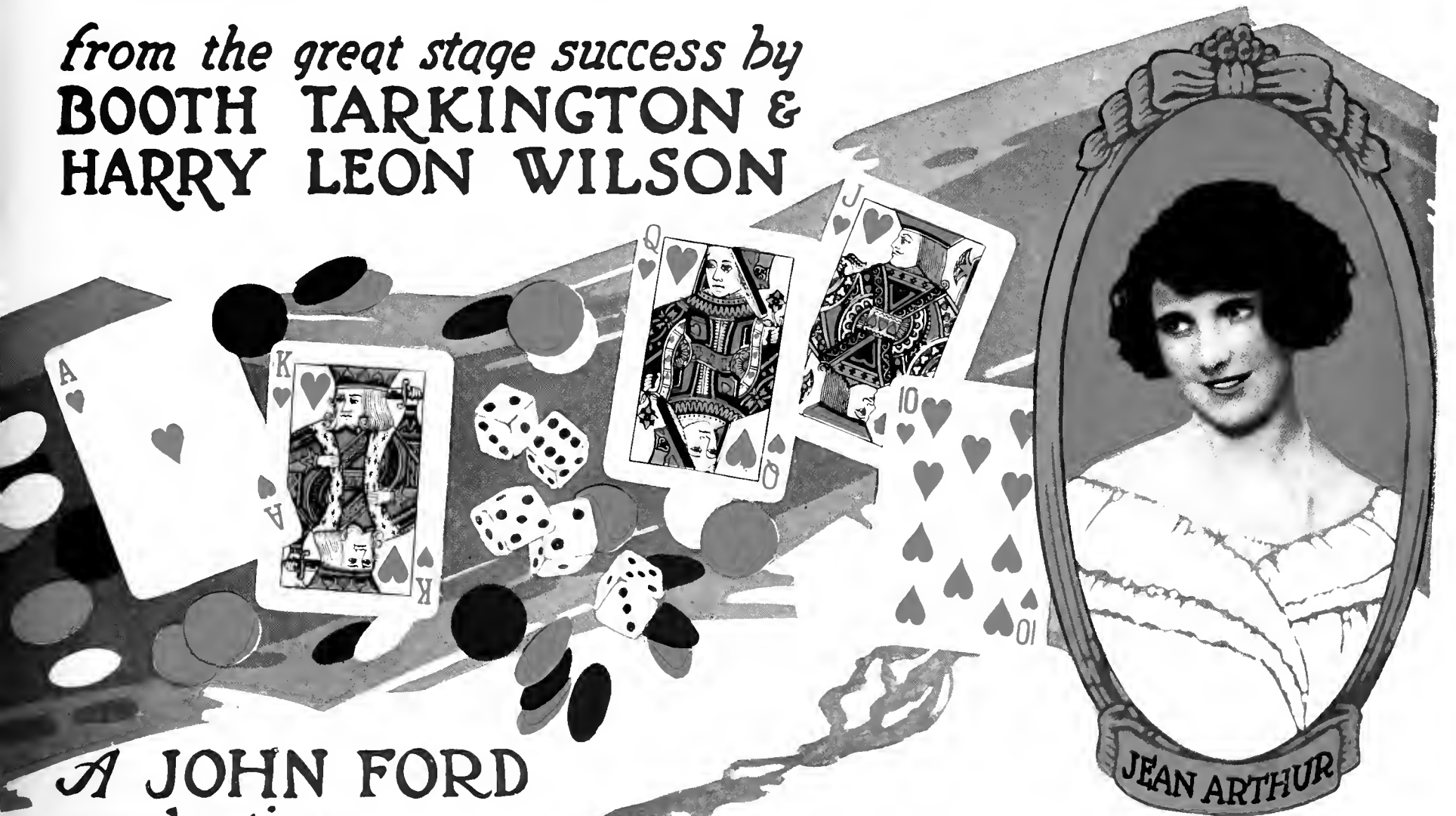
20 YEARS OF PROGRESS  FOX FILM CORPORATION  
INDEPENDENCE & STRENGTH

*Game of Life and Love he proved himself all man!*

# KIRBY

*With* **JOHN GILBERT**  
**GERTRUDE OLMSTED & JEAN ARTHUR**

*from the great stage success by*  
**BOOTH TARKINGTON &**  
**HARRY LEON WILSON**



*A* **JOHN FORD**  
production



20 YEARS OF PROGRESS **FOX** FOX FILM CORPORATION  
INDEPENDENCE & STRENGTH

Surprises + Western Girls De Looks + Love + Chile Con Carne Thrills

A brand new style of Mix entertainment

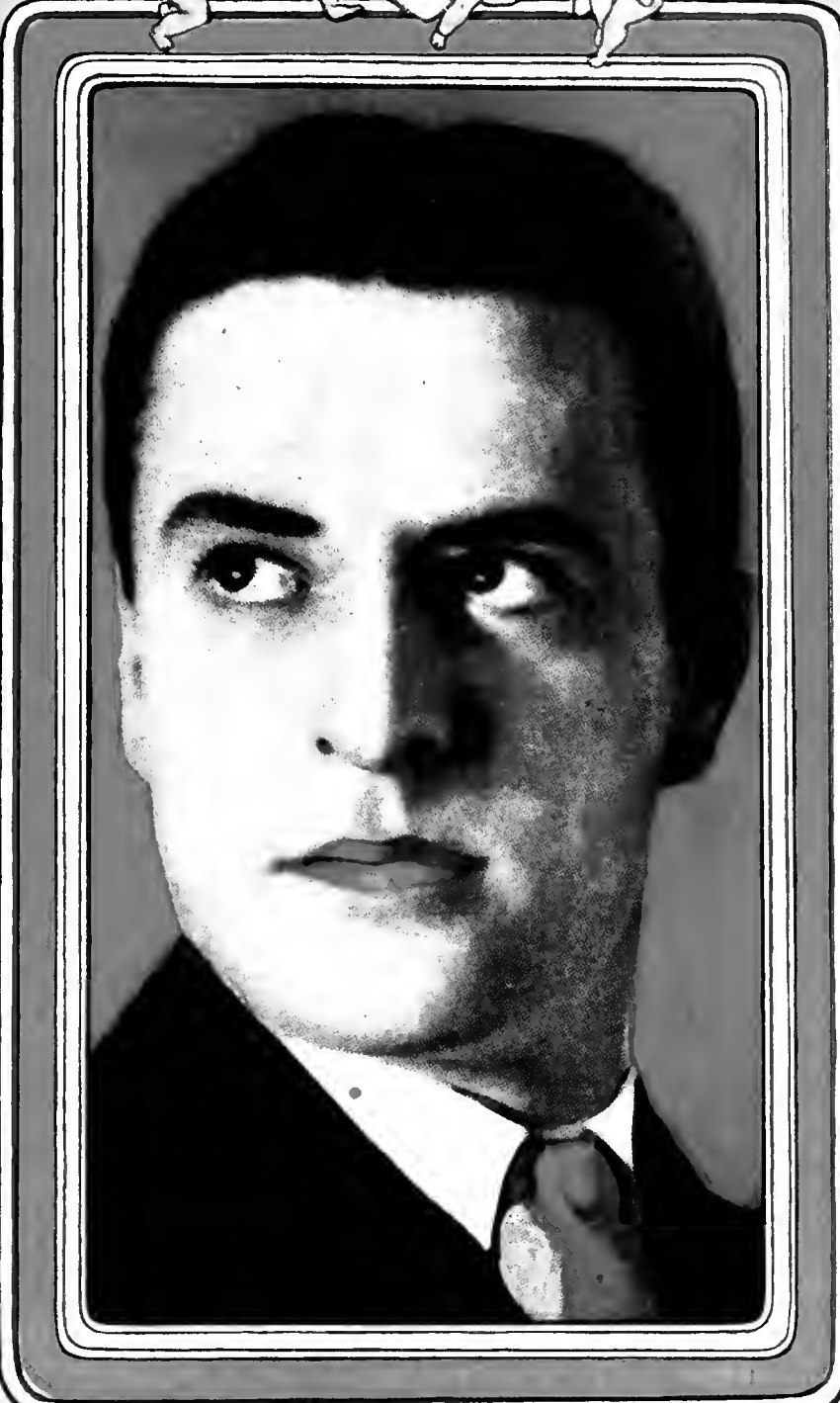
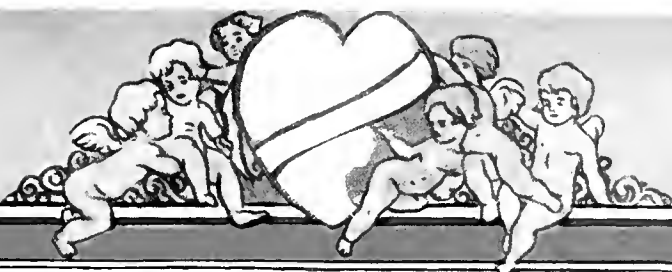


WILLIAM FOX takes pleasure in presenting some scenes from —

# Tom Mix in Soft-Boiled

A SPECIAL ATTRACTION WITH TONY, THE WONDER HORSE A J. G. BLYSTONE PRODUCTION STORY BY EDDIE MORAN & J. G. BLYSTONE

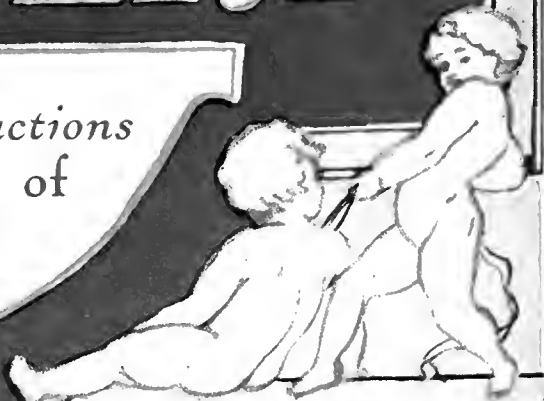




WILLIAM FOX  
*presents*

# JOHN GILBERT

*John Gilbert will be seen in six productions during the coming season in roles of the romantic, modern type by American authors*



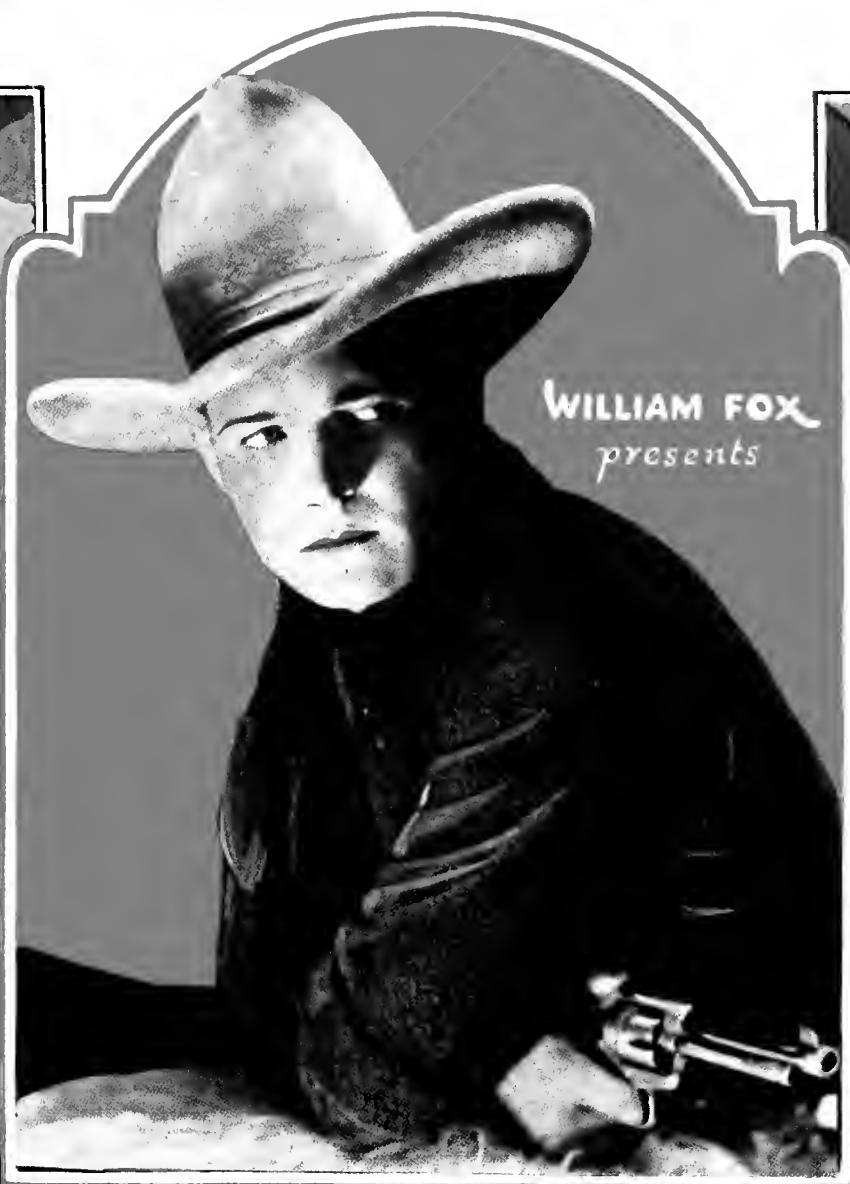


William  
Fox  
presents  
Five feet of  
feminine  
loveliness

# SHIRLEY MASON

in *two* new productions during the season 1923-1924. Quality and theme will be totally different from any *Shirley Mason* features released in the past. A new style of Shirley Mason Pictures!

20 YEARS OF PROGRESS **FOX** FOX FILM CORPORATION  
INDEPENDENCE & STRENGTH



WILLIAM FOX  
*presents*



# CHARLES JONES



*CHARLES JONES*  
will be seen in a series of  
SEVEN PICTURES play-  
ing clean-cut, out-of-door,  
manly characters in strong  
American stories of enter-  
tainment appeal for men,  
women and the young folk.



20 YEARS OF PROGRESS



FOX FILM CORPORATION

INDEPENDENCE  
& STRENGTH



HARRY MILLARDE



ROWLAND V. LEE



JOHN FORD



SCOTT DUNLAP



*Worlds foremost  
scenario writers*



JACK BLYSTONE



HETTIE GRAY BAKER



GEORGE (SLIM) SOMMERVILLE



THOMAS BUCKINGHAM



ERLE KENTON



RALPH SPENCE



CHARES HORAN

20 YEARS OF PROGRESS



FOX FILM CORPORATION

INDEPENDENCE & STRENGTH





GORDON EDWARDS



BERNARD J. DURNING



ELMER CLIFTON



LAMBERT HILLYER



# directors and on Fox staff



HENRY OTTO



WILLIAM A. WELLMAN



JOHN RUSSELL



PETER MILNE



HOWARD IRVING YOUNG



MARK EDMUND JONES



JAMES FLOOD

20 YEARS OF PROGRESS  FOX FILM CORPORATION  
INDEPENDENCE & STRENGTH

WILLIAM FOX *presents*

# AL ST. JOHN



# CLYDE COOK

will appear in  
**THREE** comedies  
during season of  
1923~1924



There will be  
**EIGHT AL ST. JOHN**  
comedies during  
the coming season



20 YEARS OF PROGRESS  FOX FILM CORPORATION  
INDEPENDENCE & STRENGTH

WILLIAM FOX announces for the World's entertainment  
a new brand

# Imperial Comedies

"IMPERIAL"  
—the dictionary says—  
"superior in size or quality  
like an emperor or empress  
possessing commanding  
power"



## They make the Sphinx laugh

The demand for higher merit, better entertainment, and more laughs is supplied to the motion picture theatre owner in the release of

*Twelve Imperial Comedies*

DURING SEASON 1923-1924

A series of Special Comedy Productions

20 YEARS OF PROGRESS



FOX FILM CORPORATION

# WILLIAM FOX SUNSHINE COMEDIES



SUNSHINE  
COMEDY  
GIRLS

FOX  
SUNSHINE  
COMEDIES

FOX  
SUNSHINE  
BAND

BETTER now than ever before—better stories, more thrills, prettier girls, funnier gags. *Twenty* William Fox Sunshine Comedies will be released during the season 1923-1924.

20 YEARS OF PROGRESS  FOX FILM CORPORATION  
INDEPENDENCE & STRENGTH

FOR THE WHOLE FAMILY

# FOX EDUCATIONAL ENTERTAINMENTS



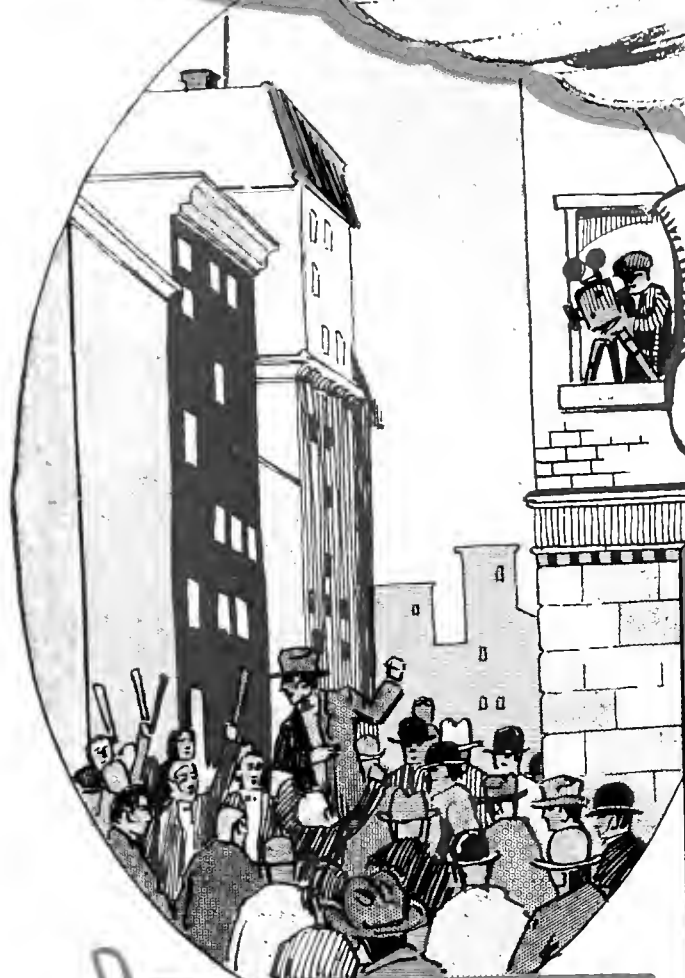
**T**HRILLING, amusing, different and yet informative, these novelty subjects, running from six to fifteen minutes on the screen, have found a definite place on the programs of progressive exhibitors everywhere. From New York to Shanghai Fox Cameramen are fine-combing the world for unique pictorial subjects.

The first 18 releases set a new standard for short subjects, but those to come are even better in point of diversity, quality and interest.

**26 RELEASES DURING 1923-1924.**



1352 Alert Cameramen Daily Face Perilous Adventures



Cameramen Everywhere

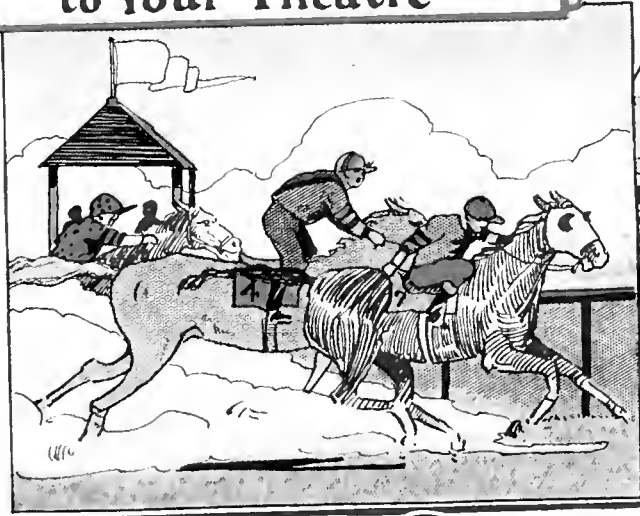
# FOX

Bringing the Sport of Kings to Your Theatre

30,000,000  
see it weekly

Clean - Fast -  
Fair - Truthful

Perfect Prints  
Photography De Luxe



Riding the Crest of  
a Raging Flood



to Bring the World's Greatest News Reel to Your Screen



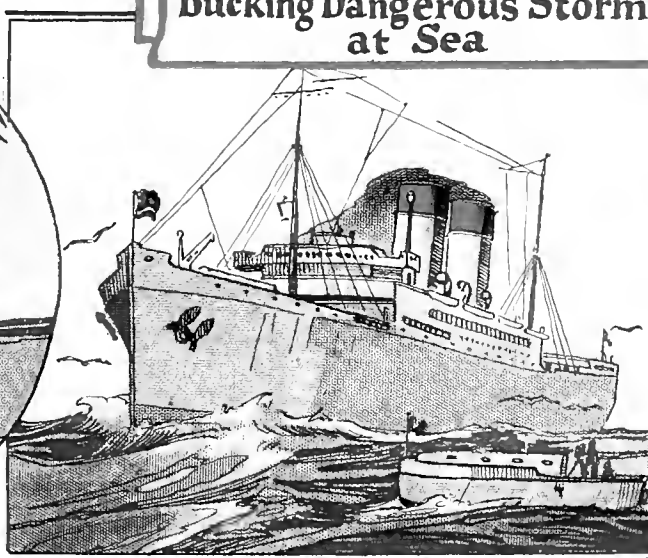
**FIRST IN AMERICA**

# NEWS



**Attacked by Superstitious Indians in South America**

**Bucking Dangerous Storms at Sea**



**An Editorial Staff of Trained Newspaper Men**

**BOX OFFICE ATTRACTION**

**Special Attention Devoted to Events of Interest to girls and women**



**Spreading the News of Dame Fashion's Edicts**

20 YEARS OF PROGRESS  FOX FILM CORPORATION  
INDEPENDENCE & STRENGTH

MIGHTIER THAN THE BOOK!

# POSTERS GREAT ENOUGH for

## IF WINTER COMES

WILLIAM FOX  
PRESENTS  
THE MOTION PICTURE  
VERSION OF  
A.S.M. HUTCHINSON'S  
NOVEL  
A HARRY MILLARDE  
PRODUCTION

3 SHEET



24 SHEET



1/2 SHEET



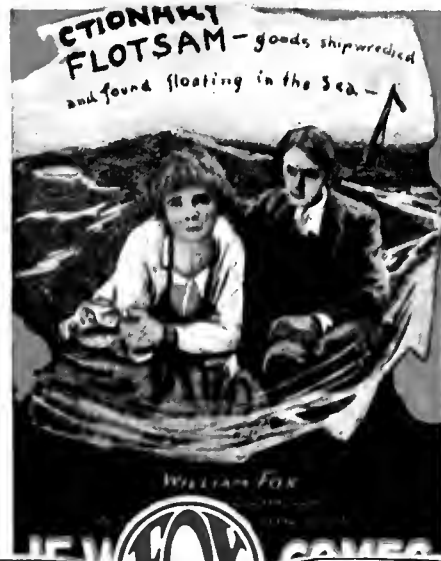
6 SHEET



1 SHEET



6 SHEET



1 SHEET



3 SHEET





# YOUR MOST IMPORTANT CAMPAIGN



24 SHEET



1/2 SHEET



1 SHEET

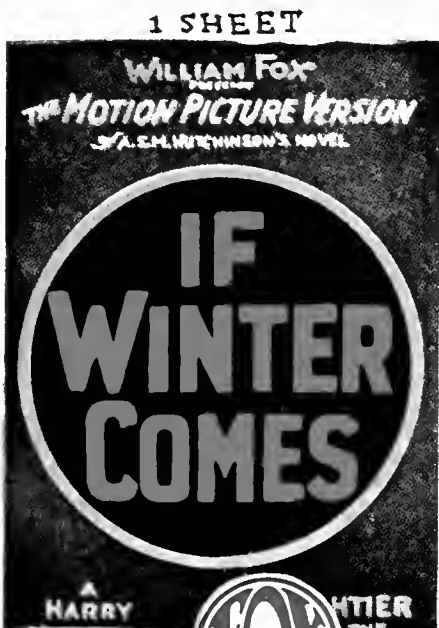
THE lithographs reproduced on these two pages are an indication of the magnitude and quality of the advertising accessories furnished for IF WINTER COMES. Every line of exhibitors advertising has been carefully prepared with the box-office appeal fully covered. In addition to the paper, this applies to exhibitors newspaper advertising, lobby photos, oil paintings, slides and folders and heralds of several styles. An abundance of well planned material has been provided for the showman to put over his campaign.



1 SHEET



3 SHEET



1 SHEET



6 SHEET



**FOX PRODUCT**  
*For*  
**1923 ~ 1924**

**Fox Film Corporation**  
*Branches*  
*Throughout the World*

**25 SPECIALS**

IF WINTER COMES  
THE GOVERNOR'S LADY  
THE SILENT COMMAND  
NORTH OF HUDSON BAY  
GENTLE JULIA  
AROUND THE TOWN  
THE SHEPHERD KING  
THE SHADOW OF THE EAST  
SIX CYLINDER LOVE  
TEMPLE OF VENUS  
HELL'S HOLE  
THE NET  
NO MOTHER TO GUIDE HER  
MONNA VANNA  
ARIZONA EXPRESS  
HOODMAN BLIND  
THE ELEVENTH HOUR  
THIS FREEDOM  
ST. ELMO  
YOU CAN'T GET AWAY WITH IT  
THE BLIZZARD  
DOES IT PAY?  
THE PLUNDERER  
CAMEO KIRBY  
SOFT BOILED

**27 STAR SERIES**

6 TOM MIX  
6 JOHN GILBERT  
7 CHARLES JONES  
1 WILLIAM FARNUM  
2 SHIRLEY MASON  
3 DUSTIN FARNUM  
2 WILLIAM RUSSELL

**11 STAR COMEDIES**

8 AL ST. JOHN  
3 CLYDE COOK

**12 IMPERIAL COMEDIES**

**20 SUNSHINE COMEDIES**

**26 FOX EDUCATIONAL  
ENTERTAINMENTS**

**FOX NEWS**  
TWICE A WEEK

**UNITED STATES**

ALBANY, N. Y. 46 Orange Street	KANSAS CITY, MO. 19 & Wyandotte Sts.
ATLANTA, GA. 111 Walton Street	LOS ANGELES, CAL. 914 So. Olive Street
BOSTON, MASS. 54 Piedmont Street	MINNEAPOLIS, MINN. 36 & 38 Western Avenue
BUFFALO, N. Y. 496 Pearl Street	NEW ORLEANS, LA. 725 Poydras Street
BUTTE, MONT. 125 W. Broadway	NEW YORK CITY, N. Y. 130 West 46th Street
CHARLOTTE, N. C. 213 So. Church Street	OKLAHOMA CITY, OKLA. 108 So. Hudson Street
CHICAGO, ILL. 910 So. Wabash Avenue	OMAHA, NEBR. 1509 Chicago Street
CINCINNATI, OHIO 514 Elm Street	PHILADELPHIA, PA. 1315-17 Vine Street
CLEVELAND, OHIO Payne Ave. & E. 21st Street	PITTSBURGH, PA. 121 Fourth Avenue
DALLAS, TEXAS 306 South Jefferson St.	ST. LOUIS, MO. 3314 Olive Street
DENVER, COLO. 1531 Tremont Street	SALT LAKE CITY, UTAH 46 Exchange Place
DETROIT, MICH. 149 E. Elizabeth Street	SAN FRANCISCO, CALIF. 308 Turk Street
INDIANAPOLIS, IND. 232 N. Illinois Street	SEATTLE, WASH. 2008 Third Avenue
WASHINGTON, D. C. New Jersey Ave. and K St., N. W.	

**CANADA**

Fox Film Corporation, Limited

MONTREAL 322 St. Catherine St. W.	ST. JOHN 162 Union Street
TORONTO 21 Dundas Street, E.	CALGARY 9 Princess Thea. Bldg.
WINNIPEG 365 Hargrave Street	VANCOUVER Leigh Spencer Bldg.

20 YEARS OF PROGRESS



FOX FILM CORPORATION

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ZEESSE-WILKINSON CO., INC.  
LONG ISLAND CITY, N. Y.

# The Influence and Power of Pictures Among the People

(Continued from Page 1)

her things, the possibility of a Board or Commission to control pictures.

The very thought which might easily defeat such a scheme, the very idea which might easily develop it. And that is the tremendous importance of the motion picture in the life of the average citizen. It is true that to many people motion pictures mean little. But it is also undeniable that to millions motion pictures, as Will Hays has often said, is the chief means of entertainment, and to millions more, the sole entertainment.

And therefore, should the situation arise where such a Commission be suggested, there is, of course, a natural place to oppose such a movement—on the screens of the theaters of this country. Which, incidentally, is another reason why there should be a perfect understanding and working arrangement between the producers organization and the organized exhibitors; although it is not difficult to conceive that to make such a fight even Sydney Hays might agree to work with Hays and his organization.

One might continue this analysis and comment at length. But one might easily be charged with unnecessary sentiment or zeal in behalf of one's industry. And so that this may not happen I should like you all to read the following. Read it carefully; digest it. It was written by Thomas H. Dickinson. He is not a "picture" man. It was written for the New York Times and appeared in last Sunday's magazine section under the caption "Movies Changing Life of the Nation—occupy 18,000 theaters—estimated films reach 50,000,000 persons a week—rural life most affected—people read less and imbibe more of the screen's type of philosophy."

Mr. Dickinson opens his discussion with the quoted statement of Thomas A. Edison:

"Whoever controls the motion-picture industry controls the most powerful medium of influence over the people."

And goes on to say:

"Is Mr. Edison right? Has an invention so profoundly affected the life of a nation in so brief a period? What power lies with this vast organization? And how is that power being used?"

"The answers are difficult to find. Yet it cannot be contradicted that the motion pictures reach a vast audience daily; and that a huge and intricate mechanism has been constructed to hold and to extend the grip on that audience.

"It has generally been assumed that the presence in the social body of this machinery of continual interchange, of ever renewed appeal to the emotions and the intellect, would have some influence on the mental habits, outlooks, customs of the people,

might indeed be employed as a force for influencing, guiding and instructing public opinion. That this assumption is a proper one is undoubtedly true. And yet up to the present the data upon which conclusions of this order can be based are of the vaguest type. Research has hardly discovered this great and potent field of social psychology, much less plumbed it. It is only by broad generalizations that we can give any estimate of the powers thus released into the hands of men who are as surprised to find themselves wielding this power as the public is to find it existing.

"Yet there is available a group of basic facts from which to generalize. Mr. Edison's assertion embodies a direct challenge to the influence exerted by the press. How do the facts, so far as available, support this challenge?"

"There are in round numbers in the United States about 18,000 theaters given over to motion pictures. As a mass agency of popular appeal this number is to be compared to about 2,500 daily papers and 4,000 public libraries. The number of newspapers of all types, daily, tri-weekly, semi-weekly and weekly, is still something more than a thousand less than the number of motion picture theaters. Total publications of all types run to only 3,000 more than the number of motion picture theaters.

## Circulation Versus Attendance

"When it comes to circulation; that is to daily contact with large numbers of people, the daily newspaper has the advantage, leading with more than 40,000,000 circulation for the country as a whole. The daily attendance at motion picture theaters is largely a matter of conjecture.

"Theaters listed by the Motion Picture Directory Company of New York for the country as a whole fall into four classes in order of seating capacity, the first running from 1 to 249 seats; the second from 250 to 499; the third from 500 to 799; the fourth, 800 and up. Of all the motion picture theaters in the country about 35 per cent, or something less than 7,000, fall into the second class, seating between 250 and 499. About 30 per cent are made up of theaters seating less than 250. It follows then that the majority of theaters seat less than 500. The remainder, about 5,600, are theaters seating from 500 up to several thousand.

"Averaging up the seating of these four classes and multiplying by the number of theaters, it would appear that there are from eight to ten million seats.

"Daily attendance at the motion picture theater, of course, is not limited to the seating capacity. Most theaters give more than one performance a day and some give as many as five or

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more. The average figure usually accepted for the daily performances in the motion picture theaters is three, giving available seatings of about 25,000,000 a day. Naturally by no means all of these seats are occupied at every performance. Estimates of attendance the country over run from a minimum of 50,000,000 a week to a maximum of 15,000,000 a day. The first figure is probably too low; the second probably too high.

#### Favor Quick Turn-over

"While it is impossible to say just what is the average frequency of attendance per person per week even here, we have some straws which show which way the wind blows. Motion picture theater directors have found it desirable to do all possible to promote a quick turn-over. Even in large cities it has been found more profitable to provide a frequent change of bill than to depend upon the extended drawing power of a top-notch feature. Fashions differ between those theaters which serve a congested neighborhood, and the large theaters which serve a city or wide suburban or rural areas. In the former daily changes are the rule; in the latter the rule is two changes a week.

"Averaging the country, as a whole, it is estimated, by the Babson Statistical Organization and other authorities, that 70 per cent of the theaters of the country change their programs three times a week or oftener. From surveys made by civic associations among children in cities and towns it seems that 40 per cent go about once a week; another 40 per cent go twice a week or often. Only 3 per cent do not go to the movies at all. The motion picture theater draws from a wide field, and its audience tends to repeat more or less regularly.

"With respect to the distribution of motion picture theaters among the geographical divisions of the United States compared with that of other social opinion agencies, we have some interesting data. Comparing the distribution of motion picture theaters in centres of population and in rural districts, it is found that the picture theater is quite as much an agency of the sparsely settled areas as of the urban centres. This is demonstrated in two ways, by the comparison of the numbers of motion picture theaters in large cities with the country outside these centres, and by a tabulation, State by State, of the number of thousands of people reached by each theater. This inquiry shows that so far from the city being the favorite haunt of the picture, there are relatively more theaters per unit of population outside the centres than in them.

"One hundred and ninety cities contain a population of about 35,000,000, or about one-third of the population of the country. These cities have less than one-quarter of the motion picture theaters, but the smaller average of theaters in the urban districts is compensated by the higher seating capacities of the city theaters. Whereas the average seating capacity of theaters for the country as a whole is about 500, the average seating capacity of city theaters is about 750.

#### The Theater Groups

"The distribution of theaters per unit of population is even better brought out by a map showing the number of thousands of people served by the average theater in the several States.

"The first group represents an area in which there is a theater for each 2,500-5,000 of the population.

"The second group a theater for each 5000-8,000 of the population.

"The third group a theater for each 8,000-15,000 of the population. On the basis of these groupings we find the first group with a theater for every three or four thousand of the population covering the entirety of the agricultural and mining country west of the Mississippi with the exception of Missouri, Arkansas, Louisiana, Texas and New Mexico, which falls into the second group. It includes as well the sparsely settled New England States of Vermont, New Hampshire and Maine.

"In the second group, in addition to the States mentioned above west of the Mississippi, are the States of the central highly populated area and the urbanized East Central States and Florida. In the third group, which is poorly provided with theaters, are

the Southeastern States, Virginia, Tennessee, North Carolina, South Carolina, Mississippi, Alabama and Georgia.

"Comparing motion picture distribution with that of the other social opinion agencies we find that there is a motion picture theater for every 7,000 of the population, to a daily newspaper for every 40,000 and a public library for every 26,000. There is a library for every 700 square miles, a motion picture theater for every 160 square miles.

#### II.

"Of all inventions, the alphabet and the printing press alone, excepted, those that have shortened distance have done the most for humanity," wrote Macaulay. When he wrote he referred particularly to the application of steam to land and sea travel. He did not refer to, by the nature of the case he could not foresee that system of the shortening of distances which operates not by transferring the individual to far places and peoples, but by bringing those places and peoples to the individual. This, the motion picture theater has done, and the system of distribution is such that hundreds of thousands of people are literally witnessing the same scenes, participating in the same dramatic action at the same time.

"In estimating the mental influence of the moving picture theater, it is well to remember that when one goes to the movie today he does not sit down only with his neighbors. He mingles with peoples from all parts of the earth.

"The farmer boy and his sweetheart go to the motion picture theater dressed in a fashion not much different from their city cousins. From the screen they derive at first hand, a seeming knowledge of the country as a whole. The Great White Way is their thoroughfare of nightly amusement. The Place de la Concord is the square that lies just at the head of Main Street.

#### Changing People's Habits

"The motion-picture theater has co-operated with rural free delivery and the Ford car in destroying the rural fastnesses of the country. With the exception of the Southeastern States there remains no American hinterland. The motion-picture theater has become the club, the place of social resort of the small town of the rural districts; it is bringing the back districts into the world. Even in the thinly settled States of Montana and Nevada there is a motion-picture theater for every 4,000 inhabitants. Hum

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assembly hitherto was a matter of urban districts. The motion picture theater has entered into the smallest units of the State. More than that, it has brought the wide world into the narrow community.

"The motion picture theater is changing the habits of the employment of leisure of the people. Whence comes the two hours a week that the average citizen spends in the movie theater? Some of it comes from time formerly given to labor. Much of it comes from time formerly given to reading. Most of it comes from sport. The sport of the country has become vicarious, has become sport en masse. Where we formerly enjoyed ourselves in small groupings, we now go to large, silent, twilight assemblies, lending our imaginations over to others to stimulate and direct. The term 'recreation' is now no longer apposite. We now amuse ourselves.

"Of the materials offered by the motion picture theater perhaps 20 per cent is directly educational in the sense in which the newspaper and the general magazine is educational. An established feature of the motion picture program today is the news reel and the screen magazine. Only less common is the short scenic and scientific film. But it would be a narrow interpretation that would limit the educational forces of the screen to the educational features, so-called.

"I used to hold by the instructed brain—the heart leads the way," wrote Browning.

"These screen features appeal to a very few elementary emotions. They glorify the same things, the simple virtues, the great outdoors, strong, successful men, beautiful, pure women, expert coloring; they despise the same things, 'superior' people; welchers, crooks, foreigners. Sin always gets its retribution; paths always lead in lovers' meetings.

"What have we here but the influences over our business deals, and therefore the governing principles of our voting? It would not be difficult to catalogue the American popular philosophy out of the critical standards of the movies. As we live by the vote. It is not for nothing that in the first run theaters of the country a million people may be gazing at the same scenes at the same time. What they see is partly a reflection of what they are. What they are is no less influenced by what they see.

"The vogue of the motion picture implies widespread social and psychological changes. In direct appeal, in the economizing of the symbols of expression, in multiplying records, the motion picture offers manifest advantages over other instruments of general communication. As the toilsome processes of thought become sub-conscious it may become unnecessary always to spell out each concept with verbal symbols. When this occurs it will be the opportunity of the motion picture. There is no reason to believe that there may not soon be assembly places given over entirely to news and educational features. Most schools and institutes and forums will have their projection rooms. Before the motion picture can come to its full stature differentiation will have to be introduced into the business. It is unreasonable that all theaters in the country should be cut to the same vulgar pattern, that this rich and flexible medium should be used alone for stories and thrills, that the producer who would make historical and scientific records of great importance should find his product despised in favor of stories dealing with the frayed rags of passion.

"The rule today in the motion picture theater seems to be that nothing shall get the light at all unless it appeals to the million. Pictures would charm and instruct the hundred thousand but die in darkness unseen. Such a policy fails to employ some of the richest potentialities of the screen.

III.

"Speaking in Parliament in 1807, the politician Windham confessed that 'he never saw a man of low condition with a newspaper in his hand, and who read any of it, without comparing him to a man who was swallowing poison under the hope of improving his health.' If Windham feared the poison of the press, what would he have thought of the many flavored juices

(Continued on Page 12)

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# Among the Stars and Directors

## On the Coast

(Special to THE FILM DAILY)

Hollywood—Work on Constance Talmadge's "The Dangerous Way," has started.

House Peters is working on "Held to Answer."

Rupert Hughes is getting ready for his next, "Law Against Law."

Millard Webb is making preparations for the filming of "Tiger Rose."

Jos. Schildkraut will play opposite Norma Talmadge in her next production.

Victor Schertzinger will direct "The First Year" for Preferred Pictures.

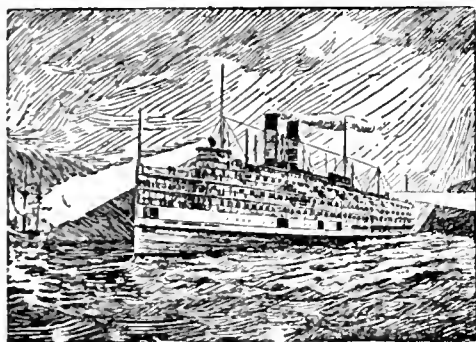
Clyde Cook has finished his first comedy, "Under Orders," for Lou Anger Prod.

Templar Saxe has just completed "The Squall," which was made on the west coast.

Raymond Lee has been added to the cast of Jackie Coogan's, "Long Live The King."

Doane Harrison is editing "Gigi" the first Dinky Dean production, at the Standard Film Lab.

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Dallas Fitzgerald is now cutting and editing "After the Ball" for Renco.

Bertram Hadley has replaced Edwin J. Brady in the cast of "The Virginian."

Charlie Murray has arrived in Los Angeles. It is reported that he will re-enter pictures here.

The cast for "Barbara Fritchie," to be filmed by Ince, is now being assembled.

The "When a Man's a Man" company has returned from location at Prescott, Arizona.

Rene Plaisetty will direct the new "Alex The Great" series to be made on the Powers lot.

Rosemary Theby is behind the organization of a new stars' club here called "The Nunnery."

Columbia Pictures have started work on "Yesterday's Wife," the first of a series for C. B. C.

Sylvia Breamer begins work in a few days on "Thundergate," to be directed by Joseph De Grasse.

Henry Lehrman succeeds Mal St. Clair as the director of the second "Fighting Blood" series.

The administration and office buildings being erected by Standard Film Laboratories are completed.

The scenario for Rudyard Kipling's "The Light That Failed" is being prepared by F. McGrew Willis.

Tom O'Brien, has been added to the cast of the Trimble-Murfin production, "The Phantom Pack."

Filming of "Whose Baby Are You," Baby Peggy's first Universal feature production, has been completed.

Francis A. Ross, of the Keith vaudeville team of Adler and Ross, will appear in "The Gold Diggers."

Charles Cruz instead of George Hackathorne plays the juvenile role in Fox's, "You Can't Get Away With It."

Edward Sedgwick has brought back "The Ramblin' Kid" company from O'Neill's Ranch where exteriors were shot.

Harry Myers has been engaged for a part in "The Bad Man," which Edwin Carewe is to direct for First National.

Nelson McDowell, now playing a part in "The Pioneer" has signed for "In The Days of Yesterday," a J. P. McCarthy production.

David Kirkland has finished "The Barefoot Boy" for Mission Films. Work on the company's second film will start within a week.

"Loving Lies" will be the title of the Peter B. Kyne story now being filmed by Associated Authors under W. S. Van Dyke's direction.

John M. Stahl has completed "The Wanters" for Louis B. Mayer. The film is now being cut and edited. Stahl's next picture will be "Why Men Leave Home."

"The Right of the Strongest," featuring E. K. Lincoln, has been completed by Zenith Pictures Corp. Katherine Hilliker supervised the cutting and titling.

Emmett Flynn has installed a radio set with a huge amplifier on the Goldwyn lot. He makes use of this in directing the mob scenes in "In the Palace of the King."

William S. Hart's next picture will be a story written by himself which is being put into continuity form by J. G. Hawks. Production scheduled to start August 1.

"Ashes of Vengeance" will be retained as the title of Norma Talmadge's latest. The title had been changed to "Purple Pride." This picture will be Frank Lloyd's last with Norma Talmadge.

## In the East

Bebe Daniels has been cast for "Her Children's Children."

Following the completion of "The Love Bandit," Victor Sutherland will be starred by Chas. Blaney in a series.

E. H. Griffith is cutting and editing "Unseeing Eyes" which starred Lionel Barrymore and Seena Owen.

Screen rights to Mary Synon's story, "The Sand Pile," have been sold to R. C. Pictures by Brandt & Kirkpatrick.

Frederic Santley who recently appeared in the stage production, "U. She Goes," is finishing a "special" on Long Island.

Wm. N. Bailey of "Polly Preferred" has been engaged by C. C. Burr to play the lead in "Clipped Wings," opposite Constance Binney.

A part of Greenwich Village is reproduced in some of the scenes of "His Children's Children," now being filmed by Sam Wood at the Paramount lot in Long Island City. A number of "villagites" will appear in the film.

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# Reviews of the Newest Features

## William Desmond in "McGuire of the Mounted"

Universal

**As a Whole.....**CONVENTIONAL MOUNTED POLICE STORY BUT LACKS THE ACTION EXPECTED; RATHER WEAK OFFERING THAT HASN'T VERY MANY POSSIBILITIES.

**Star.....**William Desmond capable and pleasing but made to do some very improbable things; his performance could hardly rise above the shortcomings of the story.

**Cast.....**The usual line-up of villains; they do all the damage possible for four and a half reels but hero outwits them in the end; those who appear are Louise Lorraine, Willard Louis, Vera James, P. J. Lockney, Wm. A. Lowery, Peggy Browne, Frank Johnson and Jack Walters.

**Type of Story.....**Northwoods meller. It's the old, old hokum of the smugglers and the Mounted Police with the dance hall girl exposing the gang and saving the officer; nothing new and no action to compensate.

**Box Office Angle.....**Slight unless you know that they like Northwest Mounted stories enough to not care particularly whether the story is old or new; won't do if they are at all critical.

**Exploitation.....**You can't spend much on this one because the business will hardly warrant it.

Stick to poster advertising, lobby display, stills and whatever exploitation of this order that you can give it.

There isn't much in the way of stunt exploitation that you can do. Have a man in the uniform of a mounted officer distribute throw-aways, as per Universal's press sheet suggestion, reading: "I am looking for the girl I love, I could not marry her but now I can; if you see 'McGuire of the Mounted' you will know why."

**Direction by.....**Richard Stanton; couldn't do much with material although the development at times could have been made to appear less improbable.

**Authors.....**Raymond L. Schrock and George Hively.

**Scenario.....**George Hively

**Cameraman.....**Ben F. Kline

**Photography.....**Good

**Locale.....**Northwoods

**Length.....**5,020 feet

## Jacob Fabian presents "The Chase"

**As a Whole.....**FINE COOLING ATMOSPHERE AND A GOOD NOVELTY NUMBER; VERY APPROPRIATE FOR USE WITH ATTRACTIVE SHORT REEL PROGRAM.

**Cast.....**Skii champions of the Alps with last year's winner providing many spectacular stunts that furnish an interesting entertainment; no names that will mean anything.

**Type of Story.....**There is no plot; the picture consists of a game of hare and hound with the pursuers and pursued sliding and leaping all over the Alps; delightful snow covered country makes it thoroughly appropriate for summer trade.

**Box Office Angle.....**Offers good variation from the regular routine of photoplay entertainment; best played up as a novelty and you can work it in nicely with other novelty numbers which will permit you to play up the bill as offering a novelty program.

**Exploitation.....**Probably the most effective means of interesting them in "The Chase" will be to concentrate on its atmosphere with promises for a genuine hot weather entertainment. Use plenty of stills that will let them know what the snow covered Alps is what they will see.

A lobby display could be attractively designed to indicate the atmosphere of the picture and very likely entice them in to cool off. Use cotton and silver dust to represent snow and artificial icicles. If you happen to have a cooling process in your theater, you can make the usual promises for it being 100% cooler inside, etc.

Next get them interested in the real thrills that the picture contains. They may have seen skii jumping as contained in the news weeklies showing pictures of contests but they haven't seen skiing to the extent that it is seen in "The Chase."

You can make promises for the thrills and if you want to give them an idea of what to expect you might show a trailer including some of the more exciting leaps.

Throw-aways can read: "Have you ever played hare and hound?" Maybe, but never on skii's. See 'The Chase' for new thrills and cool off on views of the snow covered Alps."

**Direction by.....**Not credited; mostly a matter of securing the jumps and picturing the champions to advantage.

**Author.....**Not credited

**Scenario.....**Not credited

**Cameraman.....**Not credited; has secured many fine shots.

**Photography.....**Very good

**Locale.....**The Alps

**Length.....**4,150 feet

## "The Self-made Wife"

Universal

**As a Whole.....**A RATHER NEW ANGLE ON SUDDEN RICHES THEME THAT FURNISHES FAIRLY INTERESTING MATERIAL AND AN AVERAGE ENTERTAINMENT.

**Players.....**Ethel Grey Terry especially well suited and does good work in role of wife who doesn't take the trouble to adapt herself to newly acquired wealth; Craufurd Kent satisfactory as the husband who keeps ahead of her; others Phillips Smalley, Dorothy Cummings, Virginia Ainsworth.

**Type of Story.....**Deals with married life and offers some fairly new ideas; woman fails to supply herself with the luxuries that her husband's new found wealth permits but their trouble ends happily when she adjusts herself to the new life.

**Box Office Angle.....**Good average picture that will probably please a majority; they are always more or less interested in a story that deals with married life and its problems; the story in this one has some new twists and they are not likely to figure it out for themselves; the development holds the interest very well.

**Exploitation.....**That the story by Elizabeth Alexander appeared in the Saturday Evening Post gives you something right off to boost it. Let them know that it is a Post story and those who may have read it will want to see it in picture form.

Your local womens' shops should be glad to cooperate with you on this one. In their display windows where they are showing the latest in gowns, etc. a sign could read: "These are the accessories of 'A Self-Made Wife.'" Or, "Fine feathers make fine birds." See it proven again in "A Self-Made Wife" at the blank theater.

A suggested stunt is that of having a fashionably gowned woman go through the streets, carrying a parasol with the following imprinted on it: "I am a 'Self-Made Wife.' Come to the blank theater on (showing date) and see why."

Stills of Ethel Grey Terry as she appears after she adapts herself to fashion will interest them. Miss Terry makes a stunning appearance in a silver cloth gown. The women will be interested from this standpoint. You might direct your advertising to them particularly as the story is one that will appeal to them.

**Direction by.....**Jack Dillon; makes a good showing for the story and has sustained the interest nicely; there are no give-aways in the development that hint of events to follow.

**Author.....**Elizabeth Alexander

**Scenario.....**Albert Kenyon

**Cameraman.....**William Fildew

**Photography.....**Good

**Locale.....**Texas oil fields and New York City.

**Length.....**4,960 feet

## Carl Laemmle presents "Merry-Go-Round"

Universal-Super-Jewel

**As a Whole.....**DECIDEDLY ONE OF THE YEAR'S BEST PICTURES; A GEM OF AN ENTERTAINMENT THAT WILL SURELY BE GIVEN A HEARTY RECEPTION EVERYWHERE.

**Players.....**An excellent and capable cast all the way; Mary Philbin beautiful and certain to bring the tears for her emotional bits even though they are occasionally overdone; Norman Kerry carries off hero honors satisfactorily and unusually fine character parts are handled by such clever portrayers as George Seigmann, Dale Fuller, George Hackathorne and Cesare Gravina; several minor roles equally well played by Dorothy Wallace, Sidney Bracey, Maude George and others.

**Type of Story.....**Melodrama in the main but much time devoted to pure romance of the most impelling sort, the love of a gypsy organ-grinder girl for a Count whose real identity she doesn't learn until she meets him face to face in his uniform and in the company of his wife; it is beautifully told and with more really subtle touches and genuine entertaining elements than many pictures put together.

**Box Office Angle.....**Should be immense; "all the world loves a lover" and they'll weep with the heroine of this and enjoy it; probably will be one of the year's biggest bets

**Exploitation.....**Whatever else you do, get them in. Here is Universal's biggest bet so far for next season.

From the title here you have your best exploitation stunt. Get a traveling merry-go-round, the sort that is operated on a wagon and have it parade the streets well in advance of the showing. Offer free rides for the kiddies and, of course, have it well decorated with announcements of the showing dates.

In front of your theater offer a punch and judy show which should attract considerable attention. You need not wait until the showing date for this but stage the show well in advance.

Dress your lobby to represent the entrance to an amusement park and have the entrance outlined in electric lights.

**Direction by.....**Rupert Julian; spent a good deal of Universal's cash on this one but the results prove it was well spent; picture is probably too long now for the average house but it can be cut without injury

Julian has done a splendid job, his touches of pathos bring lumps in the throat and tears.

**Author.....**Not credited

**Scenario.....**Not credited

**Cameraman.....**Charles Kaufman and Wm. Daniels.

**Photography.....**Splendid

**Locale.....**Vienna; an amusement resort.

**Length.....**9,178 feet



**Putting It Over**

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

**Keith House Uses Ballyhoo**

As an exploitation stunt for "Garson's Finish," B. F. Keith's Eighty-first Street, used a street ballyhoo with three race horses, blanketed and posed as if they were being led to a race track. On the blankets of the horses were signs "Meet me in the great racing photodrama, 'Garson's Finish,' at B. F. Keith's Eighty-First Street Theater this week." The horses paraded up Riverside Drive and later came to Times Square and along Broadway.

**Traveling Salesmen Solicited**

Connersville, Ind.—H. T. Snowden, and J. J. Schilling of the Auditorium, made a special drive on traveling salesmen and merchants of that town for the showing of "The Strangers' Banquet." A card was placed in every room of the three hotels of the city. The card read: "After a hard day of selling, relax your mind by seeing 'The Strangers' Banquet,' at the Auditorium Theater." Three thousand paper napkins were also distributed in various cafes and restaurants, while the newspaper campaign extending over a period of six days, starting with six inches and ending with forty inches.

**Something Unusual, But Good**

Centralia, Ill.—E. H. Brient, of the Lincoln, put over a "go-getter" stunt for "The Go-Getter" when that film played the theater.

A newspaper co-operated, outlining the plot of the picture, dwelling on the "go-getting" abilities of the hero. At the end of the article, the editor challenged any couple to come to the theater and be married on the stage, promising to set them up in house-keeping through various tie-ups with the different merchants of the town. The stunt worked, and the couple had their pictures taken with their backs to the camera before the ceremony, which made everybody wonder who they were, and brought the crowds to the theater. The merchants were generous, and even the Justice of the Peace performed the ceremony gratis.

**Free Coffee For "Grumpy"**

Duluth.—"Grumpy" was put over at the Lyceum by Manager J. B. Brinton and Jack Hellman, Paramount exploiter when a wholesale coffee company tied up with the theater and furnished coffee enough to fill 5,000 bags furnished by the theater reading: "This is the decent cup of coffee that Theodore Roberts couldn't get in 'Grumpy.'" The coffee was distributed by girls. A Greek candy-maker was induced to make a "Grumpy Bar," which he advertised in a window display. A jewelry store gave the theater a window, taking the diamond angle, and a millinery shop chimed in with a hat, playing up May McAvoy.

**Short Subjects**

**"The Cuckoo's Secret"—Bray Nature picture**

Type of production . . . 1 reel nature picture  
For naturalists, or in fact anyone interested in birds, "The Cuckoo's Secret" should offer interesting material. For others it will supply diversion of a novel order. The average person doesn't know much about bird life outside of the fact that birds really exist. "The Cuckoo's Secret" divulges the secrets of the cuckoo with some unusual views of the little bird's home life, his habits and his family. The remarkable feature of the offering is the fact that it was possible to secure such intimate views of the timid little things. This is a very suitable short subject.

**"Ivan the Great"—Harold McCracken**

Type of production . . . 2 reel adventure picture  
This is an interesting short subject that offers story of Arctic life with glimpses of Alaska's great moose and giant grizzly. The opening shots contain pleasing views of the moose, some of the scenes being very good and others not quite as effective since the animals are lost to view in the thickness of the shrubbery. Others present the arctic bear in his native lair. The latter half of the number presents very attractive scenic views of the North country that are pictorially appealing. The offering will go nicely on most any program.

**"Kinky"—Educational—Good for Quite a Few Laughs**

Type of production . . . 1 reel comedy  
A one reeler that derives its title from a little negro boy of the same name, who seems to be new to the screen, but will get quite a few laughs. He is an incorrigible "chicken fancier" and always has a hen or two somewhere about him. This one is also good for those who enjoy slapstick. Fred Hibbard has directed and Francis Corby is to be given credit for the photography.

**"Kill or Cure"—Hal Roach—Pathe—Excellent Photography With Average Comedy**

Type of production . . . 1 reel comedy  
The exceedingly good photography is an outstanding feature of this Stan Laurel comedy, but the action itself is of the familiar slap-stick variety with the gags centering upon the hardships of a traveling salesman's life. There are several bits that may bring laughs, however. Laurel peddles a liquid that can be used for almost anything from stove polish to hootch, but without any luck whatsoever. It is an average, knock-about comedy that should prove moderately pleasing.

**"The Grey Rider"—Bruce Wilderness Tale—Educational—A "Different" Scenic**

Type of production . . . 1 reel scenic  
This is the second of the new series of Bruce Wilderness Tales and has, as they all have, a distinctly different touch both in the story and its handling. This time it is the story of a sheep herder and his love for a bit of country in the Rockies called Hidden Valley. The story of his death and the return of his ghost is told by one of his friends to a bare-footed lad one morning when the pair are fishing without much success. The exquisite shots of hills and clouds together with the haunting little story of a man's love for the country make this Tale one that will remain in the spectator's memory.

**"Won't You Worry"—Universal—Comedy**

Type of production . . . 1 reel comedy  
This is the first one-reeler in which Bert Roach is starred. If you have been showing the tramp comedies with Neely Edwards and Bert Roach, you can probably draw with this one because Roach's work in the tramp comedies will easily be remembered. Director William Watson has seen fit to eliminate Roach's hobo make-up to an extent in this one, and it may be that they won't like him quite so well without it. However, his work is as good as ever and he is ably supported by Laura LaPlante, as a young, worrisome wife whose husband hires a man to do her worrying for her.—Roach being the victim.

**"The Battle"—Max Fleisher—An Exceedingly Clever Cartoon Reel**

Type of production . . . 1 reel cartoon comedy  
"The Battle," a Max Fleisher "Out of the Inkwell" comedy, is a thoroughly amusing and cleverly handled short reel. The treatment accorded the little cartoon cut-outs is always novel in this brand of comedies, but this time it is particularly well-done. Two artists working side by side are both using the same inkwell. One draws the little clown and the other a harlequin. The artists get into a scrap over the inkwell and the little drawings follow their sponsors with the result that an actual war follows, with troops and cannons on the part of the cartoons who leap off their respective sheets of paper and use the entire room as a battleground, while the artists are having an actual fist-fight. The finish shows the winning troops chasing the vanquished artist and his harlequins out of the place.

**The Week's Headlines**

**Monday**

Reported First National may star or feature Corinne Griffith.  
J. D. Williams, back from Coast, sees big pictures for coming year.  
Famous Players close big booking deal with Loew.  
Bernard T. Woodle, of Hays office, says attitude of Mexican Government toward American producers unchanged.

**Tuesday**

Michigan F. I. L. M. Club charge exhibitor members Michigan M. P. T. O., are making it difficult to obtain "decent values" for pictures.  
R. A. Rowland, discussing distribution, says industry will never get together "until they are all up against the wall ready to be shot."  
Carl Laemmle sails for Europe.  
J. R. Grainger, Goldwyn, back from trip, says exhibitors over country optimistic.

**Wednesday**

Holiday.

**Thursday**

Carl Laemmle to give "Hunchback of Notre Dame" premiere in all large cities before releasing to exhibitors.  
Famous Players to have 25 open weeks for independent productions in Rialto and Rivoli this Fall.  
Tom Moore, of Washington, congratulates Alexander S. Aronson for frank expression of views on distribution in THE FILM DAILY.

Hiram Abrams sails for Europe.

L. J. Selznick signs three directors to make productions for that organization.

**Friday**

Dave Bershon and Harry W. Arthur, of West Coast Theaters, here from Coast, see higher admission prices.  
England feels U. S. killing British production, but will not place high tariff on importation American films.

Carl Laemmle urges exhibitors to boost town and build prestige for their theater through medium of screen.

David Warfield appointed a director of Loew's, Inc.

Arbuckle says in Atlantic City that he will never appear again on the screen.

Marcus Loew buys Shubert, Pittsburgh, as first run house.

**Saturday**

Arthur Rosseau, Pathe foreign manager, says European exhibitors wants comedies and big specials.  
W. S. Van Dyke released from contract with Louis B. Mayer.  
Griffith to film historical drama.

# Governmental Picture Control

(Continued from Page 7)

of the film? With all its power the press is still under the suasion of a local responsibility. The essence of news is the proximate. But the film has no local responsibility. As intimate and personal in its appeal as the newspaper, it is produced by an organization more centralized, more inaccessible to ordinary social controls, than anything the world of art or opinion has ever seen before.

"The emotion that sways the secret heart of the watcher in Iowa and the Bronx was concocted by recipe in a canning factory in California. Wielder of the strongest, most subtle power over the individual will, over the springs of pleasure and pain from which flow judgment and action, the motion picture is still a product of organization, an organization inbred, exclusive and mechanical. There is always the chance that organization will be its prison house, even its grave, separating it from contact with the people from whom its life is derived.

### Agencies That Feed the Will

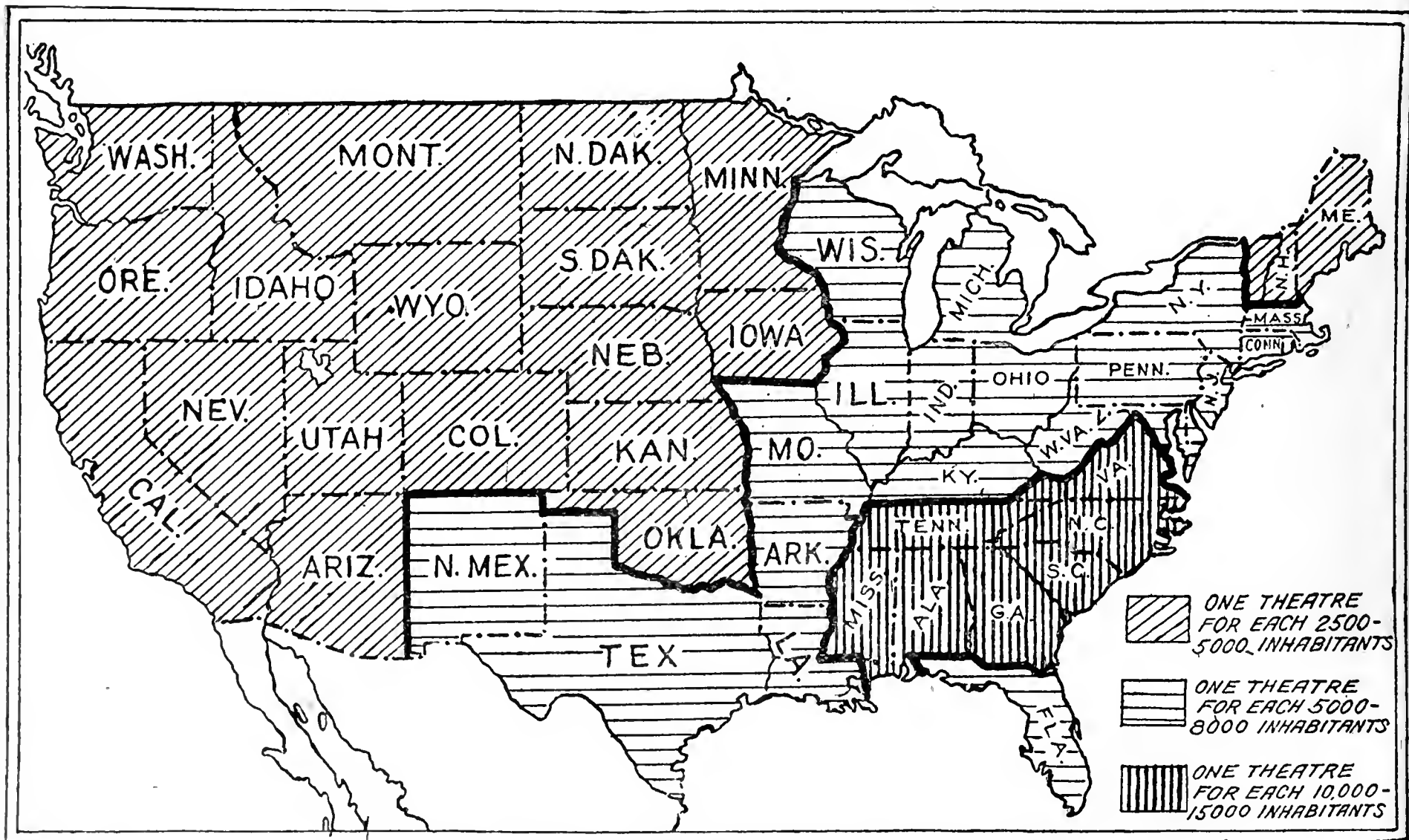
"There is this difference between the centralization of the organs of art and opinion and the centralization of control even of the necessities of life, such as oil and coal. The more the material commodities are centralized the more accessible they are to the big stick of the people's will. But when you control the organs of art and opinion you control the agencies that feed or starve the will, vulgarize or refine the taste, stimulate or enervate the judgment. Like everything new in the world, the motion picture theater is a problem and an opportunity. It represents elements of power which may be tremendous in promise

for American institutions, which may be no less large in portent. "Recent months have shown evidences of disquiet both within and outside the circles of the motion picture theater. On the one hand there has been the demand of censorship. There is nothing new in the fear with which the vast growth of the motion picture industry is being viewed in many quarters today. Other social agencies have sprung up in a night, almost unheralded; these, too, have fallen first into the hands of men of vigorous imagination and ruthless temper, and by the magnitude and suddenness of their development have aroused frenzies of fear and crusades of repression. The theater in the time of Shakespeare, the novel in the eighteenth century, the newspaper a century later, were also extravagantly hailed and extravagantly anathematized.

"More significant than the demand for censorship are the rumblings of discontent which arise from important groups in the theater itself. When the cooks in the kitchen begin to quarrel, let the diner watch for his meal. The disturbances now going on in the motion picture industry are partly technical and commercial. But they are symptomatic of wider dissatisfactions. The motion picture house is not in order. There has been created a great new agency which is not yet adapted to its functions in the State. The State itself is coming to lean more on the agencies so suddenly, so surprisingly, provided in an unexpected quarter. The motion picture theater, which is already one of the factors of popular government, must respond to the people's will. In the words of Peel, 'Public opinion is growing too large for the channels it has been accustomed to run through.'

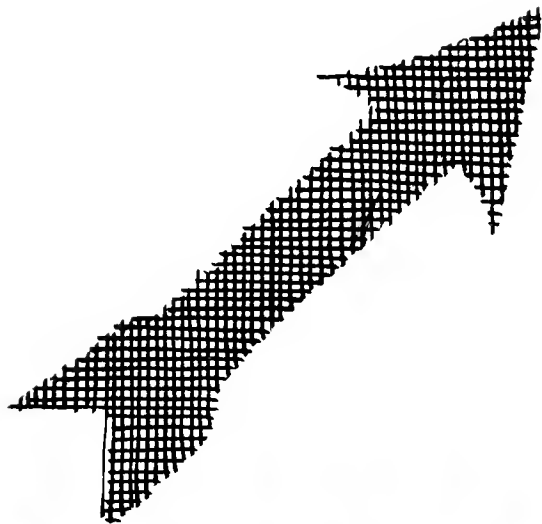
Gentlemen, here is something to think about.

DANNY



Map Showing Distribution of Motion Picture Theatres in United States.

# Roger Ferris in the Moving Picture World



# mop up

with the

# PREFERRED

# 15

Produced by B. P. SCHULBERG

**PREFERRED PICTURES CORP'N.**



**AL LICHTMAN - President**  
1650 BROADWAY NEW YORK CITY



WE are writing these lines on the veranda of Harry Latz's Alamac Hotel at Lake Hopatcong, N. J., where New Jersey exhibitors are convening. It would do independent producers much good to hear the many kind things that are being said about their productions of the current season.

Al Lichtman would be the happiest man in the world if he heard the kind things they are saying here about his pictures. Everybody seems to have mopped up on Al's pictures.

Pictures like "Rich Men's Wives" and "Poor Men's Wives" and "Thorns and Orange Blossoms" and "Shadows" seem to have made a friend of every exhibitor in the territory for Al Lichtman and his associates.

The writer was present at a discussion among nine exhibitors who were wrangling with the status of independent pictures. And up spoke Henry P. Nelson, of the Capitol Theatre, Elizabeth, N. J.:

"Say, if independent distributors gave us pictures like those Al Lichtman's firm made last year I wouldn't buy a single outside picture. The Al Lichtman pictures were 100 per cent. pictures and that is the big reason why next season I am going to use his product 100 per cent."

And H. P. is a thorough showman—a hard boiled, "show-me" type of showman who is interested in pictures from the money-making angle. It is a tribute to any firm to have an exhibitor speak of his product as Mr. Nelson spoke of the Preferred Pictures.

And the New Jersey boys are just a few who have been sold 100 per cent. on Al Lichtman. We have found them everywhere. Al Lichtman's Preferred Pictures represent an established product—consistent money-makers, and we look forward to 1923-24 as one that will see that firm and Al Lichtman right up with the institutions of our industry.

# They Have Everything Your Box-Office Requires!

**Glenn Hunter**

in

**YOUTHFUL  
CHEATERS**

A Film Guild Production

**The Affairs of**

**LADY  
HAMILTON**

with

**Liane Haid**

Ernest Shipman  
presents

**THE MAN  
from  
GLENGARRY**

by

**Ralph Connor**

**Charles Murray**

in

**ALL STAR  
COMEDIES**

presented by  
**C. C. BURR**

Ernest Shipman  
presents

**The RAPIDS**

with **Harry Morey**  
and **Mary Astor**

**Thomas Dixon**

Author of "The Birth of a  
Nation" presents

**THE MARK  
of the  
BEAST**

**Gene Stratton-Porter**  
presents

**MICHAEL  
O'HALLORAN**

directed by  
**James Leo Meehan**

**Herman Holland**  
presents

**GRANT MITCHELL**  
in  
**RADIO-MANIA**

with  
**Margaret Irving**

**Regents Pictures  
Corporation** presents

**WALLY VAN**  
in  
**THE DRIVIN'  
FOOL**

with **Patsy Ruth Miller**  
and **Alec Francis**

They're All **HODKINSON** Pictures

# The BRADSTREET of FILMDOM **The Film** DAILY The RECOGNIZED AUTHORITY

Vol. XXV No. 7 Monday, July 9, 1923 Price 5 Cents

## The Solution

**Percentage, Says Bruce Johnson—Negative Costs 50 Per Cent Higher Than 1922**

(Special to THE FILM DAILY)

London—In an interview in The Film Renter, E. Bruce Johnson, in charge of First National's foreign department, is quoted:

"The solution of the exhibitors' problem of high rentals, and the renters' problem of high negative cost, lies in percentage.

"Negative costs in the United States for 1923 will average fifty per cent. higher than that of 1922, despite producers' endeavors to reduce that cost.

"That 'all-star cast' type of picture is the coming type, as contrasted with the individual 'star' feature.

"The tendency of even big pictures will be not to exceed six reels.

"The United Kingdom, Australia, Scandinavia, South America, and France are receptive to American film product in the order named."

## Pathe's 10-Reel Serial

Pathe will release "Her Dangerous Path," made by Hal Roach and featuring Edna Murphy, Aug. 12. This is the first 10 episode serial ever made by Pathe.

## Balaban & Katz Stock Issue

(Special to THE FILM DAILY)

Chicago—The four houses operated under individual corporations will be combined, probably under the name of Balaban and Katz, Inc., and a stock issue, for public participation, developed by an investment house. It is understood that of the 250,000 shares of common, 50,000 will be sold to the public.

## Plan Failed

**Julius Singer Tells of Efforts to Combine Independent Exchange Operators**

The following has been received from Julius Singer:

Have read with considerable interest the various opinions voiced in Film Daily since publishing the seven reel feature entitled "The Golden Bubble" by Mr. Aronson. You may recall that last fall I conceived the idea of putting all independent Exchanges in New York City under one roof; all Tradepapers gave plenty of space to this plan, endorsing same and pointing out the great benefits that would be derived by distributor as well as exhibitor.

(Continued on Page 4)

## Famous To Film Galsworthy Story

John Galsworthy has signed with Famous Players for the production of his story, "The First and the Last."

## Not to Make "Irene" This Year

(Special to THE FILM DAILY)

Los Angeles—Warner's deny that Hope Hampton will make "Irene" in the Fall. The picture is not scheduled for this year, they state.

## To Star Reginald Denny

(Special to THE FILM DAILY)

Los Angeles—Reginald Denny will be starred in four Universal special productions during the coming year. His pictures will be known as the Reginald Denny Productions.

## Carlos Signs Richard Talmadge

Richard Talmadge has signed with Carlos Prod. for a series to be franchised to the "independent" market by Truart.

## Fox Broadway Premieres in Sept.

The Fox specials, "If Winter Comes" and "Monna Vanna" will open for indefinite runs at the Times Square and Central respectively, Sept. 1.

## Paramount Schedule for July

"Children of Jazz," a Jerome Storm production; "A Gentleman of Leisure," Jack Holt; "The Law of the Lawless," Dorothy Dalton; "Home-ward Bound," Thomas Meighan.

# Contracts and Contrasts

"That the M.P.T.O.A. would reject the 'Uniform' Contract drawn up by Will Hays on behalf of the distributors—and welcomed with so great a show of rather disingenuous enthusiasm by the American Trade press—was a foregone conclusion," says an editorial in Kinemetograph Weekly, London. "To believe otherwise would have been to believe the American exhibitor destitute alike of common sense and an elementary regard for his own legitimate interests.

"Now that we have in full the reasons which have led theater owners on the other side to the definite rejection of this precious 'equitable' form, it is impossible to avoid drawing once again a comparison between British and American conditions which we stated briefly when the 'Uniform' contract was first mooted.

"British exhibitors, in the fundamental matters now at issue in America, already possess the freedom for which the American exhibitor is getting ready to fight. The campaign for a new British contract still more favorable to the exhibitor is an attempt to secure privileges for which the American exhibitor has never asked and probably has not the faintest hopes of ever securing.

"In a sense one would be justified in saying that the position of the American exhibitor is parallel to that of the British renter. It is the distributor who calls the tune in the States; it is the exhibitor in this country, and while it is from the exhibitor in America that the call for concession comes, our own contract controversy is, under the surface, the outcome of the renter's feeling that he is the party who should benefit by any further revision of the form.

"To state as much is not to infer that the renters are necessarily in the right. Even the British exhibitor has one or two grievances in the prevailing methods of the Trade. But it is useful to emphasize, occasionally, the big advantages he possesses by comparison with the Americans.

"The reasonable complacency with which the C.E.A. member regards the 'Fair' form ought to dispose him to such concessions to the renters as may make a uniform British contract, of one sort or another, a possibility once again.

"However big these concessions are, he will still be in a position, relative to the other section of the Trade, which the American would regard as idyllic.

(Continued on Page 5)

## Europe Wants Comedy

**Says Rousseau, Pathe Foreign Manager—Big Demand for Serials and Big Specials**

Foreign exhibitors are waking up to the fact that their programs must be improved and that the short subject is the one solution of their problem, declares Arthur Rousseau, foreign manager for Pathe, just back from a three months trip to Europe.

Discussing exhibitor problems on the other side, Rousseau says:

"Conditions are about the same as they are here."—Big pictures go over big and small pictures do not. There are long runs also given to the better productions, as in this country. Foreign showmen are just beginning to see that there is something wrong with their programs and are looking toward the short subject for the first time as a program builder.

(Continued on Page 2)

## Garrett Sails

Sidney Garrett of Inter-Globe sailed Saturday on the Adriatic for London.

## Government To Bar Fight Films

(Special to THE FILM DAILY)

Washington—William J. Burns, head of the Bureau of Investigation, has been directed by the department of Justice to watch closely for any move to violate Federal statutes by those attempting to market pictures of the Dempsey-Gibbons bout.

## Jolson's Desertion

**May Lead to Legal Difficulties Even tho Griffith May Not Sue**

M. L. Malevinsky, of O'Brien, Malevinsky & Driscoll announced on Saturday that he would bring suit against Al Jolson in behalf of Anthony Paul Kelly upon Jolson's return from abroad.

This is the first action threatened against the comedian because of his desertion from the Griffith studios shortly after "Black Magic" was started. While Griffith personally has sustained the greatest loss, there is no indication that he intends bringing action against Jolson. It is said that no contract had been drawn between D. W. and the comedian.

Some members of the cast who were guaranteed eight weeks work are said to have confided to Griffith that they had no intention of holding him to the contract in view of Jolson's desertion. Others, however, are talking of seeing what the Actors Equity can do to recover from Jolson.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	.104	102½	103¾	600
F. P.-L.	70¼	69	69½	1,500
do. pfd.	92	92	92	100
Goldwyn	Not quoted			
Griffith	Not quoted			
Loew's	15½	15½	15½	300
Triangle	Not quoted			
World	Not quoted			

Friday's Quotations.

Marguerite Courtot has left for the coast.



**Cosmos Art Pictures Association**  
**The Exhibitors Association**  
**JOIN NOW**

**FOR SALE**  
 Motion Picture Laboratory Fully Equipped, Located in Bronx. Owner leaving for West will sell cheap. K 8. Film Daily, 71-W. 44th St. N. Y. C.

I am in the market for  
**SINGLE REEL NOVELTIES**  
 Iris Film Exchange  
**JOHN J. IRIS**  
 Phone- 729 -7th Ave. N. Y.  
 Bryant 3377

**Europe Wants Comedy**

(Continued from Page 1)

"There seems to be a big demand for comedy and comedy drama. Europe still feels the effect of the war and they want to be amused and made to laugh. Photoplays with funny situations and a happy ending get the biggest box-office returns. Harold Lloyd is going very big abroad and 'Safety Last' is a sensation.

"An interesting insight concerning serials is the fact that the American chapter play of the better type is making a big come-back and winning supremacy over the French serial, which was always a great favorite abroad.

"Concerning foreign production it is interesting to note that the majority of the producers in Europe are making big pictures on a gigantic scale for the American market.

**Shallenberger On Trip**

(Special to THE FILM DAILY)

Dr. W. E. Shallenberger is making a trip through the Middle West in the interests of Arrow. Will be away several weeks.

**Theater Company Bankrupt**

(Special to THE FILM DAILY)

Detroit, Mich.—The Ambassador Theater Co., organized to erect a theater at Grand River and the Boulevard, is bankrupt.

**Bill Benyon En Route to Europe**

Bill Benyon of the Opera House, Divernon, Ill. spent several days visiting old friends in New York before sailing for Europe where he will remain several months.

**Buy Rights**

(Special to THE FILM DAILY)

Pittsburgh—Columbia Film Service has acquired the rights for Western Pennsylvania and W. Va. for Aywon's "The Girl From The West," starring Juanita Hansen.

**Correction**

J. T. Cosman, representing the corporation handling the Agfa raw stock, writes that the report appearing in The Film Daily, July 5, coupling the names of Dr. Lohoefer and Dr. Tappen is incorrect. Cosman also denies the London report of a combination existing between Agfa and Goertz.

**First National on the Continent**

(Special to THE FILM DAILY)

Copenhagen—The First National exchange here is being operated by John Olsen, well known because of his connection with the Inter-Ocean Forwarding Co., and who is also interested in many theaters in Denmark, including the Paleas, the largest in the country.

Sofus Berg is in charge of the Stockholm branch and is reported to have made a deal with Swedish Bio to supply 70 per cent of the American film used in their houses.

In Norway, Swen Aaf, an important exhibitor of Christiania has charge of First National distribution.

**DAVID O. SELZNICK**

announces that he has completed the purchase of the rights to, and that he will shortly commence production on

WILLIAM Mac HARG'S

**"WINE,  
 WOMAN  
 AND  
 SONG"**

Material of equal value will be considered for purchase by

**DAVID O. SELZNICK**

270 PARK AVENUE  
 NEW YORK CITY



**W**HAT a picture is Universal's "Merry-Go-Round!" They've carried a slogan in conjunction with this fine achievement which read You'll Be Surprised. Well we are surprised. There has been no bombast, no fanfare of trumpets in the exploitation of this intensely human story of Vienna. But no director is going to fail in grasping the advertising possibilities now that it is here. Whatever he says (and he is going to make capital of this effort) should be shouted from the housetops.

We predict great success for "Merry-Go-Round." It is lavish, human, dramatic and rich in its story-telling quality. We especially liked the manner in which the central figures are ever in the foreground regardless of the surging tide of life in the background. Indeed we never lose track of the story—the pathetic little romance of the organ-grinder who found her Prince Charming and made him real when he was inclined to play. The idea here is novel in that picking a figure from a carnival has never been employed before. She might be called a first cousin of the circus performer. Which, of course, makes her fascinating and appealing. For stories of the big top never fail to touch the heart-strings.

Rupert Julian, the director, plays upon these same heart strings with the same effectiveness of a great orchestra leader. He lifts his baton (a simile for a megaphone, if you would have it) and the players respond with fine co-operation and feeling. The concertmaster (it's a concertmistress here) is Mary Philbin who, prior to this picture, had never indicated that she was destined for the high places. It must be that we were blind to her ineffable charm and hidden talent. It has taken a great role to bring out her expressive gifts. Surely Mary Philbin has arrived, Lillian Gish, emotional as she is, could not have done any better. This newcomer (after all she is a newcomer) extracts the deepest sympathy and the most compelling admiration in her wistful and pathetic study of the organ-grinder. Her child-like expression—her youthful naivete—her suggestion of deep humility covering wounded pride—these are but a few of her shadings. And nearly keeping pace with her are players, thoroughly in character, such as George Hackathorne, Norman Kerry, Cesare Gravina and George Seigmann.

"Merry-Go-Round" palpitates with real heartbeats. It sings a colorful swan song. It moves with real, dramatic strokes through scenes which never clash. How deep are the humanities and how finely expressed. Universal has reason to feel immensely proud. Incidentally this company has several prizes which it will take from its magic box before another year has been chalked upon the calendar. With "Merry-Go-Round" and "The Hunchback of Notre Dame" it is setting a dizzy pace. And some dare to say that the screen is going to the bow-wows.

*Now In Its Second Week  
at the  
RIVOLI  
N. Y. City*

*WM. A. JOHNSTON  
in  
The Motion Picture News  
July 14, 1923*

**Plan Failed**

(Continued from Page 1)

Fifteen or more exchanges participated in the various meetings and I proved to their absolute satisfaction the tremendous amount in dollars and cents that could be saved, at the same time enabling us under the plan which I submitted, to approach closely something that has been the dream of the entire Film Industry—namely "Standardization."

I worked faithfully to put this plan into operation, pointing out the evils of the unnecessary "overhead" the individual exchanges were burdened with and which threatened dire disaster, (since, several of those exchanges have been compelled to close their doors) and while several level-headed Exchange Managers were ready to have a try at this plan, I found as the meetings progressed a peculiar attitude on the part of others who considered themselves on a higher plane than some of their fellow exchange men and having discovered the antagonistic feeling existing among a number of others, I finally with deep regret abandoned the idea, knowing the time would come when the independent exchanges throughout the country will be compelled to get together under some such plan—as otherwise the proverbial handwriting on the wall spells their wreck and ruin!

Mr. Aronson should be given encouragement by the entire industry to help put into operation his plan, I would suggest that his article appearing in your issue of June 18th be reprinted together with an expression from you giving your attitude. Let's have it.

**Connolly And Diplomats Reach Coast**  
(Special to THE FILM DAILY)

Los Angeles—Jack Connolly, Connolly, Washington representative of the Hays organization, has arrived here with fifty members of the Washington diplomatic corps to attend the Motion Picture Exposition.

**Netta Westcott Joins Preferred**

Netta Westcott arrived from England last week and has signed a contract with Preferred pictures. She has left for the Coast where she will play an important role in "Maytime," which Gasnier is making.

**On Broadway**

Broadway—"Shriek of Araby."  
Brooklyn Strand—"Wandering Daughters"  
Cameo—"Enemies of Women"  
Capitol—"Success"  
Criterion—"The Covered Wagon"  
Loew's New York—Today—"The Rustle of Silk"  
Tuesday—"The Spider and the Rose" and "Sporting Life"  
Wednesday—"The Poor Little Rich Girl"  
Thursday—"Fog Bound"  
Friday—"The Broken Violin" and "Her Fatal Millions"  
Saturday—"Slander the Woman"  
Sunday—"The Heart Raider"  
Lyric—"Human Wreckage"  
Rialto—"Children of Jazz"  
Rivoli—"Merry Go Round"

**Next Week**

Broadway—Not yet determined.  
Brooklyn Strand—"Rupert of Hentzau."  
Cameo—"Enemies of Women"  
Capitol—Not yet determined.  
Criterion—"The Covered Wagon"  
Lyric—"Human Wreckage"  
Rialto—Not yet determined  
Rivoli—Not yet determined  
Strand—Not yet determined.

**Ginsberg To New Orleans**

Harry Ginsberg, sales manager for Preferred Pictures, has left for New Orleans.

**Electric S. R. O. Sign**

The Rivoli has a new electric S. R. O. sign which hangs outside the ticket-window. It is encased in metal and is about two feet long and a foot wide.

**Weinberg Back From Coast**

Jack Weinberg of the Canyon Pictures Corp., has returned from the Coast after working out production plans for the Fall. He states that he will make a series of features this Fall.

**Clever Advertising Stunt**

Preferred Pictures is distributing large numbers of sink mops with an attached tag naming the 15 preferred specials for the coming season, and the suggestion, "Mop up with the Preferred Fifteen," on the reverse side.

**Chevy Chase Battle Over**  
(Special to THE FILM DAILY)

Washington—The battle between the Chevy Chase church and the Chevy Chase theater is over. The theater finally complied with the church's wishes that the house close on Sunday. Those behind the protest promised the exhibitor their support on the other six days.

**A "Mail Order" Exchange**  
(Special to THE FILM DAILY)

Kansas City—Bernard Cook is manager of something new in exchanges. The Economy Film Co. does its business entirely by mail. Issues a catalogue of its releases, the exhibitor marks his selection of films, remails the marked catalogue to exchange and the films are then mailed by the exchange, which has but one price.

**FOR RENT**

When "the other fellow" wants to "borrow" your copy of

**THE FILM DAILY**

Tell him your copy isn't "for rent." It might be a good time to tell him to subscribe. And you can hand him this coupon to help him out.



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

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

THE FILM DAILY—313 Issues—Every Day  
Including Weekly Reviews—52 Issues  
1922 Year Book—Cloth Bound—500 pages

Subscription, \$10—Foreign, \$15

Name \_\_\_\_\_

Address \_\_\_\_\_

**B A E R**

Publicity and Advertising for Producers, Exchanges, Exhibitors and Individuals. Phone Bryant 6763

**FRED E. BAER**

Advertising

Low Bldg., 1540 Broadway

*Rothacker Prints*

Utmost in Screen Brilliance



## Contracts and Contrasts

(Continued from Page 1)

"If we look at the reforms for which exhibitors are still fighting in the States, this fact becomes almost ludicrously clear.

"Cash deposits form one serious American grievance. There is not a British exhibitor of established credit who would not laugh at the suggestion of payment seven days before playing, much less at the time of signing the contract.

"The express prohibition of the right to remove from a film material offensive to the public—even if it be an obvious advertisement—is another sore point.

"Again the 'Uniform' contract practically asks the exhibitor to abandon his common law rights.

"Charges for advertising material, in this country, are sometimes excessive, but they almost as frequently represent a definite loss to the renter, and there is an increasing tendency to allow full credit for all such material. The American exhibitor is fighting against the obligation of returning his campaign material after paying for it.

"He resents, also, the obligation to mention the name of the distributor and producer in newspaper space of which he has personally paid a hundred per cent of the cost. No one, that we know, has ever suggested that the British exhibitor should be compelled to subsidise a distributor's goodwill advertising in this way, though, as an act of grace and because it frequently suits his own interests, he frequently mentions the 'brand' of his features.

"Nor, we are quite sure, would British exhibitors long remain quiescent under a contract condition which leaves the renter free to dictate his playing dates.

"To take the contrast further is unnecessary—though it could be extended considerably. The fact that seems to emerge is that, in the phrase of one of our recent visitors from the other side, the British exhibitor is really a mighty lucky fellow.

"And, if so, another excellent reason is supplied, it seems to us, for a compromise in our own Contract dispute. The exhibitor is so strong that his insistence on demands which are as pronouncedly anti-renter as the American contract is anti-exhibitor has compelled distributors (formally, at least) to abandon the idea of a universal contract for the present—with the inevitable results of confusion and ill-felling.

"Let him show his strength by rather more of a disposition to compromise than has lately been obvious.

"He has quite a lot of useful advantages already in hand—and by example might prove inspiring to Will Hays."

**Do you need a fully equipped studio and competent staff here in New York?**

**Are you planning production in New York?**

The staff and studio used to produce "The Bright Shawl" and "The Fighting Blade" with Barthelmess and the "Potash and Perlmutter" comedy for Samuel Goldwyn, is available between pictures.

If you are planning production in the near future in New York—get in touch with me immediately.

This is not an ordinary rental proposition but an opportunity to use a highly trained technical staff and save on production costs.

Telephone E. L. SMITH, Vanderbilt 8291

# Speaking of Casts

## THE COMMON LAW



CONWAY TEARLE



HOBART BOSWORTH



DORIS MAY



MISS Du PONT



PHYLLIS HAVER



CORINNE GRIFFITH



ELLIOTT DEXTER



BRYANT WASHBURN



HARRY MYERS

Watch Here Tomorrow!

Portrayed by such an impressive and talented cast this Myron Selznick Master Picture is destined to rank as one of the greatest cinema creations ever conceived.

SELZNICK DISTRIBUTING CORPORATION

**In the Courts**

The suit filed by the Gotham National Bank against the American Cinema Corp., Walter Neibuhr and others, has been settled, and discontinued on an order signed by Supreme Court Justice McCook.

A default judgment for \$5,150 has been filed in the Supreme Court in favor of James A. Heitzman against the Richmond Film Prod., Inc., on a note given Jan. 6 last to R. M. Thompson and transferred to the plaintiff.

Supreme Court Justice Pierce has signed an order dismissing the suit of Frank M. Boothe against the National Playhouse Corp., Gerard Roberts, and others to recover \$1,650 paid for stock of the corporation on the ground that the stock was worthless and was sold under misrepresentations. It was alleged that the company had no arrangement, as it represents, to build film houses in Louisville, Pittsburgh, Washington and Cincinnati, and that Arland W. Johnson, prompter of the scheme, tied up the assets of the corporation with an attachment in a suit for \$153,000 for services.

**Seena Owen With Whitman Bennett**

Seena Owen has been signed to star in Whitman Bennett's screen adaptation of "The Leavenworth Case."

**Goodman Changes Title**

Dr. Goodman's next Equity special will not be called "Dancers in the Dark," as noted previously, but "The Daring Years."

**Graf Reaches Coast**

(Special to THE FILM DAILY)

Los Angeles—Max Graf has arrived from New York. Production of "Half a Dollar Bill" will begin immediately. "The Grain of Dust" will not be made until Fall, Graf states.

**Hot Air Versus Cold**

A good advertising stunt to attract attention to the low temperature maintained at Loew's New York Theater is the erection of a cold air blow pipe which juts out into the street from the entrance of the theater. The pipe is gilded and a number of ribbons fluttering in from its mouth bear witness to the actual circulation of cold air, and a sign says, "This is a sample of our mammoth cold air blower. Come in and keep cool."

**St. Louis Notes**

(Special to THE FILM DAILY)

St. Louis—The firemen at Engine House No. 30 have installed a projection machine in the house and through the local exchanges receive pictures gratis. They give free shows to the children in the vicinity. This does not hurt the neighborhood houses because adults are not admitted.

James Drake has taken over the Vodedome, Maplewood.

F. Ditzenberg of the St. Clair has left for a tour of the Western states.

Louis Sidney, of the Fox theater at Denver, is here on his way to New York.

Harry Redmond, of the Majestic, East St. Louis, will redecorate and improve the house.

"The Man Without a Company" is being shown at Fox's Liberty under the auspices of the American Legion Post. The picture is playing to capacity. Free shows are given to children every morning.

**Truart Buys "Drums of Jeopardy"**

Truart has bought "The Drums of Jeopardy" for Elaine Hammerstein's next starring vehicle. Edward Dillon will direct.

**Denig On Trip For First Nat'l**

Lynde Denig, First National is on a tour of the country to establish contact with key city newspapers.

**Hollywood Studios Not Sold**

(Special to THE FILM DAILY)

Los Angeles—John Jasper, manager of the Hollywood Studios, emphatically denies the recently circulated report that a deal has been closed for the sale of the studios to a group including Standard Laboratories and William Siström.

**Urges Pictures in Night Schools**

(Special to THE FILM DAILY)

San Francisco—That pictures should be used in night schools as an aid to education, was strongly urged by Mrs. Susan M. Dorsey, superintendent of the Los Angeles schools, in an address before the National Education Assoc.

**YOU'VE NEVER  
KNOWN A REAL  
HEARTACHE UNLESS  
YOU'VE BEEN  
B R O K E  
ON  
BROADWAY**

**ASK ANY  
EXHIBITOR**

**LOUIS MEYER  
ART TITLES  
CRAFTSMEN FILM LABS. INC.  
251 WEST 19<sup>TH</sup> STREET WATKINS 7620 - 7461**

# The BRADSTREET of FILMDOM THE Film DAILY The RECOGNIZED AUTHORITY

Vol. XXV No. 9

Wednesday, July 11, 1923

Price 5 Cents

## Films At Sea

**Many Steamship Lines Now Including Picture Programs for Entertainment of Their Guests**

Important steamship companies are apparently beginning to recognize the value of motion pictures aboard ships at sea. Several lines have already contracted for pictures while others are understood to have the plan under consideration.

The French line, all Cunard boats and Shipping Board vessels now include motion picture entertainment as part of the day's routine. The Red Star, Munson, White Star and the Japanese-American line, which has its American terminus in Seattle, are understood to be the next to enter upon the necessary arrangements.

It is understood that on many British liners, industrials are being shown regularly in an effort to interest the spectators in purchasing English goods.

## Warners Plan Convention

The first annual convention of the exchangemen handling the Warner product will be held at the Drake Hotel, Chicago July 15-16.

## Another House for Loew

William and Harry Brandt have sold the West End theater, 5128 New Utrecht Ave., Brooklyn to the Loew circuit, thus giving the latter organization control of three theaters in that section. The others are the Borough Park and the Alpine. It is understood that the Borough Park will house vaudeville and the West End pictures only. The Brandts have also sold their interest in the Garden, 4601 New Utrecht Ave. to Al Friedlander who already held an interest in it. The Brandt theater holdings in Brooklyn are now confined to the Bunny, Parkside, Carlton, and Cumberland.

## Golf in England

Reggie Bromhead, of Gaumont, who attended the spring Film Golf Tournament returned to London so enthusiastic that "Freddy" of the Film Renter is inspired to say:

"I am wondering whether a like affair could be promoted in this country?"

Sure, old top, it can. Go ahead. And if necessary we'll send Felix and the Committee over to help make it a success.

DANNY

## 104 Foot Sign

**For "Little Old New York"—Letters to be 14 Ft. Each in Height—"Yolanda" Started**

What Cosmopolitan claims will be the largest electric sign ever constructed for the exploitation of a motion picture will adorn the front of the Cosmopolitan theater when "Little Old New York" opens there on August 1. It will be 104 feet in height and will bear the lettering "Marion Davies in Little Old New York." Each letter in the star's name will be 14 feet in height.

The lower end of the sign will be on a level with the third story of the theater building and in all likelihood will be visible for some distance. It will be constructed by the Electric Sign Co. for whom the order was secured by Sam Roth.

Work was started yesterday on "Yolanda," Marion Davies' new picture. The opening scenes will be made in the Tilford studio on West 44th St. with Robert G. Vignola directing. Cosmopolitan officials openly declare this will be the most elaborate picture the company has ever attempted. The story occurs in France during the reign of Louis XI in the 15th century. One episode depicts a battle in which Cosmopolitan says 6,000 men will take part, all of them in armor. This will be staged near Stamford.

## Cummings Will State Right

Irving Cummings will state-right his own productions. He has sold the Ohio rights on "Broken Hearts of Broadway" to E. Mandelbaum. Cummings has opened offices in the Loew State building.

## Trans-Canada Liquidating (Special to THE FILM DAILY)

Montreal—Trans-Canada Theaters, Ltd., has gone into liquidation, thus ending another ambitious theater enterprise. The company was organized in 1919 and at one time, controlled more than 100 houses. It is intimated that the equity held in many houses will more than cover all liabilities but it is understood that the shareholders will lose heavily.

## To Follow Michigan and Minnesota? (Special to THE FILM DAILY)

Chicago—There has been considerable discussion lately in local exhibitor circles relative to the possibility of calling a meeting of the Illinois M. P. T. O., to take action on whether or not Illinois shall follow Michigan and Minnesota in seceding from the national organization.

## Institutional Advertising

The institutional advertising conducted by Balaban & Katz of Chicago has proven one of the greatest advertising campaigns ever conducted among exhibitors. It has built goodwill for the four theaters of this group to an amazing degree. The "Chicago" is one of the greatest money-makers among all the profitable theaters of this country.

Because it is believed that every showman, especially those conducting large, important first or second run houses can use this title, or a like campaign to profit and advantage THE FILM DAILY will, beginning with next Sunday's issue, reproduce many of the most effective ads of this campaign. There after they will appear every Sunday.

It is suggested that these advertisements be retained and filed for future use.

## No Canadian Deal Planned (Special to THE FILM DAILY)

Toronto—Denial is made by United Artists that an affiliation with another Canadian exchange would be effected. A report to this effect was circulated shortly after A. C. Berman visited Toronto from New York.

## Allen Company Bankrupt (Special to THE FILM DAILY)

Toronto—Famous Players Film Service, Ltd.—the Allen company—has been formally adjudged bankrupt. J. P. Langley was appointed receiver, replacing H. M. Goodman who was temporary receiver.

## Thomas Returns

James A. Thomas of Dragon Films, Inc., has returned to this country from China.

## Open Office in the Maritime (Special to THE FILM DAILY)

St. John, N. B.—United Artists have opened an office here under management of B. F. Lyon. This is the first time that United Artists have had a direct office in the Maritime Provinces.

## In Control at Carthage, Mo. (Special to THE FILM DAILY)

Carthage, Mo.—Capitol Enterprises, Inc., has acquired the Sho-To-All, Delphus and Crane, giving the organization control of all the theaters here.

## Eschmann Changes

**Leaves Pathe to Join First National—Special Work for Floyd Brockell**

E. A. Eschmann, general sales manager of Pathe, will assume new duties on Monday morning as manager of distribution for First National.

He will take over the duties until now handled by Floyd M. Brockell who, in turn, will do special work for First National, the nature of which has not been divulged.

No successor in Eschmann's place has been named. This, in all probability, will be done by Elmer R. Pearson, who returns to New York today from Los Angeles.

## Goldburg Plans Trip

J. J. Goldburg leaves for a short trip to Canada today. Upon his return he will go to the coast to place two new pictures in production for ultimate release through Independent Pictures Corp. He will be on the Coast for three months.

## Fox Releasing "Red Russia"

The Fox organization will release "Red Russia Revealed" on July 14. The picture is in several reels and is claimed by the Fox offices to be one of the first films to come out of that country which shows the situation there under Soviet rule.

## Tivoli, London Leased?

(Special to THE FILM DAILY)

London—Ernest W. Fredman in "The Film Renter," says that, despite reports that Famous Players, Goldwyn and Fox had secured the lease of the new Tivoli theater, which James White is building, in all probability, Ben Blumenthal and Walter Wanger will be the joint lessees.

## Buy Fineman Feature

Lawrence Weber and Bobby North announced yesterday the purchase of world's rights of "Don't Marry for Money," produced on the coast by B. P. ("Bernie") Fineman. The picture will be stated righted. Another release of that organization will be "Marriage Morals," the second William Nigh picture.

Henry Siegel, former Selznick manager in New York, has joined Weber and North as manager of the Apollo exchange in New York.

Siegel has purchased an interest in the Apollo exchange and will act as general manager. Lester Adler, former Associated Exhibitor manager will assume Siegel's place at Selznick while Ben Schwartz, at present Apollo manager may take Adler's post.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	104 5/8	104 5/8	104 5/8	200
F. P.-L.	72 3/8	71	71	1,300
do pfd	93	90	90	200
Goldwyn			Not quoted	
Griffith			Not quoted	
Loew's	15	15	15	1,200
Triangle			Not quoted	
World			Not quoted	

**Incorporations**

Columbus, O.—The Toronto Theater Co., Inc., Toronto, O. Capital \$60,000.

Dover, Del.—Catholic Art Ass'n, (Western) New York. Capital, \$200,000.

The indorsement of "Loyal Lives," by the National Letter Carrier's Association could be used by exhibitors throughout the country as an exploitation angle for the film, which portrays a romance of the mail service.

Albany, N. Y.—Turul Film Co., New York. Capital, \$10,000. Incorporators, J. Almassy, E. Sakho and L. Magy. Attorney, S. Streit, 175 5th Ave.

**K. C. House Being Remodelled**  
(Special to THE FILM DAILY)

Kansas City—The Strand, one of Kansas City's largest suburban houses, is being redecorated and remodelled and will reopen in August under management of Jack Roth, who also has the Isis.

**Pipe Breaks in Goldwyn Offices**

A water pipe leading into the projection room in the Goldwyn offices broke yesterday during a showing of "Little Old New York" and the projection room and offices back of this room were flooded. Damage was trifling.

**Arrow Wins Storage Suit**

As a result of a decision favoring Arrow as against the City of New York it is expected the regulations governing the storage of films in the Candler Bldg., Mecca Bldg., Leavitt Bldg., and others of similar construction will be lightened. Under Chapter 10, Article 20, Section 240 of the city ordinances, no more than 5,000 ft. of film can be stored without a permit and permits, according to film men, are hard to secure.

The city charged Arrow with a violation but Magistrate Earl E. Smith ruled there had been none, although it was true that more than 5,000 ft. of film had been found on the premises. The defense was that the films were not stored but were merely held during the business day. Harry C. Kosch appeared for Arrow.

**Increasing Mid-West Chain**  
(Special to THE FILM DAILY)

Anna, Ill.—Mrs. I. W. Rodgers has added the Main and Yale to her string. The Rodgers have several houses in Poplar Bluff and other parts of Southeast Missouri, and in Cairo, Ill.

**Testimonial to Eddie Dustin**  
(Special to THE FILM DAILY)

St. Louis—Filmdom here united on July 8 and 9 to put over a monster testimonial benefit for Eddie Dustin, former president of the F. I. L. M. Club at the Liberty. The show was under the joint auspices of the salesmen's club, Board of Trade and the Exhibitor's League.

**Start Loew's St. Louis House**  
(Special to THE FILM DAILY)

St. Louis—A building permit has been issued for the \$1,000,000 Loew State Theater. The new house will be three stories in height and have stores on the Washington Ave. frontage.

**Female Manager in Winnipeg**  
(Special to THE FILM DAILY)

Winnipeg—Miss B. Rusoff has been appointed manager of the local office of the Canadian National Film Corp.

**After St. Louis Theaters**  
(Special to THE FILM DAILY)

St. Louis—The Fineshriber-Ansell Co. has been formed with a capital of \$7,000. The incorporators are Aaron A. Fineshriber, Louis K. Ansell and W. A. Thimmig. They plan to operate theaters in various parts of the city. Fineshriber and Ansell own the Variety, on North Broadway, while Thimmig is president and principal stockholder of the Fine Arts Picture Corp.

**McKean Promoted by F. B. O.**  
(Special to THE FILM DAILY)

Tom McKean has been promoted to managership of the F. B. O. exchange. Jerome Safron, acting manager, has returned to New York.

**Seattle Notes**

(Special to THE FILM DAILY)

Seattle—Hal Daigler, formerly manager of Hamrick's Blue Mouse, has been appointed manager of the Columbia. Harold Ormston, former manager, will return to California as manager of the Frolic or Cameo in San Francisco.

The Heilig, formerly the Orpheum, after a thorough re-decorating and re-furnishing, opened the 23rd, as one of the most beautiful houses in Seattle.

Dolan and Ripley of the Hub City Theater Co., Centralia, Wash., have sold controlling interest in their Liberty and Rialto theaters to A. F. Cornier and E. T. Robinson.

C. A. Swanson of Pilz & Swanson, operating the Star Amusement Co., of Everett, Wash., has taken family to Europe for a three month's visit. Some time will be spent in Sweden with relatives.

The Superior Court awarded approximately \$531. each to Dean Frederick Bolton of the University of Washington, and Bertha Hegman and Verna L. Nicholas, school teachers, in the consolidated cases against E. L. Blaine and wife and A. B. L. Gellerman and wife over stock in the Puritan Theater, which it was alleged the company failed to liquidate as agreed at the time of pur-

**LOUIS JOSEPH VANCE**

author of the "LONE WOLF" novels has a new book just published—

**BAROQUE**

**BRANDT & KIRKPATRICK**

Bry. 2564 35 W. 45th Street

**WANTED**

Competent woman to review and edit films for non-theatrical use.

Address Box M 22  
Film Daily  
71-73 W. 44th St., N. Y. C.

**Pathé News**

No. 56

THE PRESIDENT VISITS THE YELLOWSTONE—Nation's chief executive gets acquainted with America's most famous park.

CHINESE BANDITS RELEASE CAPTIVES—Pathe News presents first pictures of release of kidnapped train passengers after 6 week's captivity; scenes from Lincheng, China.

Monarchist exiles from Russia end two years of suffering and wandering at San Francisco; "Internative" regatta in Sumatra; world's richest man has 84th birthday; Funston's son and Aguinaldo's son at West Point together; etc.

THE ONE INDISPENSIBLE FILM

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**THE  
TWO  
MOST IMPORTANT  
STARS**

**NOW BEFORE THE PUBLIC**

**LOIS WILSON**

**AND**

**J. WARREN KERRIGAN**

**IN THE RE-ISSUE EXTRAORDINARY**

**"A MAN'S MAN"**

**R**IGHT NOW is the time to cash in on the popularity of Lois Wilson and J. Warren Kerrigan. Book them in the picture that made box-office history when it was first released—and which will repeat its sweeping success to-day. It's a crashing drama cram-jam packed with sizzling action, breathless adventure and fiery romance laid in the turbulent capital of a South American Republic. It's a picture made to order for Summer audiences. Book it—NOW!

*Presented by  
Paralta Plays, Inc.*

*Directed by  
Oscar Apfel*

**F.B.O.**

723 Seventh Ave., New York, N. Y.  
**EXCHANGES EVERYWHERE**  
Sales Office United Kingdom R-C Pictures Corporation  
26-27 D'Arblay Street, Wardour St., London, W. 1, England

## Air Conditioning

The Answer to the Exhibitor's Summer Problem, Says Harry Goetz

Harry Goetz, of the Erbograph Co., forwards the following:

"Being a subscriber to your valuable paper, I cannot help but read the discussions pro and con, anent the summer problem of the exhibitor. I am indeed surprised that in this advanced and scientific age that this matter should cause so much discussion when the remedy is a very simple one.

"Some eight years ago when we built our present laboratory we decided that the summer season was a very poor one for the manufacturer of film, the same as it is for the exhibitor. In high temperature and in humid weather it became practically impossible to handle film. We found the remedy for this in air-conditioning by the means of refrigeration. We are able to make our own weather so to speak, and on the hottest days of the year have it cool and comfortable indoors with a variation in the temperature as between inside and out, of from ten to fifteen degrees.

"I understand that the McVickers Theater, Chicago, has an air-conditioning system of this kind operating, and that the patrons of that theater attend regardless of the attraction. It is reasonable to assume this, as one can readily appreciate that if the temperature is around 95°, and one can sit in a theater with a temperature of approximately 78°, that it is worth the price of admission and more. (Ask Aaron Jones).

"The argument might be advanced that air-conditioning is a very expensive proposition, but it is nothing compared to the total cost of a great many of our present day theaters. We ourselves operate a seventy-five ton machine, and I believe a machine of 150 tons capacity can take care of the largest sized theater at an initial cost of not more than \$50,000. If the installation of a system such as this in some of the large theaters would make it possible for them to do a business as good as normal, or better, over eight or ten weeks of the hottest time of the year, it would pay for itself in very short order.

"There are different kinds and degrees of air-conditioning and the small houses could go in for that kind which is less expensive and which would suit their needs.

"This I believe is the answer."

### Grocery Clerk Film Exploiter

(Special to THE FILM DAILY)

Canaan, Conn.—Blanchard and Mosely, operators of a 400-seat house here, have solved the problem of getting in touch with summer cottagers near here not reached by the local paper. A popular grocery clerk who makes a twice-a-week call on cottagers living within a ten mile radius of Canaan takes the orders for groceries and at the same time "tips off" his customers on the pictures showing at the local house.

## Theater Changes

Little Rock, Ark.—Sam Drilling is the new manager of the Capitol.

Lampasas, Tex.—Furman Wolfe has taken over the Leroy from I. A. Walker.

Conway, Ark.—Sanders & Ginnochio, architects of Little Rock, have completed plans for S. G. Smith's new theater which will cost \$60,000.

Paducah, Ky.—The Orpheum recently added to Leo Keiler's string has been closed by the new owners.

East St. Louis, Ill.—Joe Erber formerly owner of the Lyric and Avenue, has opened a vaudeville booking office in St. Louis.

Salem, W. Va.—The Strand has been bought from C. Weaver Perine by S. A. Peters, William Moses and J. Raad.

Ravenswood, W. Va.—Max Robey, owner of houses at St. Marys, Ravenswood and Spencer, is offering his Ravenswood house for sale.

Maders, Pa.—Fred Scranio has sold the Liberty to R. S. Heilman.

Donora, Pa.—Sol Silverman has disposed of the Princess. The house has been closed.

Corpus Christi, Tex.—The Corpus Christi Amusement Co. has consolidated two picture houses with H. T. Elliott and Bruce L. Collins in charge.

Lampasas, Tex.—I. A. Walker has sold the Lecroy to Furman Wolfe.

## Managerial Changes

Kansas City—Cullen Espey has been appointed manager of the Twelfth St. theater by Skouras Bros. of St. Louis, who recently acquired the house from Frank Newman.

Moline, Ill.—E. J. Lynch has been transferred from the Delmonte, St. Louis, to manage the Le Claire here. Jack Longdon, formerly with Goldwyn, succeeds Lynch at St. Louis.

Chicago—Harry Niemeyer has resigned as manager of the Cornwell chain and gone abroad for an indefinite stay.

Chicago—Jess Hogan, former manager of the Oakland Square for Ascher Brothers, has been transferred to the Cosmopolitan to succeed George Laing. The latter has been elevated to head booker at the main office.

Chicago—Charley Miller has resigned as manager of the New Albany Amusement Co.

Seattle—Harold Ormston has resigned as manager of the Columbia to manage the Frolic at San Francisco. Hal Daigler succeeds him.

### Tourneur Filming Exposition

(Special to THE FILM DAILY)

Hollywood—Maurice Tourneur is filming the Motion Picture Exposition for President Harding.

### John Ruel, Australia, Here

John Ruel, manager of the Melba and Britannia theaters in Melbourne, is here from Australia, and has with him a seven-reel travelogue of that country.

### Changes in Titles

(Special to THE FILM DAILY)

Los Angeles—Recent title changes of production now under way are: "The Skyline of Spruce," Universal, to "Shadows of the North"; "The Valley of Content," Reginald Barker for Louis B. Mayer, to "Pleasure Mad"; "In Old Madrid," starring Clara K. Young, to "A Wife's Romance"; "The Man From Ten Strike," featuring Guy Bates Post, to "Gold Madness."

### Abe Gore on the Job

(Special to THE FILM DAILY)

Los Angeles—Abe Gore is in charge of Loew's State since West Coast took over the management from the Loew interests.

### Building Dep't Warns Owners

(Special to THE FILM DAILY)

Chicago—The Rex, Langley, Park Manor, Owl and Calumet, have also received warnings from the City Building Department to make certain specified changes or be closed until the order is carried out. The Playhouse, recently denied a license for failure to comply with the Department's ordinances, but which has nevertheless been running, may be closed, it is reported.

### Cosmos Art Pictures Association

### The Exhibitors Association

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### FOR SALE

Motion Picture Laboratory Fully Equipped, Located in Bronx. Owner leaving for West will sell cheap. K 8. Film Daily, 71-W. 44th St. N. Y. C.

## Give Your Patrons A Free Ride To Hollywood, Play

# Souls for Sale



## Goldwyn-Cosmopolitan

**At Broadway Theaters**

**Capitol**

The opening number at the Capitol is a series of selections by Madame Elsa Stralia at the Royal Opera, Covent Garden, London, in which she is aided by the orchestra. The selections are from Wagner's "Valkyrie" and include "Magic Fire Music," "Wotan's Farewell," "Ride of the Valkyrie" and "Die Meere Halle" from "Tannhauser." "The Ancient Duchy of Brittany," a Pathe subject is the second number while the third is Capitol Ballet Corps which dances to "Whispering Flowers." The Magazine is the fifth is called "In Our Broadcasting Station" presenting some of the artists who broadcast from the WEAF radio station through which the Capitol orchestra broadcasts. The feature is "Success" the final organ selection, "Sigmund's Love Song" from "Valkyrie."

**Rialto**

"Two Little Girls in Blue" is the opening selection at the Rialto. Riesenfeld's Classical Jazz is the second number after which Helen Sherman, soprano, sings an aria from "The Barber of Seville." The magazine is shown. Marie Andre, does what the program calls a "Danse Jazzique." The feature is "Children of Jazz." "By the Oblong Brook" is then played on the organ by Alexander D. Richardson. The closing number is "Get Out and Get Under," Harold Lloyd reissue.

**Strand**

The length of "Rupert of Hentzau" made necessary for Joseph Plunkett to eliminate several of the usual Strand features this week. The program opens with a prelude by the orchestra. Immediately following is the musical review and then comes the prologue to the feature. The organ solo follows the prelude and brings the bill to a close.

**At Other Theaters**

"Enemies of Women" continues at the Rialto; "The Covered Wagon" is at the Rialto while at the Rivalto, "The Merry Round" has been held over for a second week.

**Faller Buys Wheeling House**

(Special to THE FILM DAILY)

Wheeling, W. Va.—George E. Faller has bought the Castle from Edward King, which he will remodel.

**Henry Poke on Long Auto Trip**

(Special to THE FILM DAILY)

Mt. Washington, Pa.—Henry Poke, the Shiloh, and Mrs. Poke, Harry Meyers of the Pittsburg Universal Exchange and Mrs. Meyers, have left a 12,000 miles auto tour.

**Pete Parros Buys Erie House**

(Special to THE FILM DAILY)

Erie, Pa.—Pete Parros, of the Frederick, East Pittsburg, has acquired the interests of Mr. Zacharia at the Rialto here, and is associated with Pete Demas in its operation.

**Roth To Reopen Strand**

(Special to THE FILM DAILY)

Kansas City—Jack Roth has added the Strand to his string. The theater will be completely remodeled.

**Deal with Shipping Board**

The Literary Digest has sold "Fun from the Press" to the U. S. Shipping Board for all of its vessels. The contract resulted from the trial trip of the Leviathan.

**George Shafor Will Rebuild**

(Special to THE FILM DAILY)

Steubenville, O.—George Schafor will rebuild the Herald Square theater, which was recently destroyed by fire.

**Cuts and Flashes**

Ed Hurley has been placed in charge of the personal appearance campaign featuring Mrs. Wallace Reid in conjunction with "Human Wreckage."

John Davidson has been engaged by Famous Players to play a male role in "His Children's Children."

Jack Richardson has been signed by Fox for a new picture now being filmed in New York.

Elinor Fair has completed her third feature under her Universal contract.

Warren Krech has started work on "The Tide," in which he will be featured.

"Three Wise Fools," has been booked for the Capitol, the week of July 22.

Lawrance D'Orsay has been cast to play in "His Children's Children."

Lynn Harding is here from England to appear in "Yolanda," Marion Davies' new picture.

**Old Hart Film To Be Re-issued**

(Special to THE FILM DAILY)

Atlanta—Enterprise Distributing Corp., will re-issue "The Cold Deck," featuring Wm. S. Hart.

**Syndicate Buys House**

(Special to THE FILM DAILY)

Modesto, Cal.—The National Theaters Syndicate of California, recently organized, has bought the Strand from M. L. Markowitz and associates. Frank Velsey will remain in charge.

**To Change Names of Allen Houses**

(Special to THE FILM DAILY)

Toronto—Names of a number of the Allen houses will be changed following the purchase of the Allen chain by the Famous Players Canadian Corp., Ltd. A prize has been offered in Winnipeg for the most suitable name suggested for the Allen. The house at Winnipeg will be closed for five weeks, as is the Regent, at Ottawa, Ontario.

**New House at Charleston, S. C.**

(Special to THE FILM DAILY)

Charleston, S. C.—The Gloria, seating 2,300, will be completed shortly by the Pastime Amusement Co., of which Albert Sottle is president.

**Louis Jacobs to Coast**

(Special to THE FILM DAILY)

Burlington, Ia.—Louis Jacobs, owner of the Palace, has gone to the Coast for several weeks rest.

**Cobb in Westerns for Arrow**

During the coming year Arrow will release 10 five-reel Westerns starring Edmund Cobb. These pictures will be produced by Ben Wilson.

**The Gateway Ready By Sept.**

(Special to THE FILM DAILY)

Little Falls, N. Y.—The Gateway, being erected here by C. H. Moyer at a cost of \$150,000, will be opened in Sept.

**Speaking of Casts**

**THE COMMON LAW**



CORINNE GRIFFITH



ELLIOTT DEXTER



BRYANT WASHBURN



HARRY MYERS



WALLY VAN



CONWAY TEARLE



HOBART BOSWORTH



DORIS MAY



MISS Du PONT



PHYLLIS HAVER



DAGMAR GODOWSKY

Portrayed by such an impressive and talented cast this Myron Selznick Master Picture is destined to rank as one of the greatest cinema creations ever conceived.

**SELZNICK DISTRIBUTING CORPORATION**

**"Rupert of Hentzau"—Selznick Strand**

AMERICAN—Beauty of scenery and merit of cast are the chief points of distinction. . . . Important as is the company, impressive as are the settings, the story dominated the film.

DAILY NEWS—Any one who enjoyed the first part of Sir Anthony Hope's lovely romance on the silver screen will be equally satisfied with the sequel. . . . The splendid picture is self-explanatory. . . . A visit to the Strand this week is an enjoyable one, well spent.

EVENING JOURNAL— . . . Another good romantic film . . . eligible to enter the lists of popular romantic screen successes.

EVENING WORLD—If you like your romance spelled with a great big capital "R," . . . then you'll rave over "Rupert of Hentzau."

HERALD—The picture is pretty consistently exciting, although it never rises to any great heights of drama, it is moderately well acted, and it is nearly always pleasing to the eye. This sounds like faint praise, which is exactly what it is intended to be. . . .

The story follows Anthony Hope's whenever it finds it convenient to do so, but it drifts away from the original completely at the finish. . . .

MAIL—It could have been cut to six reels and made an entirely satisfactory picture.

In its present form, many of the stirring incidents lose much of their effect. There are few of the impressive outdoor scenes which made the little kingdom Ruritania live in "The Prisoner of Zenda." . . .

The costumes are rich. The scenes are artistic and built on a huge scale, a fitting setting for a romance such as this.

MORNING TELEGRAPH—It is an ambitious presentation and boast of many large sets of baronial halls as well as some beautiful exteriors. There is action galore throughout the picture.

Although it is a long film it does not drag, and the action is sustained all the way through. Some of the scenes have been directed in a decidedly moviesque manner. . . .

POST—It is a fine production (even the cardboard trains can be forgiven), intense, interesting, and, in all but a very few instances, well acted and directed. . . . The film has a genuine all-star cast.

SUN— . . . a satisfactory film successor to the "Prisoner of Zenda," and should please all lovers of the Zenda stories, in that it sticks closely to the plot of Anthony Hope's romance. . . . "Rupert of Hentzau" is a mighty good film.

TELEGRAM—That stirring romantic story is better in the film form . . . than it was between the covers of the book or on the boards of the speaking stage.

TIMES—This photoplay is equipped with large and impressive settings, that of the street scene in which so many thrilling incidents occur, being particularly charming. The photoplay also is of high standard and pleasingly original in certain sequences, notably the "shots taken looking down upon the players." . . . The sub-titles are sometimes ludicrous. . . .

TRIBUNE— . . . it is a mighty fine picture. . . . magnificent production and it is so well adapted and directed that the interest never for a moment flags.

WORLD—This picture play has cost a great deal of money in the making, as it has a cast of notable stars in its line-up, yet it is cheap looking in places, many of its settings appearing to have been built of cardboard . . . rather poetically inclined sub-titles. . . . At least a third of these tedious "guides" ought to be eliminated. . . . another big film of foreign intrigue—one with its moments of beauty and also its moments of inadequacy and overacting.

**"Success"—Metro Capitol**

AMERICAN—Brandon Tynan . . . makes of it an interesting bit of theater life.

Tynan does very good acting and lends himself sympathetically to the part. . . . the rest of the cast is capable, the settings are interesting, the atmosphere is carried out well.

DAILY NEWS—"Success" finds its leading character most successful in portraying the unsuccessful. The rest of the cast is as successful in the picture as the film itself will be on Broadway this week. That is, of course, if you think the same as we do about it.

EVENING JOUR. L— . . . of a really fine picture of heart. His (Tynan's) work in the . . . affected not only the great heart of your reviewer, but also his tears ducts, . . .

EVENING WORLD— . . . we thoroughly enjoyed his (Tynan's) screen efforts. This is another instance of how the screen version must be better than the spoken one.

We think you'll like "Success," despite the hot weather. We did! And besides, the accompanying program is very pleasing.

MAIL—Ralph Ince has succeeded in making "Success," . . . an effective and thoroughly entertaining moving picture.

Its ending is one of the most touching we have seen on the screen. . . .

MORNING TELEGRAPH—The story is good, strong drama. . . . The picture, however, is wanting in no important quality for the attainment of its title—"Success."

POST—The feature film, "Success," is a real old-time melodrama about the stage—not very interesting as a whole, with the bright spots few and far between.

SUN—Tynan, was quite at home in the role. . . . In view of the rather ham like quality of this actor of the old school, certain very histrionic mannerisms of Tynan can readily be forgiven him. Mary Astor was charmingly simple.

TELEGRAM—Its authors have managed to capture the spirit and atmosphere of the playhouse, and the characters which they have introduced are all actual types.

TIMES— . . . reveals the weaknesses of motion-picture directors more than most others.

All the time one is gazing at this picture one realizes that it could be a beautiful photoplay if done by a master in the art of direction. To accomplish this it would have been better to make the actual scenes longer and to have given more study to all the characters.

TRIBUNE—"Success" is an old-fashioned melodrama done in an old-fashioned way. . . .

WORLD—It seemed a film with a serious moral purpose. Certainly it was not amusement.

**"Children of Jazz"—F. P. L. Rialto**

AMERICAN—"Children of Jazz," . . . is exactly that sort of a picture. One sits aghast through the first part of it, and wonders just where the younger generation is heading.

EVENING WORLD— . . . just one of those pictures that form an excuse for calling international congresses on motion picture arts in an effort to take the question mark out of the expression, "What's the matter with the movies?"

In our estimation "Children of Jazz" is one of the principal "whats."

HERALD— . . . quite as bad as you think it is going to be, no matter how pessimistic your outlook or gloomy your forebodings. . . .

The story is ridiculous, the titles are awful and the whole thing is a waste of time, whether you sit in the seat of the producer or the spectator. Jerome Storm is one of the best directors extant, but he could not do anything with such a story.

MORNING TELEGRAPH—The film has no dull moments and is played by an excellent cast, but the action of the story depends upon two such improbable circumstances that it rather strains one's imagination.

POST—One thing is certain, "Children of Jazz," at the Rialto, does not mean anything and as a film it is no better or worse than most of the pictures which have been showing recently.

SUN— . . . a screen production which is enjoyable, to us at any rate.

Eileen Percy as Babs Weston, a jazz girl, is devastatingly fascinating. . . .

TELEGRAM—Embracing in its story many situations of dramatic power and thrill. . . .

TIMES—Theodore Kosloff is utterly miscast . . . The costumes on the island and the sets are picturesque . . . The novelty of this production makes it quite pleasing as an entertainment.

WORLD— . . . frivolous stuff. . . . Nothing much to it and yet it is pleasing.

**Banquet to Hollander**

(Special to THE FILM DAILY)

Omaha—Twenty-four Omaha film men gathered at Hotel Fontenelle for a farewell dinner to Harry L. Hollander, Goldwyn manager, who leaves this week for Chicago to take charge there.

Clayton F. Lynch will succeed Hollander in Omaha.

**EVEN THE BRIGHT  
LIGHTS SEEM DIM  
WHEN YOU'RE  
BROKE  
ON  
BROADWAY**

**ASK ANY**

**EXHIBITOR**



# The BRADSTREET of FILMDOM **THE Film** The RECOGNIZED AUTHORITY DAILY

Vol. XXV No. 8

Tuesday, July 10, 1923

Price 5 Cents

## Farnum Here

Reported He Plans One Feature to Stage a "Come-Back"—Deal Once on With Truart

William Farnum, with his Fox contract completed, is in New York with reported plans that call for the production of one picture in which, it is said, Farnum will attempt to prove conclusively that he can stage "come-back" that will again place him in his former position as a drawing card.

Farnum is at the Lambs' but could not be reached yesterday for statement relative to his plans. It will be recalled that Coast reports reaching here some weeks ago indicated that he had signed a contract with Truart Prod. While this was not denied at Truart yesterday, it was stated that the matter had never materialized.

## Buys the Hollywood Studios

(Special to THE FILM DAILY)

Los Angeles—William Siström, formerly with Cosmopolitan, has been appointed manager of the Hollywood Studios which have been purchased by a group of which S. M. Tompkins and J. M. Nickolaus are the heads. These two men are interested in Standard Film Laboratories, Inc., but the studio purchase is distinct from that enterprise.

## Coast Exhibitors Slam "Expo"

(Special to THE FILM DAILY)

Los Angeles—At a meeting held Friday, local exhibitors discussed the exposition situation. They voted the Coliseum show very good but decided that there was no attraction in the exhibit for the public. They also stated that the exhibits of the various companies contain nothing to bring back the people and declared that the fifty cents gate charge is a drawback to a returning public.

## Questions Lichtman

Abe Carlos wired the following from Los Angeles yesterday:

"Your issue of July 2 quotes Al Lichtman as stating that for the 11 pictures produced by his organization, each averaging 6,500 ft. there never were more than 11,000 ft. of negative exposed. This is evidently a misprint or a mis-statement. Aronson's article 'The Golden Bubble' is correct. There are few well-regulated studios. Most of them are wasteful."

## Build The Theater

So Urges Joe Brandt—Advocates Secondary Consideration for Star in Advertising

Joe Brandt of C. B. C. blames the high cost of production on exhibitors who have consistently built up the reputation of their houses but have concentrated all efforts on popularizing the names of stars and players.

"Exhibitors like Balaban and Katz," says Brandt, "have the right idea. In all of their newspaper advertising and exploitation they dwell upon the value of the entertainment given in their houses. While they do not entirely neglect the names of the stars, the names of their theaters are given preference at all times. The result is that they have built up a consistent business for their houses and if the other exhibitors in this country would follow in their footsteps it would be a short time before the enormous salaries demanded by the stars would be a matter of history. The inflation of salaries is entirely due to the fact that exhibitors insist upon placing the names of the stars in the headlines of their ads and on the marquee of their theaters, and as a result of all this, the stars over-estimate their value."

## Arrow Closes Foreign Deals

Arrow has sold the Mirthquake Comedies for the United Kingdom and Ireland, France, Belgium; Spain and Portugal; Tom and Jerry novelty films for U. K. and Ireland; "Bonnie May" and "Penny of Top Hill Trail" for Spain and Portugal; four Hoxie Westerns for Switzerland and Belgium; 12 Lyons comedies, "Ten Nights" and "The Hidden Light" for Belgium.

## Three Weeks for "Hollywood"

"Hollywood" opens at the Rivoli on the 29th and, according to the present schedule will remain there for three weeks.

## Sam Warner Going Abroad

Sam Warner is going abroad shortly in the interest of Warner's fall output.

## Lichtman Arrives

(Special to THE FILM DAILY)

Los Angeles—Al Lichtman is here from New York conferring with B. P. Schulberg.

## Morosco May Produce in East

Oliver Morosco may make pictures on Long Island during the coming season.

## Winter Business in Summer Time

"Fine pictures will do it every time," says Joe Plunkett, of the Strand, who, to prove his contention, points to the business yesterday and Sunday with "Rupert of Hentzau" as the attraction. "We did a regular winter period Sunday business" said Plunkett, "and yesterday when the house opened we had 155 admissions with the opening of the doors."

The indications are that the picture will be carried over to next week at the Strand.

## Bay State Bans Film Stocks

(Special to THE FILM DAILY)

Boston—The State Department of Public Utilities has banned the sale of stock in 203 corporations in this state because they have failed to file information relative to their property and financial status. Among the film enterprises included are Olympia Theaters, Inc.; Banner Films, Inc.; Chaplin Classics, Inc.; Gold Seal Photoplays Corp.; Iris Film Corp.; Merrimack Amusement Co.; Producers Finance Corp., and Urban M. P. Industries, Inc.

## Sawyer Signs Two

(Special to THE FILM DAILY)

Los Angeles—Arthur H. Sawyer has placed Rex Lease and Lucille Hatton under personal contract.

## Pearson Due Tomorrow

Elmer Pearson who has been on the Coast for several weeks is due in New York tomorrow.

## 11 in Goldwyn Group

The first group of Goldwyn releases will include 11 pictures as follows: "Three Wise Fools," "The Spoilers," "Enemies of Women," "Six Days," "The Green Goddess," "The Eternal Three," "Red Lights," "The Steadfast Heart," "The Magic Skin," "The Day of Faith," and "In The Palace of the King."

## Baum Sails Today

Lou Baum, sales manager of Equity sails for Europe today on his annual trip.

## Opens in Chicago July 16

(Special to THE FILM DAILY)

Chicago—"Circus Days" will have its world premiere at the Chicago, the week of July 16,

## Fight Pictures

Cause Comment—Operators Here Wary of Handling Them, Fearing Trouble With Govt.

Several large operators in the "independent" field, who claim to have been approached regarding handling the Dempsey-Gibbons fight pictures, say they have been unable to accept the idea of handling the pictures on the grounds that they did not want "to buy trouble with the Government." In consequence it will be interesting to watch what distribution these pictures will obtain, if any.

It is said that the negative is in California, and that a well known film man negotiated a deal with Dempsey and secured the privilege of handling the distribution. But if operators in other territories view the pictures as do some local exchange men distribution may be difficult.

It is said that the price asked for the picture is reasonable, but the great fear of the buyer is difficulty regarding the prints, in view of the existing law regarding interstate commerce. This applies, it is said to those who might be interested in buying foreign rights as well, as the prints would have to come from California.

(Continued on Page 2)

## M. P. T. O. Committee to Meet

The executive committee of the M. P. T. O. is scheduled to hold a meeting in Atlantic City next month probably in conjunction with the Eastern Pennsylvania convention on August 6, 7, and 8.

Atlantic City—President H. J. Schad of Reading, will preside at the annual convention of the M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware, to be held here Aug. 6, 7 and 8.

## West Coast Chain Totals 110

(Special to THE FILM DAILY)

Los Angeles—The West Coast Theater chain now totals 110 houses in actual operation with a building program of 15 more.

## Remodeling 'Frisco First-Run

(Special to THE FILM DAILY)

San Francisco—The old Frolic theater on Market St., is being remodeled by Universal and will open in August as the Cameo.

E. H. Goldstein of Universal stated yesterday he didn't know as yet what the opening picture at the 'Frisco Cameo would be.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	104½	104½	104½	100
F. P.-L.	74	72½	72½	3,300
do. pfd.				Not quoted
Goldwyn				Not quoted
Griffith				Not quoted
Loew's	15¾	15	15	700
Triangle				Not quoted
World				Not quoted

**Incorporations**

Austin, Tex.—The Texas Theater Supply Co., Dallas. Capital \$10,000. Incorporators, C. R. Peterson, C. E. Lond and W. G. Miller, all of Dallas.

Austin, Tex.—The Palace Theater, Inc., Bryan. Capital \$5,000. Incorporators, J. D. Martin, W. S. Barron and C. A. Long, all of Bryan.

Albany — Plimmer Productions, New York. Capital \$50,000. Incorporators, W. J. Plimmer, Jr., F. Nevins and L. Perling. Attorneys, Miller & Stein, New York.

Dover, Del.—Hazelton Amusement Co., Wilmington. Capital, \$50,000. (Corporation Trust Co. of America).

Dover, Del.—Frank Lloyd Productions, Wilmington. Capital, \$10,000. (Corporation Trust Co. of America).

Burton Holmes Lectures, an Illinois corporation, has been authorized to do business in New York state. Capital, \$50,000.

**Fight Pictures**

(Continued from Page 1)

Some film men say the decision established with the showing of the last fight pictures would establish a precedent, and after a fine was paid the pictures could be shown without further difficulty.

**Pathe Claims a Record**

Pathe officials are claiming a record for the development and delivery of scenes at the Dempsey-Gibbons fight arena.

Pathe employes met the second Mineola plane, which got in at 8:30 P. M., on Friday, and brought the undeveloped film in to the Pathe headquarters. On the way to this city, the plane's halt at Chicago had enabled Pathe men to get their Western film to the Pathe laboratory at 418 South Wabash Ave. early Thursday morning. As a result, the pictures were shown in Chicago theaters last afternoon.

Making good time in from Long Island, the Pathe men in New York got to the developing rooms at 9:10 o'clock. In fifty minutes they had developed, cut and assembled 350 ft. of film. It was decided to give one print a preliminary try-out and at 1:50 o'clock on Friday night the reel was run off on the New York Roof. On Saturday the perfected film was shown at Keith, Proctor, Moss and other theaters using Pathe News locally.

Emanuel Cohen, editor of Pathe stated yesterday that his company's films are entirely within the law since they show incidents around the arena and not scenes of the actual fight.

**Many Houses Change Hands**

(Special to THE FILM DAILY)

St. Louis—Numerous changes in theater ownership have occurred in this territory recently, some of the important changes including; The Landale, Carlinville, Ill., sold by Harry Dailey to the Taylorville Amusement Co.; The Strand, Paducah, Ky., bought by Leo Keiler from John Rehkopf; sale of the Grand, Mattoon, Ill.; the Opera House, Carmi, Ill., sold by George Cross to S. E. Pertle; The Pythian, Marshall, Ill., sold by S. E. Pertle to L. H. Cox. Bob Cluster has added the Grand, Sparta, Ill., to his string.

**More Baltimore Houses Close**

(Special to THE FILM DAILY)

Baltimore — Three more local houses, hit by the Summer slump, have closed for the season, and two others have been put up at auction. The Peabody, Rialto and Patterson will all remain closed for awhile. A trustee's sale of the Ruby, formerly known as the Bunny, was recently held and the Metro who also put on the auction block.

**Aikens Buys Westerns**

(Special to THE FILM DAILY)

Milwaukee—H. E. and Roy Aiken of the Wisconsin Film Co., have purchased three Hoxie Westerns and six William Fairbanks pictures from Arrow.

**Coast Brevities**

F. McGrew Will is preparing the scenario for "The Light That Failed."

Billy Giffin, injured a few weeks on the Goldwyn lot, is recuperating.

Teddy Sampson, has been signed for a part in "The Bad Man."

Harry Mestayer has arrived here to enter films.

Sam E. Allen will appear as "Uncle Hughey" in "The Virginian."

Cecil De Mille has about completed "The Ten Commandments."

Edwin Sturgis has been cast for a part in "Ponjola."

Zena Keefe has finished "Hands of Destiny."

Tyrone Power has completed "The Day of Faith" on the coast and will make two more features before returning to New York.

The next Ben Turpin comedy has been renamed "Sidetracked." It originally was "Ten Dollars or Ten Days."

Renee Adorec has the leading feminine role in "The Six-Fifty" which Nat Ross is directing for Universal.

King Baggott is cutting "Whose Baby Are You?", starring Baby Peggy.

James Morrison is in the cast of "Held to Answer," a Metro Screen Classic.

Carey Wilson will adapt "Three Weeks" for Goldwyn. It is an Elinor Glyn story.

Jack Richardson has completed "Until The End," in which he is starred.

Cosmos Art Pictures Association

The Exhibitors Association

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INSURANCE EXPERTS TO THE THEATRICAL AND MOTION PICTURE INDUSTRY

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**EASTMAN POSITIVE FILM**

It faithfully portrays all that is in the negative.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words "Eastman" "Kodak" stenciled in black letters in the transparent margin.

**EASTMAN KODAK COMPANY ROCHESTER, N. Y.**



MILTON SILLS

with CLAIRE ADAMS and  
a brilliant cast in

# Legally Dead

A STORY WITH  
A POWERFUL THEME  
OF SENSATIONAL  
AUDIENCE APPEAL!

DIRECTED BY WILLIAM PARKE

**2 BIG BUSINESS BOOSTERS  
RIGHT WHEN YOU WANT THEM!**

HOOT

# GIBSON

A ROLICKING, OUTDOOR  
ROMANCE THAT WILL  
KEEP YOU GASPING  
AND LAUGHING

WRITTEN AND DIRECTED  
BY  
EDW. SEDGWICK

IN

# Out of Luck

UNIVERSAL PICTURES

PRESENTED BY CARL LAEMMLE

**Summer Slump Hits Up State Houses**  
(Special to THE FILM DAILY)

Albany—The summer slump is closing a number of the houses in this section. The Delaware here has closed, as has the Opera House in Kinderhook, the Griswold, and Astor, Troy, and The Rialto, Amsterdam, Hurleyville has closed to one day a week.

Troy—The Palace of the Berinstein chain, has dropped admission to five and ten cents, the price charged in 1912.

**Business Bad in Schenectady**  
(Special to THE FILM DAILY)

Schenectady—Exhibitors here are hard hit by the street car strike. One exhibitor declared that he had taken in just enough the past week to meet his payroll.

**Abbott Gets Buffalo Criterion**  
(Special to THE FILM DAILY)

Buffalo—Harry Abbott, Jr. has leased the Criterion, known as "The White Elephant" because of the inability of Mark-Strand, Shea Amusement Co. and Paramount to make the house pay.

**M. P. T. O. Enlarges Headquarters**

Milwaukee—The Wisconsin M. P. T. O. has moved from its former headquarters in the Alhambra bldg. to the Toy Bldg. until recently occupied by the First Nat'l exchange. A number of film exchanges have offices in the Toy Bldg., thus facilitating transaction of business by out of town members.

**Hot Weather Hits Louisville Houses**  
(Special to THE FILM DAILY)

Louisville—Excessive hot weather has forced the Strand to close for the Summer. The Walnut will close for several weeks, as may the Majestic.

**SPORTING GOODS**

**FOR THE MAN WHO KNOWS**

**Everything for the MAN WHO PLAYS GOLF or TENNIS**

or any other Man's game

Can be obtained from

**SLAZENGER**

First to mfg. and sell Golf supplies in U. S. A.

12 East 43rd Street  
New York City

**New Theaters**

Tuscaloosa, Ala.—Plans have been completed for a new house here.

Tulsa, Okla.—W. M. Smith is building a new theater here.

Milton, W. Va.—W. W. Cannon, manager of the Hurricane, has opened a new house.

Clarksburg, W. Va.—Claude Robinson has leased the Opera House for pictures.

Irwin, Pa.—Work has started on William G. Maute's Irwin, to cost approximately \$125,000.

Madison, Ind.—George Monroe and Dr. Samuel Winn will open a new house here soon.

Bremen, Ind.—G. S. Boice, well known Indiana exhibitor, is perfecting plans for new houses, each seating 600 in Bremen and Napanee.

Sharon Springs, N. Y.—O. E. Eigen has opened the Academy.

Chicago—Lubiner & Trinz are erecting a new house on Fullerton Ave.

Ft. Wayne, Ind.—James Helotes is planning a new house to cost \$50,000.

Pontiac, Ill.—Hal Opperman is planning a new house seating 1,000.

Cincinnati—The Middle West Film Amusement Co. will build a \$50,000 house at Cheviot, a suburb of Cincinnati.

Dinuba, Cal.—Kelly Bros. operators of the Pep, have acquired the Strand from Jefferson W. Asher and associates.

San Francisco—Aaron Goldberg, owner of the Peerless and the Ferry, plans erecting a third house on Howard St.

Brodhead, Wis.—Stanley Swartz, who operated the Cozy, has opened the new Dorlyn.

Rockport, Mo.—Bill Staples has purchased the Victor.

Chaffee, Mo.—Elmer Woring, who operates a house at Kennett, Mo., has opened here.

Cairo, Ill.—Mrs. I. W. Rodgers has re-opened the Kimmel, closed for several months.

Richmond—George H. Mucy will start a new house soon.

Flint, Mich.—Lester E. Flint will shortly start construction of a new house here.

To Spend \$100,000 on T & D House  
(Special to THE FILM DAILY)

Oakland, Cal.—The West Coast Theaters will make changes in the T & D theater here at a cost of \$100,000. Clem Pope is the new manager of the house, which in future will be called the Norma Talmadge.

**Cuts and Flashes**

The secretary of State has granted dissolution papers to the Eastern Star Theater Co., Inc., of Buffalo.

A special holiday program was broadcasted over the radio from the Capitol yesterday.

Marion Davies has returned from abroad.

Movie Chats, the official mouthpiece of the M. P. T. O. A. has been booked indefinitely to play the Rialto.

Wm. N. Bailey, now playing opposite Constance Binney in "Clipped Wings," will be starred in special features upon the completion of his present contract.

**Washington Deal**

(Special to THE FILM DAILY)

Seattle—Controlling interest in The Hub City Theater Co. of Centralia, has been purchased from Ed Dolan and W. G. Ripley by Adrian F. Cornier and E. T. Robinson. The Liberty and Rialto figure in the deal. Dolan and Ripley are building a new 1,500 seat house at the Aberdeen, Wash.

**Fox "Quaker" House Ready Sept. 1**  
(Special to THE FILM DAILY)

Philadelphia—The new Fox theater and office building being erected at 16th and Market Sts. will be ready about Labor Day. The house will seat 3,100 and will show pictures and vaudeville.

**SALES REPRESENTATIVE**

desires connection where eight years proven ability to sell will be appreciated. The producer or distributor needing a sales representative who knows how to sell and is not afraid of work will address Box M-10 c/o Film Daily, 71 W. 44th Street, N. Y. C.

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*Goldwyn-Cosmopolitan*

**In the Courts**

Allan Rock has filed his complaint in the Supreme Court in his suit against Mae Murray and Robert Z. Leonard for \$35,000. He alleges that an agreement was made between them in January 1921, by which he was to form ventures to exploit Miss Murray as an actress and Leonard a director. He alleges that the Globe and Tiffany Prod. were formed to carry out the plan, and that the defendants were to get \$50,000 from each picture made. He asserts that they got \$350,000 from "Peacock Alley," "Fascination," "Broadway Rose," "Jazzmania," "French Doll," "Fashion Row," "Mlle. Midnight" and "Conquest" the two latter being in course of production. He alleges he was to get 10% of what they have received.

The third trial of the suit of the J. S. Printing & Lithograph Co. against Patrick A. Powers and Harry M. and Albert Warner for printing ten years ago for Warners Feature Films, has been ordered by the Appellate Division. The court directed a new trial on the appeal by the plaintiff from a judgment for only \$7,955 in the suit for \$40,915. The defendants were sued on a guaranty, the plaintiff contending that they were to pay any amount which the Warners Features Films failed to pay both on the sum due when the guaranty was made, and on future work while the defendants contended that they guaranteed only the existing indebtedness and \$25,000 lent to the film company by the plaintiff on an agreement that they would get all the printing. The judgment appealed from by the plaintiff represented only the sum due Jan. 1914, after all future payments had been applied on it. The Appellate Division ruled that the evidence does not sustain the verdict of the jury.

A default judgment for \$714 has been filed in the City Court by Strauss & Co. Inc., against the Allentown Theater Co. on a note signed by Max Spiegel as president.

A jury in the City Court gave a verdict for the Far Rockaway Strand Theater in a suit of Max Freisinger for \$2,000 damages on the ground that while he was playing in the orchestra at the theater he was assaulted by one of the employees.

**Sanford Plans Series of Eight**  
(Special to THE FILM DAILY)

Los Angeles—Sanford Prod., will release eight "thrillspeedramas" on the state right market, the first which is ready being "Shell Shocked Sammy." Frank S. Mattison, sales manager, has left Hollywood for a trip to all exchange centres.

**Film Library Releases**

(Special to THE FILM DAILY)

Cincinnati—Releases announced by the Krippendorf-Holley libraries are; "The Voice of the Land," 50 reels, series or program basis; "Citizens in the Making," 13 reels, rental basis for period of years; "The Screen Companion," film magazine in 12 programs to be booked as series only.

**Cleveland Notes**

(Special to THE FILM DAILY)

Cleveland—The Stillman theater has inaugurated a revival policy. This week is United Artists' revival week and next Paramount revivals will be shown.

Manager John Royal of Keith's Palace has left for Europe following the closing of the theater for the summer.

The Homestead Theater Co., of this city, is invading the suburbs. They are erecting a \$200,000 house at Lakewood.

Bill Skirboll is vacationing in the Adirondacks.

Thirty-five local houses will play "Masters of Men" the week of July 22.

**"Covered Wagon" In Cincinnati**  
(Special to THE FILM DAILY)

Cincinnati—"The Covered Wagon" opens at the Grand Opera House the early part of September for an indefinite run. The Opera House is a "legit" theater.

**Adam Baker In 'Frisko**  
(Special to THE FILM DAILY)

San Francisco—Adam C. Baker, owner of the Gaiety theater, Honolulu, Hawaiian Islands, is here for a several weeks' sojourn.

**FOR SALE**

Motion Picture Laboratory Fully Equipped, Located in Bronx. Owner leaving for West will sell cheap. K 8. Film Daily, 71-W. 44th St. N. Y. C.

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Watch Here Tomorrow!

Portrayed by such an impressive and talented cast this Myron Selznick Master Picture is destined to rank as one of the greatest cinema creations ever conceived.

SELZNICK DISTRIBUTING CORPORATION

**To Confer With De Mille**

Clara Beranger will leave for the Coast to aid Cecil B. De Mille in the cutting and editing of "Spring Magic," and to discuss plans for the next De Mille production.

**Two Sennett Comedies Arrive**

Two of the new Mack Sennett 2-reelers, "Nip and Tuck" and "Sky-larking" have arrived at the Pathe office for release. These are the first of 13 called for within the year under the Pathe-Sennett contract.

**Artclass South American Deal**

Artclass has sold "It Might Happen to You" to Charles Sawyer, Inc. for Argentine, Paraguay and Uruguay.

**Carnivals Barred in Capitol City**

(Special to THE FILM DAILY)

Washington—Police Commissioner Oyster will not issue any more carnival permits.

**New Coast Film Magazine**

(Special to THE FILM DAILY)

Los Angeles—Under the editorship of Hallett Bend, formerly city editor, the Times will shortly issue an illustrated film magazine.

**Dissolve Partnership**

(Special to THE FILM DAILY)

Wicita Falls, Tex.—The partnership between W. M. Moore, L. Hedwick, R. S. Allen, J. J. McMahon and B. J. Shaw, known as the Strand Theater Co., has been dissolved. A new company has been formed to be known as the Strand Theater Co., Inc.

**New Robbins House**

Watertown — Nat Robbins has taken over the Avon.

**Divine Competes With Showmen**

(Special to THE FILM DAILY)

La Porte, Ind.—Determined to force exhibitors to close on Sundays, the Rev. W. F. Bostick has arranged to give free picture shows in the courthouse yard Sunday nights in competition with the picture houses.

**Baumann to Make M. P. T. O. Drive**

(Special to THE FILM DAILY)

Milwaukee—Walter Baumann will shortly start on an 8,000 mile auto tour of the State, visiting every exhibitor in Wisconsin.

**Fred Perry After More Houses**

(Special to THE FILM DAILY)

Watertown, N. Y.—Fred Perry, owner of the Strand here, is dickering for theaters at Theresa, Sandy Creek and Mexico, N. Y.

**Frank Shea In Politics**

(Special to THE FILM DAILY)

Schenectady, N. Y.—Frank Shea, of the Pearl theater will be a candidate for mayor next fall.

**Exhibitors And Operators Conferring**

(Special to THE FILM DAILY)

Kansas City—The association of suburban theater owners are conferring with the operators' and musicians' unions relative to fixing their wage scale for the coming season.

**Enterprise In \$150,000 Deal**

(Special to THE FILM DAILY)

Kansas City—Enterprise Distributor Corp. has secured territorial rights for 18 states on "Luck," "The Last Hour," "You Are Guilty" and "Secrets of Paris" from C. C. Burr. The deal involves an expenditure of \$150,000.

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YESTERDAY  
ARE SHUNNED  
TODAY  
IF THEY'RE  
B R O K E  
ON  
BROADWAY**

**Do you need a fully equipped studio  
and competent staff here in New York?**

**Are you planning production in New York?**

**The staff and studio used to produce "The Bright Shawl" and "The Fighting Blade" with Barthelmess and the "Potash and Perlmutter" comedy for Samuel Goldwyn, is available between pictures.**

**If you are planning production in the near future in New York—get in touch with me immediately.**

**This is not an ordinary rental proposition but an opportunity to use a highly trained technical staff and save on production costs.**

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EXHIBITOR**

# THE **Film** DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

Vol. XXV No. 10

Thursday, July 12, 1923

Price 5 Cents

## Ray-Kane Deal Ends

With Product Going Through Asso. Exhibitors—Star No Longer Needs Eastern Manager

The business association of three and a half years existing between Charles Ray and Arthur S. Kane has ended. Now that Ray has decided to release his future product through Associated Exhibitors, Inc., of which Kane is president, the latter's post as Eastern manager for Ray no longer is a necessity.

In that period, the line "Arthur S. Kane presents" has appeared on the main titles of 15 Ray pictures, 13 of which were released through First National and two through United Artists. Kane has also exercised a supervision of all contracts closed by the distributing companies handling the product and has generally taken care of Ray's interests.

Albert A. Kidder, Jr., general manager of the Ray Prod. Inc., is in New York relative to the termination of the arrangement, and also in connection with "The Courtship of Myles Standish." Kidder stated yesterday that production activity on the coast is terrific and that producers who have not had the foresight to engage players ahead are now finding it almost impossible to secure the people they need.

## T. O. C. C. in A. B. C. Offices

The T. O. C. C. will shortly move into the offices at 1650 Broadway now occupied by the A. B. C.

At Tuesday's meeting, the T. O. C. C. held a four hour discussion on the rental situation when the evils of high prices for film as compared with soaring operating costs were pointed out.

## Found Coast Busy

Elmer Pearson of Pathe returned from Los Angeles yesterday. He said he had never in all his experience seen the coast film colony so busy.

"Everyone is working at capacity," said Pearson yesterday. "All of the studios are rushed. The activity is unprecedented. Hal Roach's plant has six or seven units at work, all turning out product for Pathe."

Pearson declared that no successor for E. A. Eschmann who joins First National on Monday has been appointed.

## Behind

Artie Stebbins and Harry Goetz played golf at Inwood yesterday behind Walter Hagen.

But how far behind?

## Will Discuss Taxes

M. P. T. O. Atlantic City Meeting to Talk About Legislation—Unit Planned for Canada

What bids fair to be an important meeting of the national officers and board of directors of the M. P. T. O. will be held in Atlantic City, August 6, 7, and 8.

Definite arrangements will be then made to carry into effect the organization's announced program to effect the repeal of the admission and seat taxes as well as securing a modification of the copyright laws so as to set aside the music license tax. The proposal on the part of certain interests to have a national censorship bill and a national Sunday closing bill introduced in the next Congress must also be met, according to the statement.

(Continued on Page 2)

## Swiss Would Bar Foreign Films

(Special to THE FILM DAILY)

Berne—A petition, now circulating in Switzerland, which has already received numerous signatures, asks the authorities to impose an ad valorem import duty on all foreign films. Such a duty, it is maintained by those who drew up the petition, would have the effect both of stimulating Swiss production and of shutting out altogether many inferior films on which it would not be worth while to pay the duty.

## To Make "Tess of D'Urbervilles"

Marshall Neilan will return to the Coast within a few days to begin work on "Tess of the D'Urbervilles," in which Blanche Sweet will play the lead.

## "Rupert" Held Over

"Rupert of Hentzau" has been held over for a second week at the Strand. It will also play the Brooklyn Strand next week.

## Third Week for "Merry Go Round"

"Merry Go Round" will be held over for a third week on Broadway. It will be switched from the Rivoli to the Rialto on Sunday. The new Rivoli feature will be Jack Holt in "A Gentleman of Leisure."

## Talmadge Film at Apollo

Norma Talmadge's new picture, "Ashes of Vengeance," will open at the Apollo on August 5th for a run.

This is the first Talmadge picture to open at a New York theater aside from the Strand which is the regular home for First National releases. The picture will probably have other runs at legitimate houses throughout the country.

## "A Great Idea"

Commenting on THE FILM DAILY'S intent to reproduce the institutional advertising campaign issued by Balaban & Katz, Spyros Skouras of St. Louis says:

It's a great idea. Every showman will benefit from this."

## Deal With Halperin

"Tea With a Kick" and Three Others to be Distributed by Associated Exhibitors, Inc.

Four features and a sum of \$750,000 are said to be involved in a deal closed between Halperin Prod. and Associated Exhibitors, Inc. All of the pictures are to be produced by Victor Hugo Halperin.

The first of the series is "Tea With a Kick," which was brought here by the Halperins some weeks ago and brought to the attention of the trade in New York through a series of clever exploitation stunts.

"Tea With a Kick," deals with prohibition and has a number of well-known names in the cast. It is the plan of the Halperins to build their other pictures around topics of equal importance and on matters that are of general interest to the public.

## Mae Marsh Signed by Warners

Mae Marsh has signed with Warner Brothers to star in "Daddies" David Belasco's stage play. Harry Beaumont will direct.

## Hunter's First

Glenn Hunter's first picture for Famous Players will be "West of the Water Tower and not 'Merton of the Movies'" as expected. The picture will be made in the East with Rollin Sturgeon directing and Ernest Torrence and George Fawcett in the support.

## Mooser Resigns: Pearson Succeeds

George Mooser has resigned as Far Eastern representative for United Artists. He has been succeeded by H. Wayne Pearson who will represent the company out of Tokio.

## Pyramid Picture for Selznick

"Wife in Name Only," produced by Pyramid will be distributed by Selznick. Several of the Pyramid releases are now being handled by Selznick by virtue of the deal with American Releasing but this is the first Pyramid has turned over directly.

## Checking Exhibitors

Revenue Bureau Instructs Agents to Rigidly Check Tax Returns Throughout Country

(Special to THE FILM DAILY)

Washington—The Internal Revenue Bureau has instructed deputy collectors to make a careful check of admission tax returns over the country, following discrepancies discovered on the books of a number of exhibitors.

It was found in some cases that although the record book containing admission charges tallied with the tax reported for that day, an investigation of the exhibitors' bank account revealed deposits for the corresponding day considerably in excess of the admission returns reported. The Internal Revenue Bureau's campaign, it is learned, will be carried to many theaters in the effort to prevent evasion of the law.

## Seek Low Insurance

New York Theater Owners Plan Aggressive Campaign—Prompted by Success of T. O. C. C.

William Brandt, recently elected president of the M. P. T. O. of New York State, has appointed a committee of 17 to work for a reduction in insurance rates as they affect theaters throughout the state. The committee will include in its activities not only fire insurance, but liability, compensation and other forms of insurance used by theaters.

Brandt pointed out yesterday that the success met by the T. O. C. C. in New York in bringing about a reduction of from 25% to 50% in insurance rates in this city. It is undoubtedly as a result of this successful move that the state unit is taking similar action.

The point was raised yesterday that, despite the rigid supervision of local authorities over theater operations, the insurance rates for this class of risk were in many instances higher than those on garages, hotels, tenements, churches, non-fireproof departments stores and similarly built structures. The committee intends securing a mass of details to present to the various companies. Herbert R. Ebenstein, who has insured a number of T. O. C. C. members through his own agency, will cooperate with the committee which is composed of the following:

A. A. Fennycosey, Rochester; Wm. Bernstein, Albany; H. Tibbitt, Rochester; Joe Schuchert, Buffalo; Sam Sheer, Corona; Morris Fitzer, Saratoga; G. H. Tooker, Elmira; C. H. Moore, Hamilton; F. S. Kirk, Malone; Geo. Cohn, Poughkeepsie; Morris Silverman, Schenectady; J. T. Williamson, Niagara Falls; M. J. Kallett, Oneida; Harry Lux, Utica; Nicholas Dipson, Olean; Robert Landry, Ogdensburg and C. A. McCarthy, Hossick Falls.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	104 5/8	104 1/8	104 1/4	400
F. P.-L.	71 1/8	69 3/4	69 3/4	4,000
do pfd.	90	90	90	200
Goldwyn	15 3/4	15 3/4	15 3/4	100
Griffith			Not quoted	
Loew's	15	15	15	200
Triangle			Not quoted	
World			Not quoted	

**Coast Brevities**

Hollywood—William Conklin has been added to the cast of Fox's "The Lone Star Ranger," supporting Tom Mix.

Phyllis Haver heads the cast of "The Temple of Venus" being made by Fox.

Hobart Bosworth will have an important role in "The Master of Man," Victor Seastrom's first picture for Goldwyn.

"Pop" King, prairie scout, has been engaged for a part in "Pioneer Trails" which David Smith is making at Vitagraph.

Robert Edeson is the latest addition to the cast of Cecil De Mille's "The Ten Commandments."

Work has started on "The Light That Failed," with Jacqueline Logan, Percy Marmont, Sigrid Holmquist and David Torrence in leading roles. George Melford is directing.

WALTER R. GREENE.



**Will Discuss Taxes**

(Continued from Page 1)

Those who will attend the Atlantic City meeting are:

Joseph Mogler, St. Louis; Martin G. Smith, Toledo; Joseph W. Walsh, Hartford; E. W. Collins, Jonesboro, Ark.; William Bender, Jr., South Bend, Ind.; George P. Aarons, Philadelphia; M. E. Comerford, Scranton; C. A. Lick, Ft. Smith, Ark.; C. E. Whitehurst, Baltimore; W. A. True, Hartford; Harry Davis, Pittsburgh; W. D. Burford, Anrora, Ill.; G. G. Schmidt, Indianapolis; A. Julian Brylawski, Washington; A. R. Pramer, Omaha; Fred Seegert, Milwaukee; Glenn Harper, Los Angeles; R. F. Woodhull, Dover, N. J.; L. J. Dittmar, Louisville; John A. Schwalm, Hamilton, O.; Charles T. Sears, Nevada, Mo. and Sydney S. Cohen, New York.

Sydney S. Cohen has appointed the following exhibitors to constitute the national executive committee at large of the organization:

E. M. Fay, Providence; Hector M. E. Pasmezoglu, St. Louis; A. A. Elliott, Hudson, N. Y.; Ernest Horstman, Worcester; Samuel Perlin, Oakland; A. F. Sams, Winston-Salem, N. C.; R. G. Liggett, Kansas City, Kans., and Robert Codd, Niles, Mich.

**Plans Canadian Unit**

Cohen Organization Expects to Launch it in September—Expect Many Members

The M. P. T. O. A. announced yesterday that a Canadian division will be formally launched at a meeting to be held in one of the principal Canadian cities in September.

The statement goes on to say that a representative of Canadian exhibitors was an observer at the national convention and that immediately following that meeting, proposals looking to the formation of a Canadian division were made and are now moving well toward consummation. Several meetings looking toward this end have been held during the past few weeks.

Sydney S. Cohen and other national officers will attend the meeting. Matters affecting legislation in Canada will be cared for entirely by exhibitors there. Cohen expects that several hundred Canadian theater owners will be represented at the initial meeting. It is planned to have a business manager to handle the affairs of the Canadian division with headquarters in Toronto.

**Blackton's First**

J. Stuart Blackton's first picture for Vitagraph will be "On The Banks of the Wabash" which was purchased from Edgar Selden. Blackton has also secured the exclusive world's rights to the famous song. Elaine Sterne will write the scenario. Production starts shortly.

Madge Evans was originally scheduled to appear in "On The Banks of the Wabash" which Selden planned to produce himself.

**Am. Amusement Co. Reorganizes**

(Special to THE FILM DAILY)

Minneapolis—Control of the American Amusement Co. has passed from the hands of Dan Chamberlain to Ben and Israel Friedman, of the Friedman Film Corp. The former has been elected president of the firm and the latter secretary and treasurer. Offices have been transferred to the exchange. Chamberlain has retired from the exhibition field.

**Clinton Here**

J. B. Clinton of the Clinton-Meyer circuit of Duluth is in New York.

**Clinton Gets \$250 Refund**

(Special to THE FILM DAILY)

Duluth—Differences between J. B. Clinton of Clinton-Meyers, operators of the Lyceum and Goldwyn, were finally settled by Goldwyn refunding \$250 to Clinton. Clinton had contracted for ten pictures at \$750, thinking his contract had been approved, and was later informed that he must pay \$1,000 with a 50-50 arrangement on gross receipts exceeding \$4,500. He appealed to the Minneapolis Film Board of Trade after signing the new contract under protest, and finally took his grievance to Will Hays, who suggested that as the matter was not under his jurisdiction Clinton take the matter up with the Minneapolis Goldwyn-Cosmopolitan manager. Acting upon this suggestion, the dispute was settled by Clinton's receiving the \$250 refund.

**Loew-Metro Outing Last Night**

The Loew-Metro Club held an outing last night up the Hudson. The S. S. "Seagate" conveyed the party.

**Billie Rhodes in Features**

(Special to THE FILM DAILY)

Los Angeles—The Grand-Asher unit will star Billie Rhodes in a series of features.

**James with Grand-Asher**

Edward M. James is now acting as legal advisor of the Grand-Ascher Dist. Corp.

**Change Name to Dependable**

The name of the W-B Exchange has been changed to Dependable Exchange, Inc., Morris Kohn and Charles Goetz, the owners have made a second deal with Warner Bros. to handle the 1922-1923 product as the coming pictures.

**Rosenfield Goes South**

John R. Rosenfield, who has been attached to the exploitation department of Famous Players at the executive offices, left for Charlotte, N. C. yesterday to assume new duties there as Paramount exploiter.

**Ready For Northwest Golf Meet**

(Special to THE FILM DAILY)

Minneapolis—Enthusiasm is running high for the first golf tournament of Northwest film men to be held here next week under the auspices of "Greater Amusements." Entrants to date include many Northwest exhibitors of exchangemen.

**Plan Pageant of Presidents**

(Special to THE FILM DAILY)

Los Angeles—The Rockett-Lincoln Film Co. which is now filming the life of Lincoln, plans a pageant of American presidents, beginning with George Washington.

**Preparing for Fall**

(Special to THE FILM DAILY)

Los Angeles—With the return of Al Christie from Europe, the Christie units will at once start on pictures to be released through Educational in the fall.

**Demand on Theaters**

Walter Wanger in Newsy London Letter, Says Big Pictures Can't Find Homes There

Walter Wanger, writing to Danny from London says in a breezy letter: "The season is at its height, with Morris Gest wearing a grey top hat and Joe Godsol wearing a morning coat and Jake Wilk wearing the same soft shirt which has always identified him in Metropolitan circles. So much for the social world.

"With the exception of the anxiously awaited arrival of Hiram Abrams and Carl Laemmle, the great question is, who has the 'Tivoli.' The next question is where are they going to put the big pictures for a run. Theaters are more in demand than ever and very few are possibilities for pictures.

"Production is looking up very much, and in another year there is no doubt in my mind but that England will be producing some real pictures. As a matter of fact, 'Chu Chin Chow' looks like a winner to me, as you know they have Betty Blythe playing the lead and the stills look great.

"When are you coming over to buy a pair of white spats?"

**Gebhardt Here**

F. W. Gebhardt, former Hodkinson manager in Philadelphia is in town after a vacation trip by auto.

**EVERY PRODUCER**

Needs a Representative who has dignity and judgment. Such a man is available now, who combines these qualities with proven ability to sell.

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Film Daily  
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Write for sample or better still send us a reel of new positive, not waxed, to be Duratized without charge.

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ALLAN A. LOWNES, PRES.  
220 West 42nd St., N. Y.  
Phone: Bryant 5576

**INSIST UPON Duratized FILMS**



# Paramount-Mack Sennett Comedies



## *Here's Good News!*

**P**ARAMOUNT will re-issue during the 1923-24 season 25 two-reel Paramount-Mack Sennett comedies at the rate of one every other week.

There is a crying need right now for good, snappy two-reel comedies to liven up and fill out exhibitors' programs. The Paramount-Mack Sennetts are by long odds the best two-reelers ever produced. Such favorites as Ben Turpin, Marie Prevost, Phyllis Haver, Harriet Hammond, and many others appear, and every foot is a laugh.

New Prints and accessories have been prepared and are now ready.

**Book them Now  
at Paramount Exchanges**

WHAT a picture is Universal's "Merry-Go-Round!" They've carried a slogan in conjunction with this fine achievement which read "You'll Be Surprised." Well we are surprised. There has been no bombast no fanfare of trumpets in the exploitation of this intensely human story of Vienna. But no director is going to fail in grasping the advertising possibilities now that it is here. Whatever he says (and he is going to make capital of this effort) should be shouted from the housetops.

We predict great success for "Merry-Go-Round." It is lavish, human, dramatic and rich in its story-telling quality. We especially liked the manner in which the central figures are ever in the foreground regardless of the surging tide of life in the background. Indeed we never lose track of the story—the pathetic little romance of the organ-grinder who found her Prince Charming and made him real when he was inclined to play. The idea here is novel in that picking a figure from a carnival has never been employed before. She might be called a first cousin of the circus performer. Which, of course, makes her fascinating and appealing. For stories of the big top never fail to touch the heart-strings.

Rupert Julian, the director, plays upon these same heart strings with the same effectiveness of a great orchestra leader. He lifts his baton (a simile for a megaphone, if you would have it) and the players respond with fine co-operation and feeling. The concertmaster (it's a concertmistress here) is Mary Philbin who, prior to this picture, had never indicated that she was destined for the high places. It must be that we were blind to her ineffable charm and hidden talent. It has taken a great role to bring out her expressive gifts. Surely Mary Philbin has arrived; Lillian Gish, emotional as she is, could not have done any better. This newcomer (after all she is a newcomer) extracts the deepest sympathy and the most compelling admiration in her wistful and pathetic study of the organ-grinder. Her child-like expression—her youthful naivete—her suggestion of deep humility covering wounded pride—these are but a few of her shadings. And nearly keeping pace with her are players, thoroughly in character, such as George Hackathorne, Norman Kerry, Cesare Gravina and George Seigmann.

"Merry-Go-Round" palpitates with real heartbeats. It sings a colorful swan song. It moves with real, dramatic strokes through scenes which never clash. How deep are the humanities and how finely expressed. Universal has reason to feel immensely proud. Incidentally this company has several prizes which it will take from its magic box before another year has been chalked upon the calendar. With "Merry-Go-Round" and "The Hunchback of Notre Dame" it is setting a dizzy pace. And some dare to say that the secret is going to the how-wows.

*from an  
editorial by*  
**Wm. A.  
JOHNSTON**  
*in the*  
**M. P. NEWS**  
*July 14, 1923*

The first

M

GO

*You ought  
to read what 20  
reviewers said about.*

**"MERRY GO ROUND"**

"ENTERTAINMENT OF THE 100% BRAND."  
*George T. Pardy,*  
EX. TRADE REVIEW.

"ALL THE EARMARKS OF A BIG, POPULAR SUCCESS."  
*T. R. M.,*  
EXHIBITORS HERALD.

"A BIG PICTURE IN EVERY WAY."  
*C. S. Sewell,*  
M. P. WORLD.

"DECIDEDLY ONE OF THE BEST PICTURES OF THE YEAR. WILL SURELY BE GIVEN A HEARTY RECEPTION EVERYWHERE."  
FILM DAILY.

"ONE OF THE MOST ENTERTAINING PICTURES OF THIS OR ANY OTHER SEASON."  
*Laurence Reid,*  
M. P. NEWS.

**2 Big Weeks, Rivoli, N. Y.**

*followed by*  
**Week at Rialto**

**Universal has the**

one out of the magic box

# EVERY ROUND

YOU'LL BE SURPRISED!

## THE BIG TEN -

**GO ROUND**  
by Rupert Julian

**MAJESTY**  
Mina Valli in  
**OF QUALITY**  
Milton Sills  
Henley Production

**CHAPTER IN HER  
LIFE**  
Weber Production

**MORALITY**  
Mary Philbin in

**ACQUITTAL**  
Windsor (courtesy  
M.P. Pictures Corp.)  
Berry, Richard Travers,  
Barbara Bedford.  
by Clarence Brown

Reginald Denny in  
**THE MAN ABOUT  
TOWN**

Priscilla Dean in  
**DRIFTING**

Mary Philbin in  
**BEAUTY AT BAY**

**THUNDERING DAWN**  
with J. Warren Kerrigan, Anna  
Q. Nilsson and Tom Santschi.  
Directed by Harry Garson.

Reginald Denny in  
**THE SPICE OF LIFE**



Pictures 1923 - 24

## Putting it Over

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

### Spurred on "The Spoilers"

Chicago—Walter D. Nealand, local Goldwynner and W. K. Hollander of Balaban and Katz, got behind the showing of "The Spoilers" here with plenty of vim and vigor. In addition to a heavy newspaper campaign which include two and three columns display advertising in all newspapers, with special stories and layouts, there were the following:

A full showing of the Thomas Cusack boards in choice locations: a tie up with the United Cigar Stores when 350 posters were displayed advertising the Stroller cigarette and "The Spoilers;" 6000 two color placards were displayed in 1500 elevated trains: a travelling billboard 18 ft. long mounted on a truck patrolled the streets for two consecutive weeks: 25,000 imitation fire crackers were distributed from this truck, an advertising insert being used: a tie up with the United States Army whereby on July 4th four Army aeroplanes flew over the city bombarding the streets and bathing beaches, with 100,000 circulars advising the spectators to see "The Spoilers" at the Roosevelt. On the reverse side was printed the advertisement of Camp Custer, a government camp for young men. This stunt attracted a lot of attention as the planes also carried a quantity of the fire crackers.

An attractive lobby and marquee display was made at the Roosevelt. A typical Arctic setting, suggestive of snow and ice, with icicles hanging from the marquee and illuminated at night with twelve spot lights was built. The box-office was transformed into a replica of a log cabin, with glistening snow effect and hanging icicles giving the entire front a realistic Alaskan atmosphere.

### Good Stunt on "Divorce"

Los Angeles—An unusual tie-up was effected by Sid Grauman on behalf of "Divorce" which played at the Rialto.

Discovering that there were 200 divorce cases on the calendar, Grauman influenced Judge Summerfield to invite the 200 women to see the production.

The judge issued the passes with his compliments, hoping that many of the women would kiss and make up after seeing the picture and thereby save him a lot of work. A special section was reserved for the women at the Rialto and the stunt drew a lot of free publicity.

In St. Louis a mail advertising campaign in the form of a divorce summons was used at the Kings. The outside cover of the petition had a genuine appearance with the plaintiff and defendant's names written in, with ink.

### Complete Campaign For "Vita" Film Salt Lake—A thorough exploitation campaign was recently effected by Marshall Taylor, of the Kinema for the run of "Masters of Men."

Taylor papered the city with 24 sheets, threes and ones, and placed in 25 stores sets of 8 x 10 stills. Thousands of heralds were distributed as well as novelty cutouts of the ship. Taylor designed and built a complete miniature battleship, which he placed on the top of the marquee. This was equipped with a search-light attached to an oscillating fan motor which swung the light from side to side on the passerby. The battleship was illuminated with bank lights. The Navy recruiting station joined in the campaign. The trucks of the Navy were plastered with one sheets tying up with the theater and the service.

### Letters Boost Golf Reel

Seattle—Prior to the run of Educational's "Golf, as Played by Gene Sarazen," at Jensen & Von Herberg's Strand, H. B. Wright, manager of the house, exploited this short subject in an effective and economical manner through a series of exceptionally well written letters directed to members of all the golf clubs in Seattle and the immediate vicinity.

The value of this simple bit of exploitation was proved during the run drawing many new patrons to the house, among them a number of the leading figures in business and financial circles.

### An Effective Lobby

Minneapolis—When "Lost and Found," was the attraction at the Lyric, the lobby display was given a big drawing power by the use of poster cut-outs, palms, grasses and posters by the house artists.

On each side of the entrance, under the marquee, was placed a cut-out of Pauline Starke in native costume from the 24-sheet poster. The figure was considerably more than life-size. Mounted on the ticket booth, in the center of the entrance, were palms and grasses. Around the ticket window were cut-out heads of House Peters, Pauline Starke and Antonio Moreno.

The head of Miss Starke, with hair flowing, was used by the staff artist for six posters. Frames of stills and oil paintings were placed on the sidewalk.

### A Worthwhile Tie-up

McKeesport, Pa.—For "Lost and Found" booked at the Globe, Wm. N. Robson, arranged a tie-up with the National Tube Co., of that city whereby its 7,000 employees had printed and sold special tickets. This was effected in connection with a good-will election which the employees held to send their Miss Hester to France under the auspices of

the American Committee for Devastated France. Each ticket sold carried one vote for the company's entrant for this trip to France. Thus 7,000 people were advertising the showing of "Lost and Found" by word of mouth and actually selling tickets.

Officials of the company allowed Robson to post 30 pictorial one-sheets throughout the plant. A "Lost and Found" puzzle picture was wrapped in each package sent out during the showing. Every person who returned the puzzle picture correctly outlined was admitted to the performance free.

### Light House Built in Lobby

Duluth, Minn.—A light house, protruding ten feet above the marquee showed patrons the way to "The Isle of Lost Ships" when it played the Garrick. It was painted white with the title of the film in black lettering.

A 500 candle power light, mounted at the top of the House on a wheel, was run by a fan motor, to revolve with the speed of a light house beacon.

### Dagmar Godowsky Here

Dagmar Godowsky, who has just completed in "Red Lights" for Goldwyn is in New York.

Gerson Film for Selznick "The Cricket on the Hearth" has also been secured by Selznick. It was produced in San Francisco by Paul Gerson.

### Steele Planning Large House (Special to THE FILM DAILY)

Bellevue, Pa. — James Steele planning to start construction in the Fall of a new theater which he estimates will cost \$750,000.

### Fred Johnson to Zanesville, Ohio (Special to THE FILM DAILY)

Zanesville, Ohio.—Fred Johnson formerly manager of the Court Wheeling, W. Va., will handle the Weller and Liberty here for Caldwell Brown.

### A VALUABLE MAN AT LIBERTY

Somewhere in this industry there should be an opening for a man of his experience. First: He has been salesmanager of an exchange. Second: He has accomplished big things publicity and promotion work. Third: He has an unusual record for sales work in the field. Fourth: He is dependable and trustworthy. Apply, Box K-12 Film Daily 71 W. 44th

## Give Your Patrons A Free Ride To Hollywood, Play

# Souls for Sale



## Goldwyn-Cosmopolitan

**Selznick Outing Saturday**  
The third annual outing of the Selznick employees will be held on Saturday at Panchard Inn, Massapequa, Long Island. The home office and exchange will both be closed. The party will start out early Saturday morning on a sightseeing bus.

**May Work Here**  
(Special to THE FILM DAILY)  
Los Angeles—Jack Pickford is now working on "The Valley of the Wolf" which Lucille Rickson will have the lead. Pickford expects to make future pictures in the East.

**"The Love Hater," Next**  
(Special to THE FILM DAILY)  
Los Angeles—The third Associated Artists' production for Allied Prod. Dist. Corp., will be "The Love Hater" which Lloyd Ingraham will direct. This will be the first story Elmer Harris' to be produced. Moore will play the lead.

**Acquire Microscopic Apparatus**  
(Special to THE FILM DAILY)  
Los Angeles—Principal Pictures has acquired the Louis H. Tolhurst laboratories and microscopic apparatus and in conjunction with Tolhurst will produce a series of pictures. Tolhurst has already made a picture. The pictures will include views of spider life as well as that of other insects.

Grace Mills has a part in "Wife and I" which Selznick will distribute.

**Missouri M. P. T. O. Bucks Union**  
(Special to THE FILM DAILY)  
Kansas City—The State M. P. T. O. will not yield to the union demands that all Kansas City exhibitors should employ only union musicians, operators and bill-posters. Four local houses are now employing all union help. The organization contends that the existing contract does not make employment of union help in all branches compulsory.

**Music Tax Causes \$5,000 Suit**  
(Special to THE FILM DAILY)  
St. Louis—The owners of the Grand, Alton, Ill., have been sued for \$5,000 for alleged infringement of copyrighted music. Berg Plummer, orchestra leader at the Grand, states that the suit is apparently an attempt on the part of the music publisher plaintiff to get publicity for his song.

**Violated Postal Laws**  
(Special to THE FILM DAILY)  
Oklahoma City—Howard Tucker, William J. Tucker and Dudley B. Tucker, officials of the Tucker Amusement Co., were found guilty on one of four counts of using the mails to defraud, in the Federal Court at Guthrie. The defendants gave notice of appeal.

**House for Long Beach, Cal.**  
(Special to THE FILM DAILY)  
Long Beach, Cal.—Cheroske Bros. will erect a theater at 226 E. Fourth St., with a seating capacity of 1500.

# DON'T WAIT FOR THE OTHER FELLOW TO TELL YOU WHAT'S GOING ON

Highest light, deepest shadow and the delicately graded halftones intervening—all are carried through to the screen by the print on

## EASTMAN POSITIVE FILM

It faithfully portrays all that is in the negative.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words "Eastman" "Kodak" stenciled in black letters in the transparent margin.

**EASTMAN KODAK COMPANY**  
ROCHESTER, N. Y.

### READ THE FILM DAILY YOURSELF

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

Kindly enter my subscription to The Film Daily for one year, starting immediately, to include 1923 Year Book—Cloth Bound—500 pages.

Subscription, \$10—Foreign, \$15

Name .....

Theatre .....

Address .....

**Grand-Asher Complete 18 Comedies**  
(Special to THE FILM DAILY)  
Los Angeles—Grand-Asher have completed 18 of the 36 comedies to be made by Monty Banks, Sid Smith and Joe Rock. Those completed to date are:

Monty Banks in "The Covered Schooner," "Paging Love," "Southbound Limited," "A Concrete Mixup" Sid Smith in "A Man of Position," "Making Good," "Mama's Baby Boy," "Hats," "The Lucky Rube," "Dont Play Hookey," and "Hollywood Bound," and Joe Rock in "Rolling Home," "Mark it Paid," "The Sleepwalker," "One Dark Night," and the current picture, not yet titled.

**Preferred's First Six in Work**  
(Special to THE FILM DAILY)

Los Angeles—The first six of Preferred schedule of 15 have been either completed or are in last stages of production. The pictures allotted to Gannier include "Mothers-in-Law," "Maytime," "Poisoned Paradise," "When a Woman Reaches Forty," and "The Breath of Scandal." Tom Forman will make "The Broken Wing," "The Virginian," "April Showers," "White Man," "The Triflers" and "My Lady's Lips," while "The Boomerang," "The Mansion of Aching Hearts," "The First Year" and "Faint Perfume" have been assigned to Victor Schertzinger.

**Summer Prices in Cleveland**  
(Special to THE FILM DAILY)

Cleveland—Loew's Allen will close this week for six weeks. This is the first time the house has been closed since its opening two years ago. Summer rates are now operating in all the Loew theaters, prices having dropped at the Stillman and ranging now from 15 cents to 35 cents, while at the Park. The yrange from 60 cents to 40.

**Loper Joins Fred Miller**  
(Special to THE FILM DAILY)

Glendale, Cal.—B. E. Loper, former exchange manager in Los Angeles for Pathe and Fox will manage Fred Miller's new California Theater here, which has a seating capacity of 1,000.

**May Build in Northumberland, Pa.**

Northumberland, Pa.—It is said that F. D. Kessler will erect a house on his property at Front and King Sts. At present there is no house in town.

**F. B. O. Buys "Flying Dutchman"**  
F. B. O. has acquired distribution of "The Flying Dutchman." Ella Hall, Walter Law and Lawson Butt are featured.

**Trouble Over Music in Cleveland**  
(Special to THE FILM DAILY)

Cleveland—Many theaters here are without music owing to the differences existing between the Cleveland M. P. Exhibitors' Ass'n and the musicians' union. Last year's agreement expired July 1 and until a new agreement, acceptable to both organizations, is signed conditions will remain as they are.

**"U" Making Local Film**  
(Special to THE FILM DAILY)

Beaumont, Tex.—Universal is making a local picture in which every person in this city who desires to appear may do so. The finished picture will be shown at one of the local theaters.

**Goldwyn Tex. Corp. Changes Name**  
(Special to THE FILM DAILY)

Dallas—Goldwyn Distributing Corp. of Texas, filed an amendment to its charter changing name to Goldwyn-Cosmopolitan Distributing Corp. of Texas.

**Appoints Local Censor Board**  
(Special to THE FILM DAILY)

Bartlesville, Okla.—A moving picture censor board has been appointed to pass upon questionable pictures.

CASH TIED UP IN  
ACCOUNTS RECEIVABLE  
STUNTS YOUR ACTIVITIES

Release it on the  
CHROMOS PLAN

Simple - Economical - Effective

*Let us Explain It*

**CHROMOS TRADING CO.**

**1123 Broadway**

Suite 1207-8 'Phone Watkins 4522

**HOPES ARE TURNED  
INTO FEARS AND  
JOY INTO TEARS  
WHEN YOU'RE  
BROKE  
ON  
BROADWAY**

**"THE TANGO CAVALIER"**

the first of the new series of specials starring

**GEORGE LARKIN and OLLIE KIRBY**

is ready for state right buyers

*Communicate now with*

**AYWON FILM CORPORATION**

729 Seventh Ave.,

New York, N. Y.

**ASK ANY  
EXHIBITOR**

# THE *Film* DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

Vol. XXV No. 11

Friday, July 13, 1923

Price 5 Cents

## Leases Two Houses

**Fox Takes House In 'Frisco and Chicago for "If Winter Comes"—Trade Shows for Films**

The Fox organization has leased the Columbia, San Francisco and the Harris, Chicago, for runs of "If Winter Comes." The San Francisco engagement will open July 21. The theater has been leased for four weeks. The Chicago run opens on Sept. 2, and will remain there four weeks.

Following "If Winter Comes," at the Harris, "Monna Vanna" will go to S. Barrett McCormick will have charge of the San Francisco premiere. In addition to the Harris, Fox will have the Monroe, formerly Barbee's shop in Chicago. A special lighting arrangement for the front of the house and the marquee is being devised.

William Fox is sending out a special communication to all exhibitors in which definite dates for showings of all of next year's specials are given. He says he wants exhibitors to see all of the pictures before booking them.

## Nathan Hirsh On Way Home

(Special to THE FILM DAILY)  
Los Angeles—Nathan Hirsh has left for New York, following perfection of production plans for the Fall. He will stop off to see several state right buyers on his way East.

## Big State Rights Deal

Charles C. Burr has sold "Secrets of Paris," "The Last Hour," "Luck" and "You Are Guilty" to Enterprise Dist. Corp. for the entire South and Middle West.

## "Of Great Value"

Commenting on the proposal of THE FILM DAILY to publish the institutional advertising campaign conducted by Balaban & Katz, after noting that the Crandall houses had carried on a like campaign for 18 months, Harry Crandall of the Crandall Theaters, Washington says:

"I really believe it would be of great value to all exhibitors, especially those with circuits, who have never done it, the only question being, would they lay out this amount of money? Our campaign here ran some thousands of dollars, and we still do it three or four times a year, even at this time."



Irene Rich and Eileen Percy in Yesterday's Wife the first of the four C. B. C. Columbia Super attractions. Directed by Ed. J. Le Saint.—Advt.

## 47 Parker Stories

To Be Filmed by James P. Hogan, Director of "Wandering Boy"—Production on Coast (Special to THE FILM DAILY)

Los Angeles—James P. Hogan, director of "Where Is My Wandering Boy Tonight?" has entered a partnership with Leslie Stewart, said to be the American representative of Sir Gilbert Parker, Elinor Glyn and W. Somerset Maugham and jointly they will film 47 short stories written by Parker.

Barry O'Neill will be featured in the pictures. The first four will be five reels and will be "The Gateway of Dreams," "The Whisperer," "As Deep As The Sea" and "Tomorrow." These stories are in the volume known as "Northern Lights" for which the rights have been secured as well as on "Adventures of the North" and "Pierre and his People."

## After Minneapolis Theater

It is understood that J. B. Clinton of Duluth, and J. Friedman of Minneapolis, are negotiating to take over the Orpheum theater, Minneapolis and that the visit of both of them to New York concerns product. Clinton owns a string in Duluth and Minnesota and Friedman houses in the Twin Cities.

## Selling Stock

Long Island Cinema Offering Blocks to Towns on the Island—Ernest Shipman is President

The Long Island Cinema Corp., of which Ernest Shipman is president, is offering 5,000 shares of 8% cumulative preferred stock to the public. In this connection, blocks will be offered to towns on the Island where the pictures will be made.

At least three features a year will be produced, the first to be "The River Road." They will be known as Sunrise Trail Pictures and will deal with Long Island life and people. Shipman is president of the company, William G. Colvin, secretary and Claude H. Mac Gowan, general manager. An advisory board of prominent Long Island people will be named shortly.

## Rothacker Sails Tomorrow

Watterson R. Rothacker sails for Europe tomorrow. The advisability of a laboratory in London will engage part of his time while abroad.

## Millard Going Abroad

Claude Millard, poster artist of the Riesenfeld theaters, sails on Saturday morning for a three months tour of Europe. He will return in October.

## Trouble In Sight

Between F. I. L. M. Club and T. O. C. C.—May Need Ironing Out Before Reaching Settlement

Trouble is reported between the members of the F. I. L. M. Club and the T. O. C. C. regarding the work of the arbitration board. While no specific charges are made at this time it is said that the difficulty is largely due to the fact that from indications several members of the board from the F. I. L. M. Club are working together and in a manner prejudging, to an extent, some of the cases resulting in the exhibitors being unable to get a "square deal."

In consequence, it is said matters are reaching a point where the T. O. C. C. members of the board are liable to retaliate where such moves are indicated and bring about a block.

Commenting on this, an important member of the T. O. C. C. said yesterday that if the tactics existing continued it might result in the destruction of the arbitration board and return to conditions which existed several years ago. He added that he hoped this would not happen.

## Jess Robbins Here

Jess Robbins arrived in town yesterday from California to confer with Vitagraph through which he is releasing his productions. "Leave It To Me" is his latest picture, a print of which Robbins brought East.

## Helene Chadwick in Hughes Film

Los Angeles—Helene Chadwick will have the leading role in Rupert Hughes new picture, "Law Against Law."

## Willis Leaving Hays Ass'n

Lloyd D. Willis who has been engaged on legislative matters for the Hays organization, leaves the end of the month to join an advertising agency.

## Shapiro to Head A. M. P. A.

At yesterday's A. M. P. A. meeting, the nominating committee made its report. Victor M. Shapiro is slated for the presidency; A. M. Botsford, vice-president; Arthur M. Brilliant, treasurer and Charles W. Barrell, secretary. Thomas G. Wiley will be representative to the U. S. Chamber of Commerce and the following on the board of directors: Fred E. Baer, Jerome Beatty, Herbert Crooker, Bob Dexter, Howard Dietz, Walter Eberhardt, John C. Flinn, Harry Reichenbach and C. L. Yearlsey.

The election will be held on Sept. 6.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	105 7/8	104 1/4	105 1/4	1,200
F. P. L.	72 1/4	69 1/2	72 1/4	2,700
do. pfd.	90	89 1/2	90	500
Goldwyn	16	16	16	400
Griffith				Not quoted
Loew's	15 1/8	15	15 1/8	300
Triangle				Not quoted
World				Not quoted

**"Ollie" Brooks Joins Fox**  
(Special to THE FILM DAILY)

Detroit—J. O. ("Ollie") Brooks has resigned as representative for Fox, covering Detroit, Buffalo, Cleveland and Cincinnati.

**Sale to Skouras Bros.**

Skouras Brothers have acquired "Bright Lights of Broadway," "Temporary Marriage," "East Side, West Side," "Gold Madness," and "Spider and the Rose" for Missouri and Southern Illinois from Principal Pictures.

**Ben Wilson's Next For Grand-Asher**  
(Special to THE FILM DAILY)

Los Angeles—Ben Wilson's next production for Grand-Asher will be "Other Men's Daughters," featuring Bryant Washburn and Mabel Forrest. "The Love Trap" has just been completed.

**"The Awakening," Compson's Next**  
(Special to THE FILM DAILY)

London—Betty Compson's next picture will be produced in France, Switzerland and England. "Woman to Woman" is now in the last stages of production. Graham Cutts is directing.

**Millhauser Engaged by Famous**

Lindlar with Weber and North  
Bertram Millhauser, former Pathe scenario writer and director has been engaged by Famous Players to adapt "The First and the Last." Joseph Henaberry will direct.

Walter Lindlar, formerly with Paramount, has joined L. Lawrence Weber and Bobby North as director of publicity and advertising.

**Pathe Signs Allene Ray**  
(Special to THE FILM DAILY)

Los Angeles—As noted in THE FILM DAILY some time ago, Allene Ray has been signed by Pathe to appear in "The Way of a Man" the new serial which George B. Seitz will produce.

When this report first appeared, no one at Pathe knew about the contract with Miss Ray.

**New Coast Productions**  
(Special to THE FILM DAILY)

Los Angeles—New pictures placed in production include the following:  
"Held to Answer," directed by Harold Shaw, starring House Peters for Metro.  
"The Light That Failed," directed by George Mellord for Famous Players.  
"Fashion Row," directed by Robert Z. Leonard, starring Mae Murray, for Metro.  
"The Virginian," directed by Tom Forman for Preferred, United Studio.  
"The Country Kid," directed by William Beaudine, starring Wesley Barry for Warner Bros.  
"The Midnight Limited," directed by Bob Horner at Horsley studio.  
"The Thief of Bagdad," directed by Raoul Walsh, starring Douglas Fairbanks, for United Artists.  
"The Voice from the Air" (serial), directed by Robert J. Horner, featuring George Chesebro at Horsley studio.  
Untitled feature directed by Paul Hurst at National.  
Untitled feature, directed by Charles Seeling starring Big Boy Williams for Aywon and state rights.

**Rapf to Reduce Footage**  
(Special to THE FILM DAILY)

Los Angeles—Harry Rapf, states that he will "reduce footage and thus fall in line with the demands of exhibitors." Rapf says that after corresponding with exhibitors over the country he is convinced that they are tired of over-long features.

**Fox To Assist Religious Campaign**

In connection with the campaign by the Jewish Education Assn. to place 10,000 children in religious schools this Fall, which will be supported by the theaters of the City, William Fox has been asked to lead the work in the picture industry.

**Start Wesley Barry Picture**  
(Special to THE FILM DAILY)

Los Angeles—Work has been started on Wesley Barry's next picture, the working title of which is "The Country Kid." William Beaudine is directing.

**Four 1st Nat'l's Being Cut**

Four First National releases are now being cut. These include "The Fighting Blade," "Ashes of Vengeance," "Dulcy," and "The Wanters."

**Fewer Houses Close This Summer**  
(Special to THE FILM DAILY)

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Film Daily  
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**17836 U. S. THEATRES SHOWING PICTURES**

Under 250 seats, 30%; under 500, 70%; under 800, 85%; over 800, 15%  
The most economical method of reaching theatres is our ADDRESSING SERVICE, \$4.00 PER M UP. Lists if desired, 30 to 50% saved in postage, etc., through elimination of dead and duplicate theatres usually listed.

Multigraphing — Mimeographing — Folding—Enclosing—Mailing.  
**MOTION PICTURE DIRECTORY CO**  
244 West 42nd St., Near Broadway  
Phone Bryant 8138

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Kansas City—Capital Enterprises Inc., operators of a chain of theaters here and in Kansas, has acquired interests in several additional houses, according to Phil Ryan, general manager. Capital was incorporated a year ago for \$1,000,000. A subsidiary corporation has been formed at Eldorado, Kans. to operate all of the syndicate's houses there.



CASH TIED UP IN ACCOUNTS RECEIVABLE STUNTS YOUR ACTIVITIES

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Simple - Economical - Effective

Let us Explain It

**CHROMOS TRADING CO.**

1123 Broadway

Suite 1207-8 Phone Watkins 4522

**My Friends:—**

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*Some Eastern newspapers have paid me a greater compliment than they know, although they thought they were praising another.*

*Of the ten thousand feet in this subject all but approximately six hundred feet were entirely mine.*

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**Rupert Julian**





# Leadership Won by Supremacy in every field!

## First National Has The Six Best-Sell- ers of Current Fic- tion on its Record- Smashing Schedule

Books that are selling as fast as printing presses can turn them out; books people everywhere are reading and talking about!

Gertrude Atherton's "Black Oxen," with rejuvenation as its theme.

Warner Fabian's startling expose of modern society, "Flaming Youth." Starring Colleen Moore.

"Ponjola," the greatest story Cynthia Stockley has written since "Poppy." With James Kirkwood and Anna Q. Nilsson.

"The Huntress," by Hulbert Footner; a magnificent starring vehicle of Colleen Moore.

Sidney Herschel Small's "Thundergate," a drama of nights along the waterfronts of San Francisco and Shanghai. With Owen Moore, Sylvia Breamer and Virginia Brown Faire.

"The Sea Hawk," by Rafael Sabatini.

*That's Leadership!*



All of them -  
First National  
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Charlotte: J. Bryan Craver, Jack Cunningham; Atlanta: William A. Sanges, Lewis W. Carter, Paul A. Strachen; St. Louis: Lester J. Bona, Morris Aaron; Indianapolis: Michel J. Doody, Johan Servaas, Robert Blazer; San Francisco: Neil H. Brower, Al Oxtoby; Washington: C. E. Tyson, Frank L. Breenbalgh, John Golder; Louisville: Lee W. Moffett; Denver: William F. Gordon, Benjamin Harrison; New Orleans: Samuel I. Stockard, Virgil H. Bridges; Oklahoma: Edward D. Brewer; Kansas City: H. E. Corbyn; Wilkes-Barre: Frank A. Elftus, Joseph Lieberman.

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Paramount's "To the Last Man," featuring Lois Wilson, Noah Beery and Richard Dix, is being cut and edited.

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Cyril Chadwick will have an important part in "The Storm Daughter," starring Priscilla Dean, which George Archainbaud will direct.

Ethel Shannon and Netta Westcott will have parts in "Maytime."  
W. R. GREENE

**Give Your Patrons A Free Ride To Hollywood, Play**

*Souls for Sale*



*Goldwyn-Cosmopolitan*

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**YOU NEEDN'T  
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**B R O K E**

**SEE MONDAY'S  
FILM DAILY**

# The BRADSTREET of FILMDOM THE Film DAILY The RECOGNIZED AUTHORITY

Vol. XXV No. 11

Friday, July 13, 1923

Price 5 Cents

## Leases Two Houses

**Fox Takes House In 'Frisco and Chicago for "If Winter Comes"—Trade Shows for Films**

The Fox organization has leased the Columbia, San Francisco and the Harris, Chicago, for runs of "If Winter Comes." The San Francisco engagement will open July 21. The theater has been leased for four weeks. The Chicago run opens on Sept. 2, and will remain there four weeks.

Following "If Winter Comes," at the Harris, "Monna Vanna" will go to S. Barrett McCormick will have charge of the San Francisco premiere. In addition to the Harris, Fox will have the Monroe, formerly Barbee's shop in Chicago. A special lighting arrangement for the front of the house and the marquee is being devised.

William Fox is sending out a special communication to all exhibitors in which definite dates for showings of all of next year's specials are given. He says he wants exhibitors to see all of the pictures before booking them.

## Nathan Hirsh On Way Home

(Special to THE FILM DAILY)

Los Angeles—Nathan Hirsh has left for New York, following completion of production plans for the Fall. He will stop off to see several state right buyers on his way East.

## Big State Rights Deal

Charles C. Burr has sold "Secrets of Paris," "The Last Hour," "Luck" and "You Are Guilty" to Enterprise Dist. Corp. for the entire South and Middle West.

## "Of Great Value"

Commenting on the proposal of THE FILM DAILY to publish the institutional advertising campaign conducted by Balaban & Katz, after noting that the Crandall houses had carried on a like campaign for 18 months, Harry Crandall of the Crandall Theaters, Washington says:

"I really believe it would be of great value to all exhibitors, especially those with circuits, who have never done it, the only question being, would they lay out this amount of money? Our campaign here ran some thousands of dollars, and we still do it three or four times a year, even at this time."



Irene Rich and Eileen Percy in Yesterday's Wife the first of the four C. B. C. Columbia Super attractions. Directed by Ed. J. Le Saint.—Advt.

## 47 Parker Stories

To Be Filmed by James P. Hogan, Director of "Wandering Boy"—Production on Coast (Special to THE FILM DAILY)

Los Angeles—James P. Hogan, director of "Where Is My Wandering Boy Tonight?" has entered a partnership with Leslie Stewart, said to be the American representative of Sir Gilbert Parker, Elinor Glyn and W. Somerset Maugham and jointly they will film 47 short stories written by Parker.

Barry O'Neill will be featured in the pictures. The first four will be five reels and will be "The Gateway of Dreams," "The Whisperer," "As Deep As The Sea" and "Tomorrow." These stories are in the volume known as "Northern Lights" for which the rights have been secured as well as on "Adventures of the North" and "Pierre and his People."

## After Minneapolis Theater

It is understood that J. B. Clinton of Duluth, and J. Friedman of Minneapolis, are negotiating to take over the Orpheum theater, Minneapolis and that the visit of both of them to New York concerns product. Clinton owns a string in Duluth and Minnesota and Friedman houses in the Twin Cities.

## Trouble In Sight

Between F. I. L. M. Club and T. O. C. C.—May Need Ironing Out Before Reaching Settlement

Trouble is reported between the members of the F. I. L. M. Club and the T. O. C. C. regarding the work of the arbitration board. While no specific charges are made at this time it is said that the difficulty is largely due to the fact that from indications several members of the board from the F. I. L. M. Club are working together and in a manner prejudging, to an extent, some of the cases resulting in the exhibitors being unable to get a "square deal."

In consequence, it is said matters are reaching a point where the T. O. C. C. members of the board are liable to retaliate where such moves are indicated and bring about a block.

Commenting on this, an important member of the T. O. C. C. said yesterday that if the tactics existing continued it might result in the destruction of the arbitration board and return to conditions which existed several years ago. He added that he hoped this would not happen.

## Jess Robbins Here

Jess Robbins arrived in town yesterday from California to confer with Vitagraph through which he is releasing his productions. "Leave It To Me" is his latest picture, a print of which Robbins brought East.

## Helene Chadwick in Hughes Film

Los Angeles—Helene Chadwick will have the leading role in Rupert Hughes new picture, "Law Against Law."

## Willis Leaving Hays Ass'n

Lloyd D. Willis who has been engaged on legislative matters for the Hays organization, leaves the end of the month to join an advertising agency.

## Shapiro to Head A. M. P. A.

At yesterday's A. M. P. A. meeting, the nominating committee made its report. Victor M. Shapiro is slated for the presidency; A. M. Botsford, vice-president; Arthur M. Brilliant, treasurer and Charles W. Barrell, secretary. Thomas G. Wiley will be representative to the U. S. Chamber of Commerce and the following on the board of directors: Fred E. Baer, Jerome Beatty, Herbert Crooker, Bob Dexter, Howard Dietz, Walter Eberhardt, John C. Flinn, Harry Reichenbach and C. L. Yearley.

The election will be held on Sept. 6.

## Selling Stock

Long Island Cinema Offering Blocks to Towns on the Island—Ernest Shipman is President

The Long Island Cinema Corp., of which Ernest Shipman is president, is offering 5,000 shares of 8% cumulative preferred stock to the public. In this connection, blocks will be offered to towns on the Island where the pictures will be made.

At least three features a year will be produced, the first to be "The River Road." They will be known as Sunrise Trail Pictures and will deal with Long Island life and people. Shipman is president of the company, William G. Colvin, secretary and Claude H. Mac Gowan, general manager. An advisory board of prominent Long Island people will be named shortly.

## Rothacker Sails Tomorrow

Watterson R. Rothacker sails for Europe tomorrow. The advisability of a laboratory in London will engage part of his time while abroad.

## Millard Going Abroad

Claude Millard, poster artist of the Riesenfeld theaters, sails on Saturday morning for a three months tour of Europe. He will return in October.



Vol. XXV No. 11 Friday July 13, 1923 Price 5 Cents

Copyright 1923, Wid's Film and Film Folks, Inc., Published Daily except Saturday, at 71-73 West 44th St., New York, N. Y., by WID'S FILMS and FILM FOLKS, INC. Joseph Dannenberg, President and Editor; J. W. Alicoate, Treasurer and Business Manager; Maurice D. Kann, Managing Editor; Donald M. Mersereau, Advertising Manager.

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Chicago Representative—Irving Mack, 738 S. Wabash Ave.

London Representative—Ernest W. Fredman. The Film Renter, 53a Shaftesbury Ave., London, W. I.

Paris Representative—Le Film, 42 Rue de Clichy.

Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelsplatz.

**Quotations**

	High	Low	Close	Sales
East. Kod.	105 7/8	104 1/4	105 1/4	1,200
F. P. L.	72 1/4	69 1/2	72 1/4	2,700
do. pid.	90	89 1/2	90	500
Goldwyn	16	16	16	400
Griffith				Not quoted
Loew's	15 1/8	15	15 1/8	300
Triangle				Not quoted
World				Not quoted

**"Ollie" Brooks Joins Fox**  
(Special to THE FILM DAILY)

Detroit—J. O. ("Ollie") Brooks has resigned as representative for Fox, covering Detroit, Buffalo, Cleveland and Cincinnati.

**Sale to Skouras Bros.**

Skouras Brothers have acquired "Bright Lights of Broadway," "Temporary Marriage," "East Side, West Side," "Gold Madness," and "Spider and the Rose" for Missouri and Southern Illinois from Principal Pictures.

**Ben Wilson's Next For Grand-Asher**  
(Special to THE FILM DAILY)

Los Angeles—Ben Wilson's next production for Grand-Asher will be "Other Men's Daughters," featuring Bryant Washburn and Mabel Forrest. "The Love Trap" has just been completed.

**"The Awakening," Compson's Next**  
(Special to THE FILM DAILY)

London—Betty Compson's next picture will be produced in France, Switzerland and England. "Woman to Woman" is now in the last stages of production. Graham Cutts is directing.

**Millhauser Engaged by Famous**

Lindlar with Weber and North  
Bertram Millhauser, former Pathe scenario writer and director has been engaged by Famous Players to adapt "The First and the Last." Joseph Henaberry will direct.

Walter Lindlar, formerly with Paramount, has joined L. Lawrence Weber and Bobby North as director of publicity and advertising.

**Pathe Signs Allene Ray**  
(Special to THE FILM DAILY)

Los Angeles—As noted in THE FILM DAILY some time ago, Allene Ray has been signed by Pathe to appear in "The Way of a Man" the new serial which George B. Seitz will produce.

When this report first appeared, no one at Pathe knew about the contract with Miss Ray.

**New Coast Productions**  
(Special to THE FILM DAILY)

Los Angeles—New pictures placed in production include the following: "Held to Answer," directed by Harold Shaw, starring House Peters for Metro. "The Light That Failed," directed by George Melford for Famous Players. "Fashion Row," directed by Robert Z. Leonard, starring Mae Murray, for Metro. "The Virginian," directed by Tom Forman for Preferred, United Studio. "The Country Kid," directed by William Beaudine, starring Wesley Barry for Warner Bros. "The Midnight Limited," directed by Bob Horner at Horsley studio. "The Thief of Bagdad," directed by Raoul Walsh, starring Douglas Fairbanks, for United Artists. "The Voice from the Air" (serial), directed by Robert J. Horner, featuring George Chesebro at Horsley studio. Untitled feature directed by Paul Hurst at National. Untitled feature, directed by Charles Seeling starring Big Boy Williams for Aywon and state rights.

**Rapf to Reduce Footage**  
(Special to THE FILM DAILY)

Los Angeles—Harry Rapf, states that he will "reduce footage and thus fall in line with the demands of exhibitors." Rapf says that after corresponding with exhibitors over the country he is convinced that they are tired of over-long features.

**Fox To Assist Religious Campaign**

In connection with the campaign by the Jewish Education Assn. to place 10,000 children in religious schools this Fall, which will be supported by the theaters of the City, William Fox has been asked to lead the work in the picture industry.

**Start Wesley Barry Picture**  
(Special to THE FILM DAILY)

Los Angeles—Work has been started on Wesley Barry's next picture, the working title of which is "The Country Kid." William Beaudine is directing.

**Four 1st Nat'l's Being Cut**

Four First National releases are now being cut. These include "The Fighting Blade," "Ashes of Vengeance," "Duley," and "The Wanters."

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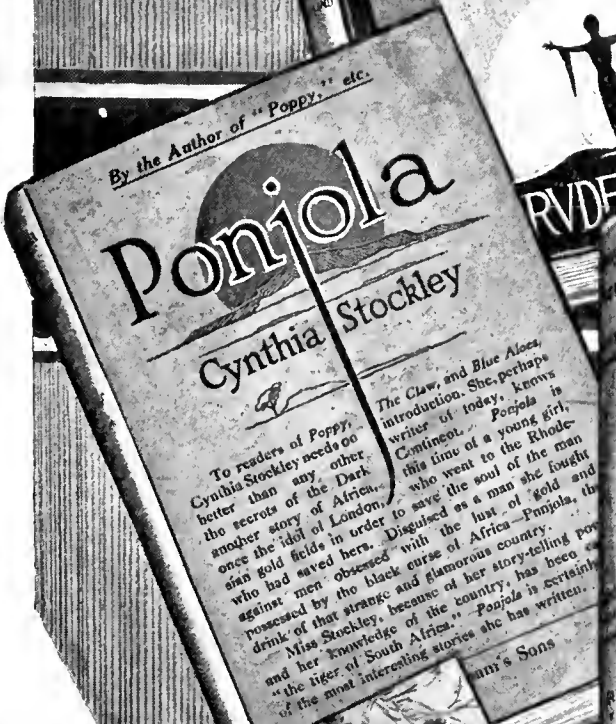
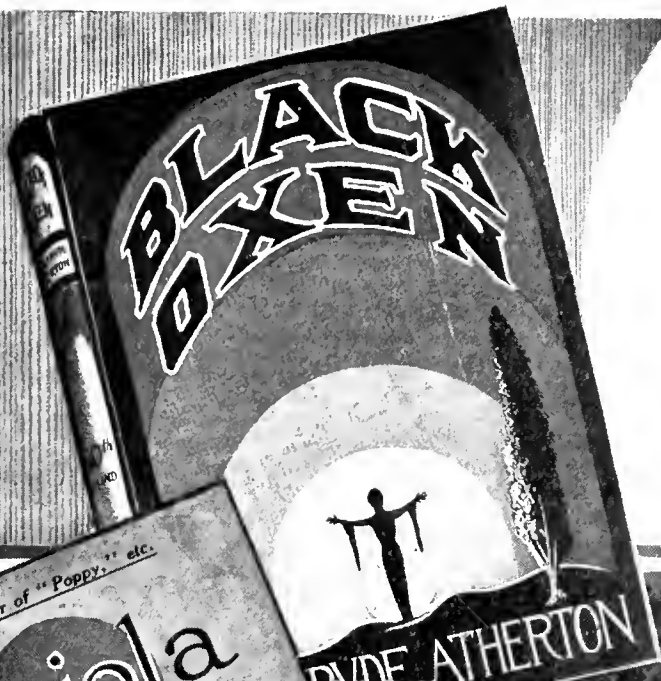
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*Goldwyn-Cosmopolitan*

# WE ANSWERED WITH PICTURES, NOT TALK

No. 340. *Straight-From-The-Shoulder Talks*

By **CARL LAEMMLE**  
President, Universal Pictures Corporation

**T**HERE has been a lot of talk about **BIGGER AND BETTER** pictures. And there has been a widespread attempt to cash in on this talk. Many a picture which is no better than the product of five years ago has been advertised as "bigger and better" in the hope of hooking up to the talk of the hour.

Universal has taken the "bigger and better" slogan seriously. It has deliberately set out to make bigger and better pictures than were ever made before—not only better than we ever made but better than anybody ever made before!

Our first answer to the popular demand for bigger and better pictures is "Merry Go Round"! Boy, it's a picture!

On the trial trip of the great ocean liner Leviathan, this picture held in its thrall five hundred American business men of all types—bankers, newspaper men, merchants, senators, congressmen, young and old—and made the greatest hit of the whole trip.

Many of the men who were familiar with Vienna would hardly believe that "Merry Go Round" was not actually produced in Vienna, but was made from beginning to end in Universal City, California, U. S. A. So faithful was our reproduction of well known places in Vienna that they made the positive statement they recognized every inch, even to the lamp posts.

So much for accuracy and lavishness of reproduction. As for the acting, you never saw anything better in your life. The story, as I have already told you, is one of the simplest love stories ever told—the kind your audience loves but so seldom sees.

The sensationally successful run of "Merry Go Round" at the Paramount's Rivoli Theatre on Broadway in the heat of July is history, but it proves several things:

First, that when you have the right picture, you can pack your house regardless of weather conditions.

Second, that "Merry Go Round" is one of the "bigger and better" pictures you have been hoping for.

Third, that Universal has the pictures. "Merry Go Round" is only the first shot out of our big gun. Every shot that follows will be of the bigger and better variety. **AND YOU CAN STAKE YOUR LIFE ON IT.**

The coming season will be the greatest in the long, successful history of Universal and it will be the greatest in the history of those faithful theatres who have stuck to Universal through thick and thin.

Universal has the pictures, not the talk. And they are **BIGGER AND BETTER!**

The fact is - - -  
the truly great pictures  
for 1923-24 will be  
*Paramount*





# THE *Film* DAILY

*The* BRADSTREET of FILMDOM *The* RECOGNIZED AUTHORITY

Vol. XXV No. 12

Sunday, July 15, 1923

Price 25 Cents

## Buys Back Franchise

Preferred To Open Own New York Exchange-Arrangement With Commonwealth Ends

Preferred announced on Friday that it had established its own exchange in the Godfrey Bldg. for the distribution of its product, beginning in the season of 1923-1924. The announcement was made by J. Bachmann, treasurer of the company, upon the completion of negotiations conducted by Al Lichtman and Bachman, with Sam Zierler, president of Commonwealth Film Service, who owned the Preferred franchise for New York and who has sold his holdings to Preferred. Commonwealth will continue to distribute the first eight Preferred pictures on the schedule ending with "Daughters of the Rich." The first lease through the new exchange will be "The Broken Wing."

## Deny Combine

Lichtman, the Warners and Louis B. Mayer Call Such Reports Ridiculous

(Special to THE FILM DAILY) Los Angeles—New York reports concerning a three-cornered merger of Preferred Pictures, the Warners and Louis B. Mayer are denied here by all parties concerned.

Al Lichtman said concerning it: "I know nothing of it. I have not seen the Warners or Louis Mayer executives for a few minutes on the studio."

Harry Warner says no such plans are contemplated and that the present method of releasing will not be altered in any way.

(Continued on Page 11)

## Somewhat Delayed

THE FILM DAILY yesterday received from the secretary of the M. P. T. O. of Connecticut a resolution condemning the "unfair, untrue and plainly distorted reports" of the Chicago convention. The resolution was adopted June 27, at the Double Beach convention.

Those "unfair, untrue and plainly distorted reports" of the Chicago convention happen to have become definite facts, as the distorted condition of the M. P. T. O. of America proves.

And no one knows this better than the officials of the Connecticut organization.

DANNY.



Billie Rhodes signs contract with Grand-Asher. She will be featured in a series of six reels.—Advt.

## Turn Down Cohen

Michigan Won't Let Him Appear Regarding Deflection from the National Organization

(Special to THE FILM DAILY)

Detroit—The following night letter has been sent to Sydney S. Cohen by the Michigan M. P. T. O.

"At the regular meeting of the M. P. T. O., of Michigan, held at the Hotel Wolverine, your request for an invitation to come to Michigan to be heard on the matter of the withdrawal of the Michigan unit from the national body, was brought before the board of directors, and after a thorough discussion, the following conclusions were arrived at.

(Continued on Page 12)

## Famous Buys Adventure Film

Famous Players yesterday announced the purchase "Around The World with the Speejacks," an adventure film dealing with a world cruise of the Speejacks, a 90 ft. yacht. The picture will be released in feature form.

## "Drifting" Booked in Capitol

"Drifting," Priscilla Dean's new picture which is incidentally one of the important Universal releases for the Fall has been booked into the Capitol to play there in a few weeks.

## Denies "Ben Hur" Agreement

Goldwyn on Friday denied the cabled report that an agreement had been made with the Unione Cinematografica Italiana for the production of "Ben Hur" in Italy.

## Hudson Leaves for East

(Special to THE FILM DAILY)

Los Angeles—Earl J. Hudson, business manager of the various First National producing units has left for New York to confer with Richard A. Rowland.

# Swearing

To. Not at. Your figures. Taking an oath that you're telling the truth. Harsh words, these, Nell. But just the same it's an idea. Comes from a pretty important exchange man. Who says: "All the trouble; all the difficulty is about who believes each other. And the answer is—no one. That's why the exhibitor and the salesman are always rowing with each other. There's a way out—a way by which all of us could be happy. Let's try it. Here it is—let the producer give a certified statement of his cost. Distribution counts and we all know its cost, approximately, anyway. So we know what the picture stands when it goes into a house. All right then. So now let Mr. Exhibitor, give a certified cost sheet. Of his operations. And then arrange for the right kind of a sharing of the moneys coming in. Then with these certified cost statements on both sides it will be easy—at least it should be—for the proper sharing of the receipts.

"Don't call this 'bunk,'" he went on. "It's being done. The Columbia Burlesque wheel works it out along these lines. And they are pretty successful. Of course they haven't the same problem. But along general lines we are identical. Let's get the certified audit working and see how it develops."

Yes, these are hot days, and one doesn't like to think too much. But this is something to think about.

## THE EVERLASTING WHEEL

Whirled again and again last Tuesday. At the discussion of the T.O.C.C. Over high rentals. And probably will continue.

(Continued on Page 4)

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**Quotations**

	High	Low	Close	Sales
East. Kod.	106 1/4	105 3/4	106 1/4	800
F. P.-L.	72 1/4	71	71 3/4	1,000
do pfd.				Not quoted
Goldwyn				Not quoted
Griffith				Not quoted
Loew's				Not quoted
Triangle				Not quoted
World				Not quoted

**Friday's Quotations**

**Pathe Luncheon to Eschmann**

Pathe gave a testimonial luncheon yesterday to E. A. Eschmann, who is leaving the company to handle sales for First National. All the Pathe executives were in attendance. Jack Kyle was toastmaster.

**Crosland to Coast**

It is reported that Alan Crosland, who recently completed "Under the Red Robe," leaves for the Coast shortly to make a picture for Goldwyn, to whom he has been loaned to make one picture by Cosmopolitan. This could not be confirmed yesterday.

Little Rock, Ark.—Sam Drilling has been appointed manager of the Capitol.



Will purchase, for cash, Bell-Howell or Wilart late model cameras.

Box M-13  
Film Daily  
71-73 W. 44th St., N. Y. C.

**Theater Ready in September**

The 1,200 seat theater building at the southwest corner of Hughes Ave. and 186th St., is nearly completed, and will probably be ready for occupancy Sept. 1st.

**Production in Carolina**

(Special to THE FILM DAILY)  
Asheville, N. C.—The Citizen says: "George Webber, of New York and California, is in Asheville securing data for a large moving picture syndicate about Western North Carolina as to whether or not the section will be a suitable place for the filming of a photoplay."

**Malone, N. Y. Theater Sold**

(Special to THE FILM DAILY)  
Malone, N. Y.—Fred S. Kirk and T. J. McKee have sold their interests in the Grand Theater Co. to the Strand Theater Co. of Ogdensburg, and F. E. Meehan, the third member of the firm, has merged his interests with the Strand company. Meehan will continue management of the local theater.

**Fox Units Busy**

Harry Millard and Charles Horan are out on location in Westchester county with the "The Governor's Lady" and "No Mother To Guide Her" companies. Both pictures are in last stages of production. Bernard Durning is scheduled to begin shooting the first scenes of "Around the Town" for Fox early next week.

**Line-up Cleveland First-Runs**

Fred Desberg of Loew's Ohio Theaters has closed a contract with Goldwyn-Cosmopolitan for all of next year's releases. The theaters include the Stillman, Allen, State and Park.

**Carolina to Meet in December**

(Special to THE FILM DAILY)  
Lexington, N. C.—The mid-winter convention of the M. P. T. O. of North Carolina will be held at the Robert E. Lee Hotel, Winston-Salem, in December. The exact dates will be fixed later.

**Deals Closed by Rogers**

Two deals closed by Charles R. Rogers of Resolute Film Sales, Inc. include the placing of the Constance Binney series with Associated Exhibitors on behalf of Charles C. Burr and the distribution of the Halperin Prod. with the same releasing company.

**More Paramount Exploiters**

Claud Saunders, manager of exploitation for Famous Players, celebrated the fourth anniversary of the department by hiring four new men. The department now numbers 38 and by August 1, there will be an exploiter in every exchange. The new appointments are: John Rosenfield, Jr., to Charlotte, N. C.; Herman K. Fisher to Pittsburgh; Irvin Waterstreet, to Indianapolis; Charles Winston, to Atlanta, and J. T. Emerling to Omaha.

What greater material for thought, inspiration and entertainment have we in the archives of national literature than the LIVES OF OUR PRESIDENTS?

What more fitting monument can we erect than the graphic visualization of their lives, portraying the romantic, dramatic and inspirational impulses that guided their footsteps from infancy to the highest position in our land?

And it is with justifiable pride that we announce in the course of production the first subject.

*Our First President*  
**GEORGE WASHINGTON**

This will be followed by similar productions of all our Presidents in historical order, one a month.

Publication date of these productions will be announced soon.

**WHITE HOUSE PICTURES INCORPORATED**  
220 West 42nd St., New York City

**Pathé News**

No. 57

100,000 SEE FIRPO KNOCKOUT WIL LARD—Record crowd attend Jersey City battle; the fighters.

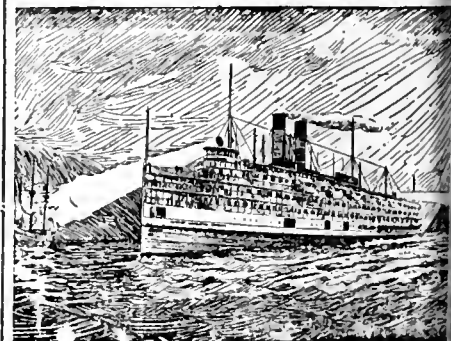
DESTROYING INSECT PESTS BY BALLOON—U. S. Air Service conducts experiment at Henniker, N. H.

SEAGRAVES WINS GRAND PRIX—Englishman is first in annual French auto classic at Tours. The world's most powerful searchlight installed at Oakland, Cal., by Scouts entertain many notables at Bear Mt. N. Y.; annual round-up at Livermore, Cal. etc., etc.

today

**BRAY BRIEF**  
*Attractions Are Big In Box Office Merit*

**HUDSON RIVER NIGHT LINES**



"The Searchlight Route"  
Between  
**NEW YORK ALBANY TROY**  
and **VACATION LAND**  
Full Fleet in Commission

Daily Sailings as Follows:  
From New York City, Pier 3 N. R. (at Canal St.) 6 P. M. West 132nd St. half hour later Troy 8 P. M. Albany 9 and 11 P. M. (All Daylight Saving Time)  
Passengers ticketed and baggage checked through to all points.  
Music Restaurants  
Automobiles carried at reasonable rates  
**Hudson Navigation Company**

# Take a Tip from Truart—

Ask any Exhibitor who has played them—

Ask any independent Exchange Man who is handling them—f'rinstance, Herman Rifkin of Boston, Gene Marcus of Philly, Jack Bellman of New York, Jerry Abrams of Chicago, Bob Lynch of Philly, Louis Hyman of Frisco—about

*Edward Dillon's*

## “WOMEN MEN MARRY”

*with* E. K. Lincoln, Florence Dixon  
Hedda Hopper *and* Julia Swayne Gordon

## “THE EMPTY CRADLE”

*Adapted from Leota Morgan's novel*

### “CHEATING WIVES”

An Epic of All Womankind

*with* Mary Alden *and* Harry T. Morey

———*then,*——

Take the tip and find out if your territory is still open on these proven box-office winners. Do it without delay—ask

*Truart Films*  
*The Perfect Setting*

M. H. HOFFMAN  
Vice-President and General Manager  
TRUART FILM CORPORATION  
1540 Broadway, New York

?

*“The World Has a Lot of Laughs Coming!”*

?

## Swearing

(Continued from Page 1)

Without much being accomplished. Because—and it's the simplest of reasons—the exhibitor won't help himself to stop paying more than he can afford. He would rather "go broke" handling a certain picture that he thinks is a good bet. Sooner than let the other fellow have it. And take his grief with it.

Any time an exhibitor figures he is being asked to pay too much he has one way out. Don't buy. That's all there is to it. Of course this can lead to all sorts of things—such for instance, as groups of exhibitors getting together and doing things that Uncle Sam says is wrong. Such as combining. In what might be called restraint of trade. And when you do that you want to make sure you're not caught. Otherwise you're in a jam. But this constant over bidding for a picture always causes trouble. Always will. And it seems you can't stop it.

There was a chap out in the Middle West. He insisted on paying more for "The Four Horsemen" than Loew could afford. Even in a Loew house. He got it. And went deep into the red. And then cursed distributors. For what they wanted for a picture. And he has a flock of brothers in the business. Even if they have different names.

### COMING ATTRACTION

We are busy. Right in the midst of collecting data. Relative to the History of Hiram Abrams. In the picture business. First installment promised. In an early issue.

### AN OLD ADAGE

Wise men rent houses. That fools build. It's an old saying. In the real estate business. But it might well be used in this. Apropos of building or renting theaters.

Which, incidentally, is the policy of the Loew organization. Which is renting a lot more houses than ever before. And building fewer.

### ALL OR NONE

That's the Warner policy for the coming season. You can have the 18 or not. As you please. And that's all there's to it. From what the doodlebirds say they are doing pretty well, thank you, with this policy.

### MORE FROM THE DOODLEBIRDS

They also say that Famous is paying Jeff McCarthy \$75,000 for his year's work. To handle "The Covered Wagon" on the road show basis. Quite some change.

### LONESOME

Eddy Eschmann will have a fine job at First National. But when lunch time comes he'll be lonesome. The Pearson-Storey-Eschmann combine has been smashed. And the golf scores will be told over the 'phone.

By the way the doodlebirds hint at Storey succeeding Eschmann at Pathe. As sales manager.

### IT'S A NAME

"Dhirendranath Gangopadhyaja is not the name of a patent medicine, neither has it anything to do with a guessing competition," says "Kine," of London. Explaining that it's the name of a producer.

Yet the immortal Bard of Avon dared ask, "What's in a name?"

Well, we'll fall, what is in a name?

### GELT

From across the Pond come reports that Chaplin's "The Pilgrim" brought approximately \$150,000 and a percentage arrangement for the British Isles.

Wow!

### "RED'S" COMMENT

You know "Red." Well, he was up in Maine. On a vacation. And dropped in on a few houses. In Portland. And then post-

carded: "If Roxy saw Portland theaters—

!!!

Those !!! must mean something.

### BRILLIANT

J. O. Taylor recently showed his picture "The Pied Piper of Hamelin" to the Hodgkinson organization. And later one of the brilliant young men on the staff wanted to know. Why there were so many rats in the picture.

### SUGGESTED TITLE

For the Jolson-Griffith picture. Which will probably never be made—

"Black Magic."

### A FEW IDEAS

Monte Katterjohn talking. Monte, if you please, is scenarioizing for Famous. Says Famous is allowing scenario writers far greater liberty than any company in the business. "The scenarioist who will do his best work," says Monte, "is the one who is unhampered. The minute you begin to tie him up with restrictions the scenario writer isn't worth a hang.—He didn't say hang. You guess it.—When you begin to get a lot of people muddling over a script it loses all the individuality of the author. If he isn't the right man for the story take him off. If he doesn't belong to the organization by virtue of what he writes fire him. But if you employ him to write scenarios for the love of Pete let him do it."

Righto.

### THE "DOC" HAS FALLEN

He has been bitten by the bug. Golfastroitis. And is expected to make his debut. With other fillum golfers. At the Fall tournament. Oh, yes; Doctor Riesenfeld. That's who.

DANNY

PRESENTED BY  
SAMUEL V. GRAND



# SID SMITH

PRODUCTIONS INC.

SID SMITH  
"KING  
OF  
KOMEDE'S"  
PERFECT  
CAPT  
DIRECTION  
PRODUCTION  
PHOTOGRAPHY.

IN  
TWELVE  
TWO-REEL  
SIDE-SPLITTING  
**COMEDIES**  
TO BE  
RELEASED-  
EARLY IN  
AUGUST

BALANCE YOUR SHOW WITH THESE  
WELL WRITTEN-WELL DIRECTED-  
FULL OF FUN COMEDIES...

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GRAND-ASH'R  
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SEND YOUR BOX-OFFICE RECORDS  
UP WITH THE THERMOMETER!

# YOUR FRIEND AND MINE



*Directed by* CLARENCE D. BADGER  
*Scenario by* WINIFRED DUNN

WITH A CAST OF  
SUPER-EXCELLENCE

Including

ENID BENNETT  
WILLARD MACK  
ROSEMARY THEBY  
HUNTLY GORDON

ARTHUR SAWYER  HERBERT LUBIN  
Special Production

 **Metro**  
Screen  
Classic 

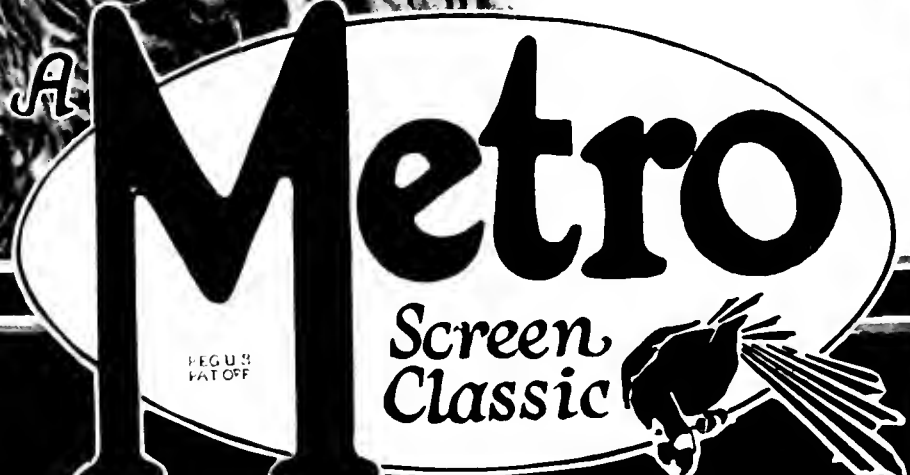
July Imperial Pictures Ltd., Exclusive  
Distributors throught Great Britain...

WILLARD MACK'S  
MOST NOTEWORTHY DRAMA

# YOUR FRIEND AND MINE

ARTHUR SAWYER  HERBERT LUBIN  
Special Production

*The greatest  
hot weather  
entertainment  
that any  
exhibitor  
can offer*



*Jury Imperial Pictures Ltd Exclusive Distributors  
thruout Great Britain... Sir William Jury  
Managing Director...*

REG U.S.  
PAT OFF

# Reviews of the Newest Features

## "Between Two Worlds"

Artclass

As a Whole... MARVELOUSLY ARTISTIC, WONDERFULLY PRODUCED FOREIGN OFFERING; A QUESTION WHETHER ITS PECULIAR THEME AND HEAVY DRAMA WILL CONSTITUTE ENTERTAINMENT FOR AVERAGE HOUSE.

Players... No familiar names but finely chosen cast whose personalities are subordinate to their characterizations.

Type of Story... An allegorical drama that is entirely different from anything ever before presented on the American screen. It presents a different idea of the meaning of death but will not conflict with any religious belief. There are several cut-back episodes along re-incarnation lines which afford in some instances humorous relief and which have been produced with the utmost care with regard to detail, scenery, etc.

Box Office Angle... Its theme may be over the heads of some, but for those who favor an entertainment that is "different" and that makes them think it should register one hundred per cent. The finish, with its idea of the lovers being reunited after death instead of in the flesh may prove unsatisfying to some, but in view of the story this could not be otherwise.

Exploitation... You had best see this before you decide to play it, as its success at this date is problematic. In case you cater to a clientele that enjoys the unusual and you decide to play it, get behind it in a big way and rely on its unusual qualities to put it over. You can make all the fuss you want to about the production end of this. From an artistic angle it has hardly ever been surpassed. The fact that it had an extensive run in Paris, although under another title, should have drawing power.

Throwaways and newspaper ads should read "What lies on the otherside of the Wall?" "See 'Between Two Worlds' at the blank theater and find out." This idea also lends itself to a lobby display in the shape of an imitation stone wall made of paper-mache, with the same question painted on it.

Direction by... Fritz Lang; has handled a difficult theme with the utmost skill, besides creating scenes of exquisite beauty.

Author... Fritz Lang  
Scenario... Fritz Lang  
Cameraman... Erich Nitschmann  
Photography... Wonderful; some of the best double-exposure shots ever seen.

Locale... A town in Europe; Venice in medieval times; an Emperor's court in ancient China; the Sultan's palace in India.

Length... 6,940 feet

## "Three Wise Fools"

Goldwyn-Cosmopolitan

As a Whole... GREAT SUSPENSE AND INTERESTING CHARACTERIZATION MAKE THIS ONE ENJOYABLE ENTERTAINMENT.

Players... Claude Gillingwater, William H. Crane and Alec Francis an ideal trio for title roles; Eleanor Boardman a pretty heroine with William Haines suitable but rather inconspicuous as the hero; others John Sainpolis, Brinsley Shaw, Lucien Littlefield, Zasu Pitts, Martha Mattox, Craig Biddle, Jr., Creighton Hale and Raymond Hatton, (the last three mentioned only appear in one scene.)

Type of Story... Mystery drama touched off with humorous bits of business; well constructed and with good variety of entertaining elements; three rich "old fogies" adopt pretty girl who becomes implicated with crooks who threaten life of one of the men; the denouement is well hidden and the interest splendidly sustained.

Box Office Angle... A real thriller for mystery lovers; they'll have a job trying to beat the director to a conclusion so well does he handle the plot; should be happy choice for your box office.

Exploitation... "Three Wise Fools" should be an easy one to handle. Right off you have a title with fine possibilities for stunt exploitation. Have three men dressed in clown suits, wearing dunce caps, parade about with a youngster heading them off, carrying a sign which reads: "Here come 'The Three Wise Fools.'" After you have aroused curiosity sufficiently with this stunt, announce the showing date of the picture.

For a distribution stunt, give away small paper dunce caps with the title of the picture imprinted upon them.

Show a trailer of the daring prison escape that comes early in the picture and you can make promises for other thrills and a few chills that the mystery business affords.

Broadcast the title. The stage play was a favorite and the picture adaptation should enjoy equal popularity but in a still broader field.

Direction by... King Vidor; has given the stage play a really worth while presentation; the picture ranks with the good ones of the season and should please them all; he has handled the material to splendid advantage and the cast also; a little surplus footage can come out and speed up an occasional slow spot but these spots are not prominent enough to spoil the excellently sustained interest.

Author... Austin Strong  
Scenario... King Vidor  
Cameraman... Charles Van Enger  
Photography... Very good  
Locale... The home of three rich old men.

Length... 6,946 feet

## "Red Russia Revealed"

Fox

As a Whole... INTERESTING AND INTIMATE VIEWS OF SOVIET GOVERNMENT THAT GIVE VIVID IDEA OF CONDITIONS IN RUSSIA; OFFERING HAS GOOD EDUCATIONAL VALUE AS CURRENT HISTORY

Cast... The armies of Russia, the people and the famed political leaders Trotzky and Lenin; others Kalenin, the peasant president, as well as commissioners of foreign affairs, trade, labor and education.

Type of Story... "Red Russia Revealed" is no fiction plot. It is Soviet Russia as it actually is under the Bolshevik regime. The picture exposes points of vital interest in connection with Soviet rule, starting with views of Trotzky's two million trained soldiers, pictures which contradict the popular impression that this army is poorly trained, underfed and lacking in clothing. They appear well drilled and well equipped. The massed armies of Red Russia are shown as they appear "maneuvering on a half a dozen fields from the Baltic Sea to the Crimea, ready at savage command to drive against western Europe."

The offering proceeds with views of Kalenin, the old peasant president, the pacifier of the peasants, shots of Russia's poor begging fuel, scenes of the Kremlin, and a suggestion of the religious persecution wherein monks are forced, at the point of bayonets, to desecrate the tomb of patriarchs.

Box Office Angle... Of topical interest because it deals with current history and a matter that is of vital interest to the majority of civilized peoples and should prove absorbing to those whose only previous insight into Red Russia has been through the newspapers. The picture offers splendid propaganda in depicting the dangers of Bolshevik government.

Exploitation... The Fox press sheet claims that this compilation of pictures of Russia today is the first to come out of Russia in two years. Certainly there have been no more intimate or extensive views than those to be seen in "Red Russia Revealed."

Play the picture up as representing the "tyranny of Russia amazingly exposed in first authentic pictorial record of actual conditions under Soviet iron rule."

Talk to local educators and political factors who might be interested in helping you exploit it.

You might also protect yourself against any interference from Soviet sympathizers if you are located in a quarter largely inhabited by foreigners.

Photography... Usually all right though occasionally spotted.

Length... 1,600 feet

## "Rupert of Hentzau"

Selznick Distributing Corp.

As a Whole... A BIG UNDERTAKING AND VERY WELL PRESENTED; LIKELY TO DRAW CAPACITY BUSINESS; ROYAL ROMANCE HAS BIG APPEAL FOR MANY; TITLE A GOOD CATCH.

Players... Cast carefully assembled and with evident attention to suitability of individuals to various role; Elaine Hammerstein capable though not quite as beautiful as she has appeared before; Bert Lytell good although occasionally over confident; Lew Cody a devilish villain as usual; others Claire Windsor, Hobart Bosworth, Bryant Washburn, Mitchell Lewis, Adolphe Menjou and Irving Cummings.

Type of Story... Costume drama dealing with the love of a Queen for man whose likeness permits him to impersonate her husband, the king, in a scheme to preserve the queen's honor and the respect of her subjects.

Box Office Angle... "Rupert of Hentzau" is undoubtedly one of the specials that you will want to show. It will probably be one of the pictures that get "talked about" and any production that gains the publicity of word-of-mouth advertising is worthy of your consideration.

The Strand opening of the picture drew regular "winter" business. If that is a criterion you can't go wrong.

Exploitation... First of all you have the already widely read and entirely familiar title of Sir Anthony Hope's celebrated romance.

For a street stunt, to be used well in advance of the showing, and during the exhibition of the film, you could have a royal coach going about with persons representing King Rudolph and Queen Flavia. The more elaborate this is staged, the more attention it will get.

Have another man dressed to impersonate Lew Cody as Rupert of Hentzau. He might distribute whatever you wish to use in the way of throw-aways.

Dress your lobby to represent a palace entrance and anything else in the way of decoration that you can use.

Direction by... Victor Heerman; usually on a big scale with many splendid settings with an occasional one appearing rather unreal, but most of them are good; court ceremonies and detail is interesting and plot development holds interest generally but liberal climaxes, especially a few long stretches where the players overact will speed the tempo.

Author... Sir Anthony Hope  
Scenario... Edward J. Montagne  
Cameramen... Glen McWilliams and Harry Thorpe.

Photography... Very good.  
Locale... A royal household.  
Length... 9,717 feet.

## The Week's Headlines

### Monday

Arthur Rousseau, Pathe foreign manager, back from Europe says comedies, serials and big specials are in demand.

E. Bruce Johnson in English interview says solution of exhibitors' problem of high rentals rests in percentage.

Al Jolson's withdrawal from Griffith picture may lead to complications over contracts.

Julius Singer, commenting on "The Golden Bubble" article tells how he attempted to consolidate independent exchanges and failed.

Kinematograph Weekly of London in discussing uniform contract says British exhibitors already have fundamental liberties for which American exhibitors are now beginning to fight.

### Tuesday

Fight pictures cause comment. Independent operators wary of handling them because of Government attitude.

William Farnum here. Reported planning one feature to stage a "come-back."

Joe Brandt advises exhibitors to build their theaters in their advertising and not stars.

### Wednesday

E. A. Eschmann leaves Pathe to become manager of distribution for First National. Floyd Brockell to handle special work.

Many steamship lines including motion pictures as part of entertainment for passengers.

"Little Old New York" to have 104 ft. electric sign at Cosmopolitan theater. "Yolanda," new Marion Davies vehicle started.

### Thursday

Internal Revenue Bureau checking

exhibitors generally on tax returns. Arrangement between Charles Ray and Arthur S. Kane covering star's Eastern affairs ended with product going through Associated Exhibitors, Inc. of which Kane is president.

M. P. T. O. officials to meet in Atlantic City Aug. 6-8 to discuss repeal of various Federal taxes. Unit planned for Canada.

Associated Exhibitors, Inc., close for four Halperin Prod., first to be "Tea With a Kick."

New York M. P. T. O. appoints committee to bring about lower insurance rates.

Elmer Pearson, returning from Coast reports busiest season for producers there. Says activity is unprecedented.

### Friday

Trouble in sight between F. I. L. M. Club and T. O. C. C. over arbitration work.

Fox leases Columbia, San Francisco and Harris, Chicago for showings of specials.

New coast unit buys 47 stories by Sir Gilbert Parker. Barry O'Neill to be featured.

Long Island Cinema Corp., new Ernest Shipman unit to offer stock to public. Plans three a year.

### Today

Michigan M. P. T. O. refuses request of Sydney S. Cohen to address organization on unit's withdrawal from national organization.

Preferred to operate own exchange in New York. Buys back franchise from Commonwealth.

Al Lichtman, the Warners and Louis B. Mayer deny report of joint producing and distributing combination.

### Deny Jolson Statement

The Griffith offices denied the statement credited to Al Jolson published from London yesterday in which Jolson declared he would resume work on the Griffith picture in August. It was said no word had been received from the comedian.

### Production Increases On Coast

(Special to THE FILM DAILY)  
Hollywood—Production activities on the coast have made a slight increase this week over the last two. Previously there were a little over 100 units working, now the number has increased to 112.

### Gets Open Air Permit

(Special to THE FILM DAILY)  
Grand Rapids, Mich.—Under a decision of the Board of Appeals James Hartselle will be permitted to operate an open air theater at 422 Valley Ave. for 90 days, provided there are no Sunday shows.

### Selznick Exchange in Milwaukee

(Special to THE FILM DAILY)  
Milwaukee—Selznick will again have a Milwaukee exchange, having taken over the American Releasing office here.

### House for Cleveland Suburb

(Special to THE FILM DAILY)  
Cleveland—The Homestead Theater Co., will open another house this fall at Lakewood, a suburb. It will cost in the neighborhood of \$200,000, and seat 1400.

### To Make "My Mamie Rose"

(Special to THE FILM DAILY)  
Los Angeles—Mary Philbin's next under her contract with Universal will be "My Mamie Rose."  
Universal has started "The Trail of the Wolf," with Robert North Bradbury directing.

### New Theater for Ocala, Fla.

(Special to THE FILM DAILY)  
Ocala, Fla.—Work has begun on Walker and Phillips new Dixie theater which is expected to open about the middle of August.

### Governor Presented With Reel

(Special to THE FILM DAILY)  
Harrisburg, Pa.—Governor Pinchot has been presented with pictures depicting the events of his inaugural by Mike Comerford.

### Releasing Papal Picture

(Special to THE FILM DAILY)  
Cleveland—W. F. Plagenz is arranging to state right a six reeler called "His Holiness Pope Pius XI."

Jack Fuld has returned from a five weeks' vacation in the Adirondacks.

"Nobody's Darling," a Baby Peggy comedy, is on this week's Rivoli bill.

Grosset and Dunlap will publish a special edition of "The Cheat." Pola Negri appears in the new version.

## To My Friends:—

*I appreciate all the wonderful things that have been said about "Merry Go Round."*

*Some Eastern newspapers have paid me a greater compliment than they know, although they thought they were praising another.*

*Of the ten thousand feet in this subject all but approximately six hundred feet were entirely mine.*

*The story, treatment and characterizations were completely changed by me after I assumed charge of the direction of this production.*

**Rupert Julian**

HARRY ASHER PRESENTS

# MONTY BANKS

YOU CAN BANK ON EVERY ONE OF THE TWELVE WHIRLWINDS OF FUN AND LAUGHTER-COMEDIES TO BE RELEASED EARLY IN AUGUST...



THE "MONARCH OF MIRTH"



WATCH FOR THE COMING ANNOUNCEMENT

HAPPY SNAPPY PEPPY



Distributed by GRAND-ASHER 15 W. 44th St., N. Y. C.

Studios 1432-38 Gowanus Street Los Angeles, Cal.

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



We predict that

Elmer Clifton's

**DOWN TO THE  
SEA IN SHIPS**

will create as great a sensation  
in CHICAGO at the

**ROOSEVELT  
Theatre**

as it did in New York, at the Cameo Theatre, where it ran for twelve consecutive weeks and where it was seen by 740,000 persons at 30 theatres in one week.

It's a **HODKINSON** Picture

**"Children of Jazz"**

Paramount

As a Whole...ANOTHER JAZZ NUMBER WITH THE FIRST REELS LIVING UP TO THE TITLE BUT THE LATTER A FAIRLY DULL REGENERATION FOR THE "CHILDREN."

Players...Eileen Percy well suited and gets over the part of the jazz girl first rate, much better in fact and more convincing than where she has to sober down; Theodore Kosloff miscast in role in which he persists in assuming Napoleonic poses; Ricardo Cortez good "matinee idol" type. Others Robert Cain, Irene Dalton, Alec B. Francis, Frank Currier, Snitz Edwards, Lillian Drew.

**Type of Story...**Jazz is running in a stretch of popularity as far as pictures are concerned. "Children of Jazz" is an easily digested potion with the actual jazz scenes far more interesting and entertaining than the long, draggy latter sequences that contain absurdities such as the forceful regeneration of the girl and her frivolous companions by the lover she had jilted.

**Box Office Angle...**A fair summer entertainment; they won't enthuse over it and they probably won't find it tedious enough to bore them. The opening reels get it off to a good start at any rate and cutting could speed up the slow latter reels.

**Exploitation...**Once more a tie-up with a music shop would be about the best stunt you could use. Get the proprietor to put on a special display of jazz instruments and keep a victrola playing the more popular current numbers. Have the proper announcement displayed in the window with the title, "Follow 'Children of Jazz' to the blank theater."

A jazz band, or your own orchestra if you have one, can be utilized to ride about in an auto, rendering the latest hits.

Paramount has some posters and ads that will attract the eye and give them an idea of what they may expect.

Use Eileen Percy's name and stills of her in the lobby. Those co-featured with her are Robert Cain, Theodore Kosloff and Ricardo Cortez, the latter a fine romantic type that will appeal to your women patrons. You might use stills of Cortez, also.

A teaser campaign might consist of invitations to a jazz party mentioning the date of the showing, following the stunt with the title of the picture and the fact that "Children of Jazz" offers a real jazz party that can be seen at your theater.

**Direction by...**Jerome Storm; has injected plenty of pep and atmosphere into early reels and good pictorial effects into latter sequence although it would have been better told in less footage.

**Author...**Harold Brighthouse (from the play "Other Times.")

**Scenario...**Beulah Marie Dix

**Camerman...**Dev Jennings

**Photography...**Good.

**Locale...**A cabaret and a desert island.

**Length...**6,080 feet

Katherine MacDonald in

**"The Scarlet Lily"**

Producer: B. P. Schulberg

Distributor: First National

As a Whole.....VERY CONVENTIONAL STORY WITH DEVELOPMENT QUITE OBVIOUS, DOESN'T TAKE STAR OUT OF THE RUT SHE HAS GOTTEN INTO THROUGH POORLY SUITED VEHICLES.

**Star...**Still "suffering" convincingly and tries hard to put the part over but it's all so lacking in plausibility that the job is too big for her.

**Cast...**Orville Caldwell again the star's lead and not an especially well suited opposite for her; others Stuart Holmes Adele Farrington and little Jane Mishkin.

**Type of Story...**A popular formula of the eternal triangle with only excellent production values to make the picture interesting, besides the appearance of the star; girl a victim of circumstances, becomes involved in scandal which threatens her marital happiness until her name is cleared.

**Box Office Angle...**It depends almost entirely upon the drawing power of the star whether or not you can use this one advantageously. Or if it happens that you know your folks still favor the eternal triangle business, you can also play with it.

**Exploitation...**Here you have a title that should give you first rate exploitation material. You can first play it up in teaser form by distributing cardboards in the shape of a lily and printed in scarlet. Later follow it up in same style but with the lilies in paper and in booklet form allowing for printing inside.

There isn't much else in the way of stunt advertising that you could use. If you think they might be attracted by pathos you might let them know of the self-sacrifice of the heroine when she risks honor for the sake of securing comforts for her little sister who is ill.

You can tell them the picture is good to look at and there are plenty of attractive settings, gowns, etc., to appeal to the eye. The star wears some attractive costumes that will interest your feminine patrons.

Use stills in the lobby and for a trailer the incident in which the wife and detective trail the woman's husband to the apartment occupied by the heroine, might serve to interest them.

**Direction by...**Victor Schertzinger; has given story good production and otherwise done as well as he could with material that didn't give him much leaway.

**Author .....**Fred Sittenham

**Scenario...**Lois Zellner and Florence Hein

**Camerman .....**Joseph Brotherton

**Photography .....**Very good

**Locale...**A luxurious apartment and a health resort.

**Length .....**6229 feet

**Short Subjects**

**"Her Dangerous Path"--Roach-Pathe**

A "Different" Serial

Type of production...10 episode serial

Pathe's latest serial differs to some extent from the type of chapter play they have been releasing in the past. This difference consists in the fact that each episode is a complete story in itself and although the central figure is the same in each case and the different episodes, if seen in sequence make one complete story, the spectator seeing one part and not the preceding episode will understand the action as easily as if he had seen what went before.

The story has been written and produced by Hal Roach, and directed by Roy Clements, who has succeeded in making the action live and interesting. Robert Doran is responsible for the clear photography. Edna Murphy makes a very satisfactory heroine and will in all probability prove a favorite with serial fans. The supporting cast is also adequate but constantly varying with each episode.

The general theme is that Corrine Grant, a wealthy society girl, is forced upon the physical and financial breakdown of her father, to choose her future path in life. Her Chinese cook, Wong, offers to read her future in the sands, and the rest of each episode shows what would happen if she decided upon the different careers open to her, coming back at the finish to the girl and the Oriental pouring over the box of shifting sand. The different careers hold plenty of interest, excitement, thrills and even humor at times so that "Her Dangerous Path" should have no difficulty in pleasing. Where they like serials it looks like a good bet, especially for the women-folk.

**"True Gold"--Universal**

Good Average Western

Type of production....2reel western

Jack Dougherty the star, and Laura La Plante who ably supports him are pleasing featurers of this western, which although a trifle confused as to plot is fairly interesting entertainment of its kind. There is somewhat too much footage in the first reel devoted to unimportant detail, but the scenes in which Miss LaPlante appears with Dougherty hold the interest well. The story is built around a case of mistaken identity, the hero being taken for a gold thief when he is in reality the man whose mine has been robbed. Miss La Plante is cast as the sheriff's daughter who in her father's absence falls in love with the supposed bandit. It is a good average western.

**"The Host"--Universal**

Mildly Amusing

Type of production....1 reel comedy

Directed by Lloyd Bacon, "The Host" stars Neeley Edwards in a one reeler that may prove to be fair enough entertainment for those who like the star. There isn't very much to say about it except that it contains the usual situations found when a tramp is mistaken for a gentleman and is made to act accordingly. He gets tangled in some chewing gum, puts shoe polish on his hair and generally gets untidy until the fellow who was really hired to be the "host" at the summer hotel puts in his delayed appearance. The bit in which Edwards breaks open a wall disclosing a bearded man in a bathtub will probably get a laugh.

**"Yellow Gold and Men"--Ranger**

Rider--Pathe

Satisfying Entertainment

Type of production ...1 reel western

Leo Maloney gets an opportunity to do a bit of work that is somewhat of a departure from his usual role of stalwart Ranger in the earlier portion of this. And he gives a really good impression of a man half dead from thirst who sees at last an unlimited supply of water. Aside from this, there is the usual interesting little drama this time woven around a water canteen filled with gold nuggets, its theft and recapture and the usual love affair between Joseph Hill, cast as the daughter of a ranch owner, and the hero. The suspense is well held.

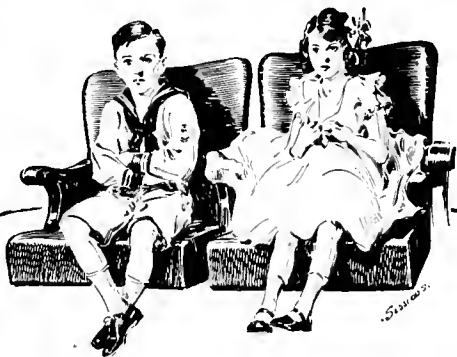
**"Jack Frost"--Pathe**

Should Be Laugh-Getter

Type of production .. 2 reel comedy

Beside having a fine hot-weather title, Snub Pollard's latest comedy is really very funny at times. It has a good supporting cast, too, including Noah Young, Marie Mosquini and James Finalyson. Most of the laughs result from Snub's efforts to keep comfortable in spite of the severe cold at the farm house at Zero Center. A new idea in the familiar comedy line, is also introduced with good results. It consists of having the different characters dart out unexpectedly from behind trees and snatch the important "paper" from each other's hands. This happens continually and at a fast pace with laugh each time.

Story No. 6



## Let's give the children a good vacation

How about the *children*—the countless thousands of children who do not go out of town during the summer months? If they can attend one of our theatres once a week, it will go a long way towards making their vacation worth while. *And there isn't anything they will love more.*

If Mother can break away from her household cares long enough to take the little ones to the matinee, it will break the monotony of the day for her. She will enjoy the performance as much as the children will. And it wouldn't hurt Dad a bit to follow the same plan.

Just remember that **BALABAN & KATZ** theatres are the only ones in the country that *have no Summer policy*. Our entertainment programs are just as *elaborate*—just as *select* in the Summer as they are in the Winter. We do not curtail the programs, the orchestras or the service in the slightest degree.

These theatres were originally designed to do an all-year-around business. We knew, even before the plans were drawn, that we would put elaborate refrigeration plants in every one. We did, and the result is, that every **BALABAN & KATZ** theatre is a delightful Summer resort when the heat is at its height.

If parents find it inconvenient to bring their children to the theatre, they may send them along alone. We will take the best of care of them, find them good seats and give them the same attention their elders get.

*Don't forget that we charge special low prices for matinees every day but Sunday. Yet the program that is given is precisely the same as in the evening. So, send the kids to us. We will give them a good time and good pictures—good music and clean, fresh, cool air for every breath they draw.*

## BALABAN & KATZ

**Chicago** State Street near Lake  
**Tivoli** Cottage Grove and 63rd  
**Riviera** Broadway and Lawrence  
**Central Park** Roosevelt Road and Central Park Ave.

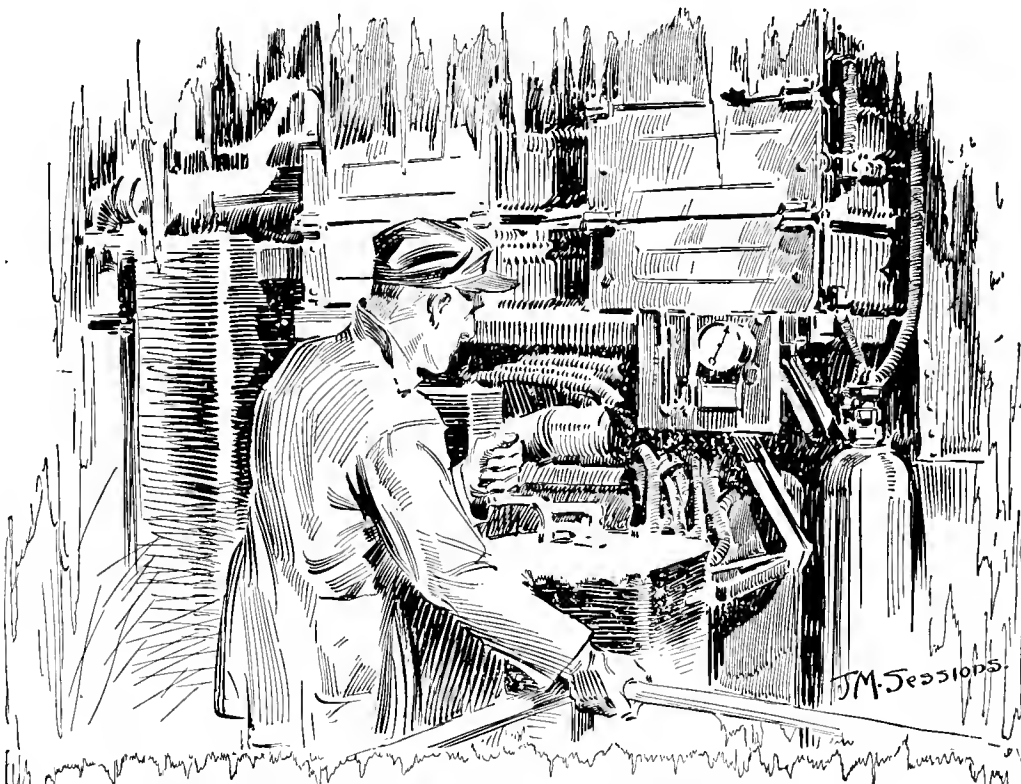
**Roosevelt** State near Washington  
*Exclusively Super-films—  
 Extended Engagements*



# Institutional Advertising Of Balaban & Katz, Chicago

THE first of a series of advertisements, reproduced by permission of Balaban & Katz, which developed and has maintained an interest in the theaters of this organization to a marked degree.

Further advertisements of this unusual campaign will appear hereafter in the Sunday issues of THE FILM DAILY.



## Keep Cool at Our Theatres

We have invested a quarter of a million dollars in cooling plants for our four theatres to keep you cool and comfortable when the world is hot and humid

And the air we give you to breathe is no less pure, sweet and invigorating than the wine-like air which sweeps over mountain tops and fragrant meadows—the kind of air which thousands seek on vacation days.

On hot days and nights when every move distresses you, and you seek in vain for a cooling breeze, the air in our four theatres is as cool as the first breath of Spring.

The air is constantly changing. You breathe fresh, new air with every breath you draw. Our theatres are healthful Summer resorts.

They are cool but never *too* cool. When you leave them you can't help feeling refreshed.

A great many of the 17,000 theatres in this country close during the heated term. But all Balaban & Katz theatres actually reach the peak of their business in June, July, August and September.

It costs us \$2,000 a week to maintain and operate our cooling and ventilating plants. It requires many experts. It involves the use of more than 50 motors, ranging from 5 to 240 h. p., to wash, cool and dry the air we give you to breathe.

Ours are the only theatres in Chicago which make this modern and scientific provision for your comfort. There is no such equipment in any theatre in New York, Boston, Philadelphia, Paris, London, Berlin. *Just think of it!*

Yet, this is but one of the many things we do to serve you.

**Chicago** State and Lake St.  
**Tivoli** 63rd and Cottage Grove  
**Riviera** Broadway and Lawrence  
**Central Park** Roosevelt Road and Central Park Ave.

**BALABAN & KATZ**

# Among the Stars and Directors

## Coast Brevities

(Special to THE FILM DAILY)

Hollywood—Preferred has signed Clara Bow. Her first picture will probably be "Maytime."

Maurice Tourneur is considering two novels from which to select his next picture.

Buddy Messinger's next Century Comedy will be "Forward Pass." Al Herman will direct.

Lincoln J. Carter is now a regularly constituted member of the Fox scenario staff.

Jack Earle and Billy Engle start their first comedy for Century shortly.

Sol Lesser and Mike Gore have returned from a week's visit to San Francisco.

"Pools First," is the title of a new Century comedy just placed in production.

Robert Ellis has the male lead in "The Wild Party" in which Gladys Walton will be starred.

Lois Weber will spend a month vacationing at Evergreen, Colo.

Booby Vernon's contract with Christie is understood to cover three years.

Ben Lyon who came West on a vacation will probably remain here until September, working in pictures.

The James Cruze company filming "Ruggles of Red Gap," at Eureka, has returned to Hollywood.

Maragaret Landis, has the leading feminine role in "The Love Brand" a Universal picture.

"Claim No. One," by George W. Ogden, has been purchased by Universal for Roy Stewrat.

Buster Collier who came to the Coast to appear in the new Borzage picture will shortly start work in a new production.

Hoot Gibson's next Universal picture will be "The Ramblin' Kid." Exteriors were shot in the desert in Arizona. Edward Sedgwick is directing.

The cast for "Ponjola" will include Anna Q. Nilsson, James Kirkwood, Tully Marshall, Claire McDowell, Joseph Kilgour, and Ruth Clifford.

J. Grubb Alexander, has been engaged by Universal, to write the screen adaptation of "Red Lock," in which William Desmond will be starred.

GREENE

## COAST CONVERSATIONS

(Special to THE FILM DAILY)

Hollywood—The producers out here are continually experimenting with oodles of players hoping to find new faces. And they have shown some results this year.

You will discover a number of "finds" in next season's productions. Young ladies bound to be heard from in the next few years.

Mary Philbin in "Merry-Go-Round," Aileen Pringle and Kathleen Key at Goldwyn. Finis Fox's latest lead, Gloria Grey. And Renee Adoree with Louis Mayer. In current previews and rushes they look good.

Sid Grauman went out to Metro lot the other day to visit Jack Coogan, Sr. And before he left the lot he was one of the mob of two thousand extras—without the pay check.

Jack Coogan had his new Rolls-Royce cabriolet on the set for atmosphere. And would not trust anyone to drive it, so became a chauffeur for the best part of the day.

Look who's here!

Anna Nilsson shorn of her famous golden tresses, masquerading as a youth in "Ponjola." And she really had her hair cut short for the part. If you wonder how successful she was, just try to pick her out as a girl in the picture.

Lou Anger, with extensive oil interests, at times confuses picture production and oil.

The other day, he was asked how his new star, Clyde Cook was pro-

gressing.

"Oh," said Lou, "We've just spudded in on his first picture."

Try to see "The Gold Diggers" at work on the Warner stage. Director Harry Beaumont last week issued a decree against all visitors. Which is unusual for Harry.

But it seems Jules Brulatour, Hope Hampton's manager, dotes on newspaper editors visiting the set to interview Hope. And invitations were broadcasted; resulting in a raving director waiting to shoot scenes while Miss Star interviewed and interviewed. In just two days, Harry banned all visitors on the set, and the "Gold Diggers" are now going along on schedule.

Stroheim has a new slant. He's up in Frisco making "Greed," and instead of specially constructed sets, he is shooting interiors in a regular house. Four walls, ceilings, and everything.

During the past six months the extra has been in paradise. More work than in two previous years. Just because producers want plenty of mob stuff and atmosphere.

But a situation arose last week with Jackie Coogan company where shooting was held up four days because two thousand extras could not be obtained.

Now directors are planning schedules in advance according to the days the extras will be available.

GREENE.

## Eastern Notes

Arthur Housman will have an important role in "Around the Town," the Gallagher and Shean picture for Fox.

Mary Mc Laren and the Murray Garsson company are in Connecticut shooting exteriors.

"Around the Town with Mr. Gallagher and Mr. Shean" was written by Louis Sherwin.

It is understood that Charles Lawrence who appears in "Helen of Troy, N. Y." is making a series of comedies.

Mary Thurman has completed work in "Zaza" for Famous. Gloria Swanson is starred.

Edith Taliaferro has completed work in "The Darkened Doorway" and will start on a new production at once.

"Potash and Perlmutter," the first Samuel Goldwyn production for First National is now being cut and edited by Clarence Badger. It will be completed in three weeks.

### OFFICE FOR RENT

Best location for motion picture business, completely furnished.

Apply Box M-15  
Film Daily  
71-73 W. 44th St., N. Y. C.

## Duratize YOUR FILMS

Prolong the life of your prints

Write for sample or better still send us a reel of new positive, not waxed, to be Duratized without charge.

Duratizing is an economy. Not an expense.

DURA FILM PROTECTOR CO.  
ALLAN A. LOWNES, PRES.  
220 West 42nd St., N. Y.  
Phone: Bryant 5576

INSIST UPON

## Duratized FILMS

### Ince Signs George Marion

George Marion has been signed by Thomas H. Ince through Jess Smith, to play his original role in "Anna Christie." Marion has just returned from London.

### Terwilliger with Brunton

Through Jess Smith George Terwilliger has been signed to direct "Mortgaged Wives" for John Brunton. The production is to be made at Miami at the Miami Studios.

### To Release Firpo Picture

Selznick will immediately release a 2-reeler of Luis Firpo, made just after the Firpo-McAuliffe bout, called "Will He Conquer Dempsey?"

### Sterns Plan A Celebration

On July 25, Julius and Abe Stern will round out their 12th year as producers. Abe who is now in California will come to New York to meet his brother, Julius who will return from Europe in tie to hold a celebration here.

### Nathan Hirsh offers

GEO. LARKIN and OLLIE KIRBY in  
"THE TANGO CAVALIER"

The first of the new Geo. Larkin series  
directed by Chas. R. Seeling.

Secure territories now from

AYWON FILM CORPORATION

Nathan Hirsh, Pres.

729 Seventh Ave., New York

## Deny Combine

(Continued from Page 1)

Louis B. Mayer declares his arrangements with Metro and First National still have a period of time to run.

Harry Warner's denial of a combination with Preferred and Mayer was amplified on Friday with a statement from Abe Warner who declared there was absolutely no foundation of fact for the report. "We do not contemplate any such procedure," he said, "nor will we at any time join forces with any other organization." At Preferred, the report was openly laughed at it.

## Hodkinson Gets "Radio Mania"

Hodkinson will release "Radio Mania" in July. This is the picture directed by R. William Neill which was used by the Televue company at the Selwyn some months ago.

## Di Lorenzo with Hepworth

Joseph Di Lorenzo has been appointed general sales manager of the Hepworth Dist. Corp. formed to handle the Hepworth sales in this country. The product is being state tested.

## Tilley Here Monday

Frank Tilley, editor of Kinematograph Weekly of London who has been investigating producing conditions on the coast is due in New York Monday from Los Angeles. He returns to Europe on the Olympic.

## Phil Kahn Here

Phil Kahn, exploitation manager of the American Feature Film Co., Boston, is in town for a few days.

Corsicana, Tex.—Q. R. Thompson, until recently manager of the Pheum, Waco, is the new manager of the Ideal.

## Putting It Over

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

### A Thrill Bally-Hoo

Wildwood, N. J.—Norman Johnson, Hunt's Theaters, Inc., demonstrated a novel, trick bally-hoo upon the roof of the New Casino during the run of "Safety Last."

A life sized dummy was dressed up, impersonating Harold Lloyd and placed upon a chair, the back legs of which were hinged to a corner of the roof, and upon which was printed "Safety Last." At night a searchlight played from the roof of a building opposite, the rays sweeping through the crowd on the boardwalk and travelling upward to the figure of Lloyd on the roof. When the light reached the dummy, a rope attached to the chair was pulled, causing chair and figure to tilt at an angle and apparently fall at the proper moment. Another rope was pulled, raising the chair to an upright position, giving the impression of Lloyd being saved by a miracle.

In addition to the above bally-hoo the theater used an automobile to announce the screening of "Safety Last." On the top of the car, pennants announced all the Hunt Theaters. On the sides the name of theater, picture and play date was lettered, and two large cut-outs of Lloyd clinging to a clock, completed the decoration.

### Camp Fire Girls Sell Tickets

Omaha — An attractive ad displayed in the Omaha Bee, announced the showing of "Nanook of the North," at the Sun, and was a decided change in the World Realty Co's usual type of advertising. The upper left and right hand corners of the display contained copy as follows: "What Shakespeare is to literature' and what Rembrandt is to painting' 'Nanook of the North' is to the screen."

A tie-up was made with the Camp Fire Girl's Ass'n of the town, which was conducting a drive for its summer camp. The management arranged for these girls to sell tickets for "Nanook," and they in return received a percentage of the receipts toward the fund.

### Splurge on "Souls for Sale"

Dubuque, Ia.—A carnival at the ball park was utilized by Walter D. Nealand of the Goldwyn Chicago exchange, in exploiting "Souls for Sale" at the Grand.

Cards were tacked all along the roads leading to the park. Heralds were distributed at the midway of the carnival and all automobiles were tagged, both on the streets and at the carnival. The Times-Journal tied upon the questionnaire used successfully in exploiting this film, starting with a three-column head story a week in advance. Displays of the novel were obtained in the windows of three book stores. Stickers were used all over town, which was well billed.

# Yesterday

Something important happened  
in the Film Industry

# To - Day

Brings Interesting News and  
New Developments

# To-Morrow

Something may happen affecting  
your interests—Keep informed  
every day—Subscribe  
now

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

Kindly enter my subscription to The Film Daily for  
one year, starting immediately, to include 1923 Year Book—  
Cloth Bound—500 pages.

Subscription, \$10—Foreign, \$15

Name .....

Theatre .....

Address .....

**GOLF  
GOLF  
GOLF**

Clubs, Bags, Balls,  
Sweaters, Shoes

Yes—and  
Everything for the  
golfer

**SLAZENGER**

First to mfg. and sell golf supplies  
in U. S. A.

12 East 43rd Street  
New York City

### Turn Down Cohen

(Continued from Page 1)

"That there has been no change in the situation, that we can see, since Michigan decided to withdraw from the National body which would warrant a reconsideration. It was the consensus of opinion that the Michigan unit could not be an integral part of any organization that would sanction the political methods employed at the National convention, particularly the Foran matter as it was used by M. Cohen and other leaders of the National body.

"This action on the part of Michigan does not mean that Michigan is not willing at any time to co-operate with or give its support to any constructive move made by the National body or any state, which will accrue to the benefit of the theater owners of the country, and to this end will be glad to discuss exhibitor problems with any leaders who may pay us a visit, to whom will be extended every courtesy.

"It may be of interest to you to know that at the meeting today definite plans were laid to wage an extensive campaign with the National legislators of Michigan to secure the repeal of the admission tax, and it is

our sincere hope that such a program will be carried out in every state."

An unsuccessful effort to secure a statement from Sydney S. Cohen was made yesterday.

#### Goes to Japan For Fox

Del Goodman formerly with United Artists in Chicago is now en route to Japan to open offices for Fox there. This follows the plan to perfect distribution in the Far East.

#### Paramount in Guatemala

Guatemala has been included in the territory served by the Paramount offices in Mexico City, according to the foreign department.

#### Attention Producers

##### Who Require European Negatives

Capable Cameraman making world tour is available to shoot scenes required by you for local color. Visiting following countries: France, Belgium, Holland, Germany, Switzerland, Italy, Spain, Portugal, Morocco, Algeria, Tunis, Tripoli, Egypt, Arabia, India, China. Sailing August 8th. Address Circle Camerapondent, c/o American Photo Service Inc., 110 W. 40th St., New York.

**ONE OF THE MOST  
IMPORTANT ISSUES  
OF THE FILM DAILY  
WILL BE ISSUED  
ON MONDAY**

**FOUR SPECIAL  
PAGES**

**"JOE ROCK"**  
PRODUCTIONS - INC

WATCH FOR THE EARLY RELEASING DATE.

**THE "ROCK" AND CORNERSTONE OF YOUR PROGRAM LAUGH EVERY FOOT**

**TWELVE TWO REEL ROCK-EM WITH LAUGHTER COMEDIES**

Distributed by GRAND-ASHER 15 W. 44th St., N. Y. C.

Studios 1432-38 Gowers Street Los Angeles, Cal.

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

Rupert of Hentzau  
has been held over for  
a second week at the  
Mark Strand Theatre  
**IN JULY**

*There's a reason —*

# Summer Holds No Terrors For Pictures Like These!

Glenn Hunter  
in  
**YOUTHFUL  
CHEATERS**

A Film Guild Production

The Affairs of  
**LADY  
HAMILTON**

with

Liane Haid

Ernest Shipman  
presents  
**THE MAN  
from  
GLENGARRY**  
by  
Ralph Connor

Charles Murray  
in  
**ALL STAR  
COMEDIES**

presented by  
C. C. BURR

Ernest Shipman  
presents

**THE RAPIDS**

with Harry Morey  
and Mary Astor

Thomas Dixon  
Author of "The Birth of a  
Nation" presents  
**THE MARK  
of the  
BEAST**

Gene Stratton-Porter  
presents  
**MICHAEL  
O'HALLORAN**

directed by  
James Leo Meehan

Herman Holland  
presents  
**GRANT MITCHELL  
in  
RADIO-MANIA**

with  
Margaret Irving

Regents Pictures Corporation presents  
**WALLY VAN  
in  
'THE DRIVIN'  
FOOL**  
with Patsy Ruth Miller  
and Alec Francis

They're All **HODKINSON** Pictures



# THE *Film* DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

Vol. XXV No. 13

Monday, July 16, 1923

Price 5 Cents

## Series for State Rights

House Peters Prod. About 70% Sold First To Be "Q" by Katherine Newlin Burt

Charles O. Baumann has been quietly selling his proposed series of House Peters Prod. on the state rights market. Seventy per cent of the country has either been secured or pledged.

Baumann stated on Saturday that the date on which the first picture will be started is not definite. The initial picture, however will be "Q" a story by Katherine Newlin Burt. Production will be centered in Los Angeles. Peters at present is working in "Held to Answer," one of the fall specials on the Metro list. Among the more important territorial sales to date are the following: Midwest territory to Harry Charles of Standard Film Service Co., Illinois and adjoining territory to Joe Friedman of Celebrated Players; Harry Asher of American Feature Film of Boston for New England and Ben Amasterdam of Masterpiece Philadelphia for Eastern Pennsylvania and Southern Jersey.

\$1,000,000 Unit in Delaware (Special to THE FILM DAILY)

Dover, Del.—The Eldorado W. Cott Pictures of Philadelphia have been formed here with capital of \$1,000,000.

## Equitable Rentals

The following has been received from Alexander S. Aronson, sales manager of Truart:

"Naturally I have read with considerable interest the various statements my article 'THE GOLDEN BUBBLE' brought forth. Far be it from me to take issue with those who disagree. If it has been food for thought, then it has served its purpose.

"If I may be pardoned for saying it, to me one of the outstanding features of my article was the question of equitable rentals and in none of the various statements printed, was this given more than casual consideration. Obviously this industry must some time or other face this as one of its major problems and with your permission, I shall prepare for your publication an article dealing with 'EQUITABLE RENTALS.'"

Fine. Shoot it along.

Some "Summer Slump" Helps (Special to THE FILM DAILY)

Kansas City—C. E. ("Doc") Cook, of the state exhibitors unit, in a recent statement, declared that general theater business was good in this vicinity, but for those who find the regular "summer slump" prevailing, he asks these questions:

"Do we keep our theaters clean, cool and inviting?"

"Is our ventilation system modern and adequate?"

"Are our programs varied to what our patrons desire, or are we forcing them to accept 'just pictures?'"

"Do we analyze the requirements of our customers in planning our programs."

"Are we pulling surprises and putting on special entertainments to stimulate public interest."

"Is our music what it should be?"

"Is our ticket seller kind, courteous and congenial?"

"Are the employees hospitable and obliging?"

"Is your operator efficient and on the job?"

"Is your equipment in A-1 condition?"

"Are you giving time and attention to ex-

ploitation—do you plan and write advertising copy to fit your particular need?"

"Are you getting the most out of your lobby display—are lobby display frames clean, substantial and attractive?"

"Do you keep your theater front and canopy illuminated or has the local supply of light bulbs been exhausted?"

"Is your theater well painted and decorated inside and out?"

"Are you personally managing your show and on the job at every performance?"

## Seligman Returning to England

Paul Seligman, for some months American manager of the Stoll Film Co., London leaves for home shortly. He expects to return in September with prints of some new pictures.

## Warners Change Name

(Special to THE FILM DAILY)

Albany—The name of Warner Bros. has been changed to Warner Bros. Enterprises. The Secretary of State has been so informed.

# Proving It

Over in the Glendale studio, working in "Clipped Wings" the Burr special featuring Connie Binney is a tall, somewhat distinguished looking man who has a minor role. He is not familiar with a motion picture studio and shows it. But he is earnest; sincere and trying to make good.

His name is Leroy Ellsworth Groom, and by profession he is a consulting engineer. He is about 35, and has just completed the construction of an ore mill in the far West which cost upwards of \$4,000,000.

Naturally you wonder what he is doing making pictures. And the answer is as interesting as simple. Groom is a college graduate. He never had an idea of appearing in pictures, and probably never would have, but some of his fraternity brothers met awhile ago to discuss the Edison idea of college men. You know what Edison thinks of college men. He made it plain in a statement issued some time ago, and voiced the idea that college men might be all right for the job for which they were trained, but otherwise, in any other job—nix-no-and that was all there was to it.

So Groom and fellow collegians chewed the Edison idea over. And they reached the belief that a grave and great injustice was being done to all the boys in college and those who planned to go to college. And so, for the benefit of these boys 12 men, all collegians, including Groom, voted to devote an entire year to disprove the Edison idea, and to go to work in some profession other than that for which they were fit and ably trained.

In the drawing of the lots to determine what jobs each should try for Groom picked the ticket to become a motion picture actor. Luckily he was able to get a chance with Charley Burr.

Here's hoping Groom makes good—not only for himself, but for all college men.

DANNY.

## Expedite Contracts

Universal Has District Managers Approve Them—Close Contact With Exhibitors Observed

Universal officials express themselves as very well satisfied with an innovation inaugurated recently whereby contracts with exhibitors are approved in the field and not sent to the home office first.

The company exercises what it calls a sales cabinet control and is said to have saved considerable sums of money for the organization. The system is based on the conversion of the former district managerships into assistant general sales managerships. Instead of dividing the country into districts with supervision vested in district managers who are subject to correction by the home office, the country is divided into nine territories, each controlled by an assistant general sales manager who spends most of his time in the territory assigned to him.

The assistants are all home office men and know the home office policies. They have all been authorized to approve or reject contracts without recourse to the executive offices. (Continued on Page 2)

Affidavits to Prove Stand (Special to THE FILM DAILY)

Los Angeles—Al Lichtman is preparing affidavits by Preferred cameramen and laboratory men to indicate the exact footage on each of the 11 pictures produced by his organization last year. Abe Carlos wired last week that Lichtman must have erred in stating only 11,000 ft. of negative were shot on each release and now Lichtman wants to prove his original statement was right.

Resume Hearing in Atlanta (Special to THE FILM DAILY)

Atlanta—Further investigations into the activities of Famous Players will be started here today by the Federal Trade Commission.

## Clemenceau Film

The Associated Press reports from Paris that Clemenceau's film, "The Strongest" has been forbidden by the Prefect of Department of the Var.

## Edward Griffith Sails

Edward H. Griffith sailed on the Majestic Saturday for Europe. He will only remain on the other side a week.

## True Thompson Here

True Thompson, well-known state right distributor of Dallas is in town.

Mrs. Lewin, Little Theater Films, Inc., is now in New York.



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**Quotations**

	High	Low	Close	Sales
East. Kod.				Not quoted
F. P.-L.	72½	72½	72½	300
do pfd.				Not quoted
Goldwyn				Not quoted
Griffith				Not quoted
Loew's				Not quoted
Triangle				Not quoted
World				Not quoted

**Round Out Advisory Board**  
(Special to THE FILM DAILY)

Los Angeles—With the addition of Douglas Fairbanks and Mary Pickford, the advisory board of Little Theater Films, Inc., is now complete. It is composed of Hugo Ballin, Paul Bern, Ralph Block, Charles Chaplin, William De Mille, Walter Pritchard Eaton, Douglas Fairbanks, D. W. Griffith, Clayton Hamilton, Rupert Hughes, Rex Ingram, Ernst Lubitsch, George Marion, June Mathis, Mary Pickford, Frank Reicher, Victor Seastrom, Robert E. Sherwood, Oswald Garrison Villard and Rob Wagner.

Officers are Curtis Melnitz, president; Albert Lewin, vice-president; Joseph Jackson, secretary, and Mildred Doriss Lewin, treasurer.

**Sold to Capitol Film**

Irving Cummings has sold "The Broken Hearts of Broadway" to Capitol Film Exchange for Greater New York and Northern Jersey.

**ADVERTISE YOUR SHORT SUBJECTS**

MATS for this "ad" FREE at your Educational Exchange

A JACK WHITE PRODUCTION



**"BACKFIRE"**

A MERMAID COMEDY WITH LIGI CONLEY Educational Pictures

**On Broadway**

Broadway—"The Ragged Edge"  
Brooklyn Strand—"Rupert of Hentzau."  
Cameo—"Enemies of Women."  
Capitol—"The Love Piker."  
Criterion—"The Covered Wagon."  
Loew's New York—Today—"The Heart Raider."  
Tuesday—"Man and Wife" and "Stormy Seas."  
Wednesday—"The Isle of Lost Ships."  
Thursday—"The Gilded Lily."  
Friday—"The Man Between" and "The Mysterious Witness."  
Saturday—"The Scarlet Lily."  
Sunday—"Only 38."

Lyric—"Human Wreckage."  
Rialto—"Merry-Go-Round."  
Rivoli—"A Gentleman of Leisure."  
Strand—"Rupert of Hentzau"

**Next Week.**

Broadway—Not yet determined.  
Brooklyn Strand—"Children of Dust."  
Cameo—"Enemies of Women."  
Criterion—"The Covered Wagon."  
Lyric—"Human Wreckage."  
Rialto—"The Purple Highway" (tentative.)  
Rivoli—"Homeward Bound." (tentative.)  
Strand—"The Brass Bottle."

**Clifton May Make Another**

Elmer Clifton, it is reported, may make "The Warrens of Virginia," for Fox. He was originally engaged for "Six Cylinder Love," now completed.

**Equipment Dealers End Meeting**  
(Special to THE FILM DAILY)

Chicago—The second annual convention of the Ass'n of M. P. Equipment Dealers of America was brought to a close at the Congress on Saturday

**At Fox Studio**

Arthur Housman has been engaged by Fox to play opposite Lucy Fox in "Around the Town With Gallagher and Shean."

**Belasco Going to Coast**

David Belasco will start for the Coast on July 29th, to see the first rushes of "Tiger Rose," which have just come through.

**Off to Atlantic City**

Theodore Hays and Mrs. Hays, who dropped in town for a few days, left Saturday for Atlantic City. Hays will return to Minneapolis in about a week.

**Skouras Gets Principal Release**

St. Louis—Skouras Bros. Enterprises have closed with Irving M. Lesser for the Super-Five and "Mind over Motor," Principal Production for Missouri and So. Illinois.

The A. H. Blank Enterprises, Omaha, have secured the rights to the Super-Five series for that territory.

**Hope Hampton to Europe**

Hope Hampton expects to arrive in the East in about ten days and will sail for Europe. Upon her return she will probably go back to the coast to do "Irene" for Warners.

**Deny Report**

Vitagraph denies the report that it will distribute a series of six productions in which Jack Barrie will be featured. The producing company was reported as the Basil Enterprise Corp.

**Meeting in Chicago**

(Special to THE FILM DAILY)

Chicago—The first annual sales convention of the Warner franchise holders opened here yesterday to be continued today and tomorrow. Sam Warner is here from the home office. The out-of-towners include:

Phil Kauffman, Canada; William Shapiro and I. L. Wallenstein, Boston; Harry Charas, Bert M. Stearns and Fred Scheurerman, Cleveland; William Finkel, Pittsburgh; C. J. Sonin, Detroit; G. H. Dummond, Chicago; L. Berman, Philadelphia; William Oldknow, Atlanta; W. G. Underwood, Dallas; Morgan A. Walsh, San Francisco; E. G. Tunstall, Milwaukee; A. L. Kahn, Kansas City; L. K. Briin, Seattle; Harry Hynes, St. Louis; Sam E. Morris, Meyer Lesser and Lon Young of the Warner home office.

**Putting It Over**

**"The Christian" in Cincinnati**

Cincinnati—When H. T. Snowden, Goldwyn exploiteer went to Logansport, Ind. to help Manager H. Hornbeck of the Colonial exploit "The Christian," he arranged for a street ballyhoo consisting of a sandwich man carrying cards reading: "John denies that he prophesied the end of the word at midnight, Sunday." He carried this teaser message for three days and two days before the opening, "In 'The Christian' at the Colonial." was added to the sign.

A silk tie-up was obtained with Gube's Department Store. Four models wearing cherry red gowns were placed in the most prominent window. A special card read: "Cherry red is the favorite color of Mae Busch, star of Hall Caine's 'The Christian.'"

The daily Pharos-Tribune and the Press agreed to have their Saturday and Sunday editions stuffed with heralds. Fifteen hundred postal cards were mailed to persons in the telephone directory with a message about having seen "The Christian" in Indianapolis and advising the receivers to see it in Logansport. A book tie-up with an oil painting, 25 hangers, several special window cards and copies of the novel was arranged with the E. Mett Company. A free ticket to the matinee was offered to the purchaser of each copy. The billing campaign was a little more than usual for that town.

**Expedite Contracts**

(Continued from Page 1)

In this way, much time is saved because the practice of sending on tentative contracts for approval or rejection in New York is done away with it. To all intents and purposes, the Universal home office has been brought to the exhibitor direct. Contracts are always disposed of in a day or two because the headquarters of the various assistants are rarely any further away than that from the exhibitor.

The Universal salesman are likewise getting closer to the exhibitors than heretofore. There has been a definite follow-up policy inaugurated. As explained by a company executive, the salesman does not drop from sight as soon as he signs a contract with an exhibitor. He comes back and follows the progress of the picture. Universal officials openly declare their delight over the manner in which the plan is working out. They state its advantages are showing definite increases on the sales sheets.

**B A E R**

Publicity and Advertising for Producers, Exchanges, Exhibitors and Individuals. Phone Bryant 6763

**FRED E. BAER**

Advertising  
Loew Bldg., 1540 Broadway

**OFFICE FOR RENT**

Best location for motion picture business, completely furnished.

Apply Box M-15  
Film Daily  
71-73 W. 44th St., N. Y. C.

Will purchase, for cash, Bell-Howell or Wilart late model cameras.

Box M-13  
Film Daily  
71-73 W. 44th St., N. Y. C.

**FOR SALE**

Motion Picture Laboratory Fully Equipped, Located in Bronx. Owner leaving for West will sell cheap. K 8. Film Daily, 71-W. 44th St. N. Y. C.

LOUIS MEYER  
ART TITLES  
CRAFTSMEN FILM LABS  
Incorporated

251 WEST WATKINS  
19<sup>TH</sup> STREET 7461-7620

# THE SATURDAY EVENING POST

An Illustration by  
Founded August 18, 1853  
by  
J. Franklin

FOR RELEASE DURING 1923-1924 SEASON



## “BROADWAY BROKE”

from  
*THE SATURDAY EVENING  
POST STORY*  
BY EARL DERR BIGGER  
WITH A MILLION  
DOLLAR CAST

*A Document of Human Emotion*

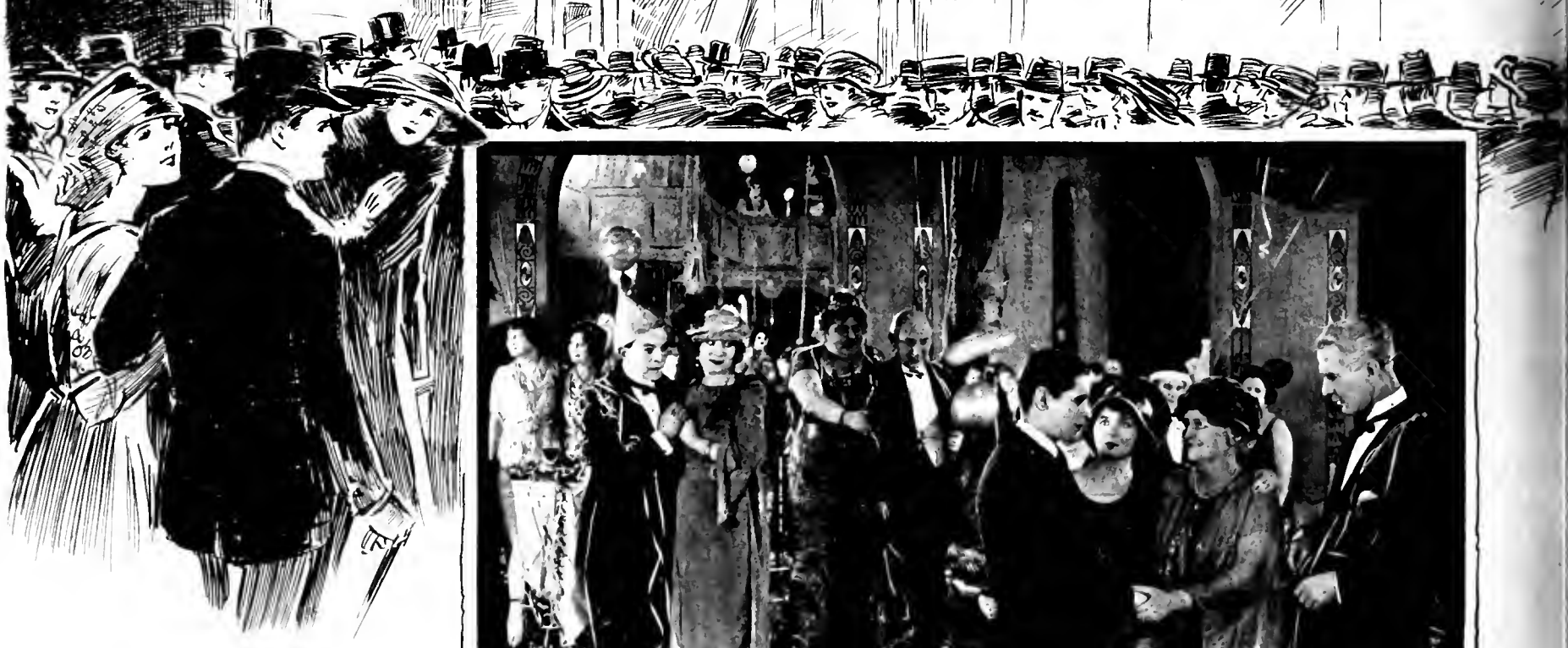
The Greatest Saturday Evening Post Story of  
the Period and a Greater Motion Picture



BROADWAY BROKE

The Cast  
Mary Carr  
Percy Marmont Gladys Leslie  
Maclyn Arbuckle Henrietta Crosman  
Macy Harlan Sally Crute  
Doré Davidson Edward Earle  
Billy Quirk Pierre Gendron  
Albert Phillips Leslie King

BROADWAY BROKE



A Story of the Gayest and Saddest of  
all Great Streets

# BROADWAY BROKE



Distributors are Invited to Communicate with

## MURRAY W. GARRSSON

522 Fifth Avenue, New York City ~ Phone Vanderbilt 8056

A Drama of the Wickedest Street in the World

**MURRAY W. GARSSON**

announces



# "BROADWAY BROKE"

Directed by

**J. SEARLE DAWLEY**

*from*

*THE SATURDAY EVENING POST* Story

*by*

**EARL DERR BIGGER**



"A Picture that combines the appeal of a cooing babe  
with the dramatic climax of a Thunderclap"

**New Theaters**

Columbia, Pa.—J. J. Hardy will open his new Alto theater in Sept.

Carbondale, Pa.—The latest Comerford house in this section, The Irving, which was recently opened, is playing to capacity business. The house seats 2,200.

Ben Argy, Pa.—William Eyre will discontinue operation of the Palace upon expiration of his lease and assume management of a new theater being built by the Hurd Bros.

Hammond, Mich.—Joe Piwaronis has let the contract for a new house to cost \$75,000.

Clinton, Ill.—J. B. Stine is building a house which will open in the Fall.

Milford, Ill.—H. C. McDonough will erect a new house this Fall.

South China Grove, N. C.—W. T. Adams has opened his new house.

New Haven—H. M. Eudow has applied for a building permit for a theater at Redfield St. and Congress Ave.

Angels Camp, Cal.—E. A. Watkins will open a temporary theater to replace the one recently destroyed by fire.

Greenville, Cal.—F. H. Delivan has opened a new house.

Atwater, Cal.—An airdome has been fitted to take the place of the theater recently destroyed by fire. A permanent house will be erected in the winter.

Corcoran, Cal.—Mrs. Maude Williams has opened the Airdome.

Niles, Cal.—Charles Peterson will shortly open his new house now being built.

Georgetown, Cal.—G. E. Rust has opened a theater here.

Elsmore, Kans.—George Moore has just opened his new house.

Conway, Ark.—S. G. Smith will build a \$60,000 house this Summer.

*from Variety* July 12-1923

**"MERRY-GO-ROUND" AT RIVOLI DISPROVES BAD BUSINESS RULE**

"The Picture" Can Do Trick—\$23,000 Last Week at Rivoli—"Covered Wagon" Neither Affected by Conditions

DETROIT

**now at the RIALTO**

**3rd Big Week on Broadway  
2nd Big Week at Rivoli  
-Immediately booked by RIALTO**

Broadway in midsummer, especially last week (July 4th), isn't expected to bring anything like a real pouring of dollars into the picture house box offices, but the Rivoli developed surprising box office strength with "The Merry-Go-Round" rolling up a gross that proves there is no such thing as bad summer business providing the pictures played during that period have the strength to pull audiences. "The Merry-Go-Round" did pull, and to such an extent as to surprise the biggest part of the Broadway wise folk, for the gross almost touched \$23,000 on the week.

L. A. DAY

Rivoli—"The Merry-Go-Round" (Universal). (Seats 2,200; 30-50-85.) This Universal, heralded as unusual picture, proved more than that on initial showing at Rivoli. House did business of street during week playing, to standees when other houses half filled. Arrangement between Universal and Famous Players was that if picture did business it would remain for second week, and that is being done. Gross first week almost \$23,000, which gave picture certainty of second week. This week business is little off from last week.

**MERRY GO ROUND**

The Surprise Sensation - Date The Big 10 Now!

**UNIVERSAL HAS THE PICTURES**

**FOR RENT**

Furnished office, Times Square District, also switchboard service.—Call Bryant 4424.

I am in the market for SINGLE REEL NOVELTIES  
Iris Film Exchange  
JOHN J. IRIS  
Phone- 729-7th Ave. N. Y.  
Bryant 3377

# Be A "Buddy"

And tell "the other fellow" just what you think of

# THE FILM DAILY

We will take a chance on the "knocks" and the boosts.

And here's a coupon to help out the good work:



The Film Daily

71 West 44th St., New York City

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

THE FILM DAILY—313 Issues—Every Day

Including Weekly Reviews—52 Issues

1922 Year Book—Cloth Bound—500 pages

Subscription, \$10—Foreign, \$15

Name .....

Address .....

Premiere of "Yesterday's Wife" (Special to THE FILM DAILY)  
Los Angeles—Reports following the premiere of "Yesterday's Wife," C. B. C.'s newest special, are enthusiastic.

**Brown Back from Coast**  
Southard Brown is back from the Coast.

### Incorporations

Albany, N. Y.—Stella Films, New York. Capital \$20,000. Incorporators, G. and S. Catalano and N. Garra. Attorney, A. Decuccim 132 Nassau St.

Albany, N. Y.—Bacla Theater Corp New York. Capital \$5,000. Incorporators E. F. Baxter, M. Spero and W. Kessler. Attorney, S. Herzbrun, 220 W. 42nd St.

Hutchinson, Kan.—Dick Doring, until recently manager of the De Luxe and formerly publicity man for Metro's local branch, has gone back with that organization and will assist in exploiting "Scaramouche."

The exhibitor who didn't play "Smilin' Through"—  
Oh, what a



## Hold Up Prices.

**Block Deals for England—Buyer Leaves Without Product and Sore**

Methods of some American distributors so far as the sale of their product for England are concerned brought sharp criticism from an Englishman who sailed Saturday with but one picture purchased, although he had something like \$75,000 to spend here for pictures.

His chief objection to making any further effort to purchase film were what he termed the "unsatisfactory methods" of many of the film folk with whom he came in contact. His intention, when arriving, was of secure at a minimum four pictures, perhaps more. Here are some of his experiences, as related prior to his sailing:

One distributor agreed on a price of \$12,500 for the British rights to his picture which, incidentally, has not been released here. But when the final papers came the price showed \$15,000. The Englishman refused to do business and returned the contract.

The representative of a California producer agreed to sell the rights of a production, also not yet released here, for \$12,000 and the visitor thought he also had a good deal here. The producer wired acceptance to the terms but later rejected them after holding matters up a week, and giving no reason for the refusal.

On another occasion the buyer was prepared to buy a light comedy and the price was agreed upon, and the deal fell through because of some difficulty with the laboratory which held the negative.

These were just a few of the difficulties which faced the buyer. He finally became disgusted and quit, sailing Saturday.

Chatfield, Minn.—Lott Campton has opened a new \$25,000 house.

"Temptation" does \$10,200—beats 'em all

**"YESTERDAY'S WIFE"**  
ANOTHER CBC BOX-OFFICE RECORD BREAKER

**VARIETY**

**\$1 SHOW AT 50 CENTS OVER BIG AT COLORADO**

Denver, June 27.

The Colorado (Bishop-Cass) smashed the sales resistance wide open last week with a show that put everything else in town in the shade, both as to excellence of entertainment and box office showing.

Rialto (Paramount. Seats 1,050; 40). William DeMille's "Only 33." Comedy and Patho News. Good business at night performances; matinees less than fair. Grossed \$7,500.

Princess (Paramount. Seats 1,250; 40). "Mary of the Movies." Excellent attraction. Better than \$7,000.

Colorado (Bishop-Cass. Seats 2,447; 50). "Temptation" and added attractions. Knockout at special 50-cent admission nights, 40 afternoons. Above \$10,200.

America (Bishop-Cass. Seats 1,500; 40). "The Ragged Edge." Alfred Lunt and Mimi Palmer. Also "The High Fives," and special orchestra concert. Approximately \$4,475.

Isis (Fox. Seats 1,776; 35). Katherine McDonald in "Women Conquerors." Picture rather overshadowed by forthcoming production, "Greatest Menace," heavily billed and press-agented. Grossed \$3,950.



# THE **Film** DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

XXV No. 14

Tuesday, July 17, 1923

Price 5 Cents

## Exchange Planned

**American M. P. Corp. for Non-Theatrical Distribution—Edward O'Donnell Handling Stock**

The American M. P. Corp., a \$1,000,000 Delaware company, is now opening a number of exchanges in the non-theatrical field. Edward O'Donnell, formerly with Schenck and Fox, is with the organization handling the sale of a stock exchange to carry out the plans.

The company recently took over the Community M. P. Service, Inc., the Church M. P. Corp. and is understood to have entered upon negotiations with Henry Bollman, Inc. A short time ago there existed some interest in the film business because reports circulated that the company intended agitating against labor unions through motion pictures. These reports gained credence because they were based in the American M. P. Corp., are J. E. Edgerton, president; William H. Barr, a director of the Nat'l Association of Manufacturers. Assurances are understood to have been made, it is understood, to those interested and to officials of the American Federation of Labor that no such actions were intended.

The officers of American are, William H. Barr, president and treasurer; Frank F. Porter, vice-president; Paul Smith, vice-president; Herbert Maynard, Jr., secretary and John E. Edgerton, chairman of the board of directors. The latter is also interested in the Lebanon Woolen Mills of Lebanon, Tenn., and Barr is connected with the Lumen Bearing Co., of Buffalo.

## Mayer Issues a Denial

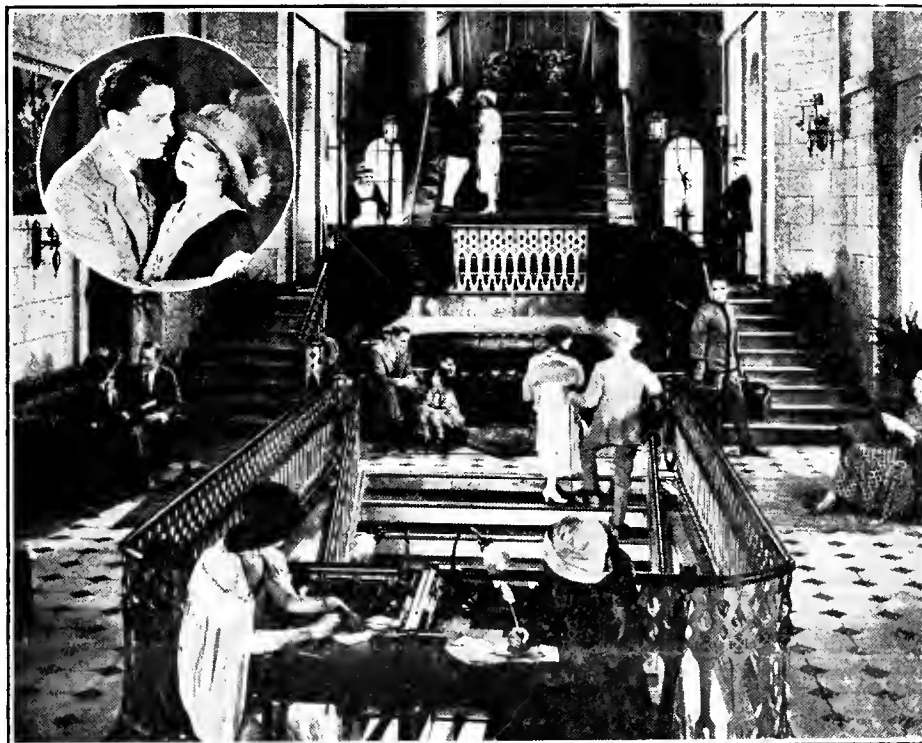
A long wire was received yesterday from Louis B. Mayer denying the reported combination with Prentiss and the Warners. Mayer declares he never discussed the matter with anyone and then goes on to say that his relations with both First National and Metro are amicable in every way.

## Valentino Seeks Relief

Rodolph Valentino has filed an application in the Supreme Court to vacate the attachment against his property obtained by his former attorney, Arthur Butler Graham, in a suit to recover a balance due for legal services. Valentino contends that there was not sufficient ground shown in the papers or the issuance of the attachment.

## Moss Plans New Theater

J. S. Moss will build a theater at 53rd Ave. and 53rd St. It will seat about 2,000.



Just one of the big sets used in "The Love Trap," a Ben Wilson production, distributed by Grand-Asher. In the Circle, Bryant Washburn and Mabel Forrest.—Advt.

## Switch Release

**"Bull" Montana Comedies to Go Through Hodkinson—Ten All Told in Series**

Hunt Stromberg has made a new releasing deal for the "Bull" Montana comedies. Beginning in the Fall, release will switch from Metro to Hodkinson.

There will be 10 in the series, each probably in two reels. The last through Metro was "One Wold Day," released generally on June 25. It is understood that Stromberg has the production of a number of features in mind and that one is already completed. Montana also appears in it.

## May Manage Cosmopolitan Plant

(Special to THE FILM DAILY)

Los Angeles—It is reported here that Daniel Carson Goodman may manage the Cosmopolitan studio in New York beginning Sept. 1

All efforts to reach Dr. Goodman for a statement yesterday failed. It was recalled that Goodman was in charge of the production of "Enemies of Women" for Cosmopolitan when it was made abroad. Since that time, he has made several pictures on his own for Equity—state rights release.

## "Ufa" Executive Here

**Head of Theater Department to Study Projection in Big Houses—Manages 150 Houses**

Herr Scheslinger, director of the theater department of the Universum Film Aktiengesellschaft—the well-known "Ufa" of Germany, is in New York for a 10-day visit during which he expects to study projection and methods of presentation at important Broadway theaters.

Scheslinger arrived on the S. S. "Albert Ballin" on which he is making his home while in this country. The "Ufa" is considered by many the largest company in the German film world, its activities including production, distribution and exhibition. On the steamer, "Ufa" product is shown every night, each performance including from eight to 10 reels. Scheslinger states that many of his company's important pictures are aboard the vessel. The "Ufa" theater activities cover 150 houses.

## Hoffman Returns

M. H. Hoffman of Triart returned from a trip to Philadelphia, Chicago and Detroit yesterday. He placed "Broadway Gold" in the Capitol, Detroit, for a week beginning last Sunday and at the Randolph, Chicago, for the week beginning Aug. 19.

## Buying Out Grauman

**Famous Players to Control Three Los Angeles Houses—One to be Sold to A. and H.**

(Special to THE FILM DAILY)  
Los Angeles—Famous Players have paid \$50,000 for a six months' option on the purchase of Sid Grauman's interest in three downtown theaters, the Metropolitan, the Million Dollar and the Rialto.

The total consideration for Grauman's share is expected to reach \$1,045,000. In all likelihood, the complete operation will be completed by January 1st, when Famous will control the theaters in their entirety.

The Hollywood Egyptian theater, at which "The Covered Wagon" is playing, is not part of the deal. Grauman intends building another theater in Hollywood along lines similar to the Egyptian. There will be two shows a day, with all seats reserved and elaborate prologues and accompanying bills. Eventually there will be a third Grauman Theater in Hollywood, to house legitimate shows and occasional pictures. Joseph M. Schenck and the West Coast Theater interests will be interested jointly with Grauman in it.

A deal is understood to have reached its last stages whereby the Million Dollar Theater at Broadway and Third will be sold to Ackerman and Harris, thus leaving Famous Players with two houses here.

While no one at Famous Players cared to comment on the Grauman deal yesterday, it is understood the above details are correct.

## The Carletons in New York

Lloyd and John Carlton have arrived in New York. Their next production will be "Hard-Boiled Mabel." Lloyd directed "The Flying Dutchman" which F. B. O. will distribute.

## May Announce Plans

Publishers and editors of the trade papers have been invited to a dinner at the Ritz tomorrow night by Arthur James. It would not prove surprising if, at that time an announcement were made relative to the plans of Ritz-Carlton Pictures, Inc., the J. D. Williams organization.

## Balaban & Katz Deal

(Special to THE FILM DAILY)  
Chicago—Balaban & Katz have signed a lease for the new Fitzpatrick & McElroy house being built at 69th and Kedzie Ave. The annual rental will be \$100,000.



Vol. XXV No. 14 Tuesday July 17, 1923 Price 5 Cents

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**Quotations**

	High	Low	Close	Sales
East. Kod.	108 $\frac{3}{8}$	106 $\frac{1}{2}$	108 $\frac{3}{8}$	600
F. P.-L.	72	70 $\frac{1}{2}$	72	1,000
do. pld.				Not quoted
Goldwyn				Not quoted
Griffith				Not quoted
Loew's	15	14 $\frac{7}{8}$	15	300
Triangle				Not quoted
World				Not quoted

**Incorporations**

Jefferson City, Mo.—Fineshriber-Ansell Co., St. Louis. Capital, \$7,000. Incorporators: Louis K. Ansell, Aaron A. Fineshriber and W. A. Thimmig.

St. Paul—St. Clair Amusement Co., St. Paul. Capital, \$100,000. Incorporators: Frank P. O'Malley, Charles H. Graham, E. U. Carter and P. A. F. Smith.

**Fire Rules Close New Haven Houses**  
(Special to THE FILM DAILY)

New Haven—The De Witt has been ordered closed, building examiners having decreed that the building is not fireproof and cannot be made so except by practically rebuilding it. Poli's Palace must remove all the mirrors on the stairs and about 30 seats near exits. The city building examiners have ordered alterations and various kinds of installations and additions in the Olympia, Poli's Bijou and the Shubert. The latter house was ordered to install a sprinkler system. Most of the orders concern heating plants, in the cellars, which must have metal laths and ceilings.

**Has His Doubts**

Asked relative to the value of the Balaban & Katz institutional advertising campaign to other exhibitors Frank W. Buhler of the Stanley Co. of America, Philadelphia, said:

"Every theater throughout the country is doing a constructive institutional work of its own, and while yours is a wonderful thought, yet I doubt very much whether the exhibitors of the country could fit this particular style of advertising to their respective theaters."

**Takes Over Chicago 'Change**

Harry Levey, president of National Non-Theatrical M. P., Inc., has taken over the Pilgrim Photoplay Exchange in Chicago, where branch offices will be maintained in charge of Bertram Willoughby, former owner of Pilgrim.

**Warners Sign William Seiter**  
(Special to THE FILM DAILY)

Los Angeles—The Warners have engaged William A. Seiter to direct "George Washington, Jr." "Cornered" and "How To Educate A Wife." Seiter directed "The Little Church Around the Corner" for the Warners.

**Goldwyn's Fall Release Dates**

Goldwyn-Cosmopolitan announces release dates of its fall group of eleven productions, including six Goldwyn pictures, one Cosmopolitan, two Distinctive, one from Jesse D. Hampton and one from Gilbert E. Gable, as follows: "Three Wise Fools," August 19; "The Spoilers," August 26; "Enemies of Women," Sept. 2; "Six Days," Sept. 9; "The Green Goddess," Sept. 16; "The Eternal Three," Sept. 23; "Red Lights," Sept. 30; "The Steadfast Heart," Oct. 7; "The Magic Skin," Oct. 14; "The Day of Faith," Oct. 21; "In the Palace of the King," Oct. 28.

**More Space for Exterior Sets**  
(Special to THE FILM DAILY)

Los Angeles—The site of the Hollywood Studios which S. M. Tompkins and John M. Nickolaus of Standard Film Laboratories recently purchased adjoins the laboratory in the rear. The combined area is 18 acres. While both enterprises will be operated separately, it is planned to use both pieces of land for the erection of large outdoor sets.

**Three New Pictures Started**  
(Special to THE FILM DAILY)

Los Angeles—Three new pictures have been started by the Schenck units. Norma Talmadge is at work on "Rose of All the World," a South African story which Frances Marion and Chester Franklin will co-direct; Constance has started on "The Dangerous Maid," a costume story of England while Buster Keaton is up at Truckee getting exteriors for "Heading South."

**Finis Fox Starts New One**  
(Special to THE FILM DAILY)

Los Angeles—Finis Fox's new picture is "Bag and Baggage."

**Weingarten Managing Ruggles**  
(Special to THE FILM DAILY)

Los Angeles—Larry Weingarten and Charles Ruggles are hooked up in a joint producing plan. Ruggles will be starred in a series of comedies.

**Stuart Paton Injured**  
(Special to THE FILM DAILY)

Los Angeles—Stuart Paton is threatened with the loss of an eye as a result of an accident which occurred when his glasses were smashed and a piece of glass imbedded in his eye

**Stebbins Quits L. A. State**  
(Special to THE FILM DAILY)

Los Angeles—S. J. Stebbins has resigned as managing director of Loew's State here. Stebbins is understood to have the production of short subjects in mind.

Stebbins has been succeeded by C. M. Pincus, former manager of the California, San Francisco.

**Another Sale by Cummings**

"Broken Hearts of Broadway" has been sold by Irving Cummings to Royal Pictures, Inc. Philadelphia for Eastern Pennsylvania and Southern New Jersey.

**Ince Plans a Costume Play**  
(Special to THE FILM DAILY)

Los Angeles—"The Barber of New Orleans" which Thomas H. Ince recently purchased is a costume play, the action of which occurs in New Orleans at the time of the Louisiana purchase.

**Beaudine Interested in Alger**  
(Special to THE FILM DAILY)

Los Angeles—William Beaudine is interested in the filming of the Horatio Alger stories. He hopes to put through a deal that will permit of the carrying out of his plan. Beaudine recently completed "Penrod and Sam."

**Clara Bow Leaves**

Clara Bow left for California yesterday to start work under her contract with Preferred with which organization she was placed by Maxine Alton, Inc.

**Jenner, Pathe's L. A. Manager**  
(Special to THE FILM DAILY)

Los Angeles—William H. Jenner, former American Releasing representative here, is now Pathe manager.

**Billie Rhodes' First**  
(Special to THE FILM DAILY)

Los Angeles—Billie Rhodes' first feature for Grand-Asher will be "Leave it to Gerry." Ben Wilson will direct.

**Working on Talking Pictures**  
(Special to THE FILM DAILY)

Los Angeles—Russell Hart, claims to have perfected a device for talking pictures. The voice is recorded along one edge of strips of standard film and is registered simultaneously with the action.

**Surrenders Charter**  
(Special to THE FILM DAILY)

Evanston, Ill.—The Evanston Amusement Co. has surrendered its charter to the Secretary of State.

**Weiner Leases the Regent**  
(Special to THE FILM DAILY)  
Winnipeg—Sam Weiner has leased the Regent for a number of years

**CARLOS PRODUCTIONS, Inc.**  
Announces  
that its first production  
of a series  
with  
**RICHARD TALMADGE**  
Will Be  
**"FAST FREIGHT"**  
Distributed by  
**Truart Film Corporation**  
All Rights Protected

London Company with offices, and valuable connection desires representation in Great Britain for good American Film producing Co. or distributing house. Particulars "PALL MALL,"  
c/o Film Daily  
71-73 W. 44th St., N. Y. C.

*The man who said Chaplin would peter out—  
He was some*  
**DULCY**

**17836 U. S. THEATRES SHOWING PICTURES**  
Under 250 seats, 30%; under 500, 70%; under 800, 85%; over 800, 15%  
The most economical method of reaching theatres is our ADDRESSING SERVICE. \$4.00 PER M UP. Lists if desired. 30% 50% saved in postage, etc., through elimination of dead and duplicate theatres usual listed.  
Multigraphing — Mimeographing — Folding—Enclosing—Mailing.  
**MOTION PICTURE DIRECTORY CO.**  
244 West 42nd St., Near Broadway  
Phone Bryant 8138

Phone—Beekman 9091  
**Franklin Samuels**  
INCORPORATED  
REAL SERVICE  
**INSURANCE**  
119 Fulton St., N. Y.  
**INSURANCE EXPERTS TO THE THEATRICAL AND MOTION PICTURE INDUSTRY**



### In the Courts

Associated Exhibitors, Inc., has been sued in the Supreme Court by Nathan & Semerad, owners of the film, "A Pasteboard Crown" for \$51,550 damages. The complaint alleges that the plaintiff granted to the defendant the right to release the film, under an agreement that rentals were to be made on the basis of a valuation of \$200,000, since the film cost \$37,500. The complaint states that the film was released through the defendants subsidiary, Playgoers pictures, on a rate which made it appear that the cost was only between \$15,000 and \$20,000, and that the film was inferior. It is alleged that but for the defendant's acts the plaintiff would have received \$57,000 from the picture whereas Nathan & Semerad have received only \$5,449.

In commenting on the above, Arthur S. Kane of Associated said yesterday that matter had been turned over to Seligsberg and Lewis, his attorneys and that the charges would be proved unfounded when the matter came to trial.

Harris Lumber of Niagara Falls has applied in the Supreme Court for an order transferring the trial of the suit brought against him by Commonwealth Film to recover a balance of \$480 on a picture to Buffalo for trial because the defendant has a number of witnesses there to prove his counterclaim for \$1,000 on the ground that the plaintiff failed to give him promised advertising for the picture.

Supreme Court Justice Tierney has dismissed proceedings brought by the F. Keith N. Y. Theaters Co. to reduce the assessment of \$360,000 on the Royal Theater in the Bronx, for 1921, and \$330,000 in 1922. The court ruled that the assessment is not an overvaluation.

Supreme Court Justice Mullan has denied an application by the Powers Film Products Inc. to punish Nicholas Kessel, head of the Nicholas Kessel Film Laboratories for contempt in failing to make promised payments of \$2,754 in installments of \$500 to pay up a balance of \$2,784 due on a judgment. The court ruled that the failure to pay is merely a breach of an agreement and not contempt of court.

The report of Nathan Burkan as arbitrator in a dispute between the National Film Corp. of America and the Walgreene Film Corp. has been filed in the Supreme Court, in which the arbitrator holds that the defendant had no right to make a charge of \$2,250 against the proper disbursements of the film. "Hearts and Masks," sold to the Federated Film Exchange after the \$2,000 had been paid to members of the exchange to induce the exchange to buy it for \$22,500.

### Danto With Commonwealth

Harry Danto is now affiliated with Commonwealth in an important capacity in the sales department.

### Dillon Fires Musicians (Special to THE FILM DAILY)

Ithaca, N. Y.—Because of the demand of local musicians for an increase of \$28 to \$36 in picture houses, W. A. Dillon, head of the company operating the theaters, has served a two-week's dismissal notice, explaining as the reason for his action that it would cost \$12,000 a year more to pay the musicians the increase.

Hornell, N. Y.—Members of the orchestra of the Majestic, managed by Fred Peters, demanded 15 minutes rest in each playing hour, the rest period to be selected at the pleasure of the orchestra. The demand was taken up with the M. P. T. O. A. who conferred with heads of the American Federation of Musicians. The musicians at the Majestic were ordered back to the jobs they had left pending adjustment of the matter.

### M. P. T. O. of N. C. To Aid School (Special to THE FILM DAILY)

Lexington, N. C.—Plans are being formulated by R. D. Craver of the state M. P. T. O., for raising funds for erection of a commodious school auditorium to be presented to the Stonewall Jackson Training School at Concord, as a gift from the theater industry of North Carolina.

### Fox Theater Opens in Sept. (Special to THE FILM DAILY)

Philadelphia—The new Fox theater at 16th and Market, which will seat 3,000, will open in September. Special ceremonies will be arranged for the opening day.

### Start Work on Pittsburgh House (Special to THE FILM DAILY)

Pittsburgh—Work has started on the New Majestic at 5th Ave. and Magee. Joseph C. Marks is president of the corporation which is putting up the new house, which will seat 1,000.

### New Open Air House (Special to THE FILM DAILY)

Wildwood, N. J.—The Plaza, adjoining the Casino Auditorium, has opened on the boardwalk. Patrons may smoke and enjoy the ocean breezes while watching the pictures. The Plaza seats 800.

### Sacramento Houses Change Hands (Special to THE FILM DAILY)

Sacramento—The Hippodrome and State have been transferred through J. R. Saul, San Francisco theater broker, to the T & D Circuit. The State has been leased to the Orpheum Circuit, while the Hippodrome will be operated as a straight picture house after extensive alterations.

### New St. Paul Theater (Special to THE FILM DAILY)

St. Paul—The St. Clair Amusement Co., with \$100,000 capital, has been organized to build an 800 seat theater here.

### Loew Changes Cleveland Policy (Special to THE FILM DAILY)

Cleveland—Loew's State has again changed its policy by discontinuing vaudeville and playing a straight picture and novelty music program. Prices have been raised from 55 cents evenings to 65 cents, and afternoons from 30 to 35 cents.

### Theater Changes

Mt. Vernon, N. Y.—The Playhouse will be renovated. Plans are now to reopen the theater early in August.

Attica, Ind.—Ed Lippold, who will soon give up the Messner is preparing two theaters in Attica, where he will operate picture houses.

Marshall, Mich.—P. C. Schram, of the Orpheum, Kalamazoo, has taken over the Garden from Bill Marshall.


Dinuba—The Strand Theater has been leased by E. W. and M. J. Kelley who have been conducting the Pep.

Thomas Meighan has finished "Homeward Bound" and will leave for Hollywood within a few days to start work on "All Must Marry." Alfred Green will direct.

Allan Dwan has practically completed work on "Zaza," which he is making for Famous Players. "His Children's Children," directed by Sam Wood, is about half finished.

Fort Smith, Ark.—G. L. Peretto has opened "The Queen," the first picture theater in South Fort Smith. A free performance was given at the opening.


St. Louis—Mr. and Mrs. R. Reber, of the Knickerbocker, are touring the West.



KEEP  
A  
DATE  
OPEN  
FOR

## "YESTERDAY'S WIFE"

A  
BOX-OFFICE  
RECORD  
BREAKER



### BOSTON STUDIO

The National Motion Picture Bureau announces the opening of the "National Studio" located at 29 Middlesex Street, Boston, Mass., the best equipped studio in New England combining equipment formerly belonging to Witchcraft Studio, Rex Studio, Alladin Film Company and National Motion Picture Bureau.

Theatrical and non-theatrical producers invited to inspect our studio. Splendid portable lighting equipment for rent.

Philip Davis, President.

# ANOTHER BIG HIT from Universal's Magic Box

# D R I F T I N G

STARRING  
**PRISCILLA DEAN**

## BOOKED WEEK of JULY 29<sup>TH</sup>

at World's Most Famous  
Picture Palace

# CAPITOL

THEATRE, N.Y.C.



DATE the  
BIG TEN  
NOW!

# UNIVERSAL HAS THE PICTURES

**Putting It Over**

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

**Float Wins Blue Ribbon**

Universal's "Merry Go Round" float was a blue ribbon winner in the Silver Jubilee Parade. The float, a large merry-go-round with living figures, beautiful girls and handsome men, mounted on horses, revolved down Fifth Ave., as a hurdy-gurdy organ on the float added to the realism of the effect. The float was drawn by six white horses, led by six men in flashy red outfits. Raymond Cavanagh, director of exploitation for Universal, was the originator of this winning float. The presentation was handled by Cavanagh and his assistant, Marc Lachmann.

The Silver Jubilee Committee approved the window cards and sniping. The float was placed at the entrance to the Jubilee grounds with a sign reading, "Make it a Merry Go Round—See the Silver Jubilee." The picture is now in its third week on Broadway.

**A Baby Peggy Boost**

A novel tie-up for Baby Peggy was arranged by Jack R. Keegan of the Universal home office staff when the front cover of the Eddie Cantor song hit was obtained for Baby Peggy. The song, "That's My Baby" is being

plugged nationally by Belle Baker. The publishers, Maurice Abrahams are printing an edition of 50,000 and 20,000 title pages for distribution, giving Baby Peggy windows and store displays that are almost impossible to be obtained by big feature productions.

Carthage, Mo.—Phil Ryan is working out plans for the New Crane, which will be a Capitol Enterprise house.

**New Secretary**

(Special to THE FILM DAILY)

Albany—Grace L. Tickner for five years secretary to Commissioner Charles G. Blakeslee of the State Public Service Commission has resigned and will become executive secretary of the Film Board of Trade at their offices in Albany.

**Two D. C. Houses Close for Summer**

(Special to THE FILM DAILY)

Washington—The Strand is being completely remodelled and renovated, and will open in August. The Cosmos has closed for the Summer, and will re-open in the Fall with a picture policy.

**Remodelling Phila. House**

(Special to THE FILM DAILY)

Philadelphia—Fred G. Nixon-Nirdlinger is transforming the Coliseum, at 59th and Market, into a new house modelled after an Egyptian temple. He will carry out the scheme used at the Rialto, Los Angeles.

Highest light, deepest shadow and the delicately graded halftones intervening—all are carried through to the screen by the print on

**EASTMAN  
POSITIVE FILM**

It faithfully portrays all that is in the negative.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words "Eastman" "Kodak" stenciled in black letters in the transparent margin.

**EASTMAN KODAK COMPANY  
ROCHESTER, N. Y.**

**THREE  
CENTS  
A  
DAY**

**TO KNOW WHAT'S GOING  
ON IN YOUR INDUSTRY**



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

Kindly enter my subscription to The Film Daily for one year, starting immediately, to include 1923 Year Book—Cloth Bound—500 pages.

Subscription, \$10—Foreign, \$15

Name .....

Theatre .....

Address .....

# THE BRADSTREET FILMDOM **The Film** DAILY The RECOGNIZED AUTHORITY

XV No. 15 Wednesday, July 18, 1923 Price 5 Cents

## British Distribution

ed for This Country—Rowson of Ideal Films, Reported Interested in the Move

(Special to THE FILM DAILY)

London—The latest issue of the Film Daily in a lengthy article captioned "British Films in America," says in

It is said that a powerful corporation is shortly to be formed, or is in the process of formation, for the distribution of British films (in the United States); this is to have some title as the British Distribution Company. Behind are said to be the Hudson Bay Co., already the chief concern of one of our biggest producers, and the Bank of Montreal. Together with these will be included some of the best known and most influential film magnates in this country.

The leader of the new movement is said to be Ideal, and coinciding with this rumor it is interesting to note that H. Rowson has just returned from a business visit to the United States.

## To Call Up-State Meetings

Liam Brandt intends holding a series of up-state exhibitor meetings in New York as he can arrange them. The insurance and methods of collecting the Federal taxes will be discussed.

## Combine Canadian Exhibitors

(Special to THE FILM DAILY)

Ontario—The Canadian branch of the P. T. O. may be organized by making use of several local organizations as a nucleus. One of the active organizations is the Manitoba Exhibitors' Ass'n at Winnipeg. This organization has been active for some time.

Another association that will be formed, it is expected, is the Manitoba Exhibitors Protective Ass'n of Ontario, of which J. A. Brady, of the Toronto, is president. In addition, there is the Montreal Theater Managers Ass'n which includes practically every theater man in Montreal. Outside of the one city, however, there is practically no organization of exhibitors in Quebec.

## Equitable Rentals

Alexander S. Aronson's article relative to this subject will appear in Monday's issue of THE FILM DAILY.

It promises to provoke as much interest as his former article on "The Golden Bubble."

## Danger Crossing

Elmer Pearson Warns Industry to Watch Production Costs—Will Top Revenue, He Says

Support of the argument advanced by THE FILM DAILY recently relative to the amount of money being spent on 1923-1924 productions as against the gross income of the business was voiced yesterday in a statement issued by Elmer Pearson of Pathe. Mr. Pearson, who recently returned from the coast made the following, pointed remarks:

"Production costs are running high as compared with the past. Male and female stars have been engaged at salaries that read a bit too fabulous, even to those accustomed to large figures.

"It is my impression from close observation that the total production costs estimated for this year, will exceed the total film rentals received during any previous year. That looks like a danger crossing that needs a 'stop, look and listen' sign on it."

Continuing, Pearson states:

"Producers often make mistakes by bidding against each other for the most popular leading men and leading ladies. At present many stars work in more than one picture at the same time, and several are drawing salaries from two or three producing companies, and this practice is likely to kill those players' popularity.

"Upon returning East, I was agreeably surprised to find that business has been holding up so well and in fact exceeded expectations, and the much talked of 'summer slump' has not materialized as early this year as usual. Probably the serious part of the hot spell is over and the damage will not be great this year. This is encouraging, particularly in view of the facts outlined above."

## "Green Goddess" at Sam Harris

Distinctive has leased the Sam Harris for the premiere of "The Green Goddess," starring George Arliss. The opening will be Aug. 12. The picture will be distributed by Goldwyn-Cosmopolitan after the New York run.

## Schiller Leaves for Pittsburgh

Ed A. Schiller of Loew's, Inc. left for Pittsburgh last night in connection with the leasing of the Shubert there for first-runs. The theater opens under Loew management the third week in September.

## A. B. C.'s Future

To Be Discussed at Monday Meeting—Prominent Member Denies Circuit Has Become Inactive

A meeting of important members of the A. B. C. will be held on Monday to discuss matters pertaining to the future of that organization. One session was held last Monday when it was decided to meet again next week. A prominent member of the organization yesterday denied that the circuit had become defunct. "Operations are still going on," he added. Regarding the future, this same individual was non-committal.

The statement of an important local exhibitor made at the time the A. B. C. was formed was recalled yesterday. This exhibitor, at that time, urged that the organization be given the financial support necessary to make it lasting as an institution. He advocated the purchase of features on a definite basis and not their acquisition in a sporadic fashion. If necessary, this exhibitor said then, the A. B. C. members should be willing to finance one production or a series of them in order to wage the fight successfully against the big circuits. All this was voted down at the time.

## Loew's Fulton Closes

Loew's Fulton St. and Nostrand Ave. Brooklyn closed Sunday night for the remainder of the summer.

## Vogel Due Today

William Vogel, exporter, is due in New York today from Europe on the Olympic.

## Firpo Engaged for Three Days

The Loew office has engaged Luis Firpo to appear at Braves' Field, Boston, Thursday, Friday and Saturday of this week. If the weather is favorable, Firpo will receive \$5,000 for the engagement.

## Brin Forms New Company

(Special to THE FILM DAILY)

Seattle—With L. K. Brin as general manager, Film Classics, Inc., has been formed for the purchase of 18 Warner Classics. Distribution will continue through Kvality exchanges which Brin owns.

## Buxbaum Denies Report

Harry H. ("Bux") Buxbaum, New York State supervisor of sales for Famous Players described as "junk" reports circulated yesterday that he had resigned.

## Describes Invasion

Former Lynch Man Tells About Theater Buys in Dallas—Hearing Now in Atlanta

(Special to THE FILM DAILY)

Atlanta—T. O. Tuttle, branch manager for Southern Enterprises in Dallas from July, 1919 to April, 1920 was one of the principal witnesses at the second days' Federal Trade hearing here.

Tuttle testified that E. H. Hulsey refused to renew his contract for Paramount service for the season beginning 1919 on the ground that the increased prices were out of line. After several major Texas exhibitors had declined to renew their contracts on the same plea, the witness testified that a large group of Southern Enterprise executives and employees from Atlanta arrived in Dallas and immediately inaugurated plans for acquiring leading theaters in leading cities. Lynch, Freeman, Dent, Bamford and Barnard were members of the party from Atlanta colloquially known as the "wrecking crew." Soon after their arrival in Dallas and in pursuance of their theater acquisition plan, Lynch, deposited approximately \$1,000,000 in a Dallas bank and from that moment excitement was rife. Several exhibitors, according to the witness, expressed great indignation at the Southern enterprise invasion of the theater field.

In his cross examination, Robert Swaine, of counsel for Famous sought to show that the theater acquisition policy was virtually forced on Southern Enterprise, since the failure of Hulsey and others to renew Paramount contracts meant that Paramount pictures might be shut out of important Texas towns. Further, Famous counsel endeavored to show that the growing strength of the First National circuit made theater acquisition on their part a protective measure.

Asked pointedly by Swaine whether Paramount pictures did not represent the highest quality the witness answered that they were the best advertised picture product and such advertising was largely responsible for creating a demand.

(Continued on Page 4)

## "Ufa" Buys Five Griffith Films

The "Ufa" has purchased five Griffith productions for Germany, "Orphans of the Storm," "Way Down East," "Broken Blossoms," "The Mother and the Law" and "The Fall of Babylon."

The "Ufa" has also purchased "The Kid."



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Griffith				Not quoted
Loew's	14 3/4	14 3/4	14 3/4	100
Triangle				Not quoted
World				Not quoted

To Auction Theater Equipment

William Wooster will conduct an auction sale of the contents of the United Theater Equipment Corp. store in the Godfrey Bldg., tomorrow morning. The company recently went into the hands of a receiver.

Seek Higher Wages

(Special to THE FILM DAILY)

Montreal—As a result of the drawing up of articles for a new agreement by musicians of Montreal, exhibitors are called upon to provide a considerable increase in wages. The demand for higher pay was submitted to the Montreal Theatrical Managers Ass'n and the proposal forms the suggested basis of agreement for the 12 months beginning Sept. 1. Four hundred musicians are involved.



New York Chicago Hollywood

Rothacker Laboratories

WILLIAM S. GILL, Eastern Sales Mgr. 542 Fifth Ave. Tel. Murray Hill 1842

Newspaper Opinions

"A Gentleman of Leisure"—F. P.-L. Rivoli

AMERICAN—is probably meant to be what is called Summer entertainment. And Summer entertainment, as such, is its own definition. \* \* \* There are the customary complications. \* \* \*

Holt is a good actor, but cast in an indifferent play, he seems an indifferent one.

EVENING JOURNAL—proves an excellent vehicle for Jack Holt. \* \* \* It also gives the motion picture fans an opportunity to get well acquainted with a new beauty of the screen, Sigrid Holmquist.

EVENING WORLD—For those who like Jack Holt and his screen methods, \* \* \* will prove an enjoyable and appealing picture bit.

HERALD—No one is going to be materially upset by the feature picture. \* \* \* It is a mild melodrama, with a redeeming leaven of farce, entitled "A Gentleman of Leisure."

MAIL—The picture has preserved all the comedy which made the play successful. There is a good laugh in every other scene. "A Gentleman of Leisure," is contrary to the general rule that a stage comedy loses all its laughs and effectiveness when placed on the screen.

POST—The picture is by no means unusual, but it does not attempt to be other than comedy, pure and simple, and this makes it more enjoyable.

SUN—Jack Holt is one of the most engaging young men on the screen. \* \* \* At any rate, Holt seems to be following in Fairbank's path, and proves quite as aerobic as a role which once tried to hold down that agile star would require.

TELEGRAM—"A Gentleman of Leisure" is a delightful melodramatic comedy, with the star, Jack Holt, unusually well cast. \* \* \*

TIMES—Notwithstanding impossible features of the story, \* \* \* the film \* \* \* possesses elements that make it one of those pleasing entertainments that evaporate from one's mind soon after leaving the theater.

TRIBUNE—"A Gentleman of Leisure" is a leisurely picture and at times the thread of the story is stretched so tautly that you think surely it must snap.

WORLD—This picture is pretty poor stuff.

"The Love Piker"—Goldwyn-Cosmopolitan-Capitol

AMERICAN—\* \* \* the appeal is there. The picture gets you from the beginning and doesn't let go until the final fade-out. Even after you leave the theatre, the thought of it remains, pleasantly.

For "The Love Piker" is a simple, human thing, woven out of emotions that might stir in any one's heart. \* \* \*

EVENING JOURNAL—Anita Stewart \* \* \* has never been seen before in a film that gave her the opportunity for display of such vim and dash.

EVENING WORLD—Although "The Love Piker," \* \* \* was evidently made from scenario No. 47—plot 682—formula No. 13, it proves rather good entertainment. \* \* \*

DAILY NEWS—The film dotes on speed.

HERALD—We have seen plenty of stupid films this year, but nothing quite so bad as "The Love Piker." It is feeble, foolish and incredibly boring. Aside from a part played by William Norris, there isn't a real characterization in it, and the situations are forced and unconvincing.

MAIL—\* \* \* has been pictured most effectively and as a whole is delightful entertainment. It has a convincingly wholesome quality which is often lacking in most of the films of today.

POST—\* \* \* A good picture. It is some time too, since Anita Stewart has been seen on the screen, and she is better than ever.

SUN—The story has elements of simple charm, and enables the personable Miss Stewart to look grandly forbidding in a society environment, and then humbly contrite—two of her best specialties.

TELEGRAM—Anita Stewart returns to the screen at the Capitol Theater this week, winning new laurels at the head of an all-star cast in "The Love Piker." \* \* \*

TIMES—\* \* \* one of those productions—of which there are many—with a giddy beginning and bromidic ending. \* \* \* There are sprightly sequences in this production together with maudlin sentimentality.

Kent on Vacation

S. R. Kent of Famous Players is spending a brief vacation in the mountains.

The guy who said "No costume plays would go"—O-o-h, what a



Cosmos Art Pictures Association

The Exhibitors Association

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The story of "Yesterday's Wife" will be syndicated by C. B. C. to a number of newspapers.

Pathé News

No. 58

GOLF CHAMPION AT 21—Bobby of Atlanta beats Cruickshank at New City and wins the Open Championship

A CYCLIST'S LEAP FOR LIFE—A thriller at Hartford, Conn.

OIL WELL GOES ON RAMPAGE—"gasser" shoots stream 300 feet in a Long Beach, Cal.

Festival of banners in Siena, Italy; a ment to American volunteers unveiled Paris, France; the huge new water work Hetch Hetchy, Cal.; German president daughter weds; Air Service tests its biggest parachute; etc. etc.

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**IN**

**DESERT**

**DRIVEN**

**A**CTION? Oh, boy — this one fairly sizzles with action and thrills. Variety says it's a "ripsnorter"—and it's ripsnorters you need to drag 'em in during the hot weather. This one will do it—will do it in such unmistakable fashion as to roll up real profits for you! Get behind this one with F. B. O.'s campaign of dollar-getting showmanship and you'll do business even beyond your hopes. **FOR A QUICK CLEANUP BOOK IT NOW!!!**

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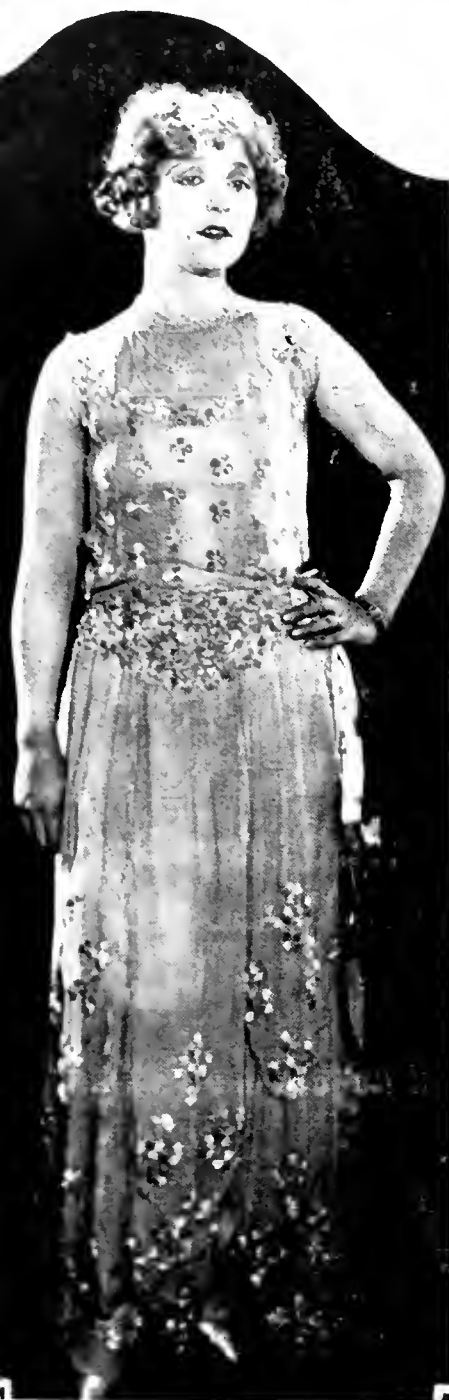
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**EILEEN PERCY**

Featured in  
 "THE FLIRT"  
 "WITHIN THE LAW"  
 WITH NORMA TALMADGE  
 Paramounts  
 "CHILDREN OF JAZZ"

WATCH FOR HER IN

**Describes Invasion**

(Continued from Page 1)

C. L. Hackworth was first witness this afternoon. Counsel on both sides agreed to hold Dan Michalove for further examination at a later date in order to hear out of town witnesses.

**Michalove On Stand**

Describes Lynch Theater Activities in Southern Field—Gives Data on Circuit

(Special to THE FILM DAILY)

(Editorial Note—The following dispatch was delayed in delivery and otherwise would have appeared in yesterday's issue.)

Atlanta—The entire Monday morning session of the hearing of Federal Trade Commission's charges against the Famous Players-Lasky group, which was resumed in Atlanta, was consumed with taking testimony from Dan Michalove, director of theaters under the Lynch administration, of Southern Enterprises and general division manager under the new Famous regime.

During the two hours that Michalove was on the stand, Chief Counsel Fuller for the Government pursued a line of questioning calculated to show that the big majority of the 164 theaters which, according to their statement to the commission, Southern Enterprises has disposed of were less profitable investments being small theaters in relatively small towns. Following up the "disposed of" list town by town, through the states of Alabama and Florida, the one notable exception was the case of Orlando, Fla., where the entire holdings of Southern Enterprises numbering five theaters were sold early this year to E. J. Sparks.

Asked why Southern Enterprises should have sold houses returning so good a profit, Michalove said it was partly of consideration for Sparks who had been for ten years with the Lynch and Southern Enterprise organizations and who was leaving the company and anxious to buy and partly because they knew Sparks to be a live-wire, high-class showman who would maintain a good standard of exhibition. Continuing along the same line of examination, Fuller developed that Southern Enterprises about a month ago bought the Fair-

fax theater in Miami where the company is already interested along with Harry Leach and others in some five or six theaters.

Questioned as to why his company sought another house where they had ample outlet for their product, Michalove replied that they wanted a better theater. At this juncture Fuller asked the witness if that proceeding was not a variance with the agreement Zukor had with the national exhibitor organization. Thereupon, Bruce Bromley, acting counsel for Famous Players, objected, but Examiner Alvord overruled the objection and Michalove replied that no agreement made by Zukor would have affected Miami since Southern Enterprises owned only 50% of the holdings.

Continuing his examination of Michalove in the afternoon session, Chief Counsel Fuller established the fact that many of the 164 theaters sold or disposed of by Southern Enterprises represented less desirable investments, or surplus theaters in towns where the seating capacity of their other theaters was more than adequate, or theaters on which leases expired, or theaters which automatically closed when Southern Enterprises opened better houses in the particular town. On cross examination Acting Counsel Bromley for Famous sought to show that competitive houses had an equal break with them in location, seating capacity, and general character. He was proceeding smoothly until he mentioned Atlanta and attempted to show that both the Criterion and Metropolitan theaters had played Paramount pictures. The laugh that greeted his leading question caused even the witness to smile and refer them to Willard Patterson, who just entered the room. It is a conspicuous fact that the Metropolitan has never been offered a Paramount picture and that in all its history the Criterion played only one. The question scored a point for the Government. Examiner Alvord adjourned the session on the conclusion of cross-examination. Michalove will resume stand for direct examination Tuesday morning, and it is expected that Willard Patterson will be called immediately thereafter. Indications point to a two weeks' session in Atlanta.



**IRENE RICH**

Featured in  
 "THE STREET SINGER"  
 WITH MARY PICKFORD  
 "BRASS"  
 "ONE CLEAR CALL"

WATCH FOR HER IN

**YESTERDAYS' WIFE**

The First of C. B. C.'s Great Special Attractions

A Columbia Picture

Gems of the Screen

Directed by Edward J. Le Saint. With a Brilliant All Star Cast



# THE **Film** DAILY

**The BRADSTREET of FILMDOM** **The RECOGNIZED AUTHORITY**

Vol. XXV No. 16

Thursday, July 19, 1923

Price 5 Cents

## New Orleans Next

Gov't Expected to End Atlanta Session Monday—Exhibitors on Stand

(Special to THE FILM DAILY)  
Atlanta—The Government's investigation into Famous Players activities in the South is expected to terminate here the end of the week. The next seat of the hearing will be in New Orleans.

The five hour afternoon session Tuesday was devoted to the examination of three exhibitor witnesses. C. Hackworth of Huntsville, Ala., Edgar F. Boyd of Adel, Ga., and C. Haas of Charlotte, N. C. Hackworth testified that he had lost more than \$75,000 in Huntsville and Florence, Ala., as a result of Southern Enterprise opposition. Hackworth made a promise made to him in the summer of 1919 by S. A. Lynch wherein Lynch agreed that Southern Enterprises would leave Hackworth unmolested and acquire no theaters in Huntsville and Florence provided Hackworth would play Paramount pictures in those towns 100%.

After giving Hackworth this assurance, the witness testified, Southern Enterprises acquired a theater in Huntsville, took Paramount service away from him and even sold the Paramount output to Hackworth's competitor in Florence. The witness further testified that as soon as Southern Enterprises acquired the Huntsville house other major distributing companies notably United Arts, Metro, Goldwyn and Select discontinued serving him and sold their product to the Southern Enterprise theater. Since Southern Enterprises sold back their Huntsville holdings early this year the witness testified that he had no difficulty in getting the pictures he wanted.

Boyd's case hinged on the methods the Paramount exchange employed in effort to induce him to play  
(Continued on Page 2)

## Two For Metro

Laurette Taylor to Make "A Night in Rome" and "Happiness"—Deal Closed Yesterday

Contracts were signed yesterday whereby Metro will distribute two pictures in which Laurette Taylor will star. These will be "A Night in Rome" and "Happiness."

It is understood that the arrangement provides that J. Hartley Manners will not direct Miss Taylor whose only other appearance on the screen was in "Peg O' My Heart," produced and distributed by the same organization, and directed by Manners.

## Star Value

In his address at the Ritz-Carlton last night when the Valentino-Williams deal was announced, J. D. Williams said:

"We are sometimes likely to forget we cannot eliminate the human element which is part and parcel of a contract with a star. The star is called upon to live in a manner befitting his popularity and to uphold the dignity of his position. These conditions actually demand big increases in salary and they must be met. The very essence of the show business is 'give and take.' Show me a company that hasn't abrogated a contract if the contract was against it. All that I know, have. The star makes a contract with the company, the pictures are made and the public doesn't want the pictures. Any star with honor realizes he cannot continue to force his services on the company, and as a result the contract is cancelled. It's a poor rule that doesn't work both ways. With the increase of a star's popularity and drawing power, the contract must be adjusted.

"There is no reason in the world why one should not receive 50 times more salary than another because he is worth that much more at the box office. There should be no limit on salary, as properly it is all a matter of earning power."

## Announce Deal With Sherman

Vitagraph yesterday officially announced the consummation of a deal with Harry Sherman for a series of six pictures. This deal was first intimated in THE FILM DAILY on June 7th.

## 25 Greater N. Y. Houses Closed

In and around New York there are about 25 theaters, each with an average seating capacity of 600 that are closed, either temporarily or permanently.

## Tom North Back

Tom North, special representative for Mack Sennett, is back in town after a long sales trip which started in January and took him all over the country.

## Gov't Seizes Fight Pictures

(Special to THE FILM DAILY)  
Los Angeles—Department of Justice agents have seized the Dempsey-Gibbons fight pictures. No arrests were made but there may be some later. Harry Grossman who made them declared he gave the pictures up voluntarily because he feels sure they will be returned. He said the plan was to show them in Montana only.

## Schlager Sai's.

Sig Schlager of Luxor Pictures sailed for Europe yesterday on the Paris.

## J. D. Williams Announces Valentino As First Star of Ritz Pictures

Arrangement to Become Effective When Contract With Famous Players Expires — Two Productions Already Planned, Dinner Last Night at the Ritz-Carlton Marks the Event

At a dinner given at the Ritz-Carlton last night, J. D. Williams announced the signing of Rudolph Valentino to a long-term contract, under the terms of which he will appear exclusively under the management of Ritz-Carlton Pictures, Inc., of which Williams is president. The arrangement becomes effective upon the termination of the Valentino contract with Famous Players-Lasky.

According to a joint statement issued by Williams and Valentino, the contract and plans call for productions "commensurate with the star's unparalleled popularity." A special staff is being organized under Valentino's own supervision. Two productions have been definitely arranged for, and while no mention was made of what they might be, it was added that these

## Oldknow Heads Equipment Dealers

William Oldknow of Atlanta has been elected president of the Ass'n of M. P. Equipment Dealers of America. This occurred at a Chicago convention last week. Tonight Oldknow will be the guest of honor at a dinner at the Astor to be given him by Max G. Felder, president of the Eastern Zone. Important equipment dealers will be present.

## Films for Far East Line

(Special to THE FILM DAILY)  
Seattle—Shipped on the S. S. Robert Luckenbach, five Powers projectors and Raven Haftone screens, will shortly arrive under the care of the Theater Equipment Co. of Seattle, which will have charge of the installation on the following Admiral Oriental liners: President Jackson, President Jefferson, President Grant, President Madison and President McKinley.

## Patterson to Remain

(Special to THE FILM DAILY)  
Atlanta—Willard C. Patterson has withdrawn his resignation as managing director of the Metropolitan. He resigned last week and then changed his mind, following a renewal of negotiations with Sig Samuels.

## Meyer in Adler's Place

Philip E. Meyer has been appointed Associated Exhibitor manager for New York. Meyer has therefore resigned as president of the M. P. Salesmen, Inc., and has been succeeded by Albert Reinlieb.

"shall be the sort of productions that the public requires in story, technique, atmosphere, action and character portrayal."

Present at the dinner were Williams and Valentino and a number of newspaper men. Valentino, in commenting on his arrangement with Williams said he will now be enabled to produce the kind of pictures he had hoped to make since "The Four Horsemen." His statement to newspapers stated that the new contract will enable him to exercise the liberty to "perfect the art in which I am so deeply interested." He said he had already made tentative arrangements with an important director to make the first picture.

Williams, in his speech, scouted all talk about decreasing the salaries of stars. "There should be no limit," on salary," he said, "as properly it is all a matter of earning power."

Valentino leaves for a vacation in Europe next week.

Officials of Famous Players who were communicated with last night relative to the Valentino-Williams deal, remarked there was "really nothing to say."

It is understood that Valentino's contract with Famous is scheduled to expire on Feb. 19, 1925.

## Report Five Bids for Gibbons

The Associated Press reports from St. Paul that five film companies have made bids for Tommy Gibbons' services as an actor. Four of the companies are California units and one a New York company. One offer would star the pugilist in a serial.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	.108	107 <sup>3</sup> / <sub>4</sub>	108	500
F. P.-L.	.73	72	73	1,700
do pfd.	.89	89	89	100
Goldwyn	.16	16	16	100
Griffith				Not quoted
Loew's	15 <sup>1</sup> / <sub>2</sub>	15 <sup>1</sup> / <sub>4</sub>	15 <sup>1</sup> / <sub>2</sub>	1,000
Triangle				Not quoted
World				Not quoted

**In the Courts**

Rodolph Valentino has filed an answer in the suit of his former attorney, Arthur Butler Graham for a balance of \$48,000 alleged to be due for services in the litigation with Famous Players-Lasky which resulted in an injunction against him. Valentino asserts that Graham rendered no services except in this case, and in the organization of Cosmic Arts, Inc., and other matters, for which he paid the lawyer \$20,500. He alleges that the lawyer gave him "improper and bad advice" and "misguided him." He asks the court to compel Mr. Graham to return the money paid him.

A judgment for \$425 has been filed in the Supreme Court against the Freeport Theater in favor of the Addressograph Co. for equipment sold. The court decided that there was no valid defence to the suit.

The attachments obtained in the Supreme Court by Grace C. Gohl and George A. Hopkins against the U. S. Moving Picture Corp. have been discharged as the result of an agreement between the parties.



**No Tax Violators in St. Louis**  
(Special to THE FILM DAILY)

St. Louis—Walter Freimeth, Chief Field Deputy of the Internal Revenue Department, attached to the St. Louis office, reports that there apparently been no effort made to evade the payment of Federal taxes in this district.

**A Correction**

In the review of the Artclass Picture production in last Sunday's issue the title was given as "Between Two Worlds." This is incorrect. The title is "Between Worlds."

It will be recalled that Norma Talmadge made a picture which was titled "Between Two Worlds."

**Blanche Sweet in "Anna Christie"**  
(Special to THE FILM DAILY)

Los Angeles—Thomas H. Ince has signed Blanche Sweet for the title role in "Anna Christie," which Johnny Wray will direct.

**To Meet in Atlantic City**  
(Special to THE FILM DAILY)

Atlantic City—The officers of the M. P. T. O. of New Jersey will hold a meeting at the Ambassador on August 2nd. At a meeting held in New York last week, Joe Seider was elected a chairman of the board of directors. The August meeting will be for the purpose of discussing the establishment of a joint service station with the Eastern Pennsylvania unit.

**Badger Going to Coast**

Clarence Badger is now editing "Potash and Perlmutter," and as soon as he finishes he will return to the coast to make one picture before starting "The Shooting of Dan McGrew."

**Bruce Interested in Oregon Films**

Robert Bruce, producer of the Wilderness Tales, is on the directorate of Pioneers of America, Inc., of which Ezra Meeker is president. The company, a non-profit-making organization which seeks to perpetuate the traditions of the Northwest in motion pictures.

**Bible Series on Paper Stock**

National Non-Theatrical's series of 52 Bible pictures will be printed on paper stock invented by the Kinereflex Paper Film Projector organization. National has added to the staff Eana J. Weeks and Marietta Higgins.

**Warns Against Films in Subways**

Fire Commissioner Thomas J. Drennan has issued a warning to exhibitors and exchanges against the carrying of films in subway trains.

Fourteen violators of the ordinance were before Magistrate Simpson in the Municipal Term Court and 13 were fined \$25 each.

**MAN WANTED**

Some place in this industry there must be a man of experience looking for a real opening. First: He must be a sales manager and have sales exchange ability. Second: He must have covered big things in publicity and promotion work. Third: He must have an unusual record for sales work in the field. He must be dependable and trust-worthy.

Box No. A-6—Film Daily

**New Orleans Next**

(Continued from Page 1)

Paramount pictures. Boyd testified that a tent show, operated by one Watson and advertising Paramount pictures exclusively so harassed him by playing at Sparks, a small town adjacent to Adel, that he telegraphed the Paramount exchange asking them to keep Watson out of Adel and offering Paramount one day a week. The witness testified that Watson did not show in Adel, that Southern Enterprises sent a representative who closed with him for pictures, but that paid pictures were not delivered in accordance with the terms. Famous Players' counsel interposed, demanding the original file of letters to which the witness referred. Examiner Alvord instructed Boyd to send the letters so demanded on his return to Adel.

The examination of Otto Haas developed that he used Paramount service from the time Paramount began until S. A. Lynch built the Imperial theater in Charlotte and took the service for that house. He declared that though the loss of Paramount pictures hurt his business for eight months or more he changed the policy of the house to cheaper pictures and smaller admissions and recovered.

**Meighan Coast Bound**

Thomas Meighan has completed "Homeward Bound," and is en route to Hollywood where he will make "All Must Marry."

*The man who books only cheap pictures— He is sure a*



*For Economy and for Satisfaction*

LET CHROMOS FINANCE YOUR PROPOSITION

All Transactions in Strictest Confidence

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Henry Clay Bate of Universal is spending his vacation at Camp Dix. Bate is a captain in the reserve.

**Another Big One from UNIVERSAL'S MAGIC BOX**

CARL LAEMMLE will soon present

**A LADY of QUALITY**

starring VIRGINIA VALLI with MILTON SILLS

The Tremendous Cast Includes:

- Virginia Valli
- Milton Sills
- Earl Foxe
- Bert Roach
- Lionel Belmore
- Dorothea Wolbert
- Margaret Seddon
- Patterson Dial
- Willard Louis

From the famous novel and play by FRANCES HODGSON BURNETT

A HOBART HENLEY PRODUCTION UNIVERSAL SUPER JEWEL



THE NEW  
**Paramount Pictures**  
 ONE A WEEK

1923							AUGUST							1923																							
SUN	MON	TUE	WED	THU	FRI	SAT	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31

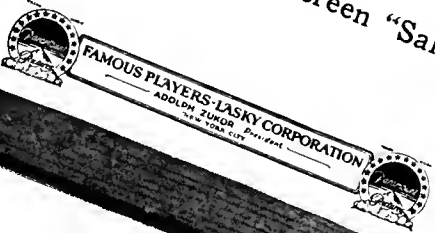
SUNDAY  
**26**  
 AUGUST

George Melford's  
 PRODUCTION  
**"SALOMY JANE"**

Big, wholesome love-dramas of the West are splendid box-office bets at the present moment. The huge success of "The Covered Wagon" has proven that. "Salomy Jane" is an exciting romance of the days of '49, actually filmed amid the giant Redwoods of the Santa Cruz mountains in a big, sweeping way.

"Salomy Jane" was Bret Harte's most popular novel. It was a very successful stage play. Now George Melford, Jacqueline Logan, and a supporting cast of real actors make the famous story live before your eyes.

Ask your Paramount exchange to screen "Salomy Jane" for you. Know for yourself!



Presented by Jesse L. Lasky  
 with  
**Jacqueline Logan**  
**George Fawcett**  
**Maurice Flynn**  
**William B. Davidson**

Adapted by Waldemar Young  
 from the novel by Bret Harte  
 and the stage play by Paul  
 Armstrong.

*And — it's a Paramount Picture*

## Seek Tax Repeal

M. P. T. O. Arranging Direct Representation With Legislators Through Members

(Special to THE FILM DAILY)

Rochester, N. Y.—At a meeting of the Rochester M. P. T. O., held Tuesday, it was decided to appoint a Congressional committee which will have definite representation in each Congressional district of Upper New York. It is planned to develop this idea nationally so that the national executives will be able to get into immediate touch with Congressmen through their exhibitor Congressional committees. Stress is placed on this plan as a means of securing action on the Federal tax situation.

Sydney S. Cohen was the principal speaker of the meeting which was held at Irondequoit Bay. He spoke on plans to secure taxation repeal. The Chicago convention was endorsed; censorship in general condemned; and clean and wholesome pictures endorsed. Plans were discussed for a state meeting of all M. P. T. O. state units in the fall, this to include Greater New York, too.

A service station has been established in the Palace theater building in Buffalo to serve exhibitors in the district from Albany to Buffalo. Another has been established at national headquarters in New York.

## Newspaper Opinions

"Nobody's Darling"—Universal—Rivoli

POST—There isn't any one on the screen who is more interesting than little Baby Peggy. This week at the Rivoli she delights anew in "Nobody's Darling," an amusing comedy in which Peggy does all the funny things that the grown-up comedians do, but oh, so much better!

WORLD—Baby Peggy, a little over six, has never been so sweet in a picture play before.

Here is the most talented child actress on the screen, and it is a mystery to us why some one doesn't produce a film co-starring her with Jackie Coogan. Next to a Jack Dempsey-Harry Wills contest, it seems the safest bet of all.

TRIBUNE—Baby Peggy in "Nobody's Darling" is the best part of the picture program, for Peggy is by far the most attractive child on the screen. She isn't spoiled or self-conscious, and she never will be. Don't miss "Nobody's Darling," for Peggy is everybody's darling.

Sells Feature for Canada

Arrow has sold "The Broken Violin" to C. Lalumiere of Montreal for Canada.

## At Broadway Theaters

Capitol

"March of the Toys" from "Babes in Toyland" is the overture at the Capitol this week. Pietro Capodiferro, solo cornetist then plays "Inflamatus" from "Stabat Mater." Grrek Evans, a baritone sings "A Son of the Desert Am I," after which Capitol News is shown. Unit No. 5 is a series of ballet divertissements, composed of three numbers, a Syrian Sword dance, a Japanese Spring dance and a Siamese dance. "Prickly Conscience," a Bruce Wilderness Tale is the next number after which "In Our Broadcasting Station" goes on. This is the number which proved so popular last week, but this week the numbers are all new. The feature is "The Love Piker." Unit No. 9 is "Beside a Babbling Brook" played by the entire orchestra. Then comes "The Bill Poster" a Hal Roach comedy. The organ solo concludes the bill.

Rialto

Hugo Riesenfeld and Joseph Littau jointly lead the Rialto orchestra this week through "Beautiful Galatea," the overture. Riesenfeld's Classical Jazz is next and the third number, "The Old Refrain," sung by Alexis Adamov, tenor. The feature is "Merry-Go-Round" transferred from the Rivoli where it played for two weeks. Bin Gallili, mandolinist then plays "Souvenir." "The Battle," a Max Fleischer "Inkwell" comedy is the concluding number.

Rivoli

"Zampa" is the Rivoli overture. Symphonized home tunes is the way the program describes the next number during which "When You and I Were Young, Maggie" is sung by Miriam Lax, soprano and Adrian De Sylva, tenor. A Bray technical romance, "The Sky Splitter" is the third number. The Rivoli Pictorial is No. 4 on the bill. Betty May, Florence Davidson, Marley, Lilly Lubell and Paul Osgood all appear in a special dance number after which "A Gentleman of Leisure," the feature goes on. Elizabeth Bartenieva then gives a dramatic recital, aided by Sylvester Belmont at the piano. "Nobody's Darling," a Baby Peggy comedy is the final number.

At Other Theaters

The Cameo still shows "Enemies of Women;" the Criterion, "The Covered Wagon;" the Lyric, "Human Wreckage" and the Strand, "Rupert of Hentzau."

Next Week on Broadway

The line-up at Broadway theaters next week includes "Three Wise Fools" at the Capitol; "The Purple Highway" at the Rialto; "Lawful Larceny" at the Rivoli and "The Brass Bottle" at the Strand.

Seek to Turn Enid "Blue"

(Special to THE FILM DAILY)

Enid, Okla.—Enid will not close picture shows on Sunday until further legal action is taken. Petitions are now being circulated for the closing of all amusements in Enid on Sunday.



JIMMY AUBREY

IN

"THE BUTTINSKY"

The farcical adventures of a Yankee soap-salesman in Darkest Russia.

This is the first of a series of twelve comedies, each in two laugh compelling reels to be made by and with Jimmy Aubrey during the coming year.

Communications regarding distribution invited.

Chadwick Pictures Corp.  
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In Production—JIMMY AUBREY in "THE LOBBYGOW"

Highest light, deepest shadow and the delicately graded halftones intervening—all are carried through to the screen by the print on

## EASTMAN POSITIVE FILM

It faithfully portrays all that is in the negative.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words "Eastman" "Kodak" stenciled in black letters in the transparent margin.

EASTMAN KODAK COMPANY  
ROCHESTER, N. Y.

## To Directors and Producers:

If you have a picture—or are planning a series of pictures—of high quality, with real story, able direction, outstanding production with photography to match, and worth-while cast—

You'll want to see us!

We have an interesting proposition to offer on such pictures!

L. LAWRENCE WEBER and BOBBY NORTH

1600 Broadway

New York

# THE **Film** DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

Vol. XXV No. 17 Friday, July 20, 1923 Price 5 Cents

## Valentino's Future One Question Interests Industry: When Can He Start Making Pictures?

When will Rudolph Valentino start making productions for Ritz Carlton Pictures?  
That's the one question interesting the film world in view of the announcement made in yesterday's issue by J. D. Williams that Valentino will make pictures for Ritz release.  
At the dinner Wednesday night at the Ritz Williams said:  
"I think Zukor will listen to reason. He is a very big man, building a very great institution and I am going to try to leave the settlement of the Valentino situation to reason. If we cannot get it settled that way, I intend to put it up to Will Hays to act as an arbitrator and try to settle this matter out of court. I am sure this matter will be adjusted."

Officials of Famous Players yesterday refused to comment in any way on either the Williams' statement with regard to the Valentino situation or the actual situation as it exists but it is understood that the situation will be something like this:  
Famous Players—Valentino litigation can not be arbitrated by Will Hays or anyone else unless Valentino is prepared to pay Famous Players several million dollars, which they will contend is what they have been damaged by the failure of the star to live up to his contract.  
The Valentino contract expires in February 1924, but Famous Players' intention is that they have the right option for another year.

### Not Slashing Pictures

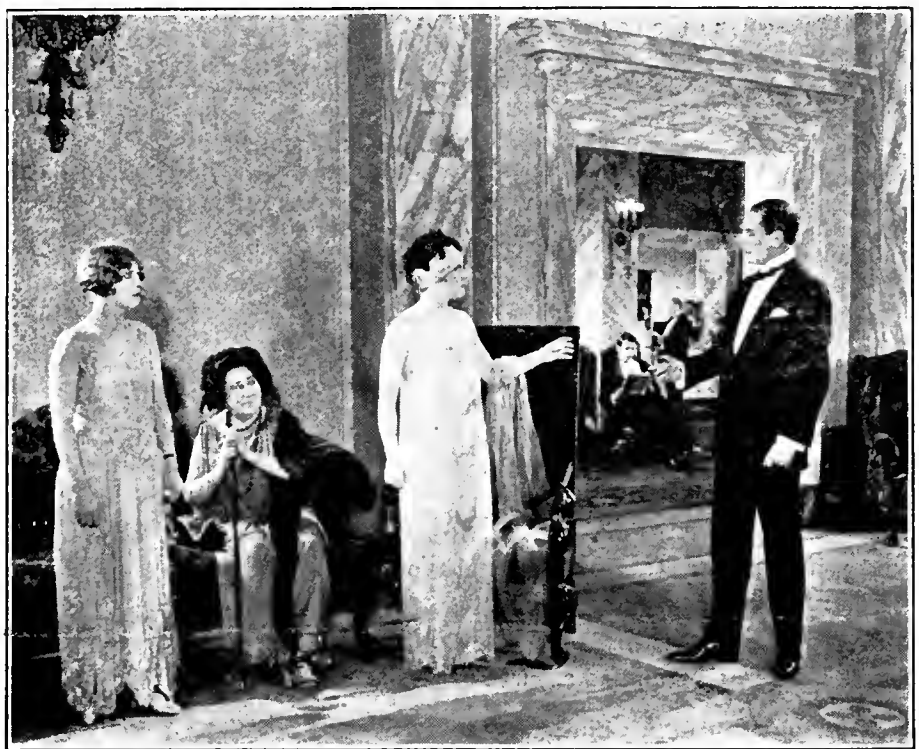
Arthur Levy, secretary of the Motion Picture Commission (Censors) told the Advertisers yesterday that he was not going to "slash pictures," but not a rubber stamp," he said.

### Schnitzer Going to Coast

Joe Schnitzer of F. B. O. leaves for long coast visit to the coast studios today. Harry Berman has just returned from a trip through the Midwest and on Monday, Nat Rothstein tops business for a vacation in Maine.

### Equitable Rentals

Alexander S. Aronson's article relative to this subject will appear in Monday's issue of THE FILM DAILY.  
It promises to provoke as much interest as his former article on "The Golden Bubble."



"I will always be Yesterday's Wife—to you." Scene from **YESTERDAY'S WIFE**—The first of C. B. C.'s Great Special Attractions. Columbia Pictures. Gems of the Screen. With a brilliant All Star Cast. Directed by Edward J. LeSaint.—Advt.

## Production Problems

### Of the Coming Season and Distribution, Discussed by Elmer Pearson at A. M. P. A. Meeting

Elmer Pearson, general manager of Pathe Exchange was the chief speaker at yesterday's meeting of the A. M. P. A. (Advertisers.) Production costs and distribution problems were his topics and he started off by declaring that the advertising and sales departments would have their work cut for them this season because of the strong productions under way and promised. He said production costs were from 35 to 100 per cent higher for the season than ever spent and more was being expended on them than had ever been taken

(Continued on Page 4)

### Paine Sails

Charles E. Paine, chairman of the board of directors of Selznick is now en route to Europe on a combined business and pleasure trip.

### "Hip" May Show Pictures

When the Hippodrome opens under management of the Keith organization, pictures may be a part of the program.

### Billie Dove Here

Billie Dove is in town from the coast.

## Rentals In South

### Discussed at Hearing—Famous Received \$400,000 Yearly and Others \$600,000, Michalove Testifies.

(Special to THE FILM DAILY)  
Atlanta—Film rentals paid during the past three years to producers other than Famous Players by Southern Enterprises, Inc., a subsidiary of the former concern, have averaged \$600,000 annually, while annual rentals paid to the parent corporation have averaged only \$400,000 or about 40 per cent of the gross rentals, according to Dan Michalove, General Division Manager of the Paramount subsidiary who again was placed on the stand at the Federal Trade hearing here.

(Continued on Page 2)

### Breaks Criterion Record

"The Covered Wagon," now in its 19th week at the Criterion has established a record for long runs at that house. The nearest approach is "Knighthood" which ran for 17 weeks.

### Arbuckle Going to Germany?

A special cable to the Tribune from Berlin states that Roscoe Arbuckle has been engaged by a German film company to make a series of pictures there.

## Production Attacked

Editor of "Kine" Talks of Graft and Incompetency in Hollywood

"Canning factory."  
"Trust-made pictures."  
"Graft, incompetence, lack of understanding of what the public wants."  
These interesting charges and statements were made with reference to pictures being made in Hollywood, by Frank Tilley, editor of the Kine-matograph Weekly of London, one of the strongest publications on the other side, at the Valentino-Williams dinner Wednesday night.  
Tilley, just back from Hollywood, leaves for England tomorrow morning. He said that in California he saw no sign of the better pictures promised.

(Continued on Page 4)

## To Make "Gulliver's Travels"

Goldwyn will make a production of a literary classic, "Gulliver's Travels." King Vidor will direct it as his third picture for that corporation and will begin work upon completing "Wild Oranges."

## Hudson Leaves Today

Earl J. Hudson, production manager for First National on the coast who has been here for only a few days, leaves for the coast today. Three of the company's important pictures for next year will be made from best sellers, "Flaming Youth," "Black Oxen" and "The Sea Hawk."

## 200 Theaters Closed

In Greater New York Vicinity—Says Billy Brandt Who Gives Some Reasons Why

Not 25 as stated in yesterday's issue of THE FILM DAILY, but over 200 motion picture theaters are closed in the vicinity of Greater New York.  
This statement was made by "Billy" Brandt, president of the M. P. T. O. of New York State at the Valentino dinner Wednesday night at the Ritz. Among the causes ascribed for the closing of this unusual number of houses, said to be the greatest ever in the history of the industry, are lack of good productions, the unusually early summer, and daylight saving.  
In commenting on the situation, Brandt said that undeniably 80 per cent or more of these houses would be re-opened in the fall but not by the former owner or manager; that the houses would probably be taken over by circuits or that new money would come into the business.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	109	108 1/4	108 3/4	800
F. P.-L. ....	74 1/4	73 3/4	74 1/4	2,000
do. pfd. ...	90	89 3/4	90	500
Goldwyn ...	16	16	16	100
Griffith .....				Not quoted
Loew's .....	16	15 3/4	16	800
Lriangle .....				Not quoted
World .....				Not quoted

**Court Stops Stock Sale**

An injunction sought by Deputy-Attorney General Rosenthal has been granted in the Supreme Court restraining the further sale of stock of the M. P. Producing Corp. of America, National Exchanges, Inc., Johnson and Hopkins Co. and Walter L. Johnson, president of the latter company. It is alleged that Johnson and Hopkins kept \$100,000 of the \$200,000 secured through stock sales in the producing company and that of a sale of \$550,000 in stock of National Exchanges, they turned in only \$175,000 and kept the remainder.

**ADVERTISE YOUR SHORT SUBJECTS**

MATS for this "ad" FREE at your Educational Exchange

A JACK WHITE PRODUCTION



**"BACKFIRE"**

A MERMAID COMEDY

WITH LIGE COLLEY  
(Educational Pictures)

**WANTED**

Motion Picture Salesman-agers in 32 Key Cities possibility of establishing independent business—only real live wires wanted. State full history in first letter. Box No. A-5—Film Daily.

**Rentals In South**

(Continued from Page 1)

Practically all the afternoon session was concerned with the re-direct examination of Michalove with Chief Counsel Fuller seeking to establish through a detailed analysis of each town that theaters operating in opposition to Southern Enterprises constituted no formidable competition. The witness repeatedly declared that any amusement showing in opposition to a picture theater constituted competition. Cross examination by Robert Swaine, of counsel for Famous further emphasized the respondent's attitude toward any opposition as being positive competition but at the same time the counsel drew from the witness the statement that "the theaters we run are the best in town."

**Exhibitors on Stand**

Another witness was W. L. Brandenberg salesman for Vitagraph who emphatically denied that he had any instructions to push the booking of Vitagraphs "Little Minister" even sacrificing price in order to compete with Paramount's picture of the same name. Asked by Swaine whether he thought \$25 a fair price for "Blood and Sand" in Americus, Ga., the witness replied "No, I do not, but I will say that Americus is the poorest picture town in the state for its size." This question was incident to Paramount's taking the service away from Rylander who refused to pay more than \$25 for "Blood and Sand."

C. D. Cooley of Tampa, testified that after Frank Freeman had assured him Sou. Enter. would not come to Tampa without consulting him Freeman was called to Texas and another Sou. Enter. representative came into Tampa and bought a competitive theater without Cooley's knowledge within less than a fortnight following Freeman's assurance. Subsequently and after much negotiation Cooley and his associates formed with Sou. Enter. a new operating company that still controls the Tampa theaters. The witness did not testify as to breach of faith on Freeman's part but rather seemed to regard the purchase of the first Tampa holding by the Southern Enterprises' representative as a matter in which Freeman had no hand. Cooley testified that he was forced to enter into some sort of arrangement because against Sou. Enter. opposition he could not get the pictures he wanted. Of the three witnesses called by the Government Wednesday, L. D. Joel of Jacksonville, Fla., Frank H. Smith of Thomasville, Ga., and Barney Beachem, Jr. of Orlando, Fla. by far the most interesting testimony was developed from Joel, who declared that Southern Enterprises had harassed him in various enterprises.

**Says He Was Harassed**

Joel recounted in detail his experience in Lakeland, where he acquired a relatively large theater, called the Auditorium, in opposition to the Casino, a smaller house running Paramount pictures and owned by one Garner. In his direct testimony the witness said in agreement with Garner, prices were raised in both the

Casino and Auditorium, and tried out for weeks; then, being unable to make a go of the Auditorium, Joel asked Garner to agree to reducing the price, Garner refusing. Subsequently Joel reduced his admission to 20 cents but issued cards representing the equivalent of ten cents which virtually made his admission 10 cents. Still later, when a Government official advised him unless he discontinued the cards, he must pay war tax, Joel actually reduced the admission to 10 cents—whereupon Garner protested that the Casino was losing money, because of Joel's methods and Joel offered to buy out Garner but satisfactory terms could not be reached.

Shortly thereafter, witness said Sou. Enter. bought a half interest in the Casino, and began furnishing films free of charge, furthermore free tickets and cash prizes constituted further inducement at the Casino.

Meantime, Joel declared distributing companies other than Paramount began selling their product to Sou. Enter. for the Casino, thus depriving him of pictures with which to compete. Thereupon, Joel testified, he converted the Auditorium into a Keith house, but after four weeks Delmar of Keith cancelled his contract without giving a reason. Admitting himself licked, the witness said, he sold the Auditorium to Sou. Enter. for \$7,500 although it represented an investment of more than \$12,000, and he said, \$25,000 would have been a fair price.

**Manheim "U" Export Manager**

N. L. Manheim has been appointed export manager of Universal, succeeding James V. Bryson who has been assigned special work on "The Hunchback of Notre Dame."

**Nat Beier with W-B**

Nat Beier, formerly with United Artists has been appointed manager of the W-B Exchange, which will handle the last year's Warner product. The 1923-1924 material will be handled by the Dependable Exchange.

**Take Over More Exchanges**

(Special to THE FILM DAILY)  
Kansas City—Louis Weiss of National Non-Theatrical M. P. Inc. has arranged for his company to take over the Church and School Film Exchange of Des Moines and the Pilgrim Photoplay Corp. of Minneapolis. The former owners of each office will continue to manage the business under National's wing.

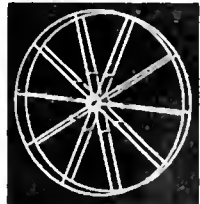
**Trade Review Sold**

The Exhibitors' Trade Review has been sold by A. B. Swetland to George C. Williams, publisher of "Building Age" and other trade publications.

George B. Merwede, news editor of the Trade Review has resigned.

**Famous Plans Golf Tournament**

Famous Players will hold an invitation golf tournament at Mountain View Farm, New City, N. Y. on August 2. There will be 12 holes played in the morning and 18 in the afternoon. Prizes and everything.



**WELDED WIRE REELS**

For Sale by  
Howells Cine Equip. Co.,  
740 7th Ave., New York

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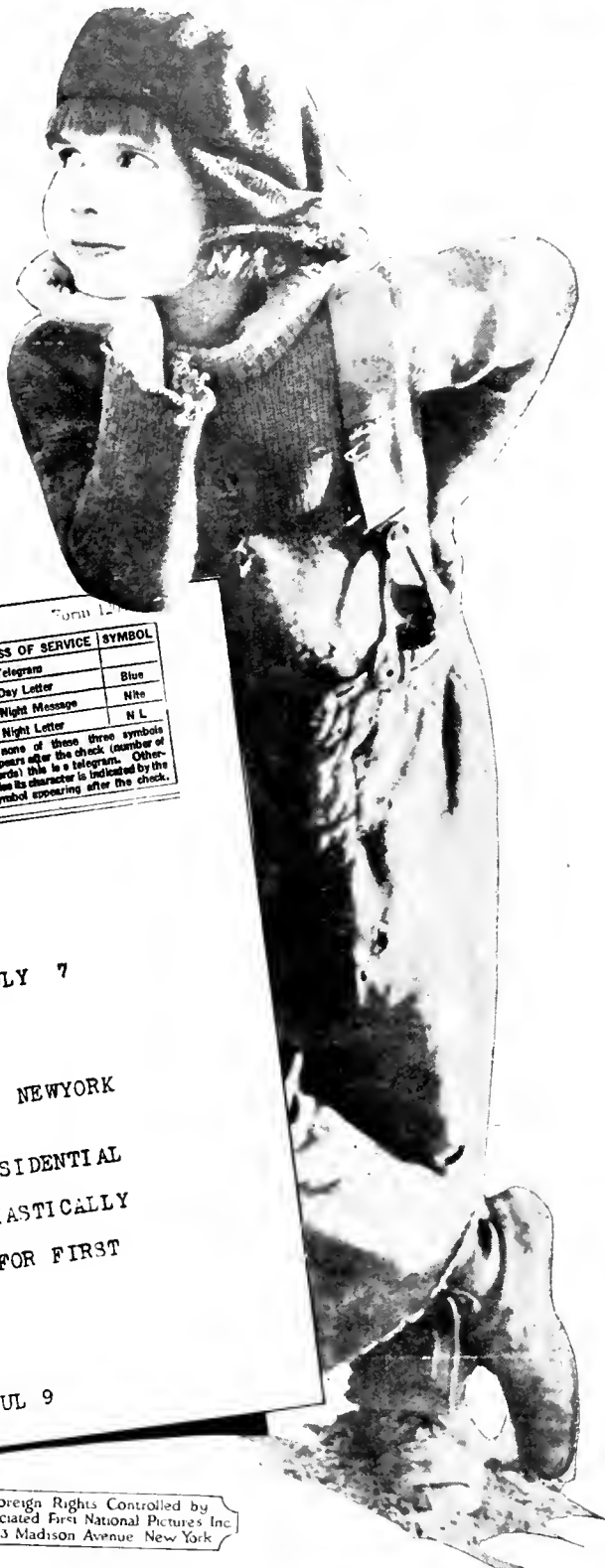
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# Harding Enjoys It!

*Presidential party enthusiastic over Jackie Coogan's latest. Read the Radiogram from U.S.S. Henderson*



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**WESTERN UNION TELEGRAM**

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

RECEIVED AT 7 NY K 36      RADIO VIA SEATTLE  
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CIRCUS DAYS WAS FIRST PICTURE SHOWN TO PRESIDENTIAL PARTY ABOARD THE HENDERSON AND WAS ENTHUSIASTICALLY RECEIVED AS A VERY WORTHY REPRESENTATIVE FOR FIRST NATIONAL PICTURES

LT COMMANDER MEAD  
 10 AM JUL 9

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Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue New York

Sol Lesser presents

# Jackie Coogan

in

# "Circus Days"

Adapted from "TOBY TYLER," James Otis' celebrated story of 10 weeks with a circus.

A First National Picture

**Production Attacked**

(Continued from Page 1)

"There is a lot more money being spent on pictures than heretofore, but the pictures are not so good, and the most of the money being spent is going into studio politics and graft," he said. "Stories are not being purchased because of their value, but because of the graft that someone obtains from the purchase."

He said that the increased cost is not going on the screen and added that American producers had betrayed the artistic success of the screen to a greater extent than the English producers had. He predicted a complete collapse of the motion picture industry within the next five years unless producers more reasonably sensed the desires of the public in its motion picture entertainment.

"The trouble is," said Tilley, "that producers think that by appealing to the lower elements they are giving the public what it wants. They don't give the public what it wants, but what they think it wants."

The Tilley remarks came late during the speech making, but among those who challenged his statements were Martin Quigley of the Exhibitors' Herald, who said that he deplored the Tilley viewpoint on foreign production and added that he hoped Mr. Tilley might converse with some who might change his view prior to his departure. George Blaisdell of the Exhibitors' Trade Review also questioned the Tilley statements.

Editor's Note: Frank Tilley is an able, conscientious, capable editor. He has made a place for himself in the conduct of "Kine."

It may be that petty grafting carries on in certain studios, but when he makes the declaration that forthcoming pictures will not show on the screen the added cost of production he generalizes on a statement, the accuracy of which will undeniably be challenged by the type of production to be presented.

Mr. Tilley's viewpoint that producers are giving the public not what it wants, but what they think it wants, is something akin to the problem which developed the first horse-race—that is a difference of opinion.

And when Mr. Tilley predicts the collapse of this industry within a period of five years unless these conditions change—well—Mr. Tilley is a brave man.

DANNY.

**Kirkland to Work in Detroit**

It is understood that David Kirkland has been engaged by a Detroit producing company to direct a picture there, the story of which has been written by Hamilton Thompson.

**Sunday Shows for Patchogue**

(Special to THE FILM DAILY)

Patchogue, L. I.—At a special election held to decide the question of Sunday shows, 1,175 voted them and 843 opposed. Mike Glynn of the new Patchogue theater was very active in the fight for an open Sunday.

**Production Problems**

(Continued from Page 1)

in by the directors in any one year—reiterating what has previously appeared in this publication.

During the time when he answered questions John Flinn of Famous wanted to know if he thought the theaters would be able to absorb the product and Pearson admitted that distributors and producers would have to look a little more into the theater side of the case than ever. He declared all pictures should be sold on a cancellation basis, with the distributor having the same right. He believed "Robin Hood" would gross from \$8,000,000 to \$10,000,000 and felt there would be sufficient profit in this for exhibitors as well, admitting some had overpaid to secure the picture and keep it from another exhibitor. Answering Eddie Klein as to possible results and benefit to be obtained through a consolidation of some of the distributing companies Pearson said an investigation made at the time of the proposed distribution by the American Express Co. showed the distributing costs would not be saved to any extent by consolidation; that actual handling cost about 11 or 12 per cent; that advertising and exhibitor helps could not be dispensed with without injuring business with the exhibitor.

Harry Reichenbach broke in and said that the consolidation of distributing was a Utopian idea that would never be achieved. A. M. Botsford, Famous, wanted to know about the revival of costume pictures and Pearson said the old feeling against them had been worked away because of the success of those that had been made. Pearson added that he was sorry to see some concerns making contracts for block booking of their entire product over long term contracts.

Leroy Ellsworth Groom, the consulting engineer, who, as noted, is working in pictures to offset the Edison theory about college men was introduced and told his story. Referring to the plan of the collegians Pearson offered a job in the business end of the industry to any of the collegians if they wanted to try it out.

*The fellow who says: "It's too hot. What's the use?"  
Wow! what a*



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Under 250 seats, 30%; under 500, 70%; under 800, 85%; over 800, 15%. The most economical method of reaching theatres is our ADDRESSING SERVICE, \$4.00 PER M UP. Lists if desired. 30 to 50% saved in postage, etc., through elimination of dead and duplicate theatres usually listed.

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THE OTHER FELLOW  
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Kindly enter my subscription to The Film Daily for one year, starting immediately, to include 1923 Year Book—Cloth Bound—500 pages.

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# **Film**

**DAILY**

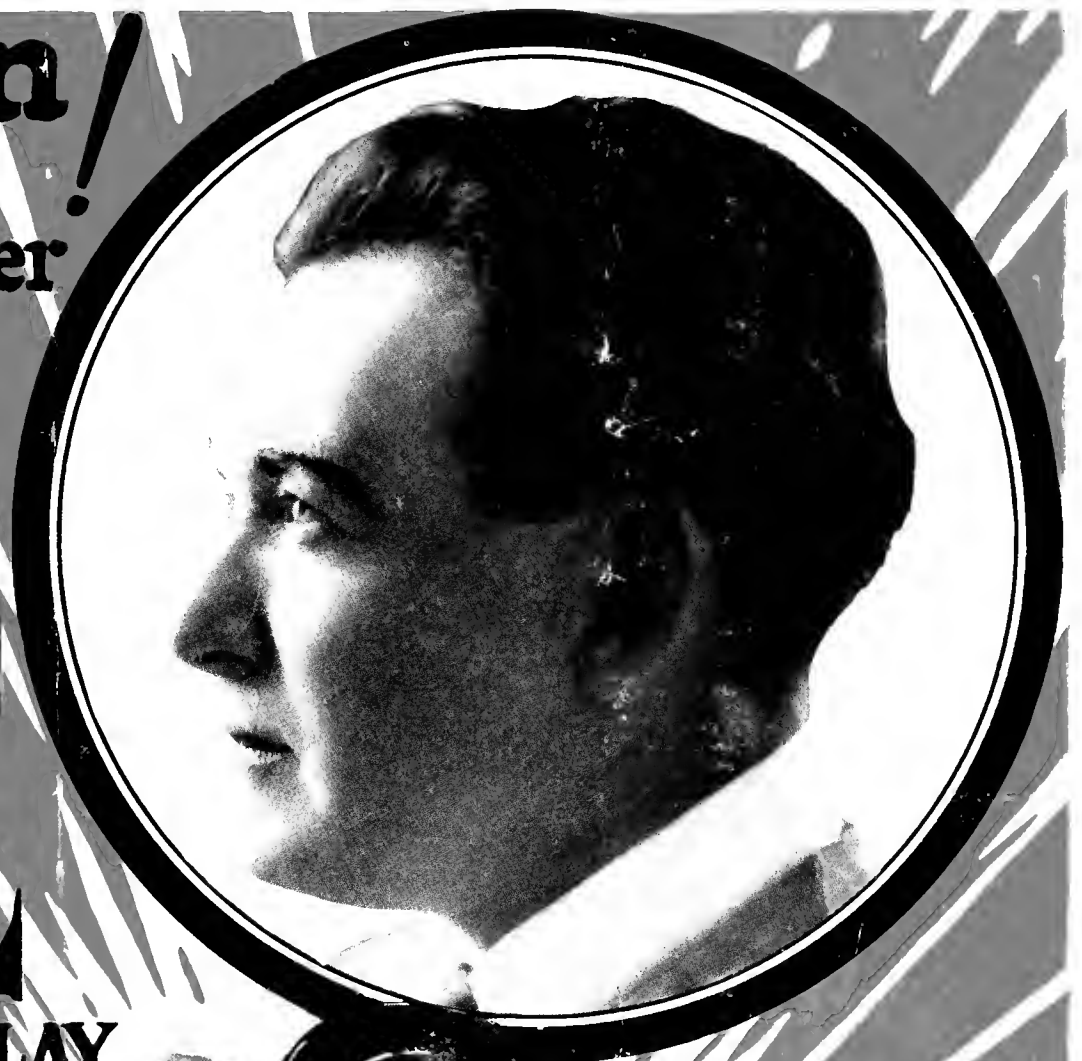
Vol. XXV No. 18

Sunday, July 22, 1923

Price 25 Cents

**Coming soon!**

**"The Mightiest Thriller  
of them All"**



*The* **STEEL  
TRAIL**

**UNIVERSAL CHAPTER PLAY**

To be presented by  
**CARL LAEMMLE**



**Starring**

# **WILLIAM DUNCAN**



## Already Made

A James Cruze Production  
"HOLLYWOOD"

By Frank Condon. Adapted by Tom Geraghty. 22 Real Stars. 56 Screen Celebrities.

GLORIA SWANSON in  
"BLUEBEARD'S EIGHTH WIFE"

A Sam Wood Production  
Screen version by Sada Cowan. From Charlton Andrews' adaptation of Alfred Savoir's play.

A George Fitzmaurice Production  
POLA NEGRI in "THE CHEAT"

With Jack Holt. Supported by Charles de Roche. Adapted by Ouida Bergere from Hector Turnbull's story.

A William de Mille Production  
"SPRING MAGIC"

With Agnes Ayres and Jack Holt. Supported by Charles de Roche, Robert Agnew and Mary Astor. Screen play by Clara Beranger from the play "The Faun" by Edward Knoblock.

A Zane Grey Production  
"TO THE LAST MAN"

With Richard Dix and Lois Wilson. Supported by Frank Campeau, Noah Beery and Robert Edeson. Directed by Victor Fleming. Adapted by Doris Schroeder.

A James Cruze Production of  
Harry Leon Wilson's novel  
"RUGGLES OF RED GAP"

With Edward Horton, Ernest Torrence, Fritzi Ridgeway. Adapted by Tom Geraghty.

THOMAS MEIGHAN in  
"WOMAN-PROOF"

By George Ade. Directed by Alfred E. Green. Adapted by Tom Geraghty.

An Allan Dwan Production  
"LAWFUL LARCENY"

With Hope Hampton, Nita Naldi, Lew Cody, and Conrad Nagel. From the play by Samuel Shipman. Adapted by John Lynch.

A George Melford Production  
"SALOMY JANE"

With Jacqueline Logan, George Fawcett, Maurice Flynn, William B. Davidson. By Bret Harte. Play by Paul Armstrong. Adapted by Waldemar Young.

An Allan Dwan Production  
GLORIA SWANSON in "ZAZA"

Play by Pierre Burton. Screen play by A. S. LeVino.

A Charles Maigne Production  
"THE SILENT PARTNER"

With Leatrice Joy, Owen Moore and Robert Edeson. From the story by Maximilian Foster. Screen play by Sada Cowan.

Kenma Corporation presents  
"THE PURPLE HIGHWAY"

With Madge Kennedy, Monte Blue, Pedro de Cordoba, Vincent Coleman, Dore Davidson. Adapted by Rufus Steele. From the play "Dear Me." By Luther Reed and Hale Hamilton. Directed by Henry Kolker.

## NOW IN THE MAKING

Big names mean Big Business. Read every name in the list:

### Stars and Artists in Paramount's Next 19

Pola Negri	Thomas Meighan	Gloria Swanson	William S. Hart
Jack Holt	Agnes Ayres	Bebe Daniels	Leatrice Joy
Jacqueline Logan	Lila Lee	Glenn Hunter	Antonio Moreno
Richard Dix	Ernest Torrence	Theodore Roberts	Doug. Fairbanks, Jr.
Nita Naldi	George Fawcett	Charles de Roche	Lewis Stone
Mary Astor	Dorothy Mackaill	Theodore Kosloff	Estelle Taylor
Percy Marnont	Robert Edeson	Mary Eaton	Sigrid Holmquist
Hale Hamilton	David Torrence	James Rennie	Gareth Hughes
Lawrence D'Orsay	Adolphe Menjou	Robert Agnew	Mahlon Hamilton

### Directors of Paramount's Next 19

Cecil B. DeMille	James Cruze	William de Mille	Allan Dwan
Sam Wood	Herbert Brenon	Alfred E. Green	Joseph Henabery
Rollin Sturgeon	Ernest Lubitsch	George Melford	Victor Fleming

### Authors and Playwrights of Paramount's Next 19

Booth Tarkington	Zane Grey	Blasco Ibanez	Rex Beach
John Galsworthy	Rudyard Kipling	Arthur Train	Zoe Akins
Julian Street	Scott Fitzgerald	Clara Beranger	Homer Croy
R. Harding Davis	Lloyd Sheldon	Walter Woods	Lucien Hubbard
Albert S. LeVino	Paul Sloane	Hector Turnbull	Edward Montagne
Jeanie Macpherson	Byron Morgan	Ralph Spence	June Mathis
Tom Geraghty	Monte Katterjohn	Beulah M. Dix	Doris Schroeder

ALL NOW ENGAGED IN PARAMOUNT'S NEXT 19

(to be announced soon)

AND EACH PICTURE WORTHY OF THE BIG NAMES IN IT!

# Paramount Pictures

FAMOUS PLAYERS LASKY CORPORATION  
ADOLPH ZUKOR Pres. 1917

# THE *Film* DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

Vol. XXV No. 18

Sunday, July 22, 1923

Price 25 Cents

## Cite Hardships

Dependents Troubled by Block Bookings and Producer-Owned Theaters, Says Witness  
(Special to THE FILM DAILY)  
Atlanta—Independent exhibitors in the South where Southern Enterprises operate competition theaters find it more difficult to secure the leading pictures than where Southern Enterprises is not in competition, according to Willard C. Patterson, manager of the Metropolitan, who took the stand before Examiner Alvord, in the Federal Trade Commission hearing on charges of monopoly against Famous Players.

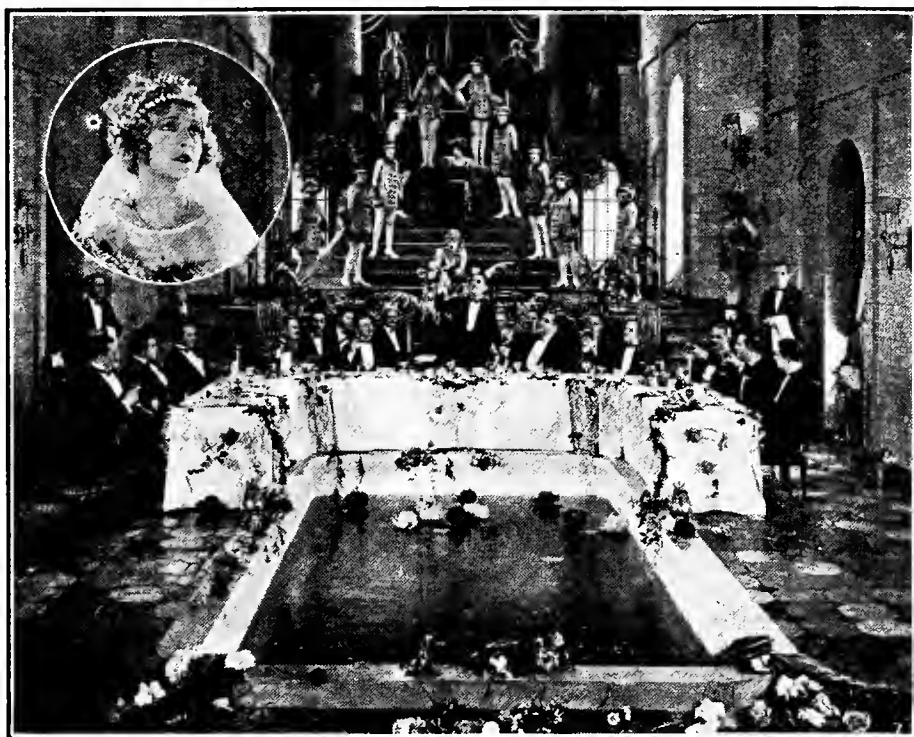
(Continued on Page 2)

Found Demand for Big Pictures  
William M. Vogel, exporter who returned from Europe earlier in the week found a decided demand for big pictures on the other side. Business, he said, is quiet because of summer but there is a general looking-forward attitude for more activity in the fall. A. K. Greenland of the Vogel organization who is now in Europe will return in about three weeks.

Anderson Forms Company  
(Special to THE FILM DAILY)  
Albany—The Anderson Dist. Corp. has been formed here with a capitalization of \$100,000.

Carl Anderson, formerly with Educational is interested in the above company. He is understood to be affiliated with Forrest Films, Inc. which intends producing short subjects and features on the coast.

Loew Buys Radio Station  
The Loew circuit has purchased the W. H. N. radio station at present located in the Ridgewood section of Brooklyn. It will be installed atop the State theater and will be used to broadcast that house's program.



Bachelor dinner scene from "Mirrors to Keep," a Ben Wilson Production starring Bryant Washburn and Mabel Forest, to be released by Grand Asher.—Advt.

## Tilley's Charges

As to graft. Incompetence. Lack of understanding on the part of producers. As to what the public wants. Sure to raise a hullabaloo. Out in Hollywood. And when his paper—"Kine"—reaches this side it will sure carry interesting matter.

Tilley spent a month on the Coast. Just got back. And sailed for England Saturday. And told a lot at the Valentino dinner. Of how producers were failing. And how pictures wouldn't show next season. For the money being put in them. Talked of graft. In the purchase of stories. And all that sort of thing. Predicting, in the end, a collapse of the business within five years. If these conditions did not change.

Maybe Tilley's right. Maybe the increased cost of production won't show. In the coming pictures. But if those already shown are an indication—then Tilley is just all wrong. It is possible that exhibition values to be placed on the coming product will be higher than cost justifies. But that's not new. That's old stuff. Always has been done. Don't see any chance of a change. The whole business needs changing around to stop that. But if the pictures for the coming season aren't better—on the average—than ever before—we're making the worst guess in the world.

Only a few have been seen so far. They include "The Merry-Go-Round," which is a sweet baby for any box office—"Trilby," which will clean up if given a fair chance, and show a new girl who promises to be a comer—"Hollywood," which

(Continued on Page 8)

## Mid-West Combine

Many Theaters Consolidated in One Company—W. D. Burford, M. P. T. O. Official is Secretary

(Special to THE FILM DAILY)  
Chicago—A number of Middle Western theaters have been consolidated under the company name of Mid-West Theaters, Inc. for which a charter has just been granted in Springfield.

All of the houses in Aurora of W. D. Burford, M. P. T. O. official, are included in the deal. The officers of the new organization are: Frank Thielen, president; Chas. Lamb, vice-president; W. D. Burford, secretary and B. A. Lucas, treasurer.

The board of directors includes: W. N. Van Matre, Jr., chairman, Rockford; W. D. Burford, Aurora; H. E. Grampp, Decatur; C. E. Irvin, Bloomington; F. L. Koppelberger, La Crosse, Wis.; Chas. Lamb, Rockford; B. A. Lucas, Chicago; J. J. Rubens, (Continued on Page 2)

## Hart Plans Historical Films

(Special to THE FILM DAILY)  
Los Angeles—William S. Hart intends dealing with history in his new series for Paramount. The first picture, "Wild Bill Hickok" occurs in the days '49. The second will probably be "The Life of Patrick Henry."

## New Deal with All-Star

(Special to THE FILM DAILY)  
Los Angeles—A new deal between Preferred and All Star Feature Dist. Inc., has been made for the 1923-1924 product. This same exchange handles the first year series of Preferred in Southern California.

## Lichtman Going Abroad Again

(Special to THE FILM DAILY)  
Los Angeles—Al Lichtman intends going abroad later on in the summer, relative to foreign distribution.

## Grauman In Charge

Of Coast Theaters for Six Months—Metropolitan to Have Additions in Office Space

(Special to THE FILM DAILY)  
Los Angeles—The deal pending between Sid Grauman and Famous Players for the purchase of the Grauman interest in the Metropolitan, the Million Dollar and the Rialto provides that Grauman will remain in charge of the houses for six months.

The plan to add several floors to the Metropolitan as it was outlined some time ago in THE FILM DAILY will be carried out. The cost will be about \$1,500,000 and the additional space will be used for of-

(Continued on Page 12)

## Features Reviewed

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Paris Representative—Le Film, 42 Rue de Clichy.

Central European Representative—Internationale Filmschau, Prague (Czechoslovakia), Wenzelsplatz.

**Quotations**

	High	Low	Close	Sales
East. Kod.	108 3/4	108	108	500
F. P.-L.	75 3/8	74 3/8	75 1/4	4,000
do pfd.				Not quoted
Goldwyn				Not quoted
Griffith				Not quoted
Loew's	16 1/8	16	16	200
Triangle				Not quoted
World				Not quoted

Friday's quotations.

**Incorporations**

Tallahassee, Fla.—Delray Theater Co., Delray, Palm Beach County. Capital \$25,000. Incorporators E. H. Scott, J. C. Keen, H. H. Zedar.

Dover, Del.—Hazelton Amusement Co., Inc. Capital \$50,000. Incorporators, T. L. Croteau, M. A. Bruce, F. R. Bogart, Wilmington.

Dover, Del.—Savannah Theaters Co. Wilmington. Capital \$150,000. Incorporators: Corporation Trust Co. of America.

Albany, N. Y.—Anderson Dist. Corp. New York. Capital \$100,000. Incorporators A. Thompson, and M. Gerst. Attorney, Harry G. Kosch, 1540 Broadway.

IN PREPARATION

**"THE GOLDEN BUBBLE"**

All Rights Fully Protected

Representative  
PRODUCERS ALLIANCE, INC.

152 West 42nd St., New York

**Cite Hardships**

(Continued from Page 1)

According to Patterson, the ability of Southern Enterprises to pay more for pictures than its competitors works a hardship in many instances on independent exhibitors. As an example, he cited the showing of "Main Street," at the local Howard, owned by Southern Enterprises. Patterson stated that after the Metropolitan had offered 20 per cent of the box office receipts as rental for the film, the Howard secured the picture by bidding 25 per cent of the receipts and guaranteeing a minimum of \$12,500.

Testimony that the practice of large firms exhibiting pictures from their own studios in theaters owned and controlled by themselves and the practice of selling films in groups, rather than individually, had practically barred the independent producers in the larger cities in the Southeast was given by Michael C. Coyne, district exchange manager for United Artists.

According to Coyne, the practice of "block booking" was employed by all the leading picture corporations in this territory, and the exhibitor has to buy a number of inferior films to obtain special features which his patronage demands. He further stated that the practice of buying films in blocks frequently overstocked the exhibitor and that they find themselves under contract for so many pictures that they do not have time to show all.

He called attention to the recent announcement of a series of 29 by First National and said in order to get the features they desire, exhibitors will be obliged to contract for the entire series.

H. H. Jackson, an exhibitor in Columbia, Tenn., testified that Paramount service had been taken away from him in Columbia, and that he had been told by R. B. Wilby, a district manager for Famous Players, that unless he sold out to Southern Enterprises, the corporation would "carry on its usual policy of building a theater of their own in competition." He said he sustained a \$3,300 loss because the Paramount service was taken away from him.

Daniel Ware, of Barlow, Fla., told Examiner Fuller that a Southern Enterprises representative told him on one occasion that the company would show pictures for the war tax if such a step was necessary to drive him out of business.

D. V. Marquis, manager of the Orpheum of Barlow, testified that what he regarded as undue pressure was brought to bear to make him use Paramount films.

On cross examination by Robert T. Swaine, chief counsel for Famous Players, Marquis admitted that he had paid a \$100 penalty for violation of his contract with Southern Enterprises, in that he had subrented films owned by them to an exhibitor in a neighboring town.

Barney Beachem, Jr. of Orlando, Fla., gave no testimony that indicated any coercion in the sale of his theaters to Southern Enterprises, Inc. He did say, however, that E. J. Sparks stated to him that Southern Enterprises

would go into every town where L. D. Joel of Jacksonville went.

Testimony of Frank H. Smith was wholly favorable to Famous, it being shown that although Son. Enter. had opened negotiations for his Thomasville theater, they desired nothing more than a channel for their product and it was Smith's own suggestion that if they give him the Paramount service at a price he could pay, he would prefer not to sell. Witness testified, that Frank Freeman issued instructions to the Paramount exchange—which resulted in his getting service for less money than before—and Smith did not sell.

When the inquiry resumes, Will Woods, an exhibitor of Gadsden, Ala., will take the stand. Examination of witnesses in Atlanta will be concluded early next week, according to Fuller.

**Keaton's Next "Hospitality"**

(Special to THE FILM DAILY)

Los Angeles—Buster Keaton's next picture for Metro will be "Hospitality" in which his mother and father will appear. This will be the first time the Keatons will make a joint appearance since their old vaudeville days.

**Equipment Dealers Dinner**

Members of the Eastern Zone, of the recently organized Ass'n of Equipment Dealers of America, tendered "Bill" Oldknow of Atlanta, national president, a dinner at the Astor Thursday night. Max G. Felder was chairman and called on Wm. C. Smith to act as toastmaster. The chief address was made by Oldknow, who told of how the organization planned to establish a credit bureau to save the losses that occurred annually. He pointed out that every year something like 40 per cent of the equipment dealers failed; that this branch of the business did something like \$10,000,000 annually, and that organization could place them in a profitable, rather than an unprofitable business.

Billy Brandt spoke on the value of organization and said that the equipment men could help the exhibitors a great deal in having the admission tax removed. Lou Blumenthal also spoke in behalf of exhibitors, and among the other speakers were Jack Hornstein, Felder, and Danny of THE FILM DAILY. C. B. Hoy, in charge of the credit department, told of the need of organization for credit purposes alone. He just returned from a trip to the Middle West and reported conditions as deplorable so far as equipment men were concerned. The representative of one of the leading projection machine companies said that his company had not made a dollar during the past two years, "not enough to pay our advertising bills," he said.

**Gray in Cleveland**

(Special to THE FILM DAILY)

Cleveland—Paul Gray, of THE FILM DAILY is here and will make a tour of the State.

**Mid-West Combine**

(Continued from Page 1)

Aurora; M. M. Rubens, Joliet, and Frank Thielen, Aurora.

The interests of the following theaters have been consolidated in Mid-west Theaters, Inc.: Aurora, Ill.: Rialto, Fox, Strand, Palm; Beloit, Wis.: Majestic, Wilson; Bloomington, Ill.: Castle, Irving, Majestic, Chatterton; Decatur, Ill.: Avon, Lincoln Square; Elgin, Ill.: Grove, Rialto; Galesburg, Ill.: Colonial, Orpheum, West, Plaza; Joliet, Ill.: Princess, Orpheum, Crystal; La Crosse, Wis.: Majestic, Rivoli, Riviera, La Crosse and Rockford, Ill.: Orpheum, Palm, Midway, Strand.

The company will open offices at 1030 Consumers Bldg., on Aug. 1.

*The producer who doesn't count production costs—Ouch! what a*



**BRAY BRIEF**  
Attractions Are  
Big In Box Office  
Merit

**MAN WANTED**

Some place in this industry there must be a man of experience looking for a real opening. First: He must be a sales manager and have sales exchange ability. Second: He must have covered big things in publicity and promotion work. Third: He must have an unusual record for sales work in the field. He must be dependable and trust-worthy.

Box No. A-6—Film Daily

**Duratize**  
YOUR FILMS

Prolong the life of your prints

Write for sample or better still send us a reel of new positive, not waxed, to be Duratized without charge.

Duratizing is an economy. Not an expense.

**DURA FILM PROTECTOR CO.**  
ALLAN A. LOWNES, PRES.  
220 West 42nd St., N. Y.  
Phone: Bryant 5576

**INSIST UPON**  
**Duratized**  
FILMS

# Reviews of the Newest Features

## Viola Dana in "Her Fatal Millions"

Metro  
 Pleasing farce with star in role of her typical girl; will satisfy a variety.

Furnishes a good deal of entertainment in role of shop girl who is millionaire; will please admirers and gives a first performance.

All right; includes Huntly Wood, Allan Forest, Peggy Wood, Kate Price, Edward Conlon and others.

**Story....**One of those comedy farces in which the situation becomes highly involved and the action consisting of piling complications and finally arriving at a denouement; girl plans to display to meet former sweetheart now rich business man, by acquiring jewelry, furs and automobile not her own, with complications that implicate a domestic quarrel and even ends in her marriage to the sweetheart.

**Box Office Angle....**An average attraction that will do as a regular attraction offering without any special posting and will allow for a variety of short reels.

**Exploitation....**Appeal to Viola Dana's admirers by telling them she is a role especially well suited to her personality. Let them know she plays the part of a shop girl who borrows "fine feathers" in order to pretend to a former sweetheart that she has made great money in his absence and in spite of apparent neglect of her.

**Direction....**An engagement ring is the thing that gives the girl a hunch, she might use posters with a large engagement ring and the star's picture in the center with the line: "What an engagement ring I had in 'Her Fatal Millions,'" Dana's latest picture at the theater."

**Exploitation....**might also arrange a tie-up with a jewelry shop by having the display a variety of engagement rings and strings of pearls with a notice reading: "A diamond and a pearl necklace play important parts in 'Her Fatal Millions' at the blank theater. See Viola Dana's latest and you'll know what she has made great money in his absence and in spite of apparent neglect of her."

**Direction by....**William Beaudine; directed the picture along strict technical lines and for the most part distributes the laughs satisfactorily although the picture is at times riotously funny.

**Author....**William Dudley Pelley  
**Scenario....**Arthur Statter  
**Director....**John Arnold  
**Photography....**All right.  
**Any city....**Any city.  
**Length....**About 6,000 feet.

## "Itching Palms"

Film Booking Offices

**As a Whole....**AN AVERAGE PICTURE WITH A GOOD MANY IMPROBABILITIES BUT SURPRISE ENDING EXCUSES MOST OF THEM.

**Players....**A satisfactory cast that measures up to requirements on most occasions; Tom Gallery suitable hero and Virginia Fox a pretty heroine although she hasn't very much to do; Victor Potel a sort of simpleton whose weakness for stealing hats is only a ruse to cover his real identity, that of a private detective; others Tom Wilson, Joseph Harrington, Gertrude Claire, Robert Walker, Tom Lingham and Richard Cummings.

**Type of Story....**A combination of drama, comedy, mystery, meller and what-not. Not very carefully constructed and continuity has several misleading twists although it may add to the mystery atmosphere and help along the suspense where that element happens to interest them; son of dead man fights bogus doctor who threatens to expose latter's theft but son eventually proves the doctor guilty.

**Box Office Angle....**Suitable for the average theater if shown with good selection of short reel pictures; not especially deserving of particular exploitation; the regulation announcements should be all that is necessary.

**Exploitation....**Rely chiefly on the title to attract them. It is fairly catchy and should readily attract the eye. You have no names to use in connection with the title so give it all the space in your campaign. Get behind the title in your newspaper advertising.

Should you care to go a little further into boosting it,—and it might be worth while if you know they like mystery meller with comedy touches—you can use the stage money stunt. Distribute bills with the line printed on them: "Have you 'Itching Palms'?" It may mean money." Follow the stunt with announcements of the showing.

Posters might contain a palm of a hand such as those displayed by palmists with the lines of the hand indicated. A woman dressed as a fortune teller going about distributing the money, as suggested above, might also attract attention.

**Direction by....**James W. Horne; has done fairly well but could have improved upon continuity in several instances; otherwise average.

**Author....**Wyndham Gittens and Helmer Bergman.

**Scenario by....**Wyndham Gittens and Helmer Bergman.

**Cameraman....**William Marshall.

**Photography....**All right.

**Locale....**A farm.

**Length....**6,100 feet.

## Tom Mix in "Soft Boiled"

Fox

**As a Whole....**A NEW VENTURE FOR MIX. COMEDY THAT WILL REGISTER WITH MIX FANS AND SERVE TO SATISFY AS ENTERTAINMENT FOR THE MAJORITY OF PICTURE GOERS.

**Star....**Works to put the part over and supplies all of the pep in the film; his whirlwind climax going to go big where they like the action fast.

**Cast....**Billie Dove opposite Mix; others Joseph Gerard, L. C. Shumway, Tom Wilson, Frank Beal, Jack Curtis.

**Type of Story....**Comedy-drama with the comedy accentuated; not much to the story, but it has laughs and moves along at a good pace; the picture needs cutting to eliminate a few slow spots, the more obvious because the rest of the picture steps along fast.

**Exploitation....**Story deals with rich uncle who threatens to disinherit nephew unless he curbs his violent temper; in a thirty day trial Mix avoids all temptation to fight but on the first day following his probation makes up for it, but wins the uncle's admiration as well as a wife.

**Box Office Angle....**When properly cut so that it can be used to better advantage and also make a better impression, "Soft Boiled" should be a satisfying number. It is a good humorous entertainment.

**Exploitation....**Shouldn't be difficult. This is one of the first of the new Fox schedule of releases. Let them know it is something out of the ordinary for Mix. Play his name up prominently and say he leaves off the cowboy togs to play comedian. Show them stills of Mix in his shoe clerk costume.

For a stunt get a local gent's furnishing store to put on a display of canes in their window. You might get a collection of broken canes, put them in a pile in the window with a sign reading: "He's raising cane. Who? Tom Mix at the blank theater in his latest picture 'Soft Boiled.'" This is in line with the uncle in the picture who breaks a stick every time he gets mad.

Another idea would be to distribute china eggs with the words: "How do you like 'em?" This might be in the form of a teaser, followed by announcements of the showing.

**Direction by....**J. G. Blystone; has gotten a good deal out of story in spite of its being rather slight and puts the laughs over well; gags occasionally overworked but these can be fixed in cutting.

**Author....**Edward Moran

**Scenario....**Edward Moran

**Cameraman....**Dan Clark

**Photography....**All right

**Locale....**An inn and the home of hero's uncle.

**Length....**7,054 feet

## Jackie Coogan in "Circus Days"

Producer Sol Lesser

Distributor: First National

**As a Whole....**JACKIE ANOTHER JOY IN PICTURE OF KID DAYS THAT IS A DELIGHT IN EVERY RESPECT AND SHOULD MAKE A CLEAN SWEEP.

**Star....**The inimitable Jackie; either bringing a laugh or putting over a touch of pathos and he hits the mark every time; "the kid" never fails to register.

**Cast....**Good types and satisfactory although subordinate to Jackie, as usual; includes Barbara Tennant, Russell Simpson, Claire McDowell, Cesare Gravini, Peaches Jackson, Sam de Grasse, DeWitt Jennings, Nellie Lane and Wm. Barlow.

**Type of Story....**Not big, not unusual, but a real treat when it comes to entertainment; just a lot of kid stuff that pulls big at all times and with everybody.

**Box Office Angle....**Can't miss. Your only worry on this one is to get your order in before the other fellow. You can't go wrong on this Jackie Coogan picture. He's an idol for old and young.

**Exploitation....**Get in back of this one and if you don't clean up with it it's your own fault. You have the goods and if you cannot get results, it must be due to poor showmanship.

First of all bank on Jackie Coogan's name and his past successes to get them interested in "Circus Days." He hasn't done anything just like this before so you can promise them something a bit different.

On account of the circus atmosphere, any street stunts should naturally pertain to a circus. If you can secure a regular circus wagon, have clowns driving it about town distributing throw-aways.

Poster the town with announcements and pictures of Jackie in his bareback riding outfit. If you get a youngster that resembles Jackie to dress up in the typical Coogan get-up, you might attract considerable attention.

What kid in your town looks most like Jackie? Get the idea?

The entrance to your theater can be decorated to represent the entrance to a tent. Use whatever else you can to create the atmosphere of a circus.

**Direction....**Eddie Cline; has done splendidly on this one; picture is a good length, moves along at a satisfying pace with the laughs just correctly shaded with pathos; it's very good work all told.

**Author....**From James Otis' "Toby Tyler"

**Scenario....**Eddie Cline and Harry Weil

**Cameraman....**Frank Good

**Photography....**First rate

**Locale....**A farm and a traveling circus

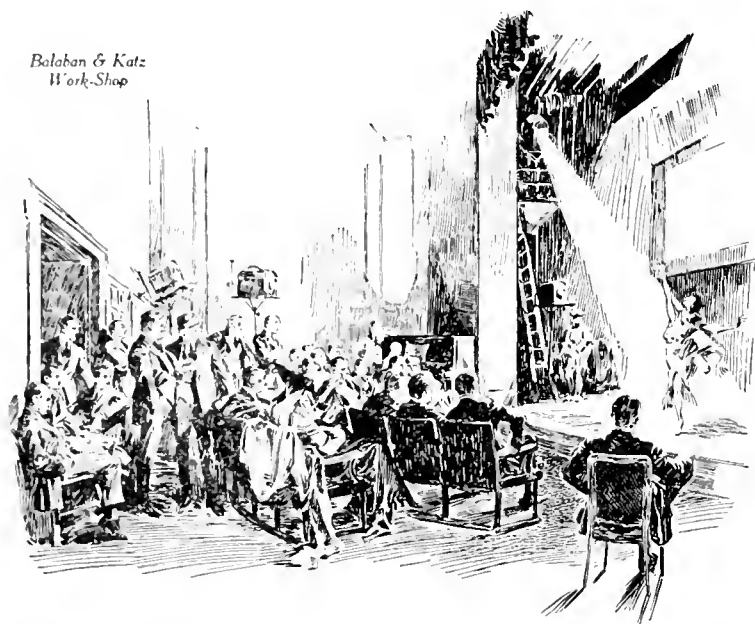
**Length....**5,163 feet

No. 2

# Institutional Advertising of Balaban and Katz, Chicago

INTEREST-AROUSING copy placed in Windy City newspapers by the Chicago showmen. The second in the series of display ads designed to acquaint the Chicago public with pertinent facts about the B. and K. houses. The ad immediately below, in its original form, was 8 inches by 16 inches and that on the right, 6 inches by 20 inches.

Balaban & Katz  
Work-Shop



## The "Little Chicago"

—the most exclusive theatre  
in the world

On the top floor of the Chicago Theatre building is the "Little Chicago," the private theatre of Balaban & Katz, and the only one of its kind in the world.

No admission price is charged to enter this theatre. The public has never seen it — doesn't even know it exists. It opens its doors only to the members of the Balaban & Katz organization. It is their work-shop.

The "LITTLE CHICAGO" seats only 250 people, yet it is as completely equipped as any theatre in the land. It has a wide, deep and complete stage, wings, drops, curtains, spot-lights, colored lights, moving-picture screen, dressing rooms and every facility and convenience known to the modern play-house.

The "LITTLE CHICAGO" is a try-out theatre where the executives of the Balaban & Katz organization, the theatrical experts, moving-picture experts, musical directors, light and scenic artists, gather to discuss and rehearse the specialties and pictures suggested for Balaban & Katz theatres. Nothing has a place on a program until it is passed upon and approved by this entire organization.

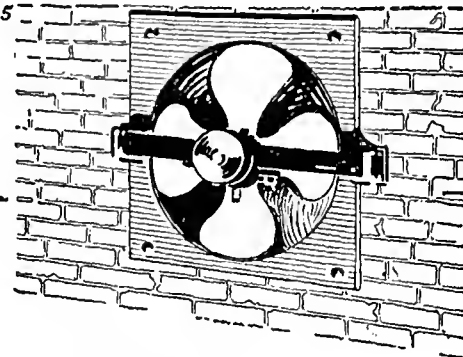
It is a very critical "audience." It is a paid audience, composed of men chosen from the very top of their professions. Each is a recognized specialist. And they use their combined brains and knowledge, and devote their lives to developing entertainment for you.

### BALABAN & KATZ

Chicago State and Lake St. Tivoli 63rd and Cottage Grove. Riviera Broadway and Lawrence. Central Park Roosevelt Road and Central Park Ave.

Roosevelt State near Washington. Exclusively Super-Film—Extended Engagements

itory No. 5



## Old-Time Ventilation

This was our "ventilating system" in 1908. This funny old exhaust fan was originally used in a saw-mill and eventually found its way to a junk yard where we bought it for \$28.

It was a God-send to us in those primitive days of the motion-picture theatre, because, after two audiences had been in the house, the air was thick enough to slice. Gee! we can remember it yet.

We put the fan in a hole in the wall and attached it to the electric light power. It was effective, all right enough, but when it was turned on, the lights went down and the pictures became dim and vague.

At full speed the fan made a noise like an approaching cyclone. The roar and the rattle frightened half the audience, and annoyed the other half to the point of murder.

In the alley across from us was a restaurant. And when the fan really got busy, it caught up the smells from the restaurant kitchen and distributed them around the neighborhood. And it wasn't good advertising for the restaurant.

Can you wonder, after those experiences, that we all became bugs on the subject of ventilation and dug up everything that had ever been written about it? No one in this wide world had more cause to analyze, dissect, bisect and study the subject of fresh air and ventilation.

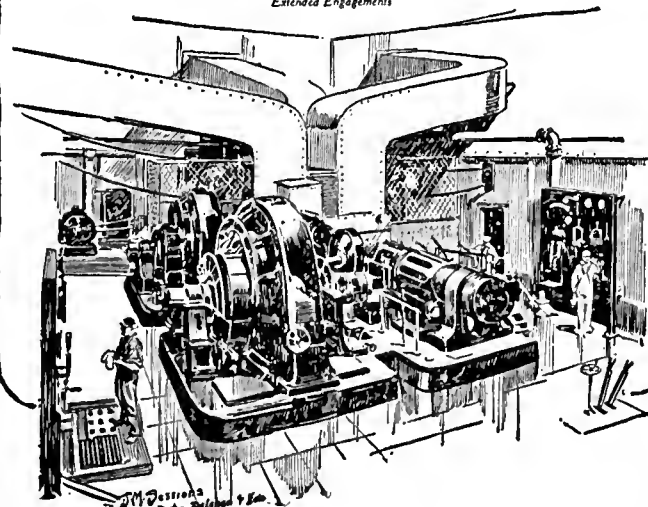
And see what it has led to. Our four beautiful theatres of today are equipped with ventilating and refrigeration apparatus that represents an investment of over \$500,000. And there are as many men working downstairs making comfort for you as there are upstairs making entertainment.

From the ashes of the past come the wonders of today.

## BALABAN & KATZ

Chicago State and Lake St. Tivoli 63rd and Cottage Grove. Riviera Broadway and Lawrence. Central Park Roosevelt Road and Central Park Ave.

Roosevelt State near Washington. Exclusively Super-Film—Extended Engagements



# Short Subjects

## Herbert Rawlinson in "The Victor"

Universal  
As a Whole....**LIGHT COMEDY-  
A MA THAT SHOULD AP-  
PEAL GENERALLY; A REAL  
FIGHT AND SOME  
WELL HANDLED COMEDY  
SCENES.**

...Does rather well in English  
"role" and gets his fight  
scenes across in good shape.

...A very satisfactory cast  
includes Dorothy Manners as  
girl, Esther Rawlston, Eddie  
Carson, Frank Currier, and Otis  
Harmon who gets over the role of  
Chewing Gum King in a way  
that will bring the laughs.

**Type of Story....**Interesting incident  
the most part dealing with the  
eccentric ways in which an English  
man's son, without money, man-  
ages to live at the best hotels.  
Finally becoming a pugilist, he  
wins a championship and solves all  
difficulties for himself, his father  
and the young struggling actress  
who is in love with.

**Office Angle....**This should  
please the average audience with-  
out any difficulty. It is short  
enough to enable you to build up a  
good short reel program in con-  
junction with it, and contains pleas-  
ing incident, a good fight and quite  
a few laughs.

**Exploitation....**An attractive lobby  
display of posters and stills show-  
ing the fighters in the ring will  
arouse interest. Play up this  
feature of the picture where you have  
crowd that you know enjoys fight  
scenes. In the event that you can  
play this before a big fight you  
can attract attention by having  
signs in your lobby and over them  
sign reading "Who will be the  
winner?" "No one knows!" "But  
Herbert Rawlinson become The Victor  
in the blank theater on..."

**Technique....**Such as "Do culture  
technique count more than  
the force in the ring?" "See a  
man's son knock-out Porky Schaup,  
The Victor."

**Direction by....**Edward Laemmle;  
adds the interest and injects good  
humor with the help of Otis Har-  
mon. Fight scenes run a trifle too  
long to please some women. Eng-  
lish dialogue titles are a bit over-  
done at times.

**Cast....**Gerald Beaumont  
Protagonist by....E. Richard Schayer  
Cameraman....Clyde De Vinna  
Photography....Satisfactory  
Location....New York City, a hotel  
and a prize ring.  
Length....4,880 feet.

## Elaine Hammerstein in "Broadway Gold"

Producer: Edward Dillon Prod.  
Distributor: Truart-State Rights

As a Whole.....**INTERESTING  
STORY OF STAGE LIFE WITH  
THE SORT OF SITUATIONS  
AND ATMOSPHERE THAT  
USUALLY MAKE FOR FIRST  
RATE AUDIENCE APPEAL.**

**Star....**Pretty and very pleasing; al-  
ways very sincere in her portrayal  
and likely to satisfy her admirers  
especially for her performance in  
this.

**Cast....**A strong cast and with a lot  
of popular favorites; Kathlyn Wil-  
liams gives interesting characteri-  
zation; Elliot Dexter a first rate  
hero. Others Elois Goodale, Rich-  
ard Wayne, Harold Goodwin,  
Henry Barrows.

**Type of Story....**Melodrama of stage  
life with colorful atmosphere that  
usually gets them interested right  
off; has the meller laid on too thick  
with two deaths and one near death  
occurring; plot development is very  
good and interest well sustained,  
with denouement never allowed to  
become obvious.

Chorus girl marries man upon  
death bed to satisfy a dying request,  
meantime becomes implicated in  
murder case, is cleared and happy  
with husband when he recovers.

**Box Office Angle....**They usually  
fall for a picture dealing with stage  
life. Here's a title that will get  
them right off. They'll know the  
picture has to do with the stage.  
The story has first rate audience  
appeal and should go very well.

**Exploitation....**It should not be diffi-  
cult to get this one over nicely. You  
have a good title and one that af-  
fords plenty of opportunity to play  
it up elaborately, if you care to.  
Dress the front of your theater  
liberally in electric lights.

Use Elaine Hammerstein's name  
prominently in lights and let them  
know this is her first Truart pro-  
duction.

Distribute bogus coins merely  
containing the words "Broadway  
Gold." Follow the stunt up with  
throw-aways with catchlines such  
as: "All isn't gold that glitters."  
See 'Broadway Gold,' Elaine Ham-  
merstein's latest picture at the blank  
theater, and you'll know why."

Besides the star's name, let them  
know the cast contains Elliot Dex-  
ter and Kathlyn Williams whose  
characterization will be enjoyed,  
and who gives the story an occa-  
sional humorous slant that gets  
over nicely.

**Direction by....**Edward Dillon and  
J. Gordon Cooper; have given story  
a good looking production that re-  
gisters a certain amount of picto-  
rial appeal; have injected audience  
appeal values and otherwise given  
a satisfying presentation; picture  
could be cut, however; it runs a  
trifle long.

**Author....**W. Carey Wonderly  
**Scenario....**Kathlyn Harris  
**Cameraman....**J. R. Diamond  
**Photography....**Very good.  
**Locale....**Lavish homes and apart-  
ments.

**Length....**6,800 feet.

## "Lodge Night"—Our Gang—Pathe A Sustained Laugh

Type of production...2 reel kid comedy

At last "Our Gang" has a secret  
society of their own. They call it  
the "Cluck Cluck Klams." "Lodge  
Night" shows them all as members  
with the exception of the little fat  
boy, who is initiated into its mysteries  
in the old barn. That's all you need  
to know about this one except that  
it's every bit as funny as the rest of  
this wonderful series, and in addi-  
tion has a real plot. Little Farina,  
Mickey Daniels and all the rest of  
them do their stuff with evident en-  
joyment, and seem to get as much  
fun out of it as the audience. There  
is a scene in a school-room that is  
thoroughly enjoyable, but then, so  
is the rest of the two reels. You're  
sorry when it's over. Fatty is told  
to sign his name in blood and then  
he will be a member. He declines,  
saying he hasn't any blood handy.  
They tell him he'll have to kiss the  
queen. And the queen turns out to  
be a boxing glove with a fist in it  
and a face drawn on it. He attempts  
to "kiss the queen," and is supplied  
with the necessary "blood," with  
which to sign the paper. And that's  
only one of the laughs.

## "Nobody's Darling"—Century Another Cute Baby Peggy Comedy

Type of production...2 reel comedy

Baby Peggy is the star of "No-  
body's Darling," and for those who  
have once seen her, this ought to  
be enough. She's just as cute and  
charming as ever and somehow you  
never tire of seeing her open her eyes  
wide and look wise or grin delight-  
fully or do any of her cute little  
tricks. This time she has various  
adventures, among them being shot  
out of a swing and into a truck full  
of colored orphans, where her face  
gets so dirty she is mistaken for one  
of them—until she eats some water-  
melon. Running away she finally  
takes refuge in a toy store where she  
dresses up like a wax doll for pro-  
tection, but a little girl and her  
mother visit the store and buy her,  
thinking she is really a doll. She  
upsets the household generally, but  
is finally taken home by a kindly  
policeman.

## "Pathe Review No. 29" Varied and Interesting Subjects

Type of production...1 reel magazine

Glimpses of cool clear waters with  
schools of fish swimming in them  
open this issue of Pathe's Review in  
a way that starts the reel right for  
these hot days. Next there are  
scenes of Leon Volkmar, potter,  
who makes vases as they were made  
in ancient Babylon. A novel feature  
under the title of "Something From  
Nothing" shows, by means of trick  
photography, chaotic masses slowly  
forming clear scenes and finally

animating them. A glimpse at the  
harvest dance of the natives of East  
Africa and some very pretty pic-  
tures of the apple orchards of Nor-  
mandy complete the issue.

## "Spring Fever"—Century Rollicking Rural Slapstick

Type of production...2 reel comedy

"Spring Fever" doesn't differ much  
from the average rural slapstick that  
has been going the rounds for quite  
a while. Fred Spencer is the star,  
and gets his stuff over in pretty good  
shape. The early portion is devoted  
to Fred being chased all over the  
farm by a bull who gets tangled up  
in a tent. After a while Fred emerges  
from the tent dragging the dead bull  
by the tail—only the stuffing is ap-  
parent. In another instance a stuffed  
skunk is used instead of a real one.  
The action is quite rapid, being kept  
moving all the time and will, in all  
probability, be found entirely satis-  
factory by the average audience.

## "Gas and Air"—Hal Roach—Pathe Some Good Laughs in This One

Type of production...1 reel comedy

As the title would indicate, Stan  
Laurel's latest is another "auto"  
comedy which seem to be coming in  
scores right now. However, this one  
has more than the average amount  
of laughs in it. It is probably the  
most amusing short reel that Laurel  
has turned out for Pathe so far. He  
is a "handy man" for a local garage-  
man and, as usual, does everything  
wrong. He never cracks a smile all  
the way through, even when the  
gasoline pipe will not stop flowing  
and finally explodes shooting Laurel,  
the garage owner, a customer and a  
little quick-lunch counter into the  
middle of next week.

## "Close Harmony"— Sing Them Again Series—Educ'l A Really Novel Number

Type of production...1 reel novelty

This is the first of a series pro-  
duced by Norman Jefferies, under  
the brand name of the "Sing Them  
Again Series." An explanatory title  
informs you that they are "modern-  
ized revivals of the songs you used  
to sing," and they are. Pretty  
photographed scenes give one an  
idea of the song that is to follow, and  
the titles are snappy and attractive.  
Finally the words of the chorus are  
flashed upon the screen with a cordial  
invitation to the audience to join in.  
A complete music score has been de-  
signed for each picture in the series,  
so that while the action preceding  
the singing of the chorus is taking  
place, the verse of the song is being  
played. In this number are "Rosie  
O'Grady," "In the Shade of the Old  
Apple Tree" and "Sweet Adeline."  
It is a distinct novelty.



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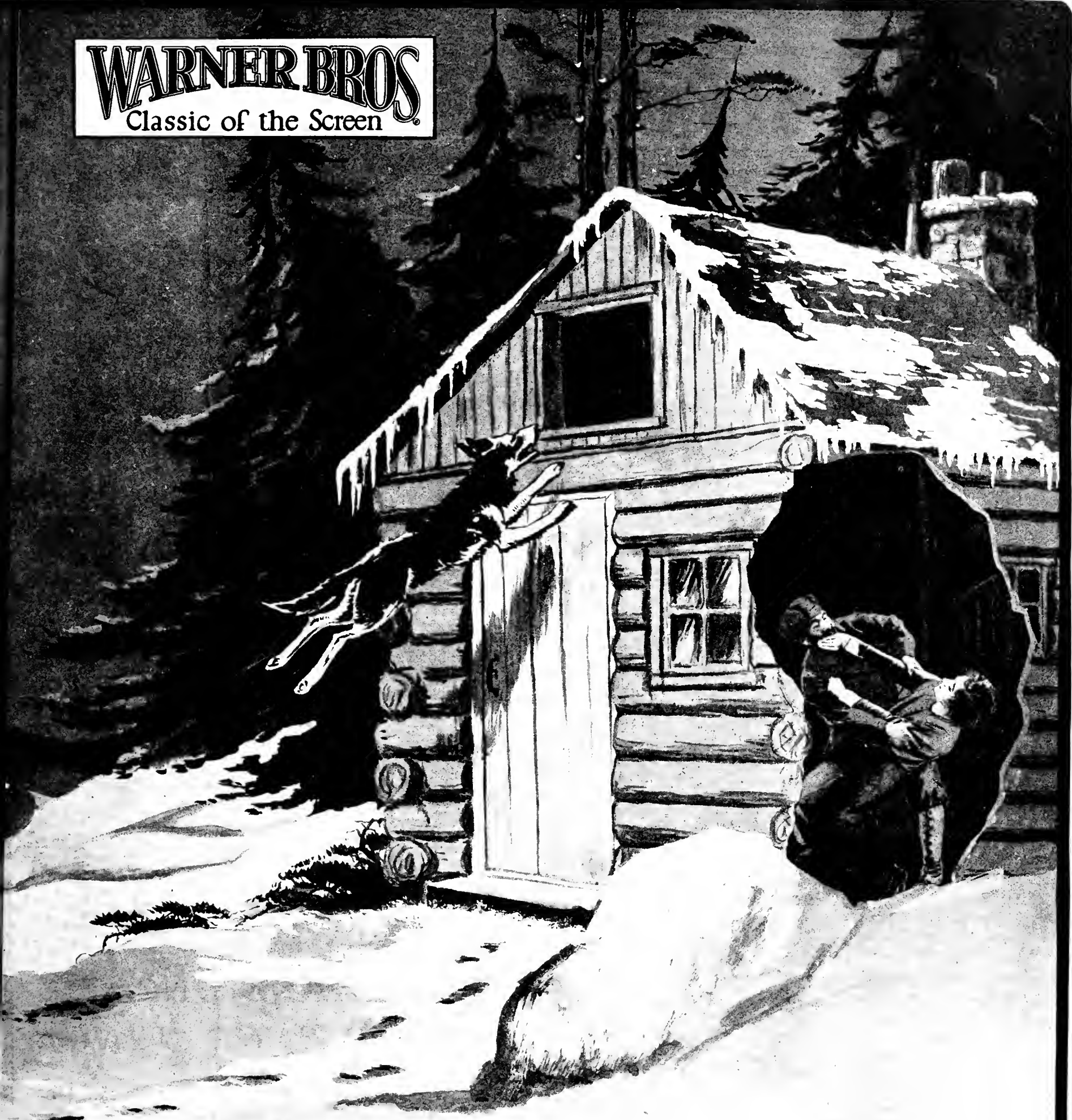
# When the North Begins

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A HARRY RAPE PRODUCTION  
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A soul-stirring action drama of the far North, featuring the greatest animal performer of all time. An audience picture that holds the spectator breathless from beginning to end with its story of love, hate and adventure, set among the scenic splendors of rugged, snow-covered Alaska.

## Tilley's Charges

(Continued from Page 1)

promises to eclipse "Souls for Sale"—Chaplin's "Immortal Women," which only cost \$100,000 or so, but will surely have a tremendous exhibition value; "Three Wise Fools," which should be a delightful box office—"Little Old New York," which cost a fortune and shows it—and a lot more that haven't been seen. On paper the season's product looks big. Very big.

Tilley may be right. Maybe he saw more pictures than American trade editors ever see. Or have an opportunity of seeing. Maybe he saw more wastage in the studios than anyone else. Maybe. And perhaps he got "inside" and learned more about studio graft than most of us. Maybe.

Possibly he's correct. American producers may not be making the kind of pictures the public want. Joe Schenck may be all wrong in making "Ashes of Vengeance" with Norma at a cost of \$750,000. Ingram may be crazy for spending nearly a million on "Scaramouche," and Doug may be a nut with his expenditures for "The Thief of Bagdad." And so on, with all the rest. But that great American public, for which Tilley has so much sympathy, will give the answer—not Tilley.

And it is possible that the industry will go to the demnition bow-wows in the next five years. Possible is the word. But I'll bet him anything in the world he's wrong—from a London "bowler" to a highball served at the Savoy in London.

### ENGLISH PICTURES HERE

And while we're on the subject. "Kine" says English producers, including Rowson of Ideal, and others, are planning distribution of their product in America.

Fine. Come on over. If you've got good pictures. But if you haven't, lay away.

### HIGH INVESTMENTS

Something like 200 theaters closed around New York. Unusual. Yes. Due to what "Billy" Brandt says? Yes—in part. But in part only. The real reason will be found as something like this: Too much investment. Buying in at the peak. And unable to carry on when the wallop comes. Too much expansion. Too much desire to "be big." That's the real answer.

### FAMOUS—GRAUMAN—WEST COAST

So Famous has bought out Grauman. And will own three houses in Los Angeles. All by itself. Why did Grauman get out? Well, of course only the principals know. But it isn't much of a secret that Famous isn't tickled pink over the expansion of the Lesser-Gore West Coast crowd. And perhaps it was better to be entrenched all on their own, than to have anyone else "in" should West Coast make a move.

### VALENTINO AND WILLIAMS

Well, it was the big news of the week, wasn't it? There have been a lot of producers and distributors who have longingly gazed at Valentino and wished a bit. But Jaydee stepped in on 'em. And turned the trick. And now the only question remaining is: when will the Valentino pictures come? And how soon?

The answer may be a long way off. Despite Jaydee's assurances that he intends settling the difficulty out of court. Famous Players seem willing to settle. But at a cost of a million or two. Or three. And Valentino says he won't work for Famous. And February—1925, is a long way off isn't it?

It's a nice problem, anyway.

### JACK COHN'S FISH

Jack Cohn, C. B. C. went fishing last week. And got mixed up on his statistics. He didn't know whether the boat or the fish was 62 feet long.

### NOT INFALLIBLE

Reviewers aren't infallible. They aren't 100 per cent perfect. No one should expect them to be. And sometimes they step

on a producer's toes. And do a lot of damage. By what they say—and how they say it—and where they say it.

All of which is apropos to what occurred in our review of "Temptation." Our reviewer stepped on it. That's the plain unvarnished truth. And our reviewer was wrong. And that's more of the plain unvarnished truth. "Temptation" is a darned good picture—and will do business almost everywhere—and is doing it. A C. B. C. release.

It doesn't do much good to say you're sorry. After you've done a lot of harm. It doesn't accomplish much. But we are. Darned sorry.

### THE LIFE OF HI ABRAMS

Still working on this. These feature stories are difficult. But the data is coming along. And will be started soon.

### MERTON'S NOM DE PLUME

His name is Healey. His father is one of the best known restaurateurs in town. But the boy has ambitions. He wants to be a "movie"actor. So he happened to drop in Jess Smith's office. And told his story. Smith listened. Finally he said, "Well, maybe you have a chance. But you'll have to do something with your name. Healey is all right—but not in pictures."

Young Healey was all willingness. "I don't mind that," he said, "what name would you suggest?"

Smith pondered a moment. "Well," he said finally, "you might try Clifford Armytage."

"Sure," said Healey.

If you know "Merton of the Movies" this will hand you a laugh.

### ALL STARS

Arthur Friend tells this one. Talking to Marcus Loew. Marcus raving about an "all star" cast with many notables. In one of Metro's pictures. "And that's the way to make them," said Marcus. "Yes," said Friend, "well, who are the stars in this 'all star' cast?" Well," said Loew, "Lon Chaney's in it—" "Yes," said Friend, after a pause, "yes, Chaney, and who else?" Silence. More silence. Then, said Loew, "Chaney's in it, and—" and there was another pause.

"And," said Friend, "that's the all star cast. You remember one name."

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ROOSEVELT THEATRE

Chicago—July 30th

Where it will cause as great a sen-  
sation as it did in New York at the  
Cameo Theatre

It's a HODKINSON Picture

# Among the Stars and Directors

## Eastern Notes

Shirley Mason is in New York for several weeks.

"Homeward Bound," starring Tom Meighan, is being cut and edited.

Sally Crute has been added to the cast of "His Children's Children."

"Scarecrow," the third Film Guild production starring Glenn Hunter, has been renamed "Puritan Passions."

Allan Dwan expects to finish "Zaza" for Famous Players in the next two weeks.

Harry Millarde has practically completed "The Governor's Lady" for Fox.

Harry Sherman's first production for Vitagraph release will be "Let Not Man Put Asunder."

Distinctive has engaged Joseph Donohue for "The Adopted Father," starring George Arliss.

Bernard Durning has signed Allan Hale for a prominent role in "Around the Town."

Hal Ford and Tom Lewis have been signed through Mike Connelly for Cosmopolitan's "Cain and Mabel."

"The Silent Command" has been completed by J. Gordon Edwards, and is now being cut and edited.

E. Mason Hopper has started work on "Cain and Mabel," featuring Anita Stewart and T. Roy Barnes, for Cosmopolitan.

"Broadlawn," the estate of the late Henry P. Booth, is being used this week for the exteriors in "Clipped Wings."

Chic Sale has started work on his first feature for Associated Exhibitors, Inc., release with Gregory La Cava directing. Charles C. Burr is the producer.

Elmer Clifton is selecting the cast for his next story for Fox, which he will start in a few weeks. "The Warrens of Virginia" will be the working title.

Ian McLaren, Theresa Maxwell Conover and Paul MacAllister have been signed through Mike Connelly for Marion Davies' next picture "Yolanda."

Harrison Ford has completed his part in Madge Kennedy's picture for Kenma Prod., which Irving Willat is directing. The picture is practically completed.

## Coast Brevities

(Special to THE FILM DAILY)

Hollywood—"The Steel Trail," William Duncan's first Universal serial, is well under way.

"Cameo Kirby" has been completed.

Emory Johnson is shooting the final scenes of "The Mail Man."

Bradley King has completed the scenario of "Anna Christie."

Production is completed on "The Huntress."

Lloyd Hamilton has started the first of a new series of comedies for Educational.

Jay Marchant, formerly an assistant at Universal, is now directing short western pictures.

Claire Adams has been given the feminine lead in Herbert Rawlinson's latest vehicle, "Upside Down."

Laurence Trimble expects to begin casting shortly for Strongheart's next picture, "White Fang."

Following "Maytime," Louis Gasnier is to direct Robert W. Service's "Poison Paradise."

Enid Gregory has been engaged as leading woman in Monty Banks comedies.

Charles Jones is working in "Second Hand Love." William Wellman is the director.

"Rita Coventry," will be William de Mille's next production for Paramount.

Projection rooms in the new laboratory at the Lasky studio were used last week for the first time.

Creighton Hale is appearing in "Masters of Men," which Victor Seastrom is directing for Goldwyn.

Norma Shearer has started work on her third picture under her contract with Louis B. Mayer.

### Takes Over Butler, Pa. House

(Special to THE FILM DAILY)

Butler, Pa.—C. G. Becker, of New Kensington, has assumed management of the local playhouse, upon taking over the lease of O. J. Sybert. The theater will be dark until the latter part of September.

Ben Wilson is preparing for his third production for Grand-Asher, Bryant Washburn and Mabel Forrest will head the cast.

Madge Bellamy has the leading role in Elmer Harris' screen version of "The Love Hater," for Associated Authors.

Arthur H. Jacobs has selected "The Age of Desire," as the title for the new Frank Borzage Prod.

Paul Bern has been engaged to write the continuity for the new feature which Ernest Lubitsch will produce for the Warners.

Henry Lehrman has begun work on "Long Live the Ring," the third of F. B. O.'s second series of "Fighting Blood" stories.

Emmett Flynn's production of "In the Palace of the King," is completed except for one big mob scene, which is now being filmed.

Having finished the Biblical prologue, Cecil B. De Mille has started work on the modern story of "The Ten Commandments."

Director Tod Browning has taken 1,250 extras and the entire cast of "The Day of Faith" to Orange, Calif., where some of the out-door sequences will be filmed.

Jack Dillon will direct "Flaming Youth" for First National. Colleen Moore will be featured with Milton Sills, Elliot Dexter, Sylvia Breamer and Myrtle Stedman in the cast.

Four rooms of a residence and a garden have been constructed at the Lasky studio for "Spring Magic," in which Agnes Ayres and Jack Holt are featured. William de Mille is directing.

The cast for "Tiger Rose" has been rounded out. Lenore Ulric will, of course, be starred and others in the cast will be Forrest Stanley, Claude Gillingwater, Joseph Dowling, Anders Randolph, Andre de Beranger and Sam de Grasse.

GREENE.

### Plan Five-Reeler for Houston

(Special to THE FILM DAILY)

Houston, Tex.—Max O. Brock, Harry Martin and J. S. Wright, have formed the Gold Coast Production Co., and plan to give Houstonians a chance to appear in a five-reel comedy which they expect to produce.

## In the Courts

Rudolph Valentino has won his application to have the attachment against his property in the suit of his former attorney Arthur Butler Graham, for a balance of \$48,000 for legal services, vacated. Justice Ford, who heard the case, said that the papers do not show that the services performed by Graham were worth \$65,000, as he claimed that they were any more than they show that they were worth \$20,000, the sum already paid. The court also said that the affidavits submitted Graham are too vague and general "to furnish a reasonably accurate estimate of the value of the service outlined."

Graham contended that nearly all the employees of his office spent many months working on the Valentino case, and that it was through his efforts that Valentino has been enabled to draw \$5,000 a week recently, which sum he says he hears Valentino is to get while he is abroad.

### Opens Exchange in Richmond, Ind.

(Special to THE FILM DAILY)

Richmond, Ind.—National Non-Theatrical has opened a sub-exchange here in charge of A. H. Backus.

### Back from Vacation Trip

(Special to THE FILM DAILY)

Pittsburgh—Harry Michelson and Max Schulgold of F. B. O. have returned from after a vacation trip by motor that took them through upper New York State.

### Beale Goes to 'Frisco

(Special to THE FILM DAILY)

Seattle—J. R. Beale, manager of the Hodkinson exchange, has been appointed assistant to S. G. Vogel with headquarters in San Francisco. Succeeding Beale is R. C. Hill, formerly salesman out of San Francisco.

### Sells 10 Features for England

Henry Goldstone of the Philip Goldstone Prod., has sold 10 Richard Talmadge subjects to United Films Corp., Ltd., London, for Great Britain.

Capital Film Exchange has bought "His Last Race" for Greater New York and Northern Jersey. Certified Screen Attractions, Inc., Boston, has purchased New England rights.

### Iowa Theaters in Deal

(Special to THE FILM DAILY)

Mason City, Ia.—The lease on the Regent, Cedar Rapids, held by Ralph Erickson, former manager of the Palace here, has been bought by the Iowa Theaters Co., and is now running under the new management. The corporation, with W. E. Millington as president, Allan F. Beck as vice-president, M. R. Tournier, secretary and treasurer and J. W. Beck a stockholder, has placed M. R. Blair as manager. Erickson has accepted management of a theater in Marshalltown for A. H. Blank.

Harry Asher presents

BRYANT WASHBURN

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IN

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DIRECTED BY JOHN INCE  
WRITTEN BY EVELYN CAMPBELL  
PHOTOPLAY BY NAN BLAIR

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WILBUR HIGBY  
EDITH STAYART  
WM IRVING  
SIDNEY FRANKLIN  
FRANCIS POWERS

Photographed by  
EDDIE LINDON  
JACK STEVENS



BRYANT WASHBURN



MABEL FORREST

The Week's Headlines Grauman In Charge

Monday

Universal expediting sales with exhibitors by permitting various district managers to approve contracts without home office sanction. House Peters Prod., which Charles Baumann will make, about 70 per cent sold to state right buyers.

Tuesday

Famous Players expected to buy out Sid Grauman's interest in Metropolitan, Million Dollar and Rialto theaters, Los Angeles. Grauman to build two new Hollywood theaters.

American M. P. Corp. plans exchanges for non-theatrical distribution.

"Bull" Montana comedies switched from Metro to Hodkinson.

Herr Schlesinger, "Ufa" executive here from Berlin to study projection at American theaters.

Wednesday

Famous Players theater buying activities in Dallas described at Atlanta hearing of Federal Trade Commission.

Harry Rowson reported interested in proposed British distributing company to operate here.

Elmer Pearson, back from coast, warns industry against too great a production budget. Sees more money spent than will accrue in revenue.

A. B. C.'s future to be discussed next week. Prominent member denies circuit is defunct.

Thursday

J. D. Williams announces Rudolph Valentino as first star of Ritz-Carlton Pictures, Inc. Arrangement effective when Famous Players' contract expires.

New Orleans to be next seat of Federal Trade hearing. Southern exhibitors on stand in Atlanta.

M. P. T. O. of N. Y.—the Cohen unit—plans state-wide convention in the Fall.

Friday

Frank Tilley, editor of Kinematograph Weekly of London, attacks production methods upon return from Hollywood.

Rudolph Valentino's future hinges around question of when he can start work for Ritz-Carlton. Famous Players will ask several million dollars for his release before contract expires.

Elmer Pearson at A. M. P. A. Predicts keen competition in the fall.

Dan Michalove testifies at Atlanta hearing that Famous Players secured \$400,000 per year in rentals from Southern Enterprises, Inc., and other companies \$600,000.

Billy Brandt says 200 Greater New York theaters have closed.

Saturday

Grauman to remain in charge of Coast theaters for six months.

Willard Patterson, testifying at Federal Trade Inquiry at Atlanta, tells of hardships to Southern exhibitors by producer-owned theaters and block bookings.

Big M'd-West theater consolidation combines many theaters under one management.

(Continued from Page 1)

files. An entrance to the theater on Broadway is also being made at a cost of \$148,000.

Grauman's new Hollywood house for pictures exclusively will probably cost \$1,500,000. It will face Hollywood Boulevard. It would not prove surprising to learn of plans to build Grauman houses in Long Beach, Pasadena and San Diego. The second Hollywood house will be constructed jointly by Grauman and the West Coast Theaters group. As a matter of fact, Grauman will probably be very closely identified with that organization in the future.

Here on Barker's Next Film

Percy Hilburn and Martin H. Bendheim are in New York in connection with "Pleasure Mad," Reginald Barker's current picture. Later, they will go to Gloucester, where "Cape Cod Folks" will be made with Barker directing. Robert Frazer is already here from the coast. The release title of the picture will be "Women Who Wait."

Back From Chicago

Abe Warner and Sam Morris returned on Friday from Chicago, where they attended the first convention of the Warner franchise holders.

Lloyd's First "Black Oxen"

Frank Lloyd's first special production for First National will be "Black Oxen."

"If Winter Comes" Opens

(Special to THE FILM DAILY) San Francisco—"If Winter Comes" which heads the list of Fox specials for next year opened Friday night at Columbia. S. Barrett McCormick was in charge of the presentation.

Eschmann on Trip

(Special to THE FILM DAILY) Cleveland—E. A. Eschmann, sales manager of First National, stopped off here on a swing around to all the exchanges of the organization.

Pathé News

No. 59

THE PRESIDENT VISITS ALASKA—At Ketchikan, where President Harding steps on Alaskan soil, the first President to visit the territory.

FILIPINO CABINET RESIGNS—Gen. Wood has difficulties with the Filipinos because of the reinstatement of a suspended Secret Service agent; scenes from Manila.

DAWN TO DUSK FLYER HAS TO QUIT TWO THIRDS OF WAY ACROSS CONTINENT—Lieut. Maughan has engine trouble when in sight of success.

Other news as usual from everywhere.

today

Broadway  
Just can't  
Let it go!

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GO  
ROUND

UNIVERSAL SUPER JEWEL

after 3 tremendous weeks at the RIVOLI and RIALTO theatres has been

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FILM DAILY

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Yours very sincerely,

GWEN SEARS

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HERMAN HOLLAND *presents*

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MITCHELL**

*in*

**RADIO-  
MANIA**

*Supported by* MARGARET IRVING  
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Every day thousands of dollars of publicity space is being given in this country on Radio, the most widely advertised subject of today.

"Radio-Mania" the story of a Radio nut, with Grant Mitchell carrying the lead offers to every exhibitor an excellent production with selling possibilities that place it at once in the class of sure money-makers.

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PICTURES**



*Ah! At Last!*



# THE *Film* DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

Vol. XXV No. 19

Monday, July 23, 1923

Price 5 Cents

## Winding Up

Hearing at Atlanta—More Testimony Taken Regarding Southern Enterprises

(Special to THE FILM DAILY)

Atlanta—D. B. Dixon, exhibitor of Winder, Ga., testifying before Examiner Alvord of the Federal Trade Commission, declared that difficulties he had experienced with Southern Enterprises led to the showing of moving pictures in a Winder church by a Southern Enterprise salesman. The exhibition of films in the church he said was resorted to as a means of forcing him to buy Paramount service, which is handled in the south by Southern Enterprises, subsidiary of Famous Players.

The testimony of Dixon, which covered the feature of Friday's session of the inquiry into charges of monopoly against Famous was corroborated

(Continued on Page 3)

## Hamilton to Finish Griffith Film

(Special to THE FILM DAILY)

Los Angeles—Lloyd Hamilton, who has been producing for release through Educational, has left for New York, where it is understood he will complete the picture which D. W. Griffith recently started, starring Al Jolson, and was forced to discontinue when Jolson suddenly took a boat to Europe.

The Griffith offices confirm the above dispatch. Hamilton will reach New York Tuesday accompanied by Lloyd Bacon and Hugh Fay, of his technical staff, and will immediately begin work at the Griffith studio at Mamaroneck on the picture in which Jolson was to have been starred. The tentative title will be, "Black and White." Jack Noble will direct. Hamilton's services were secured through a special arrangement with E. W. Hammons, of Educational, with whom he has a releasing contract for his own productions.

## "Sacramouche" Premiere at Chicago

"Sacramouche" will have its premiere at the Woods Theater, Chicago, Sept. 9 and will be shown in New York the latter part of September. Marcus Loew plans to roadshow "Sacramouche" before releasing it to exhibitors.

## Omaha Golf Meet Today

(Special to THE FILM DAILY)

Omaha—The golf tournament sponsored by Ben Fletcher, publisher of the "Movie Age" will be held at Miller Park today.

# Equitable Rentals

BY ALEXANDER S. ARONSON

Sales Manager of Truart Film Corp.

When a feature picture is sold in Gopher Prairie, Minn., for \$300 and its box-office value is \$1000, that is not an equitable rental.

When a feature picture is sold in Mercy, R. I., for \$2000 and its box-office value is \$1200, that is not an equitable rental.

When a feature picture is sold to a chain theater operator for \$75 to \$100 per day and its box-office value is \$125 per day, that is not an equitable rental.

When a feature picture is sold to an exhibitor in opposition to the chain operator for \$200 per day and its box-office value is \$125 per day, that is not an equitable rental.

The analysis of the foregoing will probably show: That Gopher Prairie is a controlled town and Mr. Controller says: "Take my price or leave it"; that Mercy, R. I. has lots of opposition bidding for product and the distributor says "Pay me my price or go without"; that Mr. Chain Theater Operator says: "I give you quantity booking; where I have opposition I pay fairer rentals and where I have no opposition the need for fair rentals is not apparent."

The opposition to the chain theater man—has the unhappy time of it—he gets what Mr. Chain Theater does not want and most times he pays more for less desirable product than Mr. Chain Theater man pays for good product.

Obviously, for an industry to survive, it must be basically sound and if the conditions mentioned above represent a general condition, insofar as the rental of films is concerned, then only the strong can survive and the weak must perish and eventually when giant meets giant, disaster must come and if the strong and the weak are to be permitted to survive and to live side by side, then the burden of the strong must not be shifted to the weak. To be basically sound, there must be equity—each thing its just due and no more, but no less.

If the industry as a whole, can view this question of equitable rentals without being self-centered, then it would cease to be a problem. From the writer's viewpoint, its solution is so obvious as to require only the mathematical precision to create it—an honesty of purpose to carry it through. At the outset, it must be generally agreed that the producer, the distributor and exhibitor are each in this business for profit. The exhibitor must recognize that to each production there is a production cost, an advertising cost, a print cost and a distribution cost and by the same token, the producer-distributor must also recognize that the exhibitor is burdened with an overhead and that his investment is subject to depreciation and both must recognize that every picture has a worth that can only be demonstrated by its box-office value and should be paid for accordingly. Those pictures that have box-office values, must receive their just due and for those that have none, the producer thereof must suffer.

To determine box-office value can only be done by percentage. Not the various forms of percentages now generally used in the industry, but a basis of percentage that is individual to

(Continued on Page 4)

## Hall's Stock on Sale

Frank G.'s Interest in Jersey Theater Companies to be Auctioned Because of Failure to Pay Debt

(Special to THE FILM DAILY)

Jersey City, N. J.—Several blocks of stock turned over to Joseph P. Kennedy by Frank G. Hall under a contract dated March 31 to secure an indebtedness which became payable on July 1 will be sold at public auction by H. L. Wolbert, licensed public auctioneer, next Tuesday. The sale will be conducted because Hall's indebtedness has not been paid.

The stock is that of two New Jersey corporations, the Capitol Theaters Amusement Co. and the State Theaters Corp. in both of which Hall has been active. The offering will include 250 shares of preferred stock in Capitol Theaters Amusement Co.; 5,250 of the common of the same company and 10,057 shares of the common of State Theaters Corp.

## \$500,000 for Exploitation

At the Warner convention held in Chicago last week, it was announced to the franchise holders present that \$500,000 would be spent on advertising and exploitation next year.

## Farrington leaves Government

(Special to THE FILM DAILY)

Washington—Marvin Farrington who until recently has been acting for the Federal Trade Commission as counsel handling the Famous Players investigation has joined the law offices of King & King of this city.

## Vote Against Cohen

Northern California Decides Against Affiliation with M. P. T. O. at Frisco Meeting

(Special to THE FILM DAILY)

San Francisco—As a result of a referendum vote taken at a special meeting of the M. P. T. O. of Northern California, it was decided not to affiliate with the M. P. T. O. of America.

While it is true that the Northern California unit had never joined the Cohen organization, following the return of its members from the Chicago convention, a resolution was introduced seeking to pledge the unit's moral and financial support to the national body. Messrs. Griffin, Perlin and Blumenfeld attended the Chicago convention as individuals and not as accredited representatives from this state. It seems the California unit had returned a charter sent to it following the Washington convention

(Continued on Page 2)



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**Quotations**

	High	Low	Close	Sales
East. Kod.	108	107 3/4	107 3/4	600
F. P.-L.	76	74 3/4	75 1/2	2,500
do pfd.	90	90	90	200
Goldwyn	Not quoted			
Griffith	Not quoted			
Loew's	16 3/8	16	16 3/8	200
Triangle	Not quoted			
World	Not quoted			

**Box Office Figures**

It should be mentioned that in the report of the remarks delivered by Elmer Pearson of Pathe to the Advertisers on Thursday, that in mentioning the \$8,000,000 to \$10,000,000 which would be grossed by "Robin Hood." Pearson intended the statement to show the gross business done at the box office, which would allow a sufficient profit for exhibitors in general, as well as the producer.

**Goldstein Building Their 17th**  
(Special to THE FILM DAILY)

Springfield, Mass.—Goldstein Bros. Amusement Co. will build a \$400,000 theater in Northampton. It will be their 17th theater in Massachusetts. The new house will seat 2,180 on two floors and will probably be ready Jan. 1. There will be a 40ft. stage sufficiently large to accommodate regular theatrical performances.

**Leaves for Coast**

Maxine Alton is en route to the coast.

**'ADVERTISE YOUR SHORT SUBJECTS MATS** for this "ad" FREE at your Educational Exchange

A JACK WHITE PRODUCTION



**"BACKFIRE"**  
A MERMAID COMEDY

(Education of Pictures)

**Seeks Civic Support**

Famous Players Endeavoring to Build up Good Will for Theaters by Community Service

Harold B. Franklin, director of theaters for Famous Players is working on a plan to build up the prestige of the Famous Players theaters throughout the country, by instructing the managers to take active part in the life of the various communities in which the houses are located.

The managers are being placed in various civic organizations; co-operation with better films committees is being urged and children's matinees suggested to accomplish this. Just what Franklin expects to do is explained in a letter sent to the various managers. It follows:

"It is our desire to operate all theaters upon a uniform plane of excellency which will enable the casual patron to recognize our theaters wherever they may be. We feel that certain policies, if adopted throughout the circuit, will do more to accomplish this end, than any other means which we might employ.

"We know that no theater of ours would subscribe to the old policy 'the public be damned,' but we are afraid that some managers forget that each individual with whom they come in contact is a part of the public, and that the manager's attitude towards the public is reflected through the individuals whom he meets personally. Good will, rated by the big corporations of today as more vital than equipment, is made for a theater or a company by making a friend here and there, one at a time. Absolute courtesy to every individual is essential.

"Following this thought a little further, we would like to make of each theater a community institution. To do this, you must put the personal element into every operation of your theater, you must make yourself and your theater play a part in the life of the community outside of regular business channels.

"We are going to a great deal of expense to place our managers in various civic organizations, and we cannot secure any return on this money unless each individual takes an active part in the organization of which he is a member; unless he seizes every opportunity, even outside of such organizations, to extend his acquaintanceship in the community. We do not mean that these efforts should be haphazard and without purpose, but that they should be so directed as to count, and to ally the influential men and women and organizations with us.

"In this same connection, we would like for every theater to lend its fullest co-operation to Better Films Committees where they have been established, and we would like to see them established in the near future where they do not now exist. Whether the Boys' and Girls' Matinees are operated in the theater under your management or in another in your community, we would like to see you render full co-operation to make them successful, as they give great promise of developing new patrons for the future and of creating good will in the present.

"In connection with the above policies, it is well to remember that women constitute 60 to 70% of our audiences, and that the friendship of the women's organizations should be considered as an invaluable asset, even though the gaining of this friendship requires time and entails some trouble.

"We do not wish you to misinterpret this letter to the extent of neglecting the management of your theater for the matters which we have suggested for your consideration, but rather would we have you realize that these matters are integral parts of the theater managers duties, and cannot be considered as apart or separate from the successful operation of your theater."

**Goldburg off on Trip**

Jesse J. Goldburg, Independent Pictures, has left for a tour of the Middle West to dispose of unsold territory for the 12 features completed by Independent starring George Larkin, Jack Livingstone and Mary Wynn.

**Vote Against Cohen**

(Continued from Page 1)

and in that way, appeared in Chicago without official standing.

One meeting was called but lacked a majority. A second was then held when it was decided not to join Cohen. It is stated, however, that there is no desire to hamper the work of any national exhibitor body. The Northern California unit feels that it has problems of its own to work out. An indebtedness of \$10,000 has been cancelled in the past eighteen months by the organization. A well equipped office is maintained here and the organization's activities against adverse legislation have been successful to a marked degree.



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Advertising

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**TO THE TRADE**

Please take notice, we now have in course of production two features entitled

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**Another Big One from UNIVERSAL'S MAGIC BOX**

CARL LAEMMLE will soon present

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with

**WALLACE BEERY and MAT MOORE**

Directed by Tod Browning

Universal Jewel

Booked by the Capitol Theatre, N. Y. C.



1923 **UNIVERSAL HAS THE PICTURES** 1924

## Winding Up

(Continued from Page 1)

J. B. Parham, a newspaper man. Mrs. Charles Cinciolo, of Gainesville, Fla., another government witness, gave testimony favorable to the defendant. She stated that Famous Players, through Southern Enterprises, had assisted her in every way possible in the operation of her Gainesville theater. According to Mrs. Cinciolo, Southern Enterprises bought her theatrical holdings for \$10,000 improved the property, operated the house 18 months and then sold it back to her for \$12,000 going so far as to assist her in borrowing several thousand dollars from Gainesville bank. She further stated that after she had purchased the theater, Southern Enterprises handled her booking contracts and in every way kept her service at a high point of efficiency.

A large group of southern film men are attending the sessions which will be resumed and perhaps completed here today.

### Warner Deal for Chicago

(Special to THE FILM DAILY)

Chicago—It is understood that Lubliner and Trinz will be interested in the distribution of the 1923-24 Warner product in this territory.

The Warners will probably be jointly interested in the ownership of the new unit which, it is expected, will be formed to handle Illinois distribution.

A deal covering Georgia, Florida, Alabama, the Carolinas and Tennessee has been made with Oscar Oldknow of Southern States Film Co., Atlanta. Oldknow is now in New York.

### To Discuss Musicians' Wage Scale

(Special to THE FILM DAILY)

Cincinnati—A committee of the Cincinnati Musicians' Protective Ass'n has asked local theater managers to meet in a joint conference to discuss the wage scale for orchestra men next winter.

### "Three Wise Fools" at Capitol

"Three Wise Fools" is scheduled for showing at the Capitol, beginning Sunday. "The Spoilers" follows it.

### Virginia Censor Fees Doubled

(Special to THE FILM DAILY)

Richmond, Va.—The M. P. Censorship Board, through the amended act, doubles the fees for the inspection of films. The increase is expected to be sufficient to meet the expenses of the department.

### Deal on for Texas Houses

(Special to THE FILM DAILY)

Palestine, Tex.—A deal is pending whereby the Gem and Best will pass into other hands. These properties have been operated by Southern Enterprises, Inc.

### WANTED

Motion Picture Salesman-agers in 32 Key Cities possibility of establishing independent business—only real live wires wanted. State full history in first letter. Box No. A-5—Film Daily.

### Seek First Film Indictments

(Special to THE FILM DAILY)

Los Angeles—Government officials indicate that the Federal grand jury will soon begin an investigation of the transportation here from Shelby, Mont., of the Dempsey-Gibbons fight pictures. It is reported that indictments will be sought charging conspiracy to violate the Federal statute against interstate commerce.

### Russell Held by Seattle Police

(Special to THE FILM DAILY)

Seattle—Roscoe Russell, manager of the recently formed Paragon exchange, is in jail because of failure to put up \$2,500 required for bail. It is alleged Russell's game was to buy old pictures for a small cash sum and then by means of blind ads sell half-interests, at anything from \$100 to \$2,000. A tangle over "The Barber of Seville" is said to have led to a complaint at the prosecuting attorney's office. The arrest followed.

### Roach Plans a School

(Special to THE FILM DAILY)

Los Angeles—Hal Roach has determined to inaugurate a school for directors at his studio. At the beginning the school will be confined to assistant directors of the Roach units, but if it meets with success, there is a strong possibility that Roach will throw it open to others.

### Kans. M. P. T. O. Hits Film Board

Kansas City, Kans.—The Kansas M. P. T. O. has notified the Kansas City Film Board of Trade that it will refuse to cooperate with it, under the proposed arbitration clause of the new standard contract, on the ground that the proposed personnel of the Board is not equitable.

### Hayakawa Sails

Sessue Hayakawa is en route to Paris where he expects to appear in a picture dealing with the Russo-Japanese war.

### Lowell's Next, "Floodgate"

(Special to THE FILM DAILY)

Gloversville, N. Y.—"Floodgates" is the title of John Russell's new picture which George Irving is directing.

### Minneapolis Deal Set

(Special to THE FILM DAILY)

Minneapolis—The Clinton-Meyers company, of Duluth, and Joseph Friedman, have about completed negotiations over the Orpheum.

### L. A. Times Issues Magazine

(Special to THE FILM DAILY)

Los Angeles—The Times is sponsoring the publication of "The Pre View," a weekly magazine devoted to production. It will appear every Wednesday.

### Corinne Griffith Here

Corinne Griffith is in town from the coast.

### Fox Week Sept. 9-15

The annual Fox Week this year begins on Sept. 9 and ends on the 15th.

### Fox Cameraman in From Peking

Eugene M. Lamb, Fox News cameraman for China, has arrived from the Orient on a visit.

"ROXIE" tells the world via Radio, Sunday Evening, July 1st, the opening day of

## THE CHASE

*"- - -The most thrilling and interesting feature ever presented at the Capitol Theatre"*

S. L. ROTHAFEL ("ROXIE")

AMERICA'S PREMIER  
SHOWMAN SHOULD

KNOW

Signed

Jacob Fabian

|729-7th Ave. N.Y.C.

## Equitable Rentals

(Continued from Page 1)

each house and honest in intent. The writer of this article believes that ultimately percentage, or rather scientific percentage, will come and that its method of operation will bear some semblance to what follows:

1.—That in each exchange center a rating board consisting of exchangemen together with accountants, will determine with each theater operator within its zone, the overhead per week of the theater under investigation. This audit will give due consideration to the theater that changes more than once a week; the overhead of such a theater will be apportioned by days, having due regard for its average daily receipts on the basis of house receipts being say 50% of its income on Saturday and Sunday, its expense will so be apportioned that one half of it is chargeable to Saturday's and Sunday's operations.

2.—That having ascertained the overhead either by past history or accounting audit, the method subject to such variation as experience will indicate will be substantially as follows:—the house to take all of the gross until its overhead is covered, then the production takes an amount equal to the pro rata that is assigned to the house as its share of production cost and the residue to be divided between the house and the production. For example, a house doing \$10,000 a week and costing to operate excluding feature film, \$7000 a week, would receive the first \$7000. The production cost assigned to the house is say \$1250, which the production would receive and the balance would be divided 50% to each. Under this plan the theater would receive its overhead back and \$875. The producer would secure his production cost and overhead back (\$1250) and would also receive \$875 additional thereto.

3.—That all of these ratings being generally established for all theaters within the respective zones, there would be no price haggling. The distributor and the exhibitor would each get his fair share of receipts from each production, and the only sales problem involved would be whether a house wanted to run the specific attraction or not.

4.—That controlled towns and circuits would pay their fair share of each production and in communities where the opposition was keen, the exhibitor operating there would only pay what the production was worth.

The writer of this article realizes that the foregoing is subject to considerable enlargement and refinement but is of a firm conviction that each worthwhile production has a box-office value that can not be predetermined and that certain productions will go tremendously in one place and come a cropper in another and that the box-office receipts only can tell what the production should yield to the theater and the distributor.

### Wilkinson with Warners (Special to THE FILM DAILY)

Buffalo—Henry E. Wilkinson, former manager of the Lincoln in Troy, is now in charge of the local Warner exchange.

### Seek To Ban Sunday Films (Special to THE FILM DAILY)

Elwood, Ind.—A petition asking that theaters be closed on Sunday has been presented to the mayor and prosecuting attorney.

### Bimberg Turns to Construction

A. J. Bimberg, formerly active in production is building a 15 story apartment hotel adjacent to the Lambs on 44th St.

### Bruce in Pacific Northwest (Special to THE FILM DAILY)

Portland, Ore.—Robert Bruce is in the Canadian Rockies securing material for future Educational releases.

### May Build in Oneida, N. Y. (Special to THE FILM DAILY)

Oneida, N. Y.—An option on the Madison House property has been secured by a syndicate of Syracuse men, said to be headed by Myron Bloom. The purpose is to erect a theater seating 1,500 persons at a cost of \$150,000.

### Des Moines House Opens Aug. 11 (Special to THE FILM DAILY)

Des Moines—The new, Capitol theater in the Commonwealth building on Grand, between Fifth and Sixth, will be opened on Aug. 11, according to the present plans of A. H. Blank.

### Unity Increases Capital (Special to THE FILM DAILY)

Albany, N. Y.—Unity Pictures of New York City have filed an increase in capital from \$50,000 to \$250,000.

## On Broadway

Broadway—"Out of Luck."  
Brooklyn Strand—"Children of the Dust."

Cameo—"Enemies of Women."

Capitol—"Three Wise Fools."

Criterion—"The Covered Wagon."

Loew's New York—Today—"Only 38."

Tuesday—"The Victor." and "Youthful Cheaters."

Wednesday—"The Girl of the Golden West."

Thursday—"The Woman With Four Faces."

Friday—"The Fog and "Legally Dead."

Saturday—"The Shiek"

Sunday—"Success."

Lyric—"Human Wreckage."

Rialto—"The Purple Highway."

Rivoli—"Lawful Larceny."

Strand—"The Brass Bottle."

### Next Week

Broadway—Not yet determined

Brooklyn Strand—"Merry Go Round."

Cameo—"Enemies of Women."

Capitol—"The Spoilers."

Criterion—"The Covered Wagon."

Rialto—"Homeward Bound." (tentative)

Rivoli—"Hollywood."

Strand—"Trilby." (tentative)

### 12 Features Sold to 20th Century (Special to THE FILM DAILY)

Philadelphia—A contract has been signed by Gene Marcus of the 20th Century Film Co. for the entire series of 12 productions being distributed by Independent Pictures Corp. In two, George Larkin is featured and in eight, Jack Livingston and Mary Wynn. Two of the productions are made by Iroquois Prod. Inc. The 20th Century also acquired through Independent a re-issue of "The Cold Deck." The territory covers Eastern Pennsylvania and Southern Jersey.

### Seattle Tightens Storage Rules (Special to THE FILM DAILY)

Seattle—As a result of a night fire in a film vault, the fire marshal has notified every exchange in town that within forty-five days metal containers must be supplied to cover every film stored in vaults. These containers must first pass I. C. C. inspection. The Film Board of Trade is acting on the matter, which will mean greatly increased expense as well as larger vault space in many instances.



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# The BRADSTREET of FILMDOM **THE Film DAILY** The RECOGNIZED AUTHORITY

Vol. XXV No. 20

Tuesday, July 24, 1923

Price 5 Cents

## Marketing Pictures

By ELMER R. PEARSON

General Manager, Pathe Exchange, Inc.

### Controversial View of Alexander Aronson's Ideas Regarding Equitable Rentals in This Business

The average chain theater has so many natural handicaps that its opposition could scarcely wish for easier competition.

The average chain theater is operated by a salaried manager who, besides having no proprietary interest in his theater, is subject to frequent changes from place to place, and does not build up the personal good will and following, that the owner-manager builds up among his townsmen.

The chain theater usually must run pictures that are selected for the entire chain and often does not suit his particular locality, besides the proprietor manager books pictures to suit certain days, such as holidays both national and local, that during a year total hundreds and thousands of extra box-office receipts.

(Continued on Page 3)

### Universal Sales Chiefs Here

Ned Depinet, Atlanta; H. M. Herbert, Pittsburgh and Clair Hague, Toronto, each a sales supervisor of Universal are in town relative to next year's product.

### Important Booking Deal

Goldwyn-Cosmopolitan has closed with Southern Enterprises, Inc., for the first 10 fall releases. Twenty-eight towns are involved.

### Corinne Griffith Lunch Today

Corinne Griffith will be the guest of honor at a lunch to be given today at the Ritz by First National. Interesting plans relative to Miss Griffith's future productions will be made.

### Schlesinger Closes Deal

Gus Schlesinger, foreign manager of the Warners has sold the fall output to Aktiebolaget Svensk Filmindustri, Sweden, for Scandinavia; Australasian Films, Ltd., New York for Australia, New Zealand, Dutch East Indies and Straits Settlements; Sociedad General Cinematografica, New York, for Argentine, Uruguay, Paraguay, Chile, Peru, Bolivia and Ecuador; Taisho Film Co., New York, for Japan; and the German Camus Y Cia, New York for Mexico.

Schlesinger plans another trip abroad in the near future. He will take with him prints of several of the new pictures.



Scene from YESTERDAY'S WIFE—C. B. C's Big Special Feature with Irene Rich, Eileen Percy and All Star Cast. Directed by Ed. J. Le Saint.—Advt.

## Walker on Coast

Reported Interested in Exhibitor Moves But in New York, A Doubt is Expressed

(Special to THE FILM DAILY)  
Los Angeles—Senator James J. Walker, leader of the majority in the New York Senate is here for a stay of several weeks.

Following his arrival, the Times, in an interview, stated the coast visit was possibly in connection with a national exhibitor movement.

Friends of Senator Walker in New York yesterday were seriously inclined to doubt the story appearing in the Los Angeles Times. Walker is, of course, out of sympathy with the Cohen organization. William Brandt, president of the M. P. T. O. of New York State stated that, if the coast

(Continued on Page 2)

## Jolson Returns

Al Jolson returned from Europe yesterday. It is expected that the Griffith office will take action of some sort to make good the loses which, it is claimed were met when Jolson suddenly departed for abroad and left the Griffith picture without a star.

## All Ten Reelers

Long Features Only for Cosmopolitan—Hearst Returning From Coast Shortly

The entire efforts of the Cosmopolitan organization in the future may be confined to the production of 10 reel features. The previews of all future Hearst pictures will be held at the new Cosmopolitan theater on the two-a-day show plan.

This means the pictures will have to round a full evening's entertainment. It is understood that the attitude of Cosmopolitan officials is that pictures of the ordinary type cannot hold a \$2 audience; that the public has now been educated to the point where the lavish, spectacular production is in demand and it is to fill that demand that the energies of the Hearst organization will be directed.

Hearst has been holding a number of production conferences on the

(Continued on Page 2)

## A. B. C. Fails to Meet

The A. B. C. did not meet yesterday as planned. One man prominently identified with it stated something may occur in a few days which would place the organization in a "flourishing condition."

## Three Years To Go

Famous Officials Point to Unexpired Term of Meighan's Contract In Denying Reported Change

One of the persistent reports along Broadway has it that Thomas Meighan intends switching allegiance from Famous Players to another company. Famous Players officials deny the report quite emphatically and back their statements by pointing out that Meighan has about three years to go under his present contract.

One Paramount official in discounting this talk pointed out that it was not the first time that similar reports had been circulated. He said the facts were wrong then as they are now. Meighan, incidentally started work yesterday on "All Must Marry" at the Lasky studio, Hollywood. Later, he will return East to make a Booth Tarkington story at Kennebunkport, Me.

## Two Weeks at Central

"Merry-Go-Round" is now at the Central where it will probably remain for two weeks.

## Joins Hays Ass'n

Preferred Pictures Corp., the new name of the Al Lichtman Corp., has joined the Hays organization, thus increasing the membership of that body to 20.

## Receiver For Morosco Co.

Judge Winslow in the U. S. District Court, yesterday appointed John Martin Riehle, receiver for the Morosco Holding Co., Inc., in \$100,000 bond. The suit is based on a Morosco note for \$6,000 which Robert L. Hatch is now the owner.

Hatch, in the complaint, says the company owns the capital stock of the Morosco Productions Co., Inc., a California corporation which has contracts with First National.

## Object to Special Runs

It is reported along Broadway that officials of the Mark-Strand organization do not like the plan to show "Ashes of Vengeance," the new Norma Talmadge picture and "The White Sister," the Lillian Gish "Inspiration vehicle at special theaters on Broadway. While the Mark-Strand interests have consented to pre-release engagements of important First National releases in the past, this has always been done with their consent. Apparently, this is not true of the two pictures named above. These two productions are to be released on the open market.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	.108	107 $\frac{3}{4}$	108	400
F. P.-L.	76 $\frac{3}{4}$	74 $\frac{3}{4}$	76 $\frac{1}{4}$	2,500
do pfd.	90	90	90	200
Goldwyn				Not quoted
Griffith				Not quoted
Loew's	16 $\frac{1}{4}$	15 $\frac{3}{4}$	15 $\frac{3}{4}$	400
Triangle				Not quoted
World				Not quoted

**Walker on Coast**

(Continued from Page 1)

report was correct, Walker was not acting on behalf of his state unit. It is understood that Walker's visit, while primarily designed as a vacation trip also carries with it a political angle and that the senator is interested in sounding out the fortunes of Governor Smith in Democratic circles on the Pacific coast. Walker is due in New York about August 1.

**Hays Broadcasts from Newark**

Will H. Hays delivered a talk on motion pictures at the WOR broadcasting station in Newark last night. Dr. Lee de Forest, inventor of the Phonofilm, also spoke. Harry Reichembach was "broadcast master."



**MAN WANTED**

Some place in this industry there must be a man of experience looking for a real opening. First: He must be a sales manager and have sales exchange ability. Second: He must have covered big things in publicity and promotion work. Third: He must have an unusual record for sales work in the field. He must be dependable and trust-worthy. Box No. A-6—Film Daily

**All Ten Reelers**

(Continued from Page 1)

coast. He is due in New York on August 1 in time to attend the premiere of "Little Old New York." Aside from the huge electric sign which is being erected at the Cosmopolitan, an order has been placed through Sam Roth of the Electric Sign Co. for a second one, to be 80 ft. in height and to rise from the roof of the New York American building in Columbus Circle. The sign will bear the lettering "Marion Davies in "Little Old New York." Each letter in Miss Davies' name will be 20 ft. in height.

**American Classics Formed**

(Special to THE FILM DAILY)

Dover—The American Classics, Inc., is the name of a \$500,000 corporation formed here.

**Goldberg-Goodfreund Deal**

(Special to THE FILM DAILY)

Chicago—Max Goldberg has sold the Harper theater building to Herman Goodfreund for \$340,000. The Harper is at 63d and Halsted.

**Hearn in Out-door Pictures**

(Special to THE FILM DAILY)

Los Angeles—F. B. O. plans to feature Edward Hearn in a series of out-door pictures, the first to be "Flaming Waters." Al Santell will direct.

**Saxe Building Another**

(Special to THE FILM DAILY)

Janesville, Ill.—Thomas and John Saxe, of the Saxe Enterprises, have formed a new organization with a capital of \$100,000 to build a new house here.

**May Run Revivals Until Fall**

(Special to THE FILM DAILY)

Cleveland—So successful has been the summer revival, at the Stillman that the old pictures may be kept going until the Fall season. The revivals started July 1.

**Finds Policy a Hard One**

(Special to THE FILM DAILY)

Los Angeles—M. C. Levee, producer of the Maurice Tourneur series says he is having a hard time securing a story for Tourneur to produce in six reels. Two are now under consideration.

**Coast Development Via Films**

(Special to THE FILM DAILY)

Los Angeles—The Standard Film Laboratories have established a miniature theater at Exposition Park where the Motion Picture Exposition is being held for the showing of industrial films dealing with the development of California.

**Some Cleveland Changes**

(Special to THE FILM DAILY)

Cleveland—Charles Schweitzer has resigned as managing director of the Robbins at Warren and has just tied up with the Metro sales force.

T. P. McLaughlin, for five years with Paramount in Pittsburg, is also with Metro in a sales capacity.

**Strand Books "The White Rose"**

The Strand has booked "The White Rose" for one week. It may play there after "Trilby."

**Another One Scheduled**

Lawrence Weber and Bobby North have in preparation "It's a Boy," which had quite a run at the Harris theater last season.

**Three Releases in August**

Associated Exhibitors, Inc. will release the following in August: "Harbor Lights," "The Destroying Angel" and "Tea with a Kick."

**To Film "Volunteer Organist"**

(Special to THE FILM DAILY)

Los Angeles—Bernard McConville has been engaged to write the scenario of "The Volunteer Organist" which Louis B. Mayer will make.

**Select Doug, Jr's First**

Douglas Fairbanks, Jr.'s first picture for Famous Players will be "The Grand Cross of the Crescent" which will be released as "Stephen Steps Out." Joseph Henabery will direct.

**Two Seattle Houses Sold**

(Special to THE FILM DAILY)

Seattle—Two West Seattle theaters have changed hands. Frank Farrow of the Apollo has sold out to L. N. Cole and Frank Stannard has sold to George Herpick of the Winter Garden.

**Moore Returns to Seattle**

(Special to THE FILM DAILY)

Seattle—H. T. Moore, former manager of Jensen & VonHerberg theaters in Tacoma, is back again at the helm of the Moore Amusement Co., managing the Rialto and Colonial. Moore succeeds E. J. Myrick, who is reported going to Portland for the J & V interests.

**Boston Holds a Holiday**

(Special to THE FILM DAILY)

Boston—The film district had a holiday on Thursday. Everyone was carried by machines to Pemberton Beach for an all-day party which included athletic events, shore dinners and dancing. Four hundred attended. The party was the fulfillment of a promise made last year when everyone connected with pictures here worked day and night to put over the referendum against censorship.

Dorothy Hall has joined the Leonard Wood Stock Company for the summer.

**In the Courts**

(Special to THE FILM DAILY)

Los Angeles—Suit has been filed for \$200,000 by Lyle W. Rucker, attorney, against the Educational Films Exchanges, Inc., E. W. Hammons, and THE FILM DAILY upon the charge of libel.

Supreme Court Justice Lydon has dismissed a suit brought by Myrtle Bonillas against Fox Film to recover damages because she was injured while making a film for Fox. No complaint was filed in the case, because as the Fox attorney stated, she realized, apparently, that she must collect under the Workmen's compensation act.

Jesse Weil is handling a special exploitation campaign for "Yesterday's Wife" which deals with the divorce courts.

The baby who missed out on "Lovable David" —  
Wow! What a **DULCY** he was!

**17836 U. S. THEATRES SHOWING PICTURES**  
Under 250 seats, 30%; under 500, 70%; under 800, 85%; over 800, 15%. The most economical method of reaching theatres is our ADDRESSING SERVICE, \$4.00 PER M UP. Lists if desired. 30 to 50% saved in postage, etc., through elimination of dead and duplicate theatres usually listed.  
Multigraphing — Mimeographing — Folding—Enclosing—Mailing.  
**MOTION PICTURE DIRECTORY CO**  
244 West 42nd St., Near Broadway  
Phone Bryant 8138

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**Reuben Stammers** INCORPORATED  
REAL SERVICE  
**INSURANCE**  
114 Fulton St., N. Y.  
**INSURANCE EXPERTS TO THE THEATRICAL AND MOTION PICTURE INDUSTRY**

**THE WALLER STUDIOS**  
announce that **FRED WALLER**  
is again taking an active part in this business. Title illustrations will now be made under the personal supervision of **FRED WALLER and GRACE WALLER** who have illustrated the largest pictures made in the East for the past few years. Mr. Howard Turrel has no further connection with this concern.  
**STUDIOS**  
11 East 14th St. Stuyvesant 2652  
**OFFICE**  
1493 Broadway Bryant 7054

## Marketing Pictures

(Continued from Page 1)

The chain manager follows rather untried methods of advertising. The proprietor-managed theater not untried has available to him many unique means of exploitation, and everybody knows that even one new idea may put a picture over a big success where it would only have been only the traditional advertising means resorted to.

Chain theaters are operated largely according to a central policy that is quickly becoming traditional.

The one word that describes the essential to entertainment is "different."

"Difference" and "tradition" are opposite as the two poles.

Thus, while the chain house is largely confined to traditions, the proprietor-managed theater, if alert, can throw veritable rings around such competition with the many innovations of today's film market offers.

While there is considerable talk existing that the average chain buyer will buy a given product at all units he secures that product for his entire chain, Pathe does not find it difficult in most cases to exclude from chain bookings such towns and localities where we have a good local customer, or where such other theater is sufficiently better custom to pay more, or where we feel the single theater owner has a moral call on our product, and there are many such.

For years, I have been unable to understand why distributors seem to find percentage a difficult problem.

Ordinary pictures do not deserve percentage consideration at the hands of the exhibitor, but since the days of "Graustark," "Isle of Regeneration" and "Battle Cry of Peace," I have handled thousands of percentage bookings and with very rare exceptions, I do not know of any that were not fair to both sides and so declared by the interested exhibitors.

I know a number of other distributors, mostly staterighters, however, who also borrowed a page or two from the old legitimate roadshows, who never needed any tribunals to tell them how to divide moneys derived from their combined showmanship and box office attractions.

The average exhibitor is no hog, and the moment he is convinced from our proposed terms that you are trying to make a fair reciprocal deal and with an understanding of what is fair to him, he rarely fails to frankly and honestly cooperate with your purpose.

There is nothing very seriously wrong with the industry's present methods, and certainly the least is in distribution.

Comparatively the distributor has the greater investment.

A typical year returns figures substantially as follows:

Box office receipts...\$650,000,000  
To producers..... 85,000,000  
To distributors..... 40,000,000

Of the distributor's \$40,000,000, at least \$25,000,000 is expended for selling and advertising.

While this selling and advertising is directed at the exhibitors, it is a

very necessary service in that those sales arguments are used by the exhibitor in selling the public and without them, would do a much smaller national gross.

Surely there lives not a man who thinks \$15,000,000 too much for physically handling the business of this entire industry.

It is easily possible that specialization, concentration, cooperation, and a little more consideration for the smaller exhibitor would bring about economy and much broader distribution for the industry's big attractions, some of which, I think, are handled disgracefully bad today.

The exhibiting end is getting a little too tradition-bound, brought about largely, I think, by the proprietor-managed theaters following too closely in the footsteps of the chain theaters.

Introduce innovations and new exploitation stunts. Vary your programs. Just now, for instance, the market affords plenty material for solid short subject programs every week, solid comedy days, etc., etc.

Entertainment is the desire in all of us to experience and see something, "different."

### Consolidate El Dorado, Ark. Houses

(Special to THE FILM DAILY)

El Dorado, Ark.—L. B. Clark, W. F. McWilliams and Dr. R. McDonald have bought controlling interest in the Majestic, from M. A. Lightman. The Mission has closed for repairs and will re-open August 15. These same men will also take over the Manhattan from Billy Wehle.

This will make a chain of five theaters of Eldorado, under one management.

### Roto Magazine for Paramounts

The Paramount Advertising department, is issuing on each of its specials a rotogravure magazine for distribution to exhibitors at a nominal price. The magazine, "Screen Scrapbook," consists of eight pages in tabloid or quarter-sheet form and is illustrated with photographs of fan interest. Across the top of the first page there is a blank panel for the imprint of the theater's name or that of a local newspaper. Three quarters of the back page is also left blank for local or theater advertising.

### Five 2,000 Seat Houses Planned

(Special to THE FILM DAILY)

Los Angeles—West Coast Theaters, Inc., intend building five new theaters, each with a seating capacity of 2,000 or over. Large capacity houses have been decided upon because West Coast officials feel the growth of Los Angeles will be rapid enough to make their investment profitable. One theater will be located at Washington and Vermont Aves., to seat 2,500 and to cost \$1,000,000.

Frank Browne, manager of the Liberty, Long Beach, has been chosen to manage the new California in San Pedro as well. The new house at San Pedro will be ready for Sept.

## Steamer Sailings

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

### Wednesday, July 25.

Lapland sails 11 A. M. for Antwerp; mails close 7 A. M. for Europe, Africa and West Asia specially addressed; Seydlitz sails 4 P. M. for Bremen; mails close 8.30 for Germany specially addressed. City of Sparta sails noon for Port Said; mails close 9 A. M. for Egypt. Pres. Polk sails 1 P. M. for London; mails close 9 A. M. for Irish Free State; other countries specially addressed. mails close 11.30 for Italy. France sails 3.30 P. M. for Havre; mails close 11.30 for Great Britain, Germany, South Africa. Crofton Hall sails 3 P. M. for Buenos Aires; mails close at noon for Argentina, Uruguay and Paraguay.

### Thursday, July 26.

Albert Ballin sails 3 P. M. for Hamburg; mails close 5.30 for Europe, Africa and West Asia specially addressed. Kungsholm sails noon for Gothenburg; mails close 9.30 for Norway, Sweden, Denmark and Finland specially addressed. United States sails 1 P. M. for Copenhagen; mails close 10 A. M. for Norway, Sweden, Denmark and Finland specially addressed. Kroonland sails 3 P. M. for Hamburg; mails close 11 A. M. for Europe, Africa and West Asia specially addressed.

### Saturday, July 28.

Volendam sails 11 A. M. for Rotterdam; mails close 7 A. M. for Europe, Africa and West Asia specially addressed. Homeric sails 11 A. M. for South Hampton; mails close 7 A. M. for Europe, Africa and West Asia, specially addressed. Leviathan sails 11 A. M. for Southampton; mails close 7 A. M. for Europe, Africa and West Asia. Caronia sails noon for Liverpool; mails close 8 A. M. for Irish Free State; other countries specially addressed. West Saginaw sails noon for West Africa; mails close 8.30 A. M. for Canary Islands, Senegal and Gambia. West Mahomet sails noon for Port Said; mails

close 9 A. M. for Egypt. Patria sails 3 P. M. for Naples; mails close 11.30 for Madeira; also Italy if specially addressed. Vauban sails 11 A. M. for Rio de Janeiro; mails close 8 A. M. for Bermuda, South Brazil, Argentina, Uruguay and Paraguay.

# Duratize

## YOUR FILMS

Prolong the life of your prints

Write for sample or better still send us a reel of new positive, not waxed, to be Duratized without charge.

Duratizing is an economy. Not an expense.

DURA FILM PROTECTOR CO.

ALLAN A. LOWNES, PRES.

220 West 42nd St., N. Y.

Phone: Bryant 5576

# INSIST UPON

# Duratized

## FILMS

Highest light, deepest shadow and the delicately graded halftones intervening—all are carried through to the screen by the print on

# EASTMAN

# POSITIVE FILM

It faithfully portrays all that is in the negative.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words "Eastman" "Kodak" stenciled in black letters in the transparent margin.

EASTMAN KODAK COMPANY  
ROCHESTER, N. Y.

**Putting It Over**

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

**An Unusual Newspaper Tie-up**

Cleveland—An unusual newspaper tie-up exploiting "The Ragged Edge," when it showed at the Mall and Park was obtained by Eddie Carrier, Goldwyn Cosmopolitan exploitation man, with the News-Leader.

Through the Sunday editor Carrier was able to arrange for the publication complete of the story, "The Ragged Edge," in the Sunday edition on the day when the picture opened. Five thousand posters, containing a reproduction of a "Ragged Edge" still, were printed to advertise the publication of the story in its Sunday issue and these were placed with the newsdealers and on newsboys' stands a week in advance.

**Street Cars Boost "Souls"**

Hutchinson, Kans.—The street car system of Hutchinson, was roped 100 percent, into helping exploit "Souls for Sale" at the De Luxe. Each car on the system carried a four foot banner on the front fender.

At a cost of \$1.75 an hour an old street car was chartered and each side covered with a 24-sheet poster. The car was run through the city between the hours of 11 to 2, and from 5 to 8 the day before the opening and each day of the run.

Cut-outs from the one-sheet were placed in 10 conspicuous windows; a shadow-box, 25 feet long, with lettering patterned after that on the six-sheet, was placed in front of the theater; a register was placed in the lobby in which girls who wished to receive a letter from Eleanor Boardman wrote their names.

**Newsboys on Parade**

Woonsocket, R. I.—A newsboy parade was utilized by Joe Donahue, manager of the Park, and Buddy Stuart, Goldwyn Cosmopolitan exploitation man, for the local showing of "Sherlock Holmes". The Call-Reporter tied up with the theater on a special matinee for newsboys. The boys marched from the newspaper office to the theater carrying banners some of which read as follows: "We are going to see John Barrymore in Sherlock Holmes," "We are going to the newsboy party at the Park," "We are guests of the Woonsocket Call-Reporter and the Park Theater."

A thousand of the masks prepared by Goldwyn for use with "Sherlock Holmes" were distributed among the children.

Other exploitation for this showing included a window display of the "Sherlock Holmes" books at Flinn's; two illuminated 24-sheet boards, 50 letters to prominent men of Woonsocket inviting them to see the picture, throwaways, heralds and window cards.

**Cuts and Flashes**

Edward Robbins left for the coast yesterday via automobile.

James Loughborough has been loaned by the Ince organization to General Gourad as the latter's press representative while here.

Harold Raives, of the Acme Theater on 14th Street (formerly the Union Square and the home of Keith Vaudeville in New York), is to marry shortly.

Russell Holman is the author of a photoplay version of "The Cheat" which will be published by Grosset and Dunlap in conjunction with the new Negri picture.

Edward L. Hyman of the Brooklyn Strand has added five musicians to the orchestra at that house. This has been made necessary because the weekly symphonized jazz number has been permanent.

**Wood Selects Bebe Daniels**

Sam Wood who has been experiencing a good deal of trouble in securing a leading woman for "His Children" has finally selected for "His Daniels" for the role.

**Sophie Tucker in Films?**

(Special to THE FILM DAILY)  
Los Angeles—The Times reports that Sophie Tucker has "aligned herself with one of the big comedy companies." The name is not given.

**Fire Averted at Washington House**

(Special to THE FILM DAILY)  
Washington—Employees at the Gem through quick work extinguished an incipient blaze in several reels without the aid of the fire department.

**Seattle Theater Robbed**

(Special to THE FILM DAILY)  
Seattle—Yeggmen who appeared to be familiar with the safe of the Olympic, at First and Madison, robbed it of \$330.00 Tuesday.

**May Liquidate St. Louis 'Change**

(Special to THE FILM DAILY)  
St. Louis—Officers and directors of Independent Producers Film Corp. will meet this week to decide upon the fate of the exchange. It is probable it will liquidate.

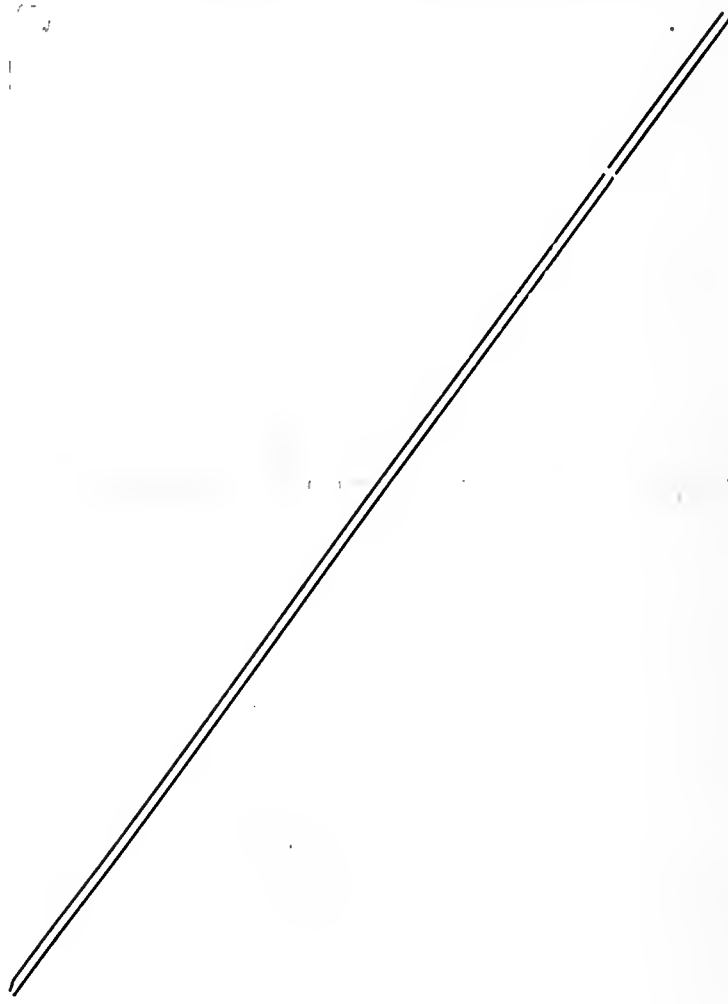
**Noble Going to Camp**

(Special to THE FILM DAILY)  
Oklahoma City—William Noble, who is very well known in local film circles has gone to San Antonio to spend 15 days at the Reserve Officers Training Camp there. Noble holds the rank of major.

**Fire Does \$4,500 Damage**

(Special to THE FILM DAILY)  
Pittsburgh—Fire of incendiary origin caused an approximate damage of \$4,500 in the Film Bldg. The Quality Film Corp., the Supreme Photoplay Co., the S & S Film & Supply Co. and Hollis, Smith, Morton Co. suffered water damages. No delay in shipments resulted.

*Keep in Touch  
With What's Going  
On While On  
Your Vacation*



*Tell Us Where  
You'll Be and We'll*

*Have*  *Follow You—*



# THE **Film** DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

Vol. XXV No. 21

Wednesday, July 25, 1923

Price 5 Cents

## End Atlanta Session

Trade Commission Resumes Investigation in New Orleans on Friday—Michalove Again Testifies

(Special to THE FILM DAILY)  
Atlanta—The Federal Trade Commission's hearing into the activities of Famous Players and allied companies has been brought to a close here. The next seat of the hearing will be New Orleans where testimony will be taken Friday morning. Dan Michalove, general division manager of the Southern Enterprises, was the only witness called by the government Monday. His brief stay at the stand was consumed in classifying the 74 theaters in the Southern enterprise territory which had been disposed of.

A direct question by W. H. Fuller, government counsel, asking if the Southern Enterprises was not exercising a monopoly in this territory was answered in the negative by the witness who he attributed the success of the corporation to better management and a better class of pictures in the houses.

Another session for Atlanta is scheduled for sometime during the autumn, at which time Famous Players will present its case. Robert T. Swaine, Bruce Bromley and C. Frank Reavis have been counsel here for the defendants. Examiner E. C. Alvord has been presiding.

### George Arliss Sails

George Arliss sailed on the Aquinania for England yesterday, where he will appear in the stage version of "The Green Goddess."

### No Deal on "White Sister"

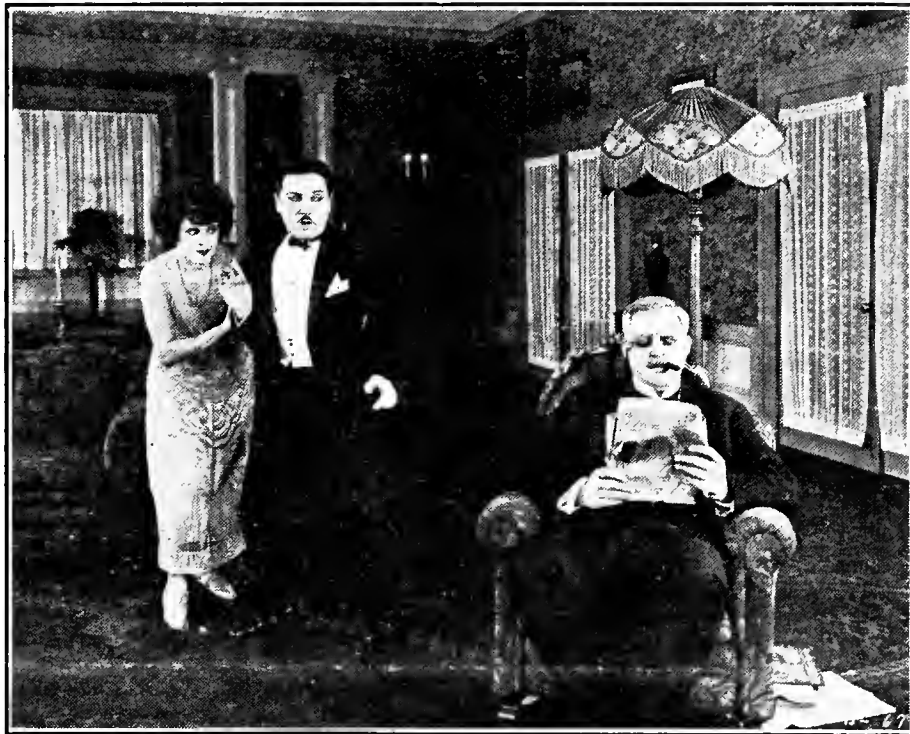
Felix Feist, speaking for Charles H. Duell of Inspiration yesterday denied the report appearing in yesterday's issue which indicated that "The White Sister" would be a First National release. Feist declared that no distribution has as yet been arranged for the production.

## Pyramid Restrained

Bond Sale Halted by Court Order, Secured Upon Action of Attorney-General

An injunction restraining Pyramid Pictures, Inc., Smallwood, Inc., and A. N. Smallwood as an individual from disposing of \$2,000,000 worth of bonds of Pyramid Pictures, Inc., was signed yesterday by Supreme Court Justice Nathan Bjur upon application of Deputy Attorney Generals I. J. Dwyer and Abraham Rosenthal.

(Continued on Page 2)



Monty Banks in "Paging Love" to be released by Grand Asher.—Advt.

## Golf Meet in Omaha

First Regional Tournament Goes Over with Bang—Over 300 Present

(Special to THE FILM DAILY)

Omaha—The first regional golf tournament to be held in this part of the country by the film business occurred at the Miller Park course on Monday. It was a big success in every way.

Eighteen holes were played. More exhibitors turned out for it than for any other previous convention or event in Omaha. The tournament was followed by a party at the Cater Lake Club at which over 300 played games and danced.

(Continued on Page 4)

### Godsol Back From Europe

F. J. Godsol of Goldwyn returned yesterday from Europe.

### Hayakawa Signs Contract

Sessue Hayakawa has signed a contract with Marty Schwartz to star in a series of 12 productions, at the rate of four a year.

### Moritz With Preferred

Allen S. Moritz, former manager in Buffalo for Paramount, has been appointed supervisor of New York State for Preferred. Jim Fater remains as Buffalo manager for Preferred.

## James To Produce

Plans About Set—His Relations With Ritz Carlton May Bear On Distribution

Arthur James, former editor of the Moving Picture World and now a director of Ritz Carlton Pictures, Inc., of which J. D. Williams is president and general manager intends entering the production field. He is now rounding out plans covering several features.

James won't talk about the kind of product he will turn out, but it is understood he expects to make expensive films. The fact that he is a director of Ritz may have a bearing on distribution.

### The Valentinos Sail

Rodolph Valentino and his wife sailed for Europe yesterday.

### Julius Stern Returns

Julius Stern returned from Europe yesterday on the Leviathan. Abe Stern also came to town from the coast. Later, he will go abroad.

### T. O. C. C. To Discuss Distribution

The T. O. C. C. will hold a special meeting on August 2 to discuss distribution and film rentals. Important executives, including Adolph Zukor and William Fox will be asked to participate in the discussion.

## "Black Oxen" First

Corinne Griffith, New 1st Nat'l Star —"Lilies of the Field" Probably the Second of Series

Corinne Griffith was announced as a new First National star at a luncheon tendered in her honor at the Ritz yesterday, when it was also stated that her first picture will be "Black Oxen," a Frank Lloyd Prod., in which she will be featured.

The series will be known as Corinne Griffith Prod. While no definite selection has been made to follow "Black Oxen," in all probability the vehicle will be "Lilies of the Field," which may be made in Florida. Present at the luncheon were a number of First National officials and editors of the trade press. Harry Reichcnbach was toastmaster. Speeches were made by James Quirk, of Photoplay Magazine, Moe Mark, Harry O. Schwalbe, Richard A. Rowland, Charles R. Rogers, and Miss Griffith.

Production on "Black Oxen," will start at once. Miss Griffith left for the coast last night. The arrangement with First National, which was intimated in THE FILM DAILY on July 2nd, covers a period of years. The organizers of the Griffith company are E. M. Asher, Eastern representative of Mack Sennett who continues in that capacity, Charles R. Rogers and Edward Small.

### Spiegel's Losses \$1,250,000

Max Spiegel's losses in theatrical ventures have been listed at more than \$1,250,000, it was disclosed at a meeting yesterday of his creditors.

### F. B. O. Acquires Three Films

F. B. O. has acquired three new films: "The Dancer of the Nile," produced by William P. S. Earle, on the Coast; "Haldane of the Secret Service," produced by Houdini and "The Hardest Way," starring Fanny Ward and produced in France. This latter picture will be handled in about 75% of the country.

## Cobe On His Own

Leases Central Theater and Plans More for Pictures—Not Afraid of Summer Slumps

There is an interesting experiment being conducted by Andrew J. Cobe at the Central theater at the moment. It is this:

Cobe, with his own money has leased the Central from the Shuberts for six weeks with a series of options that will give him the theater for a longer period if he wants it. A lot

(Continued on Page 2)



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### Quotations

	High	Low	Close	Sales
East. Kod.	108	108	108	200
F. P.-L. ....	75 <sup>7</sup> / <sub>8</sub>	73 <sup>1</sup> / <sub>2</sub>	73 <sup>3</sup> / <sub>4</sub>	3,800
do. pfd. ...	90	90	90	300
Goldwyn .....	Not quoted			
Griffith .....	Not quoted			
Loew's ...	15 <sup>3</sup> / <sub>4</sub>	15 <sup>1</sup> / <sub>2</sub>	15 <sup>1</sup> / <sub>2</sub>	200
Triangle .....	Not quoted			
World .....	Not quoted			

### Incorporations

Dover, Del.—Duchesne Garden Amusement Co., Wilmington. Capital \$100,000.

Albany, N. Y.—Bacla Theater Corp., New York. Capital \$5,000. Incorporators, E. F. Baxter, M. Spero and W. Kessler. Attorney, S. Herzbrun, New York.

Albany, N. Y.—Turul Film Co., New York. Capital \$10,000. Incorporators, J. Almassy, E. Sakho and L. Magy. Attorney, S. Streit, New York.

Albany, N. Y.—Bald Eagle Holding Corp., New York. Incorporators, B. Ruberman, H. Kirschbaum and H. Sancier. Attorneys, Joseph & Zeamans, New York.

#### WANTED

Motion Picture Salesmanagers in 32 Key Cities possibility of establishing independent business—only real live wires wanted. State full history in first letter. Box No. A-5—Film Daily.



### Pyramid Restrained

(Continued from Page 1)

The action was taken as part of the Attorney General's crusade against alleged fraudulent stock promotions and under the authority of the Martin Act. The order was made returnable Friday at which time these named must show cause why they should not be permanently restrained.

According to the affidavits, Pyramid was organized under the laws of Delaware in July 1921 capital stock of \$1,000,000. Subsequently, Smallwood & Co., Inc., acquired all of the stock of Pyramid Pictures, Inc., for property "of a nominal value."

According to testimony given by Smallwood when he was under investigation, half of this stock was returned to the treasury of Pyramid.

This stock was then repurchased by Smallwood & Co., Inc., it is alleged, for \$2.50 a share and resold by the latter company to the public for \$7.50 a share. In all, it was alleged by the Attorney General, \$600,000 worth of this stock has already been disposed of.

A plan called the "pyramid plan" was then evolved whereby the stock was to be sold in six units of \$100,000 each. Each unit represented a picture, and the stock was to earn profits as the profits of the separate pictures were earned.

Recently \$2,000,000 in bonds, were authorized. These were sold to Smallwood & Co., Inc., for \$66.66 for each \$100 bond, it was alleged. These bonds were to be substituted for stock in the syndicate up to the \$600,000 worth of stock and the remainder was to be sold to the public. Already, the affidavit states, \$300,000 worth had been substituted, and when a stockholder did not own enough stock to equal a bond cash was collected for the balance.

Smallwood was not at his office yesterday and it was not known when he would return.

#### Saunders' Assistant on Trip

T. J. Connors, assistant to E. M. Saunders of Metro, is on a tour of the Southern exchanges explaining plans for exploitation of the fall product.

#### Olmstead Transferred

Chicago—S. Olmstead will have charge of publicity at the Me-Vicker's coming here from the Missouri, St. Louis.

#### "U" Starts New Serial

Los Angeles—"Beasts of Paradise" is the tentative title of a new serial started at Universal City with Eileen Sedgwick and William Desmond co-starred. William Craft is directing.

#### New Projector Company

Dover, Del.—The Secretary of State has granted incorporation papers to the Burwood Projector Corp. Those behind the new project, which has a capitalization of \$1,500,000; are H. B. Wilson, J. W. Bryant and S. S. Mayer.

### Cobe On His Own

(Continued from Page 1)

of exhibitors would consider him a brave man for doing that.

He went further, however, and booked "Merry-Go-Round" after it has played for three weeks at the Rivoli and Rialto, and opened it at the Central, the day after it closed at the Rialto. He stated yesterday that business is building at every show, and that the gross is ahead of that of "The Storm," which played at the Central this week last year. Cobe figures it in this fashion:

"I have been making presentations on Broadway for more consecutive years than any other exhibitor that I know of, and I am sure of this one thing: when you have the picture, you can get the crowd, summer, winter or any other time. I don't intend to stop with this Central theater showing of 'Merry-Go-Round.' I am in negotiation for several other theaters."

#### Beatrice Van Here

Beatrice Van, an F. B. O. scenario writer, is in New York from the coast.

#### Farrar Remodeling House

Harisburg, Ill.—Steve Farrar, managing director of the Colonial Amusement Co., Inc. is remodeling the Orpheum here. Farrar also runs the Casino at Eldorado.

#### More "Covered Wagon" Runs

Portland, Ore.—"The Covered Wagon" will open at the Helig on Aug. 12th for an indefinite run.

#### Over Texas Circuit

Dallas—"The Covered Wagon" has been booked into the Majestic for early August, after which it plays in Houston, San Antonio, Austin and Ft. Worth.

#### Vitagraph's First Eight

The first eight of Vitagraph's 26 fall releases will be "The Man Next Door," "The Midnight Alarm," "Pioneer Trails," "On the Banks of the Wabash," the first of the Blackton productions to be handled by Vitagraph, "Let Not Man Put Asunder," the first Harry Sherman production, "The Man From Brodney's," "The Leavenworth Case," a Whitman Bennett production, and "Borrowed Husbands," to be made by Harry Sherman.

### At Broadway Theater

#### Capitol

Clabrier's "España" opens the bill at the Capitol this week. It is followed by Ernest Lecuona, rendering piano selections; "Shooing the Earth," a Hodge Podge; the Capitol Ballet Corps, the Weekly Magazine and "Our Broadcasting Studio," a classical sonnet. The feature is "Three Wise Fools." The organ closes the performance.

#### Rialto

"Italiana in Algeria" is the overture. Next comes Riesenfeld's Classical Jazz, the Rialto News and Gladys Rice, soprano, singing "Love Sends a Little Gift of Roses." Mad Kennedy is then seen in "The Purple Highway." Max Caron, baritone and a new "Leather Pushers" story, are the last tv units on the program.

#### Rivoli

The opening musical unit at this house "Martha." Other attractions include, "The Romance of Life," a Bray romance; the Pictorial News and Paul Tisen, accompanied by his Russian orchestra. "Lawful Larceny" is the feature. "Melody of Love," sung by Emma Noe, soprano, precedes Lloyd Harilton in "Uneasy Feet." Gilda Gray in portrayal of a dance she performs in "Lawful Larceny," is last.

#### Strand

The current Strand program consists "The Mikado," the overture; "Odds and Ends, some short subjects; Louis Lazari baritone, singing "Notturmo D'Armoro Mlle. Korlova, danseuse; the Topical Review, a prologue to the feature, "The Bra Bottle" and a Sunshine Comedy, "App Sauce" Percy Barnes closes with an organ selection.

#### At Other Houses

"Enemies of Women," "The Covered Wagon" and "Human Wreckage remain the Cameo, Criterion and Lyric respectively.

Billy West, who is making a series of 13 Broadway comedies for Arrows, is well under way with the first.

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CENTER  
COMEDIES**

**Loew Policy Changes  
One Week Stands for Pictures and  
Vaudeville in South—Thus Expect  
to Build Better Shows**

A decision has been reached by the Loew circuit to inaugurate one week stands for pictures and vaudeville in important Southern cities beginning September 1.

Atlanta, Memphis, Birmingham and New Orleans are at present included in the innovation with a possibility that some towns in Texas will be brought into the group later. This means, of course, that where 104 pictures have been used a year in these cities, only 52 will now be necessary. So far as the vaudeville is concerned, it is expected to improve the programs because the acts will have to be of a higher calibre to stand the week runs. So far as pictures are concerned, while the number shown will be cut about in half, more money will be naturally paid in rentals to the distributor.

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Vol. XXV No. 21 Wednesday July 25, 1923 Price 5 Cents

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Quotations

	High	Low	Close	Sales
East. Kod.	108	108	108	200
F. P.-L. ....	75 $\frac{7}{8}$	73 $\frac{1}{2}$	73 $\frac{3}{4}$	3,800
do. pfd. ..	90	90	90	300
Goldwyn .....	Not quoted			
Griffith .....	Not quoted			
Loew's ...	15 $\frac{3}{4}$	15 $\frac{1}{2}$	15 $\frac{1}{2}$	200
Triangle .....	Not quoted			
World .....	Not quoted			

Incorporation

"Lawful Larceny"—F. P.-L.—Rivoli

AMERICAN—\* \* \* is one expensive scene after another. \* \* \* As a dramatic effort, "Lawful Larceny" is a sartorial revue.

EVENING WORLD—\* \* \* proves an excellent excuse for much strutting on the part of Nita Naldi, Conrad Nagel, Lew Cody and Hope Hampton. This might sound somewhat like the echo of a hammer-throw, but it isn't; for we rather liked the picture, despite the fact that it sidles around in circles.

DAILY NEWS—It's not a very black sin to steal from a crook, "Lawful Larceny" tells us all over again, in much the same manner as we have often been told before.

MAIL—Samuel Shipman's play has, at the hands of Allan Dwan, the director, resolved itself into an ordinary film. \* \* \*

The picture gives Hope Hampton an excellent opportunity for some good acting.

MORNING TELEGRAPH—When Samuel Shipman wrote "Lawful Larceny" he conceived a forceful, entertaining, compelling, human interest play. While digressing slightly from the original text, all of these qualities have been retained and well sustained in its adaptation for the screen. It has been carefully directed with good attention to detail and the costumes and interiors are exceedingly attractive.

SUN—It offers Hope Hampton a chance to do her best work in some time, and Conrad Nagel as the husband, Nita Naldi as the adventuress (of course) and Lew Cody as her gentlemanly but rascally assistant also bear the brunt of the action very ably.

TRIBUTES—It is a fairly good picture entertainment. \* \* \* But the story, the fair acting, the good photography and lighting, and the money lavished on this film cause one to think that it might be worse.

TRIBUTE—The spirit of the picture is quite different from that of the play and we are not sure whether the fans out on the road are going to accept it all so lightly. Somebody seemed to realize at the end that the picture was not as serious a production as it should be, so he wrote in a couple of lull titles which met with our entire and whole-hearted approval. \* \* \*

We liked Miss Hampton best as the faithful wife, and in her tender moments she did some very fine work.

"The Purple Highway"—F. P.-L.—Rialto

AMERICAN—"The Purple Highway" is clever and entertaining and enjoyable. The idea is different from the usual type of screen material, it is very well acted, and sustains a sympathetic interest throughout.

EVENING WORLD—With Madge Kennedy, Monte Blue and a host of other good screen players in the cast, "The Purple Highway" makes for good entertainment.

MAIL—The characters are there, but the story strays far from the path of the original drama. In fact, it wanders off a long distance and finally ends with a commonplace movie fadeout. \* \* \*

Madge Kennedy, who plays the part of April Blair, makes up for some of the tedium. Her beauty, enhanced as it is by her excellent acting, is the one refreshing thing in the entire picture.

MORNING TELEGRAPH—\* \* \* it has an idea, which, if carried out along conventional and somewhat commonplace lines, is at least a pleasant change from the usual lodge-podge of battle, murder and sudden death. \* \* \* Miss Kennedy has never done anything more delightful on the screen than her portrayal of April Blaire.

SUN—\* \* \* fans will probably find a lot of entertainment during the week's run of the film in deciding just how Miss Kennedy compares in the type of interpretation with Mary Pickford and her other rivals.

TIMES—Hery Kolker, \* \* \* has saturated his work with fantastic motion picture ideas and eliminated everything that appealed in the stage play.

TRIBUNE—\* \* \* it succeeded. It is a pretty good picture. For no picture could be bad with Madge Kennedy, Monte Blue, Vincent Coleman, Pedro de Cordoba, who has in this picture one of the most sympathetic roles he ever played.

"The Brass Bottle"—1st Nat'l—Strand

EVENING WORLD—It's one of those plays that are chock full of just the sort of mystery that most of us like so well. \* \* \* Anyway, Tourneur can always be relied on to give us fine technical direction, superb photography and an interesting story. \* \* \* For one, dare not demand more, for we know we wouldn't get it.

EVENING JOURNAL—Enjoyment is in store for those viewing this strange film.

The picture is a Maurice Tourneur production and is at times really whimsical, while at other moments it seems staggering in its lavish sets.

HERALD—Maurice Tourneur, \* \* \* is a man of great imagination, and there was every reason to believe that he would do right by Anstey's weird idea.

But he hasn't. He has mangled "The Brass Bottle" into an incoherent mess, adding touches of slapstick comedy. \* \* \*

Mr. Tourneur has contrived a few striking effects, most of which are centered in the person of Ernest Torrence. \* \* \*

MAIL—Watching this picture we lost track of the intense heat of yesterday afternoon and reveled in the fanciful and humorous turns each scene took. "The Brass Bottle" is truly the movies at its best.

MORNING TELEGRAPH—The photographic tricks \* \* \* are effective. It is pretty fair entertainment, if you like the whimsical and fantastic, and it is competently played. \* \* \*

SUN—\* \* \* an amusing farce \* \* \* The idea has been borrowed from the Arabian Nights and with the aid of trick photography and movie magic develops into a most entertaining rigmarole of nonsense.

TIMES—"The Brass Bottle" \* \* \* is a merry photoplay, with a fairy tale not unlike "Aladdin's Lamp." Maurice Tourneur has obviously enjoyed the production, and it is also evident that Tully Marshall, Harry Myers and Ernest Torrence, a very competent trio, have found the director's mood contagious. It is a film which one can anticipate seeing with a great deal of pleasure.

TRIBUNE—\* \* \* an annoying, silly and dull picture. \* \* \* Where it should be whimsical it is slapstick and, in spirit at least, it bears not the slightest resemblance to the original.

WORLD—Here is one of the most interesting, certainly one of the most deftly made, motion pictures of the year. It is not going too far to say that Mr. Tourneur, with the sea storm scene in "The Isle of Lost Ships" and "The Brass Bottle" to his credit, may now sit back and dare any picture director in the business to come forward with more imaginative camera manipulation.

Golf Meet in Omaha

(Continued from Page 1)

The winners of the tournament were as follows: Grand prize, a 15 inch loving cup donated by the Movie Age, the Omaha regional published by Ben Fletcher who sponsored the event to Joseph A. Bradley of the U. S. Theater Supply Co. for the low net. His gross was 82 and his handicap, 11, making a net of 71. The second prize, a pair of golf shoes was won by O. W. Larson, of the Princess theater, Odebolt, Ia. for a low gross of 80. --

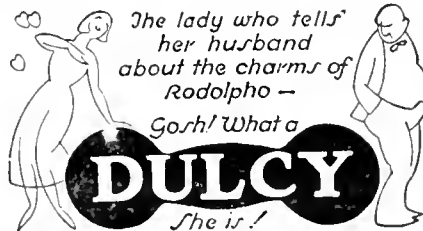
The next ten prizes for exhibitors in the form of annual subscriptions to THE FILM DAILY and donated by that publication went to Bob Livingston, Lincoln, Neb.; Julius K. Johnson, Omaha; F. L. Honey, Ashland, Neb.; J. E. Kirk, Omaha; August Herman, Omaha; E. P. Smith, Chariton, Ia.; A. E. Childs, Villisca, Ia.; J. H. Ebersole, Avoca, Ia.; E. H. Helmets, Des Moines, Ia., and F. M. Honey, Tecumseh, Neb. There was a grand total of 20 prizes, every player receiving a prize of some sort. The duffer prize was captured by C. F. Semming, Educational manager who, after studying "Golf," one of his own releases in which Gene Sarazen shows some shots, managed to roll up 139.

Everyone was enthusiastic about the whole day. A much larger crowd will certainly turn out for the next event. Many expressed regret at their failure to enter this year. The entries covered Nebraska and Iowa and more than one comment was heard that the event had served to create more good will in this territory than any previous happening. Motion pictures were taken of the picnic crowds.

Graf After Bosworth

(Special to THE FILM DAILY)

Los Angeles—Max Graf expects to start work on "Half a Dollar Bill," in three weeks. He is seeking Hobart Bosworth to play the sea captain, if negotiations are consummated, and is also endeavoring to secure "Bull" Montana.



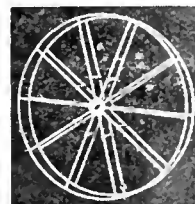
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Recent big screen successes by Miss Weiman—"Footlights" starring Elsie Ferguson "Madame Peacock" starring Nazimova "Curtain!" starring Katherine Macdonald

Coming releases:—"Rouged Lips" starring Viola Dana—"The Social Code" starring Viola Dana—"The Acquittal" All-Star Special—

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# THE **Film** DAILY

The **BRADSTREET** of **FILMDOM** The **RECOGNIZED** **AUTHORITY**

Vol. XXV No. 22

Thursday, July 26, 1923

Price 5 Cents

## Get B'way Runs

Part of Warner's Fall Output Booked Into Rivoli and Strand—Former to Show Six

Charles Goetz, of Dependable Exchange, Inc., local distributors of the Warner output has closed an important deal covering part of the company's series for 1923-1924. A good portion of them will be shown at the Rivoli and Strand. The Rivoli will show six and possibly seven. The first will probably be "Little Johnny Jones" which is expected to go into the Strand the week of August 12. This deal is the first of its size to be closed since it became known that the limited output of Paramount for next year left about 25 open weeks at the Rialto and Rivoli. The deal, of course, gives the Warner output a good deal of prestige in that the major portion of the fall schedule will have assured first-run showings at the big roadway theaters.

## Serial From Cooper Tales

The "Leatherstocking Tales" of J. Fenimore Cooper will be filmed by Loew in serial form.

## Equitable Rentals

Harry Crandall of Washington Has Some Interesting Angles on the Aronson Suggestion

Harry Crandall of Washington has written an article to say in response to the Aronson idea on "Equitable Rentals": "I read the article with as much interest as I did Mr. Aronson's former article, and the more of these articles I read the more I wonder what is all about. I don't really believe that there is much room for complaint generally as we are led to believe by the many articles written by the many people trying to solve the problem that to me is not quite as big as everyone thinks it is. "We holler about the star, etc., but the star will be here receiving a big salary when we are all gone. As long as they make money for the theater owners, they want them, and if no producer don't get them for them, another will, and that is the answer.

(Continued on Page 6)

## Detroit Golf Meet Friday

(Special to THE FILM DAILY)

Detroit—Indications are that the golf tournament to be held Friday under the auspices of the Michigan Film Review will be a huge success. The party will be held at the River-view Golf Club, Mt. Clemens.

## Joint Meeting Today

T. O. C. C. and F. I. L. M. Club to Discuss Arbitration Problem Before Hays and Saul Rogers

Differences existing between the T. O. C. C. and the F. I. L. M. Club over the operation of the arbitration system under the uniform contract will be aired today at a meeting to be held at the Hays office. Mr. Hays and Saul Rogers of Fox will be present.

The T. O. C. C. stand refers to the alleged "superior attitude" of certain of the members of the F. I. L. M. Club committee. It is the contention of the exhibitor body that some of the decisions are disposed of in a manner that more properly suits the disposition of the exchange than the merits of the case. The T. O. C. C. definitely wants a cut-and-dried method of procedure outlined and moreover, wants that policy—no matter what it may be—followed to the letter.

Today's meeting may see the trouble finally disposed of.

## Xydias Here

Anthony Xydias is in town from the coast. At the Astor.

## Cleveland Suburbs Without Music

(Special to THE FILM DAILY)

Cleveland—Suburban theaters here are running without music, due to the strike of musicians and organists.

## Bringing "After the Ball" Here

(Special to THE FILM DAILY)

Los Angeles—Mrs. E. Daum, representing Renco Film is due in New York Saturday with a print of "After the Ball." She will be at the Astor.

## Impressed By Visit

"Ufa" Executive Found Films Universally Liked in America—Schlesinger's Observations

Eugene R. Schlesinger, director of theaters for the "Ufa" of Berlin leaves for home today on the S. S. "Albert Ballin." He has been in this country about 10 days studying presentation and, more particularly, projection at important theaters. He was asked by this publication for a summary of his observations and this is what he prepared:

"You asked me, before I depart, to give you my impressions as to the differences between American and German moving picture theaters.

"I was privileged only to spend a limited time in this country, and my experience did not extend beyond New York City, where, of course, I endeavored to see as many theaters as possible.

(Continued on Page 4)

## Tilt Over Contract

House Peters Says Agreement With Charles Baumann Is Off—Latter Denies It

(Special to THE FILM DAILY)

Los Angeles—House Peters, in a statement issued yesterday declared his contract with Charles O. Baumann for a series of productions is no longer in force. Peters claims the agreement was automatically cancelled when Baumann failed to deposit a certain amount of money in a Los Angeles bank by a specified date. Philip Cohen, Peters' attorney states he gave Baumann notice of default on May 29. He also claims that Baumann neglected to observe other portions of the contract.

Charles Baumann denied all of the above claims yesterday. He stated that he had deposited \$75,000 in a Los Angeles bank as agreed upon and that, under the terms of his contract with Peters, the latter was to appear

(Continued on Page 2)

## Saunders Leaves Today

(Special to THE FILM DAILY)

Los Angeles—E. M. Saunders of Metro leaves for the East today.

## Loew Sails Saturday

Marcus Loew will sail for a hurried trip abroad on the Leviathan Saturday. He expects to return in a month.

## Willis Heads Agency

Lloyd D. Willis, one of the best known men in films, has been elected president of the Farm Billboard Corp. an advertising agency. He will leave the Hays organization and assume his new duties on August 1st.

## Gov't Plans Probe

Will Investigate Circumstances Surrounding Transportation of Dempsey-Gibbons Films

(Special to THE FILM DAILY)

Los Angeles—That the circumstances surrounding the bringing here of the Dempsey-Gibbons fight films will be laid before the Federal Grand Jury was foreshadowed when, following an attachment suit for \$5000 filed by C. J. Hubbell, Pacific Coast manager of International News, for services in taking the pictures, the negative and a complete set of positives were seized at the Horsley laboratories.

C. A. Rasmussen, collector of Internal Revenue has filed a writ in a claim for \$5,825 income tax alleged due from the receipts of the fight.

(Continued on Page 2)

## Loew Policy Changes

One Week Stands for Pictures and Vaudeville in South—Thus Expect to Build Better Shows

A decision has been reached by the Loew circuit to inaugurate one week stands for pictures and vaudeville in important Southern cities beginning September 1.

Atlanta, Memphis, Birmingham and New Orleans are at present included in the innovation with a possibility that some towns in Texas will be brought into the group later. This means, of course, that where 104 pictures have been used a year in these cities, only 52 will now be necessary. So far as the vaudeville is concerned, it is expected to improve the programs because the acts will have to be of a higher calibre to stand the week runs. So far as pictures are concerned, while the number shown will be cut about in half, more money will be naturally paid in rentals to the distributor.

Loew officials are still discussing policy changes for the circuit. No decision has as yet been reached, except so far as the South is concerned.

## Abandon Bureau

Loew Interests in Giving Up Plan to Supply Theaters With Artists Find the Picture's the Thing

Effective this week, Loew's Star Attractions Bureau, which was formed in April to supply high-class picture theaters with artists of known repute to bolster up programs, will cease to function. Loew officials have found that the picture is the thing and that when the picture fails to draw, high-calibred musical numbers won't make up for the deficiency.

The change in policy has been brought about as a result of close observation of the business done at the State, Los Angeles and the Warfield, San Francisco, for which theaters the Loew offices a few months ago booked Orville Harrold and Dorothy Jardon at large figures. It was found that the business done by the pictures on the same bill with these artists made very creditable showings when played in other houses without the presence of the

(Continued on Page 4)

## Plans Ten Road Companies

Ten road companies organized by J. J. McCarthy for "The Covered Wagon," will start on tours about August 15. Full orchestras of from 20 to 25 pieces are now being selected and assembled, one to accompany each print on tour.



Vol. XXV No. 22 Thursday July 26, 1923 Price 5 Cents

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**Quotations**

	High	Low	Close	Sales
East. Kod.	107½	107	107½	400
F. P.-L.	74¾	73¾	74¾	3,000
do pfd.			Not quoted	
Goldwyn	16½	16½	16½	100
Griffith			Not quoted	
Loew's	16	16	16	100
Triangle			Not quoted	
World			Not quoted	

**Incorporations**

Columbus, O.—The Mi-Ro Amusement Corp., Akron. Capital \$25,000. Incorporators, H. Burg, C. G. Taube, C. Rosenblatt, A. L. Lang, and E. Gordon.

Albany, N. Y.—Stella Films, Inc., Bronx. Capital \$20,000. Incorporators, N. Garra and G. and S. Catalano. Attorney, A. Decicco, New York.



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**Tilt Over Contract**

(Continued from Page 1)  
under his management for five years beginning May 1, 1923. Baumann declared he intends holding Peters to the contract and will take action against any others employing Peters while the contract is effective.

The Peters' productions were to be state righted. Recently Baumann declared 70% of the country has been sold.

**Bob Kane Going Abroad**

Robert T. Kane, general manager of production for Famous Players, sails Saturday on the Leviathan for a vacation in Europe. He will be gone about six weeks.

**Things Booming In Lansing**

(Special to THE FILM DAILY)  
Lansing, Mich.—The heat has in no way affected local houses.

**Carrick with Selznick**

(Special to THE FILM DAILY)  
Omaha—A W. Carrick has been appointed Selznick manager here succeeding Frank De Lorenzo who has been transferred to the Selznick office in Milwaukee.

**Neilan Postpones "Tess"**

(Special to THE FILM DAILY)  
Los Angeles—Marshall Neilan will postpone production of "Tess of the D'Urbervilles" to permit Blanche Sweet to appear in "Anna Christie." Neilan will make "Tess" when Miss Sweet is free.

**Reelab Engages Rosenzweig**

Reelab Corp., a new company, which has taken over the Eclair "lab" at Fort Lee, has engaged Maurice Rosenzweig to supervise the title department. Reelab is headed by A. Heller, president; M. A. Horowitz, treasurer, S. H. Horowitz, secretary and J. A. Kent, vice-president and sales manager.

**Spiegel Creditors Meet Sept. 11**

Creditors of Max Spiegel expect to hold a final meeting on Sept. 11, when final action of some sort will be taken to end the matter. Mrs. Mitchell H. Mark, Spiegel's mother-in-law, has offered to give the creditors \$350,000 cash in settlement of all the claims, provided the trustee turns over to her stock and assets valued at about \$150,000. Spiegel, in the interim, is still confined to a sanitarium in Stamford, Conn., as an incompetent.

**Will Meet August 6, 7 and 8**

(Special to THE FILM DAILY)  
Philadelphia—Arrangements are being made for the annual convention of the M. P. T. O. of Eastern Pennsylvania, to be held in Atlantic City, August 6, 7 and 8 at the St. Charles.

The Film Board of Trade has voluntarily offered the exhibitor unit its 50% of the profits of the ball to be held at the Atlantic City meeting, stating in the offer, that the Board realizes that the organization is a costly one to maintain and needs every possible financial assistance.

**Gov't Plans Probe**

(Continued from Page 1)  
When a garnishment levied to guarantee security for the amount sought by Hubbell was served on Leon Bone, head of the local Department of Justice office, the latter turned it over to United States Attorney Burke who stated that the films will be held by the Department pending the Federal Court's order. Burke said that if forced to turn over the films he will obtain an order restricting possession of the films to the sheriff's office alone. According to Burke, the Federal Grand Jury will be asked to return conspiracy indictments for violating the Federal law prohibiting the transportation of fight films.

**New C. B. C. Deal**

"Yesterday's Wife," "Marriage Market," "Discontented Husbands" and "Traffic in Hearts" have been purchased by De Luxe Films, Philadelphia, for Eastern Pennsylvania and Southern New Jersey.

**Plan to Fight Admission Tax**

(Special to THE FILM DAILY)  
Detroit—In line with the rigid battle to be made by the state exhibitor unit for the repeal or modification of the admission tax, a series of 15 sectional meetings will be held within the next two months in this state. The organization is mailing questionnaires to its members to be returned with confidential information dealing with each individual case.

Joseph Schleiff Promoted  
Myron Selznick has appointed Joseph Schleiff to handle the production matters of Selznick Dist. Corp.

The producer who works on the plan of "Jo Hell with the exhibitor—"



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You know  
Meighan!

The "Back Home and Broke" of the sea. Directed by Ralph Ince. Scenario by Jack Cunningham and Paul Sloane.



## Impressed By Visit

(Continued from Page 1)

"What impressed me most is the fact that all Americans seem to be patrons of moving picture theaters. If New York represents conditions as they exist in all other parts of the country, and I am told that conditions are all over the same, then I recognize as most impressive the much greater popularity which the moving picture theater enjoys on this side of the Atlantic. Here everybody as a matter of course visits a theater from time to time. The audiences of the various places I visited appear representative of all classes and all ages, even children being among them. This is different in Germany where a large part of the population has never visited a picture theater and where children and young people up to 18 years are not permitted to attend picture performances, unless they happen to be produced especially for younger people and released under a specific censorship.

"I understand that there are in excess of 14,000 picture theaters in this country of 105,000,000 inhabitants, where there are only 3700 serving the 60,000,000 inhabitants of Germany. These figures become glaring when one realizes that among the 3700 German theaters there are only two with a sitting capacity of about 2000 and about 12 of approximately 1500, whereas the majority have a sitting capacity ranging from 250 up to 1200 seats. Even in the suburbs of New York there are plenty of theaters with a capacity of from 1500 to 2000 seats and a great many of the New York houses have a capacity in excess of 2200, not to speak of the magnificent Capitol theater with accommodations for 5400 people. It may be of interest to you to know that my company, the Ufa, controls most of the large German theaters.

"When one considers that American theaters perform mostly from 1 P. M. until 11 P. M., and a few even from 11 A. M. to 11 P. M., while German theaters perform only from 4 P. M. to 10:30 P. M., it becomes evident to what larger extent the American theater has become the favored entertainment of the public. I think that certain outside factors contribute towards the popularity of the American theater. The absence of prohibition causes many Germans as yet to seek entertainment outside of the theater in cabarets, cafes and restaurants.

"In both countries good music has become a valuable element for the success of the moving pictures. However, we cannot claim to offer to our public such exquisite orchestral entertainment as you do in some of your Broadway theaters, not to speak of your otherwise elaborate programs, which frequently include first class vocal and dancing selections. Our failure in that respect may be partly explained by the fact that our public has an abundance of opportunities of hearing excellent music and singing in special performances and its requirements in that direction are satisfied outside of the moving picture theater.

"I have no doubt that a large part of the public in New York is attracted by the excellent music offered, particularly in the theaters which are under the leadership of men like Riesentfeld and Rothafel.

"What impressed me very strongly is the excellent care your theaters take of the public and the desire which you show to make them feel comfortable in every respect. It seems to me that every visitor is treated as a guest. Your attendants are polite and the entire personnel seems to be permeated by a spirit of hospitality. I consider this an element of which you may be rightly proud, but recognize also the fact that this spirit is largely made possible by the excellent discipline and behaviour of your public.

"I found your projection everywhere beyond praise. The machinery rooms which I had the privilege of visiting are from a technical standpoint of the first order. They may be, however, in some cases somewhat too small in relation to the size of the theater.

"Your advertising appeals to me. It is very attractive and more extensive than our own. Unfortunately, we are hampered in this respect by economical conditions and many Governmental restrictions.

"My short time in New York has given me the opportunity to see many things of interest and value for our own moving picture industry and I feel confident that the 150 German theaters under my charge will be benefited by the many courtesies and privileges which were extended to me. I wish to use this opportunity of thanking you and also the other members of our industry, whom I had the pleasure of meeting, for all the kindness shown to me. I am looking forward to the occasion of reciprocating the hospitality which has been generally bestowed upon me."

## Abandon Bureau

(Continued from Page 1)

well-known performers. This led to some calculation and final abandonment of the project.

Originally there were about 30 theaters in the line-up, 20 of them part of the Loew circuit and the remainder outside affiliations. Bookings were to be handled from New York, where Walter F. Keefe had been placed in charge. Keefe, it is understood, will work along similar lines, only as an independent operator specializing in prologues. Whatever vaudeville bookings are made for the Loew circuit will be made, in the future, through the regular booking offices.

### "Ashes" at the Roosevelt

(Special to THE FILM DAILY)

Chicago—"Ashes of Vengeance" will have a special run at the Roosevelt in September.

### Four More for Chadwick

Chadwick Pictures Corp. has secured distribution of four Max O. Miller Prod. for the state rights market. The first will be "Damaged Souls."

### MacLean in "Yankee Consul"

(Special to THE FILM DAILY)

Los Angeles—Douglas MacLean has purchased the screen rights to "The Yankee Consul," by Henry Blossom, which he will make for Associated Exhibitors.

### Wilson Coming East

(Special to THE FILM DAILY)

Los Angeles—Harry D. Wilson, of Principal Pictures, will leave for the East early in August to arrange exploitation on "Circus Days" and "The Meanest Man in the World." Wilson expects to make tie-ups for the Harold Bell Wright stories which Principal is making.

### Ray Plans Trip to South America

(Special to THE FILM DAILY)

Los Angeles—If Charles Ray's present plans materialize he will tour South America. Ray is also seriously considering making a feature while there. It is said that some wealthy capitalists are trying to persuade Ray to make a picture in the vicinity of Buenos Aires and Rio.

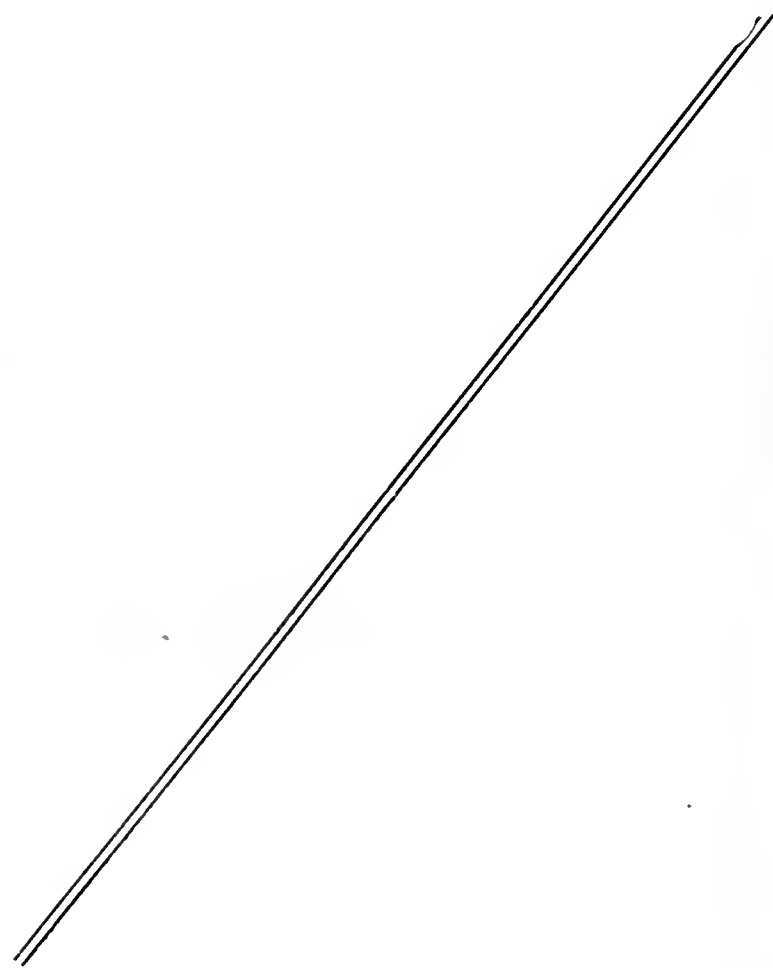
### Lloyd Hamilton Here from Coast

Lloyd Hamilton arrived from the coast yesterday accompanied by Lloyd Bacon and Hugh Fay, of his technical staff, and immediately began rehearsing with Jack Noble for his part in D. W. Griffith's black-face comedy, tentatively called "Black and White." Hamilton will play the part in which Al Jolson was to have starred. Jolson returned on Leviathan this week and it is understood that representative of Griffith will interview him with a view to securing re-imbusement for the money spent in preparing the picture. Despite Jolson's deflection, Griffith will give Jolson a chance to make settlement without subjecting the latter to embarrassment.

"Black and White" will be directed by Jack Noble, and actual shooting will start next Tuesday.

# "THE CHEAT"

(APOLOGIES TO PARAMOUNT)



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## Equitable Rentals

(Continued from Page 1)

"Now, as to the present article about inequitable film rentals, etc., would say that the producer is a good bit to blame for that, because it is admitted in Mr. Aronson's article that where there are competitive conditions the exchange immediately charges more than the film is worth, and by so doing they create the necessity for chain theaters or controlled bookings.

"Now to get down to the latter part of the article, starting in with No. 1, which suggests that each exchange center have a rating board consisting of exchangeman, together with accountants, which board will go over the exhibitors' books, etc. and decide the film rental he should pay. In answer to that, I say 'why?' Why should the exhibitor allow the producer to go over his books and decide what he should pay and how it should be proportioned, giving the exhibitor practically nothing to say? Is not the exhibitor just as important to the industry as is the producer? I would say that we would get cheaper film rentals by reversing that condition. Why not a board of exhibitors and accountants to go over the producers' books and see if their profit is not too large? That is the opposite angle.

"In No. 2, which suggests as an example that if a house is doing \$10,000 a week, operating at \$7,000, the production cost is \$1250, the exhibitor should be allowed \$7,000, the producer \$1,250, then split 50-50 which would give both a profit of \$875. That sounds sweet, but let's talk further for a minute. In that particular condition, what would happen? A producer would have his investment back and \$875 profit in probably 5,000 points. Can you show me any theater that was ever built that had its in-

vestment all back, in say six months? No, some of them don't get it back for fifty years. Yet this plan would suggest that producers get all of their investment back even if no profit in a very short space of time. The one thing Mr. Aronson has overlooked in this is that the exhibitor only has one point at which to make money, where the producer has possibly 14,000 points, meaning by that that there are some 14,000 theaters that he has a chance to get in. He may, however, only get three or four thousand of them, but any one exhibitor can only get it at one point. So that if the picture mentioned should go bad with one exhibitor, the exhibitor would be out of luck, but the producer would still have his other points to make up for the loss. This whole paragraph is inequitable.

"Number 3 is answered in No. 2.

"No. 4: Here we get into the discussion of the controlled circuits again and it may be that some circuits do take advantage of the situation. However, not any more so, if as much, as the producer takes advantage of a highly competitive situation. From that particular angle, I would say that the producer has the best of it because there are certainly more competitive zones than there are non-competitive, and after all, if the producer does make a picture and it does not measure up in box office receipts, who should suffer but the producer! As a comparison, I might ask that if an exhibitor picked a poor location or built a poor house or did not properly ventilate it so that the public did not come in, how much would the producer kick in to help him pay back his losses?

"Now, in closing, let me say that from the producer's angle there is only one trouble and that is, over production. That is the only part about the producing business as we see it that the exhibitor need not concern himself about. He is rather in favor of over production because with the tremendous over production he still has trouble getting 52 weeks of good production."

### Lubin Goes to Chicago

Herbert Lubin of S-L Pictures, after spending a few days here, has returned to Chicago for an indefinite stay.

### Taisho Buys Comedies

Taisho Film Co., Ltd., buyer for Japan, has purchased the Bull Montana and the Stan Laurel comedies from Metro for that territory.

### Warners Signs Fazenda (Special to THE FILM DAILY)

Los Angeles—As a result of her work in "The Gold Diggers," the Warners have placed Louise Fazenda under a long-term contract.

### Naon Sails Saturday

S. M. Naon, general representative of the Argentine American Film Corp. sails Saturday for a short trip to Buenos Aires on board S. S. "Vauban". J. I. Garcia will be in charge of the New York Office during Naon's absence.

## N. W. Gathering

Film Men to Discuss Arbitration—  
Seattle, Portland and Spokane  
to be Present

(Special to THE FILM DAILY)

Seattle — The Northwest Film Board of Trade has called a meeting for Saturday, which is to include branch managers and assistant managers, salesmen and bookers, from Seattle, Portland and Spokane. There will be a noonday luncheon and meeting for the managers, to be followed by a dinner.

The meeting is an effort to secure co-operation between the three centers and to acquaint exchange personals as well as managers with the functioning of the board. Arbitration committees to handle grievances under the rulings of the new uniform contracts will be appointed. Particular stress is to be given the point that competitive salesmen are to sell the idea that rival contracts must be lived up to and completed, as well as those the salesman has to offer. The salesmen are to respect rival contracts. The Committee on arrangements: Guy Navarre, Fox, chairman; G. P. Endert, Paramount; Carl Stearn, Metro; Paul Aust, Select; H. A. Black, Vitagraph; P. A. Lynch, Pathe; L. B. Metzger, F. B. O.

### Hughes Massie Agents for Mrs. Glyn

Hughes Massie & Co., in a letter to the editor, state that they are the American representatives of Elinor Glyn and not Leslie Stewart, who was reported Mrs. Glyn agent in a special Los Angeles dispatch.

Greene Again with Universal  
Fred V. Greene, Jr. has returned to Universal as advertising manager for "The Hunchback of Notre Dame" which opens at the Astor theater Sept. 2.

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**EASTMAN KODAK COMPANY**  
ROCHESTER, N. Y.

# THE **Film** DAILY

**The BRADSTREET of FILMDOM** **The RECOGNIZED AUTHORITY**

Vol. XXV No. 23

Friday, July 27, 1923

Price 5 Cents

## Rembusch in Fold

**Black in the Cohen Organization as an Indiana Committeeman—Arbitration Plan Condemned**

The M. P. T. O. headquarters yesterday issued a statement covering the recent annual convention of the Indiana M. P. T. O. in Indianapolis. The paragraph of the statement read follows:

"On the invitation of Gus G. Schmidt of Indianapolis, newly elected chairman of the board of directors of the state organization, and a national director of the M. P. T. O., Frank Rembusch, owner of theaters in Indianapolis and other cities in Indiana, was welcomed into the organization. Rembusch pledged his support to the organization and was made a member of the Indiana executive committee."

From the foregoing it becomes apparent that Rembusch has reversed good many of his opinions regarding the Cohen organization. He was openly antagonistic for a long time at apparently the differences have been buried.

(Continued on Page 2)

## "Rosita" at Lyric

"Rosita," Mary Pickford's new picture will open at the Lyric, Sept. 3 for an indefinite run.

## Educ'l Convention Monday

The second annual sales convention Educational will be held at the Pennsylvania on Monday. Educational will release 30% more product next year than during the season now coming to a close. This is said to be as a result of a national survey covering the short subject situation. Earl W. Hammons has closed with Edel Comedies, Inc. for a series of eight Tuxedo Comedies which will be made on the coast.

## Pyramid Will Help

**Ready to Aid Investigation, Says Arthur N. Smallwood—Company Entirely Solvent, He Claims**

"The action of the Attorney General of New York in applying for an injunction to restrain Pyramid Pictures, Inc., from the sale of its proposed \$2,000,000 issue of 8% participating bonds in the State of New York," said Arthur N. Smallwood, president of Pyramid yesterday, "will not be contested by our company. It is our desire to comply with the laws of the commonwealth in every way and therefore no Pyramid securities of any kind will be offered for sale."

(Continued on Page 4)

## Sees a Joker

**W. A. Steffes Attacks Cohen Questionnaire as Attempt to Secure New Members for M. P. T. O.**

(Special to THE FILM DAILY)

Minneapolis—The questionnaire sent out by the M. P. T. O. came in for an attack in a statement sent to all members of the Minnesota exhibitor organization by W. A. Steffes in which he urges non-members of the Cohen organization not to sign the questionnaire.

Steffes sees a joker in it and questions the purpose for which it is being distributed. He says in his opinion, "the questionnaire is but a camouflaged attempt to swell the national organization's membership on paper."

Steffes has just returned from the first leg of a state-wide trip to strengthen the Minnesota unit. He reports that many exhibitors have been sent membership cards for the Cohen outfit with a notation that they are in good standing until next year, despite the fact of the withdrawal of the state unit and non-payment of dues.

Sydney S. Cohen was not in his office yesterday. In his absence, no one cared to comment on the Steffes letter.

## Discuss Arbitration

A joint committee of the T. O. C. C., and the F. I. L. M. Club met yesterday afternoon to discuss arbitration in the Greater New York district.

## Vidor Film Held Over

"Three Wise Fools" has been held over at the Capitol for another week. The picture is said to have done more business than even Goldwyn officials expected of it.

## Deal with Pathoscope

Truett has made a deal with the Pathoscope Co. of America whereby a number of the Burlingham adventure series will be shown non-theatrically.

## New Device for "Rainy" Films

(Special to THE FILM DAILY)

London—A young engineer from South Africa recently gave a demonstration of an invention which, it is claimed, abolishes "rainy" film, flicker and the effect of speed. Dust collection is also done away with by the device. It is asserted that one feature has already run through the device 6,000 times without showing any signs of wear or tear and that any type of projector can be equipped with the apparatus.

## Buys 50% Interest

**Famous Players in Deal with Jones, Linick and Schaefer over Mc Vicker's Theater, Chicago**

(Special to THE FILM DAILY)

Chicago—It is understood McVicker's theater will pass under control of Famous Players on Aug. 6.

Jones, Linick & Schaefer, builders and operators of the \$2,000,000 theater are reported to have sold a half interest in the property to Paramount. Aaron J. Jones will continue for one year as manager of the house. There is no plan at this time for a change of name.

By the new agreement, involving part purchase, Famous is assured a Chicago home for 10 years. The leasehold remains in control of Jones, Linick & Schaefer.

Edward Olmstead, representing Paramount, has arrived in Chicago to join the staff of the theater, and Harold B. Franklin of Famous Players is expected here shortly.

Jones, Linick & Schaefer have just remodeled and reopened their Orpheum and will make it the center of their enterprises.

No one at Famous Players cared to discuss the Chicago report yesterday.

## Phila. House to Open Sept. 15

(Special to THE FILM DAILY)

Philadelphia—The new Fox house at 16th and Market is expected to open Sept. 15. The recent fire at the Broad Street railroad station held up work for a time.

## "Covered Wagon for London Run

Arrangements have been completed for the opening of "The Covered Wagon" at the Pavillion in London in September. John C. Flinn, who visited openings of "The Covered Wagon" in New York, Chicago and Boston, sails for London tomorrow on the Homeric to supervise the Pavillion showing.

## Chaplin Seeks Advice

(Special to THE FILM DAILY)

Los Angeles—Charles Chaplin, in one of his infrequent statements states his future production plans will be largely guided by the reception "A Woman of Paris" gets from the public. Chaplin states he has purposely gotten away from the lavish, spectacular productions such as "Robin Hood" because he feels the simple, human story will have a greater appeal. "A Woman of Paris" is said to be that kind of a picture.

## "Going Right Ahead"

**Arthur Friend Denies Distinctive Will Stop Production—Internat'l at Studio for Time**

"We are going right ahead with our production schedule as announced, all reports to the contrary notwithstanding," said Arthur S. Friend yesterday in commenting on persistent reports along Broadway that Distinctive had stopped production with the turning over of the Biograph studio to International.

Friend explained that two pictures, "Second Youth" and "The Green Goddess" had been completed and that, between now and September 15, the company would undertake no new productions. During that period, International has been granted the use of the plant which Distinctive holds under a year's contract. "Cain and Mabel" and "Yolanda" will be filmed, in part, at the Bronx plant.

"The Green Goddess" which stars George Arliss goes into the Harris theater on the 12th.

## New Detroit Producing Concern

Jimmie Hodges, a heavy stockholder in the Detroit Corp. which recently completed a studio at Detroit, arrived here yesterday to obtain a story and cast for the first of a series of comedy-dramas featuring Hodges.

Production of a six reeler, the working title of which will be "Mary," is to begin at the Detroit plant in 30 days, with David Kirkland directing, according to Hodges. This unit will be distinct from the Hodges unit. Hodges states that it is planned to have two companies constantly working on features. Frank Talbot is president of the studio, and Hodges is treasurer.

## Ties Up "Expo"

**Attachment Suit Sews Revenue—Emile Derecat Claims \$32,000 is Due Him for Services**

(Special to THE FILM DAILY)

Los Angeles—Emile Derecat has filed an attachment suit in the Federal Court against John Simpson, Ed Caruthers, Charles Duffield, the World Amusement Service, John Justice and others, tying up all the revenue of the Motion Picture Exposition pending the settlement of the suit.

Derecat alleges he has \$32,000 due him in connection with the pageant put on by the Exposition. On Tuesday night, the band in the Coliseum walked out and the stage hands and electricians quit in sympathy.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	.108	108	108	100
F. P.-L.	74 1/2	71 1/8	72 3/8	7,500
do pfd.				Not quoted
Goldwyn				Not quoted
Loew's	16	15 1/8	16	300
Triangle				Not quoted
World				Not quoted

**Rembusch in Fold**

(Continued from Page 1)

The report of the Indiana convention at another point declares that a resolution condemning the arbitration plan worked out under the uniform contract was passed and the withdrawal of the state unit from participation in it approved. Following the action of other units, a number of exhibitors were designated to work with the national organization on tax repeal.

Frank Heller, Kokomo was elected president; W. C. Katzenbaum, Terre Haute, 1st vice-president; O. I. Demarce, Franklin, 2nd vice-president; William Connors, Marion, secretary; Charles Olson, Indianapolis, treasurer; G. G. Schmidt, Indianapolis, chairman of the board of directors, and W. H. Brenner, Winchester; G. G. Shauer, Valparaiso; J. B. Steine, Clinton, Charles Sweeten, Evansville, L. I. Bernstein, Michigan City and A. C. Zaring, Indianapolis, directors. E. H. Bingham of Indianapolis was re-elected national executive committeeman.

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"BACKFIRE"  
A MERMAID COMEDY  
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**Among The "Independents"**

**Using Alliance Studio**

(Special to THE FILM DAILY)  
London—Carlyle Blackwell's company which is making "The Beloved Vagabond" is using the Alliance studio for interior work.

**Oldknow Buys "Super Five"**

Oscar S. Oldknow, president and general manager of the Southern States Film Co. has purchased Principal's "Super Five" series for the 11 Southern states.

**Close Foreign Deal**

Louis Auerbach of the Export & Import Film, has sold his company's entire program for Continental Europe. The deal includes 30 features, 75 comedies and three serials.

**Two Missouri Cos. Lose License**

(Special to THE FILM DAILY)  
Jefferson City, Mo.—The State Finance Dept. has revoked the license of Mesco Pictures and Producers Film Co. because of their failure to file a financial report.

**Receiver Appointed for Supple House**

(Special to THE FILM DAILY)  
Kansas City—Thomas H. Matters, Jr., has been named receiver for the Kansas City Machine & Supply Co., the local branch of the United Theater Equipment Corp.

**Acquires Post Series Outright**

Chadwick Pictures Corp. which recently secured distribution of the Post travel pictures has purchased the series outright. New York State and Northern Jersey rights have been sold to Commonwealth.

**Making Rural Development Film**

(Special to THE FILM DAILY)  
Lexington, Ky.—Charles S. Barrett, national president of the Farmers' Union, is here to assist in the direction of "The Toll," a feature showing the development of rural co-operation and the progress of farmers through co-operative efforts.

**Secures 25 Features for N. W.**

(Special to THE FILM DAILY)  
Seattle—Al Rosenberg, manager of DeLuxe on his return from Los Angeles announced that he had lined up 15 Preferred Pictures, all the Principal Pictures and C. C. Burr productions, making about 25 all told. He is looking for larger quarters on the row and will move shortly.

**Will Celebrate Independence Month**

(Special to THE FILM DAILY)  
Kansas City—Practically every independent exchange here and in St. Louis will co-operate in celebrating an Independence Month in September. Those who are already in line are United Film Service, St. Louis Film Exch., Enterprise Dist. and Progress Pictures, of St. Louis, and Crescent Film, Preferred Pictures, Standard Film, Richards & Flynn, Sydro Dist. and Enterprise, from Kansas City.

**Betty Blythe in English Film**

Advices from England indicate that Betty Blythe will appear in another English picture before returning here. She is now at work on "Chu Chin Chow."

**Savini Films Move**

(Special to THE FILM DAILY)  
Atlanta—Savini Films are now located at 111 Walton St. in offices formerly occupied by Consolidated Film & Supply Co.

**Mc Rae Homeward Bound**

(Special to THE FILM DAILY)  
Los Angeles—Henry Mc Rae is bound for America, after spending several months in the Far East securing film material.

**Dave Mundstuk Buys More**

(Special to THE FILM DAILY)  
Detroit—The latest deal to be closed by Dave Mundstuk, of Exclusive Film, is for two series of semi-westerns, one featuring George Larkin.

**New Supply Co. in the South**

(Special to THE FILM DAILY)  
Charlotte, N. C.—J. U. McCormick, formerly manager of the Select office, has formed the Caroline Theater & Supply Co. with headquarters at 13 S. Church St.

**Acquire New Exchange**

(Special to THE FILM DAILY)  
Detroit—Louis Weiss, of National Non-Theatrical announces the taking over of Non-Theatrical M. P. Service. Louis F. Flieman will remain in charge as manager.

**Making Western Melodrama**

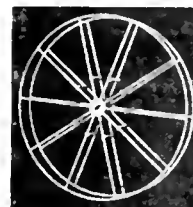
(Special to THE FILM DAILY)  
Los Angeles—Feature M. P. Prod. with headquarters at the Berwillia studio has started work on a Western melodrama with an 1860 background. Katherine McGuire, Pete Morrison, Virginia Warwick, and Spottiswood Aitken are in the cast.

**Harold Bell Wright Quits Films**

(Special to THE FILM DAILY)  
Los Angeles—The Harold Bell Wright Picture Corp. has filed a petition asking for an order of dissolution in the Superior Court here. Attorneys for the organization state that the picture rights to the Wright novels have all been sold to another producing concern.

**Film Classics' M'g'rs Named**

(Special to THE FILM DAILY)  
Cleveland—Film Classics, Inc., the new company which will distribute the Warner product in Ohio, Michigan and Western Pennsylvania will have the following personnel: Fred Scheuerman, office manager, and Bert Stern, field representative in Cleveland; John Kent, office manager, and Carl Sonan, field representative in Detroit; Clay F. Brehm, field representative in Cincinnati, and Bill Finkel, field representative in Pittsburgh.



**WELDED WIRE REELS**

For Sale by  
Howells Cine Equip. Co.,  
740 7th Ave., New York

**ART TITLES**

Old Masters Studio  
HOWARD TURRILL, Pres.  
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**17836 U. S. THEATRES SHOWING PICTURES**

Under 250 seats, 30%; under 500 70%; under 800, 85%; over 800, 15%  
The most economical method of reaching theatres is our ADDRESSING SERVICE \$4.00 PER M UP. Lists if desired. 30% 50% saved in postage, etc., through elimination of dead and duplicate theatres usually listed.  
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# Whoop-e-e-e!

## Whoop 'em up Boys! The Huntress is Coming!

*An Indian maid on  
the War-path - after  
a man - bound to get  
one if it costs a scalp!*

*She's a Hair Raiser!  
So's the picture!*

*It'll stir the town!*

*It'll make the scalp  
tingle with its thrills!*

*It'll make the heart  
thump the ribs with  
its throbbing love  
story!*

*Ye-ah! Here's the  
picture that'll make  
the box-office give  
a war-whoop of joy!*

Associated First National  
Pictures Inc.  
presents



# "The Huntress"

starring  
**Colleen Moore**

supported by

Lloyd Hughes, Russell Simpson  
Charles N. Anderson, Walter Long

Adapted by Percy Heath from  
the story by Hulbert Footner

Directed by  
Lynn Reynolds



### A First National Picture

Foreign Rights Controlled by  
Associated First National Pictures Inc.  
383 Madison Avenue, New York

**Pyramid Will Help**

(Continued from Page 1)

Smallwood then goes on to say that the company has completed six productions representing a production cost of about \$750,000, five of which have been released through American Releasing and the sixth to go through Selznick. The statement says in part:

"The failure of the American Releasing Corp. to secure returns on our pictures in keeping with their commercial value was a principal factor in causing our company to offer to retire syndicate shares on individual productions for bonds, offering a participating in all profits to be made on the company's future activities, as well as sharing in the returns on pictures already made. This action was taken for the protection of Pyramid investors. Over 50% of the company's syndicate shares were converted into bonds prior to the issuance of the injunction. This Pyramid bond is in reality a profit sharing certificate offering the holder an equal share of all earnings with the company's shareholders and guaranteeing 8% interest. The security was made in the form of a bond in order that the holders might be secured by a first mortgage on all present and future assets of the Company.

"Pyramid Pictures, Inc., has a number of new productions in preparation and expects to continue indefinitely to make pictures. The fact that our company loaned the American Releasing a sum of money in excess of \$100,000 and that company owes us an additional sum nearly equal in amount for film rentals has not shaken Pyramid's solvency. Our company brand has been favorably received by exhibitors throughout the country and we will endeavor to continue making pictures that will warrant their continued confidence.

Pyramid capital stock has been very closely held since the organization of the company. Less than 8,000 shares out of a total authorized issue of 200,000 shares are held by the general public. Since the resignation of Walter E. Greene as president of Pyramid in May and the return of his stockholdings to the treasury of the company, about 90% of the company outstanding capitalization is owned by Smallwood & Co. These shares are not and will not be offered for sale."

**Girls Run Mississippi House**

(Special to THE FILM DAILY)

New Orleans—Harry C. Swift, Paramount exploiteer, believes he has discovered the only first-class theater in the United States operated exclusively by girls. The theater is the A. & G. at Bay St. Louis, seats 800 people and is a successful enterprise. Lillian Ames and her two sisters comprise the management and there is not a man around the place in a position of responsibility, the girls taking care of the box office and door, booking, advertising and operating.

Thomas Meighan in "Homeward Bound" will be the feature at the Rialto next week.

**Series For Truart**

Hayakawa Prod. to go Through M. H. Hoffman's Company—  
12 Planned

The proposed series of Sessue Hayakawa Prod. will be released through Truart with supervision of stories to be exercised by that organization. The new company is being sponsored by Marty Schwartz with the legal affairs in the hands of William H. Chorosh.

There will be 12 pictures all told, the first to be started in October when Hayakawa returns from France where he is to appear in a feature for a French company.

Alexander Aronson, sales manager of Truart has closed a contract with Oscar S. Oldknow of the Southern States Film Co. for the Elaine Hammerstein franchise for Texas, Oklahoma, Arkansas, Louisiana, Mississippi, North and South Carolina, Georgia, Florida, Alabama and Tennessee. Seven pictures are included.

**Business Good in Philadelphia**

(Special to THE FILM DAILY)

Philadelphia—Fewer theaters have closed this summer than in any previous season.

**Adds Another to Chain**

(Special to THE FILM DAILY)

Chicago—I. W. Rodgers has added the Jewel theater, Poplar Bluffs, to his chain.

**Abe Fabian in Paris**

Abe Fabian postcards from Paris: "Having a great trip. This is some town. Regards to everybody in Film-dom."

**Semon's Next Two Reeler**

The first of the four Larry Semon comedies which will be released by Vitagraph during 1923-24 will be "The Gown Shop."

**Baremore Joins Metro**

R. W. ("Barry") Baremore has resigned as director of publicity for C. C. Burr to join Metro as assistant to Jack Meador.

**Sampson Recuperating from Operation**

(Special to THE FILM DAILY)

Detroit—George Sampson, head of the F. I. L. M. Club and manager of the local Pathe office, is recuperating from an operation for appendicitis.

**Rob Two Theaters in Detroit**

(Special to THE FILM DAILY)

Detroit—Cracksmen recently opened the safe of the Lakewood on East Jefferson Ave. and made away with \$500. The safe of the Harmony has also been rifled. This house lost \$1,500.

**Ohio Theater Changes Hands**

(Special to THE FILM DAILY)

Cincinnati—The Ohio has been purchased by Charles M. Olson and Jean Marks from F. G. Rembusch and David A. Coulter. Olson and Marks obtained a new lease of the building and purchased the furnishings and equipment outright. The purchasers comprise the Central Amusement Co.

**"MERRY GO ROUND"**

(APOLOGIES TO UNIVERSAL)



*That's what the film business is. A big Merry Go Round, and if you take your eyes off it for a second you miss something. Read The Film Daily every morning and know what's happening on the Merry-Go-Round.*

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

Kindly enter my subscription to The Film Daily for one year, starting immediately, to include 1923 Year Book—Cloth Bound—500 pages.

Subscription, \$10—Foreign, \$15

Name .....

Theatre .....

Address .....

**THE** *The* **BRADSTREET**  
*of* **FILMDOM** **The** **RECOGNIZED**  
**Authority.**

# **Film**

## **DAILY**

Vol. XXV No. 24 Sunday, July 29, 1923 Price 25 Cents

Carl Laemmle will soon present

**HOOT**

# **GIBSON**



in the first of his  
**8** **BIG SPECIAL**  
**PRODUCTIONS**  
FOR  
1923-1924

## **"BLINKY"**

Directed by  
**EDWARD SEDGWICK**

**UNIVERSAL**  
P I C T U R E S  
*'The Pleasure is All Yours'*



**UNIVERSAL HAS THE PICTURES for 1923-24**

*Standard Service*

## EASY TO READ



THE world would know little of Shakespeare were it not for the perfection of printing. Few will strain their eyes to read. If the type is not clear, if the printed page does not present a pleasing appearance, the text means little or nothing. Wise publishers of books, magazines and newspapers realize that their output must be easy to read if it is to be read at all.

It is the same in motion pictures, except in that stories are published on the screen in photography instead of type. But it is just as essential for that photography to be pleasing and restful to the eye. It must be in harmony with the theme of the picture. The photographic effects must not clash if the public is to get the full value of what has been wrought on the screen.

The realization of this brings the work of the West's foremost producers to STANDARD FILM LABORATORIES. They not only want everything that has been put into a picture to show on the screen, but they want such excellence in negative and prints that audiences forget they are seeing just a motion picture of the drama. These producers accomplish this through STANDARD SERVICE and STANDARD PRINTS. The name, STANDARD PRINTS, guarantees exhibitors and public proper presentation of the cinema program.

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*John M. Nickolaus*      *S. M. Tompkins*  
*Seward and Romaine Streets*  
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*Hollywood, California*



*Standard Prints*



# THE *Film* DAILY

**The BRADSTREET FILMDOM** **The RECOGNIZED AUTHORITY**

XXV No. 24

Sunday, July 29, 1923

Price 25 Cents

## Not In Control

ger Official Denies His Company Exercises Monopoly in New Orleans

Special to THE FILM DAILY)

New Orleans—C. M. Clark, secretary of the Saenger Amusement Co., declared yesterday that his organization was not in control of theaters in New Orleans, when the Federal Trade Commission re-opened its investigation against Famous Players and its allied companies.

Clark declared that the Sobel, Harms, Shears Corp. and the Wash Laundry Co., operators of some of the suburban theaters in New Orleans were independent of the Famous Players and that the latter company did not own any of the stock of either of these corporations. Clark stood on the stand for four hours. All the theaters owned, controlled or operated by the Saenger company were listed. There are about 100 all told.

(Continued on Page 2)

## Two Weeks For Coogan Film

"Circus Days," the new Coogan film has been booked at the Strand for two weeks beginning August 5.

## King To Direct "Romola"

Henry King sails for Italy on August 9 to start on "Romola" in which two Gish sisters will be starred. Bert Haas will go along as art director, Ray Overbaugh will be in charge of camera work. The cast includes William H. Powell, Gerald Coleman, Charles Lane and Herbert Grimwood.

## Meeting A Success

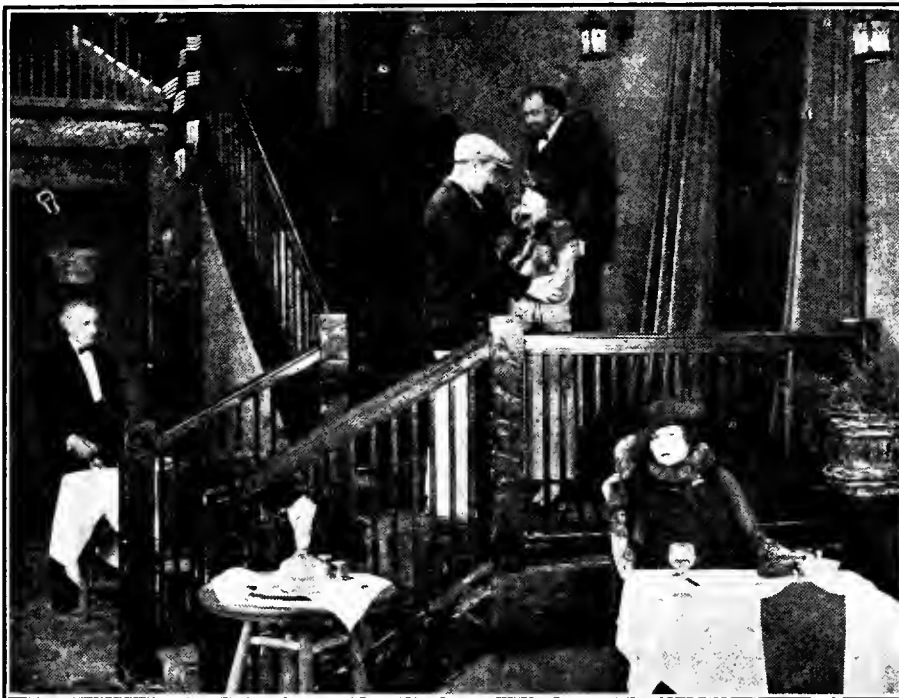
er Understanding to Result from Joint Discussion of F. I. L. M. Club and T. O. C. C.

Although all parties concerned are agreed to silence, it is understood both the committee of F. I. L. M. Club members and that of the T. O. C. C. feel a clearer understanding will result from the joint discussion held on Thursday in the club's office.

It was denied in one quarter yesterday that the relations between the two bodies over the operations of the exhibition system in Greater New Orleans had ever become strained. It was admitted that differences had arisen but the point was made that the variances in opinion were no greater than those that come up in other lines of business.

It is expected that, in the future, the status of both exhibitors and ex-

(Continued on Page 2)



Mabel Forrest, Wheeler Oakman and Mabel Trunelle, in "THE LOVE TRAP," a BEN WILSON Production—Grand-Asher release.—Advt.

# Percentage

It's in the air. Not the way it's going now. But on a real honest basis. Where percentage doesn't mean a guarantee. That covers rental. Before it works. And so what Kent, of Famous, has to say. On this subject. To appear in Monday's issue. Will be worth reading.

Relative to which. Kent, in forwarding his ideas, says: "When you talk on percentage you're talking on a subject that is going to be nearer everybody's heart in the next year than it is now—and even now it's in the air. Why? 'Cause a lot of shoes are pinching. And tight shoes make you think of a way out. And when this industry is hurt bad enough it will find a remedy. Something like 75 per cent of all that's wrong will be cured by percentage.

"And," he goes on, "who makes the best pictures? Answer—percentage—the public will tell the story. Does the public want a certain type of pictures? Your percentage will tell you—flat rental never. Who are the real stars and directors? Look up your percentage statements. Flat rental will never tell you.

"How much can a producer afford to pay a star or director without taking blood money from the exhibitor? Percentage will show him. Had I time I could write pages to show both sides just where each and every big evil we have could be cured, or the proper light cast on it by percentage playing of pictures."

Now that's straight from the shoulder stuff. As Carl Laemmle would put it. And it's real. You may not believe in percentage. A lot of people don't. But you'll have to read what SR has to say. Because among the people who know what's

(Continued on Page 12)

## At Work on "Ben Hur"

Italian Unione May Co-operate With Goldwyn On It—Start Shooting In September

Shooting of the some of the scenes for Goldwyn's production of "Ben Hur" will probably be started in September. While F. J. Godsol, who returned from an extended stay in Europe a few days ago was on the Continent primarily for a vacation, he made arrangements while there for the use of lights and other equipment.

Godsol, when asked whether any arrangement with the Unione Cinematografica Italiene—the Italian trust—had been made for the production of "Ben Hur," he replied he hadn't made a deal with anyone. It is quite likely, however, that important sequences of the picture which will be made abroad will be produced in conjunction with the important Italian company.

## Holmes With Inspiration

Ned Holmes, former head of the exploitation department at First National has been engaged by Inspiration to exploit "The White Sister."

## Deal With Regal

The fall Warner output has been disposed of to Regal Films Ltd. for Canada.

## New Film Classics Unit

(Special to THE FILM DAILY)

Omaha—Al Kahn, distributor of the Warner product in Iowa and Nebraska has formed Film Classics, Inc., to handle the fall releases.

## Features Reviewed

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Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelplatz.

**Quotations**

	High	Low	Close	Sales
East. Kod.	.108	106 1/4	106 1/4	500
F. P.-L.	72 1/2	70 1/4	70 3/4	5,000
do pfd.	90 1/4	90 1/4	90 1/4	100
Goldwyn	Not quoted			
Criffith	Not quoted			
Loew's	15 1/4	15	15	200
Triangle	Not quoted			
World	Not quoted			

Friday's quotations.

**Incorporations**

Dover, Del.—Sylvania Amusement Co., Inc., Philadelphia. Capital \$200,000. Corporation Guarantee & Trust Co.

Albany—Old Masters Studio, New York. Capital \$25,000. Incorporators, H. F. Turrell, M. Workstel and G. B. Williams. Attorney, S. Weinberger.

Lexington, Ky.—Lexington Opera House. Capital \$50,000. Incorporators, C. H. Berryman, J. A. Todd and J. C. Carriek.

Dover, Del.—People's Educational Society. Capital \$100,000. Incorporators, Marie Devol, Mark Casper and G. Dearana, Jr., all of New York.

**James Dunne With First Nat'l**  
(Special to THE FILM DAILY)

Los Angeles—James J. Dunne has joined the First National forces as assistant to John Dillon, who at present is directing "Flaming Youth."

**Theater Company Dissolves**  
(Special to THE FILM DAILY)

Albany—The Secretary of State has granted dissolution papers to the Eastern Star Theater Co., of Buffalo. Dewey Michaels recently took over the Eastern Star and is now operating the house under the name of the Avon.

**Not In Control**

(Continued from Page 1)

scattered throughout Louisiana, Texas, Mississippi, Florida and Arkansas. The witness declared that the Saengers were the pioneers in providing high class picture entertainment for the South and in building first class theaters in a dozen cities which hitherto had had only bonds.

"In many instances we have been invited by the civic bodies of cities to establish theaters and some of them have given us bonuses," testified Clark. "We had the vision, the foresight, the nerve and the money where the other fellows would take no chance."

**Trailers For All of Fall Product**

The Metro offices stated yesterday that trailers will be issued for all of the 33 features on the 1923-24 schedule.

**"Dorothy Vernon" Starts Soon**

(Special to THE FILM DAILY)

Hollywood—Mary Pickford will start filming of "Dorothy Vernon of Haddon Hall" within a month.

**Warners Engage Conway**

(Special to THE FILM DAILY)

Los Angeles—The Warners have engaged Jack Conway to direct "Lucretia Lombard" which will star Monte Blue and Irene Rich.

**A. F. Bretlinger Ill.**

(Special to THE FILM DAILY)

Indianapolis—A. F. Brentlinger, formerly vice-president of the Consolidated Theaters & Realty Corp., is confined to his home with apoplexy.

**Stuart Paton Better**

(Special to THE FILM DAILY)

Los Angeles—Stuart Paton, Universal director, whose eyes were cut when his glasses broke recently, is recuperating and can now see with the aid of dark glasses.

**Clark Vacationing**

(Special to THE FILM DAILY)

Niagara Falls, N. Y.—James B. Clark, of the Rowland & Clark theaters, Jerome Casper, his general manager, E. R. Swindell and L. E. Herwitt are vacationing at the Thousand Islands.

**Grand Buys Gibbs Novel**

Sam Grand who is now en route to the coast has purchased "The Middle of the Road," the novel by Sir Philip Gibbs. Negotiations are understood to be under way for a series of stories written by Sam Hellman for use of the various Grand-Asher comedy units. A new indoor stage will be built at the coast plant.

**Wisconsin Meets Aug. 14, 15**

(Special to THE FILM DAILY)

Milwaukee—The annual mid-summer convention of the state exhibitor unit will be held here August 14 and 15. The repeal of the admission tax abolition of music taxes will be discussed. The election is being looked forward to with great interest. Indications are that F. J. McWilliams, head of the organization will not run again, although he has not made any statement to that effect.

**Meeting A Success**

(Continued from Page 1)

changemen will be more sharply defined, that the rights of each party will be definitely understood and that, as a result of this, there will be a spirit of greater harmony prevailing through the close business relations of Greater New York exhibitors and managers of the local exchanges.

**Arbitration Board Named**

(Special to THE FILM DAILY)

Albany—Three exhibitors and the same number of exchange representatives have been appointed to straighten out arbitration differences between the two. Those who will act for the theater owners are; Louis Buettner, of Cohoes; William Benton of Saratoga and Rae Candee of the Robbins' interests. The exchange-men are; G. A. Woodward, Fox; Alec Herman, First Nat'l and Jack Krause, of Bond Photoplays.

**Rita Weiman Due**

Rita Weiman is returning from Europe tomorrow on the Franconia.

**Vitagraph Film at Rialto**

"The Midnight Alarm," one of the new Vitagraph specials will play the Rialto the week of July 29.

**Kirkwood in "Wild Oranges"**

(Special to THE FILM DAILY)

Los Angeles—James Kirkwood will have the lead in "Wild Oranges," King Vidor's next picture.

**Two More for Frank Rembusch**

(Special to THE FILM DAILY)

Indianapolis—Frank J. Rembusch now controls 17 theaters, having just acquired the Rialto and Gayety. This gives him six houses in this city.

**Jessen Here From Coast**

J. C. Jessen, general manager of the Contest Cinema Syndicate, Inc., of Los Angeles is at the Algonquin, having arrived from the coast. Jessen's company intends launching a memory contest in picture theaters throughout the country.

**Mary Carr in Blackton Film**

Mary Carr will have one of the leading roles in "On The Banks of the Wabash," J. Stuart Blackton's first picture for Vitagraph. Others in the cast will be Burr McIntosh, James Morrison, Lumsden Hare, Mary Mc Laren and Madge Evans.

**1st Nat'l Closes Deals**

The First National foreign department has closed a contract with Companhia Cinematografica Hispano-Portuguesa, of Madrid, for 12 Mack Sennetts for Spain, Spanish Morocco, Canary Islands, Portugal and Portuguese East and West Africa. The Belgium rights for "Tol'able David," "Hurricane's Gal" and "The Turning Point" have been sold to M. De Lange, of Bruxllee.

Primax Film Co., of Vienna purchased "Dinty" for Poland, Roumania, Bulgaria, European-Turkey and Greece, and "Lessons in Love," for Czecho-Slovakia, Austria, Hungary and Poland.

**Pathe'New**

No. 61

**AVIATOR LANDS IN BERLIN STREET**  
—Does it just for fun but the police can't it and "pinch" the plane.

**A TRIP ON FAMOUS MOUNTAIN RAILWAY IN NORWAY**—Pathe camera gets beauty and thrills in quaint town of Bergen.

**A 23,000 FEET LEAP**—Three aviator Chicago test parachutes at record height.

**17 YEAR OLD GIRL TENNIS SKILL DEMONSTRATES FOR PATHE NEWS**—Helen Wills, the girl wonder, why she is rated as a coming champion.

Other news as usual.

today

**BRAY BRIER**  
Attractions Are  
**Big In Box Office**  
Merit

The producer who never figures on the advertising angle



**ARE YOU A GOLFER OR A GOOFER**

Everything for the man who plays or contemplates playing golf can be obtained from

**SLAZENGE**

First to mfg. and sell golf supplies in U. S. A.

12 East 43rd Street  
New York City



Jesse L. Lasky presents A James Cruze Production

# "HOLLYWOOD"

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION



JESSE L. LASKY PRESENTS A  
**JAMES CRUZE**  
PRODUCTION  
*"Hollywood"*

with  
Pola Negri  
Thomas Meighan  
Betty Compson  
Jack Holt  
Walter Hiers  
Nita Naldi  
Richard Dix  
Lois Wilson  
Charles de Roche  
Baby Peggy  
Hope Hampton  
Herbert Brenon  
Will Rogers  
Lileen Percy  
Bull Montana  
Charles Ogle  
Kalla Pasha  
Cecil B. De Mille  
Agnes Ayres  
Leatrice Joy  
Jacqueline Logan  
May McAvoy  
Lila Lee  
William de Mille  
Owen Moore  
Mary Astor  
James Cruze  
Alfred E. Green  
Ben Turpin  
J. Warren Kerrigan  
T. Roy Barnes  
Julia Faye  
Ford Sterling  
Clarence Burton

*and others*

Imagine all the stars and celebrities above in a big comedy-drama of Hollywood life.

Imagine the spectacular way the producer of "The Covered Wagon" would handle it.

—and you have a faint idea of the greatest guaranteed, sure-fire box-office knockout the screen has ever known!

*Adapted by Tom Geraghty from the story by Frank Condon*

*A Paramount Picture*



# THE TRUART WATERMARK

Motion Picture News

"Broadway Gold"  
Edward Dillon Production—Truart—  
Seven Reels  
(Produced by Frank Shelton)

THIS is a distinctly high class production. There is not a discordant note in its entire length. It is a picture of which everyone concerned in its making should be proud. Edward Dillon and J. Gordon Cooper have turned out a feature filled with the ingredients of which box office records are made. An excellent cast, strikingly gowned women, an absorbing plot, beautiful sets, especially the interiors, and some very fine lighting and photographic work. What more could any picture have.

Elaine Hammerstein is the star, and she has never acted more natural than in the interpretation of the role of Sunny Duane, a product of the rural places, who comes to Gotham, joins the chorus, gets mixed up in the night life of the folks who can't stand the sunlight, is involved in an early morning tragedy and other stirring adventures, but eventually finds love and peace with the man whom she married as a favor, expecting him to die soon after the ceremony. Kathryn Williams, as a Broadway actress and confidant of Sunny, and Elliott Dexter, in the leading male role, render fine assistance.

"Broadway Gold" has been given an elaborate production. Some of the interiors, especially those showing the Black Swan Club, the Durant home on Long Island and the apartments of Wayne, are the last word in luxury. There is a full quota of thrills; in fact, one night Sunny gets mixed up in a murder, an auto wreck, a brilliant party in the club, and as a climax marries a man.

This feature should be an excellent one to offset the summer slump or to open your fall season.

- The Cast
- Elaine Hammerstein
  - Kathryn Williams
  - Elliott Dexter
  - Goodale
  - Sunny Duane
  - Richard Wayne
  - Jean Valjean
  - Harold Goodwin
  - Eugene Durant
  - Henry Barrows
  - Elinor Calhoun
  - Marshall Neilan
  - Cornelius Fellowes
  - Page Rogers

Scenario by Kathryn

# ELAINE HAMMERSTEIN

# BROADWAY

Exploitation Angles—The title. The star. The gowns and hats worn by Miss Hammerstein should offer a fine opportunity for a classy tie-up with your best fashion store. Use the photos in the window displays. Play up the big cast. Tell them about the lavish scenes on Broadway.

Drawing Power—Just the thing for modern picturegoers. Should be a box office winner anywhere.

## REELAND REVIEWS

(High class production with good audience appeal)

### ELAINE HAMMERSTEIN

"BROADWAY GOLD"  
TRUART FILMS—INDEPENDENT  
ENTERTAINMENT PRODUCTION  
EXPLOITATION... Splendid opportunities afforded by title and theme.  
DIRECTION... Keeps story moving at good speed, holding the necessary suspense  
STORY... An unusual love theme with the bright lights as a background  
STAR... Has certain wholesome charm  
PHOTOGRAPHY... Very good  
TIME... About one hour and 10 minutes

Elaine Hammerstein's first independent picture promises another good bet for the independent exchanges. "Broadway Gold" is one of the type of better grade pictures which shows the unmistakable mark of the intelligent expenditure of sufficient money to get the kind of atmosphere the safe in showing to whatever kind of audience you may feel to because there is a certain high grade distinction in the quality of the story, players and settings.

It is the calibre of picture that you may feel taken advantage of by the director to the largest extent in the filming of "Broadway Gold". About her the director has also built up a cast of real worth. Elliot Dexter, playing opposite the star, has an unusually difficult part to put across, but he does it splendidly. Kathryn Williams, next to Miss Hammerstein, does the best work in the film, she having a particularly fortunate role as the chorus girl, wise in the ways of Broadway. Others who aid in the portrayal of the story are Richard Wayne, Eloise Goodale, Harold Goodwin and Harry Northrup.

Briefly the story deals with a young chorus girl who at her first midnight party meets a man who becomes interested in her. Through a strange series of circumstances she finds herself innocently in the apartment of a man when he is shot by an unknown assailant.

Directed by Edward Dillon  
Adapted by Kathryn Harri  
Photographed by J. R. Diamond

TRUART FILM CORPORATION

M. H. Hoffman

Vice President and Gen'l. Manager

1540 Broadway, New York City.

Take a tip from Truart—  
The World has a lot of laughs coming  
and a lot of thrills!

# Reviews of the Newest Features

## "Lawful Larceny"

Paramount

As a Whole.....ATTRACTIVELY PRESENTED, ALWAYS GOOD TO LOOK AT AND WITH A FIRST RATE CAST; HAS CONSIDERABLE PICTORIAL APPEAL

Players.....Hope Hampton, Conrad Nagle, Nita Naldi and Lew Cody have principal roles; Nita Naldi seems to be running Gloria Swanson a close second in race for honors in bizarre costuming; she gives interesting performances in this and photographs exceptionally well; her make-up very fine; Hope Hampton handles faithful wife role very well with Conrad Nagle good as her weak husband; Cody less a villain than usual.

Type of Story... Not especially strong in situations but it takes interesting turns and the plot works out to satisfying conclusion; cleverness of young wife saves her husband from ruin when she manages to retrieve note that would send him to prison as thief.

The development is good and a lavish display in the way of settings, costumes, etc., sets story off to good advantage.

Box Office Angle.... Aside from pictorial value, story will undoubtedly prove satisfying; they'll probably feel great admiration for the brave efforts of the young wife to save her husband.

Exploitation.... Use the names of the principal players prominently. There is a good combination here that should prove attractive. Aside from Hope Hampton you have Nita Naldi, Conrad Nagel and Lew Cody, all names that should attract attention. You can also say that Gilda Gray, the famous "shimmy" artist, does her renowned dance in the picture—that is if the censors allow it to remain.

Play up the title with catchlines that can be printed in throw-aways. Say: "If an unscrupulous woman had been the cause of your husband's financial ruin, what would you do? Would you stick to him and see him through, or let him fight it out alone? See what the wife in 'Lawful Larceny' does."

Be sure to mention that the picture is an adaptation of Samuel Shipman's stage play and recall the theme for the benefit of those who may have seen it.

A teaser stunt would be to put up posters before the regular announcements reading: "When is larceny lawful?"

Direction by... Allan Dwan; has given it a first rate production and made it attractive through lavish presentation as well as careful handling of story.

Author ..... Samuel Shipman  
 Scenario ..... John Lynch  
 Cameraman ..... Hal Rosson  
 Photography ..... Excellent  
 Locale... A palatial gambling club and luxurious home.  
 Length ..... 5,503 feet

## "The Flying Dutchman"

Film Booking Offices

As a Whole.. FANTASTIC SORT OF STORY TOLD AGAINST COLORFUL BACKGROUNDS THAT GIVE IT GOOD PICTORIAL APPEAL; DREAM ENDING COVERS UP IMPROBABILITIES OF MYTHICAL BITS.

Players.... Lawson Butt, Lola Luxford, Ella Hall, Edward Coxen and Walter Law all good types and do satisfactory work.

Type of Story.... Based on Richard Wagner's opera; theme lends itself nicely to screen adaptation and with dream ending excusing twists that would otherwise be considered far-fetched. Romantic element will appeal to women.

Story deals with legend in which fisherman is doomed to wander about in his ship and only allowed to go ashore once in every seven years to look for a girl who will break the spell by marrying him and remaining faithful.

Box Office Angle.... You may have to consider the costume angle on this although you have American players and an American production. Not a "big" picture but will undoubtedly appeal to a fair majority and satisfy them.

Exploitation.... The title is a good one and pretty familiar, and where they don't happen to know it as the name of Wagner's opera, they are acquainted with it through its application to folks in a hurry, as a by-word.

For a stunt you might have a fellow dressed in Dutch costume hurrying about the streets without any indication of what he is about. This for a teaser, to be followed by the same fellow later displaying proper announcements of the showing.

Have your theater front decorated to represent a windmill and if you have women ushers, they might be attired in Dutch costumes and wearing wooden shoes.

Placard the town with posters containing the picture of a Dutchman sitting on a trunk and presumably flying through the clouds. Throw-aways of the same order would also excite curiosity.

A musical accompaniment with selections from the opera would be quite appropriate.

Direction by... Lloyd Carleton; has supplied attractive production with quaint atmosphere very attractively presented and with considerable good attention to detail. The cast has been well handled and story smoothly told.

Author.... Based on the opera by Richard Wagner.  
 Scenario..... Lloyd Carleton  
 Cameraman..... Andre Barlatier  
 Photography.... All right; double exposures numerous and good.  
 Locale..... Holland.  
 Length..... 5,800 feet.

## "The Eleventh Hour"

Fox

As a Whole..... ACTION AND THRILLS GALORE IN MELODRAMA OF OLD SCHOOL VARIETY; IF IT'S EXCITEMENT THEY CRAVE LET THEM HAVE THIS ONE.

Players.... Shirley Mason competes with Pearl White for dare-devil honors in role that keeps her on the jump from start to finish; Charles Jones the mighty hero who goes through fire and water to save her; a scheming crew with Richard Tucker, Alan Hale, Walter McGrail, Fred Kohler and others pulling off tricks at the rate of one every few feet to keep the audience on edge.

Type of Story.... Wild, wild meller with the foreword acknowledging that it is intended purely for "entertainment purposes." It will fill the bill for just that where they still favor the blood and thunder stories such as those written by Lincoln J. Carter. Picture has a flock of genuinely fine thrills and some mighty fine shots in spite of its far-fetched situations.

One round after another of fights to obtain an explosive formula with hero taking and giving a battle to the finish and heroine helping him at every turn.

Box Office Angle.... Undoubtedly a big box office bet for many exhibitors. It has everything in the way of a thrill that was ever heard of. And all done in a big way. Acrobates and submarines play a big part.

Exploitation..... If you cater to a meller loving crowd it should be well worth your effort to go after big business with "The Eleventh Hour," another of the new Fox schedule of releases.

Exploitation can be effectively handled through a variety of stunts. First of all placard the town with clock faces, the hands pointing to eleven. Work this as a teaser prior to the showing. When you have them sufficiently excited, do the same thing but add the title of the picture.

Have a truck going about with a huge clock rigged up on it. The hands can be worked from the inside and revolving, to strike eleven as the hands reach that hour. A trailer will give an idea of the thrills they can expect.

Direction by... Bernard J. Durning hasn't missed a trick in registering the thrills and realism to the extent of being gruesome wasn't too much trouble for him; has made a real meller all right.

Author..... Lincoln J. Carter  
 Scenario..... Louis Sherwin  
 Cameraman..... Don Short  
 Photography..... Excellent; several mighty fine shots and unusually good camera work  
 Locale..... Factories, submarines, aeroplanes, etc.; covers a lot of territory.  
 Length..... About 7,000 feet

## "Trilby"

Richard Walton Tully Prod.

Distributor: Asso. First Nat'l Pic. As a Whole.... DELIGHTFUL ROMANCE. SHOULD PROVE A REAL BOX OFFICE ATTRACTION. ANDREE LAFAYETTE A REAL FIND AND SURE TO PROVOKE TREMENDOUS ATTENTION.

Players.... Andre Lafayette, a French girl, makes her first appearance here. She is a real bet if her work here indicates what she can do. She is different looking, distinctively has a roguish wink and a charming smile and physical appeal. She registers both comedy and serious bits splendidly. Creighton Hale does very well as Little Bill although he seems too serious times for the part. Arthur Edmund Carewe has the difficult role of Svengali and gets it over in great shape. He will be talked about a lot when this gets going. Mildred Lucas is the Laird and Phyllis McCullough Taffy.

Type of Story.... One of the sure hits of a generation ago. Made previously with Clara Kimb Young and did a sensational business. How DuMaurier's story will go with present day theater goes the only question.

Box Office Angle.... You have much to help with here. Walton Tully has never made as good a picture. It is far better than any of his previous efforts. The new girl Andree Lafayette, will probably prove a sensation. She can trouble and looks good. They don't show her posed in the nude, but still show her legs and feet and shoulders. Get your gang interested.

Exploitation..... You'll have to be behind this one because you must not take a chance that your crowd will recall the famous old story. Get after it hard. Have your book stores working; get your newspapers interested in stories of old stars who appeared in the stage play and screen version. Get up a "comparative" story showing the times and conditions have changed since this fine play was written. Contrast pictures of today with those of the period when this was previously released.

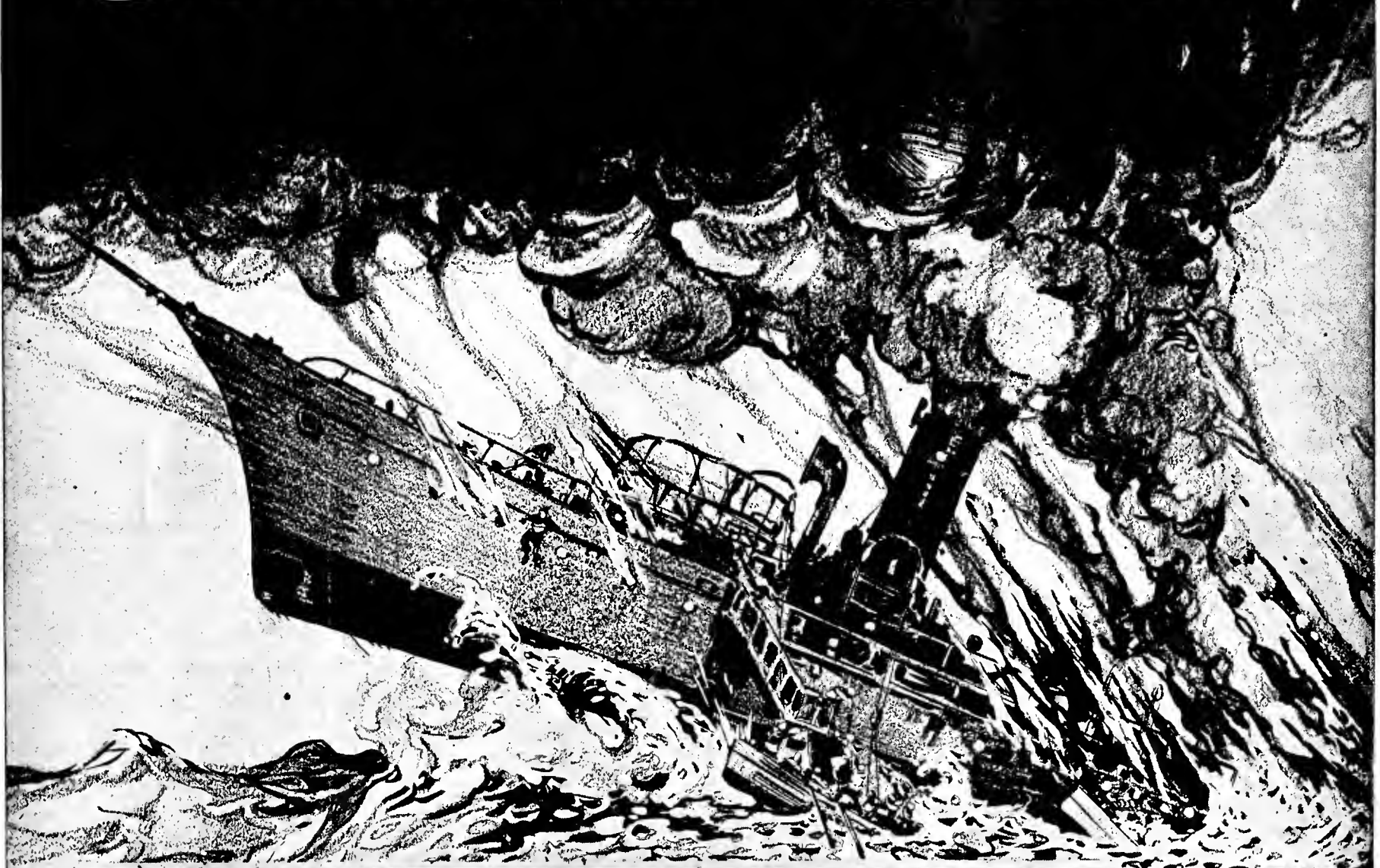
Plaster casts of a famous actress were made years ago showing her as Trilby in the great concert scene and if you can land these they will help if distributed in show windows.

Direction by.... James Young; has done very well with this, although nearly all of his people show a tendency to overact at times. Some bits well done, and many good touches.

Detail.... The beards used are all so funny.  
 Author ..... George DuMaurier  
 Scenario by... Richard Walton Tully  
 Cameraman ..... George Blaisdell  
 Photography.... Very good; Parisian shots notably worth while.  
 Locale.. Paris, studio life and outdoors  
 Length ..... 7,321 feet

*A Thrill and a Throb for Every Storm-Swept Wave*

# J. P. McGowan and Helen Holmes in "STORMY SEAS"



A drama that will thrill you by its sheer emotional power,—that's "Stormy Seas."

Imagine a girl stranded on a flame-swept ship while two lovers race to her relief. A spectacular drama of storm-swept seas and storm-tossed souls.

An actual shipwreck, a terrific storm at sea, a desperate fight in the stoke-hole of a liner, a startling S. O. S. call for help, a spine-tingling fire aboard a real vessel, a plunging, straining race with disaster, a dangerous, last-minute rescue;—these are but a few of the thrills which make "Stormy Seas" a winner.

Add to this speedy action a suspenseful romance and a daring climax and you have a rousing box-office melodrama.



From a Story by  
**ANTHONY W. DONALDSON**

Directed by  
**J. P. McGOWAN**

Produced by  
**CONTINENTAL PRODUCTIONS, INC.**

PRESENTED BY  
**ASSOCIATED EXHIBITORS**

ARTHUR S. KANE · PRESIDENT

FOREIGN REPRESENTATIVE  
**SIDNEY GARRETT**

PHYSICAL DISTRIBUTORS  
**PATHE EXCHANGE**  
INC.

Story No. 9



## The Importance of Public Comfort In The Theatre

Planning a theatre with only the box-office in mind, is bound to rob the structure of much beauty and spaciousness which are indispensable to public comfort and enjoyment.

Wide spaces between seats, artistic curves, roomy aisles, spacious lobbies, promenades and foyers in Balaban & Katz theatres necessarily mean the sacrifice of many seats. *They were built for comfort*, and the importance of comfort has not been underestimated.

The big thought was to make these theatres *permanently alluring* for years to come. They are designed to be so charming, roomy and comfortable that the public will never tire of entering them. And only in this way can the large investment be justified.

The greatest drawback in the theatres of this country is that every available foot of space is utilized for "pay-seats." The audience, uncomfortably seated, loses much of the joy and comfort of the entertainment.

Hence, the sacrifice of hundreds of seats in our theatres in the interests of comfort, is no sacrifice at all, *but a definite business asset.*

## BALABAN & KATZ

Chicago State Street near Lake  
Tivoli Cottage Grove and 63rd  
Riviera Broadway and Lawrence  
Central Park Roosevelt Road and Central Park Ave.

Roosevelt State near Washington  
*Exclusively Super-films—Extended Engagements*



J.M. DeSjona. Architects & Artists

## No. 3

# Institutional Advertising of Balaban and Katz, Chicago

THE third in the series of institutional ads used by Balaban and Katz in Chicago, where they run the Chicago, Roosevelt, Tivoli, Riviera and Central Park theaters. Giving the public an inside angle on the whys and wherefores of the things which, in the first-class theater, they have come to expect as part of the house.

The discerning showman well knows how important it is to provide the utmost in comfort for his patrons. Here are several twists it might be advisable to talk about in similar advertising or in house organs.

Both displays in their original form were 6 inches by 19 inches in size.

Story No. 7



## Planning for Public Comfort

In the old days of the moving-picture theatre, there was no such thing as a lobby. The patrons of the house *stood in line on the sidewalk*—playthings of the wind, rain, sun and snow.

In fact, outside of BALABAN & KATZ Theatres, the lobby of a play-house is regarded as an incident, even today. We have so designed our lobbies that the instant you step into one, you are in the theatre, because the beauty, the luxury, the architecture and color scheme have been carried clear to the sidewalk line. We have even gone so far as to provide a separate heating and cooling system for the lobby so that it is even cooler than the rest of the theatre.

Though we have spent upwards of a million dollars on lobbies, we know that we have not spent a dollar too much for this purpose. We considered it highly essential in order to make the lobby high for good ventilation, warm in Winter, cool in Summer, with cosy waiting rooms, luxurious seats and roomy promenades.

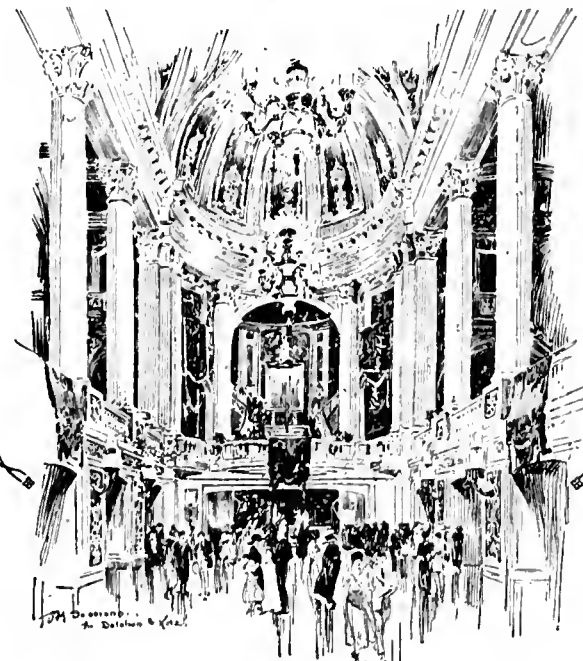
We built these theatres to last for years to come—to still be modern a decade or more from now—to stand for your children, your children's children and their children's children.

These theatres, we have repeatedly been told, are far ahead of the times. Go where you will, there are no theatres like them. They give to moving-pictures the gorgeous and appropriate settings they so richly deserve. Chicago, which formerly occupied an indifferent and laggard position, now leads the world in the magnificence of its theatres.

## BALABAN & KATZ

Chicago State and Lake Sts.  
Tivoli 63rd and Cottage Grove  
Riviera Broadway and Lawrence  
Central Park Roosevelt Road and Central Park Ave.

Roosevelt State near Washington  
*Exclusively Super-films—Extended Engagements*



Grand Lobby of one of the Balaban & Katz Theatres



*A Husband from Heaven!*



B.P. Schulberg  
*presents*  
A TOM FORMAN  
*production*

*The*

# BROKEN WING

PREFERRED PICTURES

*Distributed by*

PREFERRED PICTURES CORP'N.

AL LICHTMAN - President

*With a Preferred Cast*

Kenneth Harlan  
Miriam Cooper  
Walter Long  
Miss du Pont  
Richard Tucker  
Edwin J. Brady



*The Broken Wing*  
is a story of  
a man who  
is forced to  
leave his  
wife and  
children  
to go to  
war. The  
story is  
told in a  
moving and  
powerful  
manner.



# Short Subjects

## "The Steel Trail"—Universal Pleasing to Duncan's Following

Type of production...15 chapter serial

Universal's latest serial stars William Duncan who is supported by Edith Johnson and a cast that includes Ralph McCullough, Harry Carter, Harry Woods, Mabel Randall, Cathleen Calhoun and others. Duncan is also responsible for the direction. The story, as the title indicates, deals with the efforts of a group of ranchers to construct a railway through a Western valley. They are held up in every possible way by the president of a rival railroad company and his employees. The plot is not unusual, but the star is well-known and where he has a following they should be anxious to see him in this. He is cast as a construction engineer engaged to take over and complete the building of the railway within a limited time, and his efforts to do this in the face of innumerable obstacles comprise the action of the film. Edith Johnson does satisfactory work as the pretty daughter of the chief rancher.

An outstanding feature of the three episodes reviewed are the exceedingly good backgrounds. The scenic beauty of some of the shots is especially worthy of mention. Each episode ends with a thrill, the first showing the girl going over a high cliff in a car and plunging into a lake below. The second episode shows a desperate attempt to derail a car loaded with dynamite, which is headed for a passenger train, while the third episode shows the girl who is trapped in a forest fire being rescued in an aeroplane. The story and scenario are by Paul M. Bryan and George Plympton and George Robinson is responsible for the good photography.

## "The Green Cat"—Snub Pollard— Pathe

### Average Pollard Offering

Type of production...2 reel comedy

Snub Pollard, Marie Mosquini, Noah Young and William Gillespie, do their best to make this entertaining. Pollard has opened a brand-new roadhouse but no one patronizes him. The help wastes food, and Pollard is almost in tears. He will thoroughly succeed in making the audience sorry for him, particularly if they are tender-hearted. Even his brilliant idea of having a blind pig outside the door fails, because while it does bring thirsty autoists in search of a drink, it also brings prohibition officers who wreck the place in search of the hooch which turns out to be nothing but vinegar. The finish is good, showing Snub making the insurance agent sign a fire policy while the place is burning down. He

has a hard time keeping the agent in ignorance of the fact that the place is in flames all about him, but finally gets his policy only to have it burn in his hand, while he isn't looking.

## "The Cat and the Fiddle"—

### Lyman H. Howe—Educational A Novel Note

Type of production...1 reel magazine

Lyman H. Howe's latest Hodge-Podge reel follows closely in the footsteps of preceding numbers of the series which can always be relied upon to furnish a novel note for almost any program. The subject matter is varied, but the reel takes its main title from the first bit which shows two children reading a picture-book. As the pages are turned, the rhymes and pictures come to life in very amusing fashion. There are also some very nicely tinted scenic shots which range from Hawaii's surf riders to the Bridal Veil Falls, and another cartoon number under the title of "A Day at the Circus."

## "Post No Bills"—Paul Parrott— Pathe

### One of His Best

Type of production...1 reel comedy

This is one of the best Parrott comedies seen in many a long day. The laughs are genuinely funny, the action swift moving and the fun really merry. It should prove a mirth-getter on any program. Parrott is employed as a bill-poster and sniper for a moving picture theater, and the novel methods and places he employs in sticking his ads will give new ideas to any exhibitor. Marie Mosquini is the pretty ticket seller and the little cross-eyed fellow who plays with Parrott is really funny as an excited bridegroom who has forgotten his marriage license.

## "Plus and Minus"—Hammons—

### Educational

### Moderately Pleasing Comedy

Type of production...1 reel comedy

A soda fountain clerk who slips on banana peels and turns on the wrong faucets thereby wetting his customers and himself is the basis for much hit-and-miss comedy in this Cameo comedy in which Cliff Bowes and Virginia Vance are the leading players. There is also an irate landlady whose name is not mentioned but who gets her bits over in satisfactory manner. Bowes is a border who cannot pay his room rent. He writes a postal card to himself saying that his uncle has died and left him some money. Thereupon the landlady regrets her harshness and loans him some cash. This is a one reeler that should give moderate satisfaction. Fred Hibbard is responsible for the direction and Francis Corby for the photography.

## St. Louis Notes

(Special to THE FILM DAILY)

St. Louis—Mrs. Wallace Reid is appearing in person at the Kings theater in conjunction with the showing of "Human Wreckage."

Billy Weiss, First National salesman, has resigned. M. G. Kennedy has succeeded Weiss.

Manager Barney Rosenthal of Universal has returned from a business trip to Chicago.

Leo Landau is rushing work on his \$100,000 addition to the Washington on State St. He hopes to open next Fall.

The Lyric will hereafter show first runs while the Avenue, under the same management, will show pictures and vaudeville.

Because of his promotion to the F. B. O. Managership, Tom McKean was forced to resign as president of the M. P. Salesmen Club.

Jack Underwood, Enterprise Manager was awarded a gold watch chain, the first prize for the largest volume of sales during Enterprise Week, July 1 to 8.

Tom Leonard plans to move Progress Pictures from 3435 Olive St. to 3405 Olive St. on Aug. 1.

## Julius Johnson Quits A. H. Blank (Special to THE FILM DAILY)

Omaha—The resignation of Julius Johnson has caused a big shift in the managerial forces of the A. H. Blank theaters. Harry Watts succeeds Johnson at the Rialto, coming from the Strand; Arthur Cunningham, formerly of the Princess, Sioux City, now manages the Strand; James Martin, of the Boone, Boone succeeds Cunningham who, in turn, is replaced by M. Brown, formerly assistant manager of the Strand.

## Another Theater Company Formed (Special to THE FILM DAILY)

Des Moines—The Iowa Theater Co., Inc., of Mason City, Ia., has been incorporated with a capital of \$10,000. M. R. Tourneur, W. E. Willington, and A. F. and J. M. Beck are sponsoring the new project.

## Heads Goldwyn Chicago 'Change (Special to THE FILM DAILY)

Chicago—Harry L. Hollander, who has been in charge of Goldwyn-Cosmopolitan's Omaha exchange, has been appointed head of that concern's Chicago exchange. Clayton F. Lynch assumes charge of the Omaha branch.

## McFarland Injured in Auto Spill (Special to THE FILM DAILY)

Omaha—E. N. McFarland, branch manager for United Artists, was seriously injured in an automobile accident near Des Moines.

## Has Highest Amusement Tax (Special to THE FILM DAILY)

Los Angeles—Figures made public by the Collector of Internal Revenue for this district indicate that for the first six months of 1923 the Los Angeles district furnished one-twentieth of the total theater tax paid in the United States. While theater and amusement taxes decreased \$4,000,000 throughout the country during the fiscal year, the increase for the Los Angeles district for the first 6 months of the year was \$241,535.

## Three Big Penn. Houses Close (Special to THE FILM DAILY)

Philadelphia—Three of the biggest houses in the anthracite section have closed their doors for the rest of the summer, due to decreased box-office receipts. They are: the Hippodrome, Pottsville; the Family, Mahoney City and the Arcade, Shenandoah.

## A. H. Fischer Hurt

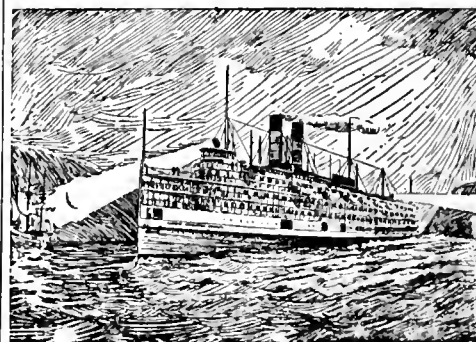
(Special to THE FILM DAILY)

Minneapolis—A. H. Fischer, Metro manager here, was hurt near Eau Claire, Wis. when his automobile turned turtle. Fischer was on his way to Chicago to attend a meeting of the executives of the mid-western boards of trade.

## William De Mille's Next Three (Special to THE FILM DAILY)

Los Angeles—William de Mille's next three productions will be "Spring Magic," "Rita Coventry" and "Icebound." Clara Beranger will adapt the stories.

## HUDSON RIVER NIGHT LINES



"The Searchlight Route"

Between

NEW YORK ALBANY  
TROY

and VACATION LAND

Full Fleet in Commission

Daily Sailings as Follows:

From New York City, Pier 32,  
N. R. (at Canal St.) 6 P. M.  
West 132nd St. half hour later.  
Troy 8 P. M. Albany 9 and 11 P. M.  
(All Daylight Saving Time)

Passengers ticketed and baggage checked  
through to all points.

Music Restaurant

Automobiles carried at reasonable rates

Hudson Navigation Company

from "What the Picture Did For Me"  
*Exhibitors Herald - July 21st*

"Just noticed a report on  
**HODKINSON'S**  
**Down to the Sea in Ships**

wherein the exhibitor did not wax very enthusiastic and complained of the attendance. I want to contradict this review, as anyone with an ounce and a half of showmanship knows at a glance this picture stands alone today as the greatest money getter ever offered an exhibitor. The price of the rental knocked the wind out of my sails, but I was just as sure it would be a knockout as I was that I would take a nice loss on that night's program picture. I billed it like a circus, nearly twelve hundred school children attended in a body, accompanied by their teachers, the local business men and school superintendent gave testimonials, which were copied in the newspapers and distributed in every home in town and on the rural routes.

I charged fifty cents admission and packed them at every show. People saw this picture who never saw the inside of a movie before. And why shouldn't they? They can see actors any time, but where else can they see a real live ten ton whale harpooned before their eyes? Talk about thrills—even our blase operator was so excited he forgot to shift reels.

*Any man that don't turn them away with Down to the Sea in Ships had better make room for someone who knows how to turn the trick. We have played practically all the big specials of any consequence and Down to the Sea in Ships grossed double the amount of any of them. Now what do you know about that?"—J. B. Laughlin, Bart's Mecca theatre, Midland, Mich.*

Mr. Laughlin is right! "Down to the Sea in Ships" in New York, Boston, Philadelphia, Pittsburg, Baltimore, Toledo, Cleveland, San Francisco and other big cities proved it was one of the best money makers of the year

# Among the Stars and Directors

## Coast Brevities

(Special to THE FILM DAILY)  
Hollywood—"Angel Face" will be Viola Dana's next vehicle.

"The Bad Man" company is now at Victoria filming final exteriors.

"Strangers of the Night" has been cut and titled. A preview was given last week on the Mayer lot.

Lloyd Hughes, has concluded his characterization opposite Colleen Moore in "The Huntress."

Peggy Cartwright has just finished a long engagement with Jack White Prod.

Tod Browning who is directing "The Day of Faith" expects to complete "shooting" in two weeks.

Mack Sennett has signed Jackie Lucas, a child actress. The youngster's first appearance is in "Sky-larking."

Bernard Randall, has been added to the cast of "Ponjola," which is being produced by Sam E. Rork for First National.

"Wedding Rings" is the title chosen for Monty Banks' eighth Grand-Asher comedy release, directed by Harry Edwards.

Laurence Trimble, who directs Strongheart, has re-titled the next release from "The Phantom Pack," to "The Love Master."

Lewis Sargent has completed work as the leading juvenile role in Gladys Walton's latest for Universal, "The Wild Party."

The negative of Fred Niblo's production, "Strangers of the Night," is receiving final editorial touches at Standard Film Laboratories.

Philippe DeLacy is playing an important child part in the new Sam E. Rork production, "Ponjola," which Donald Crisp is directing.

Roland V. Lee, now directing for Fox, has engaged Charles Cruz to play the leading juvenile role in "You Can't Get Away With It."

Rupert Hughes is planning to take the "Law Against Law," company to Yellowstone, to film several sequences.

George D. Baker and the "The Magic Skin" company, have been spending a week on location at Chatsworth, Calif.

The finishing touches are now being put on two Goldwyn productions, "In the Palace of the King" and "Six Days."

## COAST CONVERSATIONS

(Special to THE FILM DAILY)

Los Angeles—The Monroe Doctrine Centennial and M. P. Exposition is running along despite many obstacles and hardships. For brevity, the gang have changed the name to the M. P. Exposition, and for the first ten days the public were wondering where the motion picture end came in. Practically all of the companies out here have reserved space for exhibits, but the exhibits generally consisted of pretty pictures of stars that hung around the walls of the individual bungalows.

Some of the organizations have spent a pile of money on the exhibits and tried whole-heartedly to put on something really worthwhile for public interest—but there was something lacking—the spirit was not there—and the public generally were disappointed in what was given for a fifty cent gate charge.

Local commercial interests had also taken space for exhibits and they lost no time in holding a meeting with the officials of the Exposition, in which they expressed in no uncertain terms their disappointment in the way things were put on generally. A few days after this the Wampas held a meeting on the grounds in which everything was gone over very thoroughly. The boys decided that the Exposition needed a lot of hokum which they immediately prepared to supply. Various concessions have been opened along the grounds to wake up the crowds, and every night is allotted to a separate studio for stars, directors and players.

Since these innovations were incorporated things have been running along much smoother, and with greater results so far as the attendance and the satisfaction of the public are concerned. Perhaps the Exposition will wind up as a successful venture, but there is one thing certain that it will be a tough job for someone at a later date to promote the gang out here in staging an exposition of the picture industry.

George Melford and the "The Light That Failed," company have returned from a week's location trip to Catalina.

"Woman-Proof," the new Thomas Meighan vehicle is being directed by Alfred E. Green. George Ade is now in Hollywood conferring with Green on the scenario.

Eric von Stroheim, has almost finished the San Francisco scenes of "Greed," and will soon take his company to the Big Dipper Mine, near Colfax.

The first of Jimmy Aubrey's new two reel comedies which he is making under his own management, titled

Surely Will Rogers has arrived at the Hal Roach Studios. The writer has not seen him at work on the lot but nevertheless any person walking down the lot realizes immediately that Rogers must be close by.

It seems that all the employees of the Roach lot are taking every opportunity to practice trick rope throwing and knot tying, a la Will Rogers. Even the kids in the "Our Gang" comedies have their special pieces of rope to practice with. Warren Doane manager at the studio, was mystified when he received so many requisitions for rope during the first week that Rogers hung his hat at the studio.

Universal City has been the cause for much comment along Hollywood Boulevard in view of the curtailment of production during the past three weeks. For six months Universal City was using more people than any other studio in Hollywood: production activities were more than doubled to supply releasing requirements. Now practically all of the pictures have been completed for the moment with the present time being used for preparation. Hollywood gossips immediately believe that something radically wrong is happening at Universal City, but the big plant will be booming along at normal rate inside of the next two or three weeks.

They do say that Pola Negri is really working and getting along mavelously with her director, Herbert Brenon. It means that "The Spanish Dancer," should really show Pola Negri in her real light according to her work in European production. And it is rumored that "The Spanish Dancer," is pretty close to Mary Pickford's picture, "Rosita." If such is the case we will be able to obtain a comparison between the two in similar roles.

GREENE.

"The Buttinsky" has just been completed at Universal City.

Jacques Jaccard is busily engaged at Standard Film Laboratories supervising the editing of "The Power of Darkness," his first production at the new Golden West Studios.

Victor Schertzinger, loaned by Preferred to direct Jackie Coogan in "Long Live the King," is speeding up work in order to start work on "The Boomerang."

"Blow Your Own Horn" is now being cut and titled at F. B. O. while "Lights Out" and "Alimony" two other Fall releases are nearing completion.

GREENE

## In Eastern Studios

Zecna Keefe has finished her part in "Hands of Destiny" and has gone to the Coast.

Elmer Clifton is lining up the cast for "The Warrens of Virginia," his next picture for Fox.

Mary Eaton has finished her part in "His Children's Children," and has sailed for Europe.

Allan Dwan is putting the finishing touches on "Zaza" at the Paramount Long Island studio.

"No Mother to Guide Her," a Fox special, has been completed at the New York studio.

Edith Taliaferro has been signed for an important part in "The Love Light."

Jack Noble will start "Black and White," starring Lloyd Hamilton, at the Griffith studio next week.

May McAvoy has been signed to play opposite Glenn Hunter in "West of the Water Tower," his first Paramount picture.

Alyce Mills has been engaged to appear in a production, the working title of which is "Below the Mason and Dixon Line."

Harrison Ford has left for the coast to play the lead in "Maytime," for which he was signed through Mike Connelly.

John Robertson and Josephine Lovett are completing the synopsis and continuity for Richard Barthelme's next vehicle, probably based on the life of Nathan Hale.

Victor Sutherland has finished "The Love Bandit," and has been re-engaged by Charles Blaney to star in a series of independent productions to be made in the East.

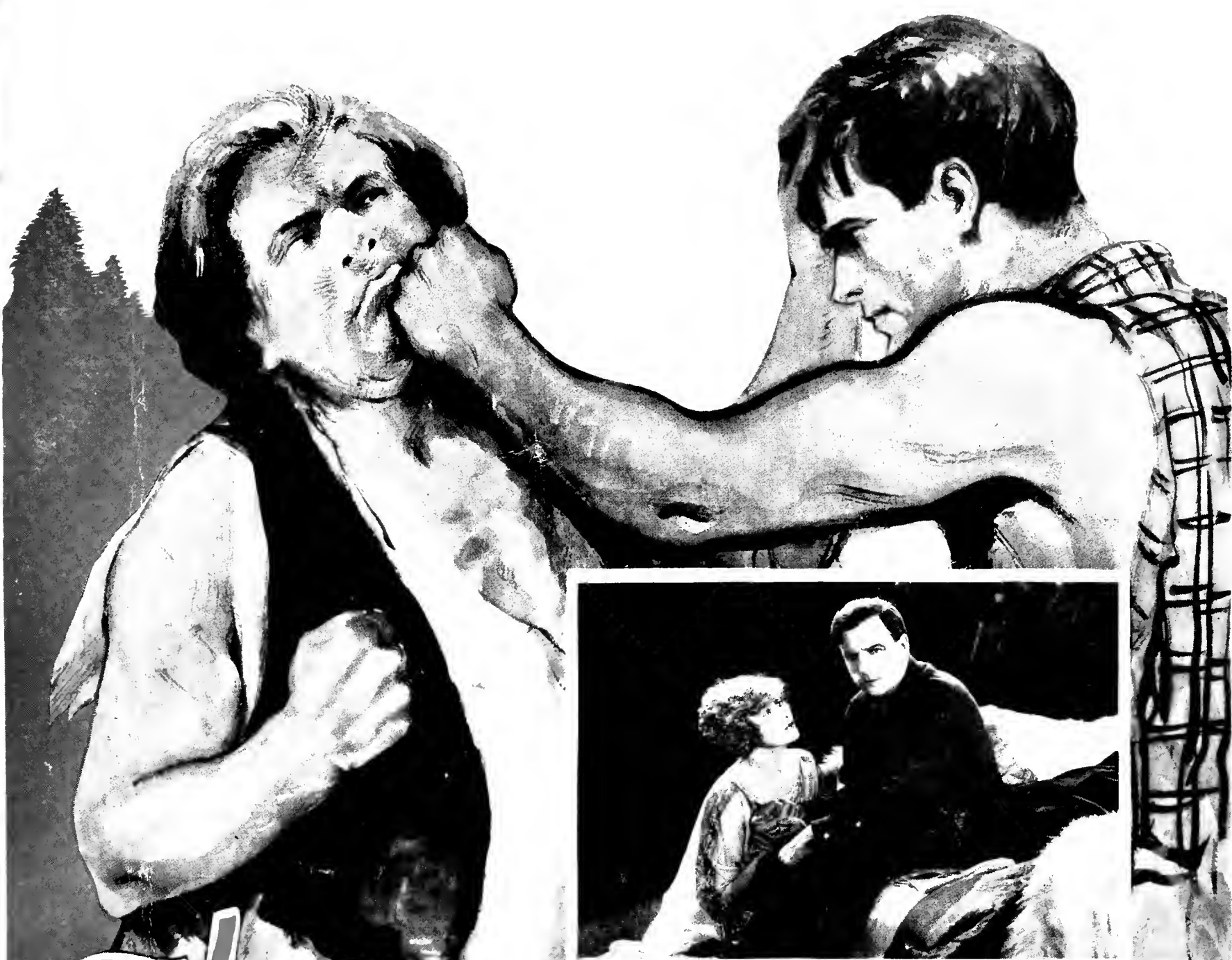
Jimmie Hodges is in New York to secure a story and cast for the first of a series of comedy-dramas to be made at the recently completed studio in Detroit, in which he is interested.

## Cuts and Flashes

Daniel Morgan of the Charles Walton office has returned from Lawrence, Mass.

Independent Pictures Corp. on August 1 will move into more spacious quarters in the Loew's Star Building.

Jacques Kopfstein, a trustee of the Society of Advertising Engineers has been selected chairman of the committee on ethics.



# The Spoilers

**REX BEACH'S**

two-fisted novel of Klondike days when the cry of "Gold" sent a tremor through the world. In that first venturesome band which trekked to the frozen Alaskan fields were men of iron and women of strange and reckless beauty. Their story has been woven into a photoplay of power and fascination. It leaps from the silver screen like a living, fighting, breathing thing!

*Directed by Lambert Hillyer*

**THE CAST**

Milton Sills  
Anna Q. Nilsson  
Barbara Bedford  
Robert Edeson  
Noah Beery  
Mitchell Lewis  
Louise Fazenda  
Ford Sterling  
Sam de Grasse  
Wallace MacDonald  
Rockliffe Fellowes

*A Goldwyn Picture*

**A JESSE D.  
HAMPTON  
Production**

What A Treat for the Fans!



Milton Sills



Anna Q. Nilsson



Barbara Bedford



Noah Beery



Robert Edeson



Mitchell Lewis



Louise Fazenda



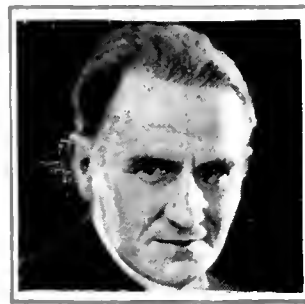
Ford Sterling



Wallace MacDonald



Rockliffe Fellowes



Sam de Grasse

A Goldwyn  
Picture for  
1923 - 1924

**REX BEACH'S**

# The Spoilers

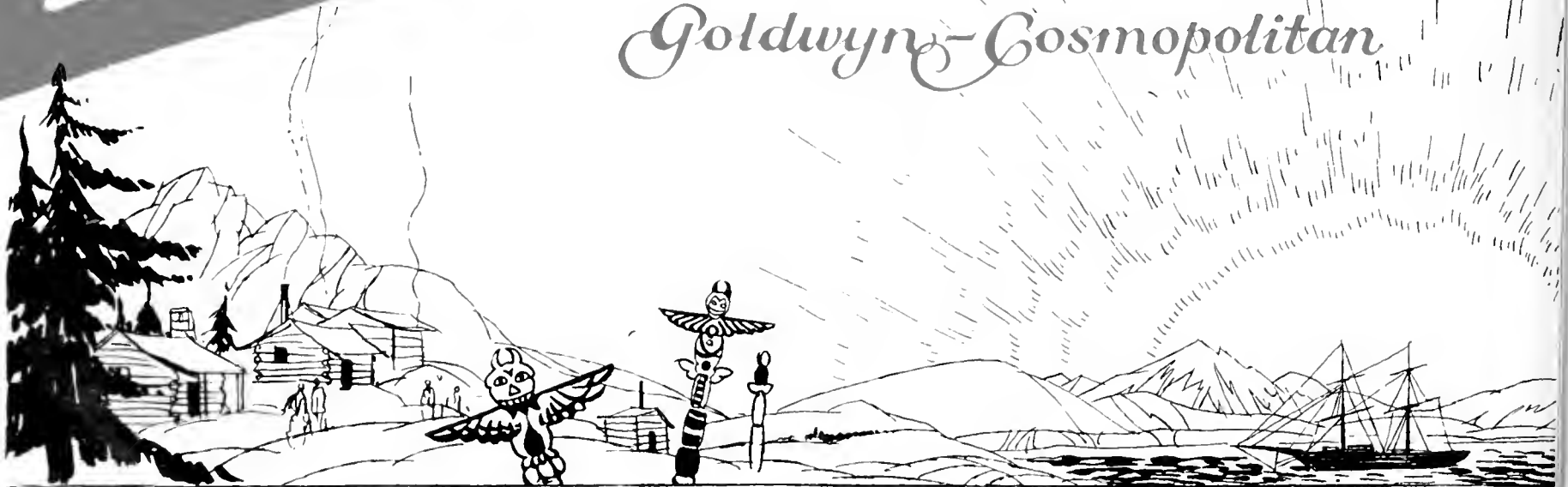
**A JESSE D. HAMPTON**

PRODUCTION

Directed by **LAMBERT HILLYER**

Distributed by

*Goldwyn-Cosmopolitan*



## The Week's Headlines

### Monday

Frank G. Hall's stock interest in Jersey theater companies to be auctioned.  
 Atlanta session of Federal Trade hearing near end. New Orleans next.  
 Southern California votes against affiliation with M. P. T. O. A.  
 Lloyd Hamilton to take Al Jolson's role in Griffith picture.

### Tuesday

Famous Players deny Thomas Meighan intends leaving. Say unexpired portion of contract covers three years.  
 Elmer Pearson discusses the marketing of motion pictures and comments on Aronson's "Equitable Rentals" idea.  
 Senator James J. Walker on coast. New York friends discount report he is there in connection with an exhibitor movement.  
 Cosmopolitan expected to make all ten reels.

### Wednesday

Marionne Griffith signs with First National. First picture to be "Black Oxen."  
 Dan Michalove on stand in Atlanta as Government ends investigation into Famous Players there.  
 Omaha film men hold first regional golf tournament. Event a success.  
 Arthur James, now a director of Ritz Carlton Pictures expected to produce.  
 Andrew J. Cobe defies precedent by leasing Central theater, New York, for extended run of "Merry-Go-Round."  
 Pyramid Pictures, Inc., restrained from selling stock pending action by Government.

### Thursday

House Peters says Charles Baumann defaulted on contract. Latter denies all charges and says he deposited advance as per agreement.

### Amsterdam Buys Two

Ben Amsterdam, of Masterpiece Film Attractions, Philadelphia, has purchased "Marriage Morals" and "Don't Marry For Money" for Eastern Pennsylvania and Southern New Jersey from L. Lawrence Weber and Bobby North.

### Take Over Masters Studio

Howard Turrill in association with Maurice Workstel and George B. Williams, has taken over the Old Masters studio, formerly devoted to advertising and fashion photography. Under new management this studio is also specializing in art titles.

### Will D. Harris to Portland

(Special to THE FILM DAILY)

New Haven, Conn.—William D. Harris has resigned the managership of the Olympia to become general manager of the Eastern Amusement Co. in Portland. The theater company operates a string of houses in the northern section.

Warners sell bulk of next year's product to Rivoli and Strand.

T. O. C. C. and F. I. L. M. to meet at Hays office to iron out difficulties over arbitration.

Loew theaters in South to have week stands for pictures and vaudeville. The Star Attractions Bureau abandoned because good pictures are found to fill theater needs without high-class artists.

Government plans probe of circumstances surrounding transportation of fight films to Los Angeles.

### Friday

Arthur S. Friend denies Distinctive will cease production. International gets Biograph plant for short time only.

Frank Rembusch joins Indiana M. P. T. O. Again in fold as member of Cohen organization.

W. A. Steffes attacks Cohen questionnaire and queries its sincerity. Says it is designed to secure members only.

Famous Players buys 50% interest in McVicker's, Chicago, from Jones, Linick and Schaefer.

Funds of M. P. Exposition tied up by attachment suit brought by employee who claims \$32,000 due him.

Pyramid promises to aid formal inquiry into activities of company.

### Saturday

Filming of "Ben Hur" will probably start in September. Unione Cinematografica Italiene expected to cooperate with Goldwyn in producing the film.

Better understanding between F. I. L. M. Club and the T. O. C. C. is expected to result from joint meeting held at the Hays office.

C. M. Clark, secretary of Saenger Amusement Co., testifies in Federal Trade Commission hearing against Famous Players when session re-opens in New Orleans.

### Tourneur's Next

(Special to THE FILM DAILY)

Los Angeles—Maurice Tourneur's next picture will be "Two Little Vagrants" which has been secured for him by Jacob Wilk, now in France. Ben Alexander will have one of the principal parts.

### Sunday Shows at Corning, N. Y.

(Special to THE FILM DAILY)

Corning, N. Y.—Sunday pictures will continue here, following a vote of 9 to 4 in the common council defeating the resolution which sought to repeal the ordinance permitting Sunday showings.

### Hadley Handling "Phantom Ship"

Hopp Hadley, recently with Cosmopolitan as company manager for "Under the Red Robe," is back at his office in the Knickerbocker Bldg., to handle "The Phantom Ship" produced by Nordisk Films of Copenhagen. The picture was re-edited down from 20 reels to eight.

# "DOWN TO THE SEA IN SHIPS"

(APOLOGIES TO HODKINSON)

*Even when the ship was sinking the only thing the one exhibitor on board cared about saving was his bound copies of THE FILM DAILY. He didn't remember the coupon below would bring him more.*

The Film Daily,

71 West 44th St., New York City.

Kindly enter my subscription to The Film Daily for one year, starting immediately, to include 1923 Year Book—Cloth Bound—500 pages.

Subscription, \$10—Foreign, \$15

Name .....

Theatre .....

Address .....

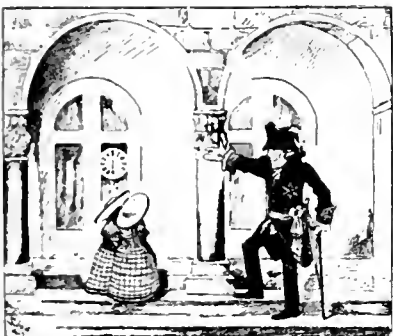
## Percentage

(Continued from Page 1)

going on in this great big industry of ours SR is recognized as big league. One of, if not the greatest sales manager in this business. And for that matter—in almost any other. I know a couple big concerns that weep every time they think. Of how they might have had SR handling their sales. And think it over. With regrets.

### MICKEY AN ACTOR

Everyone knows Mickey Neilan as a director. But how many know that Mickey is also an actor. Yes; right on the screen. Doesn't make a practice of it. But then he's an obliging cuss. And so, when Eddy Dillon was directing Elaine Hammerstein. Out on the Goldwyn lot. Mickey was looking on one day. And Eddy—who is an old pal of Mickey's. Asked Mickey if he wanted to "act." "Sure," said Mickey, "don't you know I'm the greatest actor on the screen." "All right then," said Eddy, "go on and play a driver for us." And Mickey did. And the only trouble is that Truart can't advertise Mickey. As appearing in the cast of "Broadway Gold."



### IN AND OUT

They have a sense of humor in Germany. Even if the mark flops every other minute. And so Kinemetograf, Berlin, used this cut, showing "Frederick the Great," departing from the Ufa Palace and "The Two Orphans" coming in. Please note the little Gish girls.

### HIRAM'S LIFE

Yep; Abrams. Still in the making. But the data is coming along fine now. And when we get back. From vacationing. Yep; we're on it now. The chances are the biography will begin appearing. Don't miss it.

### BURN REAL MONEY FOR ECONOMY

Over in Berlin a producer shot a scene. Showing friend wife. Carelessly burning up her miser husband's board. And it was found cheaper to burn actual 100 mark notes. Than to buy imitation money and use it.

### MORE CENSORING

Not satisfied with all the legal censors that are on the horizon another has developed. Clarence D. Antrim, manager of a Philadelphia Lyceum Bureau. Which supplies films for the Ocean Grove (N. J.) Asso. Auditorium. And Antri takes "realism" out of the pictures he shows. No beach sirens, no girls smoking cigarettes. No hula dancers and no underworld crime stuff. Likes Tommy Meighan in "Back Home and Broke." Showed it without a cut. Says audience don't like the stuff he cut out. And he knows.

### A MEETING

Some business men. Not of this business. Attending a board meeting of a company in which they were interested. Managing director talking. Telling of the cash the company had in negatives.

"That's all right," said one of these regular business men, "but we would rather see the cash in affirmatives."

This story is true. Name of company on request.

### GETTING "ROXY'S" GOAT

When these out of the industry publications talk about picture houses they sometimes slip. One of them recently had an article telling of how the big California. In Los Angeles. Had lost money. Even tho "Roxy" had started it. Of course "Roxy" isn't talking. But those of us who know. Know that the California is making money. And did from when Roxy started it. It's enough to get "Roxy's" goat. Way out in Fieldston.

### ENGLAND NEEDS A WILL HAYS

At least "Freddy" in The Film Renter (London) thinks so. Saying, apropos of the failure of the English film industry to revise the Entertainment Tax:

"The entertainment tax campaign failed, and failed miserably because it had not a single personality who could command the real respect of the Government."

Adding that he advocated "the appointment of a Will Hays in this country."

Sorry, Freddy, sorry you're in trouble. But you'll have to find a Hays of your own. We need our Willie over here.

### IN THE MAIL BAG

Comes a postal from Joe McCloskey. From Venice. Saying "Come on over. Any man who can't make love here better than Valentino should be barred off."

Oh, Joe! But thanks for the compliment just the same.

### OUR TEETHING INDUSTRY

P. A. Parsons in the dentist chair. R. W. Baremore, of Metro, in the dentist chair. Billy Brandt as well. And Harry Reichenbach having teething troubles. Any more?

### STARTING RIGHT

Pandro Berman is Harry Berman's son. And Harry is a real hustler for FBO. Pandro had his choice. Of going through the University of Pennsylvania. Or taking up picture production. And because he's the son of his father he stuck to pictures. So on Friday last he left for the Coast. And will start in the carpenter's shop. At RC studio. Learning the business.

Atta boy!

### THE MILLENIUM

Maurice Tourneur says the time is coming. When theaters will be divided in groups. And one type of house will play mel-lers; another the high brow type, and also houses where programs are specially shown for children only.

What's that old Methodist hymn? "Oh, happy day—?"

### SO LONG

Goin' away. All tired out. Too much figurin' things. Want a new perspective. A new viewpoint. Back soon. Meanwhile tell "Red" your troubles.

DANNY.

*Skill* + *Speed* + *Service*

**EGGERS, INC.**

**PHOTO-ENGRAVING**

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244-250 West 54th Street

Phones Circle 2450-2451-2452

**DAY AND NIGHT SERVICE**

More space and up to the minute equipment

*"The same determination to deliver the goods"*



HERMAN HOLLAND *presents*

**GRANT  
MITCHELL**

*in*

**RADIO-  
MANIA**

*Supported by* MARGARET IRVING  
*Directed by* R. WILLIAM NEIL

WM. M. VOGEL  
130 W. 46th St. N. Y. C.  
Foreign Distributor

**M-A-R-S**

A million dollars worth of publicity FREE!

"Radio-Mania" has had that and more.

Every day thousands of dollars of publicity space is being given in this country on Radio, the most widely advertised subject of today.

"Radio-Mania," the story of a Radio nut, with Grant Mitchell carrying the lead, offers to every exhibitor an excellent production with selling possibilities that place it at once in the class of sure money-makers.

**HODKINSON  
PICTURES**



*Ah! At Last!*



*Where do they dance for thirty days and  
thirty nights without a let-up?*

Talk about your Marathon dancers!

See

# Black Shadows

*A feature*

“Ah yee! Ah muk a' luk a lee! Ah yah!”

Chanting the same words over and over the naked Solomon Islanders, men and women, dance without let-up, sometimes for thirty days and nights on a stretch.

Streaming with sweat, part of the time under the blazing sun, part by the light of huge bonfires

they jump and jog and trot in perfect time until the last dancer falls unconscious.

That's the way they heat their fighting blood for battle.

And the world's record for Marathon dancing is supposed to be about 100 hours!

Full of interest.

# Pathépicture

TRADE



MARK

**Deal With Educational**

**Inter-Globe Export Gets Exclusive Foreign Distribution of All Short Reels—Garrett in London**

The Inter-Globe Export Corp. has signed a contract with the Educational-Film Corp. of America to represent the latter company in foreign lands. The deal gives Inter-Globe exclusive control of the Educational product in all countries abroad.

Until now, Educational has disposed of its output direct and in this connection, Earl W. Hammons has made annual trips abroad, particularly to arrange distribution in England. Sidney Garrett of Inter-Globe is now in London relative to several deals involving Educational distribution on the Continent.

**Cleveland Joins Cohen**

(Special to THE FILM DAILY)  
Cleveland—The Cleveland M. P. Exhibitors' League has definitely decided to join the M. P. T. O. and to meet its fortunes with Sydney S. Cohen. The unit is very well organized.

**Attachment Vacated**

(Special to THE FILM DAILY)  
Los Angeles—The attachment suit bringing up the funds of the Motion Picture Exposition has been vacated by Judge Bledsoe in the Federal court heard the issue.

The action was brought by Emile Derecat, an employee of the exposition who was successful in securing attachment on the ground that \$2,000 was due him for staging a play. Derecat was scored by the court when it was discovered that the money was not due until August 4.

**Results**

Ottuma, Ia.

(By wire)

Danny,  
Film Daily,  
New York.

Since the publication of my insert of "Broadway Broke" in your paper, I have visited over 100 exhibitors. They are desirous of knowing who will distribute it as they are anxious to book it. They further encouraged me to produce more pictures of this type.

Hope to see you Tuesday in New York. Best wishes.

MURRAY W. GARSSON.

**More On Rentals**

Ben Davis, home office manager of the Schine Theatrical Enterprises, of Gloversville, N. Y., found a good deal of interest in Alexander Aronson's article on "Equitable Rentals." Davis has a good deal to do with the operation of 17 Upper New York houses and for that reason should be competent to speak on the exhibitor angle. This is what he says:

"The subject of equitable rentals, is a matter close to my heart. I have given it considerable thought, and any literature on the subject is of more than sufficient interest, to warrant giving it the closest scrutiny.

"As for my opinion, accept it for what it is worth.

"I find that, Mr. Aronson's article has in it teeth which bite, and bite very hard; so much so that they should make all independent producer-distributors and all independent exhibitors sit up and take notice. Without going into any lengthy discussion, or repeating parts of Mr. Aronson's article, I herewith enumerate the outstanding salients.

"(1)—Mr. Aronson admits that picture rentals as they are today, are not equitable, not good business, not honest.

"(2)—Mr. Aronson admits that cost of production does not concern the exhibitor; that the only gauge for price is box-office pulling power.

"(3)—Mr. Aronson admits that price value of a picture, can not be ascertained till after the picture has played.

"I concur in all the foregoing. I do, however, take exception to his plan, to remedy the existing evils. My exceptions are as follows:

"(1)—Under the plan suggested, the exhibitor will cease to be an exhibitor but will become a landlord, leasing his theater to the producer-distributor, or distributor, working to make his overhead and perhaps (?) a little profit. He will be compelled to play pictures good, bad and indifferent, and hold the bag trusting to luck. This is nothing new. It recalls the methods used by producers of legitimate shows, when they sent out road shows to the smaller towns. Where are the road shows today? And what has become of the small town theater owner?

"(2)—Under the plan, the producer-distributor will run the exhibitor's business, by hiring accountants to fix the exhibitor's overhead and tell the exhibitor how to run his business. From this, am I to infer that Mr. Aronson, really believes that the exhibitor is non compos mentis,

and that the producer-distributor should appoint himself the exhibitor's guardian?

"(3)—Mr. Aronson believes that his plan would compel chain theaters to pay their fair share of rentals. In speaking of chain theaters, did Mr. Aronson have in mind the producer-distributor-exhibitor chains? If he did, as he must have, because they are the biggest chain-theater operators, I must ask him the question, to whom will they pay a fair share of rental? Will the Paramount chain of theaters be unfair with Paramount? Will Metro (Loew) chain be unfair with Metro? Will the Goldwyn chain of theaters be unfair with Goldwyn, or will the original franchise holders of First National, be unfair with First National? And if Mr. Aronson, will note this coming season's schedule of releases does he think that these producer-distributor-exhibitors will not have enough product to supply their theaters amongst themselves?

"Since when are these chain theaters cheating their owners?

"(4)—Mr. Aronson's plan if put into operation will be a great boon to the big vested interests of the companies known as producer-exhibitor-companies, because, (a) his plan must kill the inferior theater and the smaller house in the smaller cities, thereby making it possible to have only one theater in a town, controlled by the highly organized producer-distributor-exhibitor companies, delivering thereby the death blow to the very few real independent producer-distributors, and wiping out vast exhibitor investments.

"(5)—Mr. Aronson has apparently forgotten, and if he hasn't, most certainly is unaware of the conditions of the small towns. These as a rule are over-seated, having more theaters than really required and making one theater stand the burden of losses incurred by the others; that is, when the town is controlled. He has also forgotten that there are such things as competitive theaters, and the unfairness which goes with competition.

(Continued on Page 2)

**17 Michigan Meetings**

**To Gather Data on Tax Situation—Plan Active Campaign for Repeal—Sessions Start Today**

(Special to THE FILM DAILY)  
Detroit—The opening gun of Michigan's campaign to secure relief from the admission tax has been fired when letters went to every theater owner in the state containing questionnaires relative to the situation, and the calling of 17 sectional meetings in the state, at which time the matter will be discussed.

Sectional meetings will be held in the following cities, on the following dates, with a local chairman in charge of each meeting:

Today, Lansing, Claude E. Cady, chairman; July 31, Kalamazoo, P. C.

(Continued on Page 4)

**Foreign Sailings**

Departures for Europe on Saturday included Marcus Loew, John C. Flinn and Robert T. Kane.

**"Broken Hearts" in Lyric?**

It is understood that "Broken Hearts of Broadway" the new Irving Cummings Prod., will go into the Lyric next week for a four weeks' run.

**"Enemies" Closes**

"Enemies of Women" closed its long run at the Cameo Saturday. "Broadway Gold" opened at the theater yesterday, to run indefinitely.

**Start "Yankee Consul" Soon**

(Special to THE FILM DAILY)  
Los Angeles—Work on "The Yankee Consul" in which Douglas Mac Lean will be starred will start in a few days.

**Open Market Buys**

**Practised by Saenger, Witness Declares—Denies Other Exhibitors Are Blocked Out**

(Special to THE FILM DAILY)

New Orleans—The Saenger Amusement Co. buys its pictures in the open market with its competitors free to bid against it, testified Gaston Dureau, booking manager for the company at the Federal Trade Commission investigation into Famous Players and its allied organizations.

"The various producing companies submit their pictures to us and we

(Continued on Page 2)

**See Tomorrow's Issue**

Sidney R. Kent's article on "Percentage," originally scheduled to appear in this morning's issue, will appear tomorrow instead.



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**Quotations**

	High	Low	Close	Sales
East. Kod.				Not quoted
F. P.-L.	70 3/4	70	70 1/2	3,900
do pfd.				Not quoted
Goldwyn				Not quoted
Griffith				Not quoted
Loew's	16	14 7/8	14 7/8	200
Triangle				Not quoted
World				Not quoted

**Incorporations**

Richmond, Va.—Richmond Theatrical Operating Corp., Norfolk. Capital \$25,000. Incorporators, Jake Wells, Moe Levy and Otto Wells.

Richmond, Va.—Richmond Theatrical Corp., Richmond. Capital \$25,000. Incorporators, Jake Wells, Moe Levy and Otto Wells.

**Singer with Export & Import**  
Julius Singer has been engaged by the Export & Import Film as special sales representative and has left on a tour of the principal independent exchange centers.

**Cleveland Promised Relief**  
(Special to THE FILM DAILY)

Cleveland — Postmaster General New met with a committee of exchange managers of the Film Board of Trade in Marion, O., and promised to give Cleveland better film delivery. Among the improvements asked by the committee was a sub-station in the Film Exchange Bldg. New agreed to put an inspector in the Film Exchange Bldg. and if the demand is justified, the sub-station will be installed.



**Open Market Buys**

(Continued from Page 1)

dicker with them," said the witness. "We have bought virtually all the pictures of a number of the important companies for this year but there is no provision in our contracts against their selling to others.

"The same applies in the various small towns where we have picture houses. We get the exclusive right to a town on the pictures we buy but our competitor gets an exclusive right on the pictures he buys. There are numerous towns where we have no competition but there are also many towns where we have no theaters or affiliations and where the one theater has no opposition. That's because the average small town in this territory will not support more than one picture house. If there are two they both lose money and one or the other must sooner or later quit."

**Sale Covers New England**

"Marriage Morals" and "Don't Marry for Money" have been sold to Federated of Boston for New England.

**Baptists Approve of Censors**

(Special to THE FILM DAILY)

Richmond, Va.—The Dover Baptist Assn., at their recent annual convention, strongly endorsed the Virginia censor board.

**Tracy Productions Start Work**

(Special to THE FILM DAILY)

Santa Cruz, Calif.—Tracy Productions have started work on their first. Glen Lambert is directing.

**Altoona House Sold**

(Special to THE FILM DAILY)

Altoona, Pa.—The Mishler theater, has been taken over by a private company headed by John S. Tyrone, banker. I. C. Misher sold out for \$200,000.

**Fox Opening Postponed**

(Special to THE FILM DAILY)

Berkeley, Cal.—The opening of the new Fox theater has been postponed until next month. The house was formerly scheduled to open the latter part of this month. Barrett McCormick will be managing director.

**Another Detroit F. I. L. M. Party**  
(Special to THE FILM DAILY)

Detroit—A committee has been appointed to make arrangements for another cruise to be held the latter part of August. Although the last party was only attended by exchange managers and salesmen, this time the F. I. L. M. Club has extended invitations to local exhibitors.

**Theater Project Held Up**

(Special to THE FILM DAILY)

Raleigh, N. C.—Construction work on the new State is at a standstill. The contractors having refused to go further unless payments are made. A mass meeting was held at the City Auditorium, where it was thought enough funds could be raised. This, however, was a failure. Later 200 workers were engaged to canvass the city selling stocks.

**More On Rentals**

(Continued from Page 1)

"(6)—How will Mr. Aronson, eliminate the self-centered interest of the producer-distributor-exhibitor, when under the plan the 'loco' exhibitor, (and he would have to be 'loco') makes it possible for, these companies to know his business, thereby encouraging them to come in and build a bigger and better house, putting him out of business and depriving his family of bread and butter. Does, Mr. Aronson, want history to repeat itself?

"(7)—Is Mr. Aronson aware that the Eastman theater in Rochester as well as some of the first run picture theaters on Broadway, are working along his plan? Is any producer-distributor satisfied with the results, barring of course, the rare exceptional cases like 'Passion?' And I want to ask Mr. Aronson how many pictures have the few real independent producer-distributors been able to place with these theaters, and what were the results? The theater bore losses which were made up by the distributor.

"In closing I want to say that, Mr. Aronson's plan, if put into effect, is 'grave' food for the independent producer, regardless of all the safe-guards thrown around it, and enlargement of the plan. Mr. Aronson has totally eliminated the greatest factor in the relation between man and man; namely, human nature."

**Will Battle Daylight Saving**

(Special to THE FILM DAILY)

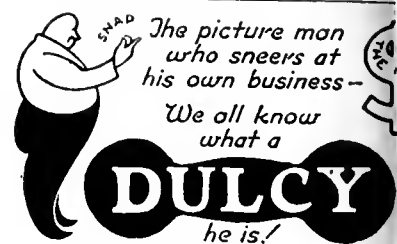
Albany—Exhibitors have been losing so much money in Troy, Schenectady and in this city, as a result of daylight saving, that they have finally decided to fight the measure next year.

**Opposition in Minneapolis**

(Special to THE FILM DAILY)

Minneapolis—The Seventh Street theater, has been taken over by Joseph Freidman, of St. Paul and the Clinton-Meyer interests of Duluth. The deal, which is reported to involve over \$750,000, will turn the house into a first-run, thereby giving Finkelstein & Ruben opposition. The latter control nearly all the theaters here. The Seventh Street is located directly opposite the Garrick and Strand, two of the most important of the "F.-R." houses in Minneapolis.

Lloyd Hughes has left on a vacation before starting his next production.



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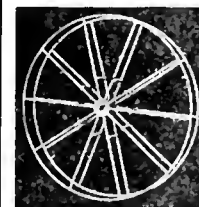
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**I am in the market for SINGLE REEL NOVELTIES**

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**CABLE ADDRESS  
SID-FILM, N. Y.**

**BENTLEY'S  
CODE USED**

17 Michigan Meetings

(Continued from Page 1)

Schram, chairman; August 2, Niles, Robt. Codd, chairman; August 3, Grand Rapids, G. L. Willer, chairman; August 6, Muskegon, Paul Schlossman, chairman; August 8, Big Rapids, chairman not selected August 13, Boyne City, P. Tyrrel, chairman. Beginning again in September, meetings will be held on Sept. 4, Port Huron, H. L. Weil, chairman; Sept. 6, Flint, chairman not selected; Sept. 7, Bad Axe, C. H. Schuckert, chairman; Sept. 10, Saginaw, Chas. Q. Carlisle, chairman; Sept. 12, West Branch, B. Sargent, chairman; Sept. 14, Alpena, chairman not selected, and Sept. 18, Marquette, H. S. Gallup, chairman.

In attendance at all of these meetings, in addition to H. M. Richey, general manager of the Michigan organization, will be several members of the board of directors. In this manner definite facts and figures to support Michigan's contention that relief is needed will be gathered and presented to Congressmen and Senators from Michigan.

Actively assisting in the campaign in Michigan will be Judge Alfred J. Murphy, legal counsel who is assisting in preparation of data and information relative to the tax situation. The fact that many theater owners in Michigan have had to resort to the buying of cheaper pictures because they were not making enough money to keep their houses open, is a situation that reacts very disadvantageously for the public, and is a matter that must be corrected, the Michigan leaders think.

The final meeting will be the big state convention at Jackson, the second week in October, at which time the whole situation can be laid down for the theater owners. An excellent response is being received from the questionnaires that are being sent out. These are confidential reports, which are handled by Richey alone, and from which a composite survey of the state will be made.

Arrangements are being made to have direct representation in Washington, where all of this information can be supplied, and carried not only to Michigan legislators, but to anyone to whom it will prove valuable information.

Frank Zucker photographed the Leonard-Tendler fight.

On Broadway

Broadway—"Paid in Advance."  
 Brooklyn Strand—"Merry-Go-Round."  
 Cameo—"Broadway Gold"  
 Capitol—"Three Wise Fools"  
 Central—"Merry-Go-Round"  
 Cosmopolitan—"Little Old New York," beginning Wednesday.  
 Criterion—"The Covered Wagon."  
 Loew's New York—Today—"Success."  
 Tuesday—"The Ragged Edge" and "The Love Brand."  
 Wednesday—"Inside the Cup."  
 Thursday—"The Exciters."  
 Friday—"Skid Proof" and "Divorce."  
 Saturday—"Saint or Sinner."  
 Rialto—"Homeward Bound."  
 Rivoli—"Hollywood."  
 Strand—"Trilby."

Next Week

Apollo—"Ashes of Vengeance," opening August 6.  
 Broadway—"The Sidewalks of New York."  
 Brooklyn Strand—Not yet determined.  
 Cameo—"Broadway Gold."  
 Capitol—"The Spoilers." (tentative)  
 Central—"Merry-Go-Round"  
 Cosmopolitan—"Little Old New York."  
 Criterion—"The Covered Wagon."  
 Rialto—Not yet determined.  
 Rivoli—"Hollywood."  
 Strand—Not yet determined.

Films To Advertise Texas Town

(Special to THE FILM DAILY)

McKinney, Tex.—The Chamber of Commerce has made arrangements to have films made depicting the cotton process in Collin County. The films will be used to advertise this section.

Ludington Plans a Fight

(Special to THE FILM DAILY)

Ludington, Mich.—This city plans to contest the action of Virgil A. Fitch prosecuting attorney of Mason county, who has issued an order that all "blue" laws must be strictly observed in this county.

Two New Ones for Tuscaloosa

(Special to THE FILM DAILY)

Tuscaloosa, Ala.—The Belvedere theater building, destroyed by fire last January will be rebuilt. The South Alabama Enterprises, who controlled the house will also build another new theater in the near future.

"MAIN STREET"

(APOLOGIES TO WARNER BROS.)

*—in Filmland is Broadway, and the old town pump is the Astor. If you want to keep in touch with what's going on in the little old village read The Film Daily every day.*

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

Kindly enter my subscription to The Film Daily for one year, starting immediately, to include 1923 Year Book—Cloth Bound—500 pages.

Subscription, \$10—Foreign, \$15

Name .....

Theatre .....

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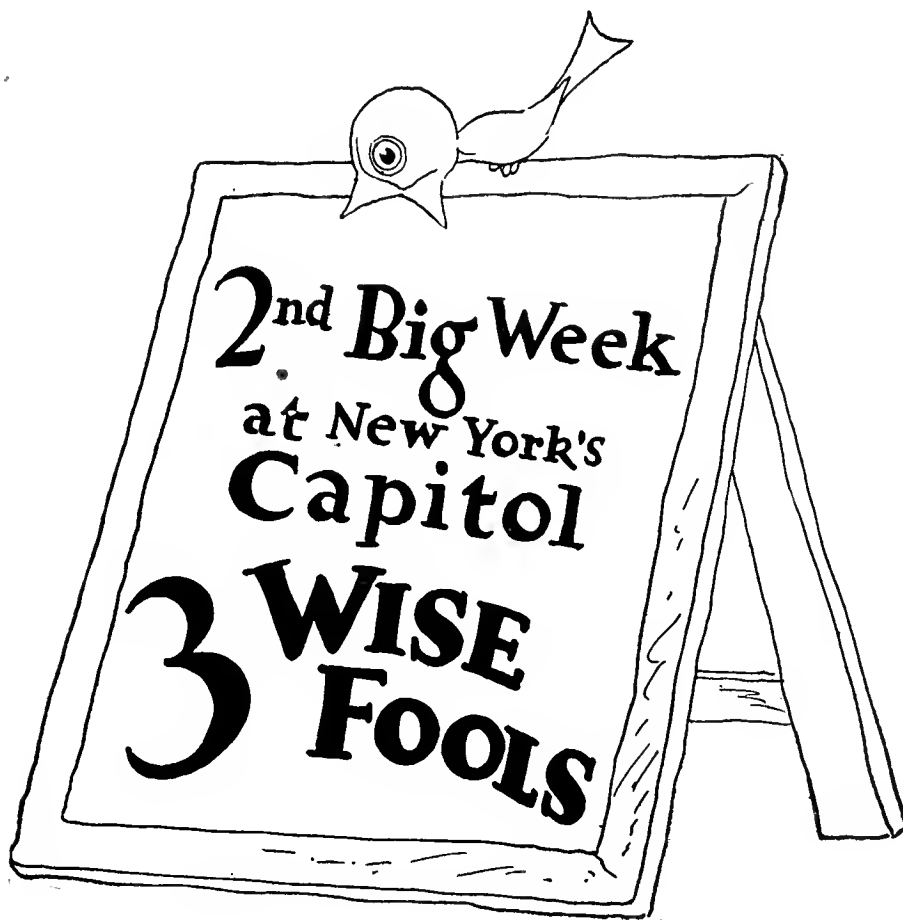
EXPERIENCED PRODUCER DISTRIBUTOR LEAVING FOR COAST WILL VISIT EXCHANGE CENTRES AND KEY CITIES. CAN FUNCTION IN MANY WAYS FOR PRODUCERS AND DISTRIBUTORS—INTENSIVE SALES CAMPAIGNS, SALES PROMOTION—PERSONAL REPRESENTATIVE. CAN I SERVE YOU?

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N. Y. C.

# How's This for a Starter?



*Don't forget,  
boys, this  
is the hot  
time of  
the year, too!*

**Aug.—Sept.—Oct.**

**THREE WISE FOOLS**

*a King Vidor production*

**THE SPOILERS**

*a Jesse D. Hampton production*

**ENEMIES OF WOMEN**

*a Cosmopolitan production*

**SIX DAYS**

*by Elinor Glyn*

**THE GREEN GODDESS**

*a Distinctive Picture*

**THE ETERNAL THREE**

*a Marshall Neilan production*

**RED LIGHTS**

*a Clarence Badger production*

**THE STEADFAST HEART**

*a Distinctive Picture*

**THE MAGIC SKIN**

*by Honore de Balzac*

**THE DAY OF FAITH**

*a Tod Browning production*

**IN THE PALACE of the KING**

*an Emmett J. Flynn production*

**H**OT Dog Days! Here's an attraction that can't accommodate all the crowds in one week—even in sweltering July. Goldwyn-Cosmopolitan's first release of the New Season is one of the few pictures held over for a second week at the mammoth Capitol Theatre. And the only one ever held over for a second big week in the hottest period of the year. How's that for a starter!

*Goldwyn-*  
**Cosmopolitan**  
1923-1924



Florence  
Dixon



Edna May  
Spooner

PYRAMID PICTURES-INC.  
Announce for early release  
**ANOTHER SMASHING  
BOX OFFICE HIT**



Edmund  
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# WIFE <sup>in</sup> NAME ONLY

BY BERTHA M. CLAY  
THE NOVEL THAT HAS BEEN  
READ BY MILLIONS



Tyrone  
Power

A SENSATIONAL SOCIETY DRAMA  
A GRIPPING-HEART THROBBING STORY  
BRIMFULL OF ACTION  
DIRECTED BY GEO. TERWILLIGER  
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# THE **Film** DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

Vol. XXV No. 26

Tuesday, July 31, 1923

Price 5 Cents.

## Woody the "G. M."

Associated Exhibitors—W. B. Frank to Handle Lloyd Contracts in Pathe Office

John S. Woody has joined Associated Exhibitors, Inc., as general manager. He will assume his new duties with Associated in an active manner shortly. With the appointment of Woody, W. B. Frank, present sales manager of Associated, will make his headquarters in the Pathe offices, where he will devote his time to the Harold Lloyd project.

Woody's new association again brings him together again with Arthur S. Kane. Both of them were executives in the old Selznick and Realart companies.

## Storey Succeeds Eschmann

Pathe announced yesterday that John E. Storey had been appointed general sales manager, succeeding E. Eschmann who recently joined First National. W. B. Frank's official title, according to Pathe will be general sales manager. "The Call of the Wild," produced by Hal Roach will be released in the fall.

## Returning from Italy

George Fitzmaurice, sails from Rome with Barbara La Marr, Richard Bennett, Lionel Barrymore, Montagu Love and Bert Lytell on Aug. 10 for New York where the interiors of "The Eternal City" will be made.

## Lichtman Back

Al Lichtman has returned from a trip to the coast.

## May Open in Chicago

(Special to THE FILM DAILY)

Chicago—Preferred is expected to open its own exchange at 808 S. Wash. Ave. Celebrated Players handled the Preferred output last year. Physical distribution may now be handled through Selznick.

## Go To Dallas Next

Trade Commission Ends Hearing in New Orleans—Opens There on Wednesday

(Special to THE FILM DAILY)

New Orleans—The Federal Trade Commission yesterday completed its hearing here into the operation of Famous Players and the Saenger Amusement Co. The next seat of the hearing will be in Dallas where the initial testimony will be taken on Wednesday.

(Continued on Page 5)

# Percentage

By S. R. KENT

Director of Distribution, Famous Players-Lasky Corp.

I think this is the time to do the business a lot of good by advocating the only real way to play pictures and give both sides a square deal—that's percentage.

It is the only way to solve the always and ever present question of higher film rentals. Let each and every picture rest on its merit and rise or fall accordingly.

Famous Players have always favored this plan. Four years ago when we first suggested it we were beautifully abused. They said we were trying to get "inside dope" in the exhibitors' box office. How ridiculous! I can clock a theater, and have done so repeatedly for a small sum per week and get as near the actual figures as I want. So that argument to a logical mind doesn't go.

There are two classes who do not want to see percentage.

First: The producer who insists on flat rental and a stiff guarantee because he wants more than his picture is worth and knows it when he sells.

Second: The exhibitor who doesn't want to pay a fair price and knows it when he is buying.

But it's coming just as sure as hell—there's no other way out. Imagine the pinheaded attitude of some on both sides. Many exhibitors are losing the right to play a lot of good pictures because they can't get them for nothing and as a compromise won't play percentage because it will reveal to what extent they have under-paid in the past. But you can't blame a producer who will play percentage and can't for trying to get all he can just to be sure. This is a funny business, but the very fact that it is peculiar places a responsibility on the buyer and seller both.

The very nature of it should demand that each exhibitor pay an equitable price and that the producer sell accordingly, and the producer could if so many of the larger towns were not stacked decks forcing him to get the money where he can. Many producers argue that the exhibitor isn't honest, and therefore percentage is out of the question. More bunk. We've played thousands of them and are doing it today, and haven't lost enough to talk about. There is a method in the works now of checking in through the tax reports that would protect all concerned.

There is an equitable percentage formula that can be set for every theater in America. There is a fair percentage of what each house takes in that should go to the picture and that can be arrived at. Mind you, I'm not advocating it for just any one company, I'm advocating it for the industry, because any one company is at a disadvantage. But when exhibitors play all product on that basis it will be a different story.

Today we are going through an age of hysterical production costs. There are people now making pictures who have no idea of how much a good picture can take in or how little a bad one can take it.

Percentage is the greatest foe of the bad picture.

(Continued on Page 2)

## Sennett Deal Off

Ends Arrangement with Allied Prod. and Dist.—Supplied Two Pictures Under Arrangement

Mack Sennett has amicably arranged with the Allied Prod. and Dist. Corp.—the United Artists' allied company to end the unexpired portion of his contract. Sennett has supplied two pictures to Allied, "Suzanna" and "The Shriek of Araby." It is understood that the future Sennett feature output has been placed with another important distributor.

E. M. Asher, Sennett's Eastern representative in speaking of the settlement yesterday declared that the relations between Sennett and Allied are of the best. "Our relations," he said "are cordial. Allied will continue to distribute "Suzanna" and "The Shriek of Araby" in the United States and Canada. The company also controls the foreign rights."

No one at United Artists claimed to know about the Sennett arrangement yesterday. Hiram Abrams is away in Europe. He is expected back the middle of the month.

## Zeidman to Make "Peck" Stories

(Special to THE FILM DAILY)

Los Angeles—Rennie Zeidman will produce the "Peck's Bad Boy" stories for Principal Pictures. Edward Cline will direct the first.

## Ragland Opens Offices

John C. Ragland, recently appointed Eastern representative for Harold Lloyd, has opened New York headquarters on the ninth floor of the Pathe Bldg.

## Educational Convention On

Thirty field representatives of Educational met at the Pennsylvania yesterday when the second national convention opened. Meetings will be continued today and tomorrow. Sales policies and the production line-up for the fall were discussed.

## May Sue Over Name

Goldwyn-Cosmopolitan Will Ask Courts to Prevent Sam Goldwyn From Using That Name

It is understood that attorneys for Goldwyn-Cosmopolitan are preparing to institute suit against Samuel Goldwyn in an effort to prevent him from using the name "Goldwyn," in connection with his own productions which are to be released through First National.

(Continued on Page 5)



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**Quotations**

	High	Low	Close	Sales
East. Kod.	106 1/2	106	106 1/2	400
F. P.-L....	72 3/4	69 5/8	71 3/8	6,300
do pfd....	89 1/4	89 1/4	89 1/4	100
Goldwyn ..	16 1/2	16 1/2	16 1/2	200
Griffith .....				Not quoted
Loew's ..	15	14 5/8	15	600
Triangle .....				Not quoted
World .....				Not quoted

**New Theaters**

Walnut Ridge, Ark.—The Swan Theater Corp. is erecting the new Swan here.

Mr. Audrey will open his new Majestic Theater at Lamesa, Texas in mid-September.

Leighton, Pa.—The Park has been opened by Andrew Bayer and his six sons. The house seats 1,000.

Holly, Colo.—Actual building on the new theater to be erected on North Main St. has begun.



Wanted a cameraman especially qualified for industrial-educational pictures. Write in full details or preferably call in person.

**NATIONAL STUDIO**  
29 Middlesex Street,  
Boston, Mass.

**Percentage**

(Continued from Page 1)

You just can't get money that way because the public won't let you. Also, each good production is unaided and who's going out to make mediocre pictures with the thought of using a few strong ones to put them over when he's paid in percentage money?

This whole problem of how much money can be safely spent on a picture can be answered safely through percentage—no other way. People won't throw in money out of all proportion to what they can get in for it if percentage shows them what the limit is to be. Many times you hear salesmen ask tremendous rentals because a picture cost so and so much—not because it's worth so and so much at the box-offices—that argument is shot all to hell with percentage. Cost means nothing except that you won't purposely spend over and over more than percentage will bring you back.

This business is still suffering today from "too little money for good pictures and too much for bad." Today I can go out and spend \$600,000 in making a picture. I put out a clever campaign, oil my tongue and go to bat. Long before that picture is released I can get in much more than its cost in contracts. That same production put out on its merit wouldn't bring back \$200,000 on percentage. Would I repeat again? Nix.

Both sides can dodge the issue as long as they please, but within the coming two years, in my opinion, it's going to be a reality.

The man who has faith in his product will play that way—the man who wants to give each picture a square deal at his box office will play that way. Those two elements should be the majority in this industry, and if the minority can prevent it we all ought to get out of the business.

**WALTER HAYES**

one of the owners of the

**MARK STRAND**

and a chain of up-state theatres rarely ever sees a feature at which he laughs and over which he enthuses.

But last Wednesday night he sat through eight reels of comedy drama, the equal of which he has never seen. Call him up and ask him the name of the best laugh picture he ever witnessed.

His number is Bryant 0653

**"It's a Pot of Drama  
and a Pearl of Comedy."**

E. A. Williams Now With Paramount (Special to THE FILM DAILY) Buffalo—E. A. Williams, formerly with the Linden theater, has joined Paramount in charge of local advertising.

*The man who tries to slip over a salacious picture—He's nothing but a*

**DULCY**



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Under 250 seats, 30%; under 500, 70%; under 800, 85%; over 800, 15%. The most economical method of reaching theatres is our ADDRESSING SERVICE, \$4.00 PER M UP. Lists if desired. 30% 50% saved in postage, etc., through elimination of dead and duplicate theatres usually listed. Multigraphing—Mimeographing—Folding—Enclosing—Mailing. **MOTION PICTURE DIRECTORY** 244 West 42nd St., Near Broadway Phone Bryant 8138

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Day Letter		Blue
Night Message		Nite
Night Letter		N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.



## WESTERN UNION TELEGRAM

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GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

**RECEIVED AT**  
SB35 123 NL 1/71

LOSANGELES CALIF 23

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FAMOUS PLAYERS LASKY 485 5 AVE NEWYORK NY

AM PROUD AND HAPPY TO ADVISE YOU OUR FIRST ZANE GREY PICTURE TO  
THE LAST MAN RANKS BEYOND SHADOW OF DOUBT AS GREATEST OUTDOOR  
WESTERN PICTURE EVER PRODUCED THE BACKGROUNDS OF TONTO  
BASIN ARIZONA ARE INDESCRIBABLE RICHARD DIX AND LOIS WILSON BOTH  
THRILLS CAST IS MAGNIFICENT THAT WILL RANK WITH CLASSICAL PERFORMANCES OF  
GIVE PERFORMANCES OF THE SCREEN STOP I URGE YOU GET BACK  
GREAT ARTISTS OF THE SCREEN STOP I URGE YOU GET BACK


CLASS OF SERVICE		SYMBOL
Telegram		
Day Letter		Blue
Night Message		Nite
Night Letter		N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

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PARAMOUNT PICT

CLASS		
Telegram		
Day Letter		Blue
Night Message		Nite
Night Letter		N L

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## TELEGRAM

NEWCOMB CARLTON, PRESIDENT  
GEORGE

**RECEIVED AT**  
SB35 SHEET 2/52

PARAMOUNT PIC

OF THIS PICTURE WITH CONFIDENCE AND ENTHUSIASM AUDIENCES OF  
EVERY KIND FROM SMALL BOYS TO GRANDFATHERS WILL SIMPLY LOVE  
IT STOP TRIED IT OUT ON MIXED AUDIENCE LAST NIGHT AND PICTURE  
HELD EVERYONE SPELL BOUND AND ENTHUSIASM OF SMALL AUDIENCE  
WAS TREMENDOUS

JESSE L LASKY

-And It's a Paramount Picture

# ***A N N O U N C E M E N T***

**TO**

**PRODUCERS, DISTRIBUTORS and EXHIBITORS**

I desire to announce to Producers, Distributors and Exhibitors that the item contained in the Film Daily of July 16th to the effect that I am to make a series of pictures to be distributed by Mr. C. O. Baumann or House Peters Productions is incorrect. I do not intend to make any pictures for distribution through channels of either the House Peters Productions or Mr. C. O. Baumann.

**HOUSE PETERS**

## Go To Dallas Next

(Continued from Page 1)

Yesterday's testimony was featured by an attempt on the part of the Government to trace the relations between Famous and Georgia Enterprises, Inc. In this connection, L. M. Ash testified that Herman Fichtenberg had owned 200,000 of the company's 500,000 shares. It was testified that Saenger had used as many Paramount pictures before Fichtenberg had sold out to the Georgia Enterprises, Inc., as it had it afterwards. The session was confined to the examination of several witnesses on minor trade matters and developed nothing of unusual nature.

Witnesses before the Federal Trade Commission hearing testified that the Saenger Amusement Co., through the theaters it owned or with which it was affiliated, controlled virtually every town of any importance in Louisiana and Mississippi.

M. W. Osborne, local manager for Vitagraph, testified there was only one first run house in New Orleans to which he could sell a film. He said that his home office had instructed him not to sell to the Saengers for any of their affiliations. "Plenty of theaters want our pictures, but are tied-up with the Saengers as booking agents and will take the pictures only through the Saengers. We don't recognize booking agents," said the witness.

On the other hand it is claimed the Saengers will not buy the Vitagraph pictures unless they can get them for their affiliations. C. R. Hatchler of Meridian, said he was unable to book any of the big companies' productions. "I used to get them all but now I am shut out," he said, but admitted he was booked up to October, and that he did not usually make his contracts until every September. J. E. Pearce, who operates three theaters in New Orleans, testified he had to sell his film exchange because the Saengers dominated virtually all of the big towns. He said 90 per cent of the big features were denied him. He was asked pointed questions concerning his business but steadfastly maintained that he was in good financial shape.

### Fred Niblo's Next

(Special to THE FILM DAILY)

Los Angeles — Having finished "Captain Appelljack," Fred Niblo will next film "Thy Name is Woman."

### Try Out "Potash"

Samuel Goldwyn and First National tried out "Potash and Perlmutter" at several small places a few days ago with the result that First National is enthusiastic over the picture. It is understood that A. H. Woods who is associated with Goldwyn, wants to open the film at the Eltinge, New York and Apollo, Chicago previous to regular first runs. In the party which left town on three different occasions to see the film were Woods, Goldwyn, E. A. Eschmann, R. A. Rowland, H. O. Schwalbe, Floyd Brockell, Archie Selwyn, Miss Strauss of First National, Bob Dexter, Joseph Plunkett, Walter Hays and Harry Reichenbach.

## May Sue Over Name

(Continued from Page 1)

The Goldwyn-Cosmopolitan complaint is expected to point out that considerable confusion has resulted and will result by the use of the name by two companies in the motion picture business, and that a court order should be issued compelling Goldwyn to designate his pictures in another fashion.

No one at Goldwyn-Cosmopolitan, however, would discuss the matter yesterday. Mr. Goldwyn was equally as reticent.

### Exhibitors Leave

(Special to THE FILM DAILY)

Chicago—Bill Beynon, of the Divernon has left for abroad and Fred Ditzenberg, of the St. Claire, East St. Louis, has left for the West Coast.

### Emanuel Cohen Sails

Emanuel Cohen, editor of Pathe News is aboard the Leviathan bound for Europe where he will spend four or five weeks in connection with plans to expand Pathe News service.

### Mapes Secures Keystones

H. G. Mapes, manager of the Star Film Exchange of Portland, Ore., has secured the distribution of the New Edition Keystone comedies in Washington, Oregon, Idaho and Montana.

### Eudow To Build New House

(Special to THE FILM DAILY)

New Haven—H. M. Eudow contemplates erection of a new house to cost \$50,000, at Redfield St. and Congress Ave.

### Gets Vincennes Theater

(Special to THE FILM DAILY)

Vincennes, Ind.—Herman J. Arnold has acquired and is redecorating and remodeling the Lyric here, which he will re-open in short time.

### Decreased Price Helps Business

(Special to THE FILM DAILY)

Troy, N. Y.—The management of the Palace states that there has been a sudden spurt in business since the admission price was dropped from 15 to 10 cents.

### Harold Jacobs Injured

(Special to THE FILM DAILY)

San Francisco—Harold W. Jacobs, formerly of the exhibitor trio of Jacobs, Karski & Levy, who operate the Royal and Polk, is in a local hospital as a result of a recent automobile collision.

### New Fire Preventative

(Special to THE FILM DAILY)

San Francisco—The Newbegin Fire Appliance Co. recently gave a demonstration before local film folk and the fire authorities of a new film fire extinguisher. The new device is in the form of a dust.

### Trouble Starts with Musicians

(Special to THE FILM DAILY)

Cincinnati—When the A. F. of M., Local 1, asked theater managers here for a 35% increase, I. Libson dispensed with the 15 piece orchestra at his Strand. Although Libson also controls the Lyric, Capitol, Walnut, Palace and Family theaters, the musicians are there being kept.

## Coast Brevities

(Special to THE FILM DAILY)

Hollywood—Harry Myers has been loaned to Lasky to appear in the initial production starring Douglas Fairbanks, Jr.

Edward J. Montagne, has been engaged by First National to do a film version of "The Swamp Angel," which will be used as a vehicle for Colleen Moore.

Reggie Morelli has been signed by P. G. Smith Prod. to play in the series of 12 two reel comedies which the company is to produce with Dan Mason as star.

In his new production, "The Man Who Wouldn't Die," Paul Hurst is introducing a new leading man to the screen. He is David A. Dunbar, formerly on the legitimate stage in Sydney, Australia.

Albert Shelby LeVino will adapt the original story which William S. Hart will make. LeVino returned to the West Coast a few days ago after four months at Paramount's Long Island studio.

George Archainbaud of Universal and a company of players have left for Catalina, where important scenes will be made for "The Storm's Daughter," which was adapted by Edward J. Montagne.

W. R. GREENE

## True and Walsh Will Attend

(Special to THE FILM DAILY)

Hartford, Conn.—W. A. True and W. Walsh will attend the meeting of the M. P. T. O. A. at Atlantic City August 6-8.

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POSITIVE FILM**

It faithfully portrays all that is in the negative.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words "Eastman" "Kodak" stenciled in black letters in the transparent margin.

**EASTMAN KODAK COMPANY  
ROCHESTER, N. Y.**

**In the Courts**

A default judgment for \$2,609 has been filed in the Supreme Court against Arthur F. Beck and the Chadwick Pictures in a suit of Ethel D. Baron on a note, of the corporation endorsed by Beck.

The Housman Comedies, Inc., has applied in the Supreme Court for an order directing the Sheriff to sell 12 Charlie Chaplin negatives, including "Floorwalker," "The Count," "Pawnshop," "Easy Street" and "The Fireman," which belonged to the Chaplin Classics, and were attached in a suit of the Housman Comedies, to apply on an unpaid judgment for \$19,025 obtained by Housman against the Chaplin Classics. The films are in possession of the Evans Film Mfg. Co. and it is alleged that Housman has a total claim for \$45,000 and has been practically put out of business because the money has not been paid.

Douglas M. Black, who was appointed referee in the suit of Eugene Spitz against Ivan Abramson and Graphic Films over the picture, "The Mother Eternal," in which Spitz demanded an accounting from his partner, in a report filed in the Supreme Court finds that Spitz put in \$25,000 cash to start the enterprise, and that he has received only \$2,000 back. The referee finds that he is liable on notes and that the amount to be repaid him is \$16,193. The defendants have received only \$7,107 from the picture, the referee says. He orders that the picture and other assets of the corporation be sold and used so far as possible to pay Spitz the \$16,193. If the assets will not pay this sum the defendants are liable, the referee says. If there is any excess after Spitz is paid it is to be applied on Abramson's claim for \$35,000.

**"Rentals Too High"**

Milwaukee—Walter F. Baumann, secretary of the state M. P. T. O., who has just returned from a trip through the state, reports that exhibitors everywhere are kicking against high rentals, this together with the summer weather is causing many to temporarily shut down.

**Martin Going to Coast**

Quinn Martin, critic of the Morning World, will leave New York today for a brief visit to the coast picture colony. He will go there for the purpose of becoming more familiar with conditions in the studios, and also for the purpose of writing a series of articles about players.

**New Company Elects**

(Special to THE FILM DAILY)  
Pottsville, Pa.—The newly organized Chamberlain Amusement Enterprises has filed incorporation papers with the Secretary of State listing capital at \$1,100,000. A meeting was held recently at which the following were elected officers: President, W. B. Shugars; vice-president, F. P. Llewellyn and secretary-treasurer, L. J. Chamberlain.

**Richey Wins at Golf**

**Michigan Holds Tournament—Sponsored by Film Review of Detroit—Fifteen Entered**

(Special to THE FILM DAILY)

Detroit—The first annual film golf tournament held in Michigan, at Mt. Clemens, was won by H. M. Richey, general manager of the M. P. T. O. of Michigan, with a score of 144, for 27 holes. The first prize was a beautiful silver flask donated by Jake Smith of the Michigan Film Review, sponsor of the tournament.

The second prize was a steel-shafted driver, won by Maurice J. Catlan. William Haynes won the first prize in the handicap flight with Catlan a close second. Entries in the tournament were Fred Nugent, William Haynes, John Niebes, Ralph Peckham, W. S. Butterfield, James C. Ritter, F. J. Reynolds, Frank Wadlow, Jake Smith, William Hulburt, H. M. Richey, Jess Fishmen, Art Elliott, Clair Townsend, W. E. Wilkinson.

**Charles Christie En Route**

Charles H. Christie is en route for New York from the coast on his way to Europe.

**Crooker Succeeds Marangella**

Lou Marangella leaves for the coast Thursday to take over coast publicity for the Warners. He is being succeeded at the New York office by Herbert Crooker who has resigned from Pathe to accept the new position.

**New Fond du Lac Company Formed**  
(Special to THE FILM DAILY)

Fond du Lac, Mich.—The Fond du Lac Theaters Co. has been organized with a capital of \$25,000, the houses figuring in the deal being the Garrick, Bijou, and Orpheum. M. D. Thomas is president.

**Postpones "Two Little Vagrants"**

(Special to THE FILM DAILY)

Los Angeles—"Two Little Vagrants" will not be Maurice Tourneur's next for First National, as previously announced. He will make this at a latter date, and instead, "Jealous Fools," an original by Tourneur, will be produced.

**Berman To Tour State**

Sam Berman, secretary of the M. P. T. O., of the State of New York will make a tour of the state beginning in September accompanied by a projection and an insurance expert who will confer with exhibitors respecting better projection and the lower insurance rates.

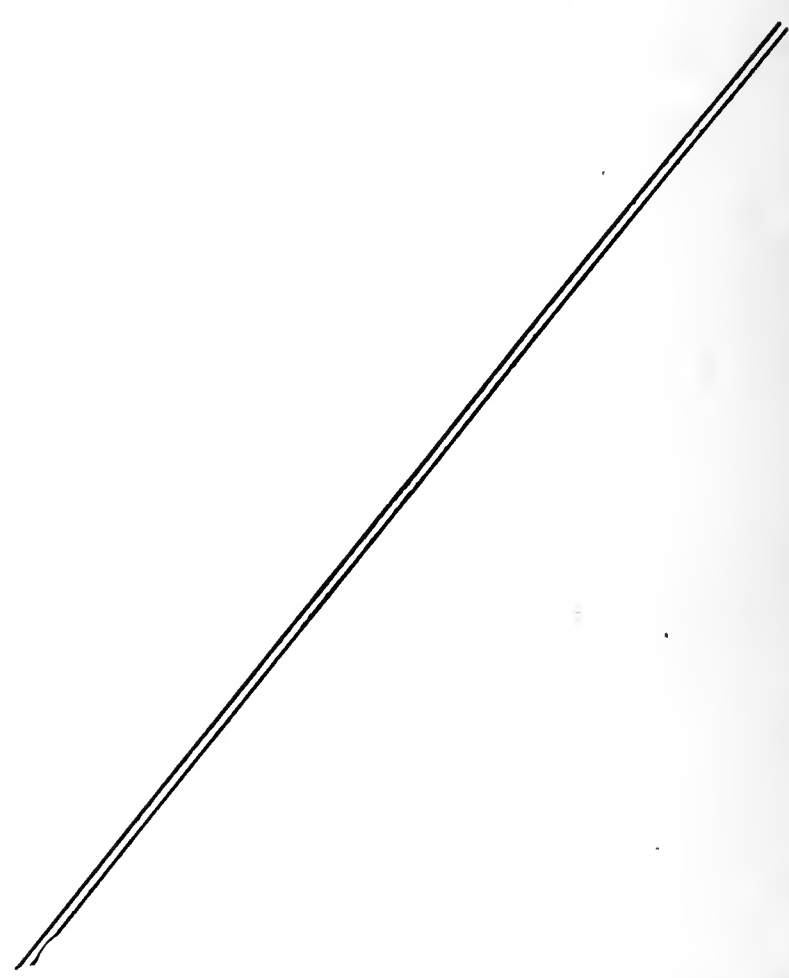
**Metropolitan, Cleveland Sold**

(Special to THE FILM DAILY)

Cleveland, O.—The Metropolitan, Euclid Ave., at East 46th St., has been sold by the Metropolitan Cleveland Co., to Joseph J. Klein and George B. Harris, attorneys, who, it is said, will immediately remodel the building which will not include a theater. The deal was consummated through Joseph Laronge, and the amount said to have been paid for the leasehold is around \$400,000.

**"DULCY"**

(APOLOGIES TO FIRST NATIONAL)



*—may be beautiful but dumb when it comes to some things, but we'll bet a red flannel undershirt against a bottle of near beer that if she was an exhibitor she would be reading The Film Daily every morning.*

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# The BRADSTREET of FILMDOM THE Film DAILY The RECOGNIZED AUTHORITY

Vol. XXV No. 27

Wednesday, August 1, 1923

Price 5 Cents

## Denies Hidden Motive

**Famous Players Declare Presence of Arbuckle in "Hollywood" Carries No Special Significance**

Officials of Famous Players deny that the flash of Roscoe Arbuckle in "Hollywood" carries any special significance with it. They declare that the Arbuckle contract with the company has been abrogated and that the fact that he appears in the picture is only "one of those things."

In the reviews of "Hollywood" by the metropolitan newspapers critics, some interesting angles are discussed. Thus, the critic of the Evening Journal said:

"It is just a flash of Arbuckle that is presented. He looks well groomed. He shrugs his shoulders in a hopeless sort of way, as he walks before the camera. Was it a subtle move by friends of Arbuckle to see how the public would receive him again? \* \* \* Or was it to show the public that Hollywood's motion picture people will have no more to do with him in the films? \* \* \*

"This reviewer knows that the motion picture colony, as such needs no defense. But he asked certain Paramount people, after seeing the picture 'Hollywood' why Arbuckle was in it.

"It just happened that he was in Hollywood when the picture was taken, and we took him along with the others," was the explanation."

The Herald said—

"The camera is then moved into a closeup and the audience sees Fatty Arbuckle reading that one word ('closed') over and over again.

There are many, perhaps, who will object to this. Well, let them. We can say that, from our point of view it is a marvelously telling touch. It is done with no semblance of false sentiment; it is not a palpable effort to arouse sympathy. It is nothing more than a remarkably eloquent example of moving pictures."

The Sun said—

"Nothing in the way of direct propaganda for the fair name of the film city is directly traceable to this picture, except a rather obvious attempt to restore Fatty Arbuckle to public favor, which met with the biggest hand of the picture last evening."

The Times said—

"Fatty' Arbuckle is seen for a few brief moments in this film, but his appearance will not whet public desire for his reintroduction to motion picture enthusiasts. He is at the casting director's window, which is slammed down, leaving the obese comedian with naught else to do but walk away with others for whom there is no work. However, none of the interest in this photoplay hinges on this incident, and nothing would be lost by its elimination."

## O'Neill Recovering

Joseph J. O'Neill of the Hays office is gradually recovering from the effects of a serious operation which has confined him to the French Hospital for the past few weeks.

## After Eva Tanguay?

(Special to THE FILM DAILY)

Los Angeles—It is reported here that a local group is dickering for the services of Eva Tanguay, who is now in Hollywood, having recently finished a vaudeville tour.

## Canadian Merger

**Three Companies Consolidated There with Backing of 200 Exhibitors—\$100,000 Subscribed**

(Special to THE FILM DAILY)

Toronto—What many consider one of the largest distributing deals perfected in Canada has been consummated with the backing of about 200 Canadian exhibitors. Three exchange systems, including Canadian Releasing, and the Canadian Exhibitors Exchanges, Ltd. Corp. are involved.

The distribution will be controlled from Toronto with exchanges in Montreal, St. John, Winnipeg, Calgary and Vancouver. The combined capitalization of the companies is \$500,000 of which \$100,000 has been fully subscribed. This is said to be the largest exhibitor exchange system ever developed here. Two hundred exhibitors are stockholders, some of the more prominent being: Jim Boyd the Model; J. A. Brady, the Madison; H. Alexander Park and Doric M. Gebertig, the Bluebell; J. Garbarino, the Odeon all of Toronto and W. L. Stewart of the Patricia, London, Griffin circuit in St. Catherine's, Chatham, Sarnia Belleville, and Woodstock; P. J. Nolan, the Rex, Ottawa; John Blanchett, North Bay; Carl McLean, of the St. Thomas Independent Amusement Co., Montreal operating 10 theaters there. The board of directors is made up of prominent exhibitors and the following well known Canadian film men: J. L. Hunter, Bud Lennon, and John A. Martin. Phil Hazza is in charge of sales for Montreal and the Maritime Provinces.

## E. L. Smith Leaves Inspiration

E. L. Smith, production manager for Inspiration, has resigned. He has not announced future plans, but may accept the position of general manager for a retail concern.

## Kane Fails to Sail

Robert T. Kane of Famous Players did not sail for Europe on Saturday as planned. He expected to go with S. A. Lynch but the latter had to cancel his plans because of his ather's illness.

## Bush in Chicago for Preferred

(Special to THE FILM DAILY)

Chicago—Paul Bush well known in the Chicago territory has been appointed manager of the Chicago office for Preferred which is located on the ground floor of 810 S. Wabash Ave.

## Griffith After Kerrigan?

(Special to THE FILM DAILY)

Los Angeles—It is understood that D. W. Griffith has wired J. Warren Kerrigan an offer to appear in his next picture which is planned on an extremely elaborate scale.

The Griffith office professed to know nothing about the coast wire yesterday. Kerrigan's most recent important work was in "The Covered Wagon."

## F. P. Buy Loew's, Montreal

(Special to THE FILM DAILY)

Montreal—The Famous Players Canadian Corp. has secured the majority interest in the Loew theater here. A new company, Loew's Mansfield Theaters, Ltd., will be formed under the new arrangement.

## Deal for Ottawa House

(Special to THE FILM DAILY)

Ottawa—Famous Players Canadian Corp. may acquire the Loew house here. If true, this will leave the Loew interests with only three houses in Canada.

At the Loew offices, it was stated that, while the division of interest in the Loew Montreal house was not definitely known here, it was true that an affiliation with Famous Players Canadian Corp., has been made. It was emphatically denied that a deal involving the Ottawa theater had been made or was contemplated.

## New Exhibitor Unit Acquires Another

(Special to THE FILM DAILY)

Jackson, Mich.—In line with the announcement that the recently formed exhibitor combination would take over a number of theaters in Michigan comes word that the newest acquisition is the interest of Jack D. Minor in the Capitol. The company bought out the New Desmond at Port Huron last week. Those included in the combination are, W. S. McLaren, Glenn Cross, Harvey Lipp, Claude Cady and Herb Weil.

## Huge House for Chicago

(Special to THE FILM DAILY)

Chicago—With the purchase of property on 63rd St., east of Maryland Ave., by Andrew Karzas, owner of the Trianon ballroom and head of the Woodlawn Theater Co., came the announcement that plans for a huge theater were under way. Karzas has practically completed his holdings in the block bounded by 63rd St., Maryland Ave., 63rd Place, and Drexel Ave. On this block, 270 x 270, the theater is to be erected.

Work is not expected to be started for two years.

## Kane Signs Normand

**Her Features to go Through Associated Exhibitors, Inc.—First "The Extra Girl"**

Following the exclusive publication yesterday of the severance of relations between Mack Sennett and the Allied Producers and Distributors Corp. announcement was made by Arthur S. Kane that he had closed a contract with Sennett for a series of Mabel Normand features, the first to be "The Extra Girl."

The contract was closed on the coast when Kane was out there in the interests of Associated. It is stated that the production cost of each picture will range from \$350,000 to \$500,000. Miss Normand may go abroad to make her next picture.

Associated Exhibitors, Inc. has been strengthening its line-up considerably in the past few months. Its roster of stars includes Charles Ray, Constance Binney, Chic Sale, Douglas MacLean and Leah Baird. The Halperin Prod. including "Tea With A Kick" will also be distributed by Associated.

## Zukor on Vacation

Adolph Zukor is at present on his farm at New City enjoying a brief vacation.

## Deal with Nolan

Preferred has franchised its product in the Denver territory with Harry Nolan. In Kansas City and Omaha, Preferred will maintain its own exchanges with Ed Grossman in charge.

## Smith Due Next Week

Courtland Smith, secretary of the Hays organization is expected back from the coast next week. He has been handling some of the coast matters entrusted to Thomas G. Patten, who is ill.

## Cosmopolitan Opens Tonight

The Cosmopolitan theater in Columbus Circle is scheduled to open tonight with the new Marion Davies picture, "Little Old New York." The feature will be succeeded by another Cosmopolitan release. William Randolph Hearst is due in town today, from the coast in time for the premiere.

## "Hunchback" Print Arrives

The print of "The Hunchback of Notre Dame," arrived in New York yesterday from the coast. James V. Bryson made a special trip to the coast to bring it East. Universal states the pictures has been insured by the Behrendt-Levy Co., of Los Angeles for \$1,500,000.



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Paris Representative—Le Film, 42 Rue de Clichy.

Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelsplatz.

**Quotations**

	High	Low	Close	Sales
East. Kod.	110½	110½	110½	100
F. P.-L.	71	70¼	70¾	2,900
do pfd.				Not quoted
Goldwyn				Not quoted
Griffith				Not quoted
Loew's	15	15	15	300
Triangle				Not quoted
World				Not quoted

**Gov't Film Goes to Levey**

Harry Levey of National Non-Theatrical has taken over "The Romance of the Republic," an 11 reeler produced by the Instructive Society of America which shows the workings of various Governmental departments at Washington. This is the picture which was shown some time ago at the Plaza.

**Florence Vidor in Lubitsch Film**  
(Special to THE FILM DAILY)

Los Angeles—Florence Vidor will have the female lead in the Lubitsch film for Warners. Creighton Hale will play opposite.

The Warners have engaged Mal St. Clair to direct Wesley Barry in "George Washington, Jr." Marc McDermott will appear in Lucretia Lombard. May McAvoy may also appear in it.



Cosmos Art Pictures Association  
The Exhibitors Association  
**JOIN NOW**

**"Merry-Go-Round" at L. A. Mission**  
(Special to THE FILM DAILY)  
Los Angeles—"Merry-Go-Round" has opened for a run at the Mission theater.

**Bara in "Three Weeks?"**  
(Special to THE FILM DAILY)  
Los Angeles—Studio gossip has it that Theda Bara will have the principal role in "Three Weeks" which her husband, Charles Brabin will direct for Goldwyn.

**New Artclass Release**  
Artclass will state right "The Woman Who Believed" in which Ann Luther, Walter Miller and Dorothy Bernard appear. Kerman Films have purchased Greater New York and Northern Jersey rights.

**Bryan Foy a Director**  
(Special to THE FILM DAILY)  
Los Angeles—Bryan Foy, Eddie Foy's oldest son has been made a director at the Fox plant where he has been studying production for 18 months. Foy is directing a Sunshine comedy.

**A Correction**  
I. E. Chadwick stated yesterday that a judgment of \$2,609 had not been filed against Arthur F. Beck and Chadwick Pictures as stated in yesterday's issue but that, on the contrary, the judgment has been assigned by Chadwick Pictures to Ethel D. Baron, Chadwick's secretary in whose favor the judgment has been filed.

**Steamer Sailings**

**Thursday**  
Thuringia sails noon for Hamburg; mails close 9 A. M. for Germany, must be specially addressed. Giuseppe Verdi sails 10 A. M. for Naples; mails close 6.30 for Italy, also carries parcel post. Hellig Olav sails 1 P. M. for Copenhagen; mails close 10 A. M. for Norway, Sweden, Denmark and Finland, also carries parcel post. Manchuria sails 3 P. M. for Hamburg; mails close 11 A. M. for Europe, Africa and West Asia, also carries parcel post for Great Britain, France, Germany, Austria and other countries.

**Friday**  
Aconcagua sails 1 P. M. for Valparaiso; mails close 10.30 for Panama Canal Zone and El Salvador.

**Saturday**  
Lafayette sails 11 A. M. for Havre; mails close 7 A. M. for France, other countries specially addressed. Adriatic sails noon for Liverpool; mails close 8 A. M. for Irish Free State, via Queenstown; other countries specially addressed. West Mahomet sails noon for Port Said; mails close 9 A. M. for Egypt, also carries parcel post. Gotland sails noon for Antwerp; mails close 9 A. M. for Belgium and Luxembourg, also carries parcel post. Pres. Garfield sails 1 P. M. for London; mails close 1 P. M. for Europe, Africa and West Asia, must be specially addressed. America sails 1 P. M. for Bremen; mails close 9 A. M. for Europe, Africa and West Asia (Norway, Sweden, Denmark and Finland specially addressed), also carries parcel post for Great Britain, Germany, France, Austria, Czecho-Slovakia, Hungary, and Switzerland. Drottingholm sails 1 P. M. for Gothenburg; mails close 9.30 for Norway, Sweden, Denmark and Finland. Silvia sails 11 A. M. for St. Johns; mails close 7 A. M. for Newfoundland.

**Gertrude Smith Succeeds Crooker**  
Gertrude K. Smith has succeeded Herbert Crooker, in the Pathe publicity department, coming there from Associated Exhibitors, Inc.

**Pathé News**

No. 62  
**THE PRESIDENT IN ALASKA**—President and Mrs. Harding view the grandeur of Alaskan scenery from the deck of S. S. Henderson.  
**CARVING HUGE MONUMENT ON SLOPE OF STONE MT. AT ATLANTA**—Gutzon Borglum begins work on the mighty memorial to the Confederacy.  
**270,000 ATHLETES IN ONE MEET!**—Huge outpouring of athletes from all parts of the world at Munich, Germany. Other news from Anacosta, D. C.; Congress Springs, Cal.; New York; Dixon, Ill.; etc.

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And the following morning sent this wire  
MR. ....  
I CONSIDER ..... THE BEST PICTURE I HAVE EVER SEEN AND WOULD LIKE TO ARRANGE TO SHOW IT ON THE NEXT VOYAGE OF THE LEVIATHAN.  
**LOWELL R. STARK.**  
Call Mr. Stark and ask him the name of the greatest picture ever shown—he knows.



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will pull and please; it will draw dollars to your  
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# Itching Palms



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**Newspaper Opinions**

"Three Ages"—Metro—  
Warfield, 'Frisco

(Special to THE FILM DAILY)

San Francisco—Newspaper opinions on "Three Ages," the new Keaton film follow:

**BULLETIN**—"Three Ages" may not be the funniest picture made by Keaton, but is good entertainment from start to finish. The comedian, who has always furnished consolation to the small man, in this picture shows that the small man sometimes won out over might and brawn, even in the stone age.

Keaton has injected plenty of novelty into the comedy.

**CALL AND POST**—"Three Ages" is indisputably Buster Keaton's funniest comedy. It is not only funny but it sustains that fun through six reels of comic action burlesquing man and his methods of winning his mate.

**CHRONICLE**—It is just three times as funny as his usual two-reel pictures, because it is three times as long.

Joseph M. Schenck has given the comedy a wonderful production, the big scene in the Coliseum at Rome being one of the largest and most expensive sets ever erected for a picture.

**DAILY NEWS**—There's no question that the picture is Keaton's best, and also his funniest. His wooing of an Amazon—a knock-down and dragout, done with impassive countenance—is as hilarious as anything in "The Paleface." And the settings are massive enough to pass for the real thing, especially the replica of the huge Roman Coliseum.

**EXAMINER**—Keaton has never been more seriously funny, and this is the first time that a Keaton comedy has been produced in feature length of six reels.

**JOURNAL**—"Three Ages" is unquestionably one of the funniest pictures ever filmed. It ranks as high as any of Chaplin's productions—and beyond that all praise is tame. The story keeps the audience in shrieks of laughter; there isn't a ludicrous bit or possibility that has been overlooked.

"Hollywood"—F. P.-L.

Rivoli

**AMERICAN**—"Hollywood" is a highly enjoyable picture, entertainingly presented and intelligently treated.

There are several genuinely amusing situations; the picture is well cast.

**DAILY NEWS**—It's a downright, honest-to-goodness comedy, and judging from the shrieks of lookers-on, a truly funny one.

**EVENING JOURNAL**—It is a well taken picture, with an interesting story of a young girl from Indiana who goes to Hollywood to get into motion pictures.

"Hollywood," as a film production, merits praise.

**EVENING WORLD**—We see and meet so many movie stars during our daily rounds that they are no longer a novelty to us, but we want to put ourselves on record as having enjoyed "Hollywood" thoroughly; and we think you, if you are at all interested in movies (and about 99 44-100 per cent of us are), will feel the same way about it.

**HERALD**—"Hollywood" is a picture of amazing originality, daring subtlety, revolutionary satire and 100 per cent entertainment value—a weird, wild, wonderful affair entitled "Hollywood."

**MAIL**—"Hollywood" tells a delightful story and is amusing entertainment.

The comedy in "Hollywood" is as good as "Merton of the Movies."

The picture is masterfully directed by James Cruze.

"Hollywood" is a film every one will enjoy. It has no pretensions and is good clean fun.

**MORNING TELEGRAPH**—"Hollywood" for there's no doubt that this film will attract more attention and greater crowds than anything of its sort since Noah told the ship news reporters what had happened in the Ark. All in all, however, "Hollywood" is—all in all, and then some!

**SUN**—"Hollywood" at times so keenly and deftly satirical is its humor that it appears as if Harry Leon Wilson wrote this too. While

Rupert Hughes stole a march by producing "Souls for Sale" for Goldwyn, the current picture is far superior to the Hughes product in that it hardly ever takes itself or its theme seriously—yet Cruze did a very ingratiating jolt with this picture.

**TELEGRAM**—"Hollywood" sparkles with delicious comedy. It could not be otherwise. Yet it mirrors a real life and mirrors it neatly, cleverly and with an accuracy which several terse critics have remarked rather belatedly the reputation of several of its predecessors.

**TIMES**—As a smart satire with sparkling wit "Hollywood," James Cruze's latest production, overwhelms all other screen efforts in its line. In this picture, which is to be enjoyed this week at the Rivoli, the director has accomplished that which Rupert Hughes attempted in a lumbering way in his "Souls For Sale."

This is a film which can be seen more than once and still enjoyed.

**TRIBUNE**—It really is a most entertaining picture and nothing in the least like it ever has been done before.

James Cruze has proved by his direction that he has a rare sense of comedy.

**WORLD**—"Hollywood" is one of the most interesting films we have ever seen.

The picture is written lightly, with and there a line of satire directed at the various types of screen actors selves, and every one concerned with making of the film seems to have entered into it as a joking matter.

Really, here is a picture that we can see from start to finish!

Columbia, North Branch, Burr

(Special to THE FILM DAILY)

Detroit—The Columbia, located at North Branch, is a total ruin from fire.

P. B. Cullinan To London

(Special to THE FILM DAILY)

Los Angeles—Captain G. P. Cullinan, art director of the Von Stroheim forces, has left here to start a new venture of the world. He will first go to London where he will stay for a short while.

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GEN. MGR.

# TAKE NOTICE!!

## MR. HOUSE PETERS

is under contract with me, whereby, for a period of five (5) years, from May 1, 1923, he agreed to appear in Motion Pictures for me exclusively.

I intend to hold Mr. Peters to his contract with me, and I propose to hold him, or anyone who employs him during the contract period, to such damages as his failure to live up to his agreement may cause me.

# CHAS. O. BAUMANN

# The BRADSTREET of FILMDOM THE Film DAILY The RECOGNIZED AUTHORITY

Vol. XXV No. 28

Thursday, August 2, 1923

Price 5 Cents.

## Open Conference

Scheduled Today By T. O. C. C.—  
Block Bookings and Relations  
With Goldwyn to Come Up

The T. O. C. C. will hold a special meeting today at the Hotel Astor which there will be held an open discussion. Three main topics, each of them held of the utmost importance by the exhibitor organization will be discussed before representatives of the trade press: The topics are:

1. Block booking to which the organization is opposed.
2. Compulsory play dates.
3. The status of "Enemies of Women" and "Little Old New York" contracts and Goldwyn-Cosmopolitan.

It is the conviction of an important official of the T. O. C. C. whose opinion, it may be safely said, carries a good deal of weight in the councils of that organization, that local exhibitors owe it to their public not to buy pictures in blocks because when the contracts are signed the productions are on paper only. It is his opinion that the falling off in attendance in Greater New York picture houses—and this, he holds, exists nationally—can be traced to the practice of block hearing in that, the exhibitor is compelled to buy productions, sight unseen and therefore without any guidance as to their quality except what the producer and distributor tell him.

(Continued on Page 2)

## Arrivals

Arrivals in town include Harry M. Asher, American Feature Film Co., Boston, and Eddie Carrier, Goldwyn-Cosmopolitan exploitation representative in Cleveland.

## F. P. Golf Tourney Today

The Famous Players annual golf tournament will be held today at Adolph Zukor's place, Mountain View farm, near New City, Rockland County. Nine holes will be played in the morning and 18 in the afternoon.

## Montana Feature for F. B. O.

"Breaking Into Society," a five-reeler starring "Bull" Montana has been acquired by F. B. O. Hunt Stromberg is the producer.

The company has also acquired "The Fair Cheat" produced by Burton King. Dorothy Mac Kaill and Edmund Breese are featured.

## Deny Lloyd Report

John Ragland Says Star is Not Dickering with United Artists  
As Reported

The report current in New York that Harold Lloyd is contemplating a switch of his distributing affiliation from Pathe to United Artists, after the completion of his present Pathe contract, was definitely nailed as untrue, yesterday when John C. Ragland, Eastern representative for Lloyd, declared that any such report was absolutely "contrary to the facts." Ragland denied the veracity of an article which appeared in a New York publication to that effect. He stated that Lloyd's present contract calls for the delivery to Pathe of three more productions following "Why

(Continued on Page 2)

## New Selznick Release

Selznick will distribute "Outlaws of the Sea" produced in Florida by John Brunton.

## Roach Joins Hays Ass'n

Hal Roach has joined the M. P. Prod. and Dist. of America Inc. This brings the membership up to 21.

## Why Rembusch Rejoined

Frank Rembusch, as noted, has rejoined the M. P. T. O. Some of his reasons why will be published in THE FILM DAILY tomorrow.

## Canadian Distributing Merger

### Has Support of M. P. T. O.

Organization Had Representative in Toronto Working With Exhibitors on Consolidation of Three Exchange Systems—  
Two Hundred Theater Owners Already Interested

The amalgamation of three exchange organizations in Canada as divulged in an exclusive dispatch published in yesterday's issue of THE FILM DAILY, apparently carries more significance than appears on the surface.

It can be stated on the best of authority that the move has the sanction of the Motion Picture Theater Owners of America; that a representative of that organization has been working on it very quietly in Canada and that, despite this, the move is known to some film men in this city and to many in Toronto.

The Cohen organization recently announced it had been invited to form a Canadian division of the M. P. T. O. by exhibitors there and that, for this purpose, a convention would be called in September. When Cohen was asked to comment on the Canadian move yesterday, he replied he had nothing to say.

By those familiar with the situation, there was some discussion as to whether or not this was the first step on the part of the Theater Owners Dist. Corp., with which many M. P. T. O. officials are affiliated, and of which Sydney S. Cohen is the chairman of the board of directors, to start its own releasing organization. There has been considerable speculation among film men relative the future of the company which has maintained a strict silence about its activities. An effort to secure a statement from W. A. True proved unavailing.

The Canadian move includes about 200 exhibitors, many of them members of the Canadian Exhibitors' Ass'n, which may possibly be absorbed when the new M. P. T. O. allied organization there is launched.

The Canadian move includes about 200 exhibitors, many of them members of the Canadian Exhibitors' Ass'n, which may possibly be absorbed when the new M. P. T. O. allied organization there is launched.

## Notables at Davies Premiere

Many notables attended the premiere of "Little Old New York," at the Cosmopolitan theater last night. A number of society leaders were present as were prominent figures in theatricals. The Mayor and city officials were there. Ralph Barton was present to make caricatures of those present for incorporation in a drop curtain which will be one of the features of the new house.



Bryant Washburn, Mabel Forrest and Wheeler Oakman in "MINE TO KEEP." Grand-Asher September release.—Adv.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	106	105 1/8	106	500
F. P.-L.	72 3/4	71	71 7/8	1,800
do pfd.	89 1/2	89 1/4	89 1/2	300
Goldwyn				Not quoted
Griffith				Not quoted
Loew's	15	15	15	700
Triangle				Not quoted
World				Not quoted

**Incorporations**

Lexington, Ky.—Winchester Amusement Co., Inc. Capital \$100,000. Incorporators, H. C. Congleton, S. D. Lee and S. B. Sparks.

Dover, Del.—Prudential Pictures, Inc. Capital \$100,000. Incorporators, R. O. Gorman, H. C. Hand and Samuel C. Wood, all of New York.

Albany—MacDougal Theater, New York. Capital \$20,000. Incorporators, B. E. Boss, F. Deutsch and B. Robbins. Attorney, F. Knorr. Albany.

Albany—Rockville Center Theater, Rockville Center. Capital \$50,000. Incorporators, F. M. DeCosta, G. A. Powers and L. W. Dawson. Attorney, F. Ingraham.

**Open Conference**

(Continued from Page 1)

The situation so far as "Enemies of Women" and "Little Old New York" is concerned involves a number of contracts between exhibitors and Famous Players, before William Randolph Hearst made his alliance with Goldwyn and when it seemed quite likely that the two pictures would be released by Paramount. Golwyn-Cosmopolitan holds the old contracts are not equitable because they were made on the basis of a production cost that has been vastly exceeded by Cosmopolitan. The T. O. C. C. members, however, are understood to feel that a contract is a contract and that the situation ends there.

A record attendance is expected at today's session. There may be producers or representatives of producers present.

**New House for Quincy, Ill.**

(Special to THE FILM DAILY)

Quincy, Ill.—Pinkelman & Corey, owners of five small houses here will erect a new \$250,000 theater on Hampshire St.

**Crescent, Brooklyn Sold**

The Crescent theater, Flatbush Ave. Extension and Fulton St., Brooklyn, has been sold by the Shuberts to H. E. Witteman who will convert it for business purposes. The Crescent was formerly the Triangle theater and was the Brooklyn first run of Triangle some years ago.

**Deny Lloyd Report**

(Continued from Page 1)

"Worry" which is scheduled for Fall release, and that no contract covering future distribution would be signed until the completion of the present contract. In support of his declaration Ragland quoted from a telegram from William R. Fraser, general manager of the Harold Lloyd Corp. in which Fraser said:

"There is absolutely no truth in the report that Harold Lloyd is now negotiating to join United Artists."

**Willard New Selznick Manager**  
(Special to THE FILM DAILY)

Chicago—H. W. Willard has been appointed Selznick manager here, succeeding E. Silverman, resigned.

**"Loyal Lives" at Central**

"Loyal Lives," the first Whitman Bennett Prod. for Vitagraph goes into the Central on Sunday, succeeding "Merry-Go-Round."

**R. & C. Buy Pittsburgh House**  
(Special to THE FILM DAILY)

Pittsburgh—Rowland & Clark have exercised their option on the State and have bought the theater and eight story building for \$500,000. The building was once the Antler Hotel.

**Stanley Theater Reopens**  
(Special to THE FILM DAILY)

Portsmouth, O.—The new Stanley theater at Sciotoville has reopened after undergoing extensive alterations. The house as it stands now is one of the most attractive in this section.

The more Joseph Plunkett of the Strand laughs at a comedy, the more the salesman will try to charge him in rental, so that he must be conservative. Nevertheless, last Wednesday night he sat and roared through eight reels of the most spontaneous humor and gripping melodramatic situations it has been his pleasure to witness, and after the show, like the frank and honest showman he is, approached the producer and admitted the picture's greatness.

**MR. PLUNKETT IS AT THE STRAND**

Call him after eleven o'clock any morning and ask him what he thinks of

**"The Pot of Drama and Pearl of Comedy."**

And he'll tell you how anxious he is to play it.

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**"FORGIVE AND FORGET"**

**"INNOCENCE"**

**"PAL O' MINE"**

**COLUMBIA PICTURES**  
GEMS OF THE SCREEN

**"YESTERDAY'S WIFE"**

**"THE MARRIAGE MARKET"**

**"DISCONTENTED HUSBANDS"**

**"TRAFFIC IN HEARTS"**

Look at These Casts

**"YESTERDAY'S WIFE"**

Irene Rich Eileen Percy  
Lewis Dayton Philo McCullough  
William Scott Josephine Crowell  
Lottie Williams

**"FORGIVE AND FORGET"**

Pauline Garon Estelle Taylor  
Wyndham Standing Raymond McKee  
Josef Swickard Philo McCullough  
Vernon Steele William Scott

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## Newspaper Opinions

**"Where the North Begins"—Warner Bros.—Loew's State, Los Angeles**  
(Special to THE FILM DAILY)

Los Angeles—Newspaper opinions "Where the North Begins," the first of the Warner releases for the fall. Now at the State.

EXAMINER—Chester Franklin did a splendid job. Walter McGrail gives appealing characterization. Story grips and holds you until the final fadeout.

EXPRESS—Rin-tin-tin covers himself with deserved glory. Story moves along smoothly in marvelously beautiful Northern settings. Remarkably reasonable and handled with sympathetic skill.

RECORD—Had anyone but the dog eyed the lead, it would be our duty to miss the picture with a few remarks about the usual, French-Canadian movie romance. The spectators applauded Rin-tin-tin enthusiastically.

TIMES—Rin-tin-tin seemed about as bored good share of the time as we did. Chester Franklin directed and did as well anyone with the story. If anyone could have stolen the picture from Rin-tin-tin, it was Claire Adams.

### "Broadway Gold"—Truart Cameo

AMERICAN—"Broadway Gold" makes an interesting picture, because it tells a gripping, melodramatic story, with a mystery that is surprisingly solved in the final reel. The photography is effective, especially in the collisions and killings, which really are exciting.

EVENING WORLD—"Broadway Gold" appears to be a karat mark, but under a jewellers' glass or under an acid test, it looks to us like excellent stuff from which to manufacture door knobs.

MAIL—What is told in six reels could have been portrayed more satisfactorily in three.

In fact, the film is out of harmony with the intimate atmosphere of this charming little use.

"Broadway Gold" is just another ordinary movie with a box office title.

POST—It is a more or less lurid story. It is full of thrilling scenes. There is a well-concealed mystery effectively solved in the end, and some very good photography, especially in the murders and the illusions.

TELEGRAM—There is a good picture at the Cameo. It is a mystery story that holds you until almost the final curtain.

TIMES—"Broadway Gold" is the box-office title of the new film being presented this week at the Cameo. It is a production in which there is plenty of action, good photography and an adequate cast.

TRIBUNE—The picture seems to our practiced eye to have all of the elements of a successful road attraction.

WORLD—"Broadway Gold" it seemed to us pretty good stuff as to theme, yet its treatment is high class in every way. Elaine Hammerstein acts brightly. Elliott, Dexter is handsome and effective hero. The settings are lovely.

### "Homeward Bound"—F. P.-L. Rialto

AMERICAN—That storm was the big one in the picture and to a layman's eye was tremendously realistic.

Tom Meighan made a good-looking sailor, and Lila Lee was quite too sweet for anything.

DAILY NEWS—"Homeward Bound" a rather dry film of stormy waters.

EVENING WORLD—"Homeward Bound" to us a mighty enjoyable picture.

Mixed in with Tom's fine personality, his natural, easy screen method and the heroics that are thrown his way, are some thrilling scenes and a corking good story by Peter B. Kyne.

MAIL—What goes before the storm is rather inconsequential, merely certain incidents of scarcely any interest.

"Homeward Bound" has none of the hardy atmosphere of the sea. Tom Meighan, as the mate, is entirely too gentle and polite. Not a marlinpike is in sight through the entire picture.

The storm was so good we are still unable to figure out whether it was one which actually occurred at sea or was made to order in the studio.

MORNING TELEGRAPH—"Homeward Bound" though there is nothing particularly unusual about it, it is given a realistic presentation by an excellent company, and there is sufficient action and sustentation of interest to make it quite worth seeing.

TIMES—Meighan performs in his usual attractive way. Miss Lee adorns herself with the very latest creations, and must be one of the best-dressed girls in the little seaport. Charles Abbe is quite satisfactory as the father and ship owner. This production is a moderate entertainment for the great open spaces.

TRIBUNE—We only know it bored us terrifically, just as sea stories always do. There are some good water shots where the breaking waves dashed high, but they seem to appear over and over again, these same shots. We never knew the ocean to be so consistent.

WORLD—Thomas Meighan and Lila Lee form an excellent basis for any motion picture. When they are supplied with an effective story, combining a stolen yacht, a runaway marriage, a leaky schooner and two of the heaviest gales that ever struck the screen, the results are decidedly entertaining. Such is "Homeward Bound."

### "Trilby"—1st Nat'l Strand

AMERICAN—"Trilby" has caught the spirit of the story as successfully as it is possible for it ever to be done.

Andree Lafayette is faithfully cast as Trilby. She is beautiful; she possesses the spontaneous personality needed for the part.

Every detail is brought out with much care. The scenes and costumes seem like reproductions of old etchings.

EVENING JOURNAL—A motion picture of exceptional merit which takes one away from the beaten paths generally trod by film producers is "Trilby."

She (Andree Lafayette) won the hearts of all in the picture. She also won for herself last night a place in the hearts of practically all of the spectators at the Strand.

EVENING WORLD—And a right good offering it is, too.

Andree Lafayette is rather weird at times but decidedly easy to gaze upon.

"Trilby" is one of those films we wouldn't want to have to say we had missed.

DAILY NEWS—As long as the picture lasts, Miss Lafayette is Trilby; she doesn't act her.

If you liked "Trilby" as a book, the motion picture production is just the book come to life. It is no imitation. You'll enjoy it enough to see it again, if you make a practice of reading books more than once. What more can we say?

MAIL—"Trilby" the result they achieved is praiseworthy indeed. Those interested in better films will not fail to place this one on their list.

Andree Lafayette is to be congratulated for her interpretation. She made Trilby a girl of beauty but of small mentality.

MORNING TELEGRAPH—"Trilby" an artistic version of George Du Maurier's famous novel. The period and locale of the story are well portrayed and with an accuracy of detail that would seem to indicate that the makers of the picture know their Paris. However, she (Miss Lafayette) is very pretty in a very French way and her performance, considered as a whole, is excellent.

POST—Many of these possibilities have been realized but how the story drags in spots! And it is just a case of too much film yardage. The episodes are interesting but are worked out in too minute details, with a monotonous number of "close-ups."

TELEGRAM—"Trilby" the leading honors of "Trilby" must go to Mlle. Lafayette. She meets with every requirement called for in the novel of George Du Maurier, which inspired the stage and film play.

TIMES—Andree Lafayette catches the spirit of Du Maurier's fascinating Parisian character.

But whimsical and charming as Mlle. Lafayette is, it is Arthur Edmund Carewe's revelation of Svengali that dominates this production. His make-up is true as steel. It is far ahead of most productions presented on Broadway.

TRIBUNE—Mlle. Lafayette delights us. She is clever, fascinating, and beautifully unusual. It seemed, too, that all of the tremendous moments which we were looking forward to were left out. It was a version of "Trilby" with all of the thrills left out, and there remained just an artificial story with no particular reason for being at all.

WORLD—Messrs. Tully and Young have added and subtracted to and from the Trilby story until their total disagrees radically from Du Maurier's. Though most of their changes are ill-advised, enough remains of the hardy original to make the picture entertaining.

A new actress from France, Andree Lafayette, plays the difficult Trilby role. Her large and rather immobile features seem to us unsuited to cinema success. The fire of Trilby burned low in her playing.

### Van Dyke Signs with Graf (Special to THE FILM DAILY)

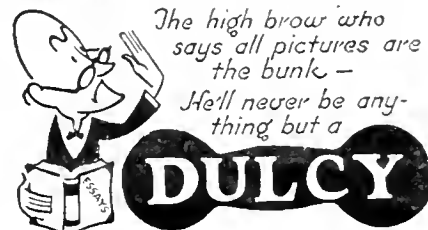
Los Angeles—W. S. Van Dyke has signed a contract with Max Graf to direct "Half a Dollar Bill."

### Dedicate S-L Stage at San Diego (Special to THE FILM DAILY)

San Diego, Cal.—The first stage of the new S-L studio at Grossmont, near here was dedicated last week in the presence of a number of members of the Los Angeles film colony brought down by Arthur H. Sawyer. A company will start work there shortly on "Lightning," a Zane Grey story. The new stage is 256 ft. long, by 90 ft. wide, by 46 ft. high. It cost about \$125,000 to build.

### Craver Takes Over The Strand (Special to THE FILM DAILY)

Charlotte, N. C.—R. D. Craver, is the new owner of the Strand, having leased the house on a long term.



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## At Broadway Theaters

### Cameo

The orchestra opens the new Cameo program with "Along Broadway," followed by Pathe News; "The Thoroughbred," a Fable film; a Post Nature scenic and a comedy. Elaine Hammerstein in "Broadway Gold" is the feature. "Topics of the Day" is next. John Priest closes the bill with an organ selection.

### Capitol

"Capriccio Espagnol" is the overture. Ernesto Lecuona, a Cuban pianist plays "La Paloma" and "Spanish Dance," assisted by Doris Niles. Between the screening of "Shooting the Earth," a Hodge Podge, and the Magazine, the Capitol Ballet Corps, dances to the air of "Polka," from "Les Millions D'Arlequins." The six unit is "In Our Broadcasting Studio," a musicale number. King Vidor presents "Three Wise Fools," just before the final selection is rendered on the organ.

### Cosmopolitan

Besides "Little Old New York," the only other numbers on the bill are the overture, bearing the same title as the feature, and the "Little Old New York Waltz," played during intermission.

### Rialto

The current Rialto program consists of "Pique Dame," the opening unit; "Riesensfeld's Classical Jazz," the Weekly News, Herta Van Turk-Rohn, soprano, who sings "Oh Come Home With Me;" Thomas Meighan in "Homeward Bound" and Alexis Adamov, tenor, rendering "Cielo E. Mar." A comedy, "Wrecks," concludes.

### Rivoli

"If I Were King," played by the Rivoli orchestra and the Pictorial News are the first two selections. "Dreams," by Gladys Rice, soprano and Wendell Hart, tenor, precedes the main film attraction, "Hollywood." "Felix Claims His Conscience," a Pat Sullivan cartoon, and incidentally the closing number, follows "Serenade," with Marley as Columbine and Paul Osgard as Pierrot.

### Strand

"Trilby" is the feature. Other screenings include, "Here and There," some short subjects; the Topical Review, and a new Aesop Fable, "The Pearl Divers." These numbers appear on the program in second, fourth and seventh places respectively. The remaining part of the performance is made up of "Second Hungarian Rhapsody," the first unit; a prologue to the feature, and a closing organ selection.

## Cuts and Flashes

Rubicon has sold Greater New York and Northern New Jersey rights of "For You My Boy" to Sam Zierler, Commonwealth.

First National productions scheduled for release for next month are "The Fighting Blade," "Dulcy," "The Huntress" and "The Scarlet Lily."

Distinctive has engaged Wells Hawks as special representative for "The Green Goddess" which opens at the Sam H. Harris on August 14.

Alan Crosland, who recently completed work on "Under the Red Robe," has been loaned by Cosmopolitan to Goldwyn to make "Three Weeks."

Max Glucksman through Jacobs Glucksman, has purchased "Damaged Souls" for Argentine, Uruguay, Paraguay, Chile, Peru, Bolivia and Ecuador.

Through an arrangement made with the King Features Syndicate, a full-page of animated cartoons featuring Felix, the Cat, will appear in a number of newspapers in the United States and Canada.

### Equity Sells Two Territories

Equity has sold "The Daring Years," to Sam Grand, of Federated, Boston, for New England and to Ben Amsterdam, Masterpiece, Philadelphia, for Southern New Jersey and Eastern Pennsylvania.

### Kenneth Harlan Accidentally Shot

(Special to THE FILM DAILY)

Los Angeles—Word has reached here from "The Virginian" company now on location near here that Kenneth Harlan accidentally shot himself while appearing in one of the scenes.

### Semon Buys "Wizard of Oz"

(Special to THE FILM DAILY)

Los Angeles—Larry Semon has purchased "The Wizard of Oz" which he will make for Truart. His first picture will be "The Girl in the Limousine." He has also bought "King Dodo."

### Klein Sells Productions

The Edward L. Klein has sold seven features for distribution in this country. One of these is "The Monkey's Paw" which Selznick will release and the others are yet to be announced by the company's acquiring them. The Klein organization has also sold a series of 12 short reels for distribution here.

### Next Week on Broadway

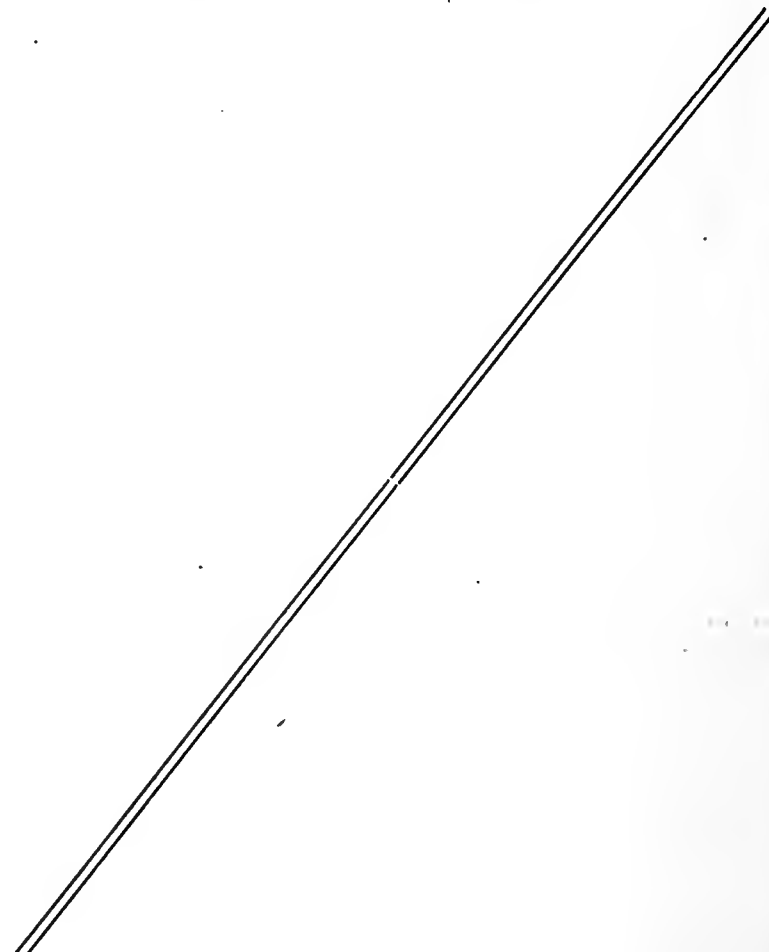
The features at Broadway theaters for next week follow:

Apollo, "Ashes of Vengeance;" Cameo, "Broadway Gold;" Capitol, "The Spoilers;" Central, "Loyal Lives;" Cosmopolitan, "Little Old New York;" Criterion, "The Covered Wagon;" Rialto, "Bluebeard's Eighth Wife;" Rivoli, "Hollywood" and Strand, "Circus Days."

IF

# "THE MAN NEXT DOOR"

(APOLOGIES TO VITAGRAPH)



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# THE **Film** DAILY

**The BRADSTREET of FILMDOM** **The RECOGNIZED AUTHORITY**

Vol. XXV No. 29

Friday, August 3, 1923

Price 5 Cent.

## Ingram Going Abroad

Expected to Film "World's Illusion" in Europe—Now Cutting "Scaramouche"

(Special to THE FILM DAILY)  
Los Angeles—Rex Ingram expects to leave for New York in about a week with the negative of "Scaramouche" on which he has been at work for some time.

It is understood that Ingram expects to film "The World's Illusion" in Europe but that before making it he will make a five-reeler in the U. S. Ramon Novarro will probably appear in both pictures.

Novarro is now in New York, having completed his role in "Scaramouche."

Metrol has leased the 44th St. Theater for a New York prelease of "Scaramouche" which will open in September, following "The White Heron."

## Mrs. Patterson Here

Mrs. Anna Aiken Patterson, publisher of "The Weekly Film Review," Atlanta regional, is at the Astor.

## Indiana Organizing

Business Basis, Says Frank Rembusch—Rejoined Because he Saw Vital Need for Action

(Special to THE FILM DAILY)  
Indianapolis—In response to a report from THE FILM DAILY relative to his reasons for rejoining the Indiana M. P. T. O., a Sydney S. ally, Frank J. Rembusch has prepared a long reply giving his reasons for doing so. When it became known that Rembusch had returned to the fold after an absence of three years from active participation in the ranks of exhibitor organizations there was some interest expressed in New York, especially so in view of the fact that Rembusch has been formerly hostile to Cohen.

Admitting that his attitude may be strange, Rembusch says:

"However, I weighed the facts and concluded that my first duty is to my own state. Furthermore, I would be a man of stone if I did not appreciate with all my heart the cordial and friendly invitation by my exhibitors here to come along. They said that they could not have an organization without me, and said that many Indiana exhibitors would not join unless I did. It became then my duty to forget any personal opinions and join 100%."

"I am also particularly gratified that all the circuits in Indiana and big exhibitors were out joined at the same time. I believe this means that we are going to be successful in the strong state organization in America. President Heller and

(Continued on Page 2)

## New Operators' Scale

Calls For Double Shift System—T. O. C. C. Members Dissatisfied With Terms

Moving Picture Machine Operators Local 306 yesterday submitted a new wage scale to the T. O. C. C. in session at the Hotel Astor. The scale submitted covers the period from Sept. 1, 1923 to Sept. 1, 1924.

One of the outstanding features of the new scale so far as its application to a majority of houses is concerned, relates to a so-called "double shift" system, each shift not to exceed an actual operating period of 6 or 7 hours.

Harry Mackler, President of Local 306 issued the following statement on the new wage scale:

"In adopting the new wage scale theater owners are relieved of the double scale payment which has been exacted by operators working the supper periods in place of men who were working on a basis of a ten hour day. I firmly believe this will appeal to the theater owners when considered in connection with the fact that due to the men spending fewer hours pent up in the booth many advantages will result to exhibitors. Among these advantages are better care of equipment and projection, alertness of operators with consequent safeguard of the public who attend these performances."

(Continued on Page 2)

## Schiller on Trip

Ed. A. Schiller of the Loew organization is on his way to the South to visit the theaters in that section. He will return through St. Louis where a State theater is being built and Pittsburgh.

## Ask Hays to Cut Group Bookings; T. O. C. C. Intends Suing Goldwyn

Exhibitors Determined Not to Buy Without Previews—Aroused Over Alleged Lack of Faith Concerning "Enemies of Women" and "Little Old New York" Contracts

The result of prolonged discussions held in secret by the Theater Owners Chamber of Commerce bore fruit at a special meeting held at the Astor yesterday, when a resolution that was unanimously carried, pledged that body to ask Will H. Hays to work for the elimination of block bookings. A. H. Schwartz, A. J. Wolf, Harry Traub, Sol Brill, Louis F. Blumenthal, Benjamin Sherman, Max Barr, Louis Schneider and Max Gold constitute a committee of five appointed by Charles L. O'Reilly to confer with Hays.

After that matter had been disposed of, the Goldwyn-

## Chamberlains Declare Dividend

(Special to THE FILM DAILY)

Pottsville, Pa.—The Chamberlain Amusement Co., Inc., has declared a quarterly dividend to all stockholders on record at the close of business on July 1. This is the first dividend of its kind to be declared by the theater company, since its formation, nine years ago.

Cosmopolitan situation was brought up and thoroughly discussed. T. O. C. C. members made no effort to conceal their sentiment on the matter and decided that unless relief of some sort is secured from the company over existing contracts on "Enemies of Women" and "Little Old New York," the matter will be taken into the courts.

The group booking situation has engaged the attention of officials of the T. O. C. C. for some time. As O'Reilly explained in his opening remarks at yesterday's meeting, he blames the falling off in attendance at theaters throughout the country directly on the poor output of pictures, a condition which he says the exhibitor cannot control.

"There has been a tendency," he said yesterday, "to spread, by propaganda or otherwise the idea that more money is being spent on fall production. The fact that over 200 New York theaters have been closed because of insufficient business has evidently been overlooked. Tax reports for the past two years show the drop in theater business. There are more seats, better equipment and finer houses than ever before, yet business has dropped. I believe Will H. Hays is big enough to give the same inquiry and investigation to this problem as he did to the uniform contract."

The arguments, mostly for the passage of the resolutions occupied some time. Billy Brandt traced what he termed the development of the

(Continued on Page 4)



Billie Rhodes starring in "LEAVE IT TO JERRY" released by Grand-Asher Distributing Corporation.—Advt.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	1067½	1067½	1067½	100
F. P.-L.	73	70½	72¼	2,200
do pid.			Not quoted	
Goldwyn			Not quoted	
Griffith			Not quoted	
Loew's	15	14½	15	500
Triangle			Not quoted	
World			Not quoted	

**Indiana Organizing**

(Continued from Page 1)  
 Chairman Schmidt have a plan to finance the organization which I feel will succeed, and finances mean everything.  
 "The board of directors met this week, and we are now incorporating the Indiana organization, having employed Earl Cox as attorney. We anticipate a business organization. We don't want to take sides in any exhibitor strike, but will work harmoniously with all who have the same accomplishments in view that we have.  
 "After hearing what the national organization is trying to do, I felt that all could subscribe to the programme. My only complaint is that we have had too many words but no action."  
 Elsewhere in his statement, Rembusch asserts that his attorney is still at work on various claims arising from the Patterson movement and expenses incurred when Rembusch endeavored to interest William Howard Taft in heading a national exhibitor organization.



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**Newspaper Opinions**

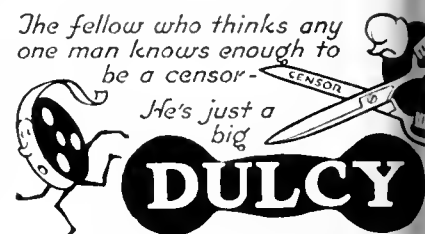
"Little Old New York"—Goldwyn-Cosmopolitan—Cosmopolitan Theater

AMERICAN—" \* \* \* there are many fine things about that picture.  
 "Little Old New York" is a picture that just had to be acted to achieve success. The restoration of the quaint streets and houses and waterfront of lower Manhattan of a century ago was an achievement of architecture in itself.  
 DAILY NEWS—Talking facts now, we enjoyed Marion Davies in her new film more than we ever before. Her picture—well, it's a sweet tale of bygone days and is plumb full of an assortment of happenings, but my, oh, my! how drawn out!  
 EVENING JOURNAL—In the difficult role of Patricia O'Day, most of the time called upon to feel and look and act the part of Pat, Miss Davies triumphs. \* \* \*  
 EVENING WORLD—The supporting company is excellent throughout. One would be tempted to call it superb if he did not want to save that adjective for the photography and the settings by Joseph Urban. \* \* \* Big New York will enjoy it.  
 HERALD—" \* \* \* is as easy to look at as any picture that has come along since "Robin Hood." It falls smoothly on the eye in every foot of its film; from an aesthetic point of view there is not a jarring note in it.  
 MAIL—No more ambitious motion picture could have been chosen to christen the new playhouse than "Little Old New York." \* \* \* It was convincing and real and showed plainly that she had given long thought and much study to her role.  
 MORNING TELEGRAPH—And what a chance she has in "Little Old New York" to show her ability! In scenes that run the gamut of the broadest comedy, to delicate emotional moments that wring the heart, she stood the test making it difficult to say whether she is better in light comedy or in drama. \* \* \*  
 We must not fail to hand Sidney Olcott a few flowers for his historical scenes of early New York, surely the educational as

well as the entertaining phase of this, is one of the things that is worthy of special mention and should be told to those who cry for better films. Harrison Ford, \* \* \* does some very excellent work.  
 POST—And a mighty good story was chosen for the production which made its debut with the house.  
 SUN—"Little Old New York" is a film full of fun and charm, and Marion Davies is excellent as a girl who masquerades as a boy.  
 TELEGRAM—There are many other fascinating features in the play, \* \* \*  
 It is told with much liveliness against a surging background, which includes all the town of New York in 1807. Pretty little Pat moves through it all with bewitching little graces, sudden moments of drama and episodes of real pathos. Miss Davies acts delightfully always, and if she makes a winning little boy, she is even more winsome in her frills and furbelows as the alluring Miss O'Day. This is the most varied role in which she has appeared, and she is at her best in it.  
 TIMES—For costumes and settings and photography "Little Old New York" is one of the most exquisite productions ever thrown upon a screen. \* \* \* The story is sweet and appealing and runs along without a single hurtful halt, and Sidney Olcott, the director, has shown excellent taste in refraining from any of the usual motion picture gymnastics. The acting is quiet and natural and the characterization is good, although Marion Davies is far too feminine ever to be mistaken for a boy.  
 TRIBUNE—Miss Davies is so intriguing, and at the same time so satisfying and convincing \* \* \* one of the best actresses on the screen.  
 WORLD—And if we know anything about cinema acting and cinema directing and designing, here is one of the loveliest and simplest love stories which have come to the screen in a season, performed almost perfectly from start to finish. \* \* \* she (Marion Davies) is irresistible and positively grand in pantomime. \* \* \* a fine example of what is to be a new order in the cinema play. It is worthy of the attention of every person who loves good acting, and sane, finished presentation.

**New Operators' Scale**

(Continued from Page 1)  
 "In contrast with these desirable objects the small additional cost of projection proposed to exhibitors, is in my opinion warranted and the operators confidently expect the theater owners will promptly ratify the new wage scale agreement."  
 Within the past two years the wages of the operators have suffered a 5% cut, according to Mackler.  
 The scale was read by Charles L. O'Reilly at the meeting yesterday. It was referred to a special committee handling that matter. While no open discussion was held concerning the actual terms which, the T. O. C. C. is understood to hold exorbitant and beyond reason, the general undercurrent of talk throughout the room indicated very clearly just what the sentiment was.



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For two hours during the time it took to show "The Pot of Drama and the Pearl of Comedy," A. H. Woods roared with laughter, and after the final fade out offered his magnificent Apollo theatre, Chicago, and Eltinge theatre, New York, for extended runs at \$2. top on a percentage basis.

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# CONSTANCE TALMADGE

in "DULCY"

Directed by  
Sidney A. Franklin



*Oh, Girls! Look!  
And he's a Genius!*

From the play by George S. Kaufman and  
Marc Connelly; adapted by John Emerson  
and Anita Loos; continuity by C. Gardner  
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## A First National Picture

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# T. O. C. C. Won't Book "Sight Unseen"

## Will Ask Hays' Aid

(Continued from Page 1)

block booking system and declared that First National was offering a block of 24, Metro, 33, Famous Players 12, in the first group, Warner Bros., 11 and "even Universal with a block of 11 and this a company that never before did such a thing."

"The system is all wrong," said Brandt. "I asked Marcus Loew, before he sailed for Europe, how many of his fall releases I could see, in the event that I wanted to buy them. I asked him how many he had finished and he replied a few. I asked how many he had in production and he said a couple. I asked how many were in scenario form and he replied he thought there were some, and so far as the rest was concerned he said that he had purchased the stories for them." Then continuing, Brandt said:

### Cites Tilt With Goldwyn

"We don't know what they are. I mention the Loew organization only as an example. Salesmen want definite prices on pictures that exist only on paper. Look at the jam we are in with Goldwyn on 'Little Old New York' and 'Enemies of Women.' This would never have happened if the pictures were sold on their merits. But they were sold in advance, a year before they were made. Talk of higher rentals is only a repetition of what we hear every year. A halt is necessary. We must know what we are getting. Now we are only buying a promise."

Arthur Hirsch made the interesting assertion that he understood Famous Players had in preparation the issuance of a statement to New York exhibitors that the local quota on new releases would not be determined until the picture had played at the Broadway first-runs. This statement elicited applause on all sides and many comments were heard that it was "too good to be true." An effort was made to reach Harry H. Buxbaum, New York sales supervisor for Famous Players and other officials at the home office of Paramount in order to verify this, but all of them were attending Adolph Zukor's golf tournament at New City.

O'Reilly made the interesting statement that second and subsequent run exhibitors were hard hit when pictures fell below expectations in quality because by the time the productions reached those theaters, the public knew from the first-run engagements whether or not there was any merit attached to them.

### Play Dates Discussed

The second important subject concerned compulsory play dates, insisted upon by the major companies at the time the contracts are signed. Again Brandt took the floor and went into detail on this development.

## Text of the Resolutions

The text of the resolutions against block bookings and the purchase of pictures without previews as adopted at the T. O. C. C. meeting yesterday follows:

"Whereas, the motion picture is universally recognized as the greatest medium of visualized expression and is the greatest recreational, entertaining and educational factor in the life of the general public, and

"Whereas, the theater owner and exhibitor of motion pictures is responsible directly to the public for the quality of pictures presented at his theater, and

"Whereas, the exhibitor has never been consulted by the producer of motion pictures, as to the quality, calibre, type, nature or kind of picture he is to exhibit to the public at his theater, and

"Whereas, a majority of the producers under the present system compel the exhibitor to purchase pictures unseen from descriptive titles, while their production is only in contemplation (the quality, nature and type of which is problematic and highly speculative), and furthermore, most of the producers insist upon and compel the purchase of pictures in group form and deny the exhibitor the right to view the product before purchase, or to make selection of the same to conform to the needs of his house or to the taste of his patrons, and

"Whereas, the exhibitor feels a deep sense of responsibility and obligation to the public in his endeavor to furnish them wholesome entertainment, artistic, educational and recreational in value, and to attain that end,

Be it therefore resolved, that the members of the T. O. C. C. go on record as being opposed to the present system of purchasing pictures before they are produced or while the production is only contemplated.

"Originally Famous Players insisted on this new wrinkle," he said. "It was brought into being by them when the 'Super 39' group was sold last year. They insisted on getting play dates at once for all their pictures, irrespective of the fact that later the company failed to deliver some of them to exhibitors as contracted for, particularly in the case of 'Hollywood' and 'Bluebeard's Eighth Wife' which have been held over for this season. This year, the other companies conceived the idea that the Famous Players' twist was a good one for them to practice. They want all play dates at once. I tell you this will close the market tight and keep out independent productions."

### Argue On Uniform Contract

This led to a discussion on the terms of the uniform contract and after considerable argument, a committee composed of John Manheimer, Bernard Edelhertz, Joseph Jame, Leo Brecher and Louis F. Blumenthal was appointed to confer with Mr. Hays regarding that clause of the standard contract that deals with play dates. The thought was openly expressed that there was a joker of some kind in it that would react unfavorably toward the exhibitor. At one point Sam Berman vigorously defended the distributor for his anxiety to secure play dates and declared that the exhibitor generally always contracted for more product than he could possibly use.

(2) That they are opposed to the purchase of pictures in group form or any form without the right of selection.

(3) That they are opposed to purchase pictures before an opportunity is given them to review the finished product.

"That the interests of the theater-going public will be best served, fostered and promoted by establishing and maintaining the principles stated above.

"Whereas, the T. O. C. C. recognizing the fact that statistics prove that attendance at motion picture theaters have considerably decreased within the past two years, and believing that this is due to the continued system of forcing theater owners to contract for pictures which they are not given an opportunity to see or have reviewed before buying same, thus forcing the theater owners to contract for pictures which they are not given an opportunity to see or have reviewed before buying same, thus forcing the theater owner to accept many pictures which are far below the standard accepted by the patrons of motion pictures.

"Be it therefore resolved, that the T. O. C. C. urge and request the M. P. Prod. and Dist. of America, Inc., to discontinue the practice of forcing exhibitors to buy what they cannot see, to the end that better pictures may more consistently be presented to the public.

"Be it further resolved, that our Committee on Business Relations are instructed to call upon Will H. Hays, President of the M. P. Prod. and Dist. of America, Inc., and present to him the contention of this body as set forth in this resolution."

The hottest part of the discussion centered around the Goldwyn-Cosmopolitan situation when O'Reilly openly declared James R. Grainger and Sam Eckman, Jr., of the distributing organization had broken their faith with the T. O. C. C.

### Charges Goldwyn Broke Promise

As noted, the difficulties exist over "Enemies of Women" and "Little Old New York." O'Reilly declared that the organization has received assurances from Goldwyn that no other exhibitors would be approached on these two pictures until the situation had straightened itself out. O'Reilly charged that, despite this, a contract had been entered upon with the Loew circuit for "Enemies of Women" and that August 25 had been settled upon as a play date. He added that Goldwyn had promised that no one would play the picture before Sept. 16.

O'Reilly made it very clear that the T. O. C. C. would bring a test case against Goldwyn unless something is done to adjust the situation. The committee that is handling it, together with Lee A. Ochs as an additional member will endeavor to confer with Nathan Burkan's office today in an effort to reach a settlement of some kind. It was stated by O'Reilly that he would have nothing more to do with Grainger or Eckman on the matter. In the event that the conference in Burkan's office proves unavailing, O'Reilly will

## Agree With T. O. C. C.

Louis Rosenbluh, general manager of the Fox exchange that serves New York City, Westchester County, Northern Jersey and Connecticut yesterday, instructed all of his salesmen to screen any or all of the Fox releases for 1923-1924 for exhibitors, if exhibitors want to see them before buying them.

Whether the order came in anticipation of the meeting of the T. O. C. C. which occurred at the Astor yesterday is not known. It so happens, at any rate, that Rosenbluh's order brings Fox into line as the first company to conform with the wishes of the T. O. C. C. members; that all product be first screened and contracts entered upon later. The T. O. C. C. openly declares that the falling off in theater attendance is due directly to the poor crop of pictures and adds that the exhibitor hasn't any choice because he never knows what he is going to get.

go direct to William Randolph Hearst who he added, would not countenance such tactics on the part of his sales organization.

The discussion was a prolonged one. It developed that O'Reilly had seen Nicholas Schenck on the matter and that Schenck had promised not to show the picture in Loew houses where the new contract conflicted with those held for "Enemies" by T. O. C. C. members who had contracted for the picture when it seemed that Famous Players would distribute it. It was quite evident that the Chamber intends carrying this matter out to a finish. O'Reilly, at one point, declared that Grainger and Eckman had instructed the local sales force to attempt intimidation of exhibitors on the ground that Hearst's influence with Mayor Hylan would be brought to bear on exhibitors if they refused to heed the demands of the Goldwyn organization.

### T. O. C. C. "Means Business"

As an indication of how the T. O. C. C. feels so far as this is concerned, O'Reilly declared that David Kaiserstein, owner of the Strand, Bayonne, N. J. would be suspended from the body if he insisted on playing "Enemies of Women" under a new Goldwyn contract and to the detriment of a competitor in Bayonne who had signed for the picture with Famous Players. The same thing will be done to Annos of Annos and Palley, operators of the Colonial, Newark and another theater in Bayonne, if he does not heed the wishes of the T. O. C. C.

James R. Grainger is out of town until Monday and in his absence Eckman refused to comment on O'Reilly's charges.

# A TOAST



*More power and good fortune to anybody, anywhere, who can and will make a greater and more beautiful production than Hobart Henley is producing in*

# A Lady of Quality

*From the famous novel and play by*  
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*Soon to be presented by*  
**CARL LAEMMLE**



*Starring*  
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 EARL FOXE WILLARD LOUIS  
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# So THIS is "Hollywood"!

*Opening at the Rivoli Theatre, New York, last Sunday, a HOT JULY DAY, "Hollywood" equaled the theatre's box-office record, held by "Blood and Sand," and smashed the record of "Manslaughter," the next highest. "Hollywood" is also doing absolute capacity business at the New Orpheum, Chicago.*

## And the Critics Say:

"'Hollywood' represents the turning point in the life of the silent drama—100 per cent entertainment. A momentous production, and we sincerely trust none of our readers will fail to see it. '—————' left us cold and bitter. 'Hollywood' has restored us to a state of genial warmth."—Robert E. Sherwood in N. Y. Herald.

"A finely genuine picture and the best piece of story-telling that has yet come forth from the world's motion picture capital."—Carl Sandburg in Chicago News.

"It really is a most entertaining picture, and nothing in the least like it has ever been done before."—Harriette Underhill in N. Y. Tribune.

"The director has accomplished that which was attempted in '—————'. This is a film which can be seen more than once and still enjoyed."—Fred Hall in N. Y. Times.

"The comedy in 'Hollywood' is as good as 'Merton of the Movies.' Lem's dream is one of the funniest episodes we have ever seen in the movies. A film everyone will enjoy."—New York Mail.

"Keenly and deftly satirical in its humor. Far superior to '—————'."—N. Y. Sun and Globe.

"Delightful entertainment."—Chicago Post.

"It is the real, wholesome, enterprising and amazingly successful Hollywood that is shown. Romance, yes. But that which is legitimate and fine. And the adventures of the Indiana family in the far West afford thrills, laughter and pathos at times."—Rob Reel in Chicago American.

"Really, here is a picture that we enjoyed from start to finish."—Quinn Martin in New York World.

"'Hollywood' is the best example of showmanship I have yet to see in a motion picture. It is intelligent entertainment. Don't miss it!"—Polly Wood in Chicago Herald and Examiner.

"A highly enjoyable picture, entertainingly presented and intelligently treated. Genuinely amusing situations."—Rose Pelswick in New York American.

"'Hollywood' is sheer joy."—Dorothy Day in New York Telegraph.

"We doubt if there'll be a single soul at all interested in movies who will not revel in the display of reel talent that flits across the screen, for there are 80 honest-to-goodness stars, and, as real stars, they do their bits as though they liked it."—Don Allen in N. Y. Evening World.

"'Hollywood' is very successful in getting chuckles when it wants them and not in the wrong places."—New York Sun and Globe.

**"One of the greatest (if not the greatest) box-office successes in the history of the screen."**

—William Johnston in Motion Picture News

By Frank Condon

A JAMES CRUZE PRODUCTION

Adapted by Tom Geraghty

*A Paramount Picture*





# "Marriage Morals"



# Without Apology

"Marriage Morals"

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*picture*



*A great story*  
*A fine cast—*

*Including such sterling players as*

**Tom Moore**

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*Florence Billings*  
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*Tom Lewis*  
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*Dynamic Direction*  
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*Superb Production*  
*Audience Appeal*  
*It's Downright Human*  
*And what a Box Office Title*

*Territories Now Available for*

WILL NIGH'S

# "Marriage Morals"

*Produced and Distributed by*

**L. LAWRENCE WEBER and BOBBY NORTH**

*1600 Broadway*

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*New York*



"Don't Marry  
For Money"

B.P. FINEMAN  
(in association with Adolf Ramish)

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House Peters

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In preparation

# "It's A BOY"

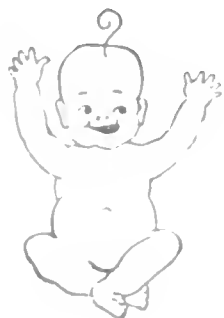
as produced by

SAM H. HARRIS

(in association with Lewis and Gordon)  
written by

WILLIAM ANTHONY Mc GUIRE

To be produced by L. LAWRENCE WEBER and BOBBY NORTH





# THE FILM DAILY

BRADSTREET FILMDOM The RECOGNIZED AUTHORITY

XXV No. 30 Sunday, August 5, 1923 Price 25 Cents

## De Mille Report

Director and Fairbanks Deny  
and Artists Distribution Deal  
—May Get Lubtisch

(Special to THE FILM DAILY)  
Los Angeles—Both Douglas Fairbanks and Cecil B. De Mille deny the director will distribute his productions through United Artists. To a FILM DAILY representative, Fairbanks declared he knows nothing about the report and that he hadn't seen De Mille weeks.

De Mille, when asked about the report, said:

"My contract with Famous Players-Lasky Corp. is still in force. I am not in a position to discuss any other plans until such time as that contract is ended."

Ernest Lubtisch states he has signed no contract with United Artists, it is understood that the deal with him will be closed in a few days and that under the terms of it he will make his own productions probably direct Mary Pickford in pictures yearly.

## Terris Returning Soon

(Special Cable to THE FILM DAILY)  
London—Tom Terris expects to return for New York any day. He has just completed "Fires of Fate" script.

## Kansas Opposed to Cohen

(Special to THE FILM DAILY)  
Kansas City—The Kansas M. P. Commission has informed Sydney Cohen of its intention not to turn in its quota of national treasury. The organization has also expressed its intention not to have any representation at the national headquarters in the form of national committeemen.

## Features Reviewed

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Ben Wilson, Bryant Washburn and Mabel Forrest discussing a dramatic scene in "Other Men's Daughters," a Ben Wilson production which will soon be released by Grand-Asher.—Advt.

## Star Values

Arthur Kane talking. And when Arthur talks he usually says something. Just before I got away. He was talking about star values. And said he rated a star value as three to one over just a good picture. In other words a good star should bring in three times as much. As the picture would bring without that star. Exceptions, of course. But three to one the average.

Now there will be arguments. Some will agree. Many others won't. But if you've a real argument on this subject, shoot it in.

### VACATION STUFF

"Bill" Atkinson, G. M. of Metro and Eddie, ("Doc"), Golden of the Boston office, took a vacation last week. They went up to "Bill" Gray's camp. In Maine. And only those who have ever been to Gray's. Know what that means. Incidentally Sid Kent of Famous. Was in the party. Atkinson trimmed Golden so hard at golf that Golden was ruined. And when he came to get his clubs. At the end of the party. He found them all tied up in black mourning. Bag and all. And that's how he returned to Boston.

### GIRLS, NOT WOMEN CENSORS

Out in Ohio they have hit upon a real idea. The Governor has been smart. And is living in today. Not yesterday. And so. When it came time to make his appointments for the censor board. He put on two girls. Not elderly women. In other words kept

(Continued on Page 2)

## Ind'p'ts Have Trouble

In Southwest, Testifies L. T. Pellerin, Because of Block Bookings—Hearing in Dallas

*Editor's Note—An interesting sidelight on the block booking situation as discussed at the T. O. C. C. meeting at the Astor on Thursday came to the fore at the Dallas hearing of the Federal Trade Commission, when L. T. Pellerin, a state right buyer said independent product is hard to sell in the Southwest because exhibitors are tied up by block bookings. The Dallas dispatch follows:*

(Special to THE FILM DAILY)

Dallas, Tex.—L. T. Pellerin, president of the R. D. Lewis Film Corp., a state right distributor in the Southwest, testified before the Federal Trade Commission here that he finds it difficult to place independent product in this territory because exhibitors are generally sewed up with block bookings from the old line companies. Pellerin was called as a witness in the proceedings against Famous Players and allied organizations.

(Continued on Page 12)

## American Pictures, Inc., Chartered

(Special to THE FILM DAILY)

Dover, Del.—American Pictures, Inc., has been chartered here with a capital of \$2,250,000. The incorporators are, E. P. Wilson, William H. Page and H. Phillip Kerner, all of Washington.

## Held Out on Two Pictures

David Kaiserstein of the Strand, Bayonne and Leo Annis of the Colonial, Newark informed the T. O. C. C. yesterday that while it was true that they had booked the Goldwyn product for next season that in compliance with the attitude and wishes of the T. O. C. C. they had held off on "Enemies of Women" and "Little Old New York" until the disposition of those two productions had been made. Kaiserstein and Annis were threatened with suspension from the T. O. C. C. by Charles L. O'Reilly had they insisted on playing the films.

## The Inquiring Reporter

THE FILM DAILY Inquiring Reporter gets on the job today. This new feature will appear every other day in this publication. The first of the series will be found on page 4, this issue.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	106 <sup>7</sup> / <sub>8</sub>	106 <sup>7</sup> / <sub>8</sub>	106 <sup>7</sup> / <sub>8</sub>	100
F. P.-L.	73	70 <sup>1</sup> / <sub>8</sub>	72 <sup>1</sup> / <sub>4</sub>	2,200
do pfd.			Not quoted	
Goldwyn			Not quoted	
Griffith			Not quoted	
Loew's	15	14 <sup>7</sup> / <sub>8</sub>	15	500
Triangle			Not quoted	
World			Not quoted	

These quotations are as of Thursday. As a mark of respect to the memory of President Harding, the New York Stock Exchange was closed yesterday.

**Incorporations**

Albany—The Paulka Amusement Co., Inc., Brooklyn. Capital \$5,000. Incorporators, C. Palish and P. and M. Kaufman.

Columbus, O.—The 48 North Main Street Theater Co., Inc., Akron. Capital \$500. Incorporators, C. B. McDowell and Gordon Davis.

Albany—G. & H. Pictures Corp., New York. Capital \$20,000. Incorporators, J. Noble, J. Powers and A. L. Grey. Attorney, A. H. Banzhaf.

Milwaukee—The Manchester Amusement Co., Inc., Manchester, Wis. Capital \$500. Incorporators, R. Tenn, H. Hinz and G. C. Rhein.

**Mrs. George Spidell Dead**

Mrs. George M. Spidell, wife of the general purchasing agent of Famous Players died yesterday at the New Rochelle Hospital as a result of injuries in an automobile accident.

**"Forgive and Forget" Next**  
(Special to THE FILM DAILY)

Los Angeles—C. B. C. will start "Forgive and Forget," at once. Pauline Garon, Estelle Taylor, and Wyndham Standing are in the cast. Edward J. Le Saint will direct.

**Star Values**

(Continued from Page 1)

his board up to date. And out in Ohio the film folk are happy. And suggest that other governors do the same.

**THE PULSE OF THE INDUSTRY**

Clever man, Bill Johnson. Of the MP News. Talking one day about pictures and conditions. And voiced this thought; that the 16 year old children give a better idea of the pulse of the industry than any others. They know what is liked. And what isn't. And he's right. It's the 16 year old uns, and their friends, a bit older, perhaps, who make up the great army of picture lovers. And when you overlook them, you overlook your audience. Or the greater part anyway.

**KENT'S PERCENTAGE IDEAS**

Surely started something. Many will agree that it is well thought out. But a big man in the business. One of the most important. Had this to say about it: "Kent's smart. But you can't work this business on percentage. Because the exhibitor won't let you. That's all there is to it. You'll never get him to agree on what is a fair basis. That to start with. And after you have, then what? How are you going to check him? Are you going to send a man along with every print? Are you going to hire a corps of accountants to follow the print through the territory? Or are you going to believe what the exhibitor sent you as all you are entitled to?"

And when this man was informed that the Columbia Burlesque "wheel" had developed a system which seemed to operate smoothly he said: "Yes, maybe you can do that with a 'wheel' of shows. At the most they have 40. But what are you going to do with a company that has 30 or more releases a season, and 100 prints of each? Tell me."

He hasn't been answered yet.

**THE "LOST LEGION"**

All ex Fox men. That is, at one time or another, worked for the Wizard of Tenth Avenue. Edgar Lewis; Harry Day; Lloyd Willis; Paul Mooney, Harry Field, Bill Alexander; Jimmy Grainger; Arthur James; Eddie Maxwell; Ralph Proctor; Herman Robbins; Harry Reichenbach. And some more. Every once in a while they get together. And talk of the good old days.

**EPIC PICTURES AND GREAT PICTURES**

Did you ever stop to think. That all the great pictures. Have been epic pictures. That is; they dealt with matters that were in themselves epic making. Go back a long way—"Quo Vadis." Then Griffith came through with "The Birth." Also an epic. Ingram's "Four Horsemen" dealt with a like subject. So does Jimmy Cruze's "Covered Wagon." And so it goes. Isn't it something for picture makers to think about?

Why doesn't someone make an epic of the more latterly days of this great country? The development of our great fortunes; in our great cities. The kind of men who made them. What they were up against. And that kind of material. The making of Chicago from a wilderness. The development of New York.

Oh, by the way, there is one coming about New York—the Marion Davies production of "Little Old New York."

**SOMETHING ABOUT FIRST RUNS**

Up here in the mountains. Up New England way. Where Sam Grand. And Harry Asher plan production ideas. And incidentally sell film. And where Bill Gray and Nate Gordon buy for the territory. It's quiet. And kinda lonesome. And except for golf. And rain. There isn't anything. And so you get thinking.

And one of the thoughts that came was this: that scattered over this great country of ours are. And then the question: How many real first run houses?

And when you set down and figure it out what do you get? Well you figure. I have. And all that sort of come to mind are about 460. Not alleged or fictitious first runs. But real honest-to-goodness ones. Now you figure. And shoot in what you find.

DANNY.

**Pathé News**

No. 63

**HARDING DEAD!!**—The 29th President of the United States dies suddenly; lights of his career from birth to death; President Coolidge becomes President the Constitution; a comprehensive, absorbing and dignified presentation of the most important event that has happened in United States in years.

Other news as usual.

today

**Business Progressing In Cuba**  
(Special to THE FILM DAILY)

Washington—According to statement by Consul General C. Hurst, of Havana, there are 300 theaters on the island, with the business making rapid strides. Hurst states that two of the largest houses in Cuba are owned by Americans. American capital is being invested in other theater companies and also small distributing organizations.

*The exhibitor who doesn't look out for the comfort of his patrons —*

*Bah! He's nothing but a*



**BRAY BRIE**  
*Attractions Are Big In Box Office Merit*

A BEN WILSON PRODUCTION

The **MARK OF A GRAND PICTURE**

**Love Trap**

RELEASED IN SEPTEMBER

DISTRIBUTED BY GRAND-ASHER DISTRIBUTING CO.

# PREFERRED PICTURES

Produced by B. P. SCHULBERG



**"FOR HIGH CLASS  
AUDIENCES!"**

## Screen Opinions

THE UNBIASED REVIEWING SERVICE!

### "DAUGHTERS OF THE RICH"—[Class A] 80%

(Adapted from novel of same name)

Story:—Tangled Love Affairs of Three Women and Two Men

#### VALUE

Photography—Very good—Karl Struss.  
TYPE OF PICTURE—Unusual—Fascinating.  
Moral Standard—Fair.

Story—Very good—Drama—Adults.  
Cast—Very good—All Star, with Miriam Cooper, Gaston Glass, Ruth Clifford, Ethel Shannon and Stuart Holmes.

Author—Very good—Edgar Saltus.  
Direction—Very good—Gasnier.  
Adaptation—Very good—Not credited.  
Technique—Very good.  
Spiritual Influence—Neutral.

Producer—B. P. Schulberg

#### CAST

Maud Barhyte ..... Miriam Cooper  
Gerard Welden ..... Gaston Glass  
Mlle. Giselle ..... Ethel Shannon  
Sally Malakoff ..... Ruth Clifford  
Count Malakoff ..... Stuart Holmes  
Barhyte ..... Josef Swickard  
Mrs. Kandy ..... Truly Shattuck

July 15 to 31, 1923.

Footage—6,073 ft.

Distributor—Al Lichtman Corporation

### Our Opinion

MORAL OF THE PICTURE—None Outstanding.

Elaborate Presentation of Interesting Story Suitable for High-Class Audiences  
—Strong Human Angle Adopted by Director

The human quality of "Daughters of the Rich," together with the elaborate method of production and the infinite care which has been taken in the arrangement of the trifling details that are so necessary in making the action colorful and convincing, brings the picture into the class which appeals especially to the high-class audience. The production appears to have had a good deal of money spent on it, many of the settings are elaborate, costumes are becoming and beautiful; glimpses of Paris gaiety, including the luxurious apartment of Mlle. Giselle, who incidentally is equipped to answer her telephone while she sits in her bath. Director Gasnier seems to have put forth every effort to make a lifelike visualization of the story, and one of the picture's strong points is the centralization of the main threads of the plot. One of the best portrayals of the picture is that of Count Makakoff by Stuart Holmes. This is an eccentric character which Mr. Holmes plays from a decided comedy angle, and is likely to get a laugh every time he appears on the scene—foppish and scheming and bedecked with an eyeglass. Ethel Shannon is excellent as Mlle. Giselle, a woman living on the bounty of the count. Miriam Cooper is charming as Maud Barhyte, whose romance is cut into by a jealous rival, and Ruth Clifford is splendid as Sally, forced to marry a title, yet loving her friend's sweetheart. Gaston Glass acceptably plays the part of Gerard Welden, the man in the case. The cast, photography and illumination and careful editing contribute largely to the production's good quality.

SCREEN OPINIONS TELLS THE TRUTH

SCREEN OPINIONS TELLS THE TRUTH

THE KIND OF  
NOURISHMENT  
YOUR  
BOX OFFICE  
NEEDS.

Distributed By

# PREFERRED PICTURES CORP'N.



AL LICHTMAN ~ President  
1650 BROADWAY  
NEW YORK CITY



**Putting It Over**

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

**Simple But Clever Stunt**

Asbury Park, N. J.—For the showing of "Backbone" at the Lyric, in the window of a prominent restaurant was placed a small negro boy armed with a knife and surrounded by several watermelons. The boy was told to eat all he liked, but to eat it slowly. The proprietor of the restaurant put cards in the window reading:

"Good food is the Backbone of good health."

"Good health is the Backbone of enjoyment."

"Enjoyment is the Backbone of entertainment."

"Entertainment is the Backbone of happiness."

"Happiness is the Backbone of life."

At the bottom of each card was a line reading: "See 'Backbone' at the Lyric."

**Haug Puts This One Over**

Mobile, Ala.—When "Hearts Aflame" played the Crown, C. D. Haug, Metro exploitation man used red paper hearts adjusted over the mouthpieces of public telephones, and had huge red hearts hung in the windows of a number of taxis. At night he sent out a float with six large railroad lanterns on each side and a 24-sheet poster representing a locomotive going through a forest fire. In addition, he had distributed thousands of small envelopes containing candy hearts.

**Novel Idea to Stimulate Business**

Boston—L. J. Hacking, of Hodkinson, put over a novel idea in getting his product before the attention of local exhibitors. He classified exhibitors on his mailing list according to the product they used. He then made lettered cards, 10" x 6", carrying the message of Hodkinson product that would be of particular interest to that exhibitor. These cards proved attractive enough for the exhibitor to place them upon his desk as a constant reminder of the product released by Hodkinson.

**Getting Co-Operation**

Los Angeles—Co-operation was what helped Roy Miller of the California and L. W. Barclay, Goldwynner, when the two worked out a stunt to sell "The Ragged Edge" when it played the California.

The Ko-Fan Co., manufacturers and distributors of soft drinks, distributed 2,000 fountain streamers reading "If You Feel on the Ragged Edge, Drink K-Fan, You'll Like it." These were placed on stands throughout the city, which happened to be doing exceptional business because of the warm weather.

**FILM DAILY'S INQUIRING REPORTER**

**QUESTION**

Should the exhibitor retain the right to cut features to meet his own needs?

**ANSWERS**

William Brandt, M. P. T. O. of New York State—"Absolutely. The exhibitor is the custodian of his own screen."

William O. Hurst, production manager—"I think so. At least until the time comes when features reach the proper length to build up a proper program."

Arthur S. Kane, Associated Exhibitors, Inc—"No. The exhibitor cannot expect to be the judge of production. The producer knows best what treatment a story should get. The exhibitors' business is to present the finished product."

Edward L. Klein, exporter—"Yes. The exhibitor must do something to diversify his program. Features are now running too long."

John C. Ragland, Eastern representative for Harold Lloyd—"I should say not. It's entirely outside of his province."

George Weeks, Famous Players—"No. I don't think the exhibitor, by training, is qualified to cut out portions of pictures."

**Truart Deal with Glucksman**

A sale has been consummated by Truart with Max Glucksman, for the rights to "The Prairie Mystery" for Argentine, Paraguay, Uruguay, Chile, Peru, Bolivia and Ecuador.

**Shannon with Gwyn-Cosmo.**

(Special to THE FILM DAILY)  
Dallas—J. C. Shannon, who was formerly connected with American Releasing, is now traveling for Gwyn-Cosmopolitan in this territory.

**People's Theater Co., Inc., Dissolved**

(Special to THE FILM DAILY)  
Trenton, N. J.—The People's Theater Co., Inc., of 417 Market St., Camden, has filed a certificate of dissolution.

**Saxe's Newest Ready in Fall**

(Special to THE FILM DAILY)  
Milwaukee—Although the new Wisconsin will not be opened until the fall, construction work on the house is near completion. The theater is being built by a local real estate firm and when completed will be taken over by the Saxe interests.

**Two Added to Milwaukee Force**

(Special to THE FILM DAILY)  
Milwaukee—Jack C. Camp and Harry Terry, formerly with Metro and Associated Exhibitors respectively, have joined Universal.

**Detroit Booking Arrangement**

(Special to THE FILM DAILY)  
Detroit—Bert Williams, who is booking the La Salle Gardens, Palace and Tuxedo, will hereafter handle bookings for the Miles, Regent and Orpheum, of which C. H. Miles is the owner.

**Ollie Brooks Working in Detroit**

(Special to THE FILM DAILY)  
Detroit—Ollie Brooks, special Fox representative out of the home office is doing special work in this territory. He will also visit other offices in this territory.

**Stiefel Adds to Chain**

(Special to THE FILM DAILY)  
Philadelphia—A. Stiefel, of the Poplar and Fairmount theaters, has taken over the lease on the Elite, 27th and Girard Ave.

**Stevenson Quits Fay's**

(Special to THE FILM DAILY)  
Philadelphia—Harry Stevenson, for many years manager of Fay's at 40th and Market, has resigned.

**Carr Now Active in Real Estate**

(Special to THE FILM DAILY)  
Reading, Pa.—George Carr, former representative for Wilmer & Vincent, is now engaged in the real estate business. Carr, however, is still interested in the theater field. He operates the Capitol in Lebanon and has another house in construction in the same place.

**Buys Balboa Theater Bldg.**

(Special to THE FILM DAILY)  
San Francisco—Samuel Levin has sold the Balboa theater and office building to A. Sugerman and H. Heppner. Levin will continue to operate the theater under lease from the new owners.

**Stillman, Cleveland Will Not Close**

(Special to THE FILM DAILY)  
Cleveland—It has been decided that the Stillman will not be closed for the summer months.

**Cutting "The White Sister"**  
The White Sister" is being cut and assembled preparatory to a New York premier. While the date of the first showing has not been definitely settled, arrangements have been made for a run at the 44th Street.

**Increases K. C. Chain**  
(Special to THE FILM DAILY)  
Kansas City—The Ralph Amusement Co. is the new owner of the Apollo. The theater company also controls the Strand, Victory, Penn Valley and Gilham.

**Now Controls Capitol Amus. Co.**  
(Special to THE FILM DAILY)

Lynn, Mass.—Elias M. Loew, owner of several New England theaters, has purchased the remaining stock of the Capitol Amusement Co.

**Frank and Saveriede Split**  
(Special to THE FILM DAILY)

Chicago—Alexander Frank and Harry Saveriede of the Frank Amusement, Waterloo, Ia., have dissolved partnership. Frank will continue to operate the enterprise.

**New West Coast House**  
(Special to THE FILM DAILY)

Santa Monica, Cal.—Many celebrities attended the ceremonies attached to the breaking of ground for the new West Coast house. The theater will seat 2,000 and will be one of the finest of the chain.

**Finds Price Boosts "All Wrong"**  
(Special to THE FILM DAILY)

Los Angeles—In commenting on increased admission prices, the editor of "Camera" says:

"Leading exhibitors are again discussing the proposition of increasing theater admission fees. Just what necessity there is for any advance in ticket prices at this time is not clear. Certainly it would be all wrong to make the movies less democratic and accessible by raising the prices beyond the means of the great masses of people from whom most of the support is drawn. Any higher rates as a general industry policy now would tend to check the growth of the universal popularity of moving pictures and since the trend towards new zeniths of patronage is so pronounced throughout the country at present, it would surely be suicidal to make it seem that mercenary motives are transcending all things else among those responsible for cinema entertainment. If the margin of profit is a little too slight, why not be content if such contentment will be instrumental in promoting the size of the patronage?"



# RALPH INCE PRODUCTIONS

ON  
BROADWAY



At the Rialto  
Week of July 29

## *"HOMEWARD BOUND"*

Famous Players-Lasky

By Peter B. Kyne

With Thomas Meighan and Lila Lee

## *"SUCCESS"*

(Metro)

At the Capitol  
Week of July 8

□ □ □

To be Released

## *"LEAH KLESCHNA"*

Famous Players-Lasky

□ □ □

In Production

## *"THE UNINVITED GUEST"*

For J. E. Williamson

(Metro)

# Reviews of the Newest Feature.

Hoot Gibson in  
**"Out of Luck"**  
 Universal

As a Whole.....PLEASING LIGHT ENTERTAINMENT WITH SOME AMUSING COMEDY BITS THAT HELP PUT IT OVER DESPITE FLIMSY PLOT.

Star...Thoroughly likeable as unwilling sailor and bashful cowpuncher lover. Should more than please his admirers in this one. Gets his comedy stuff over in great shape, but inclined to overdo it just a trifle as the bashful suitor.

Cast.....Laura La Plante looks very good and is a very satisfactory opposite for Gibson. She gives a good performance. Others DeWitt Jennings, Freeman Wood, Howard Truesdell, Elinor Hancock, Jay Morley.

Type of Story.....No very strong situations but a pleasing plot that does not tax the mind and affords light entertainment. Cowpuncher strikes father of girl he loves in self-defense. Thinking he has killed him he runs away and joins the Navy. Learning that the man is not dead, he wishes to leave the Navy but is forced to stay the period of his enlistment. Girl visits rich aunt who turns out to be wife of captain of ship boy is on, and whose life he saves. After several delays boy and girl are reunited.

Box Office Angle....Should be good where star is a favorite or where light entertainment is desired. Build up program with good short reels. Troubles a green "gob" endures in the navy will bring many laughs.

Exploitation.....Feature the star's name and that of Laura La Plante. They are a pleasing combination that should prove attractive to many. The title should be used in conjunction with catchlines to the effect that "Sam was 'out of luck' but he couldn't get out of the navy." or "He wanted to 'resign' from the navy but they told him he was 'Out of Luck.'"

A trailer of any of the bits on board the battleship, showing Gibson leaning over the rail, or trying to board the boat, or his struggle with the hammock will undoubtedly bring them back. These are the funniest bits in the picture, however, and they may expect more than they see if you show the best bits first.

A good advertising stunt might be to have paper sailor caps given away with suitable lettering.

Direction by.....Edward Sedgwick; lets the first part run too long but the comedy bits are well done, and players well-handled.

Author.....Edward Sedgwick  
 Scenario.....George C. Hull  
 Cameraman.....Virgil Miller  
 Photography.....Very good  
 Locale.....A ranch, U. S. Navy, a home in San Francisco.  
 Length.....5,518 feet

David Smith Prod.  
**"The Midnight Alarm"**  
 Vitagraph

As a Whole...RAPIDLY MOVING MELODRAMA WITH SEVERAL FINE THRILLS. STORY IS ALWAYS OBVIOUS BUT THE PICTURE IS SURE-FIRE ENTERTAINMENT.

Players....Generally satisfactory. No one does anything unusual but the picture depends on its rapid action and not acting to put it over. Leads played by Alice Calhoun, Percy Marmont, Cullen Landis and Joseph Kilgour.

Type of Story....Out-and-out melodrama with all the usual trimmings. There's an auto collision with a train; an open drawbridge and the hero's saving act; and the final punch, a very well done fire sequence. The "papers" cause all the trouble and Joseph Kilgour the heartaches of the hero and heroine.

Box Office Angle....Holds a decided appeal for the general public. There will be the usual well wishes for the hero and her lover and the curses for the villain.

Exploitation....Treat this for what it is: an old-fashioned melodrama such as was in vogue in the "10-20-30" days. If you attempt to use a dignified exploitation campaign on this, you're sunk. It isn't that kind of picture. Ballyhoo it and circus it and you'll get the business.

Tell your patrons just what kind of a picture it is: that virtue and honesty triumph over the dirty machinations of the villain who seeks the girl's fortune. Get confidential and tell them that they know they all want to see the hero win and the deep-dyed villain get his just deserts.

Tie-up with your fire department and arrange special showings for the force. Do the same with newsboys because Alice Calhoun in the picture appears as a "newsgirl." Maybe you can turn part of one day's receipts to the fire department fund for disabled men and in this way arrange a display of some of the apparatus.

Make a lot of noise about the thrills and above all, don't attempt to disguise the character of the picture. It's regulation melodrama with all the punches the director could get into it and play it up as such.

Direction by....David Smith; has done very well; fire sequence a fine piece of photographic work. Permitted action to slow up after the train wreck but the thrills at the end make amends. Some detail occurs conveniently.

Author.....J. W. Harkins  
 Scenario.....C. Graham Baker  
 Cameraman.....Steve Smith, Jr.  
 Photography.....Generally good.  
 Locale.....A Western city.  
 Length.....7,000 feet.

James Cruze Prod.  
**"Hollywood"**  
 Paramount

As A Whole.....LOOKS AS IF IT SHOULD GO BIGGER THAN "SOULS FOR SALE"—AND THAT'S GOING SOME; SURE-FIRE AND WITH A VAST APPEAL.

Players.....Nearly everyone in the movie colony puts in an appearance in the picture; a long list of real stars and all of them given good prominence even though they are not a definite part of the story; those actually taking part in the story are Hope Brown, Luke Cosgrove, G. K. Arthur, Rubie Lafayette and Eleanor Lawson. A few of the celebrities appearing are Mary and Doug. Chaplin, Pola Negri, Turpin, Lila Lee, Lois Wilson, J. Warren Kerrigan, Agnes Ayres, Jacqueline Logan, Nita Naldi, Stuart Holmes, Cecil DeMille, William DeMille, and others too numerous to mention.

Type of Story.....A winner for the box office; all about Hollywood, its people, pictures, studios and whatever else goes with the making of pictures; a lot of interesting, intimate detail that is going to give the fan crowd thrills galore; small town girl goes to Hollywood, to "break into the movies." She is followed by her whole family and they all get in except her. Laughs are numerous and the dream sequence a riot and the best bit of hokum ever done.

Box Office Angle.....Spells success for the exhibitor. "Hollywood" should be a clean-up. And regardless of whether they have seen "Souls for Sale" or not. This is more strictly and more intimately a look into movieland than the other. They'll eat it up.

Exploitation.....Here is one you can afford to get excited about. "Hollywood" will undoubtedly prove one of the biggest money makers of the year unless the dope is way off.

Picture patrons the world over, and in this country particularly, can't find out enough about Hollywood and its people.

The story is there too. Let them know "Hollywood" isn't propaganda even though it may seem so at the start. Promise them a load of laughs,—real ones. There shouldn't be any exploitation diagnosis necessary. You know best how to get them in. Do it. Better install a new electric S. R. O. sign.

Direction by.....James Cruze; he of "The Covered Wagon" fame adds another to his successes; has done a great job on "Hollywood,"—a picture that affords genuine entertainment and looks like sure-fire box office material.

Author.....Frank Condon  
 Scenario.....Tom Geraghty  
 Cameraman.....Karl Brown  
 Photography.....Splendid  
 Locale.....Hollywood  
 Length.....8,197 feet

Marion Davies in  
**"Little Old New York"**  
 Producer: Cosmopolitan Prod.

Distributor: Goldwyn-Cosmopolitan  
 As a Whole.....STAGE PLAY BEAUTIFULLY PICTURED AND GORGEOUSLY PHOTOGRAPHED; WILL PLEASE ESPECIALLY FOR ITS PICTORIAL VALUE AND STAGE FOLLOWING WILL LIKE

Star.....Does some real troupings young Pat O'Day; handles the role in her own style with character originated by Genevieve Tobin on the stage, slightly changed to her personality. Probably her best performance.

Cast...Fine types all the way through Harrison Ford good as Larry Devan; famous personages of old New York portrayed by Sam Hardy, M. Kerrigan, Courtenay Ford, Mahlon Hamilton, Norval Kellwell, Montague Love, Riley Hanley, Louis Wolheim.

Type of Story....A romance of New York in the early days; delightful atmosphere and picturesque settings make up for rather slight story material; picture is much longer and something should be done with anti-climactic ending that is flash-back of early episode.

Box Office Angle....For anyone interested in the early history of New York when Bowling Green was "great white way," so to speak, "Little Old New York" will be a charming entertainment that they'll welcome heartily.

On the other hand the offering will appeal for its pictorial splendor. They have spent a ton of money to make it good to look at and it surely is. Marion Davies probably the most advertised picture star there is and with the wealth of publicity that will have been given "Little Old New York" before it reaches you, your feet should already have heard enough about it to want to see it.

Exploitation....Exhibitors operating houses in and around New York will find it much easier to interest their patrons in this one than they outside, for here is a picture with a story dealing with New York.

A street stunt might consist of tally-ho with the occupants dressed after the fashion of the players in the picture.

The entrance to your theater might represent the garden as seen in the picture, and if you have women ushers, have them dressed in hoop skirts and bonnets.

Direction by....Sidney Olcott; certainly gone the limit to make the picture beautiful; has injected many fine touches and handled story with historical bits afforded unusually interesting touches attractively.

Author.....Rida Johnson Young  
 Scenario.....Luther R. Brown  
 Cameraman.....Ira H. Moran  
 Photography.....Beautiful  
 Locale.....Early days of New York  
 Length.....About 10,000 feet

*Announcement Extraordinary!*



RITZ  
PICTURES



*presents as its first great  
screen personality*

RUDOLPH VALENTINO

*after completion of existing contract*

*in great productions befitting  
the popularity and the prestige  
of the star.*



J. D. WILLIAMS  
*President & General Manager*

*M*ARKETED on their merits, for  
a price they are worth and  
for no more.

Individual selling, picture by picture,  
with no cheap productions saddled  
on the shoulders of the good ones.

Great pictures and great pictures  
only will stimulate patronage and  
hold the vast following of the screen.  
RITZ presents nothing save big  
attractions.

The next announcement in story,  
size and director prestige will amaze  
the world of motion pictures.

Watch for

Wait for



**J. D. WILLIAMS**  
President & General Manager  
6 WEST 48 STREET • NEW YORK



**Jack Holt in  
"A Gentleman of Leisure"**  
Paramount

As a Whole..... FAIRLY GOOD CROOK COMEDY THAT OFFERS SOME AMUSEMENT IN SPITE OF AGE OLD FORMULA WITH THE EVER POPULAR AND MUCH SOUGHT AFTER PEARLS.

Director..... Will please his admirers and makes the most of the opportunities afforded by role that doesn't quite measure up to his requirements.

Cast..... Sigrid Holmquist, a pretty head; others Casson Ferguson, Alec Francis, Adele Farrington, Frank Nelson, Alfred Allen, Nadeen Paul and Alice Queensberry.

Type of Story..... Adaptation of John Stapleton and P. G. Wodehouse stage play makes average entertainment; a good summer number that will amuse sufficiently to get it over; has to do with wager of rich fellow that he will win a certain girl as his bride; the plan includes his turning crook and becoming involved with gang really scheming to steal some famous pearls.

Box Office Angle..... The majority will enjoy this one. The story isn't strong nor do the situations get very far from the beaten track of crook stories, but the comedy business saves it most of the time. All right for most audiences.

Exploitation..... Use the star's name prominently. If he has many admirers among your regulars, appeal to them especially in his behalf and promise them he will entertain them with his adventures as an amateur crook in "A Gentleman of Leisure."

In connection with the title you might give the town a laugh and exploit the picture at the same time by having a man togged out as the proverbial "weary willy," going about town with a sandwich sign reading: "I'm not a hobo, just 'A Gentleman of Leisure.' I'll be at the blank theater on (date.)"

In contrast to the above, have a fashionably attired gentleman drive about in a sport car, which a local dealer might be glad to provide, and displaying signs reading "Meet me at the blank theater on (date.) Signed 'A Gentleman of Leisure.'"

Paramount has some attractive ads that can be used prominently, particularly one headed "Chasing the Blues Away," showing Jack Holt running away from an officer and safeguarding the much coveted picture of the girl he wagers to marry.

Direction by..... Joseph Henabery; appears to have gotten the most out of the story and manipulation of comedy business has helped to cover up shortcomings of story.

Authors..... John Stapleton and P. G. Wodehouse.

Scenario..... Jack Cunningham and Anthony Coldeway.

Cameraman..... Faxon Dean

Photography..... Good

Locale..... Long Island country home

Length..... 5,096 feet

**Roy Stewart in  
"The Love Brand"**  
Universal

As a Whole.... A PLEASING PROGRAM PICTURE THAT WILL SATISFY THE AVERAGE AUDIENCE; COMBINES WESTERN STUFF WITH PLENTY OF ROMANCE. TYPES WELL SELECTED THROUGHOUT.

Star.... Well suited to part of ranch owner. Exhibits some good horsemanship and is entirely adequate otherwise.

Cast.... Has been very well chosen as to types. Margaret Landis opposite Stewart; others Wilfred North, Arthur Hull, Sydney De Grey, Marie Wells.

Type of Story.... Contains pleasing romantic incidents with beautiful backgrounds of cattle ranch in southern California. Story deals with three Easterners who plan to get possession of the ranch knowing there is oil on it. The girl, however, really falls in love with the owner and when he is informed of the plot afoot, brands herself to prove her love.

Box Office Angle.... Should prove suitable for the average theater either in combination with another feature or with good selection of short reels; especially suitable for audiences who like westerns.

Exploitation.... Feature the star's name in conjunction with the title, which is a fairly attractive one, and if you have played his last picture "Burning Words" and it went well, you might tell them this has the same star and director.

Play up the fact that the locations are extremely beautiful, showing the large expanses of the cattle country in Southern California. The Spanish hacienda looks like the real thing and not like one constructed for a picture. A lobby display of scenes from the film should attract, as should a trailer showing either the shot of the cattle rustling or a bit of the chase after the thieves, or the scene in the cabin where the girl is ordered to cook for the first time in her life.

You might also use catchlines to this effect: "Do women love men who order them around?" See "The Love Brand"—the story of a society girl who branded herself to prove her love."

Should you care to boost it any further you might use as a stunt a man in cowboy get-up, having him either ride or walk through the streets with a banner on his back which reads: "I am looking for the girl who branded herself for love. Have you seen her? If not, see 'The Love Brand' at the blank theater."

Direction by.... Stuart Paton; usually entirely satisfactory. Girl's entrance in ballroom scene not as well done as it might have been.

Author..... Raymond L. Schrock

Scenario..... Adrian Johnson

Cameraman..... William Thornley

Photography..... Extremely good.

Locale..... A ranch in Lower California.

Length..... 4,832 feet.

**"Mignon"**

As a Whole... PICTURIZED FOREIGN VERSION OF THE OPERA WITH TITLES TAKEN FROM THE LIBRETTO; PICTORIAL BEAUTY ITS BEST FEATURE

Players.... A title designates that the film was "made abroad with internationally known stars of stage and opera," but no names are given nor faces recognized. The girl in the title role gives a pretty fair performance but overworks her eyelashes in registering emotions. The gypsy types are excellent, and the rest of the cast equally well-chosen.

Type of Story.... A combination of tragedy and drama written by Goethe, with the music by Ambrose Thomas. Deals with troubles of a girl whose parents commit suicide upon learning they are half brother and sister. The girl is stolen by gypsies in her childhood, but after many years is at last happy with man she loves. The period is in the eighteenth century.

Box Office Angle..... Taken in the Swiss Alps and on the Riviera. You can promise really exquisite natural settings and a theme that is acknowledgedly a classic, so this ought to appeal to a so-called "highbrow" clientele, although to uneducated audiences it may prove boring.

Exploitation.... The complete musical score of the opera has been prepared and used in conjunction with the picture will afford a treat to music lovers, who probably will find the most enjoyment in the picture.

If you decide to play "Mignon," get after the folks in your neighborhood who are lovers of the opera by advertising the fact that this is the picturized version of Goethe's masterpiece, gaining in charm by having been taken on location given in the story. Proper exploitation should get your crowd interested. If there are any "better film" movements in your town by all means perfect a tie-up.

A phonograph in your lobby with records from the opera should attract attention, and you could have a girl dressed as a gypsy to change the records.

A woman dressed in a powdered wig and hoop-skirts of the eighteenth century going about distributing librettos of the opera might also serve to attract attention to your theater.

Direction by.... Not credited. Continuity might be smoother, and titles taken from the librettos are confusing.

Author..... Goethe

Scenario by..... Not credited

Cameraman..... L. Kutzleb

Photography..... Very good

Locale..... The Swiss Alps and the Riviera.

Length..... About 8,000 feet

**Jenkins and Hawks Together**  
Wells Hawks and John Wilber Jenkins have opened publicity offices at 140 W. 42nd St.

**De Luxe In Deal**

(Special to THE FILM DAILY)

Philadelphia—De Luxe Film has closed for the territorial rights to "Adventures of the Far North."

**Cartoon To Boost F. B. O. Pictures**

Arrangements have been made by F. B. O. with a newspaper syndicate to run a series of cartoons in a number of leading papers throughout the country. The comic strip will deal with life at the coast studio.

**Vote Against Bad Films**

According to cables from Geneva, at the annual meeting of the International Child Welfare Ass'n a resolution was adopted to keep children away from undesirable films. A central bureau was created at the meeting to act as a sort of clearing house where information can be obtained relative to the character of films.

**Two Sales on Columbia Pictures**

Two more sales have been completed this week by C. B. C. on the new series of Columbia Pictures. The first was to Federated of Boston, for New England and the other with William Oldknow for Southern States Film Company for the Carolinas, Georgia, Florida, Alabama, Tennessee, Louisiana, Mississippi, Texas, Oklahoma, Arkansas.

**Canadian Distributors Meet; Elect**

(Special to THE FILM DAILY)

Toronto—At the annual meeting of the Ontario M. P. Distributors Assn., the following were elected officers: president, Clair Hague, Universal; vice-president, G. E. Akers, Famous Players; treasurer, H. V. O'Connor, Regal; John A. Cooper was re-elected secretary. The advisory board will consist of Arthur Cohen, Regal; Louis Bache, First Nat'l; Clair Hague and John Cooper.



# Among the Stars and Directors

## Coast Brevities

(Special to THE FILM DAILY)

Hollywood—Bryant Washburn has completed work in "Other Men's Daughters" for Grand-Asher.

Jerry Looney, continuity writer, has severed his connections with F. B. O.

Monty Banks has completed "It's a Bear."

"Husbands Wanted" is the title of Archie Mayo's latest.

Charles Whittaker, scenarist will make his permanent quarters here.

Fred Caldwell has started work on "Hogan in Hollywood."

Roland West has completed "The Unknown Purple."

F. B. O. will soon start work on "Druscilla With a Million."

"Stephen Steps Out" is the title of Douglas Fairbank's, Jr.'s first starring picture for Famous.

King Baggott is badly preparing the script for a production featuring Baby Peggy.

Elaine Hammerstein will be starred in "The Drums of Jeopardy" by Truart. Edward Dillon will direct.

Jane Novak will play the feminine lead in Maurice Tourneur's "Jealous Fools" to be produced by M. C. Levee at United.

Waldemar Young has begun preparation of the screen version of "Poisoned Paradise." Gasnier will direct.

Warner Baxter has been selected to play the lead opposite Viola Dana in "The Knight of the Road." Oscar Apfel will direct.

Clara Bow will probably be given a role in "The Boomerang," the Belasco play chosen as Victor Schertzinger's first production for Preferred.

Eddie Hearn, who signed recently to appear in a series of six outdoor pictures for F. B. O., will soon begin on his, "Flaming Waters."

GREENE.

## Mabel Normand May Go Abroad

(Special to THE FILM DAILY)

Los Angeles—Mack Sennett has a story for Mabel Normand with English locale and it is quite likely that Miss Normand will go to London to film it.

## PRODUCTION NOTES

### "Ashes of Desire" Finished

(Special to THE FILM DAILY)

Los Angeles—Director Frank Borzage has just finished his new picture, "The Age of Desire."

### First Seltzer Film Finished

(Special to THE FILM DAILY)

Betzwood, Pa.—The first of a series of 26 one-reel comedies has been finished by Frank Seltzer Prod. Seltzer is directing.

### Cruze Completes "Ruggles"

(Special to THE FILM DAILY)

Los Angeles—James Cruze has completed "Ruggles of Red Gap," his next production for Paramount.

### Normand's Next, "Extra Girl"

(Special to THE FILM DAILY)

Los Angeles—Mabel Normand, under the direction of F. Richard Jones, has just completed "The Extra Girl."

### Mae Marsh in the West

(Special to THE FILM DAILY)

Los Angeles—Mae Marsh, who is to play the stellar role in "Daddies," has arrived on the West Coast and will immediately start work.

### Xydias Plans Two Series

A. J. Xydias of the Sunset Prod. who is here from the Coast will make a series of eight J. B. Warner westerns and six Kenneth McDonald stunt pictures.

### Ryan Transferred to Coast

James Ryan has been appointed as chief casting director of the Fox studio at Hollywood. For the past two years Ryan has been the casting director for Fox in New York.

### New Dean Film Started

(Special to THE FILM DAILY)

Los Angeles—Priscilla Dean is at work on "The Storm Daughter," a sea romance. George Archainbaud is the director.

### First Wright Novel Filmed

(Special to THE FILM DAILY)

Los Angeles—The first of the series of Harold Bell Wright books to be screened by Principal "When a Man's a Man," has been finished.

### "Pioneer Trails" Completed

(Special to THE FILM DAILY)

Los Angeles—"Pioneer Trails," a David Smith production for Vitagraph, has been finished and is on its way East. It is a story of the early West.

### New Coast Casting Agents

(Special to THE FILM DAILY)

Hollywood—Warner & Muller, casting agents, have opened offices in the Hollywood Security Bldg. Warner formerly managed the Warner exchange in Detroit.

### Another New Unit on the Coast

(Special to THE FILM DAILY)

San Francisco—The newest producing company to be started here has been launched by H. B. Mattern and H. A. Mitchell. The unit plans from four to six pictures a year. Mattern is head of the Screen Authors Service.

### "The Near Lady," Walton's Next

(Special to THE FILM DAILY)

Los Angeles—Gladys Walton's next vehicle will be "The Near Lady." The story appeared in Cosmopolitan. Herbert Blache is directing.

### Warners Engage Millhauser

(Special to THE FILM DAILY)

Los Angeles—Harry Rapf has engaged Bertram Millhauser to adapt "Lucretia Lombard." As reported in THE FILM DAILY Jack Conway will direct. Millhauser is now working on the continuity.

### Fleming's Next

(Special to THE FILM DAILY)

Los Angeles—Director Victor Fleming and Zane Grey, author of "The Call of the Canyon," which the former will direct for Paramount, plan to start work on it shortly.

### Sid Chaplin Engaged

(Special to THE FILM DAILY)

Los Angeles—Production is under way by First National on "Her Temporary Husband." Sidney Chaplin is to play the leading role and John McDermott is to direct.

### Grey Joins Principal

(Special to THE FILM DAILY)

Los Angeles—John Grey, who has edited and titled the major portion of the Sennett comedies the past three years, has assumed the head of the comedy department of Principal.

### At Work on Rhodes' Vehicle

(Special to THE FILM DAILY)

Los Angeles—Arthur F. Statter has been engaged to write the continuity for "Leave it to Gerry," the first feature to be produced by Ben Wilson, in which Billie Rhodes will star.

### Forman's Next "White Man"

(Special to THE FILM DAILY)

Los Angeles—Following the completion of "The Virginian," Tom Forman is scheduled to direct "White Man" for Preferred.

### Ince Signs Wm. Russell

(Special to THE FILM DAILY)

Los Angeles—William Russell has been signed by Thomas H. Ince to play the role of Matt Burke in "Anna Christie," to be directed by John Griffith Wray.

## In Eastern Studios

Regina Quinn will appear in "Children's Children."

Elinor Fair, who is at present on the coast, will shortly return to New York for a vacation.

Charles Giblyn, engaged to produce "The Leavenworth Case," has production at the Whitman studios in Yonkers.

Zazu Pitts and Anne Schaefer have been added to the cast of Hunter's first Paramount production, "West of the Water Tower."

Elliott Roth, juvenile, has returned to New York from the Coast. He completed work in "Hullabaloo of Notre Dame."

News comes from abroad that Pedro de Cordoba is to be starred in "I Will Repay," a Henry King production being made in Britain.

George Beban is engaging a director for his next production. He is working early in September in the East.

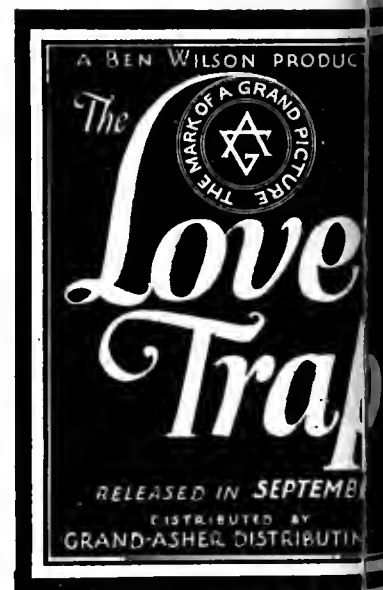
Holbrook Blinn has completed work in "The Bad Man" on the coast and has been engaged to a new production, "Yolanda," the new Marion Davies film.

Fred Waller is again active in making art titles. He has just completed the photography and direction on a series of the Hunter pictures released by Hodkinson.

### Jack Schrieber Back Home

(Special to THE FILM DAILY)

Detroit—Jake Schrieber, Blackstone, is back from a long sojourn in Wyoming.



*Announcing*

THREE O'CLOCK  
IN THE MORNING



*"The Picture of the Hour"*  
ready for pre-release bookings

TRIUMPHANT PREVIEW  
*Gotham Theatre-N.Y.*

"Three O'Clock in the Morning," the latest C. C. Burr production, was pre-viewed by the producer last Tuesday evening at the Gotham Theatre. "Three O'Clock in the Morning" is an original story, written especially for the screen.

—Morning Telegraph, May 27th, 1923

*A Brilliant Burr Cast*

Three O'  
Clock  
in  
the morning

Did you ever see a  
THREE O'CLOCK IN THE MORNING GLORY?

MASTODON  
Films, Inc.  
C. C. BURR, Pres.  
133-135-137 West 44th St.  
New York City, N. Y.

A jazz picture of a jazz baby in a jazz age!  
A rushing riot of laughs, thrills and maybe tears  
Best of all - Bright - Big - Beautiful!

LEAVE A DATE FOR THIS ONE!!!

The Week's Headlines

**Monday**  
Michigan M. P. T. O. to hold 17 sectional meetings in order to secure data to fight for tax repeal.  
Inter-Globe Export secures exclusive foreign distribution of Educational output.  
Saenger employee testifies his company buys film in open market and in competition with others. Denies other exhibitors are blocked out.  
Attachment tying up M. P. Exposition funds vacated by Los Angeles court.

**Tuesday**  
Mack Sennett and United Artists end contractual relations.  
John S. Woody becomes general manager of Associated Exhibitors. W. B. Frank goes to Pathe as feature sales manager and John Storey as general sales manager.  
Goldwyn-Cosmopolitan may sue Sam Goldwyn over use of the name "Goldwyn."  
Federal Trade Commission ends New Orleans session and goes to Dallas.  
S. R. Kent of Famous Players discusses percentage bookings. Believes it will prevail in industry in two years.

**Wednesday**  
Arthur S. Kane arranges with Mack Sennett for series of Mabel Normand features.  
Famous Players deny hidden motive in short appearance of Roscoe Arbuckle in "Hollywood." New York critics divided over question.  
Three exchange systems in Canada merge with exhibitor support.

**Thursday**  
Canadian exhibitor-distributor plan sponsored by M. P. T. O. May be first step in Cohen-True distribution scheme.  
T. O. C. C. to hold open conference on problems of block bookings, compulsory play dates and contracts on "Enemies of Women" and "Little Old New York."  
John C. Ragland denies Harold Lloyd has closed contract with United Artists.

**Friday**  
T. O. C. C. votes to ask Will Hays' aid in eliminating block booking. May sue Goldwyn-Cosmopolitan over "Enemies" and Davies picture.  
Local operators submit new wage scale to T. O. C. C. members. Exhibitors dissatisfied.  
Rex Ingram expected to go abroad to make "The World's Illusion."  
Frank J. Rembusch tells why he rejoined the Indiana exhibitor body. Says a real organization is now being formed.

**Saturday**  
Fairbanks and De Mille deny latter will join United Artists. Deal with Ernest Lubitsch about set.  
Federal Trade hearing opens in Dallas. State right men on the stand there.

**Lorence Here from Niagara**  
H. Lorence, of the Bellevue Theater Co. operators of the Bellevue theater, Niagara Falls, N. Y., is in town.

**Executive Board Meets Today**  
(Special to THE FILM DAILY)  
Jacksonville, Fla.—The executive board of the Jacksonville Better Films Committee meets today at the Hotel Seminole.

**Carlos Making New Series**  
Los Angeles—Carlos Productions is producing Richard Talmadge's features for Truart release, the first of which is "East Freight."

**Golf Clubs for Marangella**  
Before Lou Marangella of Warners left to assume charge of the studio publicity, the home office staff presented him with a set of Sarazen golf clubs. Marangella is a golf bug.

**Levey Buys Out Harris Library**  
National Non-Theatrical M. P. Co., Inc., has bought out the library of the Eskay Harris Co., which comprises, among others, "Alice of Wonderland," "Through the Looking Glass," "Your Obedient Servant," and "Old Mother Hubbard." These will be distributed through Non-Theatrical.

Short Subjects

"Dipping in the Deep"—Howe-Hodge-Podge—Educational  
An Entertaining Magazine

Type of production...1 reel magazine  
Always novel and entertaining this issue of Lyman-Howe's "Hodge-Podge" offers cooling scenes taken in many places. Among these are scenes of folks in swimming in different pools and lakes, some exquisite shots of Glacier Falls in the Rocky Mountains, and some views of Iceberg Lake taken in July, which shows small icebergs floating all over its waters. Another interesting bit is called miniature movies, and consists of about a half-dozen tiny bits of film all moving at the same time. The finishing subject consists of some trick-motion camerawork, on the streets of Washington, D. C.

"Nip and Tuck"—Sennett—Pathe  
Has Some Good Laughs

Type of production...2 reel comedy  
This is the first of a series of Sennett two-reel comedies directed by Roy Del Ruth, under the supervision of F. Richard Jones, to be released by Pathe. In addition to a cast that includes Harry Gribbon, Kewpie Morgan, Alberta Vaughn, Mildred June and Billy Bevan, is a dog called Cameo that runs away with most of the laughs in the picture. He is one of the brightest pups in the business. There is a poker game sequence with the dog sitting between two of the players who are both cheating. One of these men is the dog's master and Cameo sees to it that he gets the best of the deal every time. If your folks want to see a really clever dog perform in a most enjoyable way, they will like this one immensely. There is also a funny bit of business when the three gamblers who are running away with the bag of money get in front of a lot of policemen who are running a race. The gamblers think they are being chased by the cops and a good laugh ensues.

"Oranges and Lemons"—Hal Roach  
Pathe

Usual Knock-About Stuff  
Type of production...1 reel comedy  
Stan Laurel's latest shows that industrious young man at work on an

orange grove. The usual knock-about stuff ensues with Laurel being chased all over the lot and the factory by the irate boss of the packing squad. Innumerable oranges are squashed and thrown around, but it is done in a lively manner with the punches coming in quick succession, and those who enjoy seeing men being punched in the stomach and hit in the eye, etc.—and it really is done in a ludicrous way—will find a good measure of entertainment in "Oranges and Lemons."

"The Pearl Divers"—Aesop Fable—Pathe  
A Pleasing Cartoon

Type of production...1 reel animated cartoon  
The moral of this fable is "You can't keep a good man down," and it means in this case—down at the bottom of the sea. Mr. Mouse is sent to Davy Jones' locker in a diver's suit by Tommy Cat, who remains on shore to pump down the necessary oxygen. Mr. Mouse finds the oysters all sleeping peacefully in little white beds, and he hates to wake them up to get the pearls he knows lurks beneath their shells, so after many adventures he just takes them, beds and all and returns to the upper regions, much to the surprise of Tommy Cat, who thought he would never see him again. There is plenty of good humor in this one.

"Felix Calms His Conscience"—Pat Sullivan—Winkler  
An Entirely Pleasing Cartoon

Type of production...1 reel animated cartoon  
This latest cartoon from the pen of Pat Sullivan is a thoroughly entertaining number. It unfolds its little story of Felix and his troublesome conscience in a sprightly and amusing fashion that has a note of freshness in its handling. Particularly cute is the little "tough" cat from the Bowery, who spits with gusto and hitches up his belt before approaching his lady-love. Felix is most human in his cat-like emotions and will be liked anywhere.

Wilkinson Confers with Postmaster  
(Special to THE FILM DAILY)

Detroit—W. E. Wilkinson, manager of the F. I. L. M. Club is back from Marion, O., where he conferred with Postmaster General New, relative to a better plan of handling films in this section.

Anna Sessions Succeeds Dickinson  
(Special to THE FILM DAILY)

Atlanta—Mrs. Anna Sessions, manager of the Hodkinson office in New Orleans will also operate the exchange in this city, succeeding Arthur Dickinson, resigned.

Acquire Two for Upper N. Y.  
"Marriage Morals" and "Don't Marry for Money" have been purchased from L. Lawrence Weber and Bobby North by Bond Photoplays for upper New York.

Theater in 'Frisco Suburb Sold  
(Special to THE FILM DAILY)

San Francisco—The Balboa theater building, at Ocean and Faxon Aves., Westwood Park, has been sold by Samuel H. Levin, the former owner, to A. Sugerman and M. Heppner. The reported purchase price was \$100,000. Lewin will continue to operate the theater under lease.

In the Courts

(Special to THE FILM DAILY)

Detroit—Edward C. Beatty has filed action in the circuit court asking that the lease of the Desmond theater given by the Port Huron Theater Co., to C. E. Cady, W. McLaren, H. L. Weil, H. E. Lip and Glenn Croos, be declared void and also asks for an injunction restrain the officers of the Port Huron organization from making further arrangements under the lease.

Beatty, who is connected with the Butterfield interests and the Bijou Theater Co., charges that the defendant carried on negotiations with the Bijou company for a lease of the Desmond. The Bijou company, he claims was to pay the Desmond owners an annual rental and also a third of the profits. Instead of leasing the Desmond to the Bijou, which had been negotiating for the house, it is alleged the president and secretary of the Port Huron organization leased the house to the Cady interests for higher rental but with no provision for a part of profits.

Sidney Goes to Pittsburgh  
(Special to THE FILM DAILY)

Pittsburgh—Louis K. Sidney, former supervisor of Fox theaters, Denver has been appointed manager of Loew's Aldine, formerly the Shubert.

Consolidated Takes Over Another  
(Special to THE FILM DAILY)

Indianapolis—The Consolidated Theaters have taken a 99 year lease on the Park located at Washington and Capitol Aves. from the H.C. Holding Corp.

Lee-Bradford Sales

Lee-Bradford Corporation has closed contracts with the following exchanges for "The Broad Road" featuring May Allison:


First National, New York; Cro Film, Boston; First National, Albany; De Luxe, Philadelphia; First National, Buffalo; Art Film Corp., Baltimore; Exclusive Film, Chicago; Feature Rights, Louisville; First National, New Jersey and C. S. Text Pittsburgh.



We told you we would  
startle Chicago with  
“ELMER CLIFTON’S  
**DOWN TO THE  
SEA IN SHIPS**”

CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	Nite
Night Message	N L
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

**WESTERN UNION**  
  
**TELEGRAM**  
 GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT  
 NEWCOMB CARLTON, PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	Nite
Night Message	N L
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

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L W KNISKERN  
W W HODKINSON CORPN 469 FIFTH AVE NEWYORK NY  
ONE HOUR BEFORE OPENING TIME LONG LINES FORM FRONT ROOSEVELT  
THEATRE TWO CASHIERS BUSY ALL MORNING SELLING TICKETS SOCIETY  
HEADED BY MRS EDITH ROCKEFELLER MCCORMICK PRESENT WHALING SCENE  
AND VIVID MUSICAL PRESENTATION OF DOWN TO THE SEA IN SHIPS CAUSED  
WOMAN TO BECOME HYSTERICAL CREATING CONSIDERABLE FUROR BALABAN AND  
KATZ AMAZED TREMENDOUS DRAWING POWER CHICAGO OUT DOES NEWYORK  
WITH ITS ENTHUSIASTIC RECEPTION OF THIS GREAT HODKINSON MASTERPIECE  
DOUBTLESS WILL BREAK ALL EXISTING SUMMER BOX OFFICE RECORDS  
MILT CRANDALL

NEXT WEEK

*“What the Critics Say”*

**HODKINSON  
PICTURES**

## Ind'p'ts Have Trouble

(Continued from Page 1)

Pellerin testified that pictures can't make money without key city showings. In particular, he declared he found that theaters using the First National product in the key cities are hard to sell because there is little open time. He claimed he had to get higher prices from the small town were denied, while, on the contrary, small town exhibitors wanted key town exploitation and when they didn't get, demanded lower rentals on independent product in order to make good some of the losses met through booking pictures in groups. Pellerin testified as an independent distributor and a former employee of E. H. Hulsey. He testified that in the fall of 1919, the advances in prices for the Paramount output was so greatly increased that Hulsey refused to meet them and was joined in this action by Tom Boland, P. L. Levy, Saul Harris, and W. J. Lytle, all of them operating first-run theaters in key cities in Arkansas, Oklahoma, and Texas. Hulsey and his associates at that time owned the Metro and First National Pictures franchise. They then bought independent productions for distribution through Metro to fill the breach made by the loss of the Paramount output.

Pellerin in describing some of his troubles as a distributor, stated that he sold his pictures in 1920 to Southern Enterprises, Inc., and that \$5,000 worth was never played or paid for without any reason given by William Saal, Southern's booker. Pellerin claimed that this caused him to lose additional revenue through the loss of subsequent runs. In 1921, he said, a large number of sales was made, of which \$2,500 in bookings were never collected. He said his serial, "Cap'n Kidd," was sold for San Antonio and only the first episode used. This was about 60 days ago. Pellerin admitted that Al E. Fair, director of theaters for Southern Enterprises, Inc., in this section and Rocky Newton were much more fair than the former administration. He testified that Saal would hold pictures for extra days, play them in additional houses and then refuse additional compensation, saying,

"You can cancel if that isn't satisfactory."

Fair was the next witness. He testified that next season's product, or a large portion of it is now being bought in New York and that he himself would purchase independent product locally when he could not so through any central headquarters in New York. He was asked if he knew the details of the purchases already made, but declared he did not, except that he knew the pictures already bought totaled about 50 for all of the towns in the circuit. Fair declared that under this buying system dates and names of theaters that were to use the product were to be filled in at the Dallas headquarters. Here Examiner Fuller for the Government brought forth a special form of contract used by Southern Enterprises, which lists all theaters in all towns with the subject or series written above the towns and theaters that

were to use them. Fuller asked Fair how Dallas could select dates and pictures, if this kind of a contract was being used.

Fair then explained that before product is purchased two conventions are held, one covering Oklahoma and Arkansas and another for Texas. At each, he said, all house managers are present to give opinions on the kind of product desired. Then a general convention is held in New York, Fair continued, of which Harold B. Franklin, head of the theater department of Famous Players was in charge. Franklin considered all of the various opinions and then based his buying policy on that information. In this way, according to Fair, the buying was done with the full knowledge and co-operation of the field force. Fuller was trying to establish that it was more advisable for a local manager to select pictures for his audience than a manager in Dallas or one in New York. Fair declared that all contracts were flexible and that adjustments are always made by co-operating with the exchanges.

While on the stand, he produced a statistical memorandum covering theater operations. He declared that the best pictures were selected for the Palace, Dallas and for the other theaters, according to the product's availability. He showed that the Palace, in a 59 weeks' period and using one picture a week had shown 42 Paramounts and 17 outside pictures selected from United Artists, Metro, Universal and the Warners; that the Old Mill, Dallas had used 70 pictures in a 59 weeks' period and of that number, there were 25 Paramounts, and 45 outside pictures. In Fort Smith, Ark., where there are two competitive theaters, 36 outside pictures were used. Fair declared there was no attempt to exclude all product but Paramount from the Southern Enterprises' houses but said the selections were made according to merit as judged by the buying committee.

### Post Travels Sold to Pathecope

Jessie Bishop for the Pathecope Co. of America has acquired the rights for miniature reproduction of the new series of Post Travel Pictures. Pathecope is one of the largest organizations operating exclusively in the non-theatrical field.

### Among Exchangemen

Winnipeg—T. J. Gould, Regal Films manager here is in Milwaukee.

Minneapolis—Charles C. Perry, formerly a theater manager is now selling for Famous Players.

Cleveland—The Ohio Educational exchange has moved into larger quarters at 507 Film Exchange Bldg.

Minneapolis—Leon Madam and Barney Cohan, Pathe salesmen, are back from a vacation spent in New York.

Minneapolis—Hugh Andress, former manager of the Lagoon and Loring theaters, is the latest addition to the Selznick sales force.

### American Films Abroad

The Department of Commerce states that only 10% of the entire films shown in Esthonia were made in America, while 85% were filmed in Germany. There are 51 theaters in Esthonia. However, in Japan the situation is totally different. American films are well liked in this country with all the larger distributors well represented in Tokyo, three of them maintaining offices in the capitol city. It was announced a few weeks ago from a different source that motion pictures rank second in the list of best liked recreations in the country, the public story teller getting first honors. More American films are shown in Italy than any other kind, 40% comes from this country, 20% from Germany and 15% from France. The amount of pictures shown in Italy can be estimated by the fact that there are 2,200 houses in the country and 4,000 private halls where films are occasionally shown.

### Tyrol Leaves for Hollywood

Jacques Tyrol, head of the production company bearing his name, left for the coast, Friday.

### Favors Sundays Shows

(Special to THE FILM DAILY)

Patchogue, L. I.—By a vote of 1,174 to 834, residents here decided in favor of Sunday films. The town boosts of three houses.

### George Aarons Back Home

(Special to THE FILM DAILY)

Philadelphia—George Aarons, secretary of the M. P. T. O., is back from a six weeks' sojourn on the coast.

### Better Parcel Post Service in Buffalo

(Special to THE FILM DAILY)

Buffalo—At a recent meeting attended by post office authorities, a representative of the Hays' office and exchange managers, a plan was devised to expediate parcel post shipments of films. Robert Gallagher, postmaster, promised better service hereafter in this section.

## New Theaters

Corsicana, Tex.—The new American has been opened by W. F. Bo

Lancaster, Pa.—John Hardy will soon open his new Alto.

Brodhead, Wis.—The Dorlyn, a 30 seat house, has been opened by Stanley Swartz, who formerly operated the Cozy.

Hastings, Neb.—The Hostettle Amusement Co. plans a new theater here. A building is now being remodeled for the house.

Bartow, Fla.—Work is progressing rapidly on the theater and office building being erected on East Main St. by Hugh Wear.

Winchester, Ky.—\$70,000 will be spent by the Winchester Amusement Co. on a new theater, work on which will start in the near future.

Buffalo—J. D. Parmelee has started work on his new theater in the Black Rock section. The house will be on the site of the old Tri-It theater and will open in the Fall.



AT YOUR SERVICE

# DAY AND NIGHT -EGGERS-<sup>INC.</sup>

## PHOTO-ENGRAVING

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# "Speaking Of Results"

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MOTION PICTURE  
PRODUCERS

**L. LAWRENCE WEBER & BOBBY NORTH**  
SIXTEEN HUNDRED BROADWAY—NEW YORK

July 30th, 1923.

Film Daily,  
71 West 44th St., N. Y. C.

Gentlemen:

Speaking of results—I just thought you would like to know that the little 2-1/2" double column ad, we ran in the "FILM DAILY" addressed to Producers and Directors, brought 27 immediate replies—not counting 9 that arrived later through the mail, from all parts of the United States, including Texas and, of course, California.

Best wishes.

Very truly yours,

L. LAWRENCE WEBER & BOBBY NORTH,

WALTER LINDLAR,

Manager Advertising—Publicity.

WL \* AJG



A LITTLE 5 INCH AD BROUGHT  
FORTY BIG REPLIES

# Critics Endorse Thomas Dixon's first!

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## "THE MARK OF THE BEAST"

**MORNING TELEGRAPH:** "There's nothing in the world," says Oscar Wilde in "Lady Windermere's Fan" "like the devotion of a married woman. It's a thing no married man knows anything about." Just so, there's nothing in the world more enjoyable than good acting; it's a thing no picture-goer seems to know anything about. Our best actors, when they start at all, never star very successfully. There is no featured player in "The Mark of the Beast" by Thomas Dixon. The result is that the players work for collective excellence instead of individual distinction. The performance is one of the things which makes the film worth seeing.

**MOVING PICTURE WORLD:** A picture that while it will interest higher class of patrons from its psychological side has plenty of thrills and punch scenes to hold its own with the average audience. The entertainment qualities of the picture are enhanced by an excellent cast. In fact good showmanship is evident throughout.

**EXHIBITORS TRADE REVIEW:** "The Mark of the Beast" is a film that has, and noticeably shows, concentrated action into an agreeable number of feet with the result that the picture moves swiftly along and rapidly rises to a brilliant climax. He has not sought to play up any particular stars or favorites, but has accomplished a remarkably good all-around production.

**MOTION PICTURE NEWS:** It is built like a play that sweeps forward with a real crescendo of events which culminate in a tense climax. The characters are sharply drawn. The scenes carry much suspense and it is compact with interesting sequences.

**EXHIBITORS HERALD:** "The Mark of the Beast" will be found good entertainment. The atmosphere inclines to be tense and tragic—with a mystery involving the death of the crook of the piece near the end—and the whole is acted in a sincere manner by a well chosen cast. The climax, where the crook is mysteriously stabbed and the doctor is called upon to save his life, after the crook has maltreated his bride, makes the popular appeal where tense drama is sought.

**THE FILM DAILY:** Very unusual story with development containing one mystery after another; has fine dramatic acting and action. Contains splendidly sustained interest and you never know from one minute to the other what will happen next.

Thomas Dixon's picture is certainly entitled to be termed unusual, for it is all of that. The picture is decidedly out of the ordinary, and if you know that is what your patrons want you can go to it on this one.

**HARRISON'S REPORTS:** It is seldom that a producer has the courage to get away from the regular picture-hokum path, and explore new fields. In "The Mark of the Beast," Mr. Dixon has shown such a courage; he has written the story with the idea of appealing to man's intellect and in an equal measure to his emotions, rather than to his emotions alone. And he has succeeded, for through the character of Ann Page he has given us an insight into woman's psychology such as no other author has given us up to the present time. He has been able to show convincingly that the strange actions of a woman who has been fascinated by a man unworthy of her were caused by her subconscious mind.

Holds the interest undiminished from the beginning to the end, is thrilling, and appeals to the emotions of pathos.

**SCREEN OPINIONS:** "THE MARK OF THE BEAST"  
(Class A-a) 100%

High mark in screencraft attained by Thomas Dixon in production of thoughtful and sensational elements.

One of the most remarkable screen productions that has been made is "The Mark of the Beast," written and directed by Thomas Dixon, author of "The Clansman," on which "The Birth of a Nation" was based. Mr. Dixon's effort in combined motion picture authorship and direction is clearly the result of much intelligent thought on the subject, and it is to be hoped that this is only the forerunner of more pictures of the same calibre from the same source.

This picture may be used as a special by billing it as something new and sensational in moving picture production.

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**IT'S A HODKINSON PICTURE**



# THE **Film** DAILY

**The BRADSTREET**  
**FILMDOM** **The RECOGNIZED**  
**AUTHORITY**

XXV No. 31 Monday, August 6, 1923 Price 5 Cents

## 23 Road Shows

**Scaramouche**—Metro Plans to Turn Picture Over to Regular First-Runs by January

Metro organization is making to launch 23 road shows for "Scaramouche," the new Rex Ingram production on which a large sum of money has been spent. Generally speaking, the special engagements will be launched in September with the New York premiere, scheduled, at the 44th St. theater. It is expected that the legitimate first runs will extend over a greater period than from September to February and that by the first of the year, the regular first-run picture accounts will secure the production.

**In Garrick, Philadelphia?**  
Special to THE FILM DAILY

Philadelphia—It is reported here that "Scaramouche" will open at the Garrick or Chestnut St. Opera House early in September at \$2 top, which it will be road-showed in large cities at the same price.

**"Ashes" Opens Tonight**

Anna Talmadge's new production, "Ashes of Vengeance" will open at the Garrick tonight for an indefinite period. The picture was produced to give a full evening's entertainment.

**De Mille to Make "Beaucaire"**  
Special to THE FILM DAILY

Los Angeles—In all likelihood, Cecil De Mille will direct "Beaucaire" which Famous has purchased from Douglas Fairbanks.

**Increases Capital**  
Special to THE FILM DAILY

Los Angeles—The Paramount Amusement Co., of New York, chartered a capital of \$10,000, has increased this to \$100,000.

**Illinois Town Drops "Blues"**  
Special to THE FILM DAILY

Chicago, Ill.—The town of Sandwich, Ill., here has repealed its Sunday closing law by a vote of 490 to 296. The theater ran a month there before village officials discovered the law prohibited it.

**Sees a Fight in Michigan**

Every well known film man who has been watching legislative activity in various states expressed the opinion on Saturday that the situation in Ludington, Mich., will even develop into a state-wide fight at a state over the "blue" law question.

## Again Percentage

BY JOE RICKARDS  
*Rickards and Nace, Phoenix, Ariz.*

I surely will answer your submitted Aronson story for it requires discussion from the other end of the business to counteract such a proposition which is basically wrong from every standpoint of the exhibitor.

First—What chance would the exhibitor have to check the negative cost of a picture? Would he not be compelled to accept the estimate cost of such a product and would not past experience prove that the padded cost of pictures is one of the greatest reasons of producer failures?

Second—What equitable basis could there possibly be for a producer to determine what each individual exhibitor should be allowed for his individual ability to put over a picture?

Right there is the stumbling block of the Aronson scheme as it occurs to me. I trust that you will not temper my observation on this with the thought that ego enters into this explanation.

I want to ask you to look this one over. I am citing our own experience as it is correct and really happened. We bought on the open market—being a closed town—as he terms the brand, a picture. It was a feature on a well known program. It started by playing the "key" city of the district and took what might be rightly called a flop. It did not get nearly as much money on its first run as its owners and the first run theater managers thought it should gross.

Now we thought we saw in the picture possibilities overlooked by the first run people and bought it. Paid a legitimate price for it without haggling. The exchange was more than satisfied. We, as I, say saw in the picture a value that they did not seem to discern. We put behind it a campaign of publicity of our own conception. We were the only account in the entire district which did the business to warrant the price asked by the exchange. Not only that but we did a splendid business with it, in fact a phenomenal business. So big did the picture gross that a salesman handling the product asked permission of our firm to use intact the publicity campaign in a neighboring city.

Now get this one. The exchange sold the neighbor the picture for \$250 guarantee. Then they were to share at 50-50 over a gross of \$1,000 and the neighboring exhibitor told us and told the exchange man that there was not a chance to go over that amount as his house exploited under his own plan could not gross that much.

The salesman, a bright young fellow handled the publicity campaign taken without a change from our own city and the result was the gross was big enough to turn a net rental of \$630 to the exchange where the house manager with his past performance under his own method of exploitation was cock-sure that \$1000 would cover the best gross that the picture could do.

Am I making my point plain to you when I ask why should my firm have been compelled to give the exchange any part over a fair rental of the excellent business of that picture. The first run account failed to get it over. No other exhibitor as it happens in this particular case did get the picture over with the possible exception of us and what would have occurred had we been tied up on percentage arrangement such as Mr. Aronson suggests.

We would have been penalized for our own ability to exploit it. You could not dope it any other way. If we had have lost money with the picture would that same exchange have gone down into their pockets and shared the loss with us? Not a chance. They would have resorted to that oft repeated excuse "you did not get behind it. You had the goods but you did not sell them." In this case we did sell them. Sold them big. But we did not get a particle of help from the exchange. In fact the

(Continued on Page 4)

## Allied Will Disband

United Artists Going Back to Original Policy—Will, However, Annex Box-Office Names

It is only a matter of time before the Allied Producers and Distributor Corp., the subsidiary company of United Artists will disband. In certain distributing quarters, this fact has been known for some little time and it was because of this that THE FILM DAILY, through its West Coast representative sought confirmation of the reports.

Douglas Fairbanks is the authority for the statement that Allied will not assume any more outside product and that the subsidiary company will be permitted to gradually fall into the discard when the present releases and contracted product finish out their release life.

Continuing Mr. Fairbanks stated in Los Angeles that United Artists will still keep the door open for big stars or producers with recognized box-office value to join the company on the same basis as the original

(Continued on Page 2)

**Mary Rinehart Here**

Mary Roberts Rinehart, the author, is in town. At the Waldorf-Astoria.

**Dominion Gets Preferred**

(Special to THE FILM DAILY)

Toronto—Dominion Films, Ltd., has secured Canadian distribution of Preferred for 1923-1924. The company will also release 25 English pictures, each of them to have a special run at Massey Hall in the fall.

## Authors

And What He Thinks of Them—Montague Glass Presents a Few Thoughts

Montague Glass in the current issue of "Life" has some interesting things to say about authors and motion pictures. Here are his thoughts:

"Somehow or another, the recent moving picture convention held under the joint auspices of the Author's League and Miss Fannie Hurst, leaves one with the impression that the operation of a well-known author selling a manuscript to a moving picture manufacturer has points of resemblance to the usual operation for appendicitis. That is to say, the patient—I mean the author—is strapped down to a stretcher, an ether cone is pressed over his mouth and nose, and after anesthesia is complete, an appropriate incision is made in the region of his bank account and twenty thousand dollars is inserted.

(Continued on Page 4)



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**Quotations**

	High	Low	Close	Sales
East. Kod.	106 $\frac{7}{8}$	106 $\frac{7}{8}$	106 $\frac{7}{8}$	100
F. P.-L.	73	70 $\frac{3}{8}$	72 $\frac{1}{4}$	2,200
do pfd.			Not quoted	
Goldwyn			Not quoted	
Griffith			Not quoted	
Loew's	15	14 $\frac{7}{8}$	15	500
Triangle			Not quoted	
World			Not quoted	

These quotations are as of Thursday. As a mark of respect to the memory of President Harding, the New York Stock Exchange was closed Friday.

**"Cinema" After Production News**  
(Special to THE FILM DAILY)

London—Lillian H. Clark, news editor and chief reviewer of "The Cinema" leaves for New York on August 8 to investigate production activities in America.

**Will Start "G. W., Jr." Soon**  
(Special to THE FILM DAILY)

Los Angeles—Gertrude Olmstead, Leon Barry and Charles Conklin are the latest additions to the east of Wesley Barry's "George Washington, Jr." which will go into production shortly. Mal St. Clair will direct. Rex Taylor is preparing the scenario.

**Laboratory Installed On ZR-1**  
(Special to THE FILM DAILY)

Washington—A fully equipped developing laboratory is being installed on the ZR-1, the new Navy airship, now nearing completion at Lakehurst, N. J. Films will be taken while the airship is in flight and be developed and ready to be shown when the dirigible lands.



**On Broadway**

- Apollo—"Ashes of Vengeance."
  - Broadway—"The Streets of New York."
  - Brooklyn Strand—"Fribby."
  - Cameo—"Broadway Gold."
  - Capitol—"The Spoilers."
  - Central—"Loyal Lives."
  - Cosmopolitan—"Little Old New York."
  - Criterion—"The Covered Wagon."
  - Loew's New York—Today—"Children of Jazz."
  - Tuesday—"A Man of Action" and "The Critical Age."
  - Wednesday—"The Purple Highway."
  - Thursday—"The Miracle Baby."
  - Friday—"Shadows of the North" and "The Flying Dutchman."
  - Saturday—"The Man Next Door."
  - Rialto—"Bluebeard's Eighth Wife."
  - Rivoli—"Hollywood"
  - Strand—"Circus Days."
- Next Week**
- Apollo—"Ashes of Vengeance."
  - Broadway—"Human Wreckage."
  - Brooklyn Strand—"The Brass Bottle."
  - Cameo—"Broadway Gold."
  - Capitol—"Not yet determined."
  - Central—"Loyal Lives."
  - Cosmopolitan—"Little Old New York."
  - Criterion—"The Covered Wagon."
  - Rialto—"Not yet determined."
  - Rivoli—"Not yet determined."
  - Strand—"Circus Days." (tentative.)

Port Jervis, N. Y.—The old Palace theater is being demolished to make way for a new house to seat 1,000.

**Allied Will Disband**

(Continued from Page 1)

organizers, Pickford, Fairbanks, Griffith and Chaplin. This is understood to mean that each additional member if there are any will become financially interested in the distributing company.

As a matter of fact, it would not come as any great surprise if the contracts entered upon by Allied for product be turned over to other distributors and the disintegration of the company occur faster than Fairbanks indicated. When Allied was formed, the popular reason attributed to the organization of the company was the fact that Charlie Chaplin did not want what he termed mediocre stars placed in the same category as the original "Big Four." To placate him, then, the subsidiary company was formed. It is now understood that Chaplin is again dissatisfied with the kind of pictures that have gone out through Allied.

It will be recalled that Mack Sennett has arranged his releases with Allied. This was done on the coast with Pickford and Fairbanks and yet under the original agreement, Sennett was to work on a running arrangement without any stipulation as to the number of pictures he was to make for Allied. Whether his release bears any weight on the general situation remains to be seen.

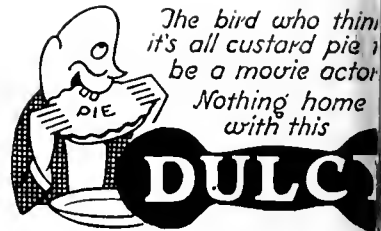
Detroit—Carl Sonin, manager of the Warner exchange, has moved the office to 605 Film Bldg.

**Starts Filming Interiors**  
(Special to THE FILM DAILY)

Hollywood—Having finished exteriors for "Tiger Rose," I. Ulric has returned to the War to begin with interiors.

**Kenneth Harlan Recovering**  
(Special to THE FILM DAILY)

Los Angeles—Kenneth Harlan who accidentally shot himself last week while on location with "Virginian" company is recuperating. He will re-join the unit soon.



**B A E**  
Publicity and Advertising for Producers, Exchanges, Exhibitors and Individuals. Phone Bryant 6763  
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**BOSTON STUDIO**

Best equipped studio in New England. Props, sets, lights (Cooper-Hewetts, over-heads, spots, etc.) Dressing rooms, etc., also a service organization trained to deliver the goods.

National Motion Picture Bureau  
**PHILIP DAVIS, President**  
29 Middlesex St., Boston, Mass.  
Phones: Beach 3259 or 1-5

**"DICK" ROWLAND**

one of the heads of First National looks at pictures with the cold eye of the representative of hundreds of important exhibitors. He figures box office value first, artistic finish second and in the final analysis—how much the picture will gross for his company and ITS CLIENTS.

Last week he saw

**THE POT OF DRAMA AND PEARL OF COMEDY**

And when the final fadeout occurred, approached the producer and said:

"THAT IS ONE OF THE GREAT PICTURES OF ALL TIMES. THERE IS NO ESTIMATING ITS VALUE. THERE IS NOTHING TO BE DESIRED. IT HAS EVERYTHING."

AND MR. ROWLAND WAS SPEAKING FOR THE MOST IMPORTANT EXHIBITORS IN AMERICA. LATER HE WIRED HIS CO-DIRECTORS TO THE ABOVE EFFECT.

AND HE'LL TELL YOU THE SAME IF YOU CALL HIM AT

Vanderbilt 6600

# Our New President!

*From Farm House to White House*

A Stirring, Patriotic

Topical at

**FOX FILM**

**EXCHANGES**

**IMMEDIATELY**

A Special Feature of

1000 Feet—

the Vivid Pictorial History of

# CALVIN COOLIDGE

30th President of the United States

*Write, Phone or Wire*

*Nearest Fox Exchange*

*For Instant Action*



## Again Percentage

(Continued from Page 1)

exchange in close touch with and partly owned by the producers of the picture failed in the "key" city to get it over.

It is a matter of the exhibitor in so many cases that they are without number. Recently an exchange man in Los Angeles said to me personally.

"Our quota calls for more money in many cases than the individual spot can possibly pay. In others the quota is far under what is right but 'New York says.'"

And there you have it. New York a 1000 miles from the seat and perhaps four thousand in this case says Dokesville must pay us \$300 for "Joe Bush the Pinhead" our new picture—New York says it. The swivel chair Solomon who knows only where Dokesville is, by the red tack in the sales map, without a chance to dope local conditions or sight at local happenings of the time says it must be so. The exchange man, hired for his intelligence but not permitted to use it must exact from Peter to pay Paul and there you have the reason for Mr. Aronson's attempt to find a solution for the most perplexing problem of the industry.

You cannot measure the ability of an exhibitor by a percentage proposition equitable to all alike. Let's take a real case right out of last year's business. In some manner known only to the trade the gross of any percentage picture played at this time becomes the common property of all the exchanges.

Last winter in the good season in our best house we played a fine picture. It had been exploited in the key city in a superb manner. It had been served with a pretentious prologue. It had been run for several months at \$1.65 top. Its fame had spread to every center. We guaranteed that picture a fat rental and agreed by reason of the public demand in our baliwick to view it, a fifty-fifty split. We exceeded the guarantee by over \$1000 and naturally gave the exchange a mighty fat rental. We were more than satisfied. The picture had the earning value. We and the exchange made morny. Now in the course of a few weeks another concern is sending out from New York fervid wires on the success of their picture. It has not had its local key city first run. It is to open in a house in the key city

at the same prices that we ask for our regular admission not advanced prices and when I go to make a bid for the picture I am confronted with the gross of the picture from the other exchange. Not only that but I have a fat chance with the "hop" telegrams in front of the exchange man to convince him that His picture will not start to gross half or in this case even one-third of what the picture he holds up my gross on did for me. There you have your percentage plan. That exchange manager was almost inclined to become good and sore at me. But despite the fact that his picture eventually opened at the key city house selected and lasted two weeks instead of six months as did the one I played at \$1.10 top in my outside city, he is still of the opinion that I am holding out on him when I refuse to fall for the inspiration he obtained from the hop wires from his sales manager in New York.

No, Mr. Aronson who wrote a mighty fine story on waste in the studios if I recall it right, is off at logger heads with the exhibitor in his plan for percentage. You cannot bring the exhibitor to a percentage level. He is or is not a go getter. If he takes what the other fellow failed on and cashes he must not be made to pay for the failure of his fellow exhibitor any more than one clothing merchant who out sells and out thinks his competitor must be penalized for the ability to think.

Percentage is not the angle. In the days when the legitimate stage launched a production the public refused to buy it because it did not belong. Mr. Legitimate Manager put it into the storehouse and produced another one. If the picture producer makes a flivver his sales force starts out to choke it down the necks of the exhibitor and he will lie like a gas meter to plant it.

The reason for the closed town is too apparent in the forcing of exhibitors to play on a program bought sight-un-seen the dead failures. Is it any wonder that exhibitors finding themselves surfeited with duds on a program they cannot duck get together and try to bargain for the sure-fire stuff when there is plenty to supply them and when they know that by picking the cream they can and will make money.

It will take more than Percentage to stop the bad leak in this business.

## Authors

(Continued from Page 1)

"Certainly no writer of reputation, free from ether and in his full senses, would entrust his delicate works of art to a moving picture manufacturer, when the entire writing world has record notice, as the lawyers say, that a story written for limited circulation must of necessity be altered if it is to be exhibited to an audience of thirty million people. It is, therefore, charitable to believe that neither Miss Fannie Hurst nor Mr. Basil King ever consciously negotiated with a moving picture manufacturer for the sale of a story, and since at the convention they so roundly denounced moving picture manufacturers, it necessarily follows that they will never sell another story to a moving picture manufacturer for any consideration, which of course leaves the entire moving picture industry static and gasping for air."

### Another Hotel-Theater For Oneida (Special to THE FILM DAILY)

Oneida, N. Y.—Syracuse interests will build a hotel-theater on Madison Street. M. J. Kallet has also started a theater along the same lines.

### Metro's Exhibitor's Date Book

Metro is sending to every exhibitor in the country a leather-bound date book with his name imprinted on the cover. Besides the section for recording bookings, part of the book is devoted to 1923-24 productions and the company's directors. The book was prepared by Jack Meador.

### Denies Cleveland Music Strike

William J. Banks, general manager of the Cleveland M. P. Exhibitors' Ass'n states in a letter that there has been no strike between suburban exhibitors in Cleveland and the musicians' union. Banks adds that the contract between the two parties expired on June 30 and that since the Mutual Musical Protective Ass'n was unwilling to negotiate a new contract for the next year, the theaters dispensed with music.

### Framing a New Scale (Special to THE FILM DAILY)

Cleveland—It is understood that suburban exhibitors dispensed with music because they discovered the musicians' union was framing a new wage scale for next year. The old contract has expired.

## Meet Today

### Important Exhibitor Conference Atlantic City—National and Territorial Pow-Wow

(Special to THE FILM DAILY)

Atlantic City, N. J.—A three-cornered exhibitor convention will be held here beginning today and running through to Wednesday. The executive committee of the M. P. T. O. A. will meet; the directors of the M. P. T. O. of New Jersey are to gather and the rank and file of the exhibitor members of the M. P. T. O. of Southern New Jersey and Eastern Pennsylvania.

The Philadelphia and Reading railroad is making arrangements to run several special trains out of Philadelphia for Atlantic in order to accommodate the crowd that is expected for the ball tomorrow night.

The Northern Jersey directors will discuss the advisability of forming a joint service station together with the Eastern Pennsylvania unit. The national directors are expected to discuss taxation in general and probably the music tax situation. Representatives of the American Society of Composers, Authors and Publishers will probably be present.

### Deibel and Loew Win

C. W. Deibel of the Youngstown Ohio Country Club, with a low gross score of 75, and David Loew of Metro, with a low net of 63, were the winners of the annual invitation golf tournament of the Famous Players, held at Adolph Zukor's country home Mountain View Farm. About 40 golfers took part in the morning qualifying round of 12 holes, and in the final round of 18 holes in the afternoon.

Deibel and Loew were presented cups and other prizes were distributed by E. J. Ludvigh as follows: runner up on low gross, Felix E. Kahn, sweater; runner up on low net, Adolph Zukor, cup; third low gross, Aaron Jones, of Chicago, box of golf balls; fourth low gross, E. S. Gaylot of Cleveland, a pair of golf shoes; third low net, John D. Clark, Paramount, driver; fourth low net, W. E. Atkinson of Metro, two golf shirts; duffer cup, Harry Goldberg, Paramount. George M. Spidell, with the low net on the morning qualifying round, won a pair of golf stockings and Frank T. Pope, with the second low net on the morning round was awarded a belt.

### Plan Theater at City Island

Residents of City Island, the Bronx, headed by Joseph Reingold, are behind a plan to erect a theater there in the Fall. The company has already obtained a site.

### Harry MacKenzie Back From Trip (Special to THE FILM DAILY)

San Francisco—Harry MacKenzie, head of the producing organization bearing his name, is back from a trip through the south. The company will soon start work on a new picture.

### Hadley Has New Nordisk Film

Hopp Hadley has acquired "The House of Fatal Love," for New York. Hadley also handles two other Nordisk films, "The Flying Dutchman" and "Great Expectations."

### Brooklyn Revenue Men Move

Brooklyn exhibitors will be interested to know of the removal of the Federal Internal Revenue offices, Brooklyn, from the Post Office Bldg., to the new Chanin Bldg., corner of Court and Schermerhorn Sts.

**LOUIS MEYER**

**ART TITLES**

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19<sup>TH</sup> STREET 7461-7620

# THE **Film** DAILY

The **BRADSTREET** of **FILMDOM** The **RECOGNIZED** **AUTHORITY**

Vol. XXV No. 32

Tuesday, August 7, 1923

Price 5 Cents

## Shut Down Friday

Industry, Particularly in New York, to Honor Harding's Memory—Theaters Closed Until 6 P. M.

As a token of respect to the memory of the late President Harding, movie and picture houses in New York will be closed on Friday until six o'clock. This was decided upon yesterday at a meeting in the office of Augustus Thomas which Will H. Hays of the M. P. T. O. and Charles L. O'Reilly of T. O. C. C. were present.

Most businesses will be suspended that day, which while not declared a holiday will witness a general cessation of commercial activities in honor of the dead President. All of the important film companies will be down. Famous Players will be down all of its branches, not only in this country but in Canada and in other foreign lands as well. The Paramount theaters everywhere will be closed from one to five o'clock in the afternoon. There is a possibility that the exchanges of some of the companies will be open to take care of shipments but it is certain that the most urgent kind of business will be handled.

No action, so far as can be learned, has been decided upon so far as the exchanges in general are concerned. It is an assured fact that a good many exhibitors, acting as individuals, will keep closed all or at least part of the funeral day. Sydney S. Lichtman of the M. P. T. O. is now in Atlantic City conferring with his executive committee. THE FILM DAILY telegraphed him to learn

(Continued on Page 2)

## Lichtman Visiting Exchanges

Sydney S. Lichtman is on a tour of the exchange houses, accompanied by Harry L. Charnas.

## Lesser Going Abroad

Irving Lesser is due in New York on August 21 for a two weeks' conference with the exhibitors after which the manager will sail for a two months' tour to Europe. Lesser is booked on the Leviathan leaving New York on August 8. The main purpose will be to dispose of the Principal Pictures' stock put on Continental Europe.

## Meeting in Atlantic City

(Special to THE FILM DAILY)  
Atlantic City, N. J.—The executive committee of the M. P. T. O.; the board of directors of the Northern Jersey M. P. T. O. and the members of the M. P. T. O. of Southern Jersey, Eastern Pennsylvania and Delaware convened here yesterday. The meetings will continue today and tomorrow.

## Zittel Producing

Has One Two Reeler Completed and May Make Series for Educational Release

C. F. Zittel ("Zit"), publisher of Zit's Weekly is making a series of two reel comedies which may be released through Educational.

The first is "Yes, We Have No Bananas" and has Don Barclay of "Go Go," Gilda Grey, Belle Baker and others in the cast. Earl W. Hammons of Educational stated yesterday that while it was true no deal had been closed for the distribution of the first picture, one is now under way. If the first picture proves satisfactory, others may be expected to follow.

Zittel could not be reached yesterday for information relative to his production plans.

## Talmadge Picture Opens

"Ashes of Vengeance," the new Norma Talmadge picture opened at the Apollo last night. Sprinkled through the audience were many notables in theatricals and motion pictures.

## Southern Enterprises Under Fire

### By Exhibitors in the Southwest

Tactics Assailed at Dallas Hearing—Alleged Operations of "Wrecking Crew" Described—Showmen Declare They Had No Choice in Booking "Super 39" Series

(Special to THE FILM DAILY)

Dallas, Tex.—Testimony by exhibitors in the Southwest against Southern Enterprises, Inc., as developed at the hearing of the Federal Trade Commission here was in the main damaging to the Paramount subsidiary.

The celebrated, alleged "wrecking crew" of Southern Enterprises was injected into the record at frequent intervals despite the protest of Robert Swaine, of counsel for Famous Players, who called the existence of such a body mere gossip and the term one of opprobrium. C. J. Musselman of Paris, Tex.; H. S. Cole of Ranger, Tex., and F. R. Newman, of Greenville, Tex., all testified that they knew of the activities of such a group of men and several of them named its personnel as follows: W. R. Lynch, Louis L. Dent, Al Russel and Charles G. Branham. Its functions were described as efforts to destroy the morale of theater owners and its policy one of rule or ruin.

The testimony revealed the fact that efforts were made to buy Musselman, Cole and Newman on threats that Southern Enterprises, Inc., would build opposition houses and take Paramount service away from these exhibitors in their various towns. It was testified that in Ranger and in Greenville, this threat was actually carried out and that Cole's unfinished contract was cancelled. After advanced prices had been agreed to and Newman could not renew, the testimony showed, Musselman in Sherman, Cole in Ranger and Newman in Greenville then waged an admission price war. Newman claimed that he was prosperous until Southern Enterprises entered Greenville and when they retired, he said he was ready to quit.

Ed Foy, owner of neighborhood theaters in Dallas, testified that he cut his admission prices and was refused a new Paramount contract unless he restored prices to the former scale. The evidence shows that the Queen, a downtown theater maintained by the Enterprises is showing Paramount pictures second run for a dime.

Theodore Polmanakos testified that he had leased the opera house in Greenville on the promise of Harry Owens, branch manager that he

(Continued on Page 4)

## FILM DAILY'S INQUIRING REPORTER

### QUESTION

Should the length of the average feature be confined to five reels?

### ANSWERS

Joe Brandt, C. B. C. Film Sales Corp.—Five, in the main, but never more than six. If pictures are longer, there won't be a sufficient turnover at the box-office.

Earl W. Hammons, Educational Films Exchanges, Inc.—"It depends on the subject. It is true, however, that probably one time out of a hundred does it warrant greater footage."

Irving M. Lesser, Principal Pictures Corp.—"Certainly. So that the exhibitor can diversify his program. The absolute limit should be six reels, for in that footage any story can be told and told well."

Gerritt J. Lloyd, D. W. Griffith, Inc.—"Impossible. The characters cannot be delineated properly. At the risk of some boredom to the public, the feature should be longer. When the climax arises, the characters will then mean something."

Dr. Hugo Riesenfeld—Rialto, Rivoli and Criterion Theaters—"No. A good story with sufficient plot complications cannot be told in five reels. While I admit that many features are padded, it is wrong to set an absolute limit of five reels."

J. D. Williams, Ritz-Carlton Pictures, Inc.—"Yes. The public is getting tired of five reels of the same personality in the same kind of story. There should be room for a weekly and a scenic so that if the feature isn't liked, something else is.



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Paris Representative—Le Film, 42 Rue de Clichy.

Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelsplatz.

**Quotations**

	High	Low	Close	Sales
East. Kod.	106 $\frac{7}{8}$	106 $\frac{7}{8}$	106 $\frac{7}{8}$	100
F. P.-L.	73 $\frac{1}{2}$	72	73	2,500
do pfd.				Not quoted
Goldwyn				Not quoted
Griffith				Not quoted
Loew's	15	14 $\frac{3}{4}$	14 $\frac{7}{8}$	100
Triangle				Not quoted
World				Not quoted

**Letter Carries Boost Picture**

The final smash in the exploitation campaign for the premier of "Loyal Lives" was put over yesterday by Charlie Giegerich when he captured Long Acre Square, for the Letter Carrier's Band. The band of 50 played at the opening.

**Shut Down Friday**

(Continued from Page 1) what action he planned for M. P. T. O. members but at the time of going to press no response had been received.

**In the Courts**

Supreme Court Justice Mullan has appointed Samuel W. Levine receiver of the films, "Ngunba" and "The Red Trail," in a suit of the John Hagenbeck Films of Berlin, against the Acron Sales Corp. and he will have control of the releasing of the films in the future. The suit was brought on the ground that the Acron company agreed to pay \$5,500 for the films, and paid only \$1,374. When a note for \$458 became due Acron refused to pay but later gave \$200 more. The complaint also named as defendants a number of agencies throughout the country which had received prints, including S. P. Film Exchange, Harthill Pictures, Supreme Film, Progress Pictures, Standard Film and S. & S. Film Co.

Supreme Court Justice Tierney has signed a judgment in a suit brought by the Vivian Martin Pictures, Inc., against J. F. & M. B. Construction Co. owner of the plant leased by Vivian Martin Pictures at 75 Mills St., Astoria. The complaint alleged that in order to induce the plaintiff to execute a lease on the property from June 1, 1920, to March 31, at \$22,500, the defendant paid \$1,000 to the plaintiff's then general manager, Thomas F. Walker "with fraudulent design to influence his conduct." The complaint alleged that the \$22,500 was paid and that the actual value of the lease was only \$11,250. The plaintiff sued for the difference. The

court found that the \$1,000 had been paid to Walker, and for that reason held that the lease was invalid and the plaintiff was entitled to the return of the money. The court also found, however, that the value of the premises for the period was \$22,499, and directed the defendant to pay plaintiff \$1 and costs of the suit.

**Griffith Films Lead**

According to the Griffith offices, as a result of a popularity contest waged by the Sunday Pictorial of London, "Way Down East," "Orphans of the Storm" and "The Kid," headed the list. The first two were produced by Griffith.

**Two Deaths**

Mrs. Felicia Abrams, wife of Leonard Abrams of Craftsman Laboratory, died on Friday night. She was 29 years of age. The funeral was Sunday.

Mrs. Henrietta Soman, mother of Lester Soman of Cummings Laboratory, died a few days ago at the age of 68.

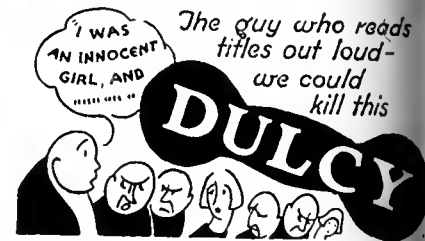
**Buy Two Lebanon Houses**

(Special to THE FILM DAILY)

Lebanon, Pa.—Carr and Schad, Inc have taken over the Capitol and Colonial theaters from the Penn Seitz Amusement Co., effective Sept. 1. The Capitol seats 800 and the Colonial 1800. Carr and Schad now control the Colonial, Lyric, Princess, Strand, San Toy and Schuylkill Ave., in Reading and the Colonial and the Capitol here.

Back from Europe Arrivals from abroad include J. Robert Rubin and Charles Bryant.

Fuld with Commonwealth Jack Fuld has joined Commonwealth where he will handle publicity and advertising.



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Under 250 seats, 30%; under 500, 70%; under 800, 85%; over 800, 15%. The most economical method of reaching theatres is our ADDRESSING SERVICE, \$4.00 PER M UP. Lists if desired. 30 to 50% saved in postage, etc., through elimination of dead and duplicate theatres usually listed.

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A greater cast than was ever seen  
Direction equal to that of any artist  
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SEE PAGE 3 Tomorrow



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COMMONWEALTH FILM CORPORATION congratulates the THEATRE OWNERS CHAMBER OF COMMERCE on the resolution condemning the booking of pictures "sight unseen"; *pictures on paper only.*

Your resolution was exactly right—and will be so considered by any motion picture business man who views the interests of the industry in a broad sense, and not in a selfish sense.

Our trade practice conforms now and always has conformed to the spirit of your resolution.

*We are mailing this week a catalogue of our 1923-1924 pictures. We are now offering the first 12. Ten of these are in our offices and no exhibitor need sign a contract without viewing them. In fact, we urge screen examination.*

The other 2 in the first 12 will be ready for viewing in 30 days. No exhibitor need sign for them now in order to obtain the other 10.

We don't want to shout "I told you so," but it is a fact that we have for years advised our customers to buy only on screen examination, and we are happy that the T. O. C. C., representing the best class of theatre owners in this territory have confirmed our opinion.

COMMONWEALTH  
FILM CORPORATION  
*"Handling Only Assured Successes"*



S. ZIERLER, President  
729 SEVENTH AVENUE  
NEW YORK CITY

## Hearing Ends in Dallas

(Continued from Page 1)

could have Paramount pictures. He declared that he never got them and finally sold the theater to Southern Enterprises taking a loss of \$1800 on a year's operation. He claimed that the "wrecking crew" had approached his landlord.

### Boss Matter Up Again

Barney Resnick, of McAlester, Okla., then took the stand and described his relations with J. C. Boss and Southern Enterprises, Inc. He said Boss had turned over his theater to a man named Adams and that Adams has gotten out owing some rent. Then Boss, according to Resnick endeavored to raise funds to protect his equity in the equipment. W. R. Lynch then visited Resnick and sent him to Dallas to see E. H. Hulsey. It then developed that a lease was made, Resnick continued, upon a consideration of \$750 paid to Resnick and then released back to him on the understanding that the house was not to be used as a theater. The theater was thus removed as a competition house, Resnick testified.

Santikos of San Antonio claimed that Paramount practiced unfair advertising against him. He also claimed that his contracts in Waco were endangered when Southern Enterprises secured a theater there and then sought to break the agreement with him.

Apparently, Government counsel turned his attack along different lines and attempted to show that exhibitors do not exercise a choice of selection in booking from Paramount. Testimony of H. B. Robb of the R. and R. Circuit; Cole of Ranger, Newman of Greenville, Tom Boland of Oklahoma City, and John Paxton of Paris, Tex., showed that they had to book all or none from Paramount. They all declared that they would have rejected from ten to twenty-five per cent had they a choice in the matter. Robb said he would have bought only twenty-five per cent of the "Super 39." He said he considered Paramount's releases had a higher average than those of any other organization for first class theaters. He added that he would get "Hollywood" on his "39" contract and at the price agreed upon and added that he considered Paramount fair except in the matter of block bookings.

Tom Boland, the Oklahoma city theater owner was the next witness. He told of a meeting in Dallas at which were present P. C. Levy, of Ft. Worth; W. J. Lytle of San Antonio; Saul Harris of Little Rock, and E. H. Hulsey of Dallas. These men formed the United Amusement Co. to protect themselves, but, Boland declared, he was not clear on the purposes and plans of the organization and so secured a refund on his stock subscription. Boland testified that he had used Paramounts solid in Oklahoma City from the beginning up to 1919 and then found he couldn't pay the prices asked.

### Local Exchangemen Called

A number of local exchange managers were then called to the stand. P. K. Johnston, Fox manager testified that he sold in block and in series to

the Enterprises. He declared that twenty-five per cent of his current contracts, had been played and that he expected all of the pictures contracted for to be played before the season ended. He said he has had trouble in getting play dates from exhibitors but that he can get good revenue from pictures as old as 18 months. All exchanges, in his mind, suffer from the exhibitor evil of over buying. He said he can sell pictures of merit without finding it necessary to go to Southern Enterprises.

L. E. Harrington, former Fox manager described his experiences in selling pictures to Hulsey and Stuart of Southern Enterprises and his business dealings with William Saal on play dates. Of the 1921-1922 product he said about a ratio of six out of every ten pictures had been played and the others not paid for. He said the Fox account in Galveston was A. B. Mendel who is in opposition to Southern Enterprises. He said Saal had wanted the product for Galveston but that he refused to book it for other towns unless he got Galveston as well.

H. J. Bayley, testified as manager of Vitagraph. On "Dead Men Tell No Tales," Bayley said Saal, the Enterprises booker wanted all the towns or none. When he left Vitagraph in 1922, Bayley said four or five subjects still remained to be played. On cross-examination, Bayley admitted there was trouble with all exhibitors in getting play dates. It was brought out that the Palace and Rialto were first-runs in San Antonio and opposition to each other as well.

R. L. Brown then took the stand as Select manager for 1918-1922. He said he couldn't get any first-runs, one reason because there was no open time. He said he had sold most of the product to Southern Enterprises through Saal and that part of the pictures had been played. He estimated that there were from 14 to 20 productions unplayed over the whole circuit. Brown said he needed the key city runs to make his quota on the various pictures and admitted that it was true a small percentage of his product at that time did not warrant a first-run.

J. E. Huey, present Vitagraph manager, testified that he had been made a number of percentage offers for his product, but that he had refused them all because the terms were not satisfactory. He wanted a flat rental basis for that reason. Despite that, Huey said he had secured new contracts in key cities and sold only one picture to Southern Enterprises. He went into detail relative to this situation and said both parties had not gotten together partly because they could not agree on the value of the product. He said that the loss of the key city runs and the exploitation attendant thereupon defeated business in the outlying sections when the picture got into distribution. Huey said he thought there were not enough theaters to show the industry's output and for that reason, where a distributor owned a theater he had an advantage over his competitor.

### Fair Again on Stand

Al E. Fair, director of Southwest theaters for the Enterprises, was then

re-examined. He said his company owned fifty per cent of the stock of the San Antonio Amusement Co., of which W. J. Lytle is general manager and the owner of the remaining stock interest. Contrary to the common understanding in film circles here, this arrangement does not include all of the Lytle theaters but only four, the Empire, the Princess, Royal and Grand. Lytle is in full charge of operations, under the arrangement and has the power to book all attractions or reject any contract made on his behalf. The general office of Southern Enterprises merely co-operates with him.

The final witness of the hearing was L. B. Remy, Goldwyn manager, who testified that at a dinner at the Adolphus in Dallas, at which Samuel Goldwyn, Hiram Abrams, Oscar Price, E. H. Hulsey and he (Remy) were present the conversation turned to United Artists releases with Hulsey asking Abrams why he had sold the Pickford pictures and others to S. A. Lynch when Lynch didn't have any theaters in this territory. The answer was, according to Remy,

"We are selling our pictures where we can get the most money."

Then, according to Remy, Hulsey's comment followed:

"If that's to be the attitude of the distributors, I might as well sell my theaters to Lynch."

The witness testified that he heard the next day that announcement was made of the Lynch-Hulsey merger. The hearing has been brought to a close here to re-open in Boston on August 20.

### Goulding Returns This Week

Edmund Goulding returns from England this week. He is writing a stage play called "Dancing Mothers," which will be produced in the fall.

## VACATION TIME

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## SPORT TIME

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EASTMAN KODAK COMPANY  
ROCHESTER, N. Y.



# THE Film DAILY

the BRADSTREET FILMDOM The RECOGNIZED AUTHORITY

XXV No. 33

Wednesday, August 8, 1923

Price 5 Cents

## The Claims a Beat

ing Funeral Films Shown on  
oadway Yesterday—Negative—  
Left 'Frisco Friday.

cial pictures showing the coffin  
ing President Harding to the  
in San Francisco, his arrival in  
Francisco before his death and  
scenes reached New York at  
clock yesterday morning and  
immediately whipped into shape  
the Pathe News organization,  
it was kept intact in anticipation  
eir arrival.

he claims a clean "scoop" in  
ing the film. The actual nega-  
left 'Frisco late Friday night on  
Overland Limited before the  
dential special pulled out. In  
na, a special aeroplane with C.  
Chapman, a Pathe cameraman  
d met the train and rushed the  
ive to Chicago where a larger  
speedier plane at once hopped  
or the East. The plane traveled  
out any delays as far as Ding-  
s Ferry, Pa., where a heavy fog  
d a landing. Chapman then

(Continued on Page 2)

### Paterson Here

llard C. Patterson of the Metro-  
n, Atlanta is in New York. He  
Mrs. Patterson will return home  
ner.

### Badger With First National Special to THE FILM DAILY

s Angeles—Clarence Badger has  
d with First National to direct  
Swamp Angel" in which Col-  
Moore will have the lead.

### ures Valentino for \$1,000,000

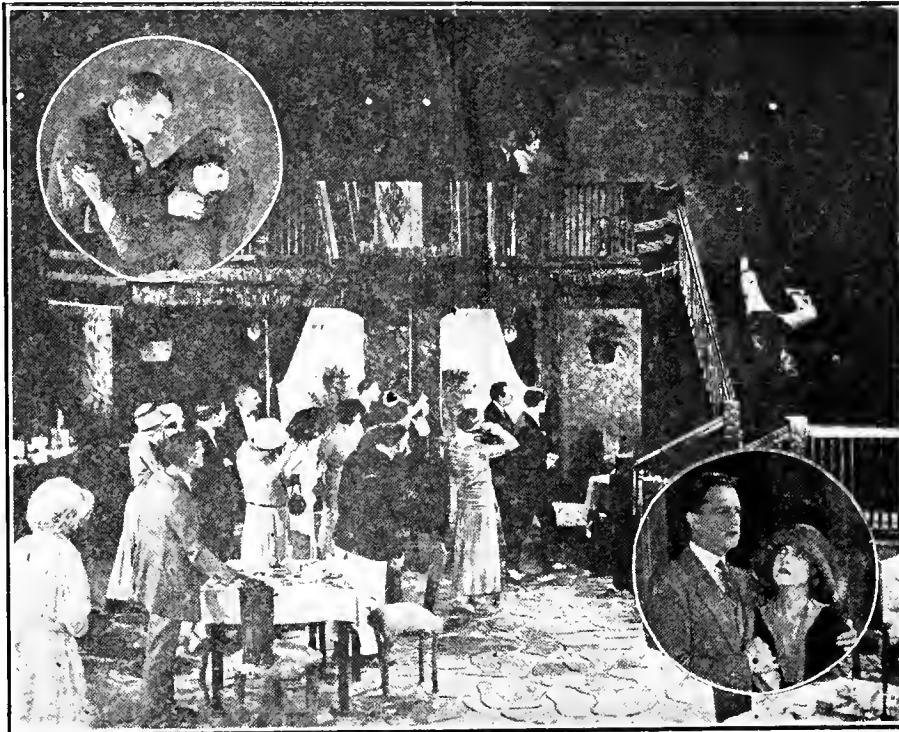
dolph Valentino has been insur-  
r \$1,000,000 and J. D. Williams  
500,000 on behalf of Ritz Carl-  
Pictures, Inc. The policies were  
d through Phillip Rosen, son of  
ate Harry B. Rosen.

### ronk Heads Toronto Houses Special to THE FILM DAILY

ronto—J. B. Cronk has been ap-  
ed general of the Famous Play-  
theaters in this city. This gives  
k supervision of 14 local houses,  
of which formerly belonged to  
Allen string.

### In from South Africa

H. Blumberg, managing director  
e A. E. A. Film Co. Johannes-  
South Africa, is in New York  
ng material for that territory. He  
aking his headquarters with Lee-  
ford Corp. and expects to be  
for two months.



Roadhouse murder scene from "The Love Trap." (circles) (R.) Bryant Washburn and Mabel Forrest, (L.) Wheeler Oakman and Mabel Tru-nelle. A Ben Wilson production released by Grand-Asher.—Advt.

## Financing a Problem

M. P. T. O. Directors to Discuss It—  
Take Up Taxes With American  
Society Representative

(Special to THE FILM DAILY)

Atlantic City, N. J.—One of the  
important matters to be discussed by  
the board of directors of the M. P.  
T. O., now in session here, will be  
the question of financing the national  
organization. Yesterday, a con-  
ference was held between the direc-  
tors and E. C. Mills, of the Music  
Publishers' Protective Ass'n and ad-  
visor to the executive committee of  
the American Society of Composers,

(Continued on Page 2)

### Grainger Back

James R. Grainger, sales manager  
of Goldwyn-Cosmopolitan has re-  
turned from a brief vacation spent in  
the Adirondacks.

### Deny Increase in Admissions

Denial that any increase in admis-  
sions is contemplated for the Rialto,  
Rivoli and Criterion was made yester-  
day by Famous Players following a  
published report from Atlantic City  
that some theaters were going to  
raise their prices to \$2. The dis-  
patches apparently confused special  
presentations with those in the regu-  
lar picture houses.

## "Expo" In Court

Creditors File Involuntary Petition  
in Bankruptcy on Coast—Re-  
ceiver Appointed

(Special to THE FILM DAILY)

Los Angeles—The affairs of the  
American Historical Revue and Mo-  
tion Picture Exposition have ended in  
the bankruptcy courts. Three  
creditors have filed an involuntary  
petition in bankruptcy against it.

The court has appointed Frank  
Brown receiver in charge until the  
affairs of the organization can be  
cleared up. The assets are estimated  
at \$30,000 and the liabilities at \$120,-  
000. The exposition closed Saturday.

### "Snapshots" for State Righters

C. B. C. intends state righting the  
new series of "Screen Snapshots"  
which in recent months have been  
handled by Pathe.

### Associated Pictures' Dividend

(Special to THE FILM DAILY)

Los Angeles—Herbert Lubin and  
Arthur H. Sawyer of Associated Pic-  
tures Corp., announce an 8% divi-  
dend on the preferred stock payable  
to stockholders at the close of busi-  
ness on June 30. This company  
makes the S.-L. Pictures for Metro.  
Sawyer leaves for the East shortly  
to meet Barbara La Marr upon her  
return from Italy.

## Charges Intimidation

Summit, N. J. Exhibitor Says First  
Nat'l of Jersey Exercises Un-  
fair Business Tactics

S. Kleinfeld, of the Lyric theater,  
Summit N. J., has written Charles  
L. O'Reilly of the T. O. C. C. a  
letter in which he charges First Na-  
tional of New Jersey with "insidious  
practices and constant intimidation."  
Kleinfeld has asked the T. O. C. C.  
to secure relief for him. The matter  
has been turned over to the business  
relations committee of the organiza-  
tion.

The Jersey exhibitor in his letter  
refers to the "insidious practice and  
constant intimidation by the First Na-  
tional Exchange of New Jersey on  
every occasion the exchange cannot  
get together with me on the question  
of price pictures. On each of these  
occasions, Mr. Fabian of the exchange  
threatens to build another theater in  
my town, if I do not pay him the  
price he is asking for his pictures or  
else threatens to place his product in  
a local church to be shown there in  
direct competition with my theater."

Kleinfeld's stand is that Summit  
has a population of over 9,000 and can-  
not support another theater. S. H.  
Fabian of the First National when  
asked about the Kleinfeld matter de-  
nied yesterday that he had ever made  
any such statements as attributed to  
him by Kleinfeld. He said he had  
never made any threats or attempted  
to intimidate Kleinfeld as charged  
and added that he had never gotten  
together with him because of a lack  
of understanding on price.

### Charles Christie Sails

Charles H. Christie sailed for Eu-  
rope yesterday. He will return in  
October.

### Funeral Services In N. Y. Theaters

The American Legion has accept-  
ed an offer of the M. P. T. O. of  
New York State to conduct memori-  
al services in their theaters on Fri-  
day. The members of the M. P. T.  
O. plan to keep their houses closed  
out of respect to the memory of the  
late President.

### In Memoriam

In respect to the memory of our  
late President, Warren G. Harding,  
there will be no issue of The Film  
Daily published on Friday.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	.107	107	107	400
F. P.-L. ....	74½	72¾	72¾	2,400
do pfd. ....	89¾	89¾	89¾	100
Goldwyn ....	17	17	17	100
Griffith .....			Not quoted	
Loew's .....	15	15	15	400
Triangle .....			Not quoted	
World .....			Not quoted	

**Announce Cast**

(Special to THE FILM DAILY)

Hollywood—Lew Cody, George Walsh and Carmel Myers are among those who will support Helene Chadwick in "Law Against Law."

**Weber and North Take Central**

Weber and North have leased the Central for two weeks beginning Sunday when they will show "Marriage Morals" the first week and "Don't Marry for Money" the second week.

**Sturgeon and Hubbard Here**

Rollin Sturgeon, director, and Lucien Hubbard, production editor, have arrived from the coast to film "West of the Water Tower," which will be Glenn Hunter's first starring picture for Paramount.



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**Pathe Claims a Beat**

(Continued from Page 1)

hired a fast touring car and rushed on to New York arriving here about 1 o'clock yesterday morning. The prints were immediately made for local showings and then dispatched to Cleveland, Detroit, Cincinnati, Indianapolis, Chicago and other Middle Western towns in time for showings last night. Pathe issued a special release.

**Hays Going to Marion**

Will H. Hays will attend the funeral services for the late Mr. Harding in Marion, O., on Friday.

The Association of M. P. Equipment Dealers of America (Eastern Division) at a special meeting yesterday voted to remain closed after one o'clock Friday.

In Atlantic City, the M. P. T. O. units covering Eastern Pennsylvania, all of New Jersey and Delaware resolved to interrupt their afternoon performances for five minutes on Friday at exactly the time the body of Mr. Harding is laid to rest in Marion.

**Two Sales on "Daring Years"**

Equity has sold "Daring Years" to Masterpiece of Philadelphia for Eastern Pennsylvania and Southern New Jersey and to Federated of Boston for New England.

**Strike Still Hurts Schenectady**

(Special to THE FILM DAILY)  
Schenectady, N. Y.—Box-office receipts are still poor as the traction strike continues. The suburban houses have been hit the hardest.

**Klein Handling Clemenceau Film**

Edward L. Klein has received a print of "The Veil of Happiness," produced in France from a story by George Clemenceau. Klein will handle American distribution.

**Chillicothe, Mo. Goes "Blue"**

(Special to THE FILM DAILY)  
Chillicothe, Mo.—The city council has passed an ordinance making it unlawful to open theaters on Sunday, providing a fine for violation of \$200 and revocation of the offenders license.

**F. D. Martin in Jacksonville**

(Special to THE FILM DAILY)  
Jacksonville, Fla.—F. D. Martin, president of Box-Office Attractions, a new company, has arrived from New York. Martin's organization will produce as their first, "The First Gray Hair," starring Ramon Romeo.

**Coast Men Hold Outing**

(Special to THE FILM DAILY)  
Los Angeles—Exhibitors and ex-changemen in Southern California held an outing at Hermosa Beach last Thursday. The exchangemen won the baseball game at a score of 20 to 18. In the afternoon, various athletic events were held with a total of 17 loving cups going to various winners.

**Financing a Problem**

(Continued from Page 1)

Authors and Publishers. A four-hour conference was held on Monday, at which methods of securing the repeal of the ten per cent admission tax were discussed. No definite decision along those lines has been reached as yet.

Other problems yet to be touched include the uniform contract, the roadshowing of pictures, and means of increasing membership. Those present included Comerford, Woodhull, Aarons, Bender, Whitehurst, Pramer, Bernstein, Bullock, Smith, Dittmar, O'Toole, Cadoret, Schwalm, and Sydney S. Cohen and A. J. Moeller from executive headquarters.

The principal entertainment yesterday was the ball.

**Receivers For Baltimore House**

(Special to THE FILM DAILY)

Baltimore—Judge C. F. Stein, in the Circuit Court, has appointed W. W. Parker and J. E. Tippet, receivers for the Circle Theater Corp., under a joint bond of \$10,000.

**Some Aywon Sales**

Aywon has closed the following sales:

George Larkin series, "Big Boy" Williams series, "The Purple Dawn" and "The Girl from the West" to Progress Pictures for Delaware, Maryland, the District, and Virginia. George Larkin series also to Reelcraft of Chicago for Northern Illinois and to Exclusive Films for Michigan; "Diamond Dot" western to Reelcraft of Chicago for Northern Illinois.

**Start Work Soon on New Stanley**

(Special to THE FILM DAILY)

Atlantic City—Plans have been completed for the erection of the new Stanley to be built on Kentucky Ave. and the Boardwalk. Work will start on the new 2,500 seat house within a few months. The site is situated on the Bew property and the long term lease involves more than \$2,000,000.

**"No Fall Slump," Says Levee**

(Special to THE FILM DAILY)

Hollywood—Mike Levee, head of the United Studios, in a recent statement declared:

"With the unprecedented production of the spring and summer, everyone expects a decided fall off by October, or before." But the companies housed on the United lot are scheduled to work clear through until winter. This means that there will be seven companies busy every day, with four either editing or preparing.

**Pathé News**

No. 64

FROM A VERMONT FARM TO THE PRESIDENCY—First pictures of Coolidge as President, taken on the train from his father's Vermont farm to the capitol; his wife and sons; high lights of his career.

NATION HONORS DEAD PRESIDENT His casket is taken from the San Francisco hotel to the R. R. train; the honorary pallbearers; the last screen picture of President Harding alive; the hotel suite in which he died; his father receives the news of the death, in Marion, O.; the family burial plot; with the funeral train en route.

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 6,226 nights on tour.  
 175 stories in Saturday Eve. Post.  
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 A title as staple as bread and butter.  
 5 years in London  
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 2 years in Vienna  
 2 years in Petrograd  
 2 years in Warsaw  
 9 companies played 7,967 cities in America to capacity during nine years.

The personalities responsible for it's being.

Samuel Goldwyn, producer

Barney Bernard

Alexander Carr

Vera Gordon

Martha Mansfield

Ben Lyon

Hope Sutherland

Lee Kohlmar

DiSacia Mooers

Leo Donnelly

Evelyn Law

Edourd Durand

16 Tiller Girls

Frances Marion wrote the scenario

Clarence Badger, Director

MONTAGUE GLASS

CHARLES KLIEN

Mme. Frances, Costumes

Cabaret Scene

} Featured

} in support

} Authors

} Ziegfeld Follies  
 } Music Box Review

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**ON THE SCREEN AT LAST**

**A FIRST NATIONAL PICTURE**

**Newspaper Opinions**

**"Ashes of Vengeance"—1st Nat'l—Apollo**

AMERICAN—Miss Talmadge is very effective in

There is much dramatic and emotional action in "Ashes of Vengeance," and the re-productions of court scenes and dresses are magnificent. High ceilinged halls, beautiful backgrounds and splendid settings are lavishly presented, but dominating it all is Miss Talmadge herself. The production is lavishly presented, and nothing in the way of research has been spared to make of it a spectacular sensation.

DAILY NEWS—"Ashes of Vengeance" is in the full sense of the word a masterpiece of film production. The settings are magnificent, the costumes gorgeous, the players sincerely capable—well, it seems hardly sufficient to say that the picture is marvelous.

EVENING JOURNAL—Miss Talmadge went through all of the emotions that could come to an actress on the screen. She was radiant in all the scenes. Regardless of cost, Joseph M. Schenck, the producer, deserves praise, for the picture is a masterpiece.

EVENING WORLD—Here is the best in virtually everything the films so far have to offer. In recommending it, we make not a single reservation. This romance is quite the equal of any film Broadway has ever seen.

Miss Talmadge, as fine as she is, carries off, however, only her share of the acting honors. Frank Lloyd, who directed the picture, did a great piece of work.

HERALD—"Ashes of Vengeance" possesses a good story, and a wealth of legitimate drama, but its pictorial qualities are regrettably unimpressive.

The settings, which are intended to reflect French architecture in the sixteenth century, look very much like the "Au Quatrieme" department at Wanamaker's. What is more, they are all phoney.

Although Miss Talmadge does well, it must be admitted that Rupert, as played by the reliable Conway Tearle, strides off with the honors.

MAIL—A moving picture of beauty seldom seen on the screen is "Ashes of Vengeance."

It combines a marvelous spectacle of France in the sixteenth century and a love story of delicate charm executed in a thoroughly entertaining manner.

MORNING TELEGRAPH—The picture is filled with beautiful scenes and gorgeous costumes. You don't stop to consider the intrinsic value of the materials concerned, however, as the stirring story keeps one busy, and Miss Talmadge demands all the attention when she is present.

"Ashes of Vengeance" will no doubt enjoy a prosperous run on Broadway, for it contains all the elements so dear to the heart of the motion picture public.

POST—There is a real screen actress! Dignity, sympathy, sincerity, intelligence, and beauty are all present in high degree. Without doubt, Miss Talmadge is one of the very few really good actresses on the screen today.

This photodrama is an interesting tale which holds the interest to the end even if it does not live up to its many possibilities.

SUN—Norma Talmadge is that rare woman who sways the hearts of men with the same grace and ease she moves her feathered fan.

The photograph was notably beautiful. The scenes had a richness and depth quite out of the ordinary. Many of them were exquisitely set, down to the finest detail.

Practically the entire cast was worthy of the picture.

TELEGRAM—In this new and notably superb picture play Miss Talmadge joins the front ranks of romantic players who have been appearing in big spectacular films with a stirring story set against a vivid historical background. "Ashes of Vengeance" is one of the best of these big historical film plays.

TIMES—The film, an ambitious one—the last word in gigantic and picturesque settings

One of the remarkable scenes in this pro-

duction shows an interior of the Louvre thronged with dancers in beautiful costumes. The production is artistically staged, but the story, in spite of sword duels, is very slow in movement. Aside from the performance of Miss Talmadge, the acting honors are captured by Beery, the malignant villain.

TRIBUNE—"Ashes of Vengeance" is much too sweet a story to have such a melodramatic name. and never before has Miss Talmadge been so convincing and so lovable. The story is fascinating.

WORLD—The producers of "Ashes of Vengeance" have set a simple story amid the massive Gothic castles, the beautiful Palace of the Louvre, the ornate jewelry and the gorgeous costumes of the France of Catherine de Medici. The settings are carried out with accuracy, voluminous detail and unflinching taste. Though the story is effective it is this magnificent background or architecture, costume and spectacle that makes the production primarily worth while. As a whole, "Ashes of Vengeance" is a notable mountain among the myriad molehills of the cinema.

**"Circus Days"—1st Nat'l—Strand**

AMERICAN—"Circus Days" is filled with fun and sentiment, and is rather more interesting in itself than most of the films in which the little star has appeared.

Come to think it all over, "Circus Days" is nearly the best thing the boy has done.

EVENING WORLD—He's really a great actor, who all alone makes "Circus Days" something you ought not to miss.

DAILY NEWS—Get ye all to the Strand this week, folks, if you want to see diminutive, adorable Jackie Coogan in the latest, sturdiest, most human and all around best picture of his screen career. In plain talk, "Circus Days" is a perfect scream and delight from beginning to end, and it ended all too soon.

MAIL—Unlike any of his former pictures, there are scenes in which the boy seemed to be mimicking players he had seen in similar situations. There is less of his own delightful, childish originality.

MORNING TELEGRAPH—His art seems to grow almost as you watch him, and in "Circus Days," at the Strand, he excels as Toby Tyler.

POST—It is the second ridiculous plot cooked for the very young Mr. Coogan and at such a pace, he will not have much chance to grow older on the screen.

SUN—The unfeigned and refreshing sense of reality about his work, combined with his unspoiled mimicry, his sly humor and his eerie sense of pathos, make this one of his best pictures to date—as entertaining as a barrelful of monkeys.

TIMES—Although "Circus Day," endowed with a very sketchy story, the presence in it of that eight-year-old screen prodigy, Jackie Coogan, helps to make this production a fairly good entertainment.

TELEGRAM—The acting ability of Jackie Coogan is not to be questioned.

Young Coogan is the ideal boy for the part of the homeless lad.

TRIBUNE—It is no better and no worse than Master Coogan's previous pictures have been. If you enjoy seeing Jackie doing cute things, go to see "Circus Days;" if you don't, stay away. We refuse to offer any advice.

WORLD—Jackie Coogan is not a subject for journalistic commentary. Discussion of his work requires the rabid abandon and full throated enthusiasm of a cheer leader.

Unfortunately, there is a little too much circus in the film and not enough Jackie. Yet the experience of Jackie's face under the stimulus of his first kiss should be sufficient to secure the success of the picture with anyone.

**"The Spoilers"—Goldwyn—Cosmopolitan—Capitol**

EVENING JOURNAL—One of the most realistic screen fights ever shown. The film version is also excellent and for the new generation that has grown since the book came out this picture is something new.

HERALD—"The Spoilers" is unquestionably old fashioned, and tainted considerably

with fang; but it is thrilling, it is interesting as a picture of the gold rush days in Alaska, and it packs a greater wallop than any of its multitudinous imitators.

In fewer words, it's grand entertainment. MAIL—Those who see "The Spoilers" will remember it for the fight which Milton Sills and Noah Beery fought as a climax to many scenes of action. It is rattling good entertainment while it lasts, but when it is over it is soon forgotten with one exception—the Sills Beery fight.

MORNING TELEGRAPH—it is a graphic and melodramatically interesting version of the well-known book of the same title by Rex Beach.

POST—Action is the thing. It starts with a fight and a dash for Alaska which leaves you breathless—and you never quite catch up to your breath again.

SUN—it serves to perpetuate a rattling good story and to give Lambert Hillyer a chance to turn the name of the original into mud. The director has done this strikingly in better and more unflinching continuity and in much more realistic atmosphere, so that the sets and the action never smelt of the studio. The battle between the hero and the villain, which made this the first of the great "fight pictures on the silver sheet, has been done with masterly variety of detail and a wealth of blows

TIMES—"The Spoilers" is a splendid fighting film, in which there are tense and gripping situations that will undoubtedly stir the battle is so well acted that it never palls.

TELEGRAM—"The Spoilers" in its new form is a cinema masterpiece.

Its pictorial value is of the highest. Its dramatic quality equals the best. There are plenty of punches in the play—literal punches—in the big fight scene between Milton Sills as Glemister and Noah Beery as McNamara.

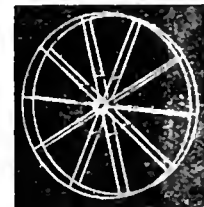
TRIBUNE—there was altogether too much acting done by nearly everybody, with the exception of Anna Q. Nilsson and Roekliffe Fellowes.

WORLD—As pictures of this type go, "The Spoilers" is well above the average.

Nothing is omitted, from the crooked faro dealer to the dynamited dam.

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In instances where our wardrobe does not contain the

particular costumes required, we will make these costumes, furnishing them on a rental basis. Our unparalleled manufacturing facilities guarantee a service superior to that obtainable elsewhere.

Importations of foreign costumes, armor, accessories and fabrics are shortly to clear the customs, their purchase having been arranged for by our buyer, who is in Europe for the express purpose of buying genuine English, French, German and Spanish merchandise.

An invitation to visit our showrooms is extended to all interested at any time in costumes for hire. If you cannot come in personally, send us a list of costumes required and we will submit a rental proposal.

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Furnishing gowns and costumes of unusual and exclusive designs our made-to-order department has recently entered the movie field too. We are the leading makers of stage attire, costuming either in whole or part almost without exception every Broadway production. See our name in the theatre programmes!

Hope Hampton's "Lawful Larceny" wardrobe was made by us. The N. Y. Tribune said: "Miss Hampton's gowns are the smartest ever shown on the screen."

There never was a classier Japanese Naval Captain than Sessue Hayakawa in the outfit we just finished for

his production of "The Battle," nor has a better attired British Officer ever commanded Indian troops than Harry Morey, who was sent to us by Distinctive Pictures for their "Green Goddess" picture.

Corrine Griffith when ordering her "Black Oxen" gowns said: "Your designs are the most unusual and fascinating I have ever seen."

Our designers will originate exclusive models for your stars and submit colored sketches covering entire requirements. When next in New York be sure your stars visit our establishment so as to leave their measurements with us. It is easy then to order by mail at any time.

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# The FLYING DUTCHMAN

# THE **Film** DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

XXV No. 34

Thursday, August 9, 1923

Price 5 Cents

## Schmidt Resigns

Is Succeeded by E. J. Smith as Universal's Sales Manager—Latter Now in England

Schmidt has resigned as general sales manager of Universal to a motion picture enterprise of his own, the exact nature of which was not learned yesterday due to Schmidt's absence out of town.

He has been succeeded by Edwin Smith, a former division sales manager for Universal at present in charge of the European M. P. Co. of the Universal British company which was formed when the company decided to handle its own releasing in the British Isles. Smith will leave New York in a few days to take up his new post.

He is U. B. O. Circuit in New York and has booked 11 Jewels beginning with "The Merry Go Round."

## Abrams Leaves for Home

William Abrams sailed for New York yesterday from abroad.

## Take Over 165 Features

at'l Non-Theatrical M. P. Inc., has taken over non-theatrical distribution of 165 features made by World Pictures.

## Deplore Harding's Death

(Special to THE FILM DAILY)

Atlantic City, N. J.—Sydney S. Green issued a statement yesterday on behalf of the M. P. T. O. deploring the death of President Harding. He said the nation "loses a statesman of the highest order."

## Disputes Pathe's Claim

International News Weekly yesterday refuted the claim made by Pathe's that a record had been established in bringing pictures of the Harbinger funeral East. International News stated that not only were pictures of the funeral procession in San Francisco brought here but pictures of President Coolidge on his Vermont trip were included in the special release issued at the time Pathe's was.

## The Harding Services

The memorial services to be conducted at the Rialto tomorrow in honor of Mr. Harding will be free to everyone connected with motion pictures. The sponsors of the movement urge as many film folks to attend as possible.

## FILM DAILY'S INQUIRING REPORTER

### QUESTION

Should admission prices be increased?

### ANSWERS

**W. E. Atkinson, Metro.**—"Yes. production costs have gone up. Exhibitors want big pictures and producers can't make them if they have to sell them under cost. It's an exhibitor demand, not one producers have created."

**Louis F. Blumenthal, Haring and Blumenthal**—"It would be detrimental to the business if prices were increased. Prices are as high now as people will pay. An increase would result in a falling attendance."

**Harold B. Franklin, Famous Players-Lasky Corp.**—"Local conditions influence this. It is true that exhibitors are willing to pay more money for big pictures. Speaking economically, I feel prices at this time should not be raised."

**W. Ray Johnson, Arrow Film Corp.**—"No. General commercial conditions do not warrant it. The people won't countenance it."

**Joseph Plunkett, Strand Theater.**—"No. The popularity of this business was established because its prices were cheap. They should remain that way."

**John E. Storey, Pathe Exchange, Inc.**—"It's a question of merchandising. If the exhibitor books a picture at advanced prices because he thinks it's a good attraction, he has the right to boost his admissions."

## No Conference Yet

T. O. C. C. Members Have Not Interviewed Burkan or Hearst on Dual Picture Contracts

The T. O. C. C. committee named last week to take up the matter of the "Enemies of Women" and "Little Old New York" bookings, has not yet conferred with Nathan Burkan's office or with William Randolph Hearst regarding them.

At Burkan's office it was stated yesterday that while it was understood that such a delegation would seek a conference, no appointment had been made yesterday for it. The attitude of the T. O. C. C. officials has not changed in any respect. They still feel that their contracts are binding and that Goldwyn-Cosmopolitan should observe them.

(Continued on Page 2)

## Patten Out

Thomas G. Patten has resigned as Pacific Coast representative of the Hays organization. Courtland Smith, who is still on the coast, is expected back in New York on Monday.

## "U" Plans Roadshows

Five Big City Runs First with New York the Center—Ready in About a Month

"The 'Hunchback of Notre Dame,' for which Universal officials have great expectations, will be roadshowed by the organization as a legitimate attraction at \$2 top. Five key city runs are planned at the moment, these to be in New York, San Francisco, Los Angeles, Chicago and Boston.

The New York engagement will open at the Astor theater on Sept. 2. Several of the initial engagements are expected to run for many months by Universal. There is a possibility that the picture will not be available generally for picture theaters until the 1924-1925 season, but this has not been definitely decided upon.

## Kelly Here From Cuba

H. A. Kelly of the Havana Film Co., is in at the McAlpin, looking for product for Cuba. He intends remaining here for about a week.

## Neilan With Pickford

Signs to Direct Her in "Dorothy Vernon"—Lubtisch May Direct "Romeo and Juliet."

(Special to THE FILM DAILY)

Los Angeles—Marshall Neilan has signed a contract with Mary Pickford to direct her in "Dorothy Vernon of Haddon Hall." Announcement was made yesterday.

It is understood that Miss Pickford will also produce "Romeo and Juliet" with herself, of course as "Juliet," and that Lubtisch will direct.

Edward Bowes of Goldwyn-Cosmopolitan stated yesterday that Miss Pickford had approached his organization in securing Neilan for one picture and that a promise had been made to loan him if the matter could be arranged. He said he expected to hear from the coast today about it.

(Continued on Page 2)

## Walker Returns

Senator James J. Walker is back from his California trip.

## Burkan Sails Aug. 18

Nathan Burkan has booked passage on the Mauretania sailing from the other side for New York on the 18th.

## "Hollywood" Held a Third Week

"Hollywood," now in its second week at the Rivoli, will remain for a third week. "Bluebeard's Eighth Wife," the current attraction at the Rialto, will be seen another week on Broadway at the same theater.

## Koerpel Leaves Goldwyn

(Special to THE FILM DAILY)

Cleveland—It is understood that J. A. Koerpel, district manager here for Goldwyn-Cosmopolitan, has resigned to accept a position abroad for the United States Steel Corp.

## May Make Hough Story

(Special to THE FILM DAILY)

Los Angeles—James Cruze's next picture for Famous may be "North of 36," an Emerson Hough story, which may be made on the same lavish scale as "The Covered Wagon."

## In Memoriam

In respect to the memory of our late President, Warren G. Harding, there will be no issue of The Film Daily published on Friday.



Vol. XXV No. 34 Thursday, Aug. 9, 1923 Price 5 Cents

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Quotations

	High	Low	Close	Sales
East. Kod.	107½	103	103	2,300
F. P.-L.	73¾	69½	70¾	1,200
do pfd.	89	88¼	88¼	1,100
Goldwyn	17	17	17	200
Griffith				Not quoted
Loew's	15	14¾	14¾	200
Triangle				Not quoted
World				Not quoted

Neilan With Pickford

(Continued from Page 1)

Marshall Neilan, when reached at the Lamb's Club verified the coast dispatch. He has been vacationing here and expects to leave for Idaho in a few days on a fishing trip. From there, he will go to Los Angeles to start work on the Pickford picture.

There has been some talk about "Romeo and Juliet" before. It was reported at one time that Joseph M. Schenck was endeavoring to secure a release for Rudolph Valentino from Adolph Zukor so that Valentino and Norma Talmadge could co-star in the production. Ernest Lubtisch is understood to be tied up by Warners but has an agreement which permits him to direct one Pickford production a year.



QUALITY ART TITLES

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No Price Increase

Planned by Jersey Exhibitors—Theaters to Close Tomorrow To Honor Harding

(Special to THE FILM DAILY)

Atlantic City, N. J.—The board of directors of the M. P. T. O. of New Jersey yesterday denied that they planned any increase in admission prices throughout their state, contrary to an impression created by reports in New York and Philadelphia newspapers.

New Jersey theaters will be closed tomorrow afternoon as a mark of respect to the late President. A resolution of condolence was also passed. A motion was passed providing for the establishment of a service station in New York City after A. J. Moeller, general manager of the national M. P. T. O. had explained its advantages. A legislative committee was appointed to work on the repeal of Federal taxes and another on constitution and by-laws, composed of D. J. Hennessy, H. P. Nelson, Henry Manus and Joseph Seider.

Memphis Office Opens Soon

(Special to THE FILM DAILY)

Memphis, Tenn.—The new Paramount office will open in a few days with Myron Davis managing.

Milwaukee Unit Moves

(Special to THE FILM DAILY)

Milwaukee—The M. P. T. O. of Milwaukee and Wisconsin has moved its offices from the Alhambra Bldg. to the Toy Bldg.

Carleton With F. B. O.

Lloyd Carleton has been engaged by F. B. O. to direct one picture at the coast plant. He leaves for Los Angeles shortly.

"Vet" Milwaukee House Going

(Special to THE FILM DAILY)

Milwaukee—The old Vaudette, one of the first to be built in this city, is being razed to make way for a business building.

Speigel In Trouble With Gov't.

(Special to THE FILM DAILY)

Buffalo—The Internal Revenue bureau has filed a claim of \$2,500 against Max Speigel for failure to make returns on the admission tax. In the claim it is also alleged that Speigel made false returns on another occasion.

Lew Pizor Active

(Special to THE FILM DAILY)

Bethlehem, Pa.—Lew Pizor has purchased the Opera House, Royersford and the Gem, Spring City from Mrs. John Courduff. A new \$85,000 structure will replace the Opera House, work on which has already started. The Gem will remain closed until September.

No Conference Yet

(Continued from Page 1)

Court action is still threatened in the event that the proposed conference with Burkan's office and Hearst does not bring satisfactory results.

At Broadway Theaters

Apollo

The feature is Norma Talmadge's, "Ashes of Vengeance."

Capitol

The current Capitol program includes, "Fourth Symphony," the overture; "Il Bacio," sung by Madame Elsa Stralia; a ballet from "Faust," with the complete Capitol ensemble, and a prologue to the feature, "The Spoilers."

Central

Because of the length of the feature, "Loyal Lives," there is no other important number on the program.

Rialto

Musical units at this house consist of "Sixth Hungarian Rhapsody," Riesenfeld's Classical Jazz, Bin Gallili, a mandolinist, "Prince Charming," sung by Emma Noe, soprano, and Addison Fowler and Florenz Tamara, presenting a syncopated dance novelty. Gloria Swanson in "Bluebeard's Eighth Wife" is seventh on the bill. Short reels include "Budapest," a scenic; the Rialto Magazine and "West is West," a comedy.

Strand

"Il Guarany" opens the program at the Strand, followed by "Odds and Ends," a bunch of short subjects, the Topical Review and a prologue to "Circus Days" "Be Honest," a comedy and an organ solo are the last two units on the bill.

At Other Houses

"Broadway Gold" and "Hollywood" are each in their second week, at the Cameo and Rivoli respectively. The Cameo attraction is to be held indefinitely. "The Covered Wagon" remains at the Criterion, while "Little Old New York" is on the second lap of a run at the Cosmopolitan.

W. F. Seymour Back From Trip

W. F. Seymour, Eastern Division sales manager for Hodkinson is back from a ten day tour of the branches.

"Youth To Sell," Third Special

C. C. Burr has bought the screen rights to "Youth To Sell." This will be the third of a series of four specials for next season.

Griffith and Tearle In "Black Oxen"

(Special to THE FILM DAILY)

Hollywood—Corinne Griffith and Conway Tearle will be co-starred in Frank Lloyd's first for First National, "Black Oxen."

Shea Building Another

(Special to THE FILM DAILY)

Buffalo—A theater will be built here by the Shea Amusement Co., which it is said, will equal in size the Chicago theater in Chicago. Work will start on the house September 1 and it will be ready a year later.

Report Conditions Favorable

The four Pathe branch managers from the south, who attended the recent conference at the home office all report favorable conditions throughout that section. The managers are; C. C. Vaughan, Memphis office; W. W. Anderson, Atlanta; E. E. Heller, Charlotte and D. E. Coughlin, Dallas.

Plan To Help "Blue" Theaters Fails

(Special to THE FILM DAILY)

Austin, Tex.—As a result of the Sunday closing ordinance, a number of local merchants combined to back the theaters in a protest. The store owners all promised to close Sundays, but this plan failed when word reached the merchants from the state attorney general's office warning them that they might be prosecuted for violating the anti-trust law.

Ernest Torrence is due in New York in a few days to appear in "West of the Water Tower."

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**W**ITH a cast seldom equalled in Independent productions, including MILDRED HARRIS, TYRONE POWER, MARY CARR, CHARLES EMMETT MACK (Courtesy of D. W. Griffith) CLARA BOW, JOE KING and others. The personal drawing power of these stars alone spells exceptional box-office receipts.

If you combed the country for a title you couldn't find a stronger one than "Daring Years." It suggests mystery, romance, adventure—all the elements that pull patrons into theatres.

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**Newspaper Opinions**

**"Bluebeard's Eighth Wife"—F. P.-L. —Rialto**

AMERICAN—All the mannerisms needed to put over a sophisticated farce like this one are at Gloria's command. The story is amusing and skilfully treated, and Huntley Gordon in the role of Bluebeard is well groomed.

MAIL—Although "Bluebeard's 8th Wife," \* \* \* is done in the usual lavish movie style, it differs from other films of that nature in that it does not sacrifice story interest for expensive gowns and sets. \* \* \* There is a delightfully refreshing note predominating.

MORNING TELEGRAPH—\* \* \* is still excellent entertainment of the Franco-American brand. Probably Mr. Savior would not recognize the work, as it has undergone some change just since leaving the Broadway stage, but is one of the best of the lighter pictures that we have had lately.

POST—\* \* \* the film is only mildly amusing. Gloria Swanson is good to look upon as the eighth wife, and wears some gorgeous gowns, and Bobby Agnew is amusing as the young lover.

TELEGRAM—Miss Gloria Swanson has an ideal role as the worldly wise heroine of "Bluebeard's Eighth Wife" \* \* \* Miss Swanson's display of amazing gowns would serve to make the film a sensation.

TIMES—\* \* \* is not only an amusing picture, but one which is ably directed and beautifully staged. \* \* \* there is never a dull moment in the film, nor any time when one does not look forward to what is coming next. It is one of those productions that one does not like to get up and leave before it is ended, even to catch a train.

TRIBUNE—\* \* \* is much better screen entertainment than we had dared to hope.

WORLD—Some elaborate scenes, some humor that saves risqué situations, also help to make the picture rather more interesting than can always be said of Gloria's starring vehicles.

**"Loyal Lives"—Vitagraph—Central**

AMERICAN—And, too, although the cast boasts several excellent actors, even they cannot redeem a play which is at once stupid and commonplace and a plot that was old "when Kirby died."

MORNING TELEGRAPH—The simple domestic existence of an elderly Hibernian letter carrier is not very good dramatic material.

The only bits of action in the six reels are the attempt on the mail train and the capture of the thieves in the post office, and the whole affair moves along most languorously.

POST—There were the mortgage on the old home, the robbery, and the poverty-stricken family with troubles on every side and little joy for anybody, and the only redeeming feature was Mary Carr.

SUN—The picture would be noteworthy if only for the public service it renders in giving homage to this public servant, but in addition it has been directed so well by Charles Giblyn that it would prove interesting even if the spectator never received a letter in his life.

TELEGRAM—It is a melodrama and parts of it are thrilling. \* \* \*

WORLD—\* \* \* described in the folders which serve in lieu of programs as "a smashing, crashing drama of the postal service." As a matter of fact, it is neither smashing, crashing, nor yet is it drama.

**New First Nat'l Foreign Office Opens**

First National's new office in Zurich, Switzerland has opened under management of Max Stoehr.

**Wisconsin Meets Soon**

(Special to THE FILM DAILY)

Milwaukee—The annual convention of the state M. P. T. O. will be held here Monday and Tuesday, August 13 and 14. Committees representing both the exhibitors and exchangers will report on plans for a joint arbitration board. Insurance and taxation are in line for discussion as well as a method to make membership in the organization more stringent.

**Memorial Services**

**Industry to Honor Harding's Memory at Rialto on Friday—Senator Walker to Talk**

Memorial services for the late President will be held by the industry at the Rialto theater tomorrow at one o'clock. Hugo Riesenfeld and William Brandt are working jointly on the plan.

There will be an organ solo, "Ave Maria," which Sophie Breslau may sing, a rendition of "Nearer My God To Thee," by an assembly of 100 voices and the audience and an eulogy of Mr. Harding by State Senator James J. Walker. The services will be open to all in the industry.

**Shallenberger To The Coast**

W. E. Shallenberger, of Arrow, has left on a trip which will bring him to the coast.

**Kent Visiting Exchanges**

Sidney R. Kent of Famous Players, is on a tour of exchanges. He was in Kansas City yesterday.

**In Hands of Creditors**

(Special to THE FILM DAILY)

San Francisco—The American Photo Player Co. with a plant at Berkley and one at Van Nuys, is in the hands of a committee of creditors.

**Carewe Coming East**

(Special to THE FILM DAILY)

Los Angeles—Edwin Carewe will soon leave for New York with the negative of "The Bad Man." The picture will be completed in a few days.

**Al Thorn on the Coast**

(Special to THE FILM DAILY)

Hollywood—Al Thorn, head of the lightographic and poster department of Famous Players is here conferring with the Lasky heads on "The Ten Commandments."

**Landy Quits Coogan Unit**

(Special to THE FILM DAILY)

Los Angeles—George Landy has resigned his position as publicity manager of Jackie Coogan Prod. Lawrence Weingarten, formerly with Sacred Films, in New York, succeeds him.

**Bruce Not Interested**

Robert C. Bruce, producer of "Wilderness Tales" in a letter to this office denies that he has any connection with the Pioneers of America, Inc., an organization headed by Ezra Meeker which intends filming stories dealing with the Oregon Trail. Bruce says he never knew such an organization existed.

**Littau Assumes New Post**

Joseph Littau, conductor of the Rialto orchestra, has left for St. Louis, where he will become musical director of the Missouri theater. Littau was presented with a gold watch by the Rialto orchestra before leaving, a traveling kit from Hugo Riesenfeld and a dinner tendered in his honor.



Great Stars At work and at play

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# THE **Film** DAILY

**BRADSTREET FILMDOM** **The RECOGNIZED AUTHORITY**

V No. 36

Monday, August 13, 1923

Price 5 Cents

## Agrees In Part

for Equitable Rental Idea  
Advanced by Aronson but  
disagrees on Chains

By SOL. LESSER

(Special to THE FILM DAILY  
Principal Pictures and  
Associated First National.)

In opinion of Dave Bershon, manager of the West Coast, the article "Equitable" by Alexander S. Aronson, published in THE FILM DAILY with truth and fortified with submitted a copy to him before invited to "reply" to the fact that Mr. Bershon's own experience fitted him to speak with measurable authority on the subject. He has been for us in the intricate and tangled affairs of "booking" at coast theaters, while I, of late, am too busy with Principal productions in general to be intimately conversant with the subject as an art and an "equitable" business.

(Continued on Page 2)

## Mabel Normand Injured

(Special to THE FILM DAILY)  
Los Angeles—Mabel Normand was injured at Coronado Beach when she was thrown from a horse and her collar-bone broken.

## John H. Blackwood Dead

(Special to THE FILM DAILY)  
Los Angeles—John H. Blackwood, known in coast circles through his association with Thomas H. Ince, died Thursday after a long illness.

## Tom Terriss Returns

Tom Terriss, after spending 14 months in Europe and in Egypt, is back in New York. His latest production is "Fires of Fate," which he shot in Egypt. Wanda Hawley, E. Cordoba and Nigel Barrie are with Terriss.

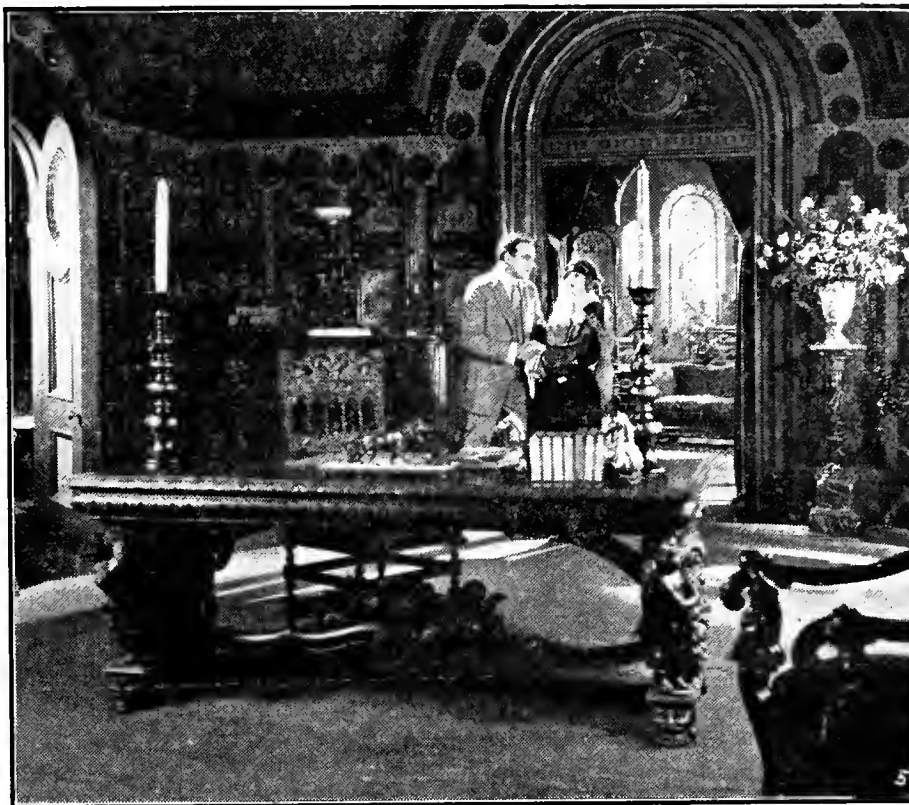
## A. B. C. May Revive

Circuit Has Chance of Continuing Activity—Indecision Among the Members

The Associated Booking Corp., a local exhibitors' group, many of them members of the T. O. C. C., formed the important theater circuit by securing first-run attractions. It has surprised many of the "wisecracks" in film circles and stage a real success.

It is true that the A. B. C. has been inactive of late, but it is also true that meetings are being held and

(Continued on Page 3)



House Peters and Rubye De Remer in just one of the beautiful sets in B. P. Fineman's "DON'T MARRY FOR MONEY" now being released by L. Lawrence Weber and Bobby North.—Adv't.

# Beating the Heat

By CROCKETT BROWN

Unique Theater, Nashwauk, Minn.

(Editor's Note—Crockett Brown operates a small theater in Minnesota. He is a "go-getter." Seventeen years ago he met with a severe accident which rendered him a cripple. Refusing to be thwarted by this, he opened a confectionery store and pool parlor and in 1908 became interested in films. The article below is reprinted by permission of "Greater Amusement" of Minneapolis, who describes Brown as this kind of a chap:

"When he found he couldn't get sufficient electric current (to operate his house) he bought and operated a gas making outfit; when the theater, eating up all receipts, began to make demands on the capital, he bought out his partners at their request and set about to prove that a theater could be operated successfully. For 15 years he has worked to prove he was right and has gone on proving it year after year."

This year, as in the past, there has been a great deal said both pro and con (mostly con) regarding staying open during the heat of summer. My experience this summer, while possibly too late to be of any use in case any of the boys care to consider it, is offered for what it's worth. I have never been one of those fellows who try to get by in summer using junk or cheap pictures. Last summer, I did reduce my running time by laying off one program per week, but kept up the quality, avoiding putting on any real big ones during the hot weather of June and July, however. This year I went at it in an entirely different way.

When summer approached, I bought a barrel of paint, not a gallon or two, and I went over the place thoroughly, inside and out. I added more and better lights to the front, secured some very attractive hanging bas-

(Continued on Page 4)

## "Alliance" Inactive

Coast Protective Organization Inert  
—Jos. Schenck Says September  
Will Find It Functioning  
(Special to THE FILM DAILY)

Los Angeles—In response to a query from THE FILM DAILY representative regarding the status of the "protective alliance" formed here in February by important coast stars including the Talmadge sisters, Harold Lloyd, Mary Pickford, Douglas Fairbanks, and D. W. Griffith, Joseph M. Schenck states that the "alliance" is doing nothing until next month.

The so-called "protective alliance" of coast stars will, in all likelihood, fail to develop along the lines originally laid out in February of this year when, at an early morning meeting, the individuals named above decided to band together to fight "certain combinations and groups of persons or corporations formed in the motion picture business which will dwarf the artistic growth of the motion picture business."

"Ashes at the Roosevelt"  
(Special to THE FILM DAILY)

Chicago—"Ashes of Vengeance" opens at the Roosevelt on Sept. 2 for an indefinite run.

## Maude Adams Silent

The Morning World on Saturday, in a special dispatch from Schenectady, said officials of General Electric and Maude Adams are both reticent regarding her new color process. The World says that a definite announcement may be made before long.

## Bradbury Will Recover

J. Alton Bradbury, prominent member of the T. O. C. C., who was seriously injured last Thursday night when attacked by bandits on the stairway leading to the office of the Olympia theater, Broadway and 107th St., which he owns, will recover from the wound.

## Won't Pay Increase

T. O. C. C. Willing to Allow Operators' Scale to Stand but More Money Is Out of Question

The annual dispute between the Local 300—the operators' union—and the T. O. C. C. is under way. The operators have presented a wage scale which the exhibitors claim represents a 50% increase over the present one.

The committees appointed by the two factions to handle the matter have already conferred. The exhibitors have informed the operators that

(Continued on Page 4)



Vol. XXV No. 36 Monday, Aug. 13, 1923 Price 5 Cents

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Chicago Representative—Irving Mack, 738 S. Wabash Ave.

London Representative—Ernest W. Freeman. The Film Renter, 53a Shaftesbury Ave., London, W. 1.

Paris Representative—Le Film, 42 Rue de Clichy.

Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelsplatz.

**Quotations**

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do pfd.	89	88¼	88¼	400
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Griffith	.....	.....	.....	Not quoted
Loew's	15	14¾	14¾	300
Triangle	.....	.....	.....	Not quoted
World	.....	.....	.....	Not quoted

**Shafer Building**

(Special to THE FILM DAILY)  
Stuebenville, O.—George Shafer has been granted a permit by the city council to erect a new \$250,000 theater. The building, it is said, will be one of the finest in the state. The site is on that of the old city building.

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BY RING W. LARDNER  
SUPERVISED BY JACK WHITE



(Educational Pictures)

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**Agrees In Part**

(Continued from Page 1)

If Mr. Bershon be right, the present mode of picture distribution is lacking in "equity" in every direction. Whether the theater which is booking pictures be a member of a chain or the single enterprise of an unattached exhibitor, the latter—the exhibitor—gets the worst of it. The game is played according to rules laid down by the producer who has the power to change the rules whenever it suits his interests to do so.

If this be true, it is manifestly wrong, but I gravely question the value of Mr. Aronson's remedy.

Mr. Aronson points out the wrongs assailing the exhibitor's financial well-being and does it with logic and force. But the remedy he would apply would relieve the exhibitor only at the expense of the producer, and, an outsider might say, the injustices would not be corrected—they would only be shifted.

If I understand Mr. Aronson correctly, he would so arrange rentals that, first, the costs of the exhibitor booking a picture would be taken care of. He would assign a disinterested and honorable committee to the task of determining the cost involved in the operation of the theater. This cost would include everything—the entire overhead. That being determined, the sum of those costs would first be taken out of the receipts at the box-office during the engagement of the picture in question and given to the exhibitor. Afterwards, the receipts would be divided 50-50 between the exhibitor and the distributor, who, in turn, presumably, would "take care" of the producer.

As it stands now, according to Mr. Aronson and Mr. Bershon, the entire "gamble" is taken by the exhibitor. The producer is secured no matter whether he makes a good picture or a bad one. As the case would stand under the proposed "equitable" arrangement, the entire "gamble" would be taken by the producer. The exhibitor would be secured no matter how he runs his house!

The variable earning capacity of the same picture in different communities is a matter of daily illustration. A picture in one community will be a "knock out," while in another community of similar character, it will be a "flop." Why? Perhaps the exhibitor is to blame for the "flop."

According to the terms of the proposed "equitable rentals," every hazard of ordinary business and every risk of ordinary investment is removed from the exhibitor. He is sure to "get his," no matter what happens. He and his investment are underwritten by the producer, who shoulders all the risk, assumes all the blame, carries all the responsibility and sustains all the losses. Whether his producing genius be great or small, the producer takes the risk; whether his showmanship is great or small, the exhibitor is protected.

I submit that this is precisely the condition that is gravely menacing

and commerce, the producer takes the risk—I mean the farmer. He is the fount, the center, the creator of the wealth of the country, yet he is the first to "go broke" when markets are manipulated. His product is priced by others, distributed by others, appraised by others, and he takes what he can get. In Mr. Aronson's scheme the producer is placed in precisely that position. No matter what happens to his investment, he must stand aside until the investment of the exhibitor is protected. I do not assert that the present is an equitable arrangement. Indeed, I believe that it is not; but every element of injustice that can be identified now as a menace to the exhibitor would, in Mr. Aronson's adjustments, merely be moved from the exhibitor's investments and levelled against the producer's. The remedy would cure the patient but kill his neighbor! By all means let us have equitable rentals, but let them be equitable.

As to the operation of chain theaters, which is the subject of Mr. Aronson's adverse comment, Mr. Bershon points out some pertinent facts. The welfare of everybody in the industry is contingent upon the theater-going habit of the people of this great country. Populations drift, remove from place to place, but habits acquired in one town survive in another when folk move. Chain theaters are the greatest of theater-habit creators.

Take the activities of the West Coast, for instance. In every town in California where we are represented, stands a playhouse of sumptuous beauty, safe in construction, comfortable in appointments, luxurious and artistic in furnishing and settings. In almost every instance, such a theater replaced one of cheap construction, unsanitary equipment and tawdry appointments. By guaranteeing long contracts, vaudeville and musical numbers of quality fortify the pictures and the quality of the latter is improved for the same reason. In no case has anybody been "edged out," but resident exhibitors have been invited to participate in the newer theater and join with us in making the enterprise a local and an enduring success. Mr. Bershon is authority for the statement that in not one of the cities to which we have brought a new, modern, com-

modious theater has there been thing but the most cordial, conservative and progressive relations the town's activities, while in theaters of large accommodation larger crowds and smaller prices tribute to the formation of the going habits, thus conserving promoting the good of product distributors and exhibitors in a community.

Chain theaters, I venture to are here for good. They can do country and the industry a maximum of advantage if they are equitably operated and honestly managed. movement is in a direction concurrent with modern progress and approved by modern experience. We cannot ignore inevitable tendencies, but wiser to acknowledge them, cooperate with them, modify them to the public's best good, and support them in every issue where their reciprocal relations with the great and the public can be promoted to the benefit that the greatest good to the greatest number is achieved.

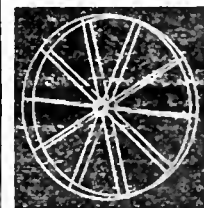
Harry Myers has been loaned to Lasky to play a role in 'Do Fairbanks', Jr., first. Myer is under contract with the Warner

The man who overlooks "Dulcy"—

Oh! What a

**DULCY**

he'll be



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### On Broadway

Apollo—"Ashes of Vengeance"  
 Broadway—"Human Wreckage"  
 Brooklyn Strand—"The Brass Bottle"  
 Cameo—"Broadway Gold"  
 Capitol—"The Spoilers"  
 Central—"Marriage Morals"  
 Cosmopolitan—"Little Old New York"  
 Criterion—"The Covered Wagon"  
 Harris—"The Green Goddess" beginning Tuesday.  
 Loew's New York—Today—"Home-ward Bound."  
 Tuesday—"Refuge" and "The Woman Who Believed."  
 Wednesday—"Luck."  
 Thursday—"The Snowbride."  
 Friday—"The Love Piker" and "Blinky."  
 Saturday—"Lost in a Big City."  
 Sunday—"The Law of the Lawless."

Rialto—"Bluebeard's Eighth Wife"  
 Rivoli—"Hollywood"  
 Strand—"Little Johnny Jones"

#### Next Week

Apollo—"Ashes of Vengeance"  
 Broadway—Not yet determined.  
 Brooklyn Strand—"Circus Days"  
 Cameo—"Broadway Gold"  
 Capitol—"Drifting" tentative.  
 Central—"Don't Marry for Money"  
 Cosmopolitan—"Little Old New York"  
 Criterion—"The Covered Wagon"  
 Harris—"The Green Goddess"  
 Rialto—Not yet determined.  
 Rivoli—Not yet determined.  
 Strand—"The White Rose"

#### Allison Here From England

George F. Allison, European chief of International News, arrived in New York late Friday from England.

#### Eddie Zorn with Butterfield Circuit

(Special to THE FILM DAILY)

Flint, Mich.—Eddie Zorn, Toledo exhibitor has joined the Butterfield chain as manager of the Regent.

#### Hepworth Busy

(Special to THE FILM DAILY)

London—Cecil M. Hepworth, head of the producing unit bearing his name, has just purchased several stories, some of which will go into immediate production. Hepworth is putting the finishing touches to "Comin' Thro' the Rye," by Helen Mather. Alma Taylor plays the lead in "Strangling Throats."

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FRED E. BAER

Advertising

Loew Bldg., 1540 Broadway

### A. B. C. May Revive

(Continued from Page 1)

that as a result of them, the circuit may take on renewed vigor and activity. The trouble seems to be that the members themselves are undecided about the future. There have been a number of suggestions and plans advanced by certain members. These have been discussed both pro and con, but to date no decision has been made either way. The future of the organization should be definitely settled in a short time—a matter of days.

#### New Cincinnati United Office

(Special to THE FILM DAILY)

Cincinnati—William Bein is manager of the new United Artists' office, which has just been opened at 503 Broadway, Film Bldg.

#### Rowan Now Standard Manager

(Special to THE FILM DAILY)

Detroit—Bob Rowan, connected with Standard Film Service for the past seven years succeeds Jess Fishman as manager.

#### Will Not Direct For F. B. O.

Lloyd Carleton will not direct a picture for F. B. O., as was stated in THE FILM DAILY. He will go to the Coast to produce a picture of his own.

#### Blumenstock Returns

Morton Blumenstock who was transferred from the local publicity department of First National to the coast when that company started production there, has returned to New York because of his father's illness.

#### "Blue Laws" For Kansas City

(Special to THE FILM DAILY)

Kansas City, Kans.—J. N. Baird, attorney for Wyandotte County, announced recently that a campaign will be inaugurated in the Fall to enact "blue laws." Kansas City is included in this.

#### Mabel Warren Quits Film Board

(Special to THE FILM DAILY)

Kansas City—Mabel Warren has resigned her position as secretary of the Film Board of Trade. Miss Warren has taken a position as secretary to Mr. Feld of Newman's theater. "Duke" Wellington is her successor.

#### Fined for Showing Unlicensed Films

(Special to THE FILM DAILY)

Auburn, N. Y.—William A. Kendall and Eugene Wescott have been fined and given suspended jail sentences for showing "Life in Chinatown" and "The Underworld" without a censors' permit. The pictures were shown at the Varsity.

#### Musicians Make Demands

Local 802, American Federation of Musicians has drawn up a new scale wage covering the year beginning Sept. 1. Negotiations are understood to be about to start with theater owners.

The Musical Mutual Protective Union, a rival organization, will strike unless an increase ranging from \$18 to \$25 is granted.

## What Wise Showmen Say About—

King Vidor's production from John Golden's stage success by Austin Strong staged by Winchell Smith June Mathis Editorial Director



### TOM MOORE

Rialto Theatre, Wash., D. C.

"PRODUCTION PLEASED EVERY PATRON NOT SINGLE ADVERSE COMMENT WHICH IS EXTRAORDINARY FOR ANY PICTURE. BUSINESS BIG IN SPITE EXTRA HOT WEATHER. IT IS ONE OF SCREEN'S MOST SUCCESSFUL AND COMMENDABLE PHOTOPAYS THAT SETS A NEW STANDARD. YOU ARE BACKING UP THE STATEMENT 'GOLDWYN IS DOING BIG THINGS'. HEARTIEST CONGRATULATIONS AND SINCERE THANKS."

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New York Chicago Hollywood

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## Beating the Heat

(Continued from Page 1)

kets with real flowers and vines, and hung them around the canopy. In the lobby I placed pot plants, screened every opening, including doors and windows, against mosquitoes. All this was done to make the house at least ten degrees cooler than the street, and devoid of any flies, bugs or mosquitoes. I lined up the very best pictures I could possibly get. The following are a few of those I booked, which will give an idea of the caliber of pictures I decided upon: "Robin Hood," four days; "Way Down East," "Dr. Jack," "Smilin' Through," "Safety Last," "Ninety and Nine," "Sure-Fire Flint," and "Reported Missing" (old but good). There were many others and for the balance of the summer, I have contracted for the very best obtainable.

With the perfect roads we now have, and with automobiles as thick as mosquitoes in New Jersey, I just figured that the same roads that take so many people out of town, would bring others in if I could make the proper appeal and lived up to my advertising. Hundreds own cottages at nearby lakes at which they spend the entire summer.

Accordingly, I carried my advertising right into the summer cottages and in this way have increased attendance wonderfully. Can you imagine people being contented sitting around the lake fighting mosquitoes with Harold Lloyd in "Safety Last" playing only ten minutes' ride away? Not much. I have given comedies and comedy dramas preference this summer, as I find this type of entertainment is just what patrons want in summer, or any other time for that matter.

I have kept open every night, going after business as I never did before. The result has been most gratifying and I have played to a profit with each and every program. This is one year that I have beat the heat, if I never see the back of my neck. As one lady remarked the other evening as she went into the theatre, "Mr. Brown, it's just like going into a park, your lobby and front are so nice."

Boys, there still is some business to be had, but you have to go after it, don't wait for it to come in like it did in the days of '18 and '19—that time never will come back again.

## "Alliance" Inactive

(Continued from Page 1)

ture," as the Associated Press published their "declaration of independence."

The organization was formed to assure the stars that they would receive the revenue befitting their drawing power from certain territories where exhibitors were in such control of the theater situation that they offered the distributors for these box-office powers what prices they willed. It was the plan to build legitimate theaters, if necessary, to combat this situation. At the organization meeting in February, all parties involved pledged substantial amounts to meet the expected cost of operations but unless every indication is wrong, this same money will or already has found its way back back to the individual's treasuries. It will be recalled that it was this organization that Jules E. Mastbaum of the Stanley Company was reported the head of.

### Re-issues Pickford Film

(Special to THE FILM DAILY)

Kansas City—The A. H. Blank Enterprises is re-issuing a Mary Pickford film, "Daddy Long Legs."

### Some Lee-Bradford Sales

Lee-Bradford has sold "Adventures in the Far North" to the following:

To Awyon, for Greater New York and Northern New Jersey; Cadillac Film, of Boston, for New England; Sociedad General Cinematographica, for Argentine and to H. H. Blumberg, of A. E. A. Film Co., of Johannesburg, for South Africa. Other sales include, "The Broad Road" to De Luxe, Philadelphia; "Shattered Reputations," to A. E. A. Film, Johannesburg, for South Africa; and also to Capital Film, New York. The 20th Century Film, of Philadelphia, and State Film, of Indianapolis have bought "Partners of the Sunset."

## Won't Pay Increase

(Continued from Page 1)

they will not consider the present scale but are willing to let the existing figures prevail. The committee has told the operators' representatives that business has dropped in the past two years in alarming proportions and that salary increases are not to be even talked about.

The new scale is divided into four schedules, based on the seating capacities of theaters. One covers houses with seats ranging to 300; the second, from 300 to 600; the third, from 600 to 1,000 and the fourth, over 1,000.

The T. O. C. C. has passed a resolution binding its members not to deal with Local 306, until the committee reports and a course of action for the entire organization is decided upon.

### Cleveland Men Ask 17% Increase

(Special to THE FILM DAILY)

Cleveland—Local motion picture operators have submitted a wage scale covering the 1923-24 season. It asks for a 17% increase. Musicians have also submitted a scale which demands a 20% increase. Both have been referred to special committees of the exhibitor organization.

### Pathe, Milwaukee, Moves

(Special to THE FILM DAILY)

Milwaukee—The local Pathe exchange has been moved to 104 Ninth St.

### "Lefty" Flynn Hurt

(Special to THE FILM DAILY)

Los Angeles—Maurice "Lefty" Flynn is on a vacation as a result of an accident he met with while working in "Salomy Jane." Flynn badly wrenched his arm during a fight.

# "IF WINTER COMES"

(APOLOGIES TO FOX)

—and you are not up-to-the-minute with what is going on in the Motion Picture Industry you'll be far behind the procession. Subscribe to The Film Daily now. It will help make a hard winter soft.

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# THE **Film** DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

Vol. XXV No. 37

Tuesday, August 14, 1923

Price 5 Cents

## Warners Sign Lubitsch

Will Make Four Covers Four Years—Will Make Two a Year for Them and One for Mary Pickford

(Special to THE FILM DAILY)

Los Angeles—The Warners have signed a four year contract with Ernst Lubitsch, the famous German director under the terms of which he will direct two pictures yearly for Warners and one with Mary Pickford. The arrangement is a special one so far as Miss Pickford is concerned.

Lubitsch is now directing his first picture for Warners, a story of Viennese life. At all likelihood, the first Pickford picture will be "Romeo and Juliet."

## Smith Back

Courtland Smith, secretary of the industry organization returned from the east yesterday.

## "Green Goddess" Opens Tonight

"The Green Goddess," produced by Famous Players, opens tonight at the M. H. Harris theater.

## Schnitzer Signs Bennett

(Special to THE FILM DAILY)

Los Angeles—Joe Schnitzer who is returning from New York has placed Lester Bennett under contract. Five pictures starring Jane Novak will be made and six out door productions featuring Eddie Hearne. Bennett will direct Miss Novak and as yet no director for Hearne has been selected.

## Expect Cohen in England

(Special to THE FILM DAILY)

London—The Cinema states that Rodney S. Cohen plans a trip to this country shortly. He is urged to attend the Paris International Congress in October.

Cohen could not be reached for a statement yesterday relative to the above report. His office said he could not be down until today.

## Form New Canadian Unit

(Special to THE FILM DAILY)

Ottawa—Associated Exhibitors of Canada have been granted a charter by the Provincial Government. The head office will be in Toronto. It is understood that this is the new name for the combined Canadian Exhibitors' Exchanges, Ltd., Equity Pictures and Canadian Releasing which are now financially backed by about 100 exhibitors here.

Arthur S. Kane stated yesterday the Canadian company had no relation to the American Associated Exhibitors, Inc. of which he is president.

## Rowland Back

Richard A. Rowland returned from a ten day vacation yesterday.

## Wisconsin Meets Today

(Special to THE FILM DAILY)

Milwaukee—The M. P. T. O. of Wisconsin meet in annual convention today and tomorrow.

## Famous Declares Dividend

The board of directors of Famous Players held a meeting yesterday at which a regular quarterly dividend of \$2 was declared on the common stock payable Oct. 1 to stockholders of record at the close of business on Sept. 1.

## Adler Free Lancing

Bert Adler has returned to the field in which he devoted his efforts for a long period, that of exploiting pictures for independent producers and is making his headquarters at 6 W. 48th St. He returned from a brief vacation yesterday.

## The Giannini's Here

A. P. Giannini of the Bank of Italy, Los Angeles arrived in town yesterday from California.

Dr. A. H. Giannini of the East River National and the Commercial Trust Co. returned late Sunday on the Leviathan from a European trip.

## Repeal of Federal Tax Levies

### An Issue Clouded With Doubt

Reed, Smoot and Gov't Officials Concerned With Revenue Intake Oppose Tax Reduction of Any Kind—Treasury Now Gets \$70,000,000 Yearly on Admissions

(Special to THE FILM DAILY)

Washington—There appears to be little likelihood that the present administration will look favorably upon the repeal of the admission or seating capacity taxes in the near future, and indications are that if that question comes up during the next session of Congress, leaders in both the House and Senate will oppose any legislation which would tend to deprive the Government of the revenue now obtained from the theatrical industry.

At the present time, Secretary of the Treasury Mellon, whose duties include the collection of revenues and the recommendation of changes in the revenue laws, is in Europe and lesser officials of the Treasury Department, in the absence of their chief and the naturally confused situation which has arisen through the death of President Harding, are reluctant to give any opinion as to the desirability of a change of this character.

At the same time, it is pointed out that the admission tax today is one of the chief sources of revenue, something like \$70,000,000 a year being collected from admissions to places of amusement. The seating capacity tax is of less importance, the annual collections running well under \$250,000 but it is considered of some importance as it enables the Government to keep a check upon the capacity of the theaters for the purpose of computing admission taxes when suspicion arises that a theater is "holding out" on the Government.

While the Treasury Department, at the close of the last fiscal year, reported a surplus of some \$300,000,000, this was, in a way, a paper surplus, since internal debts still accrued and many expenses which might have been charged to that year were, as is usual, carried over to the current fiscal year. In addition, it is confidently expected that the expenses of the Government during the current year will be considerably greater than last year, but there is not expected a similar increase in revenues, although, due to the new tariff law, customs collections will probably be greater than for any year in the past.

In view of these conditions, the Budget Bureau, Senator Smoot and others who are primarily responsible

(Continued on Page 3)



A scene from Will Nigh's Marriage Morals, one of the seasons best features produced and distributed by L. Lawrence Weber and Bobby North. —Advt.



Vol. XXV No. 37 Tuesday, Aug. 14, 1923 Price 5 Cents

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Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelsplatz.

### Quotations

	High	Low	Close	Sales
East. Kod....	103½	102¾	102¾	1,200
F. P.-L.....	727/8	703/8	707/8	8,400
do pfd. ....	89	89	89	100
Goldwyn .....				Not quoted
Griffith .....				Not quoted
Loew's .....	14¾	14¾	14¾	200
Triangle .....				Not quoted
World .....				Not quoted

### Another for 1st Nat'l (Special to THE FILM DAILY)

Los Angeles—J. K. McDonald, who produced "Penrod and Sam," for First National, is to produce another Booth Tarkington picture for the same company. No announcement has been made, however, as to its title. William Beaudine will direct.

### Convention Change Causes Surprise (Special to THE FILM DAILY)

Toronto—The convention city for the forthcoming meeting of the M. P. T. O. of Canada has been changed from Toronto to Montreal, much to the surprise and disappointment of many Ontario exhibitors who planned to attend the sessions. The dates have been fixed for Sept. 6-7.



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## FILM DAILY'S INQUIRING REPORTER

### QUESTION

Is the outlook for the fall better now than at this time last year?

### ANSWERS

E. A. Eschmann, Associated First National—"Certainly. Pictures are getting better and with better pictures, it means better business. When your product is good, your sales will be good."

Bobby North, Apollo Trading Corp.—"I think so. A sure sign that business will be better is the better output of production. Exhibitors want better pictures. That means box-office receipts will increase."

S. L. Rothafel ("Roxy"), Capitol Theater—"Yes. Pictures will be better. Conditions are better. The fall looks encouraging. As a matter of fact, at the moment we are ahead of last year's business."

William Thomas, Manager, Sumner Theater, 269 Sumner Ave., Brooklyn, N. Y.—"Business has been off for the past eight or nine months. The outlook for the fall depends solely on the output of new pictures. Good pictures will help the whole industry."

Harry D. Wilson, Principal Pictures Corp.—"The coming season is going to bring some of the biggest pictures ever produced—bigger this fall by far than this time last year. The screens of the world will relish these productions as will the countless millions of theater patrons."

Adolph Zukor—"Both in quality and production and in the spirit of co-operation throughout the industry, the outlook for the new season is better now than it was at the same time last year. Reports indicate that this season's pictures will be better than ever before. In fact, there are so many good pictures that exhibitors should have a better opportunity than ever before to study the actual box-office merits of pictures before booking them."

### New Theaters

Clinton, Tenn.—Construction work has begun on the Princess. Albert Alverson will operate the house.

Worthington, Neb.—This town will soon have a \$45,000 theater. Nick Caserett is sponsoring the project.

Nacogdoches, Tex.—Ambrose & Levy, who operate the Queen here will open the new Palace next week.

Fort Pierce, Fla.—M. F. Estes has opened the Sunrise, a \$150,000 theater, and said to be one of the finest theaters in Florida.

Ft. Pierce, Fla.—The Sunrise, a new house, has been opened by the Ft. Pierce Amus. Co., which spent \$150,000 to build it.

Rosenberg and Wilson Arrive  
Mike Rosenberg, secretary and Harry D. Wilson, publicity director of Principal Pictures arrived in New York from the coast yesterday. Sol Lesser is due in a few days.

### Free Shows Hurts Dallas Exhibitors (Special to THE FILM DAILY)

Dallas—Local exhibitors not only have the summer weather to put up with but now a new situation confronts them, in free shows in city parks. These are attended by an estimated audience of 11,000. Twenty projectors are used by the park department.

### Among Exchangemen

(Special to THE FILM DAILY)  
Des Moines—Steve O'Brien, former manager of the Select office at Omaha, is the new manager of Pathe in this city.

Detroit—A. M. Goodman, who has been selling in this state for Standard, will in the future act as special representative.

Detroit—Russell Keller, formerly of the salesforce of Vitagraph is now connected with Standard Film in the same position.

Seattle—Louis Amacher, formerly on the local American Releasing force is now in the theater field. He is assistant to John Danz, owner of five Seattle theaters.

Lloyd Starts This Week  
(Special to THE FILM DAILY)  
Los Angeles—Harold Lloyd starts work this week at the Hollywood Studio on a new picture, tentatively called "The Girl Expert."

Peoples' Theater in Trouble  
(Special to THE FILM DAILY)  
Cincinnati—George Hauser, building inspector, has closed the Peoples' Theater because of its unsafe condition. The house will not be allowed to reopen unless the owners comply with the building department's order, which will necessitate complete remodeling.

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**Newspaper Opinions**

**"Little Johnny Jones"—Warner Bros.—Strand**

**AMERICAN**—The good old English Der with all its exciting accessories, its quaint characters, and its deep-dyed plots and subplots, is realistically shown in "Little Johnny Jones" at the Strand. It occurs at the end of the picture and is worth waiting for.

**DAILY NEWS**—A quick moving tale of horse cheats and hearts and flowers play a goodly part as you'll see if you see the picture) is the latest film credited to Johnny Hines, master funny-face maker.

**EVENING JOURNAL**—At any rate, it is a rattling melodrama, with several dramatic elements.

**EVENING WORLD**—"Little Johnny Jones" retains the musical comedy flavor of George M. Cohan play from which it is done, and Johnny Hines, \* \* \* succeeds well in putting on the screen some of the antics which audiences appreciated so much from Mr. Cohan. \* \* \* the young of the genre will enjoy "Little Johnny Jones."

**MAIL**—Its action is jerky and there is a little more coherence to the plot than ordinary musical comedy. But despite these faults it was liked. Those who saw the picture yesterday afternoon regarded it as a pure and simple and then went ahead and enjoyed it.

**MORNING TELEGRAPH**—\* \* \* very good entertainment. George Cohan's story \* \* \* lends itself well to a pictorial version. \* \* \* This race is about as good as any we have ever seen, either on the screen or off.

**WORLD**—The picture is reeled off to the tune of George M.'s own recipe—lots of speed, \* \* \* makes a rattling good entertainment if you throw logic to the winds and knock your mind at the door.

**TELEGRAM**—Putting aside personalities for the moment and considering only the merits employed in the art of histrionic exhibition, it may be said that the nearest approach to the Cohanesque style has been achieved by the latter comedian.

**TRIBUNE**—\* \* \* it is not the plot of "Little Johnny Jones" to which we object, but the lack of it. If there had been more coherence the spectators would not have been obliged to look upon three reels of the cheap-tawdriness comedy imaginable.

**WORLD**—What's wrong with this picture is the plot, aged and inexpensive comedy; an overdose of the "old mother," an ineffective star.

**What's worth while.**—A trained bulldog named Brownie.

**WIMES**—\* \* \* the film absurdity produced by the Warner Brothers \* \* \*. The acting in this production is about on a level with the story.

**Omaha**—Sam Goldflam, formerly with Fox is now selling for Pathe in this territory.

**Tax Repeal Doubtful**

(Continued from Page 1)

for the financial conduct of the Government, have issued statements warning against a hasty revision of the tax laws, while the annual report of the Secretary of the Treasury, to be presented to Congress next December, will recommend the adoption of a constitutional amendment making taxable those securities now held tax-exempt, new legislation regarding inheritance and estate taxes, so as to increase the yield from those sources, and, possibly, the re-adoption, on a modified scale, of the excess profits tax.

Should enough of this proposed legislation be adopted to provide a decided increase in the tax receipts, it is probable that some action would be taken to relieve the public of some of the burden of these direct taxes, but it is apparently the intention of the Government to go slow on tax revision until the way is clear for the settlement of that part of the national debt now owing to us by foreign countries and assurance is given that the ordinary receipts of the Government will be sufficient for all expenses.

**Kleine with Ritz Pictures**

George Kleine will be the treasurer of Ritz Carlton Pictures, Inc., and will also head the board of directors as chairman.

**Horne in New Haven**

William Horne has resigned from the contract department of Warner Bros. to open an exchange in New Haven for the Franklin Film Co., holders of the Warner franchise for New England.

**Universal Buys "The Tornado"**  
(Special to THE FILM DAILY)

Los Angeles—Universal has purchased "The Tornado," the melodrama by Lincoln J. Carter. Another story is soon to be produced by Universal "Whom God Hath Joined," by Hal Reid.

**Another "Uninvited Guest"**  
(Special to THE FILM DAILY)

London—Walker's Pictures are releasing a picture called "The Uninvited Guest" with Stewart Rome and Madge Stuart in the leads.

J. Ernest Williamson holds a contract with Metro to produce a picture with the same title as the English production. The Technicolor color process will be used in part and Ralph Ince will direct.

**Hoy Out of F. I. L. M. Club**

Charles B. Hoy has resigned as executive secretary of the F. I. L. M. Club and has been succeeded by Louis Phillips, an attorney. Hoy resigned a year ago when Will Hays entered the business but was asked at that time to continue until the arbitration system had been developed nationally. He holds a contract with the Association of M. P. Equipment Dealers (Eastern Zone) to handle credit work for them.



**The Big Picture on the Horizon!**

*Great Entertainment!  
An Audience Wow!  
A Proven Success!  
Sure-Fire Stuff!  
The Class of the Season!*

**2 Weeks at New York's Capitol in the Middle of July**

**A Big Hit at B. & K.'s Chicago Theatre!  
Also Tom Moore's Rialto, A. H. Blank's Theatres and Many Others**

*Goldwyn-Cosmopolitan*

**Truart Film Corporation**

has in preparation for motion picture production an adaptation of the novel

**"GOOD WOMEN AND BAD"**

All rights protected

**Truart Film Corporation**

**M. H. HOFFMAN**

Vice-President and General Manager

**Putting It Over**

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

**The Goldwyn "Enemies" Novelty**

The exploitation supplement issued by Goldwyn for "Enemies of Women" is now being forwarded to the trade and is being met with great approval by exhibitors, who find the affair a great aid in putting-over the picture.

In it can be found any number of effective stunts, inexpensively prepared, although efficient showmanshiplike. This new idea will in time prove popular with distributors, inasmuch as it saves the exorbitant prices laid out yearly for press books, etc.

**An Effective Exploitation Stunt**

A replica of a railroad ticket from "Centerville, Ia.," to "Hollywood" is being distributed by the Rivoli as an exploitation stunt for "Hollywood," now playing at that house. The ticket contains 18 stubs, each stub containing some kind of film "chatter."

**"Jingle Contest Used"**

Seattle—The Colonial added a novel "jingle" contest to a newspaper tie-up in exploiting "Safety Last." Local merchants took liberal space

for the contest and the theater furnished free tickets as prizes to the winners.

The Buster Brown Shoe space read something like this:

"'Safety Last' may be all right with Harold Lloyd, but Safety First should be your motto when buying children's shoes. The best jingle containing the words, 'Safety Last,' 'Harold Lloyd, and 'Buster Brown Shoes,' will win two tickets to the Colonial for Harold Lloyd's 'Safety Last.'"

Getty Book Shop, the Sayles Motor Co., the United Bakery, and Florence Oil Cook Stoves, tied up with "Safety Last" in the same way.

**Koerpel Says He Won't Resign**

J. A. Koerpel, Central Western division manager for Goldwyn-Cosmopolitan in a letter to this publication denies that he has resigned to join United States Steel as reported. Koerpel admits that he was made the offer but declares that he intends continuing his present affiliation.

**Changes in Selznick Forces**

The Selznick offices announce the following changes in the sales force: Irving Gumberg succeeds Anthony Ricci as salesman in the Jersey territory; J. D. Jameson is selling in South Brooklyn, the territory formerly handled by Seymour Schussel, the latter having been made assistant to Lester Adler. Schussel is also handling part of Upper New York.

# SHORT SUBJECTS

- PRODUCERS
- DIRECTORS
- STARS
- DISTRIBUTORS
- PRODUCTIONS

All Indexed for  
**YOUR INFORMATION**  
 IN THE  
**SHORT SUBJECT NUMBER**  
 OF



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Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

**EASTMAN KODAK COMPANY**  
 ROCHESTER, N. Y.

# THE BRADSTREET FILMDOM **The Film DAILY** The RECOGNIZED AUTHORITY

XXV No. 38

Wednesday, August 15, 1923

Price 5 Cents

## Assets Purchased

West Coast Theaters' Interest in Principal Pictures Acquired by Lesser and Associates—Deal On

The holdings held by West Coast Theaters, Inc. in Principal Pictures have been purchased from that company and as a result, Principal Pictures are now controlled entirely by Irving M. Lesser and Mike Rosenberg.

It is said that a cash consideration of about \$750,000 was made to West Coast Theaters for their interest in the production company and assets valued at \$2,000,000 in studio property rights, completed productions and the like have now been turned over to the three individuals mentioned above. The arrangement will have no bearing on the group's activities in West Coast Theaters, Inc. Sol Lesser continues as vice-president and Irving and Rosenberg still hold large blocks of stock. The money formerly placed in Principal Pictures in West Coast Theaters will be used to build new theaters on the coast.

Sol Lesser is due in New York on Monday. There is some speculation in film circles relative to the distribution of the future Principal output. The first group, the "Super Five" is now state righted but the remainder, which includes the Harold Bell Wright stories, the Harry Langdon comedies, the Louis Tolhurst educational series, and "The Meanest Man in the World" will not be sold in any way. As a matter of fact, an important distributor is now dickering for the productions with the possibility that the transaction will be closed before Lesser leaves for Europe early in September. When he returns abroad, he will establish foreign connections not only for his own production but for that of other productions as well.

## Many Attend Harris Opening

Many attended the opening of "The Green Goddess" at the Sam Harris theater last night. An elaborate prologue is part of the program.

## No Visitors at Coast Studios

(Special to THE FILM DAILY)

Los Angeles—Effective today all important studios will be closed to visitors, according to an order issued by the M. P. Producer's Ass'n. The order has been issued because a San Francisco woman, after being shown every courtesy at the studio, is now stirring against "the vice and depravity" she discovered.

## Loew Gets Tivoli

Pays Record Price for New London Theater—Many Companies Were After It

(By Radio To THE FILM DAILY)

London—Marcus Loew has secured the lease on the new Tivoli theater here. While the exact terms have not been made public, it is understood he has paid a record figure for it.

The only other theater the Loew interests had here was the Palace in which "The Four Horsemen" and other Metro pictures were shown.

The new Tivoli in London has been sought by a number of film companies as a London home for important productions. It has been reported that both Famous Players and Goldwyn-Cosmopolitan were dickering for it.

Loew will return from abroad in about three weeks.

## J. D. Hampton Here

Jesse D. Hampton is in town from the coast to confer with Goldwyn-Cosmopolitan on the exploitation of "The Spoilers." Hampton's next production will probably be another Rex Beach story.

## Yearsley Heads Special Dep't

C. L. Yearsley who has been director of publicity and advertising for First National for six years—since the inception of the company—has resigned to head a specially created poster department for the same organization. He will confine his activities to lithographs exclusively. Robert Dexter who has been filling Yearsley's post in the latter's absence in the country will remain in that post permanently.

## Brandt Closes Mid-West Deal

Joe Brandt of C. B. C., returned from a Middle Western trip yesterday, on which he sold the following pictures to Harry Charnas, of Standard Film Service for Kentucky, Ohio, Western Pennsylvania, West Virginia and Michigan:

"Forgive and Forget," now in production; "Pal O'Mine" and "Innocence," all of them in the "Box Office Winner" series; "Yesterday's Wife," "The Marriage Market," "Discontented Husbands" and "Traffic in Hearts," which are part of the Columbia group and the 1923-1924 Screen Snapshots.

## Exploitation (?)

When a distributor feels he is compelled to resort to exploitation methods such as are being used by the New York distributor of "For You My Boy!" it's time to cry quit.

The little white box and its illegal contents are a disgrace to this industry.

DANNY.

## May Underwrite

Theatrical Insurance Company Discussed—Purely in Conference Stage as Yet

A number of important film and theatrical organizations have been discussing the advisability of forming an insurance company to place their own insurance and endeavor to reduce the premium rates on risks of that kind.

This was admitted yesterday at the offices of the International Theatrical Ass'n where it was declared that, while such a move had been discussed, it had been broached as something entirely separate from the activities of the association to which many theaters and many influential amusement enterprises belong.

Contrary to the story published in yesterday morning's World, it has not been decided to carry out the plan. The World declared that a \$25,000,000 company was planned; that \$12,500,000 of the capital stock was to be outstanding and the remainder was to be held in reserve. Lee Boda, active head of the International Theatrical Ass'n, is said to have been investigating the situation since early June. He could not be reached yesterday for a statement. At the office of Wilmer and Vincent, it was discovered that Walter Vincent was away until next week. As chairman of the board of directors of the association, he is understood to be fully acquainted with the progress of the matter.

(Continued on Page 2)

## Abrams Due Today

Hiram Abrams is a passenger on the inbound Olympic, due in New York today from the other side.

## Waite Heads Pathe Dep't

Pathe has created a new sales department to handle the marketing of two-reel comedies, with Stanley B. Waite in charge as sales manager. Waite was branch manager at Boston.

## Internat'l M. P. T. O.

Is Plan of Sydney S. Cohen—Going Abroad in Fall—Has Representative There Now

While refusing to go into any great detail, Sydney S. Cohen yesterday verified the report republished in THE FILM DAILY of yesterday from The Cinema of London, that he was going abroad in the fall. He declared his trip would have to do with the organization of an international exhibitor organization to take in England and the countries of Continental Europe.

Cohen added that a representative of the M. P. T. O. is now abroad in this connection, but declined to mention his name. He also declined to state when he intended sailing.

## Expected Abroad

(Special to THE FILM DAILY)

Paris—Mabel Normand and Ethel Clayton are expected here in the fall to produce.

Mack Sennett is understood to have a picture planned for Miss Normand that will take her abroad. How far her recent accident will interfere with this plan is doubtful at the moment. Ethel Clayton is under contract with F. B. O., where nothing was known of the Paris report yesterday.

## Looks Like War

T. O. C. C. Calls Special Session on Operators' Situation—May Raise War Chest for Fight

The chief discussion at the regular meeting of the T. O. C. C. yesterday was the situation with Local 306—the operators' union. All indications yesterday pointed to a battle.

A special meeting of T. O. C. C. members has been called for Friday morning at the Astor at which it seems likely a war chest will be created to fight the operators. Each theater owner may be assessed from \$250 to \$500. The claim is advanced by the theater owners that the present officers of Local 306 were elected on a platform which pledged them to fight for an increase in wages, and that each operator had been assessed a week's salary to raise the necessary funds to wage a battle. The exhibitors assert this is an indication of an open fight, and that they are ready for it.

Harry Mackler, president of the union, had no comment to make regarding the above yesterday, but declared that a meeting will be held today at which action of some kind may be taken.



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Paris Representative—Le Film, 42 Rue de Cléby.

Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelsplatz.

### Quotations

	High	Low	Close	Sales
East. Kod...	102½	102	102½	1,200
F. P.-L.....	72¾	70¾	72¾	7,000
do pfd. ....				Not quoted
Goldwyn .....				Not quoted
Griffith .....				Not quoted
Loew's .....				Not quoted
Triangle .....				Not quoted
World .....				Not quoted

### Incorporations

Albany—Kahn Egraph Film Corp., New York. Capital \$25,000. Incorporators, H. Kahn, R. Leason and J. Acaleo. Attorney, E. I. Gottlieb, New York.

Albany—Exhibitors' Review Publishing Corp., New York. Capital \$30,000. Incorporators, G. C. Williams, F. Meyers and J. P. Fernsler. Attorneys, M. & S. Meyers, New York.

Albany—Brandell & Felix, New York. Capital \$10,000. Incorporators, W. Brandell, S. Felix and H. Fincus. Attorneys, Kendler & Goldstein, New York.

Albany—Illustrograph Service Co., Inc., New York, motion picture machines. Capital, \$20,000. Incorporators, M. M. Feeley and J. S. Robertson. Attorney, S. Goodman, New York.

Albany—The M. & W. Motion Picture Corp., Kingston. Capital, \$20,000. Incorporators, J. McLean and J. B. and R. C. Van Buren. Attorney, N. H. Fessenden, Kingston.



### May Underwrite

(Continued from Page 1)

According to the World, all classes of insurance are to be covered and a blanket policy developed to take in the various kinds of policies that are now in use. Rates are expected to be cut in half, according to the World, which then places the investment in nation-wide theatrical properties in excess of \$1,000,000,000.

The film people directly interested, according to the World, are William Fox, Adolph Zukor, Walter Vincent and Marcus Loew and others, the Shuberts, A. L. Erlanger, E. F. Albee, John Ringling, Sam H. Harris and Al H. Woods.

At the office of Adolph Zukor, it was declared yesterday that the whole matter was entirely new, so far as the Zukor end of it was concerned. William Fox could not be reached for a statement, and at his office, a secretary did not deem the matter of sufficient importance to ask him about it. In the absence of Mr. Loew in Europe, no one in his organization cared to discuss it. Those interested in general theatrical insurance were included to discount the whole matter.

#### Mrs. Streimer Dead

Mrs. Streimer, mother of Moe and Charlie Streimer died Saturday night after a lingering illness.

#### Warner Release at Capitol

"Where the North Begins," one of the early fall releases of the Warners has been booked into the Capitol for the first part of September.

#### May Stay Abroad

(Special to THE FILM DAILY)

London—There is some talk here that Betty Compson may remain here for some time. She was originally brought over by Victor Saville to appear in two pictures for Graham Cutts.

#### Commonwealth Lists Line-up

Fred E. Baer, in charge of publicity and advertising for Commonwealth has prepared an attractive booklet giving the company's fall line-up. There will be 20 features and the Post Travel series.

#### Another "Caligari" in Work

(Special to THE FILM DAILY)

Berlin—The Mercanton Co. is attempting another "Caligari" film minus the crazy-quilt settings that marked the first picture. Conrad Veidt who played Caligari's victim is in the new picture.

#### Truart Sells to Skouras

Truart has closed a contract with Skouras Brothers, operating the St. Louis Film Exchange, for the five Hammerstein productions, for Southern Illinois and Eastern Missouri. "The Prairie Mystery," "The Western Musketeer" and "Riders of the Range" have been sold to Specialty Film, Dallas, for North and South Carolina, Georgia, Florida, Alabama and Tennessee.

### At Broadway Theaters

#### Central

"Marriage Morals" is the feature at the Central.

#### Harris

"The Green Goddess" opened here last night.

#### Strand

The opening musical number is Suppe's "Pique Dame," followed by "Japanola," a Japanese fantasy consisting of "A Japanese Love Song," by Ruth Arden soprano; "Dance" and an ensemble dance. The Topical Review precedes a prologue to the feature film, "Little Johnny Jones." "When Summer Comes," a Sennett comedy is next. Percy Barnes concludes the performance with an organ solo.

#### At Other Houses

Seven features make their re-appearance at various Broadway theaters this week. They are "Ashes of Vengeance," at the Apollo; "Merry-Go-Round," at the Cameo; "The Spoilers," at the Capitol; "Little Old New York," at the Cosmopolitan; "The Covered Wagon," at the Criterion; "Bluebeard's Eighth Wife," at the Rialto and "Hollywood" at the Rivoli.

#### Kann Away

George E. Kann, foreign manager for Goldwyn-Cosmopolitan, is away on an automobile trip by way of a vacation.

#### Pearl White Signs French Contract

(Special to THE FILM DAILY)

Paris—Pearl White has signed a contract with a French company to make one picture here.

#### In "Bonnie Prince Charlie"

(Special to THE FILM DAILY)

London—Ivor Novello and Gladys Cooper have been cast for the principal roles in "Bonnie Prince Charlie" which Gaumont is producing.

#### New Eastern Scenario Unit

Truart Films have established an eastern scenario unit under the direction of Arthur Hoerl. The department will be located in the home office.

#### Mrs. Harry Kirschbaum Dead

(Special to THE FILM DAILY)

Kansas City—Mrs. Harry Kirschbaum, wife of Harry Kirschbaum, well known in film circles in this section and at present traveling for Universal, is dead.

#### Bartlett with 1st Nat'l

(Special to THE FILM DAILY)

Los Angeles—Randolph Bartlett has been engaged by First National to edit "The Huntress" and "Thundergate," both of which were finished recently.

#### Big House for Yonkers

(Special to THE FILM DAILY)

Yonkers, N. Y.—The Arlington Chemical Co. will spend over \$350,000 on a theater which they will erect on their Broadway property. The site of the new house is one of the most coveted in the city.

#### Lust Back of Norfolk Project?

(Special to THE FILM DAILY)

Norfolk—Sidney Lust and A. Loew, theater owners of Washington and New Orleans, are reported to be financially in back of the new theater which M. Galumbeck has announced will be built here. The theater company will have \$500,000 to work with.

# Pathé News

No. 66

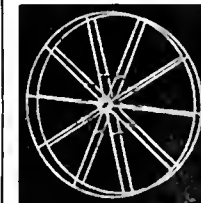
U. S. WOMEN TENNIS PLAYERS VICTORS OVER BRITISH TEAM—Sweet victory in singles and doubles at international match in Forest Hills, N. Y., keeps cup in America.

WATER NYMPHS DO FANCY DIVING BEFORE SLOW MOTION CAMERA—Long Beach, N. Y. mermaids display for Pathe News.

FRANCE MOURNS HARDING—Si republic drapes public buildings in black announcement of death of the American president.

Other news from Hollywood, Plymouth, London, England, Spanish Peak, Cal., etc.

# today



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Cosmos Art Pictures Association

The Exhibitors Association

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NEWMAN THEATER KANSAS CITY MO  
ROYAL THEATER KANSAS CITY MO  
TWELFTH STREET THEATER KANSAS CITY MO  
BUTLER BY THEATER KANSAS CITY MO

## FIRST WEEK'S GROSS IN AN 850 SEAT HOUSE

OFFICE OF  
FRANK L. NEWMAN  
1112 TO 1118 MAIN ST  
NEWMAN THEATER BUILDING  
KANSAS CITY MO  
July 30, 1923

Mr. Harry Berman  
Film Booking Office  
723 Seventh Avenue  
New York City, N. Y.

Dear Mr. Berman:

It is with great pleasure that I give you the daily receipts of the first week's gross of your great picture, "Human Wreckage", which played at the Royal Theatre.

Sunday, July	22	
Monday	23	\$1606.70
Tuesday	24	1811.47
Wednesday	25	1869.37
Thursday	26	1920.95
Friday	27	1945.78
Saturday	28	1909.92
		1904.69
		\$12959.88

When you stop to consider that the seating capacity of the Royal is only 850 and the net admission price was 45¢, you had a remarkable box office attraction to get that much money in one week.

The best part of it all is that it pleased one hundred per cent--the picture has been town talk, and its opening on the second week looks exceptionally promising.

With kindest personal regards, I am  
Sincerely,

*Frank L. Newman*

**WHAT  
WAS DONE  
IN  
SWELTERING  
KANSAS CITY  
WILL BE DONE  
EVERYWHERE BY**

# Mrs. Wallace Reid

IN

# HUMAN WRECKAGE

Distributed by F. B. O., 723 Seventh Ave., N. Y. Exchanges Everywhere  
Sales Office, United Kingdom, R-C Pictures Corporation, 26-27 D'Arblay Street, Wardour St., London, W. 1, England

**Newspaper Opinions**

**"Marriage Morals"—Weber & North**  
—Central

AMERICAN—To cap the climax, after having sat through the obvious, and stodgy matter, we were confronted by the acute fact that it was all a dream! \* \* \*

It was precisely the sort of stuff we used to get when the "industry was in its infancy." DAILY NEWS—"Marriage Morals" gloomy until unexpected ending.

EVE. JOURNAL—It has many thrilling moments, several love scenes and some interesting pictures of jazz halls. \* \* \* All play their part remarkably well.

EVENING WORLD—We couldn't figure out why the picture was named that, but you might have better luck.

In the cast in addition to Mr. Moore are Ann Forrest, Edmund Breese, Harry Morey and John Goldsworthy, and under the circumstances all do as well as can be expected.

MAIL—\* \* \* comes to Broadway as a reminder that hokum still has its grip upon the screen. \* \* \* "Marriage Morals" does not entertain or make one think.

SUN—\* \* \* handles its theme well, in spite of the fact that it has been handled dozens of times before.

TELEGRAM—Except for Tom Moore's portrayal of the role of an habitual roysterer there is little to be said about the merits of "Marriage Morals." \* \* \* The story has become commonplace, on the screen.

TIMES—It is a silly story of the unimaginative type, done in a very crude way, and if one of the enemies of motion pictures ever saw it, he would pooh-pooh the idea of any improvement in films in the last ten years.

**Kennedy Leaves Thursday**

Tom Kennedy, formerly of the Exhibitors' Trade Review has joined Pathe and will leave for the coast Thursday to assume charge of publicity for the Roach units.

**Aronson on Trip**

Alexander S. Aronson, general sales manager of Truart, has left on an extended trip through the country to confer with Truart franchise holders.

**Offers Exhibitors a Share**

About 1,000 exhibitors are to be offered a share in the financing and profits of the Rudolph Valentino Prod., according to a statement issued by J. D. Williams of Ritz Carlton Pictures, Inc.

**Regarding Arbuckle**

The following communication has been received:

"I wonder if you are fearless—If so, you will publish this protest (which for political reasons must be anonymous) against the appearance of Arbuckle in the Hollywood film.

"The writer is no longer connected with the film business but was for many years and is now a "fan" of the first magnitude.

"Where were the brains of the producers and of Will Hays and above all of our brave Board of Censors who ruthlessly destroy many a good picture and who failed utterly to see anything objectionable about this picture of Arbuckle which was so obviously produced with an eye to public opinion and the release of those other pictures now on the shelves—which was also obviously arranged for elimination—if necessary—without hurting the continuity.

"I hope you will publish this—but I am afraid you won't.

"A CONSTANT READER."

**"Boden's Boy" Near Ready**

(Special to THE FILM DAILY)

London—Henry Edwards has nearly finished filming "Boden's Boy," by Tom Gallon. The picture will be released by Hepworth.

**Weil Handling Special Runs**

Jesse Weil has resigned from Selznick to handle special exploitation on "Marriage Morals" and "Don't Marry for Money," which are at the Central this week and next.

**Police Watching Bridgeport Houses**

(Special to THE FILM DAILY)

Bridgeport, Conn.—The police are watching the time local theaters open on Sundays. The new law provides that theaters shall not open before 7 o'clock.

**Hartung Now in Omaha**

(Special to THE FILM DAILY)

Omaha—William H. Hartung, formerly manager of the Orpheum, Vancouver, and more recently manager of the Orpheum at Seattle is now managing the Orpheum here.

**Brannon Held On \$500 Bail**

(Special to THE FILM DAILY)

Mexia, Texas—O. H. Brannon, charged with failure to pay admission taxes, was recently given a preliminary hearing at Wace, and was held for the November term on \$500 bail.

**Penalties for Careless Handling**

(Special to THE FILM DAILY)

Detroit—One dozen cases of destroyed film by careless handling on the part of exhibitors have come before the F. I. L. M. club within the past few weeks. Heavy penalties are but part of the measures to be taken to stop this.

**Take Over Wisconsin House**

(Special to THE FILM DAILY)

Barbaoo, Wis.—The Gem theater has been taken over by the Al Ringling Theater Co., operating the Ringling. The Gem has changed ownership several times. Nobody seemed to be able to make it go due to the competing Ringling house.

**Holmes Herbert Back**

Holmes Herbert is back in New York from London where he appeared in "The Scarlet Pimpernel" and "I Will Repay" for Ideal Films, Ltd. Henry Kolker directed. Herbert went to England from Italy where he worked in two pictures directed by Roy Neill.

**Chaney Coming East**

(Special to THE FILM DAILY)

Los Angeles—Lon Chaney leaves for the East on the 16th in connection with "The Hunchback of Notre Dame." Universal has tied up with the American Legion which is raising money to finance a camp for disabled soldiers.

"The Hunchback of Notre Dame" will be shown at Carnegie Hall on the 30th at a benefit performance to aid the camp drive now under way by the Legion.

**Six For The Fall**

Announced By Jesse Goldberg of Independent—5% Quarterly Dividend Declared

"Indecent Clothes," "Vanity of Men," "The Hand of God," and three others, to be announced at a later date, are on the 1923-24 schedule of Independent Pictures as announced by Jesse Goldberg yesterday. The first, will be ready about the middle of October.

The board of directors have declared a quarterly dividend of 5% on the company's outstanding stock payable to stockholders of record as of Aug. 1st.

Jesse Goldberg, who has just returned from a tour of the west visiting exchanges, will again leave for the coast soon to supervise production.

**Brylawski in Town**

Julian Brylawski of the Cosmos, Washington, is in town.

**Ginsburg Going to Coast**

Henry Ginsberg of Preferred Pictures leaves today for the Coast making stops in many of the principal cities.

**Durning Ill**

Bernard Durning, Fox director, has been confined to his home for some time with an attack of fever. It is believed the strenuous work he underwent in connection with the making of "The Eleventh Hour" on the coast is more or less responsible.

**Smoot Returns**

Senator Reed Smoot, who as considerable to do with the framing of the fiscal policy of the Government and who is said to be opposed to any reduction in existing amusement taxes is back in this country from a trip abroad. Stuart Kohn entertained him before he returned to Washington.

**Roach in Town**

Hal Roach who has but just arrived in town met a number of important New Yorkers yesterday when he visited the Astor for lunch. Among those he met were Abe Warner of Warner Brothers, Dr. A. H. Gianninni of The Commercial Trust Co., Charles L. O'Reilly of the T. O. C. C., Mike Rosenberg and Irving Lesser and many others.

**Ince Goes South Friday**

Ralph Ince will leave Friday for the Bahamas, where he will take exteriors for "The Uninvited Guest," to be made for J. E. Williamson. The principals will be Martha Mansfield, Louis Wolheim, Jean Tolley and Cyril Ring.

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# The BRADSTREET of FILMDOM THE Film DAILY The RECOGNIZED AUTHORITY

Vol. XXV No. 39

Thursday, August 16, 1923

Price 5 Cents

## N. Y. For Harmony

**Billy Brandt in Open Letter Says "There are no Politics"—Ready to Progress**

Billy Brandt, president of the M. P. T. O. of New York State yesterday issued an open letter addressed to the entire industry. In it he pointed out that the New York organization was ready to follow any "competent, sincere leadership" that would help remove the Federal admission tax.

He urged the abandonment of idle talk and the necessity for action. He said his organization will be willing to be found in the last rank if necessary to bring about co-operation. The letter follows:

"Immediately after the convention of the New York State M. P. T. O. held in the City of Syracuse on June 19th, 20th and 21st, and pursuant to a mandate therefrom, I, as president of that organization, wrote to

(Continued on Page 2)

## Talk of Educ'l Demonstration

According to the Herald yesterday, important companies, all of them members of the Hays organization plan to hold a series of showings in 10 cities beginning Aug. 26 to point out the progress made by the industry in the past few years. A composite feature showing the advance in production will be part of the programs.

## Kunsky For It

**Says a "Reasonable Percentage" Will Make Returns for Producer and Exhibitor More Equitable**

By JOHN H. KUNSKY  
Kunsky Enterprises, Detroit

I have read with great interest the article by Mr. Aronson in THE FILM DAILY, and, in many ways, I agree with him. Of course, each key spot and each theater has its own condition to meet.

I might say in the first instance that many theater owners have thea-

(Continued on Page 2)

## An Incorporation

Among the incorporators of The Film Corp. of America, capitalized at \$50,000; a Delaware corporation, appears the name of Joseph Dannenberg. This gentleman, whoever he may be, does not happen to be Joseph Dannenberg, president of the corporation which publishes THE FILM DAILY.

DANNY.



One was "YESTERDAY'S WIFE"—the other the wife of today. Which was it to be? A tense story of love and ideals shattered by Wealth, this C. B. C.—Columbia Picture features Irene Rich and Eileen Percy with a Distinguished Cast. Adv't.

## Thinks Move Unwise

Earl W. Hammons of Educational in an interesting letter to THE FILM DAILY states that in his opinion the T. O. C. C.'s resolution condemning the purchase of pictures "sight unseen" is not a wise one and proceeds to give his reasons:

"It seems to me that the T. O. C. C. have passed a very unwise resolution, due to the fact that the increased cost of sales, if done under that resolution, would be simply enormous. If the

(Continued on Page 3)

## Abrams Back

Hiram Abrams returned from Europe yesterday on the Olympic. He spent five weeks abroad visiting the exchanges of United Artists and exhibitors in England and on the Continent.

In speaking of conditions he said he found matters generally very good. In France, the franc is dropping but the pound sterling in England is about at par. Abrams declared that he had no special business to trans-

(Continued on Page 2)

## Plan a M. P. Day

**M. P. T. O. Sets Aside November 19—Will Strengthen Condition of National Treasury**

The M. P. T. O. directors have set aside November 19 as National Motion Picture Theater Day on which 25 per cent of the receipts will be turned over by the members of the exhibitor organization to the national treasury.

The money thus accruing will be used by the national organization to wage a fight for the repeal of the admission and seating taxes in Washington. The plan was suggested by William Bender of South Bend at the recent meeting of the board in Atlantic City. Already the directors have pledged \$20,000 to get the campaign under way. A committee of 26 has been appointed by Sydney S. Cohen to work on the matter. Indiana, Ohio, New Jersey and Eastern Pennsylvania, Southern New Jersey and Delaware have already approved of the plan. The executive boards of the Nebraska, Maryland, Connecticut and New York units have also pledged support.

## Goldwyn Shows "Potash"

(Special to THE FILM DAILY)  
Philadelphia—Samuel Goldwyn brought down a party of friends from New York, last night to attend a private showing of "Potash and Perlmutter" at the Adelphia theater for Jules Mastbaum and officials of the Stanley Co.

## Bolognino Buys New Willis

Lawrence Bolognino of the Consolidated theater string has purchased the New Willis theater, now under construction by Haring and Blumenthal at 138th St. and Willis Ave., for a sum said to exceed \$1,000,000. Lee A. Ochs was the broker in the transaction. The house will seat 2,500 and will be ready about Oct. 15. Bolognino operates the Forum, an opposition house nearby.

## War On Taxes

Planned by Wisconsin M. P. T. O.—Have Plan There for Lower Insurance for Theaters

(Special to THE FILM DAILY)  
Milwaukee—War on admission and seat taxes got under way in Wisconsin late Tuesday when members of the M. P. T. O. of the state, at the opening of the fourth annual convention in the Wisconsin Hotel, adopted resolutions pledging themselves to fight for repeal of such measures.

(Continued on Page 4)

## Fore!

The Fall Film Golf Tournament will be held Tuesday, Sept. 18, at Belleclaire Golf Club, Bayside, Long Island.

Forward your entries immediately. Don't delay. There will probably be a record crowd and all you can do to help the Committee will be appreciated.

Entrance fee, for golfers, including lunch, dinner and green fees \$10. For goofers, who don't play, but come only for the dinner and prize-fest, \$5.

More unusual, unique prizes than ever. More fun. You must come out. Bring your friends.



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Paris Representative—Le Film, 42 Rue de Clichy.

Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelsplatz.

**Quotations**

	High	Low	Close	Sales
East. Kod....	102	100 $\frac{3}{8}$	102	4,000
F. P.-L.....	72 $\frac{7}{8}$	71 $\frac{5}{8}$	72	8,000
do pfd.....	Not quoted			
Goldwyn .....	Not quoted			
Griffith .....	Not quoted			
Loew's .....	14 $\frac{3}{4}$	14 $\frac{3}{4}$	14 $\frac{3}{4}$	100
Triangle .....	Not quoted			
World .....	Not quoted			

**Abrams Back**

(Continued from Page 1)

act in Europe aside from visiting his organization's exchanges and inspecting their distributing facilities.

**Rowland Going to Coast Soon**

R. A. Rowland is expected to leave for the coast shortly.

**Acquires "Broadway Broke"**

Selznick will distribute "Broadway Broke," produced by Murray Garsson. Mary Carr heads the cast.

**Next Week at Rialto-Rivoli**

The feature at the Rialto next week will be "The Midnight Alarm" and at the Rivoli, "Salomy Jane."

**N. Y. For Harmony**

(Continued from Page 1)

several exhibitors with whom I am acquainted throughout the country, calling their attention to the decision of the New York State organization to leave no stone unturned in an effort to eliminate the burdensome admission tax.

"This subject matter was emphasized in a speech by one of our guests, the Honorable Clarence MacGregor, representing one of the Congressional Districts of Buffalo, N. Y., who, it will be remembered, introduced into the last Congress a bill providing for the repeal of this above mentioned admission tax.

"The responses from those with whom I have communicated only served to reiterate the admonition of Congressman MacGregor that failure last year was the result of lack of unanimity amongst the exhibitors throughout the country. That this is deplorable is obvious, but equally important is my apprehension that my communications might have been misunderstood, and so I feel obliged at this time to make very plain the attitude of the recent New York State Convention.

"New York knows no politics in the presence of this necessity, and only asks an opportunity to follow any competent, sincere leadership, which must be unanimous, in a progressive march that will carry the banner of thorough and complete co-operation. And, behind that banner, New York simply desires to take a humble, modest place; in the very last rank, if need be. All that we want is to put behind this movement all the support, all the influence and all the force of which the New York State Organization is humanly capable.

"Time is of the essence. Action—not words are the necessity of the movement.

"Scattered mobs were never convincing. For the good of our investments, for the sake of our families and the hope of our children, for God's sake, let's do something for ourselves in an unselfish manner."

**Harry Koplal Here**

Harry Koplal is in New York from St. Louis, stopping at the Astor.

**Ray Rockett Here**

Ray Rockett, producer of "The Dramatic Life of Abraham Lincoln" is in from Los Angeles. At the Astor.

**Dinner Closes London Meetings**

(Special to THE FILM DAILY)

London—A banquet last Saturday night brought the British sales convention of First National to a close.

**Mayer Buys Play for Niblo**

Louis B. Mayer has purchased the picture rights for "Thy Name is Woman," from William A. Brady. It will be produced by Fred Niblo.

**Goulding Back**

Edmund Goulding returned from Europe yesterday on the Olympic. Goulding returned with Edgar Selwyn whom he is collaborating on "Dancing Mothers" a new stage play.

**Kunsky For It**

(Continued from Page 1)

ters under lease at rentals which are ridiculously low, and in such a case it would be unfair for the producer to share in the profits to which the theater owner is legitimately entitled by reason of having made an exceptionally good deal on his rental. On the other hand, where the theater owner is paying an exorbitant rent there is no logical reason why the producer should be forced to assume a part of that loss which greatly interferes with the method outlined in section one for a rating board to determine the overhead.

The only way an overhead can be successfully determined is by the producer and the theater owner sitting down and amicably agreeing upon a schedule of overhead taking into consideration all of the various conditions, rental values, etc., and after they have once mutually agreed upon that basic figure, then from that point Mr. Aronson's scheme might profitably be worked out in many instances.

Even though they get together on that, there will always be the arguing about the production cost unless the amount of production cost assigned to the theater is reasonably low and the rating fair.

In my own instance, I have a contract for Paramount pictures which, I think, is eminently fair for both parties. The Paramount productions, I presume, average a certain overhead cost and, under the terms of my contract with them, I pay a set advance on each picture, the advance on one being the same as the other, i. e., I would pay as much for a Dorothy Dalton as a Thomas Meighan, but after we both take out our overhead then the popularity of the picture determines the profit for each of us.

I agree with Mr. Aronson that if the picture business can ever be placed upon a percentage basis along reasonable lines and the exhibitor each year is not asked to increase his percentage to the producer which was done more or less in the dramatic houses, that the returns to both parties will be more equitably apportioned.

**Anderson Distributor**

Carl Anderson, well remembered for his former connection with the old Lasky company, and later with Educational, has completed arrangements for a new distributing concern which will bear his name and will start functioning for the coming season. Commenting on his plans Anderson says:

"I realize that there is not room for just another distributing company; it must have something to offer the exhibitor and producer. Just wherein we will differ from the ordinary run will be shown as we make public our plans. We will specialize in pictures of definite exploitation merit, to which we will give intensive selling, wide distribution, with certified accounting to the producer and 'cards on the table' policy. The national quota on features will be arranged on a sound business value and not on motion picture figures."

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**Newspaper Opinions**  
**"Green Goddess"—Distinctive—Goldwyn**

**Harris Theater**  
**AMERICAN**—Thrills, beauty, drama and appeal predominate in "The Green Goddess." \* \* \* It is a magnificent production of the sort that is at its best on the screen. \* \* \* The absolute perfection of intelligent direction and the gorgeous make of it a vital, gripping play that no one can miss.

**LY NEWS**—A motion picture production outdoing by far anything that had before in the screen careers of both George Arliss, the inimitable, and Alice Joyce, the beautiful \* \* \* is "The Green Goddess." The fascinating splendor of the settings, the characterization of the mobs, the mystery of the tale, the excellent acting of the artists—all these things serve to hold its audience in a grip as firm as steel.

**MOVING JOURNAL**—"The Green Goddess" is a film that might be called an epic of the screen. \* \* \* Every scene had its thrill. The moment of the presentation was tense. Mr. Arliss proves in this screen production that he well deserves the praise which has been lavished upon his acting before the camera.

**MOVING WORLD**—George Arliss's deft acting in "The Green Goddess," \* \* \* has made it a thrill to watch the original production had with the additional production to produce excitement that the movie industry has never before conveyed better than the limits of a screen permit. "The Green Goddess," \* \* \* still offers an evening full of entertainment.

**MOVING PICTURE**—Halsey has done an excellent job of directing William Archer's play. Sidney's direction is well-nigh perfect and the production \* \* \* has maintained the high standard it has set for films in which Mr. Arliss has appeared for it.

**MOVING PICTURE**—Mr. Arliss is represented now in shadowy form, to be sure, but the work has been perfect—and his imitation of that suave, sly, sinister prince, Rajah of Rukh, is reproduced in all its details on the screen. \* \* \* Indeed, the defect of "The Green Goddess," as a motion picture, lies in its meticulous adaptation to the form of the original play. \* \* \* is one glorious moment \* \* \* and this is sufficient to make the picture a great success. It comes \* \* \* when a British plane \* \* \* rescue the captives. \* \* \* Mr. Olcott has achieved a beautiful unusual shot of these airplanes, and

one which is calculated to pull the audience out of its seats whenever "The Green Goddess" is shown.

**MAIL**—In its film form "The Green Goddess" deserves all the success it had while on the stage.

George Arliss, who created the role of the Rajah of Rukh, once more gave a finished performance.

**MORNING TELEGRAPH**—The production is a highly artistic one, showing rare fidelity to detail, and the cast is so excellent that the familiar play has become one of the most thoroughly worth while pictures that has been given to us this year.

**POST**—It is a delight to watch him, for even though there really are a few good actors before the camera today, George Arliss easily tops them all; \* \* \*

And then the melodrama begins—with every advantage of excellent acting, beautiful staging, exotic costuming, and exceptional photography.

**SUN**—George Arliss has moments of great effectiveness \* \* \* At other times he seems a bit wearisome and old maidish. \* \* \*

As for the picture itself it is an interesting one—nothing more. \* \* \*

**TELEGRAM**—The George Arliss of the picture play is, of course, the George Arliss of the spoken play, except that he is possibly a little "more so," because the background is so magnificently intensive and all inclusive. \* \* \* Visualized on the present occasion, the Rajah—correct, cold, conventional—is a much finer conception than the same actor's Disraeli. \* \* \* Miss Joyce, Mr. Morey, Mr. Powell and Mr. Simpson all give fine performances of the four characters who throw that of the evil genius of the piece into high relief.

**TIMES**—It is not only beautifully staged, but the acting is excellent and the direction faultless. It is not often that one can ascend to such panygerics about a film, but in work of a most conscientious actor coupled with that of a skilled and altruistic director. It is the best film that Mr. Arliss has ever made. \* \* \* The suspense of this production is carried out with exceptional skill. \* \* \*

Every player in the cast \* \* \* has done his bit to make this the best photoplay of its kind that has ever been produced. Here is a photoplay that shows the dawn a new era in the motion picture world.

**TRIBUNE**—"The Green Goddess" on the screen is much more effective, it seems to us, than ever it was on the stage.

In the first place, either the continuity is perfect or the presence of Mr. Arliss blinds one to its shortcomings, if any. Then we found the direction without a flaw; \* \* \*

The story flows as swiftly and as smoothly as it ever did on the stage or in the pages of a book. The cast is perfect. \* \* \*

**WORLD**—What's Wrong With This Picture—A few dull spots that can be cut. A papier mache cliff, the unnecessary introduction of a harem.

What's Worth While—A strong and well sustained story; beauty and detail in background; George Arliss and the entire cast.

**Lesser Eastbound**

(Special to THE FILM DAILY)

Los Angeles—Sol Lesser is on his way to New York. . .

**Schlesinger Sailing Soon**

Gus Schlesinger, export manager for the Warners expects to leave for Europe soon in connection with the sale of the 1923-24 product.

**Greene, Astor Theater Manager**

James V. Bryson has appointed Fred V. Greene, Jr. manager of the Astor Theater for the run of "The Hunchback of Notre Dame" which opens on Sept. 2.

**Gleichman May Build**

(Special to THE FILM DAILY)

Detroit—Phil Gleichman is back from New York where, it is understood, he interviewed a number of producers and distributors relative to a plan to build a new first-run here.

**Thinks Move Unwise**

(Continued from Page 1)

theater owners of America were strong enough to insist and live by the above resolution, it would cost them hundreds and hundreds of thousands of dollars, necessitating such an enormous selling expense that it would be terrific.

"You of course realize the very great cost now of selling 'in block.' Now, multiply that by individual pictures and you can readily imagine the enormous cost. Also, if the theater owners were strong enough to insist that their members live up rigidly to a contract and not compel the distributing companies to resell and resell to them and could eliminate the cost of constantly trying to get play dates, it would be an enormous saving to the Theater Owners Chamber of Commerce. Naturally, the opposite means that they eventually have to pay for this unsound condition of business.

"I merely write this for your personal consideration, due to the stand that you have recently taken, especially with Mr. Aronson's articles, in an endeavor to cut out some of the enormous waste that we have in this industry."

**Kipling in from Coast**

Richard Kipling is in town from Los Angeles.

**Sameth Back**

Joe Sameth has returned from a sales trip that took him as far West as Kansas City.

**Sails For London Saturday**

Twenty Indians are in New York from the Wind River Reservation, Wyoming, prior to taking part in the prologue of "The Covered Wagon" in London. They will sail on the Baltic Saturday.

**Arbuckle Appearing At Capitol**

(Special to THE FILM DAILY)

Detroit—Roscoe ("Fatty") Arbuckle is appearing at Kunsky's Capitol three times daily. It is said that he is meeting with great approval by patrons.

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## FILM DAILY'S INQUIRING REPORTER

### QUESTION

Will the theaters of the country be able to absorb all of the big productions promised for this fall and winter?

### ANSWERS

**E. M. Asher, Mack Sennett Prod.**—"Yes. There will never be an overflow of really big productions. Those that look big in the making sometimes never turn out that way."

**Edward J. Bowes, Goldwyn-Cosmopolitan.**—"Yes, and more. We have absorbed the bad ones previously, why not the good ones. We need so many pictures; the good ones will get booked and the little apples will stay in the bottom of the barrel."

**W. C. J. Doolittle, Selznick Distributing Corp.**—"Some producers are going to look sick in six months. My sympathy is with the producer, because theaters won't be able to pay the prices asked."

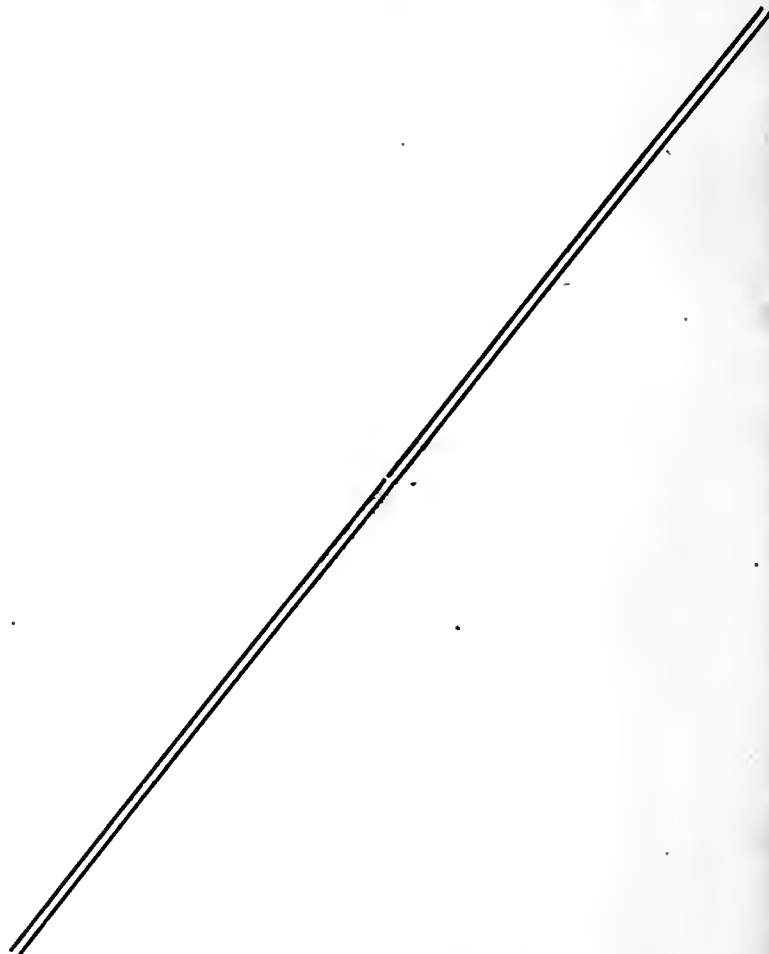
**W. W. Hodkinson.**—"Yes, if they are all productions big in human interest. No, if they are simply lavish in expenditure and big in pre-natural promises."

**Charles L. O'Reilly, the T. O. C. C.**—"Exhibitors will never absorb the prices asked by producers for fall product. We have been disappointed on promises too often and so cannot tell whether the so-called 'Big' pictures will be really big until we see them. Theaters are always ready and anxious to absorb pictures that are really big."

**Joe Unger, N. Y. manager, First National.**—"All pictures that live up to their promised box-office merits will find exhibitors waiting for them in every locality throughout the country."

## "STRANGERS OF THE NIGHT"

(APOLOGIES TO LOUIS B. MAYER AND METRO)



*—move and operate in that blinding darkness that at once suggests the old-fashioned and failing motion picture man who "can't find time" to keep himself posted on what his associates in the industry are doing.*

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with THE FILM DAILY  
will show greater returns than United States Treasury Bonds.*

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71 West 44th St., New York City.

Kindly enter my subscription to The Film Daily for one year, starting immediately, to include 1923 Year Book—Cloth Bound—500 pages.

Subscription, \$10—Foreign, \$15

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## War On Taxes

(Continued from Page 1)

Led by F. McWilliams, of Madison, president of the organization, and Joseph Rhode, veteran Kenosha exhibitor, the showmen voiced their protests against these so-called obnoxious taxes in informal discussions which preceded adoption of the resolutions.

Attendance at the opening session was disappointing, less than 100 exhibitors being registered although 200 had been expected by Walter F. Baumann, executive secretary. A housewarming at the new offices of the Universal exchange here attracted many exhibitors. The exhibitors spent Tuesday at Universal as the guests of George Levine, manager.

However, exhibitors and exchange men in great numbers joined hands Tuesday night at a "get-together" dinner and dance staged as part of the convention.

Election of officers and establishment of the plan whereby exhibitors will be able to save from 25 to 50 per cent through purchase of all forms of insurance through their association are scheduled on Wednesday's program. Since McWilliams announced that he will not be a candidate for re-election, Fred Seegret, of the Regent, Milwaukee, is being prominently mentioned for the presidency.

Seegret, a national committeeman has been one of the most active members since the formation of the state organization.

The insurance plan is to be explained by Rhode, who heads a committee which has made a thorough study of the matter, and by the representatives of several nationally known risk companies. It is hoped that an arrangement can be reached whereby one such company will form a special theater branch, selling the various forms of insurance through the association. Later, if it is found practical the entire theatrical insurance business in the state is to be turned over to the association.

### Loew in Boston Declares Dividend (Special to THE FILM DAILY)

Loew's Boston Theater Co. has declared a quarterly dividend of 25 cents a share on the common stock, payable August 15.

### Boylan Joins First National (Special to THE FILM DAILY)

Los Angeles—Mike Boylan has resigned as publicity director for the Fred Niblo unit to take over First National publicity on the West Coast.

### After Russian Trade

(Special to THE FILM DAILY)

Berlin—"The Film Express," foreign edition of the Lichtbild Buhne now appears in English, German and Russian, the French section having been abandoned in favor of the Russian. The leading editorial "salutes our Russian friends" and expresses the hope that trade between the two countries meet with a revival shortly.

# The BRADSTREET of FILMDOM THE Film DAILY The RECOGNIZED AUTHORITY

Vol. XXV No. 40

Friday, August 17, 1923

Price 5 Cents

## Investigating

**Hal Roach to Secure Exhibitor Ideas and Opinions Regarding Product—Starts Today on Trip**

Hal Roach, one of the leading producers of short subjects, and who, incidentally, is starting making features as well, leaves town today on a short motor tour up-State. He will be away about a week and while on the road will stop at many picture houses in an effort to determine from the exhibitor his views on the situation, product and what, in his opinion, his people want to see.

This will be the first of a number of such trips that Roach will make while East. When he starts West he will make inquiries of exhibitors in the country through which he is passing, and by the time he returns to the Coast he anticipates having a definite idea of just "what's what."

Not for many years has a producer of the size and importance of Roach made such a trip. Exhibitors ideas are usually secured from salesmen or special representatives. But Roach is inclined to the belief that personal contact will secure him a mass of information which might be difficult to obtain otherwise.

## Bowes Leaves for Studio

Edward J. Bowes left for the Goldwyn studio yesterday. He expects to remain there for ten days.

## Stanley to Build in Atlantic City

(Special to THE FILM DAILY)

Atlantic City—The Stanley Co. of America will build a 2,000 seat house here, and plan to open it for next season. This will be the largest house at the resort.

## Seegert Elected

**Heads Wisconsin Exhibitor Unit—Members Advised to Pay Music Tax Without Legal Battles**  
(Special to THE FILM DAILY)

Milwaukee—Fred Seegert, of the Regent, Milwaukee, was elected president of the M. P. T. O. of Wisconsin at the closing session of the two day convention. Election of Seegert, a veteran member of the organization, followed the refusal of F. J. McWilliams, of Madison to run for re-election because of the press of private duties.

Other officers chosen were: F. J. McWilliams, New Madison, Madison, vice president; Ernest Langemack, Colonial, Milwaukee, treasurer and W. VanNorman, Parkway, Milwaukee.

(Continued on Page 4)

## Reaction From Probe

**Seen in J. C. Boss's Suit Against Famous Players—Hearing Reopens in Boston Monday**

A number of film men yesterday expressed the opinion that the suit for \$529,575 damages filed against Famous Players-Lasky Corp. by J. C. Boss, former exhibitor of McAlester, Okla., was the first direct reaction of the Federal Trade Commission probe into the affairs of Famous and allied organizations.

Boss occupied the stand for several days during the New York hearing in the Engineers' Societies Bldg. when he described his business relations with Southern Enterprises, Inc. The action filed in the U. S. District Court alleges that Famous exercises a monopoly in restraint of trade and used unfair methods to force weaker competitors out of business.

The corporation is declared in the complaint to have attained a com-

(Continued on Page 2)

## Wood's Next, "Big Brother"

"Big Brother," a new Rex Beach story has been purchased by Famous Players for production by Sam Wood. Tom Moore is expected to have one of the leads.

## Two More for Selznick

Selznick announces the acquisition of "Cause for Divorce," a Hugh Dierker Prod. and the first feature starring "Dinky" Dean, produced by Z. A. Stegmuller under the title "John of the Woods."

## 40 From Selznick

**And Perhaps More—Assert Producer's Trust Fund Will Assure Payments When Due**

Selznick expects to distribute 40 pictures during the 1923-1924 season and perhaps more. There will be series from Maurice Campbell, J. Searle Dawley and Birton King in that group.

W. C. J. Doolittle, president of the company in talking about the fall yesterday placed considerable stress on the so-called producer's trust fund, which is a part of the Selznick distributing plan. Doolittle explained that under this arrangement, rentals are placed in trust in a bank agreed by the producer and the distributor and that, in this way, the money is always on hand when the payment dates arrive. Part of the contract form used by Selznick with producers carries space for the insertion of the name of a bank in which the funds are to be held in trust.

## Adler Buys Mayer Series

Beet Adler has purchased the Hy Mayer Travelaugh's from Edward J. Bowes and Hy Mayer, who have owned them jointly until now. Present distribution is through F. B. O.

## Lillian Clark Due Today

Lillian Clark, managing editor of the "The Cinema" of London arrives in New York today on the Lapland. While here she will investigate producing conditions and make her headquarters at the Astor.

## "Greater Films" Boost

**Planned in New York—Other Cities to Follow—Paramount Working Independently Here**

Beginning August 26, the Rialto, Rivoli and Criterion will inaugurate a "Greater Movies Season" in New York with a two-fold purpose in mind:

1. To show that pictures are better this year than last.

2. To focus the attention of the public on the part the motion pictures play in the life of the community.

Just as florists have a National Flower day, so it is planned to show the advance made in the industry by setting aside several weeks a year and boost the plan through extensive advertising and all sort of exploitation. The scheme is understood to have originated over at Famous Players and will be handled, of course, in a manner that will reflect favorably upon the activities of that organization. It would not come as a surprise if other Broadway theaters are brought into line in order to make the movement as widespread as possible. Special souvenirs and special booklets

(Continued on Page 2)

## Swanson in "Humming Bird"

Gloria Swanson's next picture for Famous will be "The Humming Bird." Allan Dwan will direct with production probably in the East.

## Would Tax Georgia Theaters

(Special to THE FILM DAILY)

Atlanta—A bill to tax theaters in the state has been presented to the House of Representative Elders. Four other measures to obtain money through taxes have also been introduced.

## Signs Buchowetzski

**Ben Blumenthal Places Polish Director Under Contract and Will Bring Him Here**

(By Radio To THE FILM DAILY)

London — Ben Blumenthal has placed Dimitri Buchowetzski under contract and will bring him back to America in the Fall. Blumenthal will leave for the States in September.

Dimitri Buchowetzski has directed three pictures that have been shown in this country, "All for a Woman" "Othello" and "Peter the Great." In Germany, he is considered one of the foremost directors there. By birth he is a Pole.

## Golfers, Attention!

Sign this and forward to any of the committee:

Here is my entry for the Fall Film Golf Tournament to be held Tuesday, Sept. 18, at the Belleclair Country Club, Bayside, L. I.

My check herewith (\$10 for players, including lunch, dinner and prizes) \$5 for non-players. My average round is.....

### THE COMMITTEE:

Felix Feist, Jos. Schenck Prod., State Theater Bldg.  
G. B. Gallup, Hodkinson Corp., 465 5th Ave.  
Abe Warner, Warner Bros., 1600 Broadway  
E. Kendall Gillette, The Motion Picture News.  
Danny, The Film Daily, 71 W. 44th St.

(Continued on Page 4)



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**Quotations**

East. Kod. ... 102	101½	101½	600
F. P.-L. .... 73¾	73¾	73¾	5,400
do pfd. ....			Not quoted
Goldwyn .....			Not quoted
Griffith .....			Not quoted
Loew's .....	15	14¾	15 400
Triangle .....			Not quoted

**Will Make "Kol Nidre"**  
(Special to THE FILM DAILY)

Berlin—Jacob Karol will produce as his next picture a screen version of "Kol Nidre."



**WELDED WIRE REELS**

For Sale by  
Howells Cine Equip. Co.,  
740 7th Ave., New York

**WANTED DIRECTOR ALSO CAMERA MAN FOR TWO REEL COMEDIES STATE PAST CONNECTIONS AND VERY LOWEST SALARY FOR IMMEDIATE INTERVIEW. ADDRESS COMEDIES c/o FILM DAILY, 71 W. 44th ST., NEW YORK.**

New York Chicago Hollywood

**Rothacker Laboratories**

WILLIAM S. GILL, Eastern Sales Mgr.  
542 Fifth Ave. Tel. Murray Hill 1831

**Reaction From Probe "Greater Films" Boost**

(Continued from Page 1)

manding position in the industry in 1919 when it became the largest theater owner in the world, owning or controlling more than 400 houses in the United States and Canada.

After telling how the reputed monopoly was created the complaint asserts that the defendant corporation and its directors have arbitrarily and oppressively used the power to force out of business weaker competitors among the small independent exhibitors. The complaint further says that the defendants used the power resulting from the mergers and combinations to coerce small exhibitors into a sale to or union with them or their subsidiaries, and thus secured a monopoly which has put an undue and unreasonable restraint upon the industry, and restricted competition to the lasting injury of the plaintiff.

Boss in the complaint says that after he opened the Folosho in 1919 the defendants raised the price of films to him several hundred per cent and opened a rival theater, the Palace. He was forced out of business, he says, in November, 1921.

The directors of Famous named as defendants in Boss's complaint, are Adolph Zukor, Jesse L. Lasky, Jules E. Brulatour, Frank A. Garbutt, Cecil B. De Mille, Daniel Frohman, Emil E. Shaner, Eugene Zukor, Sidney R. Kent, W. H. English, Fred G. Lee, Maurice Wertheim, G. G. Domenic, Felix E. Kahn and Theodore F. Whitmark.

No one at Famous Players yesterday cared to discuss the suit. Inquiries were directed to Cravath and Henderson who are attorneys for the company in the Government investigation but those in a position to discuss the matter were reported out of town.

The next session of the investigation opens in Boston next Monday where the hearing is expected to be brief.

**Ford and Polo Ill**

(Special to THE FILM DAILY)

Los Angeles—Francis Ford, who returned a few days ago from the South Seas is seriously ill at his home with a fever he contracted while in Samoa.

Eddie Polo is dangerously ill in Mexico City.

**Exhibitor Honored**

(Special to THE FILM DAILY)

Philadelphia—The Woodlawn Ave. Business Men's Association tendered Marcus Benn a dinner here Wednesday night in appreciation of his efforts in the development of the Woodlawn Ave. section. Benn is completing a big house which cost \$500,00 in that section and which will open soon. The Stanley Co. of America is interested in the Benn theater. One of the marked tributes to Benn, who was overcome by the compliments tendered, was the presence of two clergymen, who praised him for what he had done for the neighborhood.

Later Benn and the members of the Association witnessed a private showing of Samuel Goldwyn's "Potash & Perlmutter" at the Carlton.

(Continued from Page 1)

will be distributed to patrons at the Riesenfeld houses that week.

The Rialto will show "To the Last Man" the week of the 26th and the Rivoli, Pola Negri in "The Cheat." "The Covered Wagon" will continue at the Criterion.

Efforts will be made to make the idea national in scope. It is understood that in Minneapolis and St. Paul, all of the theaters and exchanges are combining in one big effort. The season there will start on August 25 while in Atlanta, several weeks will also be set aside to put over the same idea.

Locally, there will probably be tie-ups with important figures in city life, and speakers at the theaters. One feature being worked out now is a complete reel starting with scenes from the old Bernhardt film, "Queen Elizabeth" and continuing down the line to important pictures produced by Paramount.

**Dorothy Dalton Returns**

Dorothy Dalton has returned from a three months' tour in Europe.

**F. B. O. Gets Thomas Prod.**

F. B. O. will distribute "The Silent Accuser," produced on the coast by Richard Thomas.

**J. Ray Murray Here**

J. Ray Murray, of the editorial department of the Exhibitors' Herald, Chicago, is in New York on a vacation.

**Marr Recovers**

Alan D. Marr, assistant to John S. Woody at Associated Exhibitors has recovered from a three week's illness and is now back on the job.

**Sept. 15 the Date**

The quarterly dividend of the Famous Players will be payable on Oct. 1 to stockholders of record as of Sept. 15 and not as of Sept. 1 as reported.

**Charles Ray Archer Dead**

(Special to THE FILM DAILY)

Los Angeles—Charles Ray Smart, known professionally as Charles Ray Archer, late technical director for the John P. McCarthy Prod. is dead.

**South Carolina Suspends Tax**

The Internat'l Theatrical Ass'n has been advised that South Carolina has suspended collection of the state theater tax until Jan. 1. Between now and that time, the legislature will convene and a repeal measure may be introduced.

**Three F. B. O. Promotions**

F. B. O. reports the following promotions in the field:

L. B. Metzger, former Seattle manager has been placed in charge of Seattle and Portland offices; A. H. Huot, former Seattle salesman is now manager there and W. B. Corby, former Washington, D. C. salesman, in charge of the Salt Lake Office.

**Take a Good Look! Who Is It?**



*Oh, of course!*  
**LEAH BAIRD**

*The Jane Cowl*  
**Of the films!**

*You'll also say*  
**She is now**

*The Ina Claire*  
**Of the films—**

**Because**

*She Hands the*  
**Audience**

*So Many Laughs*  
**In her Thrilling**

**Comedy,**

**THE DESTROYING ANGEL**

**From the Exciting Novel**  
**By Louis Joseph Vance**

**IT'S BETTER THAN THE BEST DETECTIVE STORY YOU EVER READ**

It elevates Miss Baird to the top of the screen's comedy favorites in one leap. Every woman and girl will love it.

Released by  
**ASSOCIATED EXHIBITORS**

INC.  
(Arthur S. Kane, President)

Physical Distributors  
**PATHE EXCHANGE INC.**

Foreign Representative  
**SIDNEY GARRETT**

# Dulcy Rings the Dumb-bell



producer who works on the  
n of "Jo Hell with the exhibitor—  
He sure  
is a  
**DULCY**

The baby who  
mured out on  
Jol'able David—  
Wow!  
What a  
**DULCY**  
he was!

who said "No costum  
plays would go—  
O-o-h, what a  
**DULCY**  
he was!

The exhibitor who boast  
he never plays a reissue—  
He was born  
a  
**DULCY**

llow who says,  
could make  
tter picture  
myself—  
He's a prize  
**DULCY**

me man who tries  
to slip over  
a salacious picture—  
He's nothing  
but a  
**DULCY**

exhibitor who didn't play  
"Smilin' Through—  
Oh, what a  
**DULCY**  
he was!

EVERYBODY'S saying it! We've made "Dulcy" the talk of the whole U. S. A. We've cartooned it in leading newspapers; we've publicized it in news stories; thousands of theatres are using trailers and it has been broadcasted throughout the land. No one says Dumb-bell any more. The pet name for a bone-head is now "Dulcy."

Mr. Exhibitor, it's up to you to cash in on this nation-wide publicity by playing Miss Talmadge's latest picture, her first since "East Is West." And there's a big treat in store for your patrons, for this is one of the finest comedy-dramas of the year. Don't be a Dulcy. Go to it!

Joseph M. Schenck presents

## Constance Talmadge in "DULCY"

The Adventures of a Delightful Dumb-belle

By George S. Kaufman and Marc Connelly:  
Adapted by John Emerson and Anita Loos:  
Continuity by C. Gardiner Sullivan: Photo-  
graphed by Norbert Brodin

A First National Picture

The picture man  
who sneers at  
his own business—  
We all know  
what a  
**DULCY**  
he is!

producer who never  
gures on the  
ertising angle—  
Oh!  
What a  
**DULCY**  
he is!

The fellow who thinks any  
one man knows enough to  
be a censor—  
He's just a  
big  
**DULCY**

the guy who said "No costume  
plays would go—  
O-o-h, what a  
**DULCY**  
he was!

The high brow who  
says all pictures are  
the bunk—  
He'll never be any-  
thing but a  
**DULCY**

The exhibitor who doesn't  
look out for the comfort  
of his patrons—  
Bah! He's nothing  
but a  
**DULCY**

The exhibitor who never  
reads what the  
other fellow's doing—  
He's an  
ornamental  
**DULCY**



The exhibitor who refuses  
to advertize—  
There's  
a  
**DULCY**  
barn  
every  
minute

The man who said Chaplin  
would peter out—  
He was some  
**DULCY**

Foreign Rights Controlled by  
Associated First National Pictures Inc.  
383 Madison Avenue, New York

# Broadways Big

## What They Said

*"Thrills, beauty, drama and tense appeal predominate in 'The Green Goddess'; it is a vital, gripping play."*

—THE NEW YORK AMERICAN

*"HERE IS A PHOTO-PLAY THAT SHOWS THE DAWN OF A NEW ERA IN THE MOTION PICTURE WORLD."*

—New York Times

*"What's Worth While: A strong and well sustained story; beauty and detail in background; George Arliss and the entire cast."*

—New York World

*"IT IS NOT ONLY BEAUTIFULLY STAGED, BUT THE ACTING IS EXCELLENT AND THE DIRECTION FAULTLESS."*

—New York Times

*"We are ready to call 'The Green Goddess' the perfect picture if you like thrilling melodrama...Anyway don't miss it."*

—NEW YORK TRIBUNE

Directed by  
**SIDNEY  
OLCOTT**

# Opens to \$2 Sam H. Harris

Thrills, Beauty, Drama, Tense Appeal—There You Have "The Green Goddess!" It Grips and Fascinates! Each Detail, Each Episode, Each Scene, the Final Smash Mark a New Era in Motion Picture Production! Two Years on Broadway as a Stage Success! Now the "Green Goddess" Triumphs Again! It is Supreme Art! It is Magnificent Entertainment!

**DISTINCTIVE  
CORPORATION  
GEORGE  
with ALICE JOYCE**

# The GREEN

# Best Picture Hit!

## oo top at the Theatre

Crowds Jammed the House. They Watched in Silent Excitement the Tense Dramatic Moments, They Thrilled at the Mobs, They Were Pulled Out of Their Seats by the Climax—A Climax That's Never Been Equalled! Forrest Halsey Has Built a Perfect Story from William Archer's Masterful Play. Sidney Olcott Achieves Supreme Heights in His Direction.

# PICTURES

*presents*

# ARLISS

DAVID POWELL and HARRY T. MOREY in

### What They Said

"All players in the cast, and this includes even those who served as extras, have done their bits to make this the best photoplay of its kind ever produced."

—New York Times

"THE ENTIRE PRODUCTION IS A SCREEN TRIUMPH."

—New York American

"The fascinating splendor, the thrilling mystery hold its audience in a grip of iron."

—Daily News

"ONE GLORIOUS MOMENT IN 'THE GREEN GODDESS' IS CALCULATED TO PULL THE AUDIENCE OUT OF ITS SEATS."

—New York Herald

"One of the most thoroughly worth while pictures that has been given us this year."

—MORNING TELEGRAPH

*Distributed by  
Goldwyn-Cosmopolitan*

# GODDESS

**Newspaper Opinions**

*Newspaper opinions from out-of-town papers will only appear when the feature reviewed has its world's premiere in that city. New York newspaper opinions will also be published when the production reaches Broadway.*

**"The Silent Partner"—F. P.-L.  
Metropolitan, Los Angeles  
(Special to THE FILM DAILY)**

Los Angeles—Consensus of newspaper opinions on "The Silent Partner" at the Metropolitan this week follows:

EXAMINER—Picture one of realism\* \* \* Miss Joy's work extremely effective. \* \* \* In a few places the story suffers through an evident desire to hold it within a given footage.

EXPRESS—Miss Joy has sincerity.

HERALD—The theme is a bit reel-worn but interesting. Credit is due to the stars, Miss Joy, Owen Moore, Robert Edeson. \* \* \* Clean, wholesome and entertaining.

RECORD—Another Saturday Evening Post story successfully created. \* \* \* Has absorbing interest and is well staged.

TIMES—You need a lot of artificial enthusiasm to get excited about this transparent tale.—Can always look at Leatrice Joy with optimism.

**Chaney Safe**

Reports that Lon Chaney had been killed in an accident in Utah were denied yesterday by Universal. Chaney is coming East to attend the premiere of "The Hunchback of Notre Dame."

**17836 U. S. THEATRES  
SHOWING PICTURES**

Under 250 seats, 30%; under 500, 70%; under 800, 85%; over 800, 15%. The most economical method of reaching theatres is our ADDRESSING SERVICE. \$4.00 PER M UP. Lists if desired. 30 to 50% saved in postage, etc., through elimination of dead and duplicate theatres usually listed.

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1123 Broadway

Suite 1207-8 Phone Watkins 4522

**Seegert Elected**

(Continued from Page 1)

kec, secretary. Although from the viewpoint of numbers the convention was considered below standard, those present feel that in accomplishments it rivals gatherings which attracted greater crowds. Chief among the steps taken on the last day were the following:

Establishment of an arbitration committee to work with a committee of exchangemen in settling disputes.

Decision to proceed with investigation of scheme for sale of theater insurance through the exhibitors association at a great saving to the members.

Movement furthered to obtain cleaner and better pictures and more refined exploitation.

The arbitration committee consists of the following:

Max Krofta, the Idle Hour; Steve Bauer, the Venus; Jack Stillman, the Downer; Eugene Phelan, the West Allis; and William Jacobs all of Milwaukee.

The matter of insurance was threshed out thoroughly in discussions led by Joseph Rhode, of the Kenosha Orpheum Theater, who has made a thorough study of the question and at whose suggestion the heads of several insurance companies appeared before the convention. The speakers explained how, by establishing special branches to handle theatrical insurance of all forms, risk firms could save members of the association from 25 to 50 percent on premiums. Eventually, sale of such insurance is to be transferred to the association. The board of directors was commissioned to go into further details of the scheme.

Although it had been hoped that a solution of the music tax problem would be offered exhibitors instead were advised to pay the assessments and to center their efforts at present upon attempts to get as good individual adjustments as possible. It was pointed out that it is futile to attempt to escape payment of the tax under the present circumstances, especially in view of the recent court decisions which have even legalized levying taxes for the broadcasting of copyright music by radio.

**Ferri Joins Elfelt**

Roger Ferri has resigned as state right editor of the M. P. World to take charge of distribution of Clifford S. Elfelt Prod. which will feature Jane Thomas in a series of eight pictures for state right releases. Elfelt also expects to handle about four other pictures yearly. Ferri is very well known to state righters throughout the country through his connection with the World. He leaves shortly on a Mid-West trip.

Elfelt is going to the coast tomorrow, accompanied by W. A. Bowman, his production manager. A number of deals for the product have already been made with Eastern Film of Boston, Security of Chicago, Richard and Flynn of Kansas City, Sam Werner of St. Louis, All Feature of Seattle, and Progress of Los Angeles.

**COMING  
Short Subject  
Number**

OF



**OUT SEPT. 2nd**

**Used constantly throughout the fall season by Exhibitors everywhere—**

*"Our advertising department is as close to you as your phone"*



THE BRADSTREET  
of FILMDOM

# THE JIM DAILY

The RECOGNIZED  
AUTHORITY

XV No. 41

Sunday, August 19, 1923

Price 25 Cents



195

"I ought to be strong enough to leave you since you will not come; to leave this roof and earn my own living some way, any way; but I'm too much of a coward."  
"I should hope so," returned her mother briefly. "You'd soon become one if you were n't at starting. Girls bred to luxury, as you have been, must just contrive to live well somehow. They can't stand anything else."  
"Nonsense, mother," quietly. "They can. They do."  
"Yes, in looks I know they do."  
"No, truth is stranger than fiction."  
"My dear! You were father's fortunes."

## Coming Soon!

Another big  
one from  
**UNIVERSAL**

LOIS  
WEBER  
PRODUCTION

# A CHAPTER IN HER LIFE

Based on the story of **JEWEL** by Clara Louise Burnham

**UNIVERSAL JEWEL**

Presented by **CARL LAEMMLE**

UNIVERSAL HAS THE PICTURES

# Other People's Opinions of the New *Paramount Pictures*

## "HOLLYWOOD"

Space is too limited to print the reviews. Suffice to say not one critic failed to praise this production. As for business, "Hollywood" has been doing enormous business at the Rivoli, New York (three weeks), and New Orpheum, Chicago, and that, too, in the muggiest weeks of the summer, both places.

William A. Johnston of Motion Picture News, adds: "What we predicted about Paramount's 'Hollywood,' is bearing fruit at the New York Rivoli. The S. R. O. sign is up, and the doorman is having a difficult time keeping the customers in line. This exceptional picture will create box-office records everywhere.

"The whimsical story, the humor, the title, and the long list of stars and celebrities—these combined will stimulate deep interest in any community that harbors a film theatre. Get it quick, boys!"

## "BLUEBEARD'S 8th WIFE"

This picture did two capacity weeks at the Rialto, in opposition to mid-summer, "Hollywood" and "The Covered Wagon." The newspaper critics all said it is Gloria Swanson's best, and Motion Picture News added:

"'Bluebeard's 8th Wife' is a box-office picture. It has the ingredients that appeal to modern picture-goers—pep, pretty girls, lavish sets, romance. Will probably be one of the biggest money makers of the new season.

## "THE CHEAT"

"The Cheat" hasn't played anywhere yet, but exhibitors who have seen it at exchanges will agree with the Motion Picture News reviewer when he says:

"'The Cheat' marks the 'comeback' of Pola Negri. One hundred per cent. better than 'Bella Donna' and the best thing the Polish actress has done since 'Passion.' Staged in elaborate manner. Trial scene is a revelation. A real Pola Negri American production. A credit to any screen."

## "HOMEWARD BOUND"

In opposition to "Hollywood," "Homeward Bound" played to S. R. O. at the Rialto, New York, all week. Big business both because of Meighan, the star, and because it's a darn good picture.

From George Rea, Washington, O. exhibitor, comes this telegram: "'Homeward Bound' turning them away every performance. Pleasing 100 per cent. By far the greatest sea picture ever filmed. Immense business. Many thanks."

Motion Picture News says: "As neat a romance as has flashed across the screen in some time. Will pack 'em in anywhere." Moving Picture World: "Excellent production. Will immensely please the Meighan following and should provide satisfactory entertainment." Exhibitors Trade Review: "Another pronounced hit for Thomas Meighan. Storm scenes could not be surpassed for genuine thrills."

And there isn't a newspaper reviewer who hasn't added his bit to the chorus of praise.

## "LAWFUL LARCENY"

Chicago liked this picture immensely. In New York the added attraction of Gilda Gray prevented a fair idea of the picture's pulling power. Variety's showman critic said:

"Here is a whale of a picture for entertainment purposes. Sure-fire for any type of audience. Featuring of Hope Hampton, Nita Naldi, Lew Cody and Conrad Nagel gives more power at the box-office." Harrison's Reports say: "100 per cent. satisfaction."

## "TO THE LAST MAN"

When Jesse L. Lasky saw the first finished print of this production, he wired to Mr. Zukor:

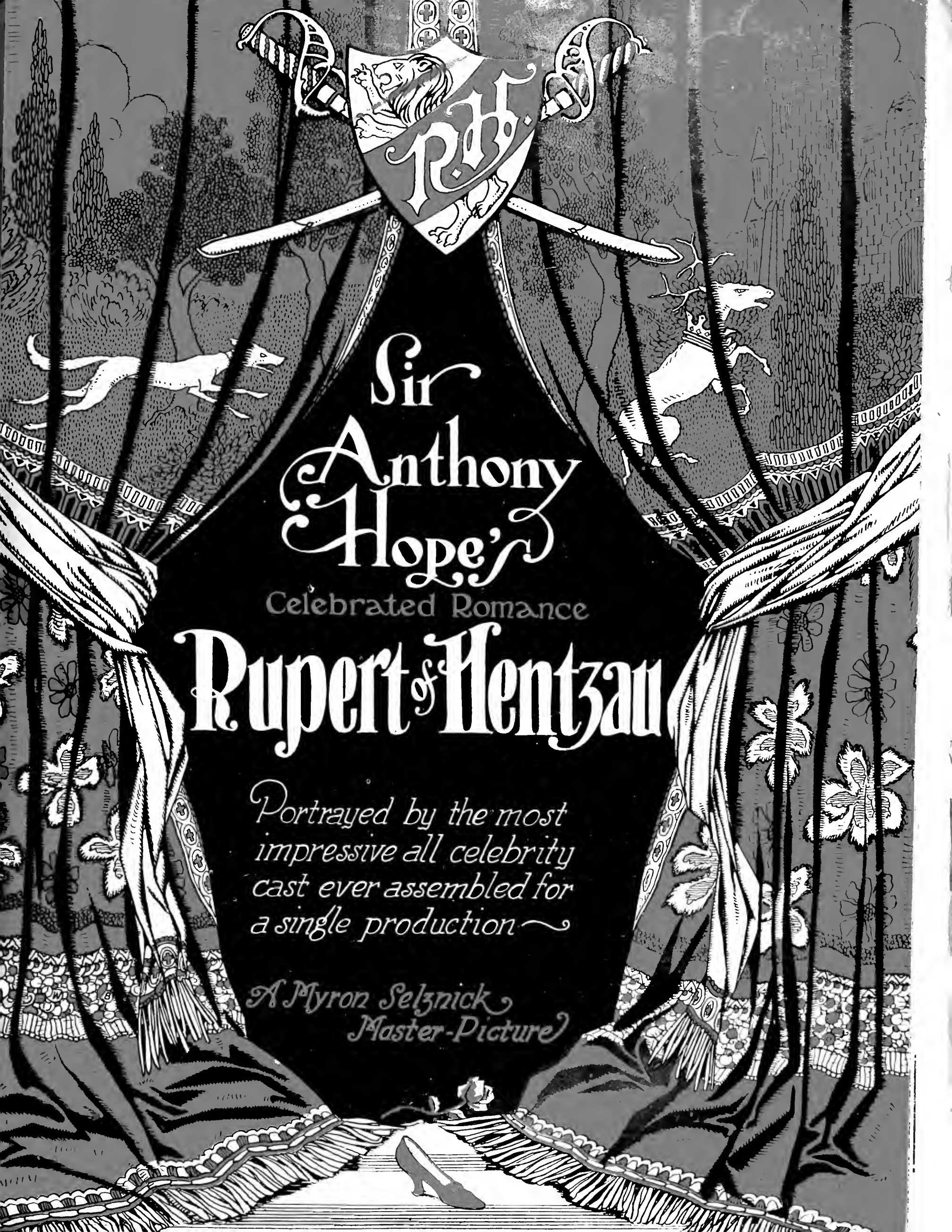
"Am proud to advise you our first Zane Grey picture, 'To the Last Man,' ranks beyond shadow of doubt as greatest outdoor western. Backgrounds of Tonto Basin, Arizona, are indescribable. Packed full of thrills. Audiences from small boys to grandfathers will simply love this picture. Tried it out on mixed audience last night and enthusiasm was tremendous."

We invite you to verify these opinions by seeing the  
pictures at your Paramount exchange



FAMOUS PLAYERS-LASKY CORPORATION  
ADOLPH ZUKOR, President  
NEW YORK CITY





Sir  
Anthony  
Hope's

Celebrated Romance

Rupert & Hentzau

*Portrayed by the most  
impressive all celebrity  
cast ever assembled for  
a single production ~*

*A Myron Selznick  
Master-Picture*

# Roles Flawlessly Portrayed



ELAINE HAMMERSTEIN  
as QUEEN FLAVIA



LEW CODY as  
RUPERT of HENTZAU



CLAIRE WINDSOR as  
COUNTESS VON TARLENHEIM



BERT LYTELL as RUDOLF  
& KING of RURITANIA



MITCHELL LEWIS  
as BAUER



GERTRUDE ASTOR  
as PAULA



NIGEL DE BRULLIER  
as HERBERT, SIMON'S BROTHER

# By Distinguished Players



HOBART BOSWORTH  
as COLONEL SAPT



MARJORIE DAW  
as ROSA HOLF



BRYANT WASHBURN  
as COUNT VON TARLENHEIM



ADOLPHE MENJOU  
as COUNT RISCHENHEIM



JOSEPHINE CROWELL  
as MOTHER HOLF



ELMO LINCOLN as  
SIMON, KING'S FORESTER



IRVING CUMMINGS as  
LIEUT. VON BERNENSTEIN

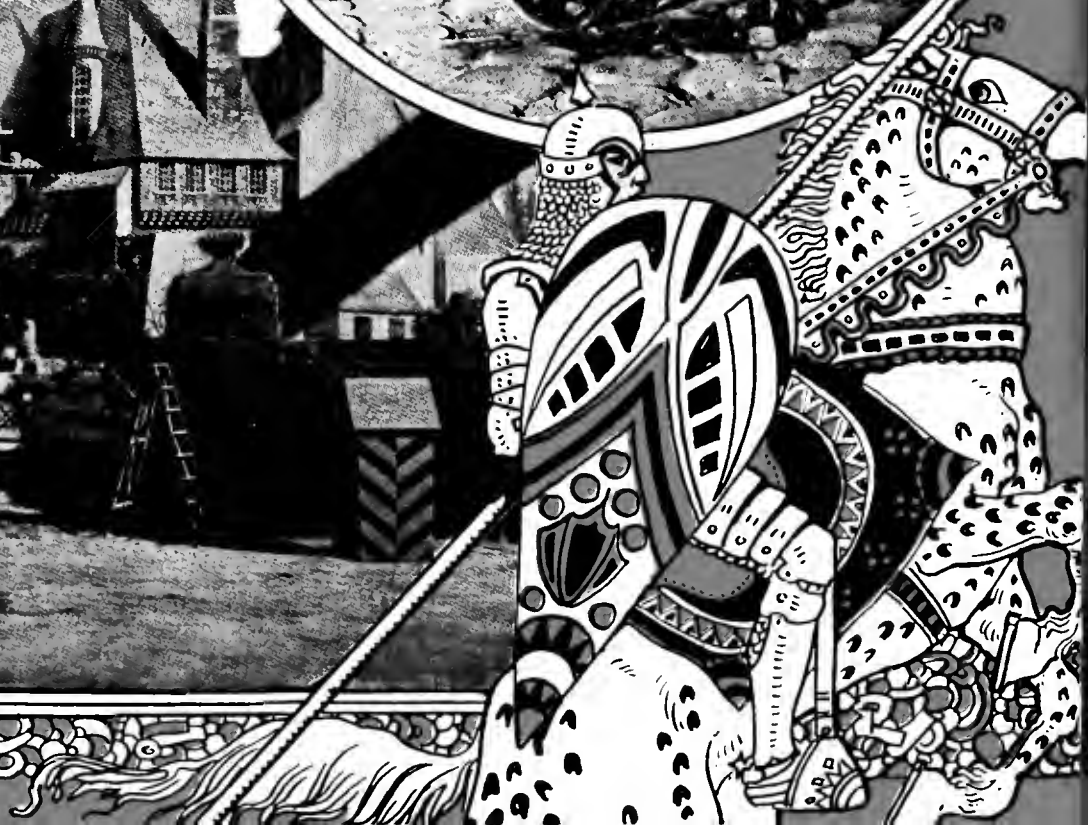
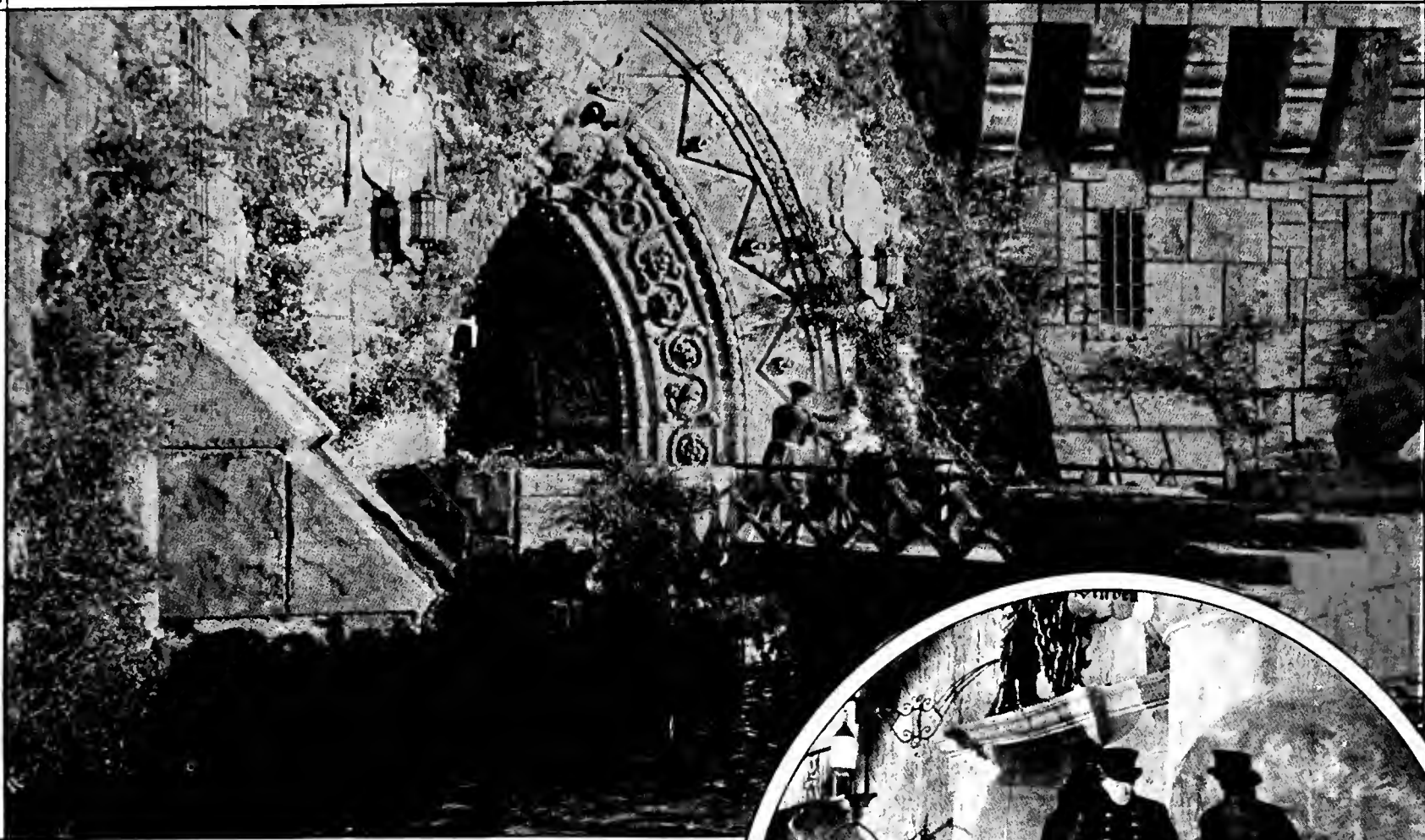
# Absorbing, Dramatic Situations



# Gripping, Thrilling, Realistic

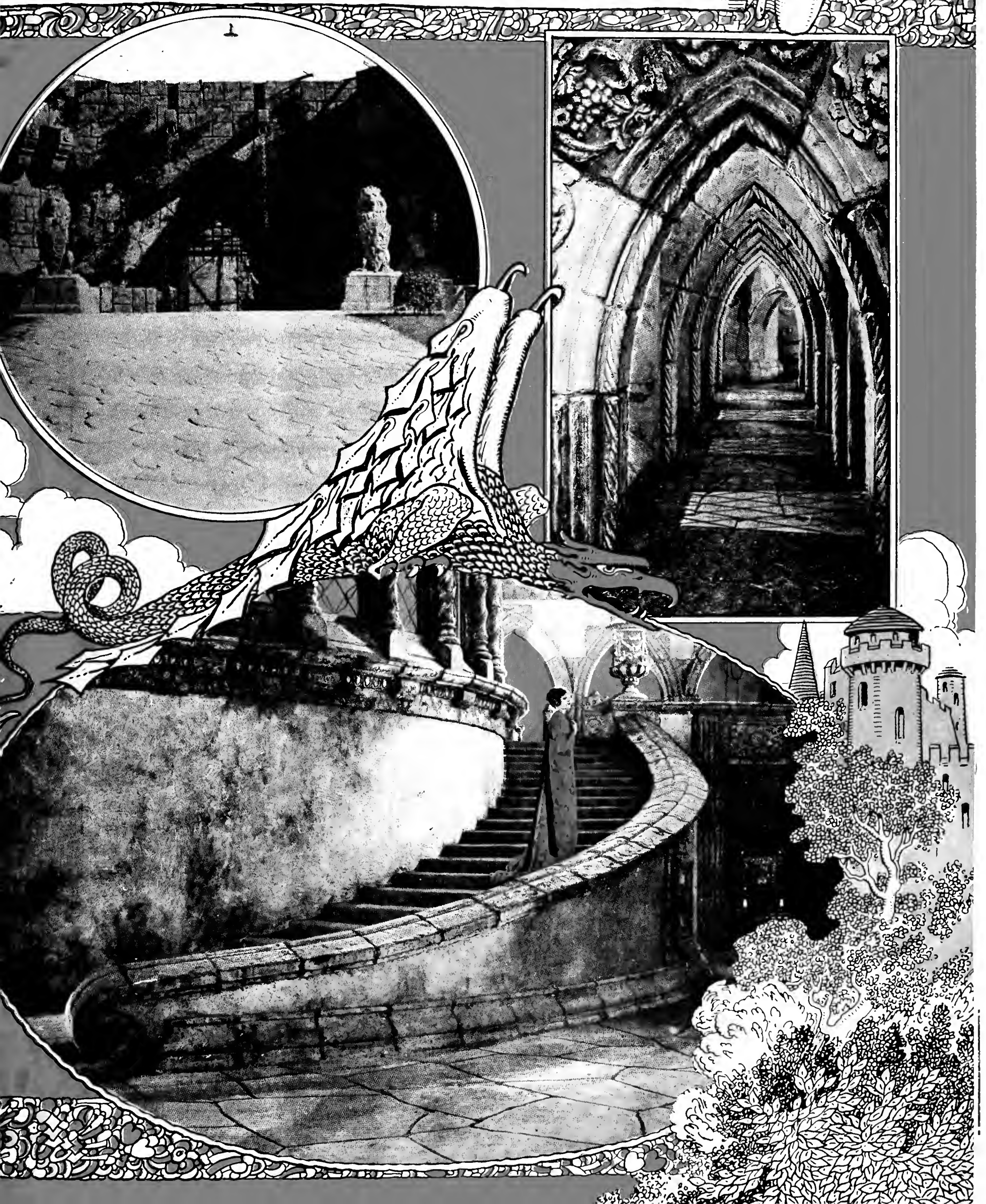


# Framed in Convincing Settings





# Perfect Illusion is Maintained



*A*  
**VICTOR  
HEERMAN**  
*Production*

*Scenario by EDWARD J. MONTAGNE*

Photography by Glen MacWilliams

Settings by Stephen Gooson . . . . .

Authority on Court Etiquette, . . .

Baron Von Brincken . . . . .

Film Edited by Howard P. Bretherton.

*The Entire Production under the  
Personal Supervision of*  
**MYRON SELZNICK**

DISTRIBUTED BY

**SELZNICK**  
DISTRIBUTING  
CORPORATION

# THE *Film* DAILY

The BRADSTREET OF FILMDOM The RECOGNIZED AUTHORITY

XXV No. 41

Sunday, August 19, 1923

Price 25 Cents

## May Extend Runs

Offered to End Difficulties between T. O. C. C. and Goldwyn on Two Cosmopolitan Features

It is understood that exhibitors holding contract for "Enemies of Men" and "Little Old New York" may extend their runs on these two pictures and in this way, the difficulties existing between the T. O. C. C. and Goldwyn-Cosmopolitan will be lightened out.

This suggestion has been made but nothing will be done until William Randolph Hearst returns from California in a few days. There is some trouble over these two pictures existing in other sections of the country as well as in New York and there is strong possibility that the extended solution will be adopted. This would serve to give exhibitors the pictures under their Paramount contracts and enable Goldwyn-Cosmopolitan to secure more revenue from the productions.

## A \$100,000 Fund

Organized by T. O. C. C. to Fight Operators—Ready for a Battle

The T. O. C. C. held a special meeting at the Astor Friday to discuss the operators' situation. As a result the officers of the organization were authorized to take any steps they decided upon to keep their

(Continued on Page 2)



Bryant Washburn, Wheeler Oakman and Kathleen Kirkham in a scene from "Other Men's Daughters" soon to be released by Grand Asher.—Advt.

## The Millenium

Is it here? Or is this a dream? It don't seem to be true. It's too good to be true. It's hard to accept it. But doggone it, it's here. The day that we've been yelping about—noising about—kicking about, for something like five years. What? You don't know?

Seeing pictures before you book 'em.

And both sides are yelling for it—exhibitors as well as producers and distributors.

Get to it, the harder the better. This business will step out in a real way when this seeing of pictures becomes the habit rather than the exception. Then there will be no excuse on the part of the exhibitor. No alibi. He can't say—as some have said to me—"well, it seemed to do all right on Broadway"—and then flopped on him. Every exhibitor knows—or should—what his people like. And if he books anything they don't, that's his mistake.

Of course block booking, block buying, is the easy way. If a glib salesman says "you know what our other pictures have been" or "you know what Soandso's pictures are" it's easy to nod approval and sign on the dotted line. And then you have a lot more time to play pinochle, or go fishing. But that isn't the way to run your business. It's all right to buy Ivory soap that way, Arrow collars or any other standard merchandise. But no two pictures of any star, or series, have been identically alike. They may be in theme—the Western's for instance. But as a rule

(Continued on Page 12)

## Music Tax Truce

M. P. T. O. and American Society at Work on Basis of Settlement—Controversy a Bitter One

The M. P. T. O. and the American Society of Composers, Authors and Publishers are understood to have declared an armistice on the music tax situation that is expected to eventually straighten out the entire matter. Sydney S. Cohen, for the M. P. T. O. and E. C. Mills, advisor to the executive committee of the American Society are conferring in this connection. It is understood that one of the important provisions of the agreement which is yet to be ratified by both sides is a clause that will make it binding upon the American Society not to institute suits against M. P. T. O. members without first informing Cohen so that the latter can have

(Continued on Page 2)

## Due from Rome Today

The George Fitzmaurice unit which has been making "The Eternal City" in Italy for Sam Goldwyn is due in today on the Aquitania. In the party are Bert Lytell, Lionel Barrymore, Irene Fenwick, Barbara La Marr, Richard Bennett, Jack Dougherty, Ouida Bergere, Montagu Love and H. H. Bruenner, the latter the company manager.

## Cohen in Line

Says M. P. T. O. Is Ready to Work With "Every Organization" Interested in Tax Repeal

According to Sydney S. Cohen, the M. P. T. O. stands ready to co-operate with "every organization and individual interested in the removal of the admission and the seat taxes for the purpose of accomplishing the object at which we are all aiming."

This statement appears in a long message sent by Cohen to the M. P. T. O. members urging them to get in touch with their congressmen and get them interested in the repeal of the Federal measures. Cohen asks for information relative to the attitude of the legislators for tabulation when the board of directors holds another meeting in the Middle West in October.

## Ragland on Percentage

A most interesting article on the percentage situation by John C. Ragland, Eastern representative for Harold Lloyd will be published in Monday's issue.

## Features Reviewed

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COAST BREVITIES

(Special to THE FILM DAILY)

Vol. XXV No. 41 Sunday, Aug. 19 1923 Price 25 Cents

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London Representative—Ernest W. Fredman, The Film Renter, 53a Shaftesbury Ave., London, W. 1.

Paris Representative—Le Film, 42 Rue de Clichy.

Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelsplatz.

Quotations

East. Kod..103	102	102½	1,900
F. P.-L. . . . 74¼	73	74¼	600
do pfd. . . . . 90	90	90	100
Goldwyn . . . . .	Not quoted		
Griffith . . . . .	Not quoted		
Loew's . . . . . 15⅞	15⅞	15⅞	300
Triangle . . . . .	Not quoted		

Friday's Quotations.

Music Tax Truce

(Continued from Page 1)

an opportunity of telling his exhibitor members what their rights may or may not be.

The controversy between the M. P. T. O. and the American Society has been waging for a long time. It was only recently that the Society stated that it was willing to meet the M. P. T. O. and possibly arrange the financial terms of the music license so that the small exhibitor would not have to pay the same money as the man who operated a large-sized theater. It is understood that the working arrangement was entered upon at the recent M. P. T. O. directors' meeting in Atlantic City when Mills made a special trip down there.

Goldman Here

William Goldman, owner of the Kings' theater, St. Louis, is in town.

Ryskind Resigns

Morrie Ryskind has resigned as director of publicity for Preferred.

Berman Says Keep Time Open

Harry M. Berman, general manager of F. B. O. exchanges is sending a letter to exhibitors urging them to keep time open. He says:

"Keep open time—buy the pictures with hox office values. But pictures with titles that command attention; and remember, there is no better judge of your towns people's wants, than you, the man who lives there all the time and is familiar with their likes and dislikes."

Hollywood—"Ruggles of Red Gap" is now undergoing cutting and editing at the hands of James Cruze.

Having finished his part in "The Ten Commandments," Noble Johnson has been signed to appear in "The Thief of Bagdad."

Dorothy Devore and Charlotte Merriam are both back again with the Christie unit. Devore was loaned to play a part in a Fox picture while Merriam was in a picture with William Desmond.

A. P. Younger has been engaged to adapt "Why Men Leave Home," based on Avery Hopwood's play of the same name.

Snub Pollard will again make one-reelers for Hal Roach and Pathe release.

James Chapin has been engaged to assist John McDermott on "Her Temporary Husband."

Charlotte Morgan has just finished with George Larkin in "Mysterious Goods," and has been re-engaged for the next production.

William Seiter has been signed by the Warners to direct "Daddies."

Warner Bros. announce the title of their latest picture has been changed from "Lucretia Lombard" to "Loveless Marriages."

Selig Puts On Second Unit

(Special to THE FILM DAILY)

Los Angeles—In order to catch up to schedule on the production of two reelers for Export and Import, Col. Selig has added a second production unit.

In Ousement Film

(Special to THE FILM DAILY)

Los Angeles—Andree Lafayette has been signed to appear in "The Vital Question," to be produced by L. Ernest Ouimet, of Laval Photoplays, Inc. Ouimet was formerly a Canadian distributor, allied with Pathe.

F. B. O. Buys Beaumont Stories

John C. Brownell, scenario head for F. B. O. has purchased two stories by Gerald Beaumont, "High and Handsome" and "Kitten and the King." Both deal with the life of a policeman. George O'Hara will probably have the lead.

Beaumont to Direct Barrymore

(Special to THE FILM DAILY)

Los Angeles—Harry Beaumont has been selected as director for "Beau Brummel" in which John Barrymore is to star. Mr. Barrymore leaves New York in the next two weeks. Actual production of the picture is scheduled to begin about Sept. 1.

Otis Harlan, Eddie Phillips, Gertrude Olmstead, William Courtright, Leon Bary and Charles Conklin have been cast for "George Washington, Jr.," starring Wesley Barry.

Harry Myers, has been loaned to Paramount to play a leading role in support of Douglas Fairbanks, Jr.

Sid Smith is preparing to start his 11th comedy for Grand-Asher under direction of Charles Lamont. Duane Thompson is leading woman.

George Siegman, Carmelita Geraghty, Marion Feducha and Emily Fitzroy have been added to the cast of "Jealous Fools," now under way at United for First National.

Bill Franey has been added to the cast of Joe Rock's latest comedy as yet untitled.

Charles Brabin has completed cutting "Six Days."

"Kids Wanted" is the title of Monty Banks' latest comedy for Grand-Asher.

Ornamental lamp posts now illuminate the new concrete roads at United. Half of the \$800,000 improvement program has been completed.

Jack Tournour, eighteen-year-old son of Maurice Tournour, has started work for his father as assistant to Scott R. Beal, Tournour's assistant.  
W. K. GREENE

Guy Bates Post Starts Tour

(Special to THE FILM DAILY)

Los Angeles—Guy Bates Post, has started his tour in conjunction with "Gold Madness." Upon his return, he may resume work for Principal Pictures.

Newmeyer to Direct Lloyd

(Special to THE FILM DAILY)

Los Angeles—Fred Newmeyer will direct Harold Lloyd in "The Girl Expert" and probably the next three Lloyd pictures. Gaylord Lloyd, Harold's brother is casting director for the new picture.

Jane Thomas Here

Jane Thomas is in New York to make a picture for Whitman Bennett. She recently finished "Flood Gates," which was produced at Gloversville. Upon completion of the Bennett picture, she will go to Los Angeles to fill a contract with Elfelt Prod.

Finishes New Hollywood Picture

(Special to THE FILM DAILY)

Los Angeles—Director Fred Caldwell has completed "Hogan in Hollywood," an original by J. Stewart Woodhouse with an all star cast including Chester Conklin, Alice Howell, Vic Potel, Muriel Reynolds and Violet Schram. This is the fourth of a series of Hollywood pictures produced by Caldwell, the first being "Night Life in Hollywood."

Pathe News

No. 67

VACATIONING WITH THE PRESIDENT'S SONS.—Calvin Jr., is spending his summer on a tobacco farm and let all about the big industry. Exclusive pictures by Pathe News... At Camp Devens, John Coolidge do allow the "news about Dad" to inter with his lessons in markmanship. President Coolidge meets the "press of world." Picture of the new Executive newspaper men in his first pose taken White House lawn.

At the helm—First pictures of the new Executive at work in the White House. President Chooses Secretary—C. B. former Congressman, succeeds George C. in important post.

today

A \$100,000 Fund

(Continued from Page 1)

houses open, in the event that operators declare a strike.

All theaters belonging to the T. C. C. will be assessed a tax of cents per seat in order to raise a chest which, it is estimated by T. C. C. members, will total more than \$100,000. The contract between Local 306 and the T. O. C. C. pires on Sept. 1st.

Johnston En Route

E Bruce Johnson, foreign manager of First National is on the high seas bound for New York from England.

Carewe Due Today

Edwin Carewe is due in New York today from Los Angeles with a picture of "The Bad Man."

Changes in Associated Force

Melville E. Maxwell and E. Fielder have been named special representatives for Associated Exhibitors, while J. E. Flarity is named branch manager of the New Orleans office, replacing Jake Schaefer, who is now manager at Atlanta. J. Withers leaves Atlanta to manage Pittsburgh office, succeeding Jarr Harris, the new Chicago manager.

COSTUMES FOR HIRE

New York's Newest and Foremost Costume Rental Organization

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OFFICE FOR RENT

With Cutting Room and Vault Space Suitable for Film Exchange or State Right Distributor Room 901—130 W. 46th St. Phone Bryant 6436

# Reviews of the Newest Features

## Johnny Hines in "Little Johnny Jones"

Warner Bros.—State Rights  
Whole...COMEDY BUSINESS MAY GET IT OVER HERE AGE OLD "THROW THE RACE" PLOT WON'T; THING ESPECIALLY BIG THIS ONE.

His comedy antics are fairly good and usually register although it is given too much slap-stick to do.

A clever and well trained Hines is Hines' most important support and by far the most interesting in the picture; Molly Malone suffices for meagre heroine requirements while others are Edith Standing, Margaret McDon, Robert Prior.

**Type of Story.**...Conventional race track meller but shy on the latter end. It's mostly comedy out of the straight sequence in which villain and his crowd try to keep hero from winning the Engle-derby. The story is an adaptation of the George M. Cohan stage play and hasn't proven very suitable screen material. The recognized Cohan patriotic touches haven't been omitted and they have been fit to give Hart, Schaffner and a bit of publicity in a close-up of one of their labels.

**Box Office Angle.**...Probably a satisfactory attraction for many exhibitors. You know best whether your patrons still fall for the hero-winning-race-and-the-girl stories. If they want it, give it to them and they'll be pleased. The commercial business is a good asset in this

**Exploitation.**...You have something to work on here if you want to get them interested. They're all familiar with George M. Cohan's name. Let them know that Warner Brothers latest is an adaptation of his stage play, "Little Johnny Jones," with Johnny Hines as the

The picture can be readily advertised by having a jockey on horseback riding about with proper announcements of the showing prominently displayed. An elaborate dress and the jockey in a brightly-colored suit would easily attract considerable attention.

The old, but popular stunt, of having the soda shops advertise "Johnny Jones Sundaes" might also be used to good advantage.

Your theater entrance decorated with various colored bunting and made to represent the entrance to a race track might prove inviting.

**Direction by.**...Arthur Rosson; kept very moving along a good pace and generally satisfactory; occasionally overdoes the comedy stunts. **Cast.**...From the Cohan stage play. **Scenario**...Raymond Schrock **Cameraman**...Charles Gilson **Photography**...All right. **Locale**...In and around a race track **Length**...6,800 feet.

## "Mothers-in-Law"

Preferred Pictures Corp.

As a Whole...AN ELABORATELY PRODUCED PICTURE WITH GREAT PICTORIAL APPEAL; STORY VERY COMMON-PLACE AND DRAGGY BUT MOTHER LOVE ANGLE SAVES IT SOMEWHAT

**Players.**...Edith Yorke carries away the acting honors in mother role that she does particularly well even though her tolerance at times seems almost unnatural; Gaston Glass good as her son and Ruth Clifford makes a gay butterfly wife. Josef Swickard usually overacts the father role; others are Crauford Kent and Vola Vale; also a cute baby.

**Type of Story.**...Eternal triangle with a lot fussing and trimmings, elaborately staged and splendidly photographed but with a limited appeal for all that; there is seldom any sympathy for the actions of the characters and not much conviction in the things they take so long to do; the development is draggy although trimming will possibly serve to speed it up and the heart interest touches, especially scenes between the mother and her son's baby, are pleasing.

**Box Office Angles.**...Unfortunately "Mothers-in-Law," in spite of the gorgeous mounting and wealth of display, will probably not have a universal appeal due to the conventional, unconvincing story the sole good feature of which is the occasional mother love angle.

**Exploitation.**...In this you have a good title to advertise. If you think it suitable for your particular clientele, getting them in should not be difficult. Let them know about the lavish production, using plenty of stills in the lobby showing the various parties staged, especially the elaborate Burmese affair. You can promise plenty of pictorial appeal and where they like extravagant productions, you may feel sure they'll be satisfied.

Since the theme aims, in a way, to correct the impression that a mother-in-law is chiefly a person of interference, you might start a controversy on the subject.

Local women's clubs might be sufficiently interested to help you exploit the film and a variety of street stunts are suggested in detail in Preferred's press book.

**Direction by.**...Gasnier; always tends toward the extravagant with production figures apparently running pretty well up; has handled story rather well but should have speeded up development; it's occasionally very slow moving.

**Authors.**...Frank Dazey and Agnes Christine Johnston  
**Scenario**...Olga Printzlaw  
**Cameraman**...Karl Struss  
**Photography**...Excellent  
**Locale.**...A farm and a gorgeous city  
**Length**...6,725 feet

George Arliss in

## "The Green Goddess"

Producer: Distinctive Pictures Corp.  
Distributor: Goldwyn

As a Whole...MIGHTY FINE ENTERTAINMENT. YOU'LL HAVE TO GET BACK OF IT, BUT IT WILL HOLD THEM ONCE YOU GET THEM IN. FINE MELODRAMA; LOTS OF LAUGHS, EXCELLENT CAST; SPLENDID PRODUCTION. ANOTHER BIG ONE.

**Star.**...Does best work of his screen career. Gives a 100 per cent performance.

**Cast.**...Excellent. Harry Morey splendid. Alice Joyce very good. David Powell doesn't look the part. Ivan Simpson almost steals the picture and if producers are wise they'll take a look at the work of a newcomer, Jetta Goudal, who is an eyeful. Others unimportant in story development.

**Type of Story.**...Pure melodrama but has enough ironic expressions from Arliss to bring many laughs. Tells of how imprisoned English army folks are rescued from the hands of a devilish Raja in the Himalayas with the British army planes coming to the rescue.

**Box Office Angle.**...Much in it to please; story particularly. Fans always love good meller and the background is unusual enough to satisfy. Many good names to play up.

**Exploitation.**...You'll have to get back of this one. Arliss, while a great actor has never proven a great box office attraction, but center everything on the unusual melodramatic story. Talk of the rescue. Use a trailer showing the aeroplane stuff, some of it is fine. Also of the torture chamber. If the right kind of a trailer is made up it should insure getting them back when your play dates come due.

Talk of the cast. Alice Joyce is an old favorite. So is Harry Morey. Say Morey does the best of his recent work. Tell them the play ran almost for two years in New York and the picture is better than the play.

Use your mailing list to its fullest advantage. You'll have to work to get them in, but once they see it they'll like it and it will prove a boost for your coming attractions as well. It's really a fine picture.

**Direction by.**...Sidney Oleott; has done excellent work. Rescue sequence too brief however. If built up better by aeroplane stuff would doubtless prove tremendously better. Green Goddess in torture chamber might easily have been tinted.

**Author**...William Archer  
**Scenario**...Forrest Halsey  
**Cameraman**...Harry A. Fishbeck  
**Photography**...Excellent  
**Locale.**...Mythical kingdom in Himalaya mountains  
**Length**...9,600 feet; but will go out in about eight reels.

Norma Talmadge in

## "Ashes of Vengeance"

Presented by Joseph M. Schenck  
Distributors: First National

As a Whole...A GORGEOUS PRODUCTION THAT BOASTS OF UNUSUALLY LUXURIOUS SETTINGS, QUAINLY BEAUTIFUL COSTUMES AND NORMA TALMADGE AT TIMES VERY BEAUTIFUL IN THE ROLE OF YOELAND.

**Star.**...Has something very out of the ordinary for her and is refreshing and charming in the costumes of old France; makes an appealing heroine.

**Cast.**...Conway Tearle successful in his portrayal of the lover, Rupert; Tearle's acting very fine although he is occasionally too strenuous in his facial expressions; others in a uniformly good cast are Wallace Beery, Josephine Crowell, Betty Francisco, Claire McDowell, Courtney Foote.

**Type of Story.**...Billed as "a romance of old France" the picture is not without dramatic moments whose occasional climaxes provide thrills of a more or less hair-raising variety; the romance is uppermost, however, and always charmingly portrayed against a background of unusual beauty.

Theme deals with old feud in which a de Vrieac is forced to become a servant of his enemy, a de la Roche, but the feud is lost in de Vrieac's love for la Roche's sister.

**Box Office Angle.**...In spite of the remarkable beauty and lavish production "Ashes of Vengeance" may not fulfill box office expectations, that is to the extent that it should in lieu of the money expended upon it. It depends largely upon whether or not your folks take to costume dramas. But if you can get them interested, "Ashes of Vengeance" should send them out convinced that it was worth their while coming in.

**Exploitation.**...By all means do your utmost to interest them in this latest Norma Talmadge production. It is decidedly the most important thing which the star has attempted so far and her effort is certainly worthy of consideration. Use her name prominently and let her admirers know that they will see her in a picture very different from anything she has appeared in previously.

**Direction by.**...Frank Lloyd; hasn't spared anything to make this a beautiful spectacle; it is pictorially perfect; the story unfolds evenly and with a well sustained interest which can be improved but cutting that will eliminate some rather slow moving stretches.

**Author**...H. B. Somerville  
**Scenario**...Frank Lloyd  
**Cameraman**...Tony Gaudio  
**Photography**...The very best  
**Locale**...France in the sixteenth century.  
**Length**...10,000 feet

**In the Courts**

A judgment for \$541 has been filed in the Supreme Court against the Freeport Theater Corp. by the Independent Movie Supply Co. for a balance due on account.

Two default judgments have been filed in the Supreme Court against the Second National Pictures Corp. One is by the Motion Picture News for \$3,001 and one by the Chalmers Pub. Co. for \$2,059.

The suit of Arthur Butler Graham against Rudolph Valentino for an alleged balance due for legal services has been withdrawn from the equity term of the Supreme Court. Graham claimed his legal services were worth \$65,000 of which he admitted payment of \$20,500.

In the application by the Apfel Prod. Inc. against Commercial Traders Cinema Co. for an injunction restraining the sale of the prints and negatives of "The Trail of the Law," "The Man Who Paid," and "The Wolf's Fangs," the papers allege that the notice by Commercial Traders Cinema of the proposed sale of the film does not comply with the lien law.

Thomas W. Lamb, architect, has brought suit against the Newark Rialto Theater Corp. The amount sued for and the defense is not stated in the only paper on file, which is an application by Lamb to strike out the defense on the ground that it is insufficient in law.

George H. Callaghan, broker, has obtained an attachment in the Supreme Court against the property of Leon Lee and James Aubrey on the ground that both are residents of Los Angeles. He asks \$1,200 on the ground that he got a contract for the defendants with the Chadwick Pictures by which the latter agreed to distribute 12 two-reel Aubrey comedies for the defendants, and pay them \$6,000 each. Callaghan says he was to get 10 per cent and that the defendants have collected or are about to collect on two films delivered.

Judge Francis A. Winslow in the U. S. District Court has granted a motion to restrain the Housman Comedies, Inc., from disposing of 12 Charlie Chaplin negatives alleged to be the property of C. C. Pictures, Inc., the defendant in the equity suit brought by Harold C. Cornelius. C. C. Pictures, Inc., formerly known as Chaplin Classics, Inc., is in the hands of receivers. The negatives until recently were in the possession of the Evans Film Manufacturing Co., which made prints from them for C. C. They are subject to a judgment of \$19,025.73 obtained by the Housman Comedies, Inc., in an action against the Chaplin Classics, Inc.

(Special to THE FILM DAILY)  
Los Angeles—Antonio Moreno has dropped his long-pending suit against the Vitagraph and accepted a cash settlement of \$22,500.

**FILM DAILY'S  
INQUIRING REPORTER**

**QUESTION**

Do you believe in percentage bookings?

**ANSWERS**

**A. K. Emmet, Manager, Loew's State.**—"It depends entirely on the house. No two theaters operate under the same conditions. There should not be a definite system for the selling of pictures on flat rentals, any more than there should be one on a percentage basis."

**Jesse J. Goldberg, Independent Pictures Corp.**—"Yes, because it compels a true spirit of exploitation co-operation between the exchange and theater and is equitable because it gives the exchange a compensation based truly on the drawing power, merits and worth of the attraction itself."

**James R. Grainger, Goldwyn-Cosmopolitan**—"Yes, provided the exhibitor gives a fair percentage arrangement and has enough confidence that the pictures are big enough to get his 100% co-operation. The great danger in percentage bookings is the fact that the exhibitor is never sure that his picture is big league."

**Al Lichtman, Preferred Pictures Corp.**—"It can't be answered either yes or no at this time."

**Elmer R. Pearson, Pathe Exchange, Inc.**—"Yes, on extraordinarily big pictures only, largely because box-office returns cannot always be ascertained in advance to permit the distributor and the exhibitor to arrive at a flat price. There should be a guarantee and if the picture does unusually well, some method of proportioning the returns should be made."

**Charles R. Rogers, Resolute Film Sales Co.**—"It is the only way that is the equitable way for producer, distributor and exhibitor. It will encourage the producer to make better pictures because when his product is good, he knows he will get the maximum in money for it."

**Jacobson to the Coast**

Having just finished photographing "Puritan Passions," with Glenn Hunter, Arthur Jacobson has left for the coast.

**Checking Up in Seattle**

(Special to THE FILM DAILY)  
Seattle—Revenue men are checking up on percentage bookings at local exchanges, in an effort to verify exhibitors' tax returns.

**De Luxe, Chicago, Shuts Down**

(Special to THE FILM DAILY)  
Chicago—The De Luxe Film Exchange owned by several prominent Chicago exhibitors has closed its doors because of bad business.

**Use Vaudeville in Film House**

(Special to THE FILM DAILY)  
Winnipeg—Pantages vaudeville is now used regularly at the Capitol and Walter Fogg has been appointed manager.

**Additional Buildings For United Lot**

(Special to THE FILM DAILY)  
Los Angeles—A new "prop" storage building will be erected soon at United. The building will also contain a restaurant, and barber shop for studio help.

**Another Michigan Golf Tournament**

(Special to THE FILM DAILY)  
Detroit—Michigan film folk will hold a second golf tournament about Sept. 1st. Many entries are expected inasmuch as everybody will be back from vacations by then.

**Mansfield Theater Co. Formed**

(Special to THE FILM DAILY)  
Ottawa—Announcement is made by the Canadian Federal Government of the incorporation of the Mansfield Theater Co., Ltd., Montreal, with a capitalization of \$1,750,000. This is the company organized by Famous Players Canadian Corp. to operate Loew's Montreal house. The shareholders of the original company hold a minority share.

**Incorporations**

Boston—Atlantic Theaters  
Capital \$100,000.

Springfield, Ill.—Rice & Eme Inc., Chicago. Capital \$10,000. Incorporators, S. C. Ripley, W. C. us and C. M. Stumeke.

Albany—Mammoth Pictures (New York. Capital, \$250,000. Incorporators, V. B. Fisher, and Jaffe. Attorney, H. G. Kosch.

Albany—E. N. Roy Pictures (New York. Incorporators, I. ar and I. Zar. Attorney, L. Wol New York.

Oklahoma City—American Ar ment Ass'n, Tulsa. Capital \$, Incorporators, J. F. Prothero, Richel and O. B. Barrows.

Columbia, S. C.—The Rialto ater Co., Inc. Capital \$2,500. Inc rators, S. E. Lester, T. Pierce,

Charleston, W. Va.—The Operating Co., Inc., Hunting Capital \$10,000. Incorporators, S. J. and S. L. Hyman and J. S berstein.

Albany—Tremac Prod., Inc., York. Capital \$5,000. Incorporators, J. McWilliams, W. J. McKenna H. J. McCormick. Attorney, F Banks, New York.

Albany—The Columbia Th Co. of Cleveland, New York. Ca \$50,000. Incorporators, B. M and Z. Schwartz. Attorney, Goldstein, New York.

Albany—Wirth & Hamid, York, amusements. Capital \$2 Incorporators, F. Wirth, G. H and D. Steinhardt. Attorney Meyers, New York.

Albany—Rome Exhibitors, New York. Capital \$10,000. Incorporators, A. Berkowitz, H. M. ders & F. Greif. Attorney, J Rudy, New York.

day, August 19, 1923

*William Russell in*  
**"Alias the Night Wind"**

Fox

As a Whole... CONVENTIONAL LOT THAT HAS RATHER LOW DEVELOPMENT AND LITTLE ACTION; MAY SATISFY ADMIRERS OF STAR.

Does good work in role that doesn't require a great deal of him and doesn't give him much opportunity to put over any spectacular stunts with one or two possible exceptions in fist encounters that are of short duration.

Suitable types and fulfill requirements adequately; Maude Mayne opposite star; others Chas. French, Wade Boteler, Jack Miller, Donald McDonald.

Type of Story... Not very much out of the ordinary; has a fairly commonplace plot and development doesn't keep it from being very obvious; you know pretty well ahead of time what is going to happen; there isn't very much of a mystery about any of it in spite of the suspense the director has attempted to inject.

Trusted stock broker eludes capture when falsely accused of stealing from his firm; lady detective captures him finally but only to win him his freedom by also presenting evidence against the real crooks.

Office Angle... An average picture that will probably get over without much comment one way or the other; the star's following will probably be satisfied with it. A good selection of accompanying short subjects will help it along.

Exploitation... There isn't a great deal in connection with this one that you can use for exploitation purposes other than the star's name and the title so concentrate on both in your announcements.

Where Russell is popular use his name prominently and let them know that in "Alias the Night Wind" he is an elusive young man who refuses to be arrested for a crime he did not commit.

If you care to use stunt advertising for the picture, one idea might be to have a person made up as a witch, going about the streets, straddling a broom and carrying a sign, "I am the mysterious night wind." Follow the stunt advertisements of the picture and they'll readily associate the name with the showing.

A reference to the story, as contained in the Fox press sheet might interest them. It reads: "The story of a mysterious lady, a mod-ern mercury, and a gun-toting hood."

Direction by... Joseph Vance; has done about the best he could with the material.

Cameras... Varich Vanardy  
Cameraman... Robert M. Lee  
Cameraman... Ernest Miller  
Photography... All right.  
Scene... Mostly interiors and one or two street scenes.  
Length... 4,145 feet.

**Hollywood Previews**

As productions are invariably cut after previewing, a general idea of each picture only is given, rather than a complete analysis. The usual review will appear when the picture is shown in New York.

**"In the Palace of the King"**

Goldwyn-Cosmopolitan

From every angle this shapes up as one of the big pictures of the year—big from both the standpoint of magnificent staging and box office appeal.

Goldwyn expended plenty of dough on "In the Palace of the King," and every dollar stands out. The sets are exceptional, and although everyone will marvel at the beauty and splendor of the picture, the action and story dominates the backgrounds at all times.

The story contains a wealth of drama, romance and intrigue.

Direction by Emmett Flynn is masterful. Story development and continuity by June Mathis adds another success to her list.

Players—Shows us Blanche Sweet as never before. Edmund Lowe excellent and bound to go over for his work. Hobart Bosworth, Aileen Pringle, Pauline Starke, and William Mong ideally cast and put characters over convincingly.

Photography — Exceptional with many beautiful shots.

Box Office Angle—This looks like one of the big money-makers of the season. It is a costume play, the story revolving around an old Spanish castle; but the story is the main thing—and it carries a romance that will get over with every class of audience.

*Hoot Gibson in*  
**"The Ramblin' Kid"**

Universal

Altogether a satisfactory picture for Hoot Gibson as star. The story has the time-worn theme of the Eastern girl visiting her uncle's ranch, but there are several new twists introduced and Gibson puts over his characterization in good style.

One of the outstanding punches is a thrilling horse race at a western rodeo, that has been assembled very cleverly and which is bound to keep everyone on edge.

The direction by Ed Sedgwick is acceptable, and the story moves along at a swift pace, with plenty of romance and drama interwoven.

"The Ramblin' Kid" will prove satisfactory entertainment for those houses that like Gibson, or where stories with a western atmosphere are popular.

**"Wheels of the Pioneers"**

Denver Dixon—No Release Set

Although the title is not applicable to the story, the picture can be classified as a western with the usual amount of action necessary for that type. It is far from a first-run offering, but still it will get the usual play from houses catering to audiences that demand westerns.

**Short Subjects**

"Pat's Patent"—Charles C. Burr  
Hodkinson  
Too Silly to be Comical

Type of production... 2 reel comedy

Slap-stick can be silly and yet you'll find something to laugh at but in "Pat's Patent" the comedy business gets by the place where it could draw laughs. The patent part of the picture doesn't mean a thing. There is a fairly good sequence in which Charlie Murray "rolls the bones" in a novel way. He plays at his window (friend wife won't let him out) and his pal plays at his window. Field glasses show the plays. This is fairly amusing but it is the only possible comedy situation—hardly enough to put over the rest of the number.

Pathe Review No. 34  
Has Interesting Bits

Type of production... 1 reel magazine

This number presents views of Old Windsor, home of British royalty; Pathecolor views along the Spanish-French border; a "lens liar" series called "Mixed Traffic," "The Sculptor and the Monkey," cooperating in the Zoological Park, Washington, and a nature special.

"Live Wires"—Paul Parrott Comedy  
Pathe

Not a Good Comedy

Type of production... 2 reel comedy

Maybe someone somewhere will find something to laugh at in "Live Wires," but it's a prize puzzle to find it. Paul Parrott, in this an uncomical comedian, gets all mixed up in a mass of telephone wires, bores a million holes, more or less, through the walls of a newlywed's bungalow, and otherwise does a lot of nonsensical stuff that is tedious and never funny. Parrott himself fails to evoke a laugh nor are his stunts capable of making him funny.

"The Mysteries of Yucatan"—Fox  
Educational

Contains Many Interesting Views

Type of production 1 reel educational

This latest Fox educational presents numerous intimate and interesting views of Yucatan, showing the various ruins and pictures of the unusual looking edifices, such as the temples, nunnery, etc. The number is brief but it serves as a good educational number that will fit nicely on any program.

(Continued on Page 6)

*Katherine MacDonald in*  
**"Refuge"**

Producer: B. P. Schulberg  
Distributor: First National

As a Whole... STAR HAS A BETTER STORY IN THIS THAN SHE HAS HAD IN SOME TIME; CONTAINS SOME GOOD DRAMATIC MOMENTS AND SUSPENSE THAT SHOULD MAKE IT RATHER APPEALING.

Star... Has something to work on this time; well suited and makes the most of the role; attractive in some close-ups.

Cast... Hugh Thompson has a fighting time of it as the hero; others Gunnis Davis and J. Gordon Russell, in parts that are nicely played and with a sense of humor; Arthur Edmund Carewe, Eric Mayne, Mathilde Brundage, Victor Potel, Grace Morse.

Type of Story... Of a popular formula variety—that of a mythical foreign kingdom, but it serves for some fairly good dramatic situations that have been satisfactorily handled. Intermittent comedy of two war buddies supplies a good humorous strain.

Countess, searching for rightful heir to throne, unknowingly marries him but learns his true identity after he saves her life. This leads up to the usual happy-ever-after ending.

Box Office Angle... Stands an even chance of satisfying and if the star happens to be a favorite you can let them know she has a better story in "Refuge" than in some of her recent productions.

Exploitation... Here is a good brief title that might be used to good advantage in teaser form. Post the town with sheets reading: "Are you seeking Refuge? Watch this space if you would know where to find it." Follow this with sheets reading: "Refuge" can be found at the blank theater on (date). Katherine MacDonald is the star." The title lends itself admirably to exploitation, especially on a teaser campaign.

A woman dressed to represent the Countess played by Katherine MacDonald, in the picture, might be driven about town with notices reading: "She seeks 'Refuge' in the protection of a husband. Volunteers apply at the blank theater."

Let your folks know that the picture has some good dramatic moments and a trailer of the scene in which Hugh Thompson battles with Arthur Carewe, or that in which the star threatens to jump from a high window, will arouse their interest.

Direction by... Victor Schertzinger, has given story an ample production and maintained pretty even interest.

Author... Lois Zellner  
Scenario... Florence Hein  
Cameraman... Joseph Brotherton  
Photography... Usually good  
Locale... Mythical kingdom of Moravia.  
Length... 5,985 feet.

The Week's Headlines

Monday

Coast "protective alliance" formed in Feb. inactive. Joseph M. Schenck says Sept. will see it functioning.

Sol Lesser discusses equitable rentals. Agrees with Al Aronson on that phase but not on theater chain idea.

Associated Booking Corp. may revive despite reports to the contrary.

T. O. C. C. won't pay increased demands by operators. Ready to continue present wage scale.

Tuesday

Repeal of Federal taxes an issue in much doubt, is opinion in Washington. Government officials concerned with fiscal policy opposed to any reduction in revenue at this time.

Warners sign Ernest Lubitsch for four years. Will make two for them and one with Mary Pickford annually.

Wednesday

Sydney S. Cohen going abroad in fall to establish an international M. P. T. O.

Principal Pictures buy interest held in that company by West Coast Theaters, Inc. Sol Lesser coming East on important distributing deal.

Marcus Loew leases new Tivoli, London at record figure.

Theatrical insurance company discussed by important men to reduce premium rates on that class of risks.

T. O. C. C. ready for battle with operators' union. Plan war chest to carry on fight.

Thursday

M. P. T. O. sets aside November 19 as Motion Picture Day. Part of receipts to go to the national treasury to wage fight for tax repeal.

New York M. P. T. O. for harmony. Billy Brandt ready to bury all politics and fight in common for tax repeal measures.

Hiram Abrams returns from five weeks' trip through Europe. Found conditions very good.

Wisconsin M. P. T. O. plans aggressive campaign for repeal of Federal taxes.

John H. Kunsky for a "reasonable percentage." Thinks it would profit both exhibitor and producer.

Earl W. Hammons takes exception to T. O. C. C. stand on buying pictures "sight unseen." Thinks it would increase cost of distribution.

Fall Film Golf Tournament set for Belleclair Golf Club, Sept. 18.

Friday

Riesensfeld theaters in New York plan "Greater Movies Season" to boost industry in general. Similar moves on in Twin Cities and Atlanta. Idea may become national.

Reaction from Federal Trade probe of Famous Players seen in \$529,575 damage suit filed against Paramount by J. C. Boss, former Mc Alester, Okla. exhibitor. He charges restraint of trade.

Hal Roach starts on tour of East interviewing exhibitors on types of pictures they want.

Fred Seegert heads Wisconsin M. P. T. O. Insurance plan looking toward lower rates favored there.

Ben Blumenthal signs Dimitri Buchowetzski, Polish director. Plans to bring him to America in fall.

Selznick to distribute a minimum of 40 pictures next season.

Saturday

M. P. T. O. and American Society of Composers, Authors and Publishers arrange armistice on music tax situation.

Exhibitors may extend runs on "Enemies of Women" and "Little Old New York" and thus end controversy with Goldwyn.

M. P. T. O. ready to co-operate all along the line to secure tax repeal.

T. O. C. C. to raise \$100,000 fund to fight operators.

"The Silent Command" Opens Sept. 2

"The Silent Command" will have its premiere at the Central, Sept. 2nd. The first showing of "Monna Vanna" was originally scheduled for that date.

Short Subjects

"Col. Heeza Liar in the African Jungle"—Bray-Hodkinson  
*Fair Cartoon Number*

Type of production...1 reel cartoon

Here is a fair cartoon offering that will prove interesting more for the drawing itself than for the manoeuvres of Col. Heeza Liar. The drawing is clever and especially well done. The antics of the colonel are a bit funny especially when he gets into the Jungle and fools around with jungle beasts. The offering will suffice for variation on most any bill.

"July Days"—Our Gang Comedy—  
*Pathe*

*Always Good Entertainment*

Type of production...2 reel comedy

You can always rely on the Our Gang comedies for genuinely amusing entertainment. "July Days," is another of these Hal Roach pictures with an irresistible juvenile cast. The youngsters are likely to create considerable envy within the hearts of some kiddies who see the picture. They'll all want street scooters with sails such as those used by the "gang." There are a lot of laughs with Mickey Daniels and the amusing colored boys up to tricks that furnish first rate amusement. The number should be popular and where they know the Our Gang comedies you need only to announce that you have another to show them.

"The Strike of the Rattler"—  
*Universal*

*Will Please Action Lovers*

Type of production...2 reel western

The admirers of westerns will favor this one decidedly. The story is a condensed version of a formula that has already served for numerous feature westerns, but is far more interesting and satisfying in two reels. There is the usual villain, the sheriff-hero, and the girl with the customary procedure of fights, rescues, thrills, spills and stunts with the inevitable outcome, the marriage of hero and heroine, and the punishment of the villain. Pete Morrison is a likeable hero. Jay Marchant directed.

**French Taxes 266,000,000 Francs**

A special dispatch to the Times from Paris, reprinted with permission states that figures issued for 1922 show the net receipts produced by the tax on amusements in France on behalf of the Poor Law Administration were 266,000,000 francs. Of this sum the theaters provided 105,000,000, picture houses 82,000,000, concerts and vaudeville shows 70,000,000 and public dance halls 9,500,000.

Paris provided very nearly 30,000,000 francs. The amount of this tax varies from 7 to 25 per cent, according to the standard of the shows. It is levied solely for endowing hospitals and other charitable institutions with funds.

"So Long Buddy"  
*Century Comedy—Universal*  
*Fine For Juvenile*

Type of production...2 reel comedy

If you're looking for a wholesome, clean and amusing comedy, here it is. One of the Buddy Messinger Century comedies. And if you cater to a family trade, you'll find this one particularly well suited. The comedy is good, the gags original and the plot, simple but plausible and consistently amusing. The laughs are nicely distributed and young Messinger is at his best in the role of the dreaming fisher lad. While fishing in a lake where a "no fishing here" sign is prominent, Buddy falls asleep and dreams the game warden comes after him. There follows a series of events in which Buddy gets into all kinds of scrapes including a trip to the woodshed, a round of thrills in which two comical looking negro lads furnish a lot of laughs, and ends with Buddy waking up and falling into the lake.

"The Pencil Pusher"—Universal  
*Offers Good Amusement*

Type of production...2 reel comedy

Maybe the idea isn't altogether new but there are still a good number of laughs in the effort of the comedian, Chuck Reisner, also author and director of "The Pencil Pusher," to land himself in jail. The offering isn't riotously funny, but it will amuse the majority. Reisner has thought up some fairly original gags and his series of attempts to get into jail through arrest, in order to secure a news story, is rather comical. He breaks a window in the sheriff's headquarters, but the blame goes to a youngster playing with stones outside. All his tricks and crimes fail and finally when he's about to give up the idea, a cop comes along and informs him that he's breaking the law by standing on the grass and takes him off to the lock up.

**Equipment Co. Files Schedule**

The United Theater Equipment Co. which recently passed into the hands of a receiver has filed its schedule of assets and liabilities. The assets are listed at \$50,000, in addition to which is included a 60 per cent claim on the stock of the Proctor Automatic Co. and an action against the Nicholas Power Co. The liabilities are listed at \$141,112 and the principal creditors, the Pacific Bank with a claim of \$64,000; The Government, \$11,904 for taxes; Precision Machine Co., \$7,140; M. P. World, \$4,169; Arthur B. Graham, \$2,700, Century Holding Co., \$2,071 and Herman F. Jacobs, \$2,780.

Among Exchanges

Albany—Jack Moran is the new addition to the sales force of Famous Players here.

Albany—F. Ray Powers succeeds Clarence Snyder as assistant-manager of the Goldwyn-Cosmopolitan change. Powers hails from the Famous Players, Buffalo.

Buffalo—Harold Beecroft will be after sell First National production the Syracuse territory. He succeeds George Blackmon.

Among Exchanges  
Buffalo—H. L. Levy now covers the Rochester territory for First National.

Buffalo—Bill Allen has joined Famous Players. He formerly managed Vitagraph office here.

Dallas—J. O. Rhode, who for some time has been road salesman for Famous Players, has resigned to travel for Southern States Film.

Dallas—Don Douglas, former manager of the Metro office hereafter represent United Artists in the Western section. Douglas succeeds Dick Nolen, resigned, who is now connected with "The Motion Picture Journal."

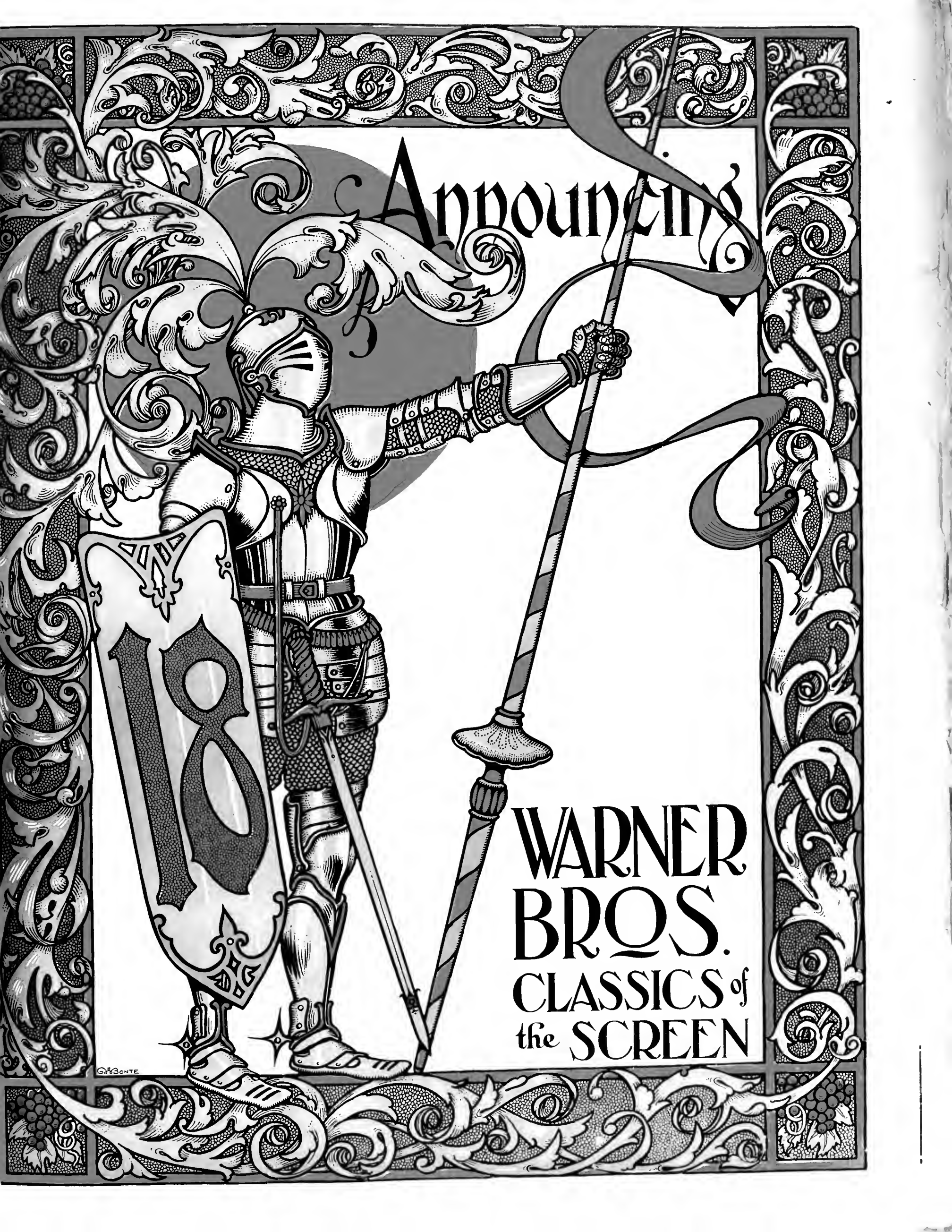
Atlanta—Dan O'Connor, formerly with Associated Producers is now traveling the Florida territory for Preferred.

Buffalo—The assistant manager-ship of the local Paramount office is now held by J. K. Ross, of New York who succeeded Clayton F. Kopp, resigned.

**FILM DAILY**  
**GOLF**  
**TOURNAMENT**  
**SEPTEMBER**  
**18**

*Are You Ready*  
**Buy your new golf outfit at**  
**SLAZENGER'S**  
First to mfg. and sell golf supplies in U. S. A.  
**12 East 43rd Street**  
New York City





Announcing

WARNER  
BROS.  
CLASSICS of  
the SCREEN

G. BONTÉ

1923 **WARNER BROS.** GALLERY OF NOTABLES 1924



LENORE ULRIC



JOHN BARRYMORE



DAVID BELASCO  
DEAN OF THE AMERICAN DRAMA  
WHO WILL PERSONALLY SUPERVISE  
TIGER ROSE, GOLD DIGGERS & DADDIES.



MONTE BLUE



IRENE RICH



MARIE PREVOST



SIDNEY FRANKLIN  
PRODUCER



HARRY RAPF  
PRODUCER



JOHNNY HINES



HARRY BEAUMONT  
DIRECTOR



WILLIAM BEAUDINE  
DIRECTOR



HARRY MYERS



HOPE HAMPTON



ERNEST LUBITCH  
DIRECTOR



JULIEN JOSEPHSON  
SCENARIST



WESLEY BARRY



ARTHUR ROSSON  
DIRECTOR



GRANT CARPENTER  
SCENARIST

**WARNER BROS**  
Classics of the Screen

The Greatest of all Race Track Stories

**JOHNNY HINES**

in

**"LITTLE  
JOHNNY JONES"**

A Screen Version of the  
Celebrated Play by

**GEORGE M. COHAN**

Directed by Arthur Rosson  
Adapted by Raymond Schrock

The story of a famous Derby won—and the heart of a pretty girl along with it. A brilliant turf romance by George M. Cohan in which the inimitable author himself scored so notably on the stage. A veritable screen gem that effervesces with life, action and romance, with Johnny Hines creating new glory for the title role.

**DAVID BELASCO  
PRODUCTION**

A Play That Had a Record Run on Broadway

**LENORE ULRIC**

in

**"TIGER ROSE"**

by Willard Mack and David Belasco

Directed by

**SIDNEY FRANKLIN**

Adapted by Edmund Goulding

In her stage impersonation of "Tiger Rose," Lenore Ulric immortalized the character of this wild cat child of the Canadian woods. In the screen version the character permits this talented actress to run the entire gamut of human emotions from the fearless child of the woods on into the woman's land of romance. Claude Gillingwater, Joseph Dowling, Anders Randolph and Sam DeGrasse head a notable supporting cast.

A Colorful Story of New York Night Life

**"BROADWAY  
AFTER DARK"**

By Owen Davis

Winner of the Pulitzer Dramatic  
Prize for the Year of 1923

A HARRY RAPF PRODUCTION

featuring

**Monte Blue  
Marie Prevost  
and Irene Rich**

A stirring, pulse-quickening melodrama of metropolitan marauding through the quaint niches of New York's underworld. An action play filled with adventure, thrills and romance.



**WARNER BROS.**  
Classics of the Screen

By Special Arrangement With  
Mrs. Richard Mansfield

**JOHN BARRYMORE**

starring in

**"BEAU BRUMMEL"**

Based upon the Play by Clyde Fitch  
Adapted by Dorothy Farnum

"Beau Brummel," the greatest beau of all time, made famous on the stages of two continents by the great Richard Mansfield, lives again in the incomparable screen impersonation of this noted character by John Barrymore. Its massive sets, its costly costumes, its very thoroughness in production detail make this picture one of the most lavish ever produced.

The Popular Newspaper  
Serial Read by Millions

**ELINOR GLYN'S**  
**"HOW TO EDUCATE  
A WIFE"**

Scenario by Grant Carpenter

With a Celebrated Cast of Players

—in which Elinor Glyn, most famous of all writers of Sex Stories, gives a tabulated review of how marriage can be made happy by a wife who is effectually subdued in caveman fashion. This picture is one of the most elaborate productions ever filmed, splendidly acted and revelling in artistic sets, beautiful clothes and endless atmosphere.

The Most Enthralling Story  
Kathleen Norris has ever Written

**"LUCRETIA  
LOMBARD"**

With Irene Rich and a Notable Cast

Screen Adaptation by Sada Cowan

**A HARRY RAPF PRODUCTION**

A rapid-fire Society drama that abounds in strong characterizations, great love conflicts and the psychology of human understanding—a story told with matchless skill by a writer of world renown. A sumptuously produced picture, made gigantically spectacular by an awe-inspiring forest fire that will hold the spectator breathless.



**WARNER BROS.**  
Classics of the Screen

A Massive Melodrama—far  
Greater Than the Stage Play

## “CORNERED”

Based upon the play by  
DODSON MITCHELL and ZELDA SEARS

by special arrangement with  
HENRY W. SAVAGE

An all-powerful, melodramatic story of the underworld, showing how fate can throw twin sisters in widely diverse paths—one into the downy lap of luxury, the other into the sordid squalor of the gutter. How destiny finally brings them together is dramatically shown in this stirring play in which Madge Kennedy starred for a year on Broadway.

DAVID BELASCO  
PRODUCTION

A Stupendous Picturization  
of the Avery Hopwood Play

## “THE GOLD DIGGERS”

With Hope Hampton, Windham  
Standing, Louise Fazenda and a large  
collection of Screen Celebrities

Directed by Harry Beaumont  
Screen Adaptation by Grant Carpenter

A happily written comedy-drama in which Ina Claire, under direction of David Belasco, scored the big success of her artistic career during its two years of record-breaking business at the Belasco Theatre, New York. “Gold Diggers,” in photoplay form, promises to become the outstanding comedy creation of a year that will be notable for its many fine screen attainments.

The Most Dramatic Love  
Story Ever Told in Pictures

## “THE AGE OF INNOCENCE”

by  
EDITH WHARTON

A stirring story splendidly told, where love is the potent factor. It hearkens back to the period of 1870, known and recognized as one of the most fascinating periods of fashion that we have had. Written by Edith Wharton, recently voted as one of the ten greatest women in America, “The Age of Innocence” goes far to prove that there never was and never will be an “age of innocence.” The story has a strong sex appeal, beautifully colored, dramatically told.



**WARNER BROS.**  
Classics of the Screen

The Most Powerful of all  
Sinclair Lewis Novels

## "BABBITT"

Another masterpiece of fiction,  
by the author of

"MAIN STREET"

"Babbitt," the story of a man, his family and his one great friendship, abounds in big, eye-dazzling scenes and tense dramatic situations. In it we see ourselves, our homes, our cities and the people we know best. But something surprising and dramatic happens to George Babbitt, and that's the story. "Babbitt" is a searching, dignified and important picture of American life today, and is bigger—if possible—than Mr. Lewis' "Main Street."

The Most Remarkable Story  
of its Kind Ever Filmed

## "THE TENTH WOMAN"

From the novel by  
Harriet T. Comstock

WITH A TYPICAL WARNER CAST  
of POPULAR PLAYERS

Nine out of every ten women will do the expected, the Tenth Woman—NEVER. She is as charmingly different as this picture is unusual. It is the story of New England, rock-ribbed in tradition, and the problem of a girl who flings herself against the cruelty of prejudice. Never in the history of the photoplay was a more satisfying picture made.

A Big, Vital Story of Heart-  
Interest, Pathos and Comedy

## "BEING RESPECTABLE"

The Current Season's Most Popular novel by  
GRACE FLANDRAU

Adapted by William Black

What does respectability in America stand for? That is the trite question behind this remarkable story of social ostracism by Grace Flandrau. The picture version throbs with a heart-interest that will implant the memory of its many fine characters deep into the affections of all who see it.

**WARNER BROS**  
Classics of the Screen

A Vivid Drama That Makes  
the Whole World Kin

## "LOVER'S LANE"

Based upon the play by  
CLYDE FITCH

by special arrangement with  
LEE SHUBERT

An enchanting idyl of rural life, where the greatest of all lovers—he who loves us for our weaknesses—tramples down all opposition in a desire to help the fallen, and give to them the heritage that is their birthright. The characters come to him from the humblest lanes in life—the poor house, the orphan asylum, and the cross roads. He lifts them through his unselfishness out of the wilderness of despair into the sunlight of happiness.

DAVID BELASCO  
PRODUCTION

Comedy—with the quality of laughter  
Drama—with the quality of tears —

JOHN L. HOBBLE'S  
"DADDIES"

Adapted by Julien Josephson  
from the play of the same name

Directed by Harry Beaumont

This play, produced so successfully on the spoken stage by David Belasco, deals whimsically with the experiences of four bachelors, each of whom adopt babies as a means of paying their debt to their country. The myriad complications that arise, one of which involves the assuming of the responsibilities of triplets by a cynical bachelor, make for a photoplay that will appeal to all ages and classes.

A Vigorous Drama That  
Strikes Straight to the Heart

## "AN UNLOVED WIFE"

by

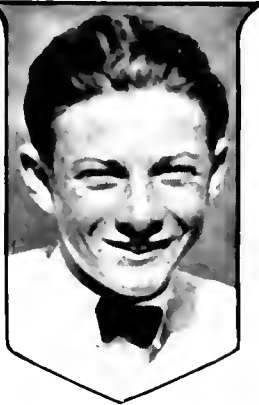
PEARL KEATING

Enacted by a cast comprising the  
best known names in pictures

Mrs. Keating, in her story of "An Unloved Wife," deals with the psychological reaction of a marriage of convenience, a marriage that entails the cementing of two large business interests. It is not strange that the normal woman should rebel against the veiled slavery that the condition enforced, yet she found it impossible to break through the barrier and remain true to self in her sacrifice to conditions, when the sweetheart of her youth falls in love with her own daughter. It is a most unusual story, told in the most impressive way.



**WARNER BROS.**  
Classics of the Screen



The Most Popular of all Juvenile Stars

# WESLEY BARRY

in

THREE TREMENDOUS BOX-OFFICE ATTRACTIONS

Stories and scenarios especially written by Julien Josephson

~

~

~

(The First)

**"The Printer's  
Devil"**

Directed by  
WILLIAM BEAUDINE

HARRY MYERS and KATHERINE  
McGUIRE head the supporting cast  
which includes Louis King, George  
Pearce, Ray Cannon, Mary Halter  
and Harry Rottenburg.

(The Second)

**"The Country  
Kid"**

Directed by  
WILLIAM BEAUDINE

"SPEC" O'DONNELL and BRUCE  
GUERIN, together with Helen Jerome  
Eddy, Kate Toncray, George Nichols  
and Edward Burns, comprise the prin-  
cipal supporting cast.

*A Third Big Subject to be  
Selected Later*



G&Bonte



**"Marriage Morals"**

Lawrence Weber and Bobby North—State Rights

As a Whole.....AN AVERAGE ATTRACTION; WILL APPEAL TO THOSE WHO LIKE STORIES OF LIFE ALONG BROADWAY. PICTURE SUFFERS FROM THEATRICAL SITUATIONS AND ILLOGICAL DEVELOPMENT. TOO LONG.

Stars.....Ann Forrest, Tom Moore, Harry T. Morey, John Goldsworthy, Edmund Breese, Florence Billings and Russell Griffin in principal roles. Their work satisfactory—just that. Miss Forrest not photographed to the best advantage.

Type of Story.....Quite theatrical and at times very unconvincing. The time-worn story of poor girl who marries the rich man's son and then has a hard time keeping him from running wild. It may carry appeal to certain types of audiences. More careful attention and less convenient detail would have helped considerably. Has some pictorial appeal.

Box Office Angle.....While the story is not marked by the most careful handling, and while it is true that the situations in themselves are not all new, it may get by nicely in certain types of houses. See it before booking.

Exploitation.....This picture has a box-office title and the experienced showman knows how that will help. There is an opportunity to build up a very effective teaser campaign playing on the title. Exercise some caution on how you play with it in order that you don't offend some of your patrons. Perhaps you can get some local people of importance to comment on the general theme. Recent statistics show how much divorces have increased. Try to utilize them.

Work the always-reliable lobby display and secure stills that show the lavishness of the picture. The early sequences occur in a beauty parlor, so get busy on that angle and arrange some tie-ups with your local merchants. The exchanges handling this picture will be able to supply you with the kind of stills you need.

The most prominent member of the cast is Tom Moore. If he means anything to your crowd, don't neglect that angle, but as a general basis to work on, get behind the title to get it over.

Direction by.....Will Nigh; made too much detail convenient. Many situations theatrical and not true to life. Has not developed his moral in clear-cut fashion.

Author .....Will Nigh  
Scenario .....Will Nigh  
Cameramen.....Sidney Hickox and Jack Brown.

Photography ..... Acceptable  
Locale..Luxurious home and cabaret  
Length ..... 6,400 feet

J. P. McGowan and Helen Holmes in  
**"Stormy Seas"**

Associated Exhibitors

As a Whole....GOOD SEA SEQUENCES GET THIS OVER EVEN THOUGH REST OF STORY IS PRETTY CONVENTIONAL; AN INTERESTING CAST.

Stars....A pleasing combination and work well together; Helen Holmes a refreshing type of heroine and will be remembered for her many exploits in serials; McGowan a hero, likeable hero.

Cast....Satisfactory though quite subordinate to stars; includes Francis Seymour, Gordon Knapp, Leslie J. Casey and Harry Dalroy.

Type of Story....Sea melodrama with good action bits and marine atmosphere that gives it good color; has fairly thrilling climax that brings it to exciting finish; not essentially a new theme but capable of satisfying a good many.

Captain of freighter, engaged to marry owner's daughter, wrecks his ship after drinking bout, is rescued by his rival who brings about his regeneration but hero bravely gives up girl to rival he believes more worthy of her.

Box Office Angle....A good average attraction with nothing especially cut of the ordinary in the way of story or production but enough elements of appeal to suit a majority.

Exploitation....Your men folks will like the ship sequences to be found in "Stormy Seas." Tell them about the fight against regeneration which McGowan puts up. They'll like the atmosphere of this and there are bits of action aboard ship that will make it attractive for them.

For the women folks, talk about the romance of the ship owner's daughter and her love for the captain whose inherited weakness for drink kills her love for him. They may be disappointed that the hero doesn't eventually marry the girl but here is a distinctive twist that makes the picture different and gets away from the regular routine "clinch" ending.

Display plenty of posters and ad sheets that will give an idea of the story. Stunt advertising isn't particularly applicable in connection with this one so you'll have to rely chiefly on catchlines, stills and program readers to get them interested.

Direction by....J. P. McGowan; has supplied appropriate production and told story in brief, interesting fashion.

Author.....Arthur W. Donaldson  
Scenario.....Arthur W. Donaldson  
Cameraman.....Not credited.  
Photography.....All right.

Locale....A ship yard, a shore resort and aboard ship.  
Length.....4,893 feet.

William Desmond in  
**"Shadows of the North"**

Universal

As a Whole....GOOD PRODUCTION AND DIRECTION PUT OVER COVENTIONAL PLOT AND MAKES FAIRLY STRONG DRAMATIC OFFERING.

Star....Story gives Desmond plenty of fine opportunities and role suits his personality very well; will please a majority with his performance.

Cast....Fred Kohler a thoroughly fine villain who drinks poison just at the crucial moment; Virginia Browne Faire a capable heroine; others William Welsh, Albert Hart, James O. Barrows.

Type of Story....A drama of the Northwoods, minus the mounted police. Has considerable pictorial appeal in fine quantity of beautiful locations. Plot is more or less commonplace but it has been very well handled and carefully directed with a nicely sustained interest.

War hero returns to find his father robbed and killed by gang of which the father of the girl he loves is the head. How the enemies meet their death, the girl's father proves himself innocent is followed by a reconciliation between the lovers.

Box Office Angle....A good average attraction. You can promise action, pictorial appeal and a good cast headed by William Desmond. Lovers of out-doors will take delight in the scenic investiture.

Exploitation.....In telling them "Shadows of the North" is a drama of the Northwoods, it might be well to let them know it doesn't deal with the Northwest Mounted Police in case they may steer shy of it since the police theme has been used so many times. Let them know it deals with claim-jumping and the gold rush days in the north.

For the men folks promise some first rate fights and a good amount of action. In a trailer show them the fight between Desmond and Fred Kohler that comes early in the picture. There's a good thrill in the canoe ride down the rapids. A trailer of this should also interest them.

Talk about the romantic angle for the benefit of the women, with catchlines such as: "Would you continue to love a man if he threatened the life of your father because he believed him responsible for his own father's death."

Direction by.....Robert Hill; has done a good job on this one and helped considerably to get story over.

Author.....Edison Marshall  
Scenario.....Paul Schofield  
Cameraman.....Harry Fowler  
Photography.....Very good.

Locale.....Canadian woods.  
Length.....4,943 feet.

Thomas Meighan in  
**"Homeward Bound"**

Paramount

As a Whole.....TYPICAL MEIGHAN VEHICLE. NICELY BLENDED ROMANCE AND WELL-SUSTAINED STORY INTEREST. THE WOMEN WILL LOVE MEIGHAN AND THE MEN ADMIRE HIM. RECONCILIATION AT END ENTIRELY TOO ABRUPT.

Star.....The same, quiet, unassuming individual. Plenty of poise and considerable charm of manner. Does very good work of his usual sort.

Cast....Entirely pleasing. Lila Lee a splendid foil for Meighan. Others include Charles Abbe, William T. Carleton, Hugh Cameron, Gus Weinberg.

Type of Story.....A sea story in which the accepted rates for salvaging disabled vessels results in the hero getting sufficient money to marry the sea baron's daughter. Logical in development with noticeable lack of improbable situations. Closing storm sequence a peach.

Box Office Angle....Not big by any means but a thoroughly pleasing picture with the not-to-be-overlooked fact that Tommy Meighan is the star. No doubt about its ability to please your audiences.

Exploitation....Here's where your friendship with your local merchants should help. You have the yachting angle, the briny deep phase, the fact that the story is based on Peter B. Kyne's, "The Light to Leeward" to talk about in store tie-ups and window displays. Doctor up the lobby with ocean-going material. Dress your ushers in sailor uniforms by way of atmosphere.

Meighan has drawing power. Your audiences know what type of story he appears in. Tell your world that this is Meighan's latest and to many that should prove sufficient. Remind them that here is Meighan in another sea story and then recall "Cappy Ricks" to their minds.

The title doesn't mean very much and so it might be better to dodge it as much as you can.

Direction by....Ralph Ince; has done very well. Deserves special commendation for handling of storm scenes which are realistic to a marked degree.

Author ..... Peter B. Kyne  
Scenario ..... Jack Cunningham and Paul Sloane

Cameraman ..... Ernest Haller  
Photography...Of the highest order

Locale ....New England village and aboard ship.  
Length ..... 6,773 feet

# Exhibitors Everywhere

# SUCCESS

THE PICTURE WITH A SOUL  
*A RALPH INCE Production*

Presented by  
**MURRAY W. GARSSON**

"Six days good business," Leland Theatre,  
Albany, N. Y.—*Exhibitor's Trade Review.*

"Comments favorable," Geo W. Allen,  
Capitol Theatre, New Bedford, Mass.—  
*Exhibitor's Herald.*

"Excellent picture . . . Brandon Tynan  
is wonderful." D. E. Fitton, Lyric Theatre,  
Harrison, Ark.—*Exhibitor's Herald*

"Strong drawing card." Loew's Orpheum,  
Boston, Mass.—*Exhibitor's Trade Review.*

"One of the best of its kind we have had  
for some time."—*East, Motion Picture News.*

## NOT AN UNFAVORABLE COMMENT

**T**HERE is a hundred per cent picture in every sense and meaning of the term. A picture that has not received one word of adverse criticism from the daily press, public, exhibitors or trade publications. All unite in classing it as the ideal box-office attraction, the last word in satisfaction to both theatre owner and patron.

Throughout the hottest weather of the summer "SUCCESS" has lived up to its title, actually drawing so much business that many houses playing it were able to break records even during the "dog days" of the theatrical season.

This means just one thing—that "SUCCESS" is a picture you simply cannot afford not to book. It's the kind of picture worth making dates for, even to the extent of putting some other film on the shelf to make room for it. You'll want to thank everyone concerned in the making of "SUCCESS" after you have played it, and,—

It holds a direct appeal for all classes. There is something in "SUCCESS" that will interest every man, woman and child in your community, it contains every element that goes into the making of a perfect picture.

**BOOK IT NOW**

**A Metro**  
Picture 

REG. U.S.  
PAT. OFF.

# Unite in Praise of

# SUCCESS

THE PICTURE WITH A SOUL  
*With* BRANDON TYNAN  
NAOMI CHILDERS ~ MARY ASTOR  
and OTHER NOTABLE PLAYERS

"An effective and thoroughly entertaining moving picture. Its ending is one of the most touching we have seen on the screen and comes as a climax to a well-knit plot."—*N. Y. Evening Mail.*

"'Success,'—most successful.—Well chosen cast."—*N. Y. Daily News.*

"Would keep queues streaming out from each box-office window.—You'll like 'Success,' we did."—*N. Y. Evening World.*

"Fine picture of heart interest.—Brandon Tynan is splendid.—Excellent characterizations."—*N. Y. Evening Journal.*

"Managed to capture the spirit and atmosphere of the playhouse.—Characters are actual types."—*N. Y. Telegram.*

"Entertainment plus."—*Albany Journal.*

"Splendidly done."—*Albany Times-Union.*

"One of the most appealing stories that has recently appeared on the screen."—*Exhibitor's Trade Review.*

"It looked very good on the screen."—*Boston Advertiser.*

"An absorbing and compelling motion picture production. It binds the spectator to it."—*Boston Post.*

"Certain to interest patrons in search of human interest. Admirable work of Brandon Tynan and Dore Davidson.—First class audience picture. Good for any downtown or neighborhood house."—*Motion Picture News.*

"Timely and interesting.—Suspense and excitement,—most realistically well done.—The story is one of the most charming seen on the screen for a long time."—*N. Y. Morning Telegraph.*

Distributed by

**METRO**  
Pictures Corporation

**Metro**  
Picture 

Jury Imperial Pictures, Ltd.,  
Exclusive Distributors thruout  
U. K. Britain. Sir W. G. Murray, Mng. Director

## Balaban & Katz Institutional Advertising

Reproductions of institutional ad copy used by Balaban and Katz in Chicago newspapers will be found on the opposite page. Both pieces of copy were three columns wide by 21 inches deep in their original form.

### Coast Production

**Mae Murray Resumes Work**  
(Special to THE FILM DAILY)  
Los Angeles—Mae Murray has started work on, "Fashion Row." It will be released in December.

**Philbin Starts on Another Soon**  
(Special to THE FILM DAILY)  
Los Angeles—Lenore J. Coffee has finished adapting "My Mamie Rose." Mary Philbin, who plays the stellar role will begin work soon.

**Hart Starts Work August 30.**  
(Special to THE FILM DAILY)  
Los Angeles—Production work on "William S. Hart in Wild Bill Hickok," has been definitely scheduled to start August 20.

**New Ince Story**  
(Special to THE FILM DAILY)  
Los Angeles—Bradley King, is working at home on a new story called "A Little More," which will be produced by Thomas H. Ince.

**Changed to "Slave of Desire"**  
(Special to THE FILM DAILY)  
Los Angeles—Geore D. Baker is cutting "Slave of Desire," which is the title selected for "The Magic Skin."

**Hill Finishes "Blackie" Story**  
(Special to THE FILM DAILY)  
Los Angeles—Robert F. Hill, who has directed many Universal productions has just completed, "A Daughter of Crooked Alley," one of the "Boston Blackie" stories.

**Hughes in Yellowstone**  
(Special to THE FILM DAILY)  
Los Angeles—With two pullman Pullman coaches of players, and two cars with equipment, Rupert Hughes, has gone to Yellowstone Park, where he will shoot exteriors for "Law Against Law."

**Schildkraut Supporting Talmadge**  
(Special to THE FILM DAILY)  
Los Angeles—A cast is being assembled to support Norma Talmadge in, "Dust of Desire." This picture goes into production within the next two weeks. Joseph Schildkraut, Arthur Edmund Carewe, Hector Sarno and Earl Schenck have been engaged.

**Only Two Reelers from Christie**  
(Special to THE FILM DAILY)  
Los Angeles—The Christie organization will concentrate its efforts on 20 two reel comedies only during the 1923-1924 season, all productions to be released through Educational Bobby Vernon will be starred in six, Jimmie Adams and Neal Burns in five each, and Dorothy Devore in four.

Walter Graham and Robert Hall have returned to assist Frank Conklin in the scenario department.

## Production in Russia

Little Going on There Now But Much Activity is Looked for Shortly—Revolution Held Up Progress of the Industry There

(Special to THE FILM DAILY)  
Berlin—The Film Express carries an interesting article about production in Russia, written by N. Lebedow of Moscow. In part, it says: "The revolution and the ensuing three years blockade has done a lot of harm to the Russian moving picture business. Before the Revolution, Moscow was the principal and almost the only place for distribution of Russian and foreign pictures within the whole empire. Owing to the civilian war, however, many territories were completely cut off from Moscow, disorganizing distribution altogether. Thus, many provincial halls (theaters) had to be closed and imports considerably to be restricted. Russian production having flourished during the war, was doomed, no stock being available from abroad.

"Thus, in the middle of 1919, there was hardly any moving picture business in Russia, in spite of the government subvention and the moving picture halls. For the next three years up till 1922 all the old films had to be used up. Last year only with the improvement of the general economical position some new life began to be felt in the moving picture business, thanks to the fact that the consumer's standard of living could be raised and foreign connections could be taken up again.

"In Moscow, the number of halls was increased up to 500, containing altogether 40,000 seats. In the whole republic there are about 1000 theaters. Distribution could also be increased, principally on the expense of the German and partly of the American production. The following enterprises have been reorganized and can be considered to be quite sound: Goskino, Kino Moskwa (Moscow,) Gewsapkino (Petrograd,) and

Pan Ukraine Photo Kino Offices (Charkow.) There are also a number of smaller organizations like "Russ," the Torch etc. which, however, do not exercise any strong influence on the market. By dint of the decree of the Government the educational committee of the Soviets still have the monopoly for distribution. The producing companies however also have the right to distribute pictures. "Production is still rather small, in 1922 no more than 10 features and 20-30 educational films having been produced. The chances for the future may be considered as follows:

"A strong flourishing of Russian production may be expected in which, apart of the efforts mentioned, the newly founded company Proletarian Pictures may prove to be rather important, some of the shareholders being very prominent people, exercising a strong political and economical influence. The company also owns a lot of interesting scripts, dealing with the life of present-day Russia, and apart of that will be able to make use of the best Russian artists.

"What does the Russian film trade expect from foreign countries? First of all serious and sound foreign business men to invest capital in the Russian film production; it may be pointed out that the production of raw film and machines seems to be specially needed and worth while.

"Furthermore, Russia expects good scientific, educational and other films. As to features, such with a tendency for pacifism, teetotalism, etc. should be specially welcome. Films with good sport scenes and a little romantic touch should also prove to be successful. Literary and mystical films would not do well in Russia. Apart of that, Russia is in need of good technicians and instructors to teach people production. And apart of that, literature considering all questions and problems of the film trade would be very much welcome."

**Izaak Walton Club Formed**  
(Special to THE FILM DAILY)

Milwaukee—A number of local fisherman have formed the Izaak Walton Club to make nature pictures. The films will be used as a part of a campaign to preserve the woods and lakes, etc., of the country.

**Dexter in Ben Wilson Feature**  
(Special to THE FILM DAILY)

Los Angeles—Earl Olim, technical art director for Grand-Asher, has left for northwestern Canada in search of suitable settings for a new Ben Wilson production which will feature Elliott Dexter. The tentative title is "The Pride of Possession."

**Cast Picked for Peck Story**  
(Special to THE FILM DAILY)

Los Angeles—Joe Butterworth will play the "bad boy," Mary Jane Irving, "the girl," and Forrest Robinson, "Pa" Peck in "Peck's Bad Boy and His Pa," the second Peck story to be filmed by Principal Pictures. Production starts at once with Edward F. Kline directing.

**"Ponjola" Finished**

(Special to THE FILM DAILY)  
Los Angeles—"Ponjola," has been completed. The last scenes were taken this week at the United Studios.

**Metro Buys "Women's Intuition"**  
(Special to THE FILM DAILY)

Los Angeles—Metro has purchased "Women's Intuition," a story by Sada Cowan and Howard Higgin. It will be released as one of Metro's six specials.

**Big Berlin Studio Ready**  
(Special to THE FILM DAILY)

Berlin—What is said to be the biggest studio in the world is now ready at Straaken, near here. The studio was formerly a shed for a large Zepelin. Hugh movable stages are a feature of the new plant.

**Producing "I. N. R. I."**  
(Special to THE FILM DAILY)

Berlin—Neumann Productions have started work on "I. N. R. I." a film depicting the life of Christ. The company says it intends showing the film in every world capitol at 5 o'clock next Christmas.

### Activities Abroad

**Business Poor in Germany**  
(Special to THE FILM DAILY)  
Berlin—The rapid drop of the mark has played havoc with the film business here.

**A Louis XI Film**  
(Special to THE FILM DAILY)

Paris—Raymond Bernhard is producing "The Miracle of the Wolves," a story of the reign of Louis XI.

**Hayakawa in "La Bataille"**  
(Special to THE FILM DAILY)

Paris—Sessue Hayakawa's French picture will be "La Bataille."

**Announce "Marie Antoinette"**  
(Special to THE FILM DAILY)

London—Diana Karenne is the star in "Marie Antoinette," which Moss' Empires, Ltd. will distribute in England.

**Liane Haid with Wilcox**  
(Special to THE FILM DAILY)

London—Liane Haid, well known in Germany has been engaged by Herbert Wilcox for the second Betty Blythe picture. Herbert Langley is also in the support.

**"William Tell" Near Ready**  
(Special to THE FILM DAILY)

Berlin—Aafa Althofambos Film has about finished "Wilhelm Tell," starring Conrad Veidt. D. Dworsky and Walter Fein co-directed.

**Handling World Rights**

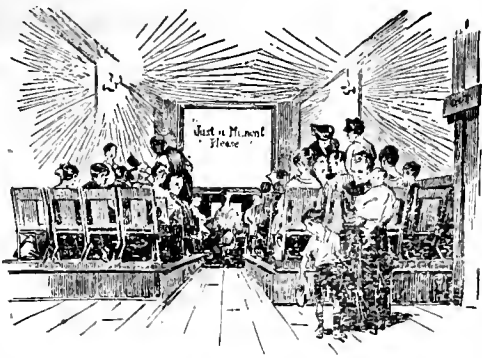
(Special to THE FILM DAILY)  
Berlin—Planet Films are handling the world distribution of the Bavarian film in two parts, "Helena" and "The Fall of Troy." Manfred Noa directed.

**"School For Scandal" Finished**

(Special to THE FILM DAILY)  
London, Eng.—Butcher's Film Service, Ltd. announce the completion of "The School for Scandal," a Bert-ram Phillips production with an all star cast.

**New German Pictures**

(Special to THE FILM DAILY)  
Berlin—Some new German pictures include "Everything for Money," produced by Rheinhold Schunzel with Emil Jannings starred; "Nibelungs," produced by Fritz Lang; "Men," produced for Internationale Film A. G.; "The Merchant of Venice," produced by Peter Felner with Werner Krauss and Henny Porten; "William Tell," produced by the Aafa; "Marguerite," based on "Faust" and produced by Richard Oswald; "The Street"; produced by Kar Grune; "Bob and Mary," produced by Terra Films; "Sylvester" produced by Lupu Pick for Rex; "The Lion of Venice," produced by the Emelka; and "The Downfall of Troy," produced by Manfred Noa for the Emelka.



## Artistic Motion-pictures In Crude Surroundings

It was our experience with primitive "theatres" that revealed to us what the public *ought to have*. Moving-pictures were developing with leaps and bounds. Magnificent pictures were being made.

Actors and actresses of sterling talent were interpreting for the screen, wonderful stories by world-famous authors. Countless thousands of dollars were being invested in artistic creations.

*Yet these modern and classical productions were being shown in converted storerooms.*

It reminded us of nothing so much as using raw lumber to frame a great painting. It was utterly grotesque and out of reasoning.

There was a coarse screen hung at the end of the room. It was utterly unrelieved. In place of appropriate and warm embellishment which beautiful pictures ought to have, the surroundings were strips of whitewashed walls.

Yet in spite of this crudity, *the people fairly crowded in to see the pictures.* In spite of discomfort, stifling air, queer smells, uncomfortable chairs and unbroken monotony of bleak walls, the people came, Summer and Winter, and stood in line outside. They actually suffered to see.

Their intense interest was manifest. Their eager enjoyment was unmistakable. It was then that we saw the future of the moving-picture and realized the changes that *must be wrought*. We knew that no setting could be too elaborate.

It was then that we visioned great auditoriums, mammoth stages large enough to accommodate the greatest productions, beautiful framing, lobbies to protect the people while they waited, scientific apparatus to provide floods of fresh air—surroundings that would charm the senses to the last degree.

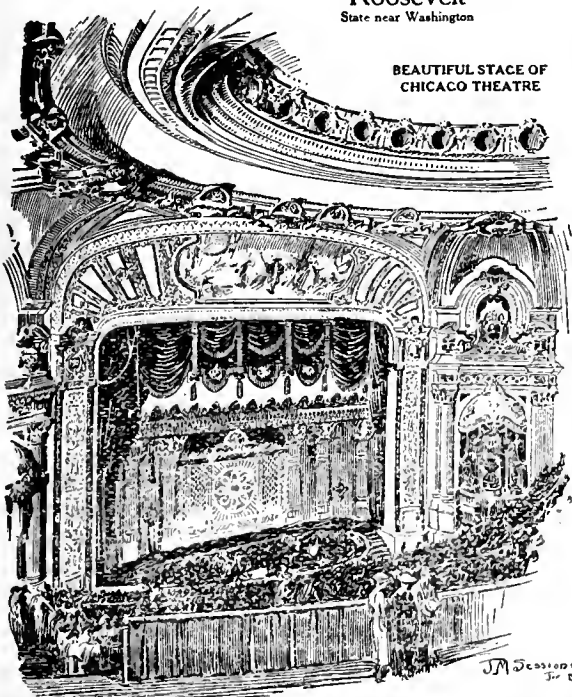
*And these are the reasons why we built the four most beautiful theatres in the world.*

## BALABAN & KATZ

Chicago State and Lake Sts. Tivoli 63rd and Cottage Grove. Riviera Broadway and Lawrence. Central Park Roosevelt Road and Central Park Ave.

Roosevelt State near Washington

BEAUTIFUL STAGE OF CHICAGO THEATRE



## Balaban & Katz Theatres

### Every Day in the Year

The Chicago, Tivoli, Riviera and Central Park theatres never could have been built had it not been possible to operate them profitably fifty-two weeks in the year.

Theatres of such size and magnificence, presenting such elaborate performances, could not be operated successfully if they depended solely on the cool months, being thankful for what little patronage was willing to come in and suffer through the hot summer months. **Steady attendance every day in the year, summer and winter, spring and fall, was absolutely essential to support them.**

*We had to abolish the seasons.* We developed ventilating apparatus at a cost of \$250,000, to provide fresh healthful air for all seasons. We invested a similar sum for the development of freezing plants to cool this pure air so that the public might come here and find relief on Summer days when the air is hot, humid and oppressive.

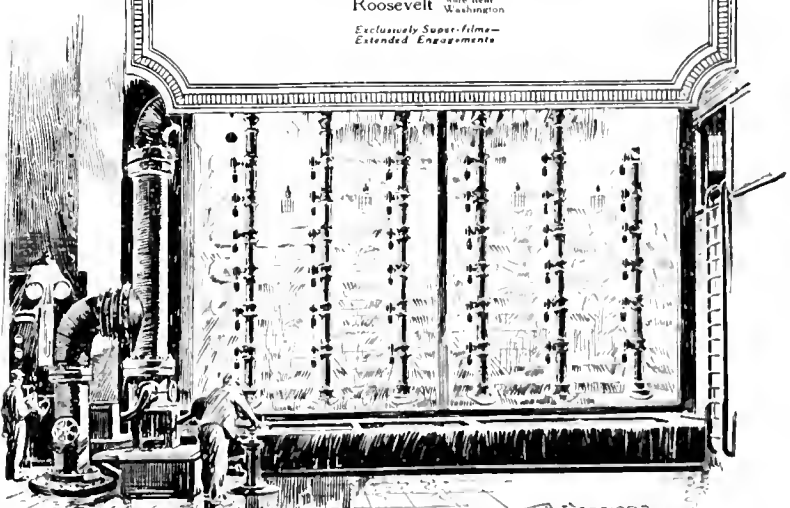
To maintain these ventilating and freezing plants it costs us as much as it takes to operate the average modern moving picture theatre in its entirety. Yet this expense is wholly justified. *It is good business logic.* Because it serves to keep you comfortable and in a receptive mood to fully enjoy what you have paid to see and hear.

Your constant desire to attend these theatres is the natural consequence of this, and the countless other unusual efforts of this organization to make you happy and comfortable.

## BALABAN & KATZ

Chicago State and Lake Sts. Tivoli 63rd and Cottage Grove. Riviera Broadway and Lawrence. Central Park Roosevelt Road and Central Park Ave.

Roosevelt State near Washington  
Exclusively Super-films—  
Extended Engagements



## The Millenium

(Continued from Page 1)

there is usually something different, something to indicate that you will have to work harder, or maybe ease off a bit, getting one over, as against the other.

In the good old program days this might have been easy enough. But not now when salesmen are taking everything but the chandelier's and seats out of the houses; when every good picture has a quota of half a million or more, and when they even ask two million exhibition value for some others. When they get to offering you that kind of a picture it's time to see it. Maybe you want it. Maybe you feel you can't afford to let the other house have it. Maybe you want the profits—or the grief. But at all events you've got to see them. That's the word, got—must.

And so when you see the distributors coming around to it. When you see Fox—looks as if Bill was the first—calling on exhibs to look, demanding they don't block buy—it's time to take notice. And then the others: they're rapidly falling in line. And then the TOCC demanding the right to buy in no other fashion. And there's a tip out, a real one. That one of the biggest concerns is also thinking of doing it—well, it looks as if that millenium was arriving in earnest.

Naturally there will be opposition to this. Earle Hammons wisely points out probable increased sales costs. That's possible. But it may be better to pay more—and get what you want—than to pay as you have—and get a lot you don't want and can't use. The short subjects are, of course, different, except in unusual cases. There is neither need nor excuse to do this—so long as you're getting the right kind to start with.

### COURTESY

Many older stars might well copy Jackie Coogan's start. And send a letter of thanks. To the producing staff. Just as Jackie did. On completion of his latest. Because there's much—too much—taken for granted in this business. And courtesy, costing nothing, is always appreciated.

### "BABE" ON THE JOB

Otherwise "Vic" Shapiro, Pathe, would be minus his thousand dollar stick pin; his collection of pigeon blood rubies and his checked suit. "Babe" is a terrier who barked away a burglarious negro. Looks like "Vic" was planning a new skit for the Naked Truth dinner. Getting local color—so to speak.

### WORKING ON A REP

Out in Reno a clever check worker on the job. Claimed to be Robert Bruce. Passed a lot of phoney checks. And gave the Wilderness Tales star a lot of trouble. Tough.

### FEDERAL TRADE WORKINGS

Start again in Boston Monday. Incidentally, while down in New Orleans, W. H. Fuller, chief counsel for the Government thanked the Saenger's for their courtesy. In helping out all they could. In the investigation. Nice—very nice.

### FOREIGN MAIL

Postals. From Abe Fabian, in Paris. Back home now. Cheerio Garrett in London. Paul Scardon and Betty Blythe in Germany. Gregory Kann from Quebec—yep, that's foreign. And Billy Brandt sent one from Brooklyn. Lamenting over a 400 hand. That went wrong.

### GOING SOME

Sid Olcott these days. Has two of the biggest pictures of the year. In competition. On Broadway. "Little Old New York" at the Cosmopolitan, and "The Green Goddess" at the Sam Harris. Both fine. Both sure fire. Looks like Sid started the season in the right way. Congrat's.

### TALKATIVE CASH

Hal Roach wanted a new car. Told the Packard people so. Sorry, they said, no deliveries for several months. "Well," said

Hal, "I've got the money with me; guess I'll go elsewhere. "The it was different. How that money talked. Roach got his car 48 hours. Using it up-state now. Touring. Talking to exhibitors. Getting angles. Smart boy.

### MOE MARK PLEASE NOTE

Over in Berlin. They are taking two fresh eggs. Or a pound of butter. For one admission.

### GET OUT THE FINGER PRINTS

If anyone ever mistakes Charley Phillips (handling publicity for the new Carl Anderson distributing machine) for Rupert Hughes, they can't be blamed. The resemblance is startling. Wonder if Phillips knows it?

### HOW IT PAYS

Time worn subject—advertise your product before you try to sell it. Sure, say the smart ones, that brings money to the little old paper. Bunk. Ask Murray Garsson. He's made three for this season—"Success," "Counterfeit Love" and "Broadway Broke." All advertised fully—yes, in the little old paper—before they were offered for distribution. All placed. He says very satisfactorily. Metro got "Success" Associated Exhibitors "Counterfeit Love" and Selznick has the latest. Incidentally Garsson says every important concern wanted to see "Broadway Broke" after his teaser campaign.

DANNY.

### Cuts and Flashes

Hugo Riesenfeld has written a special music score for "Othello."

Leo Burns has been appointed "location man" for the Cosmopolitan Prod.

Amelia Summerville has been signed to appear in "Romola," to be made in Italy.

"The Destroying Angel," starring Leah Baird, is the current Associated Exhibitors release.

Gilbert Warrenton, chief cameraman on "Under the Red Robe" left for Los Angeles yesterday to spend a brief vacation with his mother.

### Rogers Closes Two Deals

Charles R. Rogers is responsible for the deals whereby "Broadway Broke" will be distributed through Selznick, and "The Silent Accuser" through F. B. O.

### Mrs. Todd Quits Universal

Mrs. Minnie Todd, who has been in charge of the Universal contract department has resigned. She has left for the coast where she will manage her little daughter, Lola whose first appearance will be in a new Universal picture.

### Permit Sunday Shows

(Special to THE FILM DAILY)

Minneapolis—The town of Montevideo has lifted its "blue" laws against Sunday shows.

### Memphis May Be "Blue"

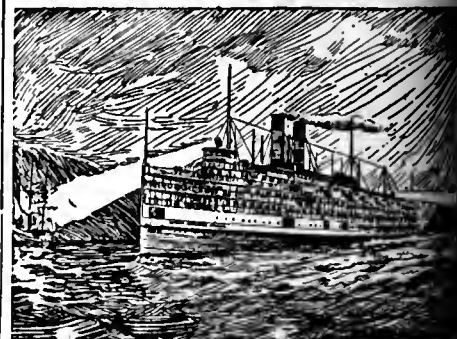
(Special to THE FILM DAILY)

Memphis—Beginning Sept. 1, the Sunday closing law becomes effective here. A legal action is contemplated to test the law.

## BRAY BRIEF

Attractions Are  
Big In Box Office  
Merit

## HUDSON RIVER NIGHT LINES



"The Searchlight Route"

Between

NEW YORK ALBANY  
TROY

and VACATION LAND  
Full Fleet in Commission

Daily Sailings as Follows:

From New York City, Pier 32  
N. R. (at Canal St.) 6 P. M.  
West 132nd St. half hour later  
Troy 8 P. M. Albany 9 and 11 P. M.  
(All Daylight Saving Time)

Passengers ticketed and baggage checked through to all points.

Music Restaurant

Automobiles carried at reasonable rates

Hudson Navigation Company

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Independent pictures of actual exploitation value, with the exploitation provided with the picture, at prices that save you the burden of present exorbitant rentals.

This in brief is our proposition to you. Bookings available at thirty distributing points beginning September.

Exploitation is an established principle in big business, exploitation makes public buying power, exploitation  
**FILLS THEATRES.**

*"The independent producer and the independent exhibitor are the salvation of the motion picture industry"*

CARL ANDERSON, President.

**ANDERSON PICTURES CORPORATION**

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723 Seventh Avenue

NEW YORK

# PRODUCERS

Intensive selling and wide distribution of pictures of definite exploitation merit, by an organization amply financed and fully experienced, with certified accounting to the producer and a "cards on the table" policy.

This we will inaugurate in September through thirty distributing points with eighteen new feature pictures from independent producers. Other releases are likewise subject to the absolute requirements of entertainment excellence and exploitation possibilities.

We will name our producers in a series of announcements, the first of which is

## **CHOICE PRODUCTIONS, Inc.**

GEORGE W. MITCHELL, President

6044 Sunset Boulevard, Hollywood, California

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# EXHIBITORS

WHO APPRECIATE THE VALUE OF

PROGRAM BUILDING

ARE WAITING FOR THE

# SHORT SUBJECT NUMBER

OF



OUT SEPTEMBER 2nd



*An Achievement!*

---

By outbidding the field  
and paying a record price  
we have obtained

# BROADWAY BROKE

For Early Distribution

ANOTHER SMASHING SUCCESS

to follow

RUPERT OF HENTZAU and THE COMMON LAW

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*Selznick Distributing Corporation*

# THE **Film** DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

Vol. XXV No. 42

Monday, August 20, 1923

Price 5 Cents

## Arbitration Boards

What is Happening Throughout the Country—Only Two Bad Spots Out of 31

Outside of Dallas, Texas, and New York City, it is understood the arbitration boards, working between exhibitors and exchangers in 31 states, are functioning without difficulty.

In New York steps are under way, it is said, to bring about a better understanding, and in this work Saul Rogers, Fox Film, is giving much aid, and expects an improvement in the early future. That the chief difficulty lies in the attitude of some of the exchangers on the board, is admitted.

In Texas there is a state law barring the existence of credit organizations, etc., among merchants, and this law has hit the arbitration board. An opinion relative to the legality of the arbitration board is now being passed upon by the Attorney General of Texas, and if this opinion does not meet with his approval a test case will be filed to determine the legitimacy of the Board in Texas.

It is said that the uniform contract now being used generally, even by exhibitors with state right exchangers, not identified with the M. P. Producers and Distributor Ass'n.

### E. H. Griffith Sails

E. H. Griffith, the director, sailed for home on Saturday from Europe. He has been abroad.

### Lloyd Signs Jobyna Ralston

(Special to THE FILM DAILY)  
Los Angeles—Harold Lloyd has signed Jobyna Ralston as leading lady for three years.

### Larger Capital for Tax Purposes

(Special to THE FILM DAILY)  
Dover—The Technicolor Corp. of America has increased its capital stock from \$33,000,000 to \$40,000,000 for taxation purposes.

### B. and K. Increase Capital

(Special to THE FILM DAILY)  
Chicago—Balaban and Katz, operators of the Riviera theater have increased the capital of the Riviera theater Co. from \$300,000 to \$700,000.

### Spoor Claims New Contract

(Special to THE FILM DAILY)  
Chicago—Geo. K. Spoor on Saturday announced that he would organize a new company to make pictures, using a new invention which he claims gives motion pictures a third dimension.

## Why The Shootin'?

By JOHN C. RAGLAND  
Eastern Representative, Harold Lloyd Prod.

AFTER reading all the interesting discussions in THE FILM DAILY on percentage contracts I am still forced to inquire: "What's all the shootin' about?"

A lot of powder and good space are being used up, but I notice each fellow is pointing his gun in the direction from which he thinks the enemy is going to rush out and assault him, without first getting the range or any report from the observation corps as to the exact whereabouts of the danger. Why not start a barrage to clean out all the confusing suggestions so that the proposition for percentage contracts can be considered in its proper light?

Will we ever get anywhere so long as the exhibitor has an idea it is all a scheme to pry into his business? Permit me to shout in your pink ear, in plain vulgar words, that it's nobody's business how much any exhibitor makes with pictures in his own theater, although no producer wants to see an exhibitor lose money. And I say this, being a representative of a star and producer whose pictures are just now being sold at the highest figure ever paid for motion picture product.

Exhibitors have been known recently to pay more for pictures than they could reasonably expect would leave them a profit, just to keep the other fellow from getting them. A percentage contract would not leave them in such a hole. It is honestly no business of the producer how much the exhibitor makes on his theater. He is entitled to all the profit he can get from smart buying, economic management and shrewd exploitation without being asked impertinent questions, nor as Exhibitor Ricketts says, should he be penalized by being charged for it. Perhaps the tax collector will catch him, but not the producer.

Give credit to the producer for knowing that the more profit the exhibitor makes the more he will be inclined to pay better prices for future product, be he ever so tight or hard boiled.

No sir! Percentage contracts will never be based on the amount of an exhibitor's profits, but I'll tell you later on, just what they must be based on. My point is, that all the talk about an adjusting board to fix equitable percentages, when percentage contracts become general, is simply folder-rol. No such thing will ever happen because exhibitors won't have it and they'd be foolish if they allowed it. And producers would be foolish to ask it.

On the other hand neither the production cost of a picture nor the profit made by the producer has a thing to do with its selling price nor with any percentage contract. That also is nobody's business except the producer himself. If he pays a flapper star every month as much as some bank presidents get in a year, it's nobody's business but the press agent. It's the producer's own lookout whether the picture crimps his bank roll for a million or only \$40,000. He is entitled to a million if he can make a \$40,000 picture so popular it will earn that sum, and same

(Continued on Page 3)

## Big Pathe Deal

Acquires Chronicle of America Series  
—33 All Told—Production  
Backed by Yale Press

Pathe has closed an important deal with the Chronicles of America Pictures Corp. for the distribution theatrically and non-theatrically of the historical series now in production by the last named company.

Production is officially sponsored by the Yale University Press with the advice of various members of the Yale faculty. Pathe will handle 33 pictures all told which, in historical sequence, will trace the fundamentals of American history from Columbus down to the Civil War with the surrender of Lee to Grant.

Each picture will be released in lengths varying from one to four reels. Pathe plans to make one available every four weeks, beginning with "Columbus" in October.

"Columbus" was completed recently. The releases following that will be "Jamestown," "The Pilgrims," "Vincennes" and "The Gateway of the West." That is as far as the release order has been determined upon. Dolores Cassinelli appears as Queen Isobel in "Columbus" and as Pocahontas in "Jamestown." Edwin L. Hollywood is responsible for the direction of the first group and only recently Webster Campbell joined the company as director. Production has been centered in the main, at Whitestone Landing on Long Island.

### Hunter Starts Work for Famous

Glenn Hunter has begun work in "West of the Water Tower." This will be Hunter's first picture under his contract with Famous Players.

### Smith En Route

Edwin J. Smith, new sales manager of Universal left London for New York aboard the Mauretania on Saturday.

### Bradley Making "After Dark"

Diana Allen is back in town from Cleveland where she appeared in "After Dark," a new picture that Sam Bradley is making.

### Loew's Metropolitan Changes Policy

Loew's Metropolitan, Brooklyn will shortly inaugurate full week stands for pictures and vaudeville. This is also planned for important theaters in the Southern Loew circuit. The change in Brooklyn is the first in the Greater New York district, where it is understood, more are planned, for the fall season.



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Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelsplatz.

**Quotations**

East. Kod..103	102	102½	1,900
F. P.-L. .. 74¼	73	74¼	600
do pfd... 90	90	90	100
Goldwyn .....	Not quoted		
Griffith .....	Not quoted		
Loew's .... 15¾	15¾	15¾	300
Triangle .....	Not quoted		

Friday's Quotations.

**Incorporations**

Indianapolis—Lyric Amusement Co., Inc., Fort Wayne. Capital \$3,500. Incorporators, M. V. Polhemus, A. Blair, R. Racine, C. Hamilton, C. Betz, S. Moyer, P. Thompson, C. Kilbger and H. Thompson.

Indianapolis—Indianapolis Film Board of Trade. No capital. Incorporators, F. Brown, C. Reagan, R. Abbott, H. Hull, D. Williston, L. Golden, W. Willman, H. Bailey, H. Dresendorfer and A. Plues.

Albany—Terrace City Amusement Corp., Yonkers. Capital \$75,000. Incorporators, M. J. Walsh, M. N. Christinos and G. A. Graves. Attorneys, Wallin, Beckwith & Edie, Yonkers.

Charleston, W. Va.—The Lyric Operating Co., Inc., Huntington. Capital \$10,000. Incorporators, A. B. S. J. and S. L. Hyman, and J. S. Silberstein and C. E. Tipton.

Albany—The South Shore Theater Co., Inc., New York. Capital \$10,000. Incorporators, R. E. Maben, A. Mannheim and C. P. Kramer. Attorneys, Roe, Lilly & Kramer, New York.

**On Broadway**

Apollo—"Ashes of Vengeance"  
Broadway—"Rupert of Hentzau"  
Brooklyn Strand—"Circus Days"  
Cameo—"Merry Go Round"  
Capitol—"Drifting"  
Central—"Don't Marry For Money"  
Cosmopolitan—"Little Old New York"  
Criterion—"The Covered Wagon"  
Harris—"The Green Goddess"  
Loew's New York—Today—"The Law of the Lawless"  
Tuesday—"The Untameable" and "Harbor Lights"  
Wednesday—"Wandering Daughters"  
Thursday—"Gentleman of Leisure"  
Friday—"The Sunshine Trail" and "She Loves and Lies"  
Saturday—"Tea with a Kick"  
Sunday—"Enemies of Women"  
Rialto—"The Midnight Alarm"  
Rivoli—"The Silent Partner"  
Strand—"The White Rose"

**Next Week**

Apollo—"Ashes of Vengeance"  
Broadway—Not yet determined  
Brooklyn Strand—"Little Johnny Jones"  
Cameo—Not yet determined  
Capitol—"Strangers of the Night"  
Central—"Daytime Wives"  
Cosmopolitan—"Little Old New York"  
Criterion—"The Covered Wagon"  
Harris—"The Green Goddess"  
Rialto—"To the Last Man" (tentative)  
Rivoli—"The Cheat" (tentative)  
Strand—Not yet determined

**Hackathorne Here from Coast**

George Hackathorne is in New York. Just before coming East he completed work in "When a Man's a Man."

**Stallings with Mayer**

(Special to THE FILM DAILY)  
Los Angeles—Charles P. Stallings will have charge of production around the Mayer lot.

**Three Working on Burr Lot**

(Special to THE FILM DAILY)  
Constance Binney, "Chic" Sale and Doris Kenyon are making pictures at Burr's Glendale plant.

**Start New Series**

The new series of Screen Snapshots which will be state righted by C. B. C. have been placed in work in the East by Willard Vander Veer, chief director and cameraman.

**Some St. Louis Changes**

(Special to THE FILM DAILY)  
St. Louis—Jules Laurent has become a full-fledged exhibitor. He has taken over the Lyric at Monnds, Ill.

Walter Light has accepted a position with the Kansas City Fox Exchange.

T. F. Lewis who recently sold the Joy, Monroe City, Mo., has purchased the Missouri at Sainte Genevieve, Mo.

Wallace Akin will handle the Kentucky and Tennessee territory, for Vitagraph with headquarters at Memphis.

Al Bartlett has been made city salesman for F. B. O.

**"Marriage Market" in Work**

(Special to THE FILM DAILY)  
Los Angeles—Harry Cohn, producing at the Waldorf Studios begins shooting "The Marriage Market," with Edward Le Saint directing, this week. The cast includes Jack Mulhall, Pauline Garon, Shannon Day, Jean de Briac, Marc Robbins, Vera Lewis and Kate Lester.

**New Theater Firm in Conn.**

(Special to THE FILM DAILY)  
Hartford, Conn.—The Secretary of State has granted a charter to the Hammond Amusement Co., Inc., with a capital of \$10,000. Those listed as the incorporators include, G. E. Hammond, L. A. Laporte, and J. F. Cronin, all of Holyoke, Mass.

**Wallingford Resigns**

(Special to THE FILM DAILY)  
Buffalo—James Wallingford, a pioneer in the exhibiting field in this section has resigned as general manager of the Border Amusement Co. L. G. Barger, manager of the Avondale theater, Tonawanda, N. Y., succeeds Wallingford, who will take an extended vacation.

**Grauman Changes Policy**

(Special to THE FILM DAILY)  
Los Angeles—A complete change in policy will soon be introduced at the Grauman theater, Broadway and Third. The house will be redecorated and the admission increased to \$1.10 and \$1.65, all seats reserved. Hereafter only two shows daily will be presented.

**New Gardiner Plant Near Ready**  
(Special to THE FILM DAILY)  
Columbus, O.—The new factory of the Gardiner Gold Fibre Screen Co. will be ready soon.

**24,000 feet of breath-taking thrills** and smashing adventure are packed into the new **George Larkin and Big Boy Williams** series which are now ready for you!

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Nathan Hirsh—President

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## Why the Shootin'?

(Continued from Page 1)

the exhibitor, he need never report any but the tax man. If his million-dollar picture loses money, that is wise the producer's funeral to which the exhibitor shouldn't be expected to take the trouble to send flowers. Exhibitors would give the high to Douglas Fairbanks, Mary Pickford, Harold Lloyd, or Douglas Cleland — four producers whose pictures are piling up profits for exhibitors — if ever asked to chip in to cover a loss on some production. Their profit nor loss by a producer rests the exhibitor except as a matter for gossip.

For should the rising cost of production be ascribed to the clamor of exhibitors who are only trying to interpret what they think is the box-office demand. They may be silly about it, but they pay the price for "fillum" when it has the names they want and that's why the producers go to the expense to get them the stars, I mean.

Give the exhibitor the stars and the story that he likes and he will buy the picture or he won't. The producers can't make him sell it, and he lays down on a good picture that might "pack 'em in" with a little extra work and showmanship, the producer suffers without any chance of a come-back. He would suffer the more if the picture were played on a percentage contract. And he gets it from one who has sold "the rights" in both cities and tanks, the foremost thought back in the head of the successful exhibitors in selecting their "fillums" is to pick the ones that promise to "sell themselves."

So where does the producer get the money when percentage contracts become the fashion? With flat rentals he need gamble only on his story. With percentage contracts he must make the gamble which every exhibitor is forced under flat rentals to make on weather conditions, hold-overs, earthquakes and even deaths and national calamities. In the course of a year exhibitors can be pretty hard hit with such things. Adverse weather alone probably costs exhibitors several million dollars every year in gross takings, knocking them out of profits often that he needed to recoup some previous loss. Well then, when percentage contracts become the rage, it is going to be the result of united pressure from exhibitors—and they are bound to see the good of it soon as they get over from their foolish fears—and not the result of a desire on the part of producers. After all the exhibitor is the only dictator in the film business. The producer is entirely at his mercy and always will be.

What happens when the exhibitor neglects business and fails to sell a good picture which he thinks will sell itself with a few posters on a house front—a picture which another exhibitor advertised properly and played to a nice profit? Other product with the same star suffers and the picture itself gets a black eye wherever his poor business is heard about. He may even write to his favorite trade paper about it. It has been done. He is especially sore

if he paid a flat rental, but with a percentage contract the producer must go fifty-fifty on his mistakes.

At this point the exhibitor who did make good, and knew how to sell the picture which he bought as he believes at a bargain rental, steps up and yells as if it were gospel truth: "What about me? Am I to be penalized and made to cough up a share of my profits by changing to a percentage contract? What did the producer do to help me secure the increased gross which that pin head in Ipswich didn't know how to go after? Not on your life."

Let's see about that. Suppose it had stormed cats and chipmunks, or the biggest Mason in town had his funeral parade, or the fireman's ball or any one of many things that could happen had killed business that day, where is the exhibitor's insurance against standing the whole loss himself excepting with a percentage contract?

If he did get the business, he did it with a picture that offered the opportunity if he would only do his part—and which he is in honor bound to do when the producer turns out for him such pictures—so who is better entitled to a share of his profit as an equitable price for the use of the picture? Exhibitors shouldn't get the notion that they own the picture, simply because they are permitted to play it. Whatever box-office value it may have or he may obtain from it, lies in the picture itself and self-defense, the first law of nature, should cause him to extract them. The producer must gamble that he will do it and provides him with all the assistance that skilled men can devise to help him get results.

In any event a percentage contract will be the result only of what he is perfectly satisfied is fair and what the distributor is also satisfied is a fair contract. In a flat rental contract, it is not a question of fairness, but will he sometimes pay the price demanded if forced to do so by competition.

Now comes the ticklish question of how are percentage contracts going to be equitable if no general authority or equity board doesn't fix the percentage?

As said at the start, no one will ever be given the right to inquire into the expenditures or the profits, either of the exhibitor or the producer. Dismiss that from your mind without further palaver. The selling price of a picture is based on only one fact: its income value tested by the box-office. What it cost the producer and what profits the theater may make or the producer may make doesn't figure. The gross at the box-office is the only thing that counts. It is up to the exhibitor to keep his expenses on a level that will leave a profit from his proper share of that gross business and it is up to the producer to get his money back and a profit on each and every picture from his share of the gross box-office sales, what ever that may be.

And it is up to the salesman and the exhibitor to figure out what that respective share should be on every picture sold. How they are going to

do it does not concern me just now, but I'm dead sure it will be only on the gross income basis, because that is the only fair and equitable basis. Any exhibitor can easily figure his prospects from his past experience with big pictures, and soon decide how much his share must be to cover expenses. The salesman, on the other hand, will soon know the average gross from the same class of big pictures in every class of theaters and town, and can estimate the pictures drawing power before he starts to sell it. And the two must get together on percentage. No fixed percentage would ever be possible, because no two pictures have exactly the same value.

No picture can have a fixed market value until it is tried on the public, and every exhibitor figures the best he can on his own theater and his own public. He must do that even when he pays flat rentals, but he can never be sure. He may pay a fancy price for the new picture by a star whose values increase with each picture, and then adverse weather or some act of God spoils everything. His only protection lies in a percentage contract. How then can his contract be equitable otherwise? And why should not the producer take his chances with the exhibitor?

Today all flat rental prices, with a few exceptions, are set according to the estimated selling valuation placed on the picture before it is ever released, yet no general sales manager can say what is an equitable selling price for the film. He only thinks of what he wants to sell it for and the exhibitor pays as near that price as he can be induced to pay. The only time he will ever be permitted to have a voice in fixing the selling price of a picture will come when they are sold on percentage contracts. Think that over.

It is not easy to estimate in dollars and cents the evil of inequitable contracts—whether rental or percentage. There's many an old stage producer walking Broadway today looking for a job whose bankrupt condition is largely due to inequitable contracts in the theatrical business and that business has always been conducted on percentage contracts. The combined brains of both producers and theater managers refuse to play shows on any other basis because they found out after years of unsettled conditions and unfair results that percentage contracts were most equitable because both the manager and the producer had a voice in deciding the equitable percentage. The real reason is because it is the only equitable way to hold losses to the minimum. The producer is forced to share the loss when ever a loss comes through poor business.

Exhibitors and producers both require something to force them to a more wholesome regard for the business in which they are engaged. Exhibitors who oppose percentage contracts probably think they can "out-smart" the opposition in buying their film and care little about equity or whether the producing end of the game is a success. They squawk against high rentals and high cost of

production while the producer and the distributor who must sell the picture squawk against exhibitors for failure to properly exploit the product.

The exhibitor probably wins the squawking championship because he imagines it helps him secure a cheaper rental, but he has never been known to offer constructive suggestions to the producer about what sort of pictures should be produced or not produced. He expects there will always be enough winning pictures to select, no matter how many producers go smash. In fact, there is little to indicate that he cares a tinker's cuss about the producer. If the exhibitor goes to smash the producer doesn't lose any sleep over it either, because he never has had any help from that direction save a rental price for his picture, and has entirely too much grounds for squawking about the poor effort put behind the selling of the picture to the public.

If all three interests concerned—exhibitor, producer and distributor—really want to help the motion picture business, they should chip in and elect about five representatives each to a General Board of Supervision to which all complaints should be forwarded as to a grand jury, which Board of Supervisors should start a campaign of education to correct the apparent evils that are uppermost in all three divisions of the business.

Percentage contracts will probably be a long step in the right direction if they can be made equitable by mutual agreement and thus remove one large sized squawk.

But the production end of the game will never be an entirely sound basis until producers and distributors learn that a bad film should be scrapped and the cost charged off against the next production the same as in the theatrical business, thus saving a million dollars' credit to the producer and the star, instead of attempting to get back the negative cost by letting the film go out to the exhibitor and the public who invariably take their revenge on the star's next several pictures. Percentage contracts may help to correct that evil.

And the exhibitors' game will never be sound until better effort be made to exploit good product, until the exhibitor discards the idea that he can always out-smart the other fellow in buying and until he really learns more about what the public wants to see projected on the screen.

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**Coast Brevities**

(Special to THE FILM DAILY)  
Hollywood—Conrad Nagel and Aileen Pringle have been cast to play the two leading roles in "Three Weeks."

Erich Von Stroheim is in Death Valley seeking locations for the desert scenes in "Creed."

Victor Seastrom is now making the scenes with the mob storming the castle in "The Master of Man."

"The Marriage Maker," William de Mille's latest production is in the final stages of cutting.

As Cecil B. DeMille proceeds with "The Ten Commandments," new players are being constantly added to the cast. The latest additions include Charles Ogle and Roscoe Karns.

The cast announced by Ben Wilson for "Leave it to Gerry," Billie Rhodes' first feature for Grand-Asher, includes Buster Collier, Claire McDowell, Kathleen Kirkham and Joseph W. Girard.

"Forgive and Forget" is nearly finished at the Waldorf studio. Howard Mitchell is directing.

Work has started on "The Three Orphans," the fourth of the new series of "Fighting Blood" stories.

Preparations are being made for the filming of the campaign scenes along the upper Nile which play an important part in "The Light That Failed."

Under direction of Joseph Henabery, Douglas Fairbanks, Jr., is busily engaged in the Turkish episodes of "Stephen Steps Out."

Having completed "The Spanish Dancer" Polo Negri is contemplating a "seeing America" trip. The Grand Canyon, Yosemite, Yellowstone and Del Monte are among the points she hopes to visit.

Work will start soon at Universal City on William Raine's "The Texas Ranger." Roy Stewart will appear in the stellar role. Nat Ross is the director.

Beatrice Van, has completed the script on "Druscilla With a Million" for F. B. O. The picture will be released early in 1923 probably with Mary Carr in the principal role.

Through an arrangement with Paramount, Mary Astor will play the lead opposite John Barrymore in "Beau Brummel."

W. R. GREENE

"Daytime Wives" at Central  
"Daytime Wives," one of the important F. B. O. releases for the fall goes into the Central theater for the week beginning August 26.

**Book New Goldwyn Block**  
Goldwyn announced yesterday that C. E. Whitehurst has booked a block of 11 Goldwyn-Cosmopolitan's for either his New theater or Century in Baltimore.

**Hepworth Opens Local Offices**  
The New York offices of the newly organized Hepworth Distributing Corp. have been opened in the Loew State B'ld. The Los Angeles offices are in the A. G. Bartlett B'ld'g.

**Iris to Distribute Burr's Review**  
John J. Iris of the Iris Film Exchange has effected an arrangement whereby he will release a series of reviews produced by C. C. Burr. They consist of part scenic, slow motion in colors and a cartoon.

**L. R. Crook Outfit Gets Another**  
(Special to THE FILM DAILY)  
Modesto, Cal.—The National Theater Syndicate, headed by L. R. Crook, have taken control of the new Richards theater, a 1,000 seat house recently erected by A. A. Richards. The deal involves an expenditure of \$100,000.

**New Taxes in Berlin**  
(Special to THE FILM DAILY)  
Berlin—The municipal authorities have decided to standardize the admission tax on a gold pfennig basis. The taxes follow:  
15 gold pfennigs—20 per cent.  
20 gold pfennigs—23 per cent.  
30 gold pfennigs—25 per cent.  
40 gold pfennigs—27.5 per cent.  
Over 55 gold pfennigs—33.5 per cent.

**Rodner Gets "Screen Snapshots"**  
Harold Rodner will distribute "Screen Snapshots" in Greater New York and Northern New Jersey. C. B. C. has also sold the Columbia series, "Yesterday's Wife," "The Marriage Market," "Discontented Husbands" and "Traffic in Hearts" to Celebrated Players for Wisconsin.

**"Big" Year For Texas**  
(Special to THE FILM DAILY)  
Dallas—The coming season promises to be a big one for Texas. Out-of-town exhibitors are here buying films and salesmen back from trips all report a bright outlook. Wheat in the western section is in abundance. More cotton seed is being planted than ever before with additional cotton gins going up in the Cape Rock district above the Panhandle.

**Films Will be Lecture Topics**  
The production of motion pictures will be the topic of discussion at many of the annual winter lectures, conducted in school throughout the city by the Board of Education. Dr. Ernest L. Crandall, head of the lecture department has just returned from the coast where he gathered data, from a number of studios, to be used for the lectures. Over 4,000 of these lectures are given yearly in the New York schools by the Board.

**"RUPERT OF HENTZAU"**

(APOLOGIES TO SELZNICK)

*He was no dumbbell. He probably carried a copy of THE FILM DAILY around in his pocket. He knew the value of keeping in touch with what was going on in the film business.*

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

Kindly enter my subscription to The Film Daily for one year, starting immediately, to include 1923 Year Book—Cloth Bound—500 pages.

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# The BRADSTREET of FILMDOM **THE Film DAILY** The RECOGNIZED AUTHORITY

Vol. XXV No. 43

Tuesday, August 21, 1923

Price 5 Cents

## Trade Holds Up

S. Labor Department So Discovers After Survey That Covers 65 Industrial Centers—More Employment (Special to THE FILM DAILY)

Washington—The Labor Department has just completed an industrial survey into conditions at 65 centers of business throughout the country and finds that in July there was "an atmosphere in industry that is decidedly optimistic."

All amusement enterprises will probably find the reflection of these conditions at the box-offices. The survey which is conducted regularly by the department this time included 428 firms, each employing 500 or more workers. Thirty-seven cities reported increased employment and twenty-seven a slight decrease.

(Continued on Page 4)

## Sol Lesser Arrives

Sol Lesser arrived in town on Sunday from the coast. He sails on the Leviathan for Europe on Sept. 8.

## Arrivals From Abroad

Arrivals from Europe yesterday included Lou Baum, sales manager of Equity and Roy Crawford, secretary of Associated Exhibitors, Inc.

## Say They Have \$175,000 Fund

Harry Mackler, president of Local No. 306 stated yesterday that the operators' union had on hand a \$175,000 "defense fund" raised through assessments against various members and that this money would be used for either "a fight or a frolic" as the case might be. Mackler denied that the operators had threatened a strike and declared that no extended conference with T. O. C. C. officials had been held.

## May Exports Total 15,500,000 Ft.

(Special to THE FILM DAILY)

Washington—Figures just compiled by the Department of Commerce show that exports are maintaining their high level, the shipments for May alone totaling more than 15,500,000 ft. The most important class of exports is positives, of which 9,211,252 ft., valued at \$360,840, were exported during the month. Canada was the most important market. Exports of unexposed film amounted to 5,031,366 ft., with a value of \$133,678, the most important markets being Japan and England. Shipments of negatives totaled 1,274,401 ft., worth \$100,657, of which approximately half went to Mexico.

## Progress Penalized

Rembusch Has Something to Say Regarding Prices—Calls Block Booking a Menace (Special to THE FILM DAILY)

Indianapolis—Says Frank Rembusch: "In this industry progress on the part of the exhibitor is penalized. If there is a little storeroom show in a town of 5,000, pictures for that theater are very reasonable in price. If this exhibitor would build a large theater out of his earnings, or perhaps

(Continued on Page 2)

## Pasternack Joins Stanley Co.

(Special to THE FILM DAILY)

Philadelphia—Josef A. Pasternack will assume charge of the musical programs at all Stanley houses beginning Labor Day, and will personally lead the orchestra at the Stanley theater.

## Kane on Star Values

Explains How He Figures Them, Comparing Production Cost with the Gross Collections

Arthur S. Kane has definite ideas about stars and star values. This is how he determines them:

"Star value, in my opinion, goes like this: If a star has to spend or have spent for him \$100,000, negative cost only, to gross \$200,000, from which distribution, prints, advertising, as well as negative, must be paid, that

(Continued on Page 3)

## Fox After Los Angeles House?

(Special to THE FILM DAILY)

Los Angeles—John Zanft, head of the theater department of the Fox organization is here, according to report, to secure a local house for first-runs. The new Fox theater at Oakland is slated to open Aug. 25.

## To Star La Marr

Signed with Associated Pictures Corp. for Five Years—Four Productions Planned Annually

Arthur H. Sawyer, who had held Barbara La Marr under a personal contract until now has signed her on behalf of Associated Pictures Corp., the company which has succeeded S.-L. Pictures, Inc. The contract period covers five years and under the terms of it, four specials a year will be made.

Miss La Marr returned last week from Italy where she appeared in "The Eternal City" which George Fitzmaurice started over there. Her work in it will keep her busy for about five weeks longer after which she will return to the coast to start the first picture under the new arrangement.

## Heyl with Choice Prod.

(Special to THE FILM DAILY)

Los Angeles—Martin J. Heyl, who produced "The Little Red Schoolhouse" and acted as production manager for "The Purple Highway," has associated himself with Choice Prod. Inc., as supervisor of production for "Satan's Secret," a six-reeler, now being filmed under the direction of William H. Clifford.

Choice Productions are to be distributed through the newly-formed Anderson Pictures Corp.

## FILM DAILY'S INQUIRING REPORTER

### QUESTION

Do you think the uniform exhibitor contract is more equitable to both exhibitor and distributor than the old form?

### ANSWERS

Edward Abeles, New York exchange manager, Metro—"I think any contract discussed by ten wise men for a year and a half is bound to be better than something formed without such careful consideration. It has points that favor both."

F. Heath Cobb, Grand Asher—"Yes. For the first time in this business, what appears to be an equitable arrangement covering relations between the distributor has been made. Both have their rights defined and both know their limitations."

Murray Garsson—"Had the distributor given the exhibitor what he had demanded originally, he would have had less than he has now received. It is in favor of the exhibitor but nevertheless there is still room for adjustments to be made."

Nathan Hirsch, Aywon Film Corp.—"Yes. The principle of arbitration is part of the uniform contract works advantageously for both parties. Disputes on both sides can thus be settled with satisfaction to all concerned."

M. H. Hoffman, Tiffany Prod.—"A shade in favor of the exhibitor. In the old form contract, the exhibitor had the terms binding upon him without any opportunity of withdrawal. Under the new form, the contract does not become binding unless both sides accept."

Arthur Lee, Lee-Bradford Corp.—"There is no doubt about it. The uniform contract makes the understanding between the exhibitor and the distributor a definite one. Each knows where the other stands."

## Exhibition Values

Reports generally are to the effect that "The Green Goddess" is going out on an exhibition value of \$2,000,000.

Just what the exhibition value (?) of "Ashes of Vengeance" is to be seems a trade secret. But inasmuch as the exhibition value of recent Talmadge pictures has been \$1,200,000, and as the latest cost considerably more than any Talmadge picture ever made it is safe to say that previous values must be surpassed. "Ashes" will probably be quoted at somewhere over \$1,500,000.

Now this is all very fine. "The Green Goddess" is a mighty fine picture. The Talmadge production is magnificent. But how either of them are going to get that amount in—well, it's interesting.

DANNY.



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**Quotations**

East. Kod.	102 3/8	101 1/2	101 1/2	400
F. P.-L.	75 1/2	73	73 1/2	3,000
do pfd.	Not quoted			
Goldwyn	17 1/2	17 1/2	17 1/2	100
Griffith	Not quoted			
Loew's	16 1/2	16	16 1/4	1,600
Triangle	Not quoted			
World	Not quoted			

**Progress Penalized**

(Continued from Page 1)  
on unwarranted enthusiasm, the price for the same picture is doubled and trebled. If you want to get your film service at a reasonable figure, you should own a little, tumbled-down theater, but if you build a big beautiful theater you can expect to pay a beautiful price for pictures.

"I am not complaining—I am just explaining the system. I know that the distribution and the sales of pictures is all wrong somewhere. There doesn't seem to be any coordination between the buyers and sellers of pictures. The Indiana organization turned down the F. I. L. M. Club and refused to work with it. The point that was made by some of the exhibitors was that the producers are insisting that we give play dates when we buy pictures, but at the same time they insist that we buy groups of pictures, 39 or 52 or whatever it may be, so that if we go before the Film Board, the Board will tell us that we would have to play these pictures and that would keep anyone else from play dates and who is not able to insist on block booking—i. e. the small independent producer.

"I think block booking is going to ruin the industry, because it prevents booking the particular picture we want for community or theater.

"I am not the most successful exhibitor in the world, but I do know that there isn't anyone who has a more diversified group of theater and I know that certain pictures for certain theaters is the only way that I can operate them at a profit. Exhibitors are beginning to feel that every year some new marketing condition is enforced that makes it more and more difficult to run their business. For example: I had three pictures booked in in August in a certain town and in certain weeks, going on the theory that with these three big pictures I would be able to overcome the summer depression. That was the dope given out recently.

"I didn't know when I booked them last May that there would be a Chautauqua one week, a medicine show for three weeks, and other local conditions of such a nature that it would be impossible for me to do anything except lose a lot of money and waste a lot of good pictures for that particular time, and the film company thinks that I should play them on these dates without any regard to the financial loss that I would incur doing it. I gather from what I heard at the convention that a lot of exhibitors are beginning to realize that if the film clubs are able to enforce their rules, it will not be very long until they will be running their theaters in every way except taking care of the losses. One thing seems certain, the stronger the rules the more opposition by exhibitors."

**Clara Beranger Here**

Clara Beranger is back in town from a trip to the coast where she conferred with William de Mille.

**Grand Back on the Coast**  
(Special to THE FILM DAILY)

Los Angeles—Sam Grand has returned from New York.

**Brenon Here**

Herbert Brenon is in town from the coast. Before leaving Los Angeles, he finished "The Spanish Dancer," the new Negri picture.

**Rockett Leaves**

Ray Rockett left for the coast last night. He will return in a few weeks with the first print of "The Dramatic Life of Abraham Lincoln."

**McConville to Supervise Jewel**  
(Special to THE FILM DAILY)

Los Angeles—Bernard McConville, is now with Universal as supervising editor of all Jewell productions.

**Kearney Joins Preferred**

Patrick Kearney who has resigned as advertising manager of Cosmopolitan will shortly assume similar duties as advertising manager of Preferred.

**Pathe Denies**

Pathe denied yesterday that the deal for the distribution of the Chronicles of America series of historical romances included the non-theatrical rights as stated in yesterday's issue.

**Hal Hodes Better**

Hal Hodes, manager of the New York Educational office left the hospital last night, following a recent operation for appendicitis. Hodes will spend a few days in the country to fully recuperate.

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## Plane on Star Values

(Continued from Page 1)  
 star value of 2 to 1. Another  
 tive may cost \$300,000 and gross  
 ,000 in rentals over the world.  
 plain that star valued is 3 to 1.  
 t does not make any difference  
 figures you work with, whether  
 production cost \$20,000 or \$800.  
 If the picture grosses 2 or 3  
 s as much as the negative cost,  
 ems to me the star value is 2 to  
 3 to 1, as the case may be. I  
 n gross collections, not producer's  
 s.

have cited 2 to 1 and 3 to 1 as  
 are the most common categor-  
 into which real drawing stars fall.  
 w approximately 2 to 1 they are  
 box-office stars, no matter how  
 n they may be advertised as such.  
 3 to 1s are the real top-notchers  
 e business. There are two great  
 ptions and only two of whom I  
 v whose star values figured in this  
 er are known to exceed 3 to 1.  
 ou may say that the stars who  
 these various 2 to 1 and other  
 es must use other big elements  
 eir production to help them attain  
 grosses, and that, therefore, much  
 e credit for the drawing power  
 ld be given to the vehicles, other  
 w players in the cast, etc. It  
 s to me that is beside the point.  
 uestion is how much money has  
 e spent by or for the chief element  
 star picture in order to bring  
 oss that is a multiple of the ex-  
 iture? It is a fact that practically  
 e stars in the 2 to 1 and 3 to 1  
 es must spend or have spent for  
 relatively large sums for vehic-  
 casts, directors and mounting.  
 he two exceptional star values  
 above do not make use of these  
 ively large expenditure elements  
 on the other hand their pictures  
 tremendous drawing cards, giv-  
 them extraordinary star values.  
 n those successful pictures in  
 h there are not stars, other ele-  
 ts are starred such as internation-  
 or nationally-famous vehicles,  
 ers and directors, and to these  
 ents go the values which other-  
 pertain to the star."

### QUALITY ART TITLES

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**Davies Film in London**  
 (Special to THE FILM DAILY)  
 London—"Little Old New York,"  
 the new Davies film opened last night  
 at the Empire theater.

**Idaho House Burns**  
 (Special to THE FILM DAILY)  
 Burke, Ida.—The recent fire de-  
 stroyed the Burke theater.

Kalispel, Mont.—Mrs. F. W.  
 Stryker, has remodeled the Orpheum.

**Exhibitor Dies; Theater Burns**  
 (Special to THE FILM DAILY)  
 Carlisle, Wash.—Thomas Hughes,  
 manager of the Carlisle is dead. The  
 management of the house was taken  
 over by his son. The theater burned  
 down two nights later.

**New Signs On Brooklyn Strand**  
 Two new electric signs have been  
 erected on the front of the Brooklyn  
 Strand. They face the sidewalk in  
 opposite directions, over the marquee.  
 Edward L. Hyman, is back from  
 the White Mountains.

**De Mille Finishing Picture**  
 (Special to THE FILM DAILY)  
 Los Angeles—Actual shooting on  
 "The Ten Commandments" is about  
 finished. Cecil De Mille expects to  
 spend about five weeks in cutting it.  
 The New York premiere won't occur  
 until winter.

**Willard with Chicago Selznick**  
 (Special to THE FILM DAILY)  
 Chicago—Harry Willard for the  
 past two years Chicago manager for  
 Associated Exhibitors has been ap-  
 pointed Selznick manager to succeed  
 Edwin Silverman, the new manager  
 for Warners.

**Start Cohen Negro Stories**  
 H. Whitman, business manager of  
 the Birmingham M. P. Corp. of  
 Birmingham is in town looking for  
 certain types to be used in a series  
 of Octavus Roy Cohen negro stories  
 which the company starts shortly  
 down South. Each will be in two  
 reels. Cohen will write the titles.

**Carr & Schadd Party a Success**  
 (Special to THE FILM DAILY)  
 Reading, Pa.—The annual party  
 held by the employees of the Carr  
 & Schadd organization Sunday, in the  
 suburbs, was a success. Over 2,000  
 employees and friends attended, a-  
 mong them many Philadelphia ex-  
 changemen and exhibitors.

**Salem Deal Involves Over \$1,500,000**  
 (Special to THE FILM DAILY)  
 Salem, Mass.—The Essex Realty  
 Co. has closed a deal involving over  
 \$1,500,000, whereby they acquire the  
 interests of the Keen brothers interest  
 in the Federal and the Salem and  
 Empire theaters, together with other  
 property.

**Wodetsky Wins Contest**  
 (Special to THE FILM DAILY)  
 Richmond, Ind.—Jaycliff Wodet-  
 sky, manager of one of the Consoli-  
 dated Theaters' houses, is the winner  
 of \$100, awarded by the company to  
 the manager who increases the box-  
 office receipts of his theater the most  
 during July.

The Grand-Asher Distributing Corporation  
 will release early in October

# THE LOVE TRAP

GRAND



ASHER

a Ben Wilson Production,  
 starring Bryant Washburn  
 and Mabel Forrest with a  
 supporting cast as remark-  
 able and attractive as the  
 story, itself, which was  
 written by Evelyn Camp-  
 bell, a well known and  
 very popular novelist.

## THE LOVE TRAP

is not the greatest picture ever made, nor is  
 it the most gorgeous spectacle ever filmed.  
 It doesn't employ all of the most famous  
 stars in screendom and the money spent on  
 it is not as large as the foreign debt. It is  
 just another evidence of the concerted effort  
 which has been made to produce feature pic-  
 tures of a higher and more satisfying type.

Released by the Grand-Asher Distributing Corporation at  
 Fifteen West Forty-fourth Street, New York City.

Foreign Rights controlled by the Apollo Trading Corporation,  
 at Sixteen Hundred Broadway, New York City.

## Trade Holds Up

(Continued from Page 1)

Those cities that registered increased employment are: Flint, Mich., Atlanta, Seattle, Bayonne, N. J., Denver, Kansas City, Mo., Worcester, Mass., Perth Amboy, N. J., Memphis, New York, St. Louis, Milwaukee, Richmond, Camden, N. J., San Francisco, Jersey City, Louisville, Cincinnati, Pittsburgh, Chattanooga, Albany, Schenectady, Minneapolis, Baltimore, Peoria, Ill., Birmingham, Chicago, Bridgeport, Conn.; Passaic, N. J.; Johnstown, Pa.; Portland, Ore.; Grand Rapids, New Haven, Yonkers, N. Y.; Cleveland, Philadelphia, Sioux City and Kansas City, Kan.

Those cities that reported a slight decrease in activity are: New Orleans, Indianapolis, Lawrence, Mass.; Niagara Falls, Lowell, Waterbury, Conn.; Manchester, N. H.; Buffalo, Toledo, Springfield, Mass.; Rochester, N. Y.; Youngstown, Providence, Brockton, Mass.; Omaha, Newark, N. J.; Reading, Dayton, Los Angeles, New Bedford, Mass. Boston, Fall River, Paterson, N. J.; Trenton, N. J.; St. Paul, Syracuse and Detroit.

F. I. Jones, director-general of the employment service of the Labor Board said that in the 14 basic industries, nine showed greater employment by the following percentages: textiles and textile products, 1.44 per cent; beverages, 7 1/2 per cent; paper and printing, 4.4 per cent; railroad repair shops, 2.4 per cent; food and kindred products, 2.16; chemicals and allied products, 0.79 per cent; lumber and its manufacture, 0.47 per cent.; iron and steel and their products, 0.44 per cent.; miscellaneous industries, 0.36 per cent.; and stone, clay and glass products, 0.13 per cent.; while leather and its finished products showed a decrease in employment of 4.16 per cent.; vehicles for land transportation, 1.78 per cent; tobacco manufacturing, 1.31, and metal and metal products other than iron and steel, 0.08.

Buffalo—Jim Cardina's new theater in the Kensington section will be ready in the early part of the Fall.

### JIMMY AUBREY in THE LOBBYGOW his first two reel comedy

Tony Luchese of the De Luxe Film Exchange of Philadelphia, said,

*"The independent market's greatest need is comedies of as high a calibre as the feature pictures it is getting. After viewing Jimmy Aubrey in The Lobbygow, I know that they fill this crying need. Thank the Lord, I will be able to secure these for my exchange"*.

CHADWICK PICTURES  
CORPORATION

729 Seventh Ave., New York City

## Newspaper Opinions

*Newspaper opinions from out-of-town papers will only appear when the feature reviewed has its world's premiere in that city. New York newspaper opinions will also be published when the production reaches Broadway.*

### "Mothers-in-Law—Preferred-Grand Central Theater, St. Louis (Special to THE FILM DAILY)

St. Louis—Newspaper opinions on "Mothers-in-Law" at the Grand Central follow:—

GLOBE-DEMOCRAT—The photoplay on the bill, overshadowed by the stage attraction but nevertheless fine screen entertainment, is "Mothers-in-Law," featuring Ruth Clifford, Gaston Glass and Edith Yorke. It is a "jazz" picture with a theme that proves that mothers-in-law are only mothers after all.

POST-DISPATCH — The picture, "Mothers-in-Law," is a story that starts and ends on the farm with an interlude in the "big city." \* \* \* There is a tense scene in which the young wife agrees to elope with one of her "set." \* \* \* The young husband's mother, admirably portrayed by Edith Yorke. \* \* \* Ruth Clifford and Gaston Glass are well cast as the newly-weds.

STAR — "Mothers-in-Law" introduces Edith Yorke as a jitney driving, whip-wielding mother-in-law, who is the whole show in the domestic affairs of the silky Ruth Clifford and impeccable Gaston Glass. By her novelty strong arm methods, she squares a triangle.

### Bushman-Bayne Going Abroad

Francis X. Bushman and Beverly Bayne may repeat their personal appearance with "Modern Marriage" abroad. Jake Wilk is now in Paris working out details. Bert Adler, acting for Film Traders, Inc. has purchased the entire foreign rights to "Modern Marriage" and is co-operating with Wilk in the plan to send the stars over.

### Mammoth Pictures Formed

Mammoth Pictures Corp. has been formed with offices in the State Bldg. Victor B. Fisher is president and general manager with A. Cantor, his assistant. Southard Brown has been placed in charge of publicity and advertising. The first picture will be "Youthful Triumphant" recently completed on the coast. This will be state righted. Lilian Ducey who directed the picture is in town now relative to future stories.

### Methodists for Strict Censorship (Special to THE FILM DAILY)

Washington—The Board of Temperance, Prohibition and Public Morals of the Methodist Episcopal Church is preparing for a nation-wide reform crusade which will include a stringent censorship of motion pictures. The attitude of the board regarding pictures can be summed up by the following which appears in a statement just issued:

"If the films are to teach our sons derailing, dynamiting, highway robbery, poisoning, seduction and murder; while our daughters are shown how to smoke, drink, deceive and play the harlot, something should be done, should it not?"

# TOPICS OF THE DAY

(APOLOGIES TO PATHE)

*are found in The Film Daily, the only Motion Picture trade publication published daily. Read the news while it's "hot." Subscribe now and live happy ever after.*

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# THE **Film** DAILY

**The BRADSTREET of FILMDOM** **The RECOGNIZED AUTHORITY**

Vol. XXV No. 44

Wednesday, August 22, 1923

Price 5 Cents

## More Week Stands

**Loew Circuit—Gradually Getting away from Split Weeks—Schiller Back from Trip**

J. A. Schiller of the Loew organization has returned from a trip through the South in connection with the inauguration of the new week-end policies in the important key areas in that territory.

He also visited the new Shubert theater, Pittsburgh which will open on September 17 under the Loew banner. From there he went to St. Louis where the Loew organization is building a State theater. The construction work will be started in a few days.

It seems quite likely, that more theaters in New York will be changed to the full week stands, but this policy will not be all-embracing. The Loew officials feel that some of their theaters can be operated to the best advantage on a split-week basis and where that condition exists, no change in policy is expected.

Schiller visited important Southern cities while away. He was formerly in charge of the Loew Southern circuit with headquarters in Atlanta for that reason it is significant when he declares that conditions in these then key cities were never better.

## Varner, Craver, Sams Here

B. Varner, of Lexington, R. D., Craver of Charlotte and Senator A. Sams of Winston-Salem are in town from North Carolina to attend a routine meeting of Associated First National Pictures of the Southeast. Varner says conditions in the South are not any too good.

## T. O. C. C. Calls Another Meeting

The T. O. C. C. has issued a call for a special meeting to be held on Friday at the Hotel Astor. At that time a decision will be made concerning the exhibitors' situation. The T. O. C. C. claimed yesterday that the demands have been reduced to 25% and by individual vote each T. O. C. C. member has declared against a further increase.

## Exhibition Series Through C. B. C.

Exhibition Film has arranged with C. B. C. to distribute a series of four pictures through that organization, the first to be "The Barefoot Boy" which has John Bowers, Marjorie Conner, Sylvia Breamer, Tully Marshall, Harlan, Raymond Hatton and others in it. Leon Rice is president of the company. "The Barefoot Boy" will have a Broadway run for which Adler will handle the exploitation.

## Settlement Near

**Talk of T. O. C. C. Court Action Against Goldwyn Dwindles—Loew Playing "Enemies" Now**

The possibility of court action against Goldwyn-Cosmopolitan on the part of the T. O. C. C. over existing contracts on "Enemies of Women" and "Little Old New York" has died out, it is understood, with the framing of a temporary agreement covering the situation.

As a matter of fact, Loew's Metropolitan in Brooklyn is playing "Enemies" all of this week. It goes into the State and the American the last half of this week. Next week, additional Loew houses will play the picture. It was stated by interests friendly to the T. O. C. C. that it made no difference whether the Loew circuit played the picture under a Paramount or a Goldwyn contract so far as the first-run situation was concerned, because Loew houses would exercise their seven day protection clause no matter from whom the picture was booked. A T. O. C. C. official declared that the members expected to get the picture under their Paramount contracts at the old prices and that the question of extending the runs in order to permit Goldwyn-Cosmopolitan to derive a revenue would be optional with the individual exhibitor.

## Goldsmith on Coast

(Special to THE FILM DAILY)

Los Angeles—Frederick Goldsmith of New York is here on a combination business and pleasure trip.

## Fox Drops Plan

**Corona Plot Sold—Was Once Designed for Eastern Studio—For Residential Use Now**

William Fox yesterday disposed of the large plot of ground near Corona, Long Island on which it was originally planned to erect a big studio. The title was closed yesterday and on the land there will be constructed about 75 residences.

Fox production activities will be centered in the 10th Ave plant and at the coast studio. The new plant in Los Angeles will be built on a big plot of ground that will have a number of exterior sets built on it for permanent use.

The abandonment of the Fox Long Island plant is another of similar moves on the part of various organizations. It was recalled yesterday that Selznick planned a monster studio on Queens Blvd., adjoining the Long Island City end of the Queensboro Bridge. Others, too, have talked about Long Island plants along the lines of the United studio in Los Angeles, but up to date, Famous Players seems to be the only company that has carried its original intentions.

## Johnson, Harwood Home Today

E. Bruce Johnson, foreign manager and M. P. Harwood, foreign traveling auditor for First National are aboard the Homeric which will probably dock tonight.

Robert Lieber is returning on the Berengaria, due in the end of the month.

## New Group In Work

**Famous Has Big Plans for "North of 36"—Cliff Smith to Direct Bill Hart Again**

The production department at Famous players has completed plans for the second group of Paramount releases to follow the series of 12 that will be released in August, September and October.

Elaborate plans are understood to be in work for "North of 36" which James Cruze is to make. Jack Holt will play the lead, Ernest Torrence, the ranch foreman, Lila Lee, the girl and Wallace Beery, the heavy. Jesse L. Lasky is on record as saying in connection with it that "we have set for ourselves the gigantic task of surpassing 'The Covered Wagon'."

The new group will include "His Children's Children," "The Light that Failed," "The Spanish Dancer," "Stephen Steps Out," "Speejacks," the travel picture; and "West of the Water Tower." In addition to the above concerning which announcements have already been made by Paramount, there will be "The Humming Bird," starring Gloria Swanson and directed by Allan Dwan; and "Argentine Love," another Swanson vehicle directed by Dwan. Tom Meighan will be seen in "Pied Piper Malone," an original written for him by Booth Tarkington which Al Green will direct. As noted, Sam Wood will direct "Big Brother" with Tom Moore

(Continued on Page 2)

## Shauer Sails Sept. 1

Emil E. Shauer, director of the Famous Players foreign department sails for home on the Aquitania on Sept. 1. Harold Pitman who has been abroad with Shauer is also returning on the same boat.

## Quimet Signs Andree Lafayette

(Special to THE FILM DAILY)  
Los Angeles—The deal pending between Andree Lafayette and Ernest Quimet has been closed. Miss Lafayette will appear in "The Vital Question," to be produced by Laval Photoplays, Ltd.

## Start "Covered Wagon" on Tour

"The Covered Wagon" is now being road-showed around New York. The picture is at the Shubert, Newark this week and next week plays for several days at the Patchogue, Mike Glynne's new theater in Patchogue, L. I. Glynne is perhaps the first exhibitor to get the production in this part of the country. Seven companies are now on tour with it.

## Golfers, Attention!

Sign this and forward to any of the committee:

Here is my entry for the Fall Film Golf Tournament to be held Tuesday, Sept. 18, at the Belleclaire Country Club, Bayside, L. I.

.....

.....

My check herewith (\$10 for players, including lunch, dinner and prizes) \$5 for non-players. My average round is.....

**THE COMMITTEE:**

Felix Feist, Jos. Schenck Prod., State Theater Bldg.  
G. B. Gallup, Hodkinson Corp., 465 5th Ave.  
Abe Warner, Warner Bros., 1600 Broadway  
E. Kendall Gillette, The Motion Picture News.  
Danny, The Film Daily, 71 W. 44th St.



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**Quotations**

East. Kod.	102 1/8	102 1/8	102 1/8	100
F. P.-L.	74 1/2	73	74	2,500
do pfd.	89 1/2	88 1/8	89 1/2	900
Goldwyn	Not quoted			
Griffith	Not quoted			
Loew's	16	15 3/4	15 3/4	200
Triangle	Not quoted			
World	Not quoted			

**New Fox Comedies**

"The Rainstorm" is the first release of the new Imperial Comedies to be made by Fox. Each will be in two-reels.



FOR SALE: Twenty thousand feet of Eastman negative stock at 25% discount. Left over from filming a production. Address Gregory, 76 Echo, New Rochelle, N. Y. Phone New Rochelle 4061



**WELDED WIRE REELS**

For Sale by Howells Cine Equip. Co., 740 7th Ave., New York

New York Chicago Hollywood  
**Rothacker Laboratories**  
WILLIAM S. GILL, Eastern Sales Mgr.  
542 Fifth Ave. Tel. Murray Hill 1831

**New Group In Work**

(Continued from Page 1)

in the lead. "Rita Coventry" which William de Mille will direct will be released as "Everyday Love" with Jack Holt and Nita Naldi featured. The Cecil B. De Mille production to follow "The Ten Commandments" will be "Triumph" with Leatrice Joy and Rod La Roque featured.

Cliff Smith who was associated with William S. Hart as his director for years will direct Hart's first, "Wild Bill Hickok," in which Ethel Grey Terry will have the feminine lead. "Flaming Barriers" will be directed by George Melford with Jacqueline Logan, Antonio Moreno, Theodore Roberts, Walter Hiers and Sigrid Holmquist in the cast.

"The Stranger" a John Galsworthy story will be directed by Joseph Henabery with Richard Dix, Leatrice Joy and Lewis Stone in it. James Cruze's production to follow "Ruggles of Red Gap" will be "There's A Fortune In It" in which Agnes Ayres, Edward Horton, Bebe Daniels, Wallace Beery and Louise Dresser will play the leads. Following "West of the Water Tower," Glenn Hunter will be starred in "When Knights Were Bold" for which Ralph Spence will do the editing and write the titles. Pola Negri will be starred in "My Man" which Herbert Brenon will direct. Irving Willat will direct "The Heritage of the Desert," a Zane Grey story in which Lois Wilson, Rod La Roque and Noah Beery will have the leads. Victor Fleming is now at work on "The Call of the Canyon," another of the Grey series.

**Maurice Tourneur III**

(Special to THE FILM DAILY)

Los Angeles—Maurice Tourneur is ill with ptomaine poisoning. Production of "Jealous Fools" has been temporarily held up because of his illness.

**Silverman Bros. Here**

The Silverman Bros. who operate theaters in Altoona, Pa. and other towns in that part of Pennsylvania were in town yesterday.

**Nixon Colonial Now A Stanley House**

(Special to THE FILM DAILY)

Germantown, Pa.—Nixon-Nirdlinger's Colonial, the largest theater in this section of the state, is now under control of the Stanley people. The property was purchased for \$400,000 on an option taken three years ago.

**Aronson Closes Deal With Lande**

During a recent visit to Pittsburgh, Alexander Aronson closed a deal for the Truart franchise with Harry Lande for Western Pennsylvania, West Virginia, Ohio and Kentucky. Aronson also closed for Ohio and Kentucky with Lande.

"Broadway Gold" and "The Empty Cradle" will be handled by Max Glucksmann in Argentine and Chile, the deal having been closed by M. Hoffman, general manager of Truart.

**In the Courts**

The receivership for the Morosco Holding Corp. has resulted in the filing of an injunction suit by John M. Riehle, the receiver, to get possession of two films, "The Half Breed," and "Slippy McGee," in a suit in which the Greenwich Bank, Oliver Morosco, George R. Bentel and Associated First National are named as defendants.

The complaint alleges that the Morosco Holding Co. owned the stock of the Oliver Morosco Prod. which in turn owned the film rights to the two plays and produced them. It is alleged that with full knowledge of the ownership of the stock by the Morosco Holding Co., the defendants Morosco and Bentel, as officers of Oliver Morosco Prod., assigned the films to the bank as security for loans, and the bank accepted them with full knowledge of the facts. The papers state that the bank has already received \$32,664 and is claiming additional money amounting to about \$6,000 in the possession of First National, which is distributing the films. The papers ask that the assignment of the films to the Greenwich Bank be declared illegal and that Associated First National be restrained from paying over any more money to the bank, and that the bank account for the money received.

The Commercial Traders Cinema Corp., stated yesterday that the injunction sought by Oscar Apfel to restrain the sale of the prints of "The Trail of the Law," "The Man Who Paid" and "The Wolf's Fangs" had been denied.

Los Angeles—Jules E. Brulatour has instituted suit against H. H. Van Loan for \$2,166.66 charging that Van Loan had contracted to write a scenario for \$1,666.66; that he had been advanced \$500 by Brulatour and then failed to carry out the agreement.

**Gilroy Resigns**

Foster Gilroy has resigned as director of publicity for the Hodkinson Corp. His successor has not been named.

**"Hollywood" Opens in Los Angeles**

(Special to THE FILM DAILY)

Los Angeles—"Hollywood" opened at the Rialto yesterday for an indefinite run.

"The Spoilers" is now running at the California.

**Contest on "Romeo"**

The Daily News is conducting a contest for the public to determine who would be the more popular player to play Juliet in "Romeo and Juliet," Mary Pickford or Norma Talmadge. Votes for Romeo also are being cast.

**May Start Work in Spring**

(Special to THE FILM DAILY)

Los Angeles—It is practically certain that Norma Talmadge will appear in "Romeo and Juliet" with Joseph Schildkraut as Romeo. Miss Talmadge is now making "The Dust of Desire" with "Secrets" next on the schedule. This will keep her busy until next Spring.

**Pathé News**

No. 68

**EUROPE MOURNS PRESIDENT HARDING**

Memorial services are held in Westminster Abbey; Paris too holds services

**HELEN WILLS DETHRONES TENNIS CHAMPION**

Young California girl defeats Molla Mallory, champion for eight years

British ruler sails on royal yacht and wins honors at Cowes, England

Other news as usual

today

Announcing

**"EMBLEMS OF LOVE"**

as the title of a forthcoming production to be road-showed by

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ALLAN A. LOWNES  
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2<sup>nd</sup>  
series  
of

# FIGHTING BLOOD

—and that isn't the 'alf of it either

THE second BIG series of H. C. Witwer's knockout stories are miles bigger and better than the first series.

If you liked the first 12 episodes of "FIGHTING BLOOD" you'll rave your head off when you see the new series.

Wait till you see them. If you got business with the first series, rebuild your house or enlarge it to hold the jams that will crash their way to see the second series.

Take a slant at the photo above. That's the way the crowds packed themselves into Sid Grauman's Metropolitan theatre (newest and most lavish theatre in all America), where only the choicest offerings of the screen are shown.

Take our tip. SPEAK FOR THIS NEW SERIES NOW!!! We've taken the sales force off the job on "FIGHTING BLOOD." Our troubles now are apportioning the play dates.

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Sales Office, United Kingdom: R-C Pictures Corporation, 26-27  
D'Arblay Street, Wardour Street, London, W. 1, England

26 Fox Educational Next Year  
Twenty-six "Educational Entertainments" will be released by Fox next season.

## Newspaper Opinions

# SHORT SUBJECTS

**JIMMY AUBREY**  
in  
**THE LOBBYGOW**

his first two reel comedy

Alfred Bornigia, largest theatre operator in Rome, Italy cables:

*First two Aubrey comedies wonderful. Production of this type will make Aubrey the comedy star of the year. Want option for all comedies he makes in next four years.*

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**FILM DAILY GOLF TOURNAMENT SEPTEMBER**

**18**

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**Buy your new golf outfit at**

**SLAZENGER'S**

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### "Drifting"—Universal—Capitol

DAILY NEWS—As Chinese pictures go, the one we're talking about is a good piece of film production. Plenty of bad characters, and fights and fires, but, alas and alack; not enough of the spooky \* \* \*

Come to talk about casts, Priscilla Dean as feminine lead is a peach.

EVENING JOURNAL—It is dramatic, heartrending and thrilling.

All the acting is clever and the photography is excellent. There are two great fights. \* \* \*

Priscilla Dean has the leading role. Her acting won high praise.

MAIL—Most of the sensational features have been much elaborated and indeed improved. \* \* \* Some of the sets are really picturesque and impressive and others resemble the architecture of our larger chop-suey palaces. Priscilla Dean makes the intrepid Cassie a vivid and volcanic figure, and Matt Moore is suave and immaculate as the highly moral captain.

MORNING TELEGRAPH—\* \* \* Although Miss Dean is an artist we did not think she was always the Cassie Cook of John Colton's play. \* \* \*

The settings are distinctly of the lotus blossom type, and there are lots of Chinamen. The invasion scene is quite well done and works up to the big moment. Priscilla Dean does her best work when she is trapped in the missionaries' house. \* \* \*

The story is not unusual and the characters are conventional types, and yet the picture as a whole is fair entertainment.

POST—Priscilla Dean is an expurgated edition of the Cassie Cook "as she was spoke," but looks and acts the required part decidedly well. Wallace Beery is a sinister Jules Repin, and, of course, one always expects and gets fine character acting from him. \* \* \* The staging and photography of this play are good, but the sun of the matter is that the story doesn't ring true.

SUN—Here is another case of a play that is a failure turning into a movie that is a success, for the screen allows better opportunity than the stage. \* \* \*

TELEGRAM—The role of Cassie Cook, \* \* \* offers a range of dramatic possibilities suited to the dramatic talents of Miss Dean.

In transferring the play to the screen the story gains in scope and is magnified to a real motion picture thriller.

TIMES—The Chinese atmosphere \* \* \* has been unusually well carried out, and although the story has a somewhat abrupt termination, it is nevertheless interesting and in spots quite thrilling. \* \* \* Priscilla Dean and Wallace Beery are capital in their respective parts.

TRIBUNE—\* \* \* For Priscilla Dean, leaves us as cold as a lemon ice, no matter what she does. \* \* \*

The story is decidedly incoherent.

WORLD—\* \* \* Without the blaze of torches in the night and the calvary dashing up at the last moment there wouldn't be much of a picture.

The introduction of "little Bruce," the missionary's small son, helps out some. Miss Dean must share the honors of a good characterization with Miss Wong.

### "The Silent Partner"—F. P.-L.—Rivoli

AMERICAN—It was a very simple and ingenious story, with one bold, bad man in it. \* \* \*

I cannot say of "The Silent Partner" that it gave me brain fag.

EVENING JOURNAL—Leatrice Joy, \* \* \* plays her part well and others in the cast \* \* \* help materially in making a lively picture. Mr. Maigne deserves praise for the photoplay. \* \* \*

MAIL—It is a sympathetic theme, made doubly so by the restrained and unimaginative work of Leatrice Joy, who made the heroic wife a tense and convincing figure.

MORNING TELEGRAPH—As a matter of fact "The Silent Partner" is the merest bit of dramatic down and a zephyr of content or discontent is sufficient to blow it into your esteem or out of it.

POST—Leatrice Joy \* \* \* makes her part of the far-seeing wife a living, sympathy-inspiring thing. The cast is well chosen throughout and it is a generally entertaining picture.

SUN—\* \* \* She is a very good actress. In fact, as the wife \* \* \* Miss Joy repeats the very fine impression she made in "Man-slaughter." \* \* \*

TIMES—Owen Moore plays the part of Cuburn. He is not particularly good in this production. \* \* \*

One of those foolish parties has been incorporated in this photoplay \* \* \* "nice little picture."

TRIBUNE—It is just another one of those "Home-Sweet-Home" with variations stories. \* \* \* Any picture would be interesting with Leatrice Joy and Owen Moore in it, for they are two charmingly human, likeable, good-looking persons whose vicissitudes you follow eagerly.

WORLD—What's wrong with the picture—the slender plot; the stereotyped characterization; the dredging for morals.

What's worth while—Leatrice Joy.

### "The Midnight Alarm"—Vitagraph—Rialto

AMERICAN—Every ten-twenty-thirty-cent situation, except tying the girl to the railroad tracks is in "The Midnight Alarm." \* \* \* The film is crammed with action of the most melodramatic kind.

EVENING JOURNAL—The filming is on an elaborate scale and much attention was given to many scenes, particularly that of the fire.

HERALD—A typical nickel picture—badly acted, badly directed and absurd in its plot. Even its numerous thrills are phoney. If there is one legitimate moment in the film we missed it while we were trying to read the program in the dark.

MAIL—The fire scene is excellent and the flames and smoky confusion have very genuine thrills of their own. Unfortunately none of their exciting qualities are shared by a very wooden cast.

MORNING TELEGRAPH—In this Vitagraph offering things happen quickly enough and it contains the essentials of good melodrama. \* \* \* Is regular ten-twenty-thirty melodrama, but as such is pretty good entertainment.

TELEGRAM—\* \* \* A powerful story \* \* \*

TRIBUNE—The suspicion did cross our mind that it was not intended to be taken seriously. It must be burlesque. It is done broadly, and if you can go to the Rialto and accept it in that spirit you will have a marvelous time. \* \* \* Our advice is, sincerely, do not miss "The Midnight Alarm." But mind you, it is not to be taken seriously!

WORLD—What's wrong with this picture—its appalling senescence; the substitution of property destruction for drama.

What's worth while—the struggles of the competent cast to render their material credible.

*Newspaper opinions from out-of-town papers will only appear when the feature reviewed has its world's premiere in that city. New York newspaper opinions will also be published when the production reaches Broadway.*

### "To the Last Man"—F. P.-L.—Metropolitan, Los Angeles (Special to THE FILM DAILY)

Los Angeles—Newspaper opinions on "To the Last Man," now at the Metropolitan are as follows:

EXAMINER—The picture is a thriller in every sense of the word \* \* \* an admirable cast.

EXPRESS—The title well describes the tense atmosphere \* \* \* the backgrounds are unusual in their wildly picturesque beauty.

RECORD—The title is literally correct. Murders and killings take place regularly \* \* \* a good cast.

TIMES—\* \* \* Beautiful photography \* \* \* Fairly interesting and entertaining \* \* \* High lights are found in the cast, however.

# ALL ABOUT THEM

# FILM DAILY SPECIAL NUMBER

# September 2nd



# THE **Film** DAILY

**The BRADSTREET FILMDOM** **The RECOGNIZED AUTHORITY**

XXV No. 45 Thursday, August 23, 1923 Price 5 Cents

## Ston Hearing Brief

Investigators There Only One Day—No City Set for Next Session in Late September  
(Special to THE FILM DAILY)

Ston—The Federal Trade Commission hearing into the affairs of Famous Players and allied organizations was very brief. It ran one day, terminating Tuesday afternoon, with statement made relative to the seat of the hearing. It seems likely that there will no session late September.

Most of the agitation here in New England centered around the theaterings of Alfred S. Black, of Black's England Theaters, his selling gradually to Famous Players, and alleged summary methods of acquiring other theaters throughout the country. These practices of his, however, the testimony showed, were alleged in for the most part before Famous Players acquired any interest in his holdings. The Trade Commission (Continued on Page 4)

Lasky Leaves for New York  
(Special to THE FILM DAILY)

Los Angeles—Jesse L. Lasky left for New York yesterday.

Finis Fox En Route  
(Special to THE FILM DAILY)

Los Angeles—Finis Fox has left for New York with a print of "Baggage."

Gurney Here from Australia

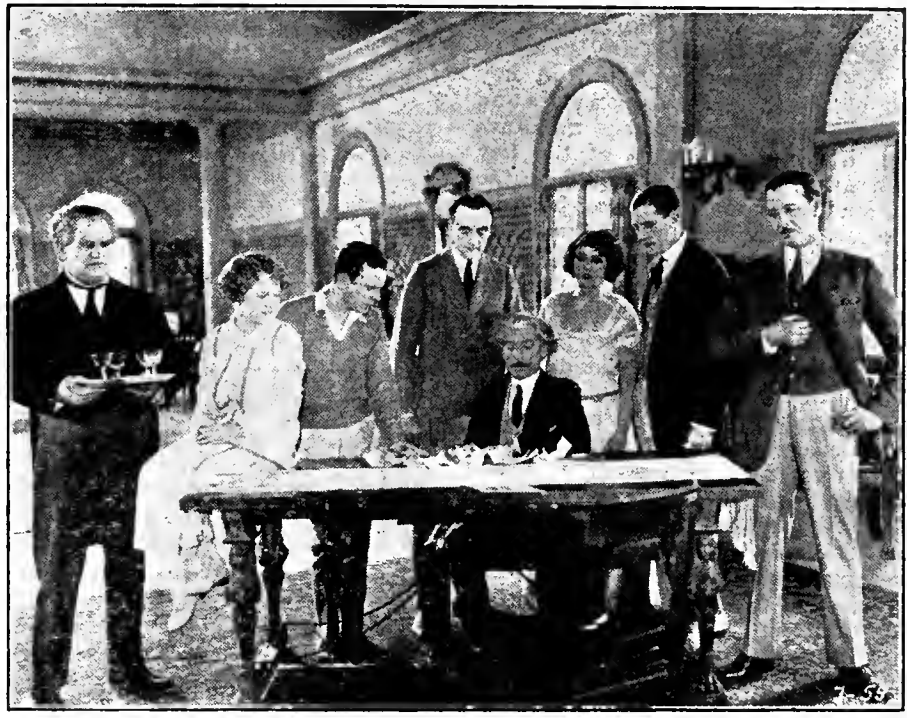
O. Gurney, of Selected Super Pictures, Ltd., Sydney, Australia, is in New York conferring with M. H. Sherman of Truart. He will make headquarters at Truart during his stay.

Take Over Three  
(Special to THE FILM DAILY)

Watnam, Conn.—Hyde Smith and Alpert have bought out the Peum, Danielson; and the Palace, Knoxville, from the Lewis-Brown interests. A long term lease has also been secured on the Majestic. Danielson where the new combination confronts the theater situation.

Miller Associated with Sherman

B. Miller, familiarly known as "Bent" Miller is associated with Harry S. Sherman in the production series of six pictures to be made through Sherman and released through the graph. Miller will be in charge of the financing. He was associated with J. B. Clark and R. A. Rowland in the early Metro days.



A celebrated cast distinguishes "Forgive and Forget," the new C. B. C. Film Sales Corporation Box Office Winner. Pauline Garon, Estelle Taylor, Wyndham Standing, Josef Swickard, Raymond McKee, Philo McCullough, Vernon Steele, and Lionel Belmore make this Story of a Woman's Mistake a tense drama, excellently portrayed throughout—Adv't.

## Favors Percentage

Frank L. Newman Says It's the One Way in Which to Gauge Value of Productions

By FRANK L. NEWMAN  
Newman Theater, Kansas City, Mo.

I have always been opposed to this chain theater operation where one buys film for 20, 30, or 100 theaters. I believe that every city should have a fair chance in buying its pictures for what they are actually worth and should pay the producers every dollar to which they are entitled.

In my experience, I have found that the producer will force the exhibitor to take a number of pictures they themselves know the exhibitor must run at a loss in order to get a certain big picture that will be profitable, and, of course, the big picture must be paid for with real gold.

I think the big thing that should be worked out is that every picture should stand on its own merit and that both large and small cities

(Continued on Page 2)

## Gov't Checking Mid-West Theaters

(Special to THE FILM DAILY)

St. Louis—Internal Revenue officials have launched a campaign through the Southwest and part of the Mississippi Valley region to check exhibitors on their admission tax returns.

## Deal With F. B. O.

Anderson Pictures Arranges for Distribution—To Maintain His Own Salesmen

Carl Anderson, president of the Anderson Pictures Corp and the F. B. O. have entered into an arrangement whereby the product and salesmen of the Anderson company will be found in the 33 F. B. O. offices in September. In making the announcement, Anderson said he considered this step towards the centralizing of distribution, an economic necessity toward which, in his opinion, the industry is moving.

Eighteen productions are to be marketed by this arrangement with each of the eighteen individually exploited. The block selling system will not be used. Additional pictures which have unusual exploitation possibilities will also be handled.

As noted, Choice Prod. will be one of the companies releasing through Anderson Pictures.

## Lease Jersey City House

Kutisker and Schoen, operators of the Eureka theater, Hackensack have leased the Tivoli theater, on Communipaw Ave., Jersey City from Harling and Blumenthal. About \$600,000 is involved.

## No Change In Release

"Ashes of Vengeance" Will Go Through First National, Despite Reports to the Contrary

"Ashes of Vengeance" will be released through First National as part of the Norma Talmadge series, despite reports to the contrary. It is understood First National is now selling the picture to exhibitors.

There have been a number of reports in circulation relative to the production. In one quarter it was stated that the high production cost had interfered with the arranging of a suitable exhibition value between representatives of Joseph M. Schenck and First National and that the run at the Apollo was being maintained to indicate the true box-office drawing power of the production. It is understood that no dates have been set for the regular Broadway showing at the Strand, the local first-run for First National productions.

The picture enters its fourth and last week at the Apollo next week.

## Rowland Off for West

R. A. Rowland of First National left for Los Angeles yesterday.

## Acquires "David Copperfield"

Associated Exhibitors, Inc. has acquired distribution of "David Copperfield." The release date set is Sept. 23.

## Schnitzer Delayed on Coast

(Special to THE FILM DAILY)

Los Angeles—Joe Schnitzer of F. B. O. is being delayed on the coast because of the illness of his son. Schnitzer plans to return East as soon as he can.

## Klein Handling Clemenceau Film

Edward L. Klein has secured American distribution of "The Veil of Happiness," made in Paris from a story by Georges Clemenceau. The entire cast is Chinese, recruited from the student colony in Paris. Klein is now arranging for the release.

## To Re-Open Essanay Plant

(Special to THE FILM DAILY)

Chicago—George K. Spoor plans to produce his "three dimension" films at the old Essanay plant which he will re-open shortly. The new camera is four times the size of the present projection machine. It is equipped with two lenses through which the film runs. One is superimposed on the other with the resultant effect that of one film with an appearance of depth.



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**Quotations**

East. Kod.	103 1/2	103	103	400
F. P.-L.	74 1/2	72 1/4	72 3/8	8,400
do pfd.	88	87	87	200
Goldwyn	Not quoted			
Griffith	Not quoted			
Loew's	Not quoted			
Triangle	Not quoted			
World	Not quoted			

**Musicians Get Wage Increase**

Wage increases from \$65 to \$80 per week have been granted Local No. 802 of the American Federation of Musicians by owners of the large picture houses. The big first-runs in particular are affected.

**Sunbeam Theater Burns**  
(Special to THE FILM DAILY)

Los Angeles—An explosion in the projection room of the Sunbeam theater, 69th St. and Compton Ave., caused a sensational fire here. Loss, \$50,000.

**Dowling on Trip**

Pat Dowling is due in New York next week from the Mid-West where he has been visiting newspaper editors and exhibitors in the interest of Christie Comedies.

**Changes in Preferred Force**

Al Lichtman, announces the following changes in the Preferred sales force.

Norman Sper has been appointed manager in Albany replacing Robert Harris, resigned. Paul Bush has been appointed manager in Chicago and Haskell M. Masters a special representative.

**Favors Percentage**

(Continued from Page 1)

should have the same chance to buy pictures on competitive bids. In other words, the exhibitor must not have to combat underground power that will take a picture away from him regardless of the proposition he may make.

I have always believed that a fair and equitable percentage basis is really the fair way in which to judge the box office value. I appreciate the fact that it would be impossible for every exhibitor to run on the percentage basis in every city, but in key cities where there is an exchange and the producing company has an office force that can take care of the key city theater, I believe it would be the best for the producer to run his pictures on a percentage basis in these cities as well as large cities. It would be through this medium that they would know the real value of the picture in the territory.

They could thus be guided as to what price they could ask in the surrounding territory. Very often the producer is over-enthusiastic over his picture and demands a price which is unreasonable, and at times possibly he underestimates his product. I know of no other medium that would give them a sound, reasonable and fair basis on which to work than on the percentage basis. Here, I want to give you a concrete example of what percentage basis means to the producer. Several weeks ago, a good friend of mine was in the city trying to sell me a production, which was unusual and he asked me what I thought it was worth. I told him that this was one picture the box office value of which I did not know and asked him why should either of us guess at this. Maybe he would sell it too cheaply or maybe he would over-rate it and I thought the best thing to do was to play it on a percentage basis.

We are playing this picture this week. I am sure I could have bought this picture outright for at least \$2000 less than the producer will receive for his share. Would it have been fair for me to have purchased this outright and not have given the producer all he was entitled to?

The statement I am making to you is an actual fact. So you can see the value of a percentage arrangement in a key city or in a large city.

**Jake Cooper Nearly Better**  
(Special to THE FILM DAILY)

Chicago—Jack Cooper of the 20th Century theater will be on the job soon after a six week's illness.

**Chaney Coming East**

Lon Chaney is due in New York from the coast on Saturday to appear at the premiere of "The Hunchback of Notre Dame" at the Astor theater Sept. 2.

**Schlank Sees Overproduction**  
(Special to THE FILM DAILY)

Los Angeles—Morris R. Schlank is back from a tour of the country. He declares there are too many features in production and that there will be a large oversupply this fall.

**Stillman, Cleveland Reopens**  
(Special to THE FILM DAILY)

Cleveland—The Stillman, after a six week's summer revival policy opened its regular season Sunday with "The Spoilers."

**Fecke Handling Own Sales**

George M. A. Fecke states that, while it is true he will produce the "Big Boy" Williams series, distribution will not be through Aywon but will be handled by him personally.

**Screen "The Gold Diggers"**

Abe Warner gave a dinner for David Belasco last night at Villepigue, at Sheephead Bay after which "The Gold Diggers" was screened. In the party were Benjamin Roder, Belasco's general manager and Mrs. Pearl Keating of the Warner scenario department.

**DURATIZE**  
TRADE MARK  
**YOUR FILM**

**- DURA -**  
**FILM PROTECTOR CO**  
INC.  
**220 WEST 42<sup>ND</sup> STREET**  
**NEW YORK**

**PHONE CHICKERING 2937**      **ALLAN A. LOWNES PRES.**

**Kane, Jr. Joins Associated**  
There are now two Arthur S. Kane with Associated Exhibitors. Kane, Jr., son of the president has joined advertising and publicity department.

**QUALITY ART TITLES**  
**The Waller Studios**  
**Fred Waller—Grace Waller**  
**11 East 14th Street**  
**Stuyvesant 2652**

**Fisher Productions, Inc.**  
Announce  
That it has just completed and will shortly release a superlative motion picture  
**"ENEMIES OF CHILDREN"**  
TITLE AND ALL OTHER RIGHTS FULLY PROTECTED  
Distributed by  
**Mammoth Pictures Corp.**  
Victor B. Fisher, Gen'l. Mgr.  
**1540 Broadway New York**

There's no detail too delicate, no highlight too brilliant for faithful reproduction on

**EASTMAN POSITIVE FILM**

It carries through to the screen the entire range of tones that care in exposing has secured in the negative.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words "Eastman" "Kodak" stenciled in black letters in the transparent margin.

**EASTMAN KODAK COMPANY**  
**ROCHESTER, N. Y.**



# NATIONAL ADVERTISING FOR COSMOPOLITAN PRODUCTIONS

MEANS BIGGER BUSINESS FOR EXHIBITORS!!

## 6,085,212

WILL READ THIS ONE-QUARTER PAGE AD

# SUNDAY AUG. 26th

(or Saturday Aug. 25th)

*in the following papers*

- NEW YORK { American Journal
- CHICAGO { Herald-Examiner American
- BOSTON { Advertiser American
- BALTIMORE { News American
- WASHINGTON { Times Herald
- SAN FRANCISCO (Examiner)
- LOS ANGELES (Examiner)
- SEATTLE (Post Intelligencer)
- DETROIT (Times)
- FORT WORTH (Record)
- ATLANTA (Georgian American)
- SYRACUSE { Telegram American
- ROCHESTER { Journal American

LOOK FOR NELL BRINKLEY'S FULL PAGE IN COLORS ON MARION DAVIES IN "LITTLE OLD NEW YORK"

all Hearst papers Aug. 26th

## The Greater Movie Season's Three Greatest Hits

### MARION DAVIES in "LITTLE OLD NEW YORK"

—The most perfect picture ever made—now playing to the capacity of the new Cosmopolitan Theatre, New York City, at two dollar prices. "One of the loveliest and simplest love stories." [N. Y. World.] played by Marion Davies, "one of the best actresses on the screen." [N. Y. Tribune.] Watch for this "Greater Movie." It's coming soon to enchant and enthrall you.

### "ENEMIES OF WOMEN"—Sensation of England and

America. A masterpiece by Vicente Blasco Ibanez, author of "The Four Horsemen" and "Blood and Sand" with Lionel Barrymore and an all star cast including Alma Rubens. The story of Europe's most beautiful woman and a mad pleasure loving Prince of Russia. Actually taken in Paris, Petrograd, the Riviera and Monte Carlo. Now being shown at leading theatres. Ask when at yours!

### "WHEN KNIGHTHOOD WAS IN FLOWER"

Starring Marion Davies. Seen and enjoyed by millions all over the world. Over 7,000 theatres in United States and Canada have shown this "supreme motion picture achievement of all time." If you have not thrilled over the beautiful romance of Princess Mary Tudor, ask your theatre manager to play it soon or play it again.

### COSMOPOLITAN PRODUCTIONS

Only the best — Always the biggest

## Boston Hearing Brief

(Continued from Page 1)

sion counsel for the local hearing was headed by William H. Fuller, assisted by Gaylord R. Hawkins and Joseph L. Klein. Although Black filed no answer to the amended bill of complaint he was represented by his counsel, Herman Mintz. Robert T. Swaine, of the firm of Cravath, Henderson and Degersdorff, handled the case for Famous Players here, while assistant counsel was Bruce Bromley and C. Frank Reavis, Jr.

As was the case in Dallas, at the sessions of the trial held there, practically all of the testimony given during the short session in Boston was from exhibitors, although exchange managers were also called to the stand.

The first witness called was William P. Gray, who has offices in Boston and who testified that in addition to managing his own chain of 31 houses, spread through 20 New England towns, he was also manager for the Famous Players circuit of 25 houses.

He said that he took charge of the latter's Maine and New Hampshire houses in August, 1922, and took over the rest in February of this year; that he booked pictures by theaters and not for the circuit, in his own houses and those run by Famous Players as well, and that beside their own product these houses used many First National, Metro, United Artists, Warner Brothers and pictures from the studios of other prominent producers. The bulk of his testimony was taken up with a description of the produce-owned houses.

Attorney Fuller, examining J. W. Sawyer, New England manager for Vitagraph, tried to get him to describe some of the Famous Players theater holdings which had been sold, but with no great success.

M. A. Hill, Metro's New England manager testified that in 1920, after Famous Players had bought into the Black New England circuit, the prices paid him for Metro pictures was slightly lower than usual, but that in the fiscal year of 1922-23, when Famous secured full control of the Black interests, the prices received had been entirely satisfactory, and that their relations were of the friendliest. He also brought out the fact that in Boston two week's protection is given all first-run houses by exchanges in the local territory.

His testimony also brought out the fact that there are now seven theater circuits in New England, and that from the standpoint of returns from other centers, that it is important to give all pictures their New England first-runs in Boston, a practice, however, that is not as general as it might be.

The circuits he referred to were Goldstein Brothers, with 30 theaters, the 30 Gordon houses, S. Z. Poli with 16, Graphic with 15, Boas with 8, Jake Lourie with 5 and Elm Amusement with 9.

J. H. Brennan, manager of Loew's State, testified that in 1922-23 he showed 40 Paramount pictures at his house, 23 Metros, 12 First Nationals

and several others from prominent producers. V. J. Morris, manager of the Orpheum, Loew's other big Boston house, declared that out of 70 features shown by him in the same period, 30 were Paramount features and 11 were Metros.

J. W. Conn, owner of two small houses here, the Sterling and the Star, testified that after Black sold out to Famous Players he had a hard time in getting films, but on cross-examination admitted that he only needed the product of one well-organized brand to run successfully, and that he had been offered 52 features by Universal. He claimed that he had finally been forced to sell out to Famous Players for \$105,000.

J. B. Ames, of Littleton, N. H., who formerly operated the Park at Barre, Vt., admitted under examination that he had sold out to Black in 1918, that he had stayed on as manager and had also been employed by Black in securing other theaters but had later been discharged.

He offered the testimony that Black on their trips showed theater owners plans of houses he threatened to build if they did not sell, and in this way acquired houses in Northfield and Morrisville, Vt. at low figures. This happened in 1918 and 1919.

Mrs. Minnie C. Humphrey of Manchester, N. H., who operated a theater in Derry, from 1915 to 1922, David J. Adams, Concord, N. H. theater owner and George A. Cross of Northfield, Vt., all suffered under the Black methods of purchasing, they testified. Black threatened to build opposition heaters if they failed to sell, they said.

State Senator Walter G. Hartford, of Longmeadow, R. I., manager of the Imperial, Pawtucket, testified to keen rivalry in that city between Famous Players and Keith. The new Strand there, in which Black is or was interested, was using the Famous players product exclusively, he said, in its fight against the Keith interests. He said that his relations with Paramount and Famous Players always were satisfactory.

**Jacksonville Exchange Opens Soon**  
(Special to THE FILM DAILY)  
Jacksonville, Fla.—The new Famous exchange will open Sept. 15.

### Brabin Here

Charles J. Brabin is here from the coast where he directed "Six Days" for Goldwyn. Theda Bara, Mrs. Brabin in private life, is also here.

### Preview for Microscopic Series

Sol Lesser has engaged the Town Hall for August 30 where he will give a preview of the first three of the Tolhurst microscopic series, "The Bee," "The Spider" and "The Ant."

### Ask Increase in Salary

  
(Special to THE FILM DAILY)

Washington—The projection operators and musicians have asked for an increase in salary. The operators seek an increase of from \$56.70 to \$70.04 or 20% while the musicians also demand 20% more and want to cut down their rehearsal time from three to two and a half hours. The employers have not made known what step they will take.

## At Broadway Theaters

### Capitol

A soloist with the orchestra is part of the opening number when David Sapirstein plays "Concerto," first movement, on the piano. A request number, "My Country," a short reel with a symphonic score, is next, followed by "Zigeunerweisen," by the orchestra and the Capitol Magazine, "A Celestial Fantasy" with the entire Capitol ballet corps and soloists precedes the feature, a Universal picture titled "Drifting." Organ selections conclude.

### Rialto

"Il Guarany" is the overture. Riesenfeld's Classical Jazz, the Rialto News and Jewel Song from "Faust" follow in order. "The Midnight Alarm" is the feature. Lillian Powell, danseuse in "The Street Urchin" and a Pathe comedy, "The Man About Town" are the last two numbers on the program.

### Rivoli

The Rivoli program comprises the overture, a selection from "La Tosca"; "In The Gloaming," a symphonized home tune sung by Miriam Lax, soprano, and Adrian de Silva, tenor; the Pictorial Weekly; "Dance Fantasy"; "The Silent Partner," the feature and Pietro Bucci, baritone rendering "Barber of Seville." "Number Please," a Harold Lloyd re-issue closes the performance.

### Strand

A prelude by the orchestra and the Topical Review are the only extra numbers on the program because of the length of "The White Rose."

### At Other Houses

"Ashes of Vengeance," "Little Old New York," "The Covered Wagon" and "The Green Goddess" remain as the attractions at the Apollo, Cosmopolitan, Criterion and Harris theaters respectively. "Merry Go Round" is at the Cameo indefinitely while "Don't Marry for Money" is at the Central for a week.

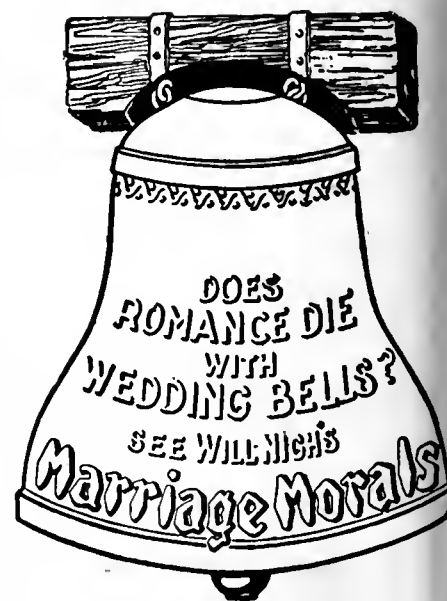
### Ready September 8th

"Modern Matrimony" will be released by Selznick September 8. The picture was formerly titled "A Dollar Down." Victor Heerman directed.

## 6,240,216 Votes Cast in Contest

(Special to THE FILM DAILY)

London—There were 6,240,216 votes cast in the Sunday Pictorial film contest which "Way Down East" won with a rating of 91 per cent. The rules called for the naming of 12 pictures in order of merit. "Orphans of the Storm," has a rating of 86 per cent; the others in order were "The Kid," "The Four Horsemen," "The Queen of Sheba," "Smilin' Through," "Squibs Wins the Calcutta Sweep" and "A Bill of Divorcement," the last two British films appear before "My Boy" and "The Old Nest."



## Read

# "Coming Into Its Own"

By

Carl Laemmle

in the

## SHORT SUBJECT NUMBER

of



Out September 2nd

The Surprise Sensation of the Year!

# MERRY GO ROUND

UNIVERSAL SUPER JEWEL

## BROADWAY HATES TO LET IT GO!

### 8th BIG WEEK ON BROADWAY

After playing to phenomenal business for 2 weeks at the Rivoli, 1 week at the Rialto, 2 weeks at the Central, 2 weeks at the Cameo, Merry Go Round now opens its 8th big week on Broadway at Moss's Broadway Theatre.

**6th Week in**  
**6 SAN FRANCISCO, CAL.**  
"Talk of the town—one of the most consistent box office attractions we have ever played!"  
*Imperial Theatre*

**6th Week in**  
**6 LOS ANGELES, CAL.**  
"Sensation of the year! Prices \$5, \$3, \$2. Turned hundreds away!"  
*Mission Theatre*

**3rd Week in**  
**3 ATLANTIC CITY, N. J.**  
"Absolutely biggest picture of year. Holding for indefinite run!"  
*Savoy Theatre*

**2 Weeks in**  
**2 PHILADELPHIA, PA.**  
Two weeks at Stanton Theatre, a Stanley House. "Vivid, exotic romance!" says the Public Ledger.

**2 First Runs Simultaneously in**  
**2 DENVER, COLO.**  
Playing at at the Rialto and Princess Theatres. "Most entertaining—picture is superb!" says The Post.

**Biggest Business in**  
**SALT LAKE CITY, UTAH**  
"Biggest business since Memorial Day. Compelled to close box office—hundreds turned away!"  
*Paramount Empress Theatre*

**Remarkable Success in**  
**DALLAS, TEXAS**  
"Opened to best business of many weeks. Really remarkable!"  
*Palace Theatre*

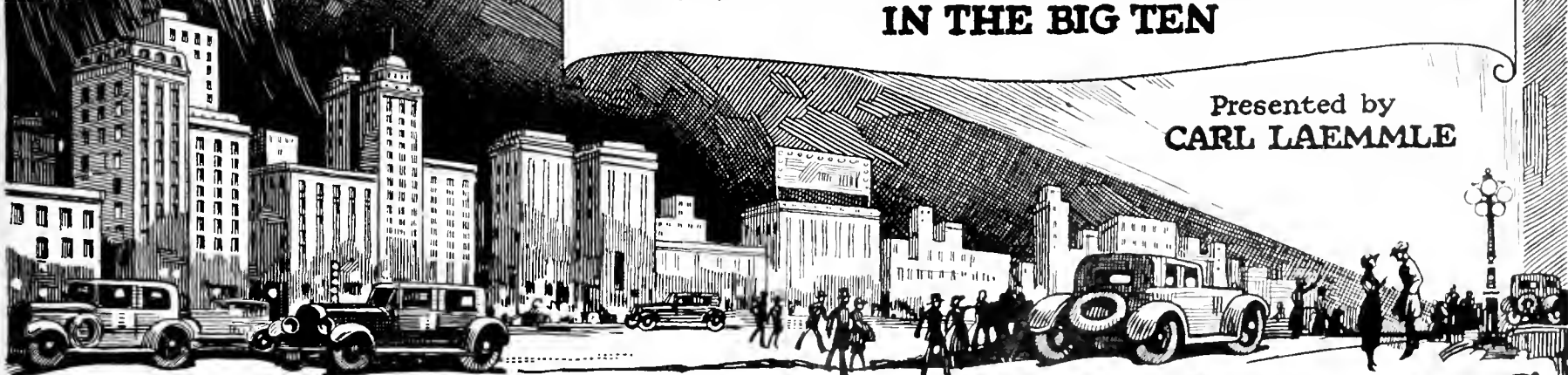
**Phenomenal Business in**  
**PORTLAND, ORE.**  
"Business nothing short of phenomenal! Believe we will play capacity business for weeks to come!"  
*Columbia Theatre*

**Record Business in**  
**SEATTLE, WASH.**  
"Expect to hang up a record for business that will live for years to come!"  
*Columbia Theatre*

**Unusually Big Business in**  
**ATLANTA, GA.**  
"Opened to unusually big business! Expect to break all attendance records for weeks!"  
*Howard Theatre*

### WAIT UNTIL YOU SEE THE OTHER PRODUCTIONS IN THE BIG TEN

Presented by  
**CARL LAEMMLE**



# UNIVERSAL HAS THE PICTURES

"Sting of the Scorpion" Ready  
 "The Sting of the Scorpion," the first of a series of ten westerns to be made by Ashton Dearholt Prod. for distribution through Arrow has been received at the Arrow office.

Sign For Space

(Special to THE FILM DAILY)

Milwaukee—First National, Educational and Universal have taken space in the new exchange building now being erected here.

JIMMY AUBREY  
 in  
 THE LOBBYGOW

his first two reel comedy

*His personally produced independently distributed two reel comedies set the new standard of comedy excellence. And for the next five years you can depend on Jimmy Aubrey to deliver a consistently great two reel comedy monthly.*

CHADWICK PICTURES CORPORATION

729 Seventh Ave., New York City

FILM DAILY'S  
 INQUIRING REPORTER

QUESTION

Where the so-called \$1,000,000 picture is road-showed, how long should it be before Mr. Average Exhibitor gets the picture through the regular exchange system?

ANSWERS

James V. Bryson, handling "The Hunchback of Notre Dame"—"One season anyway. So far as 'The Hunchback' is concerned, the production will be ready for the regular exhibitor by the time the road shows have covered the country."

Arthur S. Friend, Distinctive Pictures Corp.—"I don't believe motion pictures should be road-showed and if they are, such handling should be arranged so that the exhibitor gets the production within six months."

Charles Haring, Haring and Blumenthal Enterprises—"It will take about a year for the picture to play in that way. I think that, after a picture is exploited in that manner, the small exhibitor would be a damned fool to play it."

Ernest Kopp, Strand Theater, White Plains, N. Y.—"I don't think big pictures should ever go out as road shows. The exhibitor who pays high rentals for the regular run of pictures certainly should not be deprived of the special productions when they come along."

Robert Lowenberg, Manager, Rialto, Whitestone, L. I.—"Six months would be about right. The exhibitor could then cash in on the advance exploitation and popularity wave on which the picture is traveling. Waiting 12 or 18 months would certainly take the edge off it."

J. J. McCarthy, handling "The Covered Wagon"—"The Birth of a Nation" is the only precedent to go on and that took three years. The country can't be covered thoroughly in less than that time. I think "The Covered Wagon" will take as long as "The Birth."

Rothacker and Pain in Paris  
 (Special to THE FILM DAILY)  
 Paris—Watterson R. Rothacker and Charles E. Pain, Sr., are both here. They are traveling together and will return on the Majestic, leaving August 22.

Planning His Next

(Special to THE FILM DAILY)

Los Angeles—Edward Belasco, head of Belasco Prod. is in Los Angeles making arrangements for the filming of his next picture which will be made in a Southern studio.

TRUART FILMS

announces

in preparation for  
 motion picture production  
 an adaptation of  
 the novel

"LET'S GO!"

All rights protected

Truart Film Corporation

M. H. HOFFMAN

Vice-President and General Manager

1540 Broadway New York

WANTED TO PURCHASE FOR CASH

Two Fast Seagoing Coal Burning Yachts not less than One Hundred Feet Long, One Seaplane, One Airplane, all must be PRACTICAL but will be DEMOLISHED in the second of the Blaney Series of Thrillers

"KING OF THE OPIUM RING"

CHAS. E. BLANEY'S PICTURE CORPORATION  
 1400 Broadway, New York

"THE LOVE BANDIT"

The first finished production personally supervised by Chas. E. Blaney featuring DORIS KEYNON, VICTOR SUTERLAND, CECIL SPOONER and a supporting cast of notables, will be shown to the Trade shortly, watch the Trade Journals for Day and Date

# THE **Film** DAILY

**The BRADSTREET** **The RECOGNIZED**  
**OF FILMDOM** **AUTHORITY**

L. XXV No. 46

Friday, August 24, 1923

Price 5 Cents

## Ads in 3,000 Papers

Amount Week Starts Sept. 2—  
"A Million More" the Slogan  
Adopted By Sales Force

The annual Paramount Week  
starts Sept. 2. The entire Famous  
Players organization is set for it.  
Company officials of the company de-  
clare this is the largest newspaper adver-  
tising campaign ever launched in the  
motion picture business is now under  
way with copy running in 3,000 pa-  
pers scattered all over the country.  
There is about 1,000 more than were  
last year.

The sales organization has adopted  
the slogan, "A Million More," and it  
is toward this end that the sales-  
men will devote their efforts. As  
a result, it is planned to have every  
city in possession of the organiza-  
tion work somewhere.

## Hearst Returns

William Randolph Hearst returned  
from California yesterday and visited  
the new Cosmopolitan theater last  
night.

## Luncheon for Chaney

Universal will tender Lon Chaney  
luncheon at the Astor on Saturday,  
the day he arrives from the coast.

## To Paris Next

Fitzmaurice's New Picture Will Take  
Him to France—Italy, Stagnant,  
He Says

George Fitzmaurice's next picture  
with Samuel Goldwyn and First Na-  
tional will take him to Paris to shoot  
exteriors. He plans to make the in-  
teriors here just as has been done in  
the case of "The Eternal City."

The director has about a month's  
work remaining on the Hall Caine  
and then plans a short vacation  
before sailing abroad. Fitzmaurice  
says he is strongly in favor of shoot-  
ing exteriors in the locale described in  
the story, but believes interiors  
could be made in this country.

In Italy, Fitzmaurice needed a boy  
and a girl. In all of Rome he found  
only one boy and one girl who suited  
him and the girl had had no previous  
theater training. When he had need  
of a white-haired man to portray a  
priest, a search of Rome brought no  
results so an actor was brought from  
Paris.

Production in Italy is not progress-  
ing, according to Fitzmaurice. The  
film is advanced by Italian pro-  
ducers that the financial support of  
Germany has been withdrawn because  
of German influence.

## Seek 1,000 Operators

T. O. C. C. Ready for Battle—Expect  
No Trouble in Getting Skilled  
Mechanics

The T. O. C. C. is evidently pre-  
pared for a battle with the operators'  
union. In yesterday's morning pa-  
pers there appeared a blind ad which  
read as follows:

"Wanted, 1,000 motion picture  
operators holding New York licenses.  
Steady positions under contract."

A general meeting has been called  
for this morning at the Hotel Astor  
when the final decision will probably  
be made. The tone of the want ad  
evidently indicates how the organi-  
zation feels about the situation. There  
was an executive meeting held yester-  
day in the Chamber's headquar-  
ters. The organization is absolutely  
opposed to wage increases of any  
kind.

It is not expected there will be any  
trouble in getting the operators de-  
sired. T. O. C. C. officials declare  
their wants will be filled without any  
trouble and that the new men will  
equal the old in technical ability. The  
Reel Club, an organization operating  
independently of the Local 306, may  
be called upon for part of the neces-  
sary number.

## Smith Due Today

E. J. Smith, newly appointed sales  
manager of Universal is due in from  
England today.

## F. B. O. to Release 50 Features

The F. B. O. output for the new  
season will now total about 50 pic-  
tures with the acquisition of Ander-  
son Pictures and also of about seven  
outside productions.

## Vote "Roxy" A Bonus

The Capitol theater management  
has voted S. L. Rothafel a bonus of  
\$10,000 for his work in connection  
with the operation of the big house.  
The gross intake at the theater for the  
past year is understood to be about  
\$500,000. Rothafel will also be added  
to the board of directors.

## Fox's Oakland Opens Aug. 25 (Special to THE FILM DAILY)

Oakland, Calif.—Fox's new Oak-  
land theater opens tomorrow night.  
The house seats 2,700 and is beau-  
tifully decorated. The opening pic-  
ture will be "The Silent Command"  
with an elaborate stage spectacle  
called "The Festival of Progress,"  
produced by S. Barrett McCormick.  
John Zant of the Fox home office is  
coming here with a party of 30 stars.

## Revolutionary Sales Plan of Famous Players for Coming Season

Reported All Pictures Will Be Sold For Coming Season on Ex-  
hibition Value Demonstrated by Pre-Release in Many Lead-  
ing Cities—Will Result in Sale of Picture by Picture—Ef-  
fective November 1

It is reported that the sales policy of Famous Players is to be  
completely changed for the coming season.

Instead of selling the Paramount product as heretofore, it is  
understood that the revolutionary plan to be put into effect begin-  
ning with Nov. 1 will do away with this tried and seasoned method.

It is also said that Famous will sell on a picture to picture  
basis; and that each picture will have demonstrated its value at  
the box office prior to the sale. This demonstration will be made  
prior to the release date, and will occur in a number of zones,  
embracing all the country, for the purpose of demonstrating the  
value of each picture.

That Paramount will put behind  
each of these pre release showings the  
pressure of a special exploitation and  
advertising campaign can be expected.  
Naturally, if this plan is to be adopted  
Famous will make every effort to en-  
hance the value of the picture. It is  
understood that prior to this pre-  
release showing the pictures cannot  
be bought; this for the reason that  
Famous will take no chances of under  
selling its product for the coming  
season.

When efforts were made to obtain  
a statement from Famous officials  
yesterday it was pointed out that the  
sales plan, as well as productions for  
the coming season, would be made  
public in the official announcement  
of the company to be made today,  
and in view of this no other state-  
ment would be made.

## More Bobby Irons

Last June, for the Spring Golf  
Tournament, the Exhibitors  
Herald, through John S.  
Spargo, its New York repre-  
sentative, presented 20 bobby  
irons to 20 lucky players. These  
clubs were so much appreci-  
ated that The Herald has again  
come to the fore and will offer  
for the September tournament  
20 more bobby irons.

John Spargo makes the offer  
in a delightful and complimen-  
tary letter and the Committee  
takes this means of thanking  
him, and The Herald, for the  
generous and kindly offer.

DANNY

## Lesser Answers

Has Something to Say Controverting  
Frank Tilley's Ideas on  
"Oliver Twist"

Sol Lesser, Principal Pictures,  
answers the attack made on "Oliver  
Twist" by Frank Tilley, editor of  
"Kine," London, and the answer will  
be found below.

In the latest issue of "Kine" to  
reach this country, in the article deal-  
ing with production in America, and  
continuing the attack started about a  
month ago, Tilley says in part:

"But, behind all these ethical de-  
(Continued on Page 4)

## Kent Due Tomorrow

Sydney R. Kent is expected back  
in New York tomorrow when, it is  
understood, a meeting will be held  
relative to the new sales plan. It is  
understood that his trip has been for  
the purpose of lining up the theaters  
to be part of the demonstration plan.

## Ritz Executives Start Trip

J. D. Williams and Arthur James  
of Ritz Pictures leave for the coast  
today. Harry Scott, general manager  
of the company, goes to Detroit, and  
Harry J. Cohen to another section of  
the country.



Vol. XXV No. 46 Friday, Aug. 24 1923 Price 5 Cents

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**Quotations**

East. Kod.	102 3/4	101 1/8	102 3/4	1,000
F. P.-L.	72 3/4	70 5/8	71 1/2	10,700
d6 pfd.	87 1/2	86 3/4	87	1,100
Goldwyn	17	17	17	100
Loew's	16	15 1/2	15 1/2	700

**Saal Now in St. Louis**  
(Special to THE FILM DAILY)

St. Louis—Will Saal, former booker for Southern Enterprises at Dallas, whose name figured a good deal in the Federal Trade hearing there recently, has been placed in charge of the publicity department of the Missouri. Ed Olmstead has been transferred to the McVickers, Chicago.

**ADVERTISE YOUR SHORT SUBJECTS**

**MATS** for this "ad" **FREE** at your Educational Exchange

**"EASTER BONNETS"**  
Tuxedo Comedy  
WITH Ned Sparks and Harry Tighe  
Educational Pictures



**WELDED WIRE REELS**

For Sale by  
Howells Cine Equip. Co.,  
740 7th Ave., New York

New York Chicago Hollywood

**Rothacker Laboratories**

WILLIAM S. GILL, Eastern Sales Mgr.  
542 Fifth Ave. Tel. Murray Hill 1831

**Des Moines Capitol Opens Aug. 25**

(Special to THE FILM DAILY)  
Des Moines—A. H. Blank will open his new theater, the Capitol, here on Saturday evening, Aug. 25.

**Hart Finished with Steiner**

(Special to THE FILM DAILY)  
Los Angeles—Neal Hart has completed his contract with William Steiner Prod. and has left with his family on a motor trip to Vancouver.

**"Broken Wing" Opens in St. Louis**

(Special to THE FILM DAILY)  
St. Louis—"The Broken Wing," opened at the Capitol, West End and Lyric, Saturday.

**Preferred Exchange Opens**

A local exchange for Preferred has been opened in the Godfrey Bldg., with Harry Danto, formerly with Famous Players in charge.

**New Fidelity Release**

Fidelity Pictures will release via the state right market "Wings of the Turf," from Alfred Ollivant's race track story, "Boy Woodburn."

**Macloon Adds to Duties**

Louis O. Macloon, director of publicity for Cosmopolitan, will take over the advertising, serving as director of publicity and advertising. He will be assisted by John E. McInerney and Sue McNamara.

**Petition Filed Against Screen Ads**

A petition in bankruptcy has been filed against Screen Ads., Inc., 130 West 46th St., by the following creditors: Max Lewis, \$1,500, Manhattan Stationery Co., \$54, and One Day Service Press, Inc., for \$51.

**"Birth" Ending Indianapolis Run**

(Special to THE FILM DAILY)  
Indianapolis—"The Birth of a Nation" is completing a six weeks' run at the Rialto this week.

**Tenth Time in Dallas**

(Special to THE FILM DAILY)  
Dallas—"The Birth of a Nation" is playing its sixth return engagement at the Crystal.

**Six States to Be Checked**

(Special to THE FILM DAILY)  
St. Louis—Pursuant to the announcement of the Internal Revenue office that a check-up would be made on theaters in this section and in the South to find out if correct returns have been made on the admission tax, revenue officials state that the books of all theaters in Arkansas, Texas, Tennessee, Oklahoma, Missouri and Southern Illinois will be gone over.

**Viennese Cards Arouse Interest**

Universal is working an unusual and very interesting stunt on behalf of "Merry-Go-Round." Postcards bearing scenes of Vienna are being mailed directly from that city to exhibitors here with a few laudatory words about the beauties of Vienna and then a line to the effect that in order to see more of Vienna "see Merry-Go-Round." Exhibitors are expressing interest in the idea inasmuch as the postals are to be mailed direct from Vienna to their theater mailing lists.

**Newspaper Opinions**

*Newspaper opinions from out-of-town papers will only appear when the feature reviewed has its world's premiere in that city. New York newspaper opinions will also be published when the production reaches Broadway.*

**"The Broken Wing"—Preferred—Lyric Skydome, West End Lyric and Capitol, St. Louis**

St. Louis—Newspaper opinions on "The Broken Wing" are as follows: GLOBE-DEMOCRAT—Likeable players and an excellent vehicle tell the story \* \* \* All of them are very interesting and contribute their share in making "The Broken Wing" one of the best films these theaters have featured this summer.

POST-DISPATCH—Kenneth Harlan, Miriam Cooper, Walter Long and Miss Du Pont give a lively interpretation of "The Broken Wing" a melodrama of aviation and the Southwest, which has the laughs and the thrills about evenly divided. \* \* \*

STAR—The picture is one of the most entertaining films shown in St. Louis in recent months.

**Luporini in Deal**

Truart has disposed of the Hammerstein series, to Ferdinand Luporini for Italy. A deal is under way for the United Kingdom.

**WANTED**

**OFFICE BOY.** Bright, energetic and not afraid of work. Excellent opportunity for the right one. Apply

Miss Kohler  
Film Daily  
71 West 44th Street  
New York City

**Announce "Enemies of Children"**

The first release of Mammoth Pictures will be "Enemies of Children," produced under the working title of "Youth Triumphant." This is the company of which Victor B. Fisher is vice-president and not president as previously reported.

**17836 U. S. THEATRES SHOWING PICTURES**

Under 250 seats, 30%; under 500 70%; under 800, 85%; over 800, 15%  
The most economical method of reaching theatres is our ADDRESSING SERVICE \$4.00 PER M UP. Lists if desired. 30% 50% saved in postage, etc., through elimination of dead and duplicate theatres usually listed.

Multigraphing — Mimeographing — Folding—Enclosing—Mailing.

**MOTION PICTURE DIRECTORY CO**  
244 West 42nd St., Near Broadway  
Phone Bryant 8138



Distributed by  
L. Lawrence Weber and Bobby North  
Produced by B. P. Fineman

**Wanted—**

**The 20 Best Salesmen in the Industry!**

**TWENTY** men who come up to our requirements are offered unusual opportunities with a first-class, progressive, well-established distributing organization.

They must have motion picture selling experience. They must be well educated, well bred, forceful and attractive in personality, with unimpeachable records of success.

If you are one of the twenty, write immediately, in complete detail. Give your age, experience, education and references. Don't be afraid to make your letter long. We want all the facts.

This is an exceptional offer. We want only exceptional men.

Box S-50 Film Daily

71 West 44th Street, New York





# 7 FIRST RUNS IN ONE CITY AT ONE TIME

PLAYING IN CHICAGO  
WEEK OF AUGUST 26!

*Roosevelt*  
NORMA TALMADGE  
in  
"Ashes of Vengeance"

*Chicago*  
"HER REPUTATION"  
with

May McAvoy

*State Lake*  
KATHERINE MacDONALD  
in  
"The Scarlet Lily"

*Central Park*  
"PENROD AND SAM"  
Booth Tarkington's  
Sequel to "Penrod"

*Tivoli*  
JACKIE COOGAN  
in  
"Circus Days"

*Riviera*  
JACKIE COOGAN  
in  
"Circus Days"

*Rialto*  
JACKIE COOGAN  
in  
"Circus Days"

~ and that's  
what the proof  
of First  
National  
leadership  
means in  
Chicago!



# First National Pictures

Foreign rights controlled by Associated First National Pictures, Inc., 383 Madison Ave., New York.

## Putting It Over

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

### A Real "Main Street"

St. Louis—Skouras Brothers used a very attractive lobby entrance for the presentation of "Main Street" at the Lyric Skydrome.

A beautiful garden forms the entrance, running over 100 yards long. This was turned into a miniature Main Street, erecting lamp-posts, buildings, billboards, etc.

### Signs Placed on Letter Boxes

The backing of the post office authorities and Letter Carriers' Association proved enough material to launch an effective campaign for "Loyal Lives," at the Central. A number of post office executives attended, as well as the Letter Carriers' Association band, which played for some time in Times Square prior to entering the theater. Another arrangement was made for the placing of a card announcing the showing on every letter box on Broadway from 36th to 96th streets.

### "Three Ages" Goes Over

San Francisco—When "Three Ages" opened at Loew's Warfield it drew to capacity, due, maybe to the three weeks' campaign conducted by Harry Brand.

The first step was a letter sent to 100 prominent citizens. It read: "Prepare! This concerns You personally; San Francisco will soon have the power of—K. K. K." The letters resulted in notification of the police. Later, small scribes appeared throughout the city with the words "K. K. K." and warning that the K. K. K. had something in store for San Francisco. Crude writing and stenciling was done in various nooks and corners, each bearing the words

JIMMY AUBREY

in

THE LOBBYGOW

his first two reel comedy

Internationally recognized as the only star who has not deserted the field of two reel comedy, Jimmy Aubrey is now producing two reel comedies which any theatre in the world can exhibit with pride.

CHADWICK PICTURES CORPORATION

729 Seventh Ave., New York City

"K. K. K." Next a 24 sheet was put up and on it in black and white was "Prepare! K. K. K. Is Coming," the theater and date strip was added a week later.

Then, to break the news, appeared a series of 24 sheets—with the long looked for news, "Keaton's Kolossal Komedy, Three Ages," which appeared across the poster. It was reported in the early part of the campaign that the K. K. K. had hired a theater; this caused a furor.

Heralds, throwaways, scribes, posters, etc., announcing the picture, the theater and the date concluded the campaign.

### 90 Day Ticket to Contest Winner

Tacoma—An essay contest was staged by Manager McManus of the Colonial with the assistance of Harry C. Eagles, Paramount exploiteer, for "Back Home and Broke."

The theater tied up with the News Tribune, and a story was run telling briefly the plot of the play and urging the business men of the town to relate their experiences in a not-more-than-20-word letter to the paper, the best letter-writer to be awarded a 90-day complimentary ticket to the theater, and the next best story a 30-day ticket. Each day the results were printed and since speculation was rife as to whose story was the best, the picture got more publicity than usual.

### Omaha Paper Runs Contest

Omaha—"The Omaha Bee" and the Moon theater put over a successful tie-up in connection with the showing of "Trailing African Wild Animals."

For the entire week preceding the showing the paper printed a photograph each day of one of the animals shown in the picture. To each child between the ages of 5 and 16 who forwarded the picture to the editorial offices with an attempt at identification, a free ticket to the theater was given. Prizes of \$10, \$5, \$3 and \$2 were given to those children who identified the animals correctly.

The contest received the help of the librarian of the public library who voluntarily, through the paper, offered to place books and pictures of various wild animals in the reading room for those children who wished to consult them and to give the children every possible personal aid.

### Gueringer in From New Orleans

W. H. ("Bill") Gueringer of the Saenger Amusement Co. is in town from New Orleans. At the Astor.

### Zierler Buys "Barefoot Boy"

Sam Zierler of Commonwealth has purchased the Greater New York rights to "The Barefoot Boy," the first of Mission Film's series to be state righted by C. B. C.

### Himmel in Trouble

(Special to THE FILM DAILY)

Paris—Andre Himmel or Himmel-farb as he is sometimes known is being held on an embezzlement charge. Himmel is the man who made many glowing promises on behalf of the Franco-American Cinematograph Corp. several years ago.

## Lesser Answers

(Continued from Page 1)

facts, there are two qualities which are responsible for the pre-eminence of the American picture. The first is in itself fundamentally a defect, for it consists in playing up to the ignorance and the low cultured standards of the American public as a whole. How low these standards are may be gathered from a report that "Oliver Twist" failed in the States on a whole, because it was 'too high-brow for the small towns.' To English people who have seen this hybrid hash of Dickens and dishwater such a statement may seem extraordinary, but in itself, in what it postulates as to the type of people for whom pictures are made, it is a tragedy."

To which Lesser makes the following reply:

"My experience has brought me to the conclusion that in small towns and by small I mean the great majority of rural towns in America, the popular demand is for subjects dealing with American life realistically produced. But stories of other countries dealing with subjects of modern life are also constantly sought for.

"American producers have well recognized that the classics of other countries that have endured for years contain, aside from their vast literary assets, stories of vast appeal and some of these stories have been produced with great success.

"In my sincere endeavor to advance the art of the motion picture, I produced 'Oliver Twist' and the facts contained in the above article are not altogether correct as this production met with wonderful success every-

where and to date has grossed over \$1,000,000.

"English literature properly produced in America is popular. This could not be evinced any stronger than in the case of 'David Copperfield' which, incidentally, was made by an English company. Take for another example 'Disraeli' which met with the greatest financial and artistic success when shown on our screens.

"Mary Pickford, it is stated, will make Thomas Hardy's 'Tess of the d'Urbervilles' on a pretentious scale. I could mention many other English stories and books from European countries. Take for instance, 'Winter Comes,' 'Limehouse Nights,' 'The Vicar of Wakefield,' 'The Little Minister' and then not to forget the greatest success of all, 'Robin Hood' as given the screen by Douglas Fairbanks.

"One of the chief reasons of my contemplated European tour is to interest myself in the production rights of books written by such authors as H. G. Wells, Arnold Bennett, Hugh Walpole and John Galsworthy and to meet and confer with writers of such importance.

### Clara Beranger Going Abroad

Clara Beranger, having just arrived from Los Angeles, will sail Sept. 4 for Europe. She will remain abroad about two months and on her return to New York she will meet William de Mille and aid him in cutting "Everday Love," which he will make in Los Angeles during her absence.

### New Comedy Cartoon Series

Lee-Bradford has signed Frank Nankivell, Walter Stark and A. S. Hutchinson, cartoonists, to make a series of comedy cartoons in color. "Robinson Crusoe's Return on Friday," the first, has been finished. The Leviathan carried a print of the first cartoon on her recent trip to Europe.

# "Advertising the Shorts"

By D. J. Chatkin—Educational

One of many interesting articles

in the

## SHORT SUBJECT QUARTERLY

OF



Published September 2nd

# THE **Film** DAILY

**The BRADSTREET** **The RECOGNIZED**  
**OF FILMDOM** **AUTHORITY**

XXV No. 48

Monday, August 27, 1923

Price 5 Cents

## Metro For Percentage

Marcus Loew Declares His Company Will Only Book That Way At a Luncheon in London

(Special to THE FILM DAILY)  
London—Marcus Loew has created a deal of unusual interest here as a result of his declaration made at a recent luncheon that Metro would book its new productions on the percentage basis only. The occasion was a luncheon given in his honor by Sir Sam Jury at which were present about 300 exhibitors.

During the course of his address, Loew said that when he had assumed the control of Metro he was afraid of the percentage but that he was now convinced that it was the only way to do business in a satisfactory manner. William, at the close of the Loew luncheon said he was open to consider other positions along these lines from independent exhibitors.

Loew's interesting announcement has caused a diversity of opinion in the exhibiting circles since the percentage basis is not particularly popular at the moment.

## Chaney Guest at Lunch

John Chaney, just in from the coast, was introduced to various newspaper editors at a lunch given in his honor at the Astor on Saturday. Chaney will appear at the premiere of "The Chalkback of Notre Dame," at the Metropolitan theater on Sunday.

## Minneapolis Next?

It was reported on Saturday that the Federal Trade Commission would reopen the hearing against the Famous Players in Minneapolis sometime next month. When asked in Minneapolis had been decided upon for the next site for the hearing, local Trade Commission officials stated that it was not known there and as the opening date had not been decided.

## Williams Process

Production Values Enhanced But with Costs Correspondingly Lowered—Unusual Results Obtained

Charles Brabin, just in from the Hollywood studio at Culver City, is enthusiastic over the results obtained by the Williams process in production not only by himself, but other exhibitors as well.

Brabin declares that "Doug" is getting a number of shots made by the Williams process in "The Thief of Bagdad," and Cecil De Mille is using a number.

(Continued on Page 2)

# Up Against It

By BEN DAVIS

Of the Schine Theatrical Enterprises, Operating 18 Houses Up-State

The new fall season is staring us in the face. The independent exhibitor, and this means the exhibitor who must depend upon his theater for his bread and butter, and not in any way affiliated with the producer-distributor-exhibitor companies, is facing it with a groan.

He now knows that higher rental prices for film is no joke. And this sad fact has been brought home in spite of Convention Hall speeches that prices of film must come down if the independent exhibitor is to remain in business, and the industry saved from going to the bow-wows.

## WHO IS TO BLAME?

The exhibitor blames the producers, the distributing companies, and the producer-distributor-exhibitor companies pass the buck to the public saying, the public demands (perhaps) unusually elaborate attractions, and put it up to the actors and studio mechanics and raw materials, for the excessive salaries demanded, unfair wages, and peak prices of raw material, all making for higher film rentals.

In spite of the attempt and earnest effort to bridge over differences between distributor and exhibitor, the chasm between them is widening, and this year more than ever.

## WHERE THE BLAME BELONGS

To touch the real sore spot and lay the blame at the proper door, the independent exhibitor should look into his box-office mirror and say, "I am guilty." This is worth repeating. The exhibitor is responsible for all the ills and evils affecting him.

The reason for this is simple enough. The exhibitor is self-centered, secretive about his business, and considers every other exhibitor as his competitor and enemy. This results in a short sightedness which is next to total blindness. The independent exhibitor is so occupied with his petty troubles that he gives no thought to the morrow. He does not learn the lessons which are constantly before him, and profit by example.

## HOW THE DISTRIBUTORS LEARNED

For a long time the producing companies considered themselves keen competitors and hated rivals. They attempted several organizations for mutual protection but these dismally failed. Vast losses made them realize the value of organization and constructive work for their benefit, regardless of the keen competitive field. Vast losses forced them to bury the hatchet and get an organizer who understands constructive work. This organizer had to be a national figure and out of the industry, one whose integrity no one could doubt. Coming to their senses resulted in their present Hays organization, and Will Hays, everybody admits, is doing very effective work for his organization.

## LOWERING PRICES AT THE EXHIBITOR CONVENTIONS

Fine oratory at conventions about high prices of film and that film rentals must come down, were wasted words absorbed by

(Continued on Page 2)

## Peekskill Case

Settled Out of Court—Bernstein, Schenck and Associated Dispose of House to Peekskill Theaters

The action of the Peekskill Theaters Co., Inc., against the Advance Amusement Co., and officials of Loew's, Inc., has been settled out of court. It is understood that as part of the settlement that the houses formerly operated by members of the family of Bernstein, Schenck and others of the Loew organization, has been taken over by the Peekskill Theater corporation.

It will be recalled that the Peekskill people brought action claiming that they were being held up on film supply because of the action of the Advance Theatre—the house operated by those mentioned—and when all other efforts to obtain film failed they brought court action. The lower court decided against the Peekskill company but the Appellate division reversed the findings of the lower court and the decision indicated that in the opinion of the higher court criminal action might hold against the Advance people.

Subsequently the settlement took place.

## Maude Adams to Produce "Kim"

It was reported in the local dailies on Saturday that Maude Adams intended to produce Rudyard Kipling's "Kim," and would make the picture in India.

It is understood that Miss Adams, after experimenting several years, has developed a new process with regard to lighting, and other technical phases of picture production.

## Record Sales

Universal Business in New York Territory Reported Greatest in History of Company

Universal sales officials claim that business contracted for up to date in this territory has been greater in volume than ever before done by that company and incidentally declare that all through the country their bookings are way ahead of any other year.

When this claim was put up to several leading New York exhibitors one of them said: "I would not be surprised if this was so. Universal got the big get-away for the coming season when 'Merry Go Round' developed a tremendous business at the Rivoli. On the strength of that showing not only this feature, but

(Continued on Page 4)



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**Quotations**

East. Kod.	103 3/4	103 3/4	103 3/4	100
F. P. L.	70 1/2	69	70	6,200
do pfd	86	86	86	200
Goldwyn	Not Quoted			
Loew's	Not Quoted			

**Kansas Changes**

(Special to THE FILM DAILY)

Kansas City, Kan.—Many changes have taken place recently in local theatrical circles. H. Wilson has purchased the St. John and opened the house with a 5 and 10 cent policy. Wilson also owns the Bancroft. The Auditorium at Hope, Kan. has opened by C. L. McVey. Remodeling of the Jefferson City, in that city, has been finished.

**ADVERTISE YOUR SHORT SUBJECTS**

MATS for this "ad" FREE at your Educational Exchange

**"EASTER BONNETS"**  
Tuxedo Comedy  
WITH Ned Sparks and Harry Tighe  
Educational Pictures



**WELDED WIRE REELS**

For Sale by Howells Cine Equip. Co., 740 7th Ave., New York

New York Chicago Hollywood

**Rothacker Laboratories**

WILLIAM S. GILL, Eastern Sales Mgr. 542 Fifth Ave. Tel. Murray Hill 1831

**Up Against It**

(Continued from Page 1)

convention hall walls. Why? Because exhibitors, as an organized national body, cannot present national figures divided into territories and zones to prove their contentions and statements. The exhibitor either has no facts or figures, or fears to divulge them. If an exhibitor walks into an Exchange and demands to tell of his conditions, the Exchange man is ready to hand him a bucket and sponge to do his weeping, and justly so. The exhibitor does not come fortified with facts and figures but with a lot of generalities which are not convincing.

**SOLUTION AND SALVATION**

The solution and salvation of the whole problem lies in the action of self-preservation on the part of the independent exhibitor by having a thorough, complete, and constructive national organization, headed by a man of the calibre of Hays. This organization, in its constructive work, will divide the country into zones and territories, gather statistics from exhibitors as to conditions, and through these mediums will be able to substantiate an exhibitor's claims. This will prove to the producer the necessity of equitable film rentals and arbitrate all differences. The question of flat rentals or percentages is not the vital issue. It is just an incident in the development. This data will help the producer and distributor to regulate this end. This will bridge the chasm.

**THE GRAVE DANGER**

If the independent exhibitor does not get busy, and real soon, to perfect such an organization to insure his self-preservation, he can make up his mind that it is but a question of a very few years, if that long, that he will be forced out of business.

It is the independent exhibitor who makes possible the producer-distributor-exhibitor. How come? The big companies deal with facts and figures. They have actuaries, efficiency men, cost accountants, whose business it is to figure out costs and returns as well as profits. They are machine-like in their precision. They figure and deal in futures. When they say that a picture must bring so much it is not a mere guess on their part. These companies must get the returns. Under present exhibitor conditions they can avoid taking losses and talk about costs—a matter of no interest to the exhibitor. The law of self-preservation is indomitable. If the product cannot be placed profitably with the independent exhibitor they will be forced, as they have been, to find outlets for their product.

These companies are now strongly entrenched with their chains of theaters. The exhibitor, due to the lack of effective organization, has made it possible for the companies to set and demand their own prices. The strength of the exhibitor, single handed, as against the distributor is no

**Williams Process**

(Continued from Page 1)

ber in "The Ten Commandments," and he has used 18 of such shots in "Six Days," just completed for Goldwyn. Among the very unusual shots accomplished by the process is one used by De Mille in which the Biblical episode of the Red Sea being commanded to roll back is shown. The sea rolls back and 3,000 supers are seen passing safely through. This promises, from the description given to be one of the most unusual shots ever presented.

Among the other more unusual shots accomplished by the process is one which will show the figure of a woman passing along the floor of the Cathedral of Rheims, the shot being made through a shell hole on the roof 185 feet from the floor. The interior of the wonderful Cathedral has also been reproduced through the Williams process, and will be shown in "Six Days." Brabin is tremendously enthusiastic over it and declares it will have a great influence on future productions.

Frank Williams, the inventor, was formerly a cameraman, working with the old Bushman-Bayne combination. The process is understood to be patented, the sliding mat being the feature. All work on the process must be against white or black backgrounds; the black backgrounds necessitating considerable night work.

more. The distributor has become a wholesale exhibitor. Think it over.

**ORGANIZATION OF RIGHT KIND ONLY SOLUTION**

What the exhibitor must do as an exhibitor, and the kind of an organization he must have, as deduced by the writer, will be treated in subsequent articles to appear in this publication.

Al Santell will direct "The Sandpile," for F. B. O. starting Sept. 1.

**B A E R**

Publicity and Advertising for Producers, Exchanges, Exhibitors and Individuals. Phone Bryant 6763

**FRED E. BAER**  
Advertising

Loew Bldg., 1540 Broadway

MOTION PICTURE SALES DISTRIBUTION  
**HENRY BOLLMAN**  
PRODUCTION AGENT  
FILM BROWER EXPORT  
TECHNICAL SERVICES  
EDITING  
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"A thriller!"  
N. Y. TELEGRAM

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N. Y. DAILY NEWS

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Apollo—"Ashes of Vengeance."  
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 Cameo—"The Eleventh Hour."  
 Capitol—"Where The North Begins."  
 Central—"Daytime Wives."  
 Cosmopolitan—"Little Old New York."  
 Criterion—"The Covered Wagon."  
 Harris—"The Green Goddess."  
 Loew's New York—Today—"Enemies of Women."  
 Tuesday—"The Destroying Angel" and "Radio Mania."  
 Wednesday—"Children of the Dust."  
 Thursday—"Rouged Lips."  
 Friday—"His Last Race" and "Where is This West?"  
 Saturday—"Lawful Larceny."  
 Sunday—"Bluebeard's Eighth Wife."  
 Rialto—"To The Last Man."  
 Rivoli—"The Cheat."  
 Strand—"The White Rose."

**Next Week**

Astor—"The Hunchback of Notre Dame."  
 Broadway—Not yet determined.  
 Brooklyn Strand—"The White Rose."  
 Cameo—"The Eleventh Hour."  
 Capitol—Not yet determined.  
 Central—"The Silent Command."  
 Cosmopolitan—"Little Old New York."  
 Criterion—"The Covered Wagon."  
 Harris—"The Green Goddess."  
 Lyric—"Rosita."  
 Rialto—"Salomy Jane."  
 Rivoli—"The Cheat."  
 Strand—"Why Worry."  
 Times Square—"If Winter Comes" opens Sept. 3.

**Record Sales**

(Continued from Page 1)  
 about eight or ten of their other Jewels were sold quickly. They got in the punch before the other companies were really started."

When sales officials of Famous Players were questioned regarding this they admitted that Universal business had probably increased, but pooh poohed the idea that the sales were anywhere near those of Famous which, it was claimed, were larger than ever, especially for September when the greatest bookings in the history of Famous has been established in this territory.

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# THE *Film* DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

L. XXV No. 49

Tuesday, August 28, 1923

Price 5 Cents

## Census Starts Soon

Questionnaires to Be in Distribution Before Year Ends—To Be Repeated Every Two Years.  
(Special to THE FILM DAILY)

Washington—The recently announced decision of the Department of Commerce to include moving pictures in the commodities of which a census is taken every two years is a victory for those branches of the industry which long have contended that picture production is as susceptible to arithmetical analysis as that of any other manufactured commodity. That a census of pictures is practicable was proven two years ago when films were included in the list of articles on which data was to be compiled. Very little difficulty was encountered by the Census Bureau in conducting the census during 1921. The success of the initial inquiry was so satisfying that it is planned to take a census regularly.

It is believed that the taking of a regular census of production will do more than any other one thing to bring moving pictures to the level of a stable, established industry.

(Continued on Page 2)

## Finis Fox Here

Finis Fox is at the Algonquin with a print of "Bag and Baggage," in which Gloria Grey, Carmelita Geraghty, John Roach and Paul Wiegel have the leads. Fox is just in from Los Angeles.

Calif. M. P. T. O. in Combine  
(Special to THE FILM DAILY)

San Francisco—The M. P. T. O. of Northern California and the Allied Amusement Industries of Calif. have combined into one organization. The new outfit embraces all legitimate vaudeville theaters including the child four big first-run picture houses and the Ackerman & Harris interests. Allied invited the combine; the M. P. T. O. going in in a body. The M. P. T. O. suspends operations indefinitely and will sell or lease the headquarters' furniture, cancelling the office lease. New headquarters will be in the Allied offices with Irving Ackerman chairman of the organization and T. D. Van Osten, manager-secretary.

The new combine will function under the Allied name. Van Osten has a lot to do in the bringing about of this combine. "The Independent Exhibitor," a regional paper promoted by Van Osten for the M. P. T. O. reports to the ownership of Van Osten, who will continue the publication under the title of "The Pacific Coast Exhibitor."

## T. O. C. C. Firm

Action of Circuits in Increasing Operators' Wages Won't Have Any Effect on Organization.

T. O. C. C. officials declare that the action of the Vaudeville Managers Protective Association which includes all of the important theater circuits in Greater New York and the Broadway theaters in granting a wage increase to the operators will not have any bearing on the attitude of that body toward Local No. 306.

The V. M. P. A. has agreed to an increase of 22½%. Representatives of the U. S. Labor Commission are attempting to heal the breach between the T. O. C. C. and the operators and have both bodies meet on a common ground. Another conference is being sought to discuss the situation thoroughly but the T. O. C. C. is not inclined to acquiesce.

## Bowes Busy on "Ben Hur"

(Special to THE FILM DAILY)

Los Angeles—Edward Bowes' visit to the Goldwyn studio is concerned chiefly with "Ben Hur." He expects to announce the director and the actor for the title role shortly.

## Ludvigh Acted As Arbitrator

The settlement reached by the Peekskill Theater Co., Inc., and the Advance Amusement Co. was brought about through the efforts of Elek John Ludvigh of Famous Players as arbitrator. Singer Brothers, who purchased the Colonial in Peekskill from Advance, closed the transaction at the figure set by Ludvigh.

## La Marr—1st Nat'l

Deal Closed by Arthur Sawyer—Associated Pictures the Producer—Series Probably Coast-Made.

(Special to THE FILM DAILY)

Los Angeles—Announcement is made here on behalf of Arthur H. Sawyer that the new series of Barbara La Marr pictures which are to be produced at the rate of four a year for five years will be released through Associated First National.

Miss La Marr will start work for Associated Pictures Co.p. which will make them after appearing in two more pictures, one a Universal special and the second, "The Shooting of Dan McGrew," which Metro will distribute.

No one at First National cared to comment on the above dispatch yesterday.

## Takes Over Selig Studio

(Special to THE FILM DAILY)

Los Angeles—B. P. Schulberg has taken over the Selig studios for the exclusive production of Preferred Pictures. He has also acquired a large ranch at Alhambra, which will be used for exteriors. Until now these studios have been shared by Schulberg and Louis B. Mayer. Among the first improvements to be made in the property will be the building of a large new stage and a big tank.

At the Mayer office yesterday, it was declared that the producer would take over another studio at Hollywood.

## Cities Not Set

S. R. Kent at Work on Famous's Pre-Demonstration Theaters—Middle West Lined Up.

Sidney R. Kent is back from a trip through the Middle West where, it is understood, he devoted his time to the selection of theaters to be part of the new Famous Players sales policy. It is understood that the entire Middle West has been lined up.

At Paramount, it is stated that the official announcement embodies all there is to be told of the innovation at this time. The number of cities to be used as pre-demonstration points has not been decided upon nor have the theaters in these cities been selected. It is assumed, of course, that in the larger cities where Famous has its own theaters, those houses will be used to test the drawing-power of the various pictures. Famous has representation in all important cities in the country and where it does not operate its own houses, it has arrangements of one kind or another with local first-runs that will probably be utilized for the new basis of things.

Kent held a meeting on Saturday  
(Continued on Page 2)

## Lesser Signs Baby Peggy

Sol Lesser has signed Baby Peggy for three years to star for Principal Pictures. The youngster will start work in October. Production will be in Hollywood.

Baby Peggy's popularity has been growing steadily. She appeared in Century Comedies for a long time and then went over to Universal to make features. Two have been finished and two more are to be made.

Several Broadway showmen in commenting on the Lesser deal yesterday declared that Baby Peggy was a cute youngster but that the problem of securing feature material for her as a consistent thing might prove very interesting.

## All Delays Cut

1st Nat'l Salesmen in Britain Authorized to Sign Contracts When Closed with Exhibitors There

E. Bruce Johnson has returned from England with an announcement of a change in policy there on the part of First National. Salesmen attached to the nine offices scattered throughout England have been authorized to sign contracts with exhibitors "on the spot," so to speak, so that the exhibitor will know at once whether or not he can depend on that line of product for his theater.

(Continued on Page 6)

## Golfers, Attention!

Sign this and forward to any of the committee:

Here is my entry for the Fall Film Golf Tournament to be held Tuesday, Sept. 18, at the Belleclaire Country Club, Bayside, L. I.

My check herewith (\$10 for players, including lunch, dinner and prizes) \$5 for non-players. My average round is.....

### THE COMMITTEE:

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G. B. Gallup, Hodkinson Corp., 465 5th Ave.  
Abe Warner, Warner Bros., 1600 Broadway  
E. Kendall Gillette, The Motion Picture News.  
Danny, The Film Daily, 71 W. 44th St.



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East. Kod.	104 3/4	104	104 3/4	300
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do. pfd. ....	85	85	85	100
Goldwyn ....	16 3/4	16 3/4	16 3/4	100
Loew's .....	16 3/4	16	16	1,300

**Incorporations**

Columbia, S. C.—The Rialto Theater Co., Inc., Columbia. Capital \$2,500. Incorporators, S. E. Lester and T. Pierce.

Olympia, Wash.—Rainer Theater Co., Inc., Seattle. Capital \$2,000. Incorporators, V. A. Peterson and John Danz.

Columbus, O.—Cauyga Amusement Corp., Lorain. Capital \$100,000. Incorporators, L. G. Brady, F. J. MacFadden, G. H. Edick, and J. and F. M. Teal.



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**Census Starts Soon**

(Continued from Page 1)

The 1921 census, the first to be taken, showed 127 establishments engaged in production with an average of 6,259 wage earners during the year, and with production valued at \$77,397,381. The Census Bureau has divided domestic production into 13 major industries, which include the necessities of life, all of which, such as food and steel, cover a full class of commodities, and 73 miscellaneous industries, of which production is tenth in importance, being exceeded in the value of production only by agricultural implements, electrical machinery, fur goods, manufactured ice, phonographs, boots and shoes, automobile tires, rubber goods and ships.

The questionnaires which will be used in taking the 1923 census are now in course of preparation, and will be distributed among producers shortly before the end of the year. They will be similar to those used in the 1921 census.

**Loew Leaves for Home**

(By Radio to THE FILM DAILY)

Paris—Marcus Loew leaves for New York today.

Hy Mayer left for the coast yesterday to start his series of one-reelers for Universal.

Edward B. Rowe left for Tokio yesterday to resume duties as Universal representative there.

Marshall Neilan leaves for the coast today to start work on "Dorothy Vernon of Haddon Hall," the new Pickford vehicle.

**Leo Maloney With Steiner**

Leo Maloney has been signed by William Steiner Prod. to make a series of westerns. Maloney will start production immediately.

**James Fidler on Tour**

(Special to THE FILM DAILY)

Los Angeles—James M. Fidler, personal representative for William De Mille, and member of the Paramount publicity department, has left here for a tour of the country to exploit "The Marriage Market."

**Verne Porter Back**

Verne Porter, editor-in-chief of the Cosmopolitan scenario department has returned from a two months' trip to California. Porter's trip was a combined business and pleasure jaunt. While in Los Angeles, he supervised the editing of "The Daughter of Mother McGinn."

**Start "Temporary Husband"**

(Special to THE FILM DAILY)

Los Angeles—Another First National went into production this week when Director John McDermott started "Her Temporary Husband." Sidney Chaplin will play the lead. Others in the cast are Sylvia Breamer Owen Moore, Charles Gerrard and Chuck Reisner.

**Cities Not Set**

(Continued from Page 1)

at the home office at which there were present the executives and the district managers, branch managers, salesmen, bookers and exploitation men of the Philadelphia, Wilkes-Barre, Albany, New York and New Jersey exchanges. The new sales plan was discussed.

A number of local exhibitors are anxious to ascertain whether or not the new Famous plan involves percentage bookings. There is nothing in the announcement which touches on that phase.

**E. H. Griffith Returns**

E. H. Griffith has returned from Europe.

**New Story Purchases**

Universal has purchased "Girls Will Be Girls" by H. C. Witwer and "The Ghost City" by Carl Coolidge. The second story will be used for a serial.

**Not With Cohen Outfit**

It was stated in THE FILM DAILY some time ago that the Cleveland M. P. Exhibitor's League had definitely decided to join the M. P. T. O. A. This is not so. The association has not and does not contemplate making any such move.

Bull Montana is playing the part of "Portland Kid," in "Jealous Fools," which Maurice Tourneur is making for First National.

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# "What the Picture Did For Me"

## VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

**The Midnight Cabaret** (Vitagraph), with Larry Semon.—Another notch in Larry's guns of laughter. He sure knocks 'em cold with this one. Ran it with **Grandma's Boy**. Sure made a laugh program. Larry has a frog in this comedy that gives plenty of excitement. Film extra good.—Reis & Miller, Lake View Theatre, Lake View, Iowa.

**Semon Comedies** (Vitagraph), with Larry Semon.—The best two-reel comedies on the market. You never get a punk one. They are all good. Worth twice the price of any other two-reel comedy I have ever run.—G. Otto Hartsoe, North Newton Theatre, Newton, N. C.

**Golf** (Vitagraph), with Larry Semon. Another Semon knockout. Everybody well pleased. Brought roar after roar from audience. If you haven't run any Semons try 'em, they are great.—Anderson & Weatherby, Gem Theatre, Omaha, Nebr.

**No Wedding Bells** (Vitagraph), with Larry Semon.—Good. Semon getting better each picture.—J. P. Jones, Yale Theatre, Groesbeck, Tex.

**The Bakery**, with Larry Semon.—Got the jack and sent them home asking for more.—J. W. May, Grand Theatre, Shawneetown, Ill.

**Golf** (Vitagraph), with Larry Semon.—Oh, boy. It's a scream. Larry is there with the laughs every time.—P. E. Doe, Electric Theatre, Arcadia, Nebr.

**Semon Comedies** (Vitagraph), with Larry Semon.—Use one of these comedies every Friday and have not used a bad one yet. Vitagraph has a lot of exploitation on these subjects. Be sure to use it.—M. Oppenheimer, Lafayette Theatre, New Orleans, La.

**The Fly Cop** (Vitagraph), with Larry Semon.—They laughed so hard that they shook all the rivets and bolts out of the seats and my theatre is a wreck. Will have to take out a tornado insurance policy when Semon comes to bat again. He sure puts the Vita in Vitagraph.—Philip Rand, Rex Theatre, Salmon, Idaho.

**Larry Semon Comedies** (Vitagraph).—These comedies are consistently good. You cannot go wrong on them.—C. C. Clendenen, Amusu Theatre, Marlinton, W. Va.

**The Bakery** (Vitagraph), with Larry Semon.—Good. You'll laugh till your sides ache on this one.—Wm. Hinds, Opera House, Odell, Nebr.

**Simple Life** (Vitagraph), with Larry Semon.—Good. Roar after roar. Book them, boys. Played to a packed house. Patrons pleased.—E. W. Harrell, Royal Theatre, Rison, Ark.

**The Agent** (Vitagraph), with Larry Semon.—Good, clever comedy. Semon seems to bring the laughs when others fail.—L. B. Lewis, Gayety Theatre, Ft. Worth, Tex.

**The Grocery Clerk** (Vitagraph), with Larry Semon.—This should have been called "Riot" or something else, as it is one itself. Brought roar after roar. Semon comedies are hard to beat. Larry very popular with us.—Anderson & Weatherby, Gem Theatre, Omaha, Nebr.

**The Counter Jumper** (Vitagraph), with Larry Semon.—Larry pulled a stunt in this one with an egg which was a fine enough treat.—Smith Read, Patriot Theatre, DeKalb, Tex.

**The Counter Jumper** (Vitagraph), with Larry Semon.—A good slapstick comedy, entitled to be featured. Patrons liked it and talked about it. Went bigger and better than the feature drama. Helped at box office. Rosenfield, Hopp & Co., Fort Armstrong Theatre, Rock Island, Ill.

**The Rent Collector** (Vitagraph), with Larry Semon.—This comedy sure kept my house in a scream. I think the music was seldom heard. Excellent.—Mrs. C. H. Cannon, Gem Theatre, Kouts, Ind.

**Semon Comedies** (Vitagraph).—All good bets if they can be bought right.—Parmele Theatre Co., Parmele Theatre, Plattsmouth, Nebr.

**The Hick** (Vitagraph), with Larry Semon.—As all other Semons are good. If you are not running these, try one.—J. W. Andresen, Rialto Theatre, Cozad, Nebr.

**The Saw Mill** (Vitagraph), with Larry Semon.—It's just the same old story. All Semons are good and satisfy your audience because, as comedies, they are everything that could be expected of them.—Horn & Morgan, Star Theatre, Hay Springs, Nebr.

**The Fly Cop** (Vitagraph), with Larry Semon.—This two-reel comedy is full of action and plenty of laughs. My patrons like Semon comedies.—P. G. Held, Sterling Theatre, Fairmont, Nebr.

**No Wedding Bells** (Vitagraph), with Larry Semon.—Absolutely a good clean comedy. Semon is there when it comes to slapstick. You can't find better comedies than Semon's.—Reis & Miller, Lake View Theatre, Lake View, Iowa.

**The Sportsman** (Vitagraph), with Larry Semon.—Larry is the boy that gets the laughs out of our patrons. Ran this with our Sunday program. Everybody pleased.—Anderson & Weatherby, Gem Theatre, Omaha, Nebr.

**The Suitor** (Vitagraph), with Larry Semon.—This is one of Larry Semon's best two-reel comedies. If you haven't played this be sure and book same.—P. G. Held, Sterling Theatre, Fairmont, Neb.

**The Rent Collector** (Vitagraph), with Larry Semon.—Another good Semon. This kind gets the house to roar, especially the kids.—J. W. Andresen, Rialto Theatre, Cozad, Nebr.

**Semon Comedies** (Vitagraph), with Larry Semon.—These comedies can't be beaten. **The Rent Collector** is good, but **The Suitor** is a knockout.—H. E. Partrick, Palace Theatre, North Rose, N. Y.

**Semon Comedies** (Vitagraph), with Larry Semon.—Larry is there with the goods every time. He would jump from the top of the Woolworth Building to get a laugh.—L. G. Beecher, New Lyndon, Theatre, Lyndonville, N. Y.

**Semon Comedies** (Vitagraph), with Larry Semon.—Will strengthen and often put over some programs. All good.—S. H. Borisky, American Theatre, Chattanooga, Tenn.

**Well I'll Be** (Vitagraph), with Larry Semon.—Like all Semon's, good.—Geo. C. Starkey, Opera House, Montour Falls, N. Y.

**The Simple Life** (Vitagraph), with Larry Semon.—Have played a number of Semon comedies and they all draw and are fine. This no exception.—Geo. C. Starkey, Opera House, Montour Falls, N. Y.

**No Wedding Bells** (Vitagraph), with Larry Semon.—Another very good one with Semon. He prances through this one with his usual fine bunch of pep and it is a revelation to see him running and jumping out of third story windows just like you would step off of the veranda. Semon's comedies are good and this one keeps up his fine reputation for snappy tricks in comedy.—W. H. Brenner, Cozy Theatre, Winchester, Ind.

**The Counter Jumper** (Vitagraph), with Larry Semon.—Best Semon comedy yet. They laughed from start to finish. If your folks like to laugh follow a sad feature with this one and win.—E. D. Keilmann, Grand Theatre, Topeka, Kans.

**The Rent Collector** (Vitagraph), with Larry Semon.—A scream, a whirlwind, a cyclone of fun. How does he do it? We are for Larry, as he seldom fails to knock 'em dead. For action and real fun his comedies are the snake's hips and the cat's meow every time. I am playing them all.—H. P. Thompson, Liberty Theatre, Pardeeville, Wis.

**The Hick** (Vitagraph), with Larry Semon.—Very few comedies today that are better than this one. Kept house laughing all of the time.—S. G. Ihde, Photoplay Theatre, Ashland, Kans.

**The Barnyard** (Vitagraph), with Larry Semon.—Hats off again to Larry. He sure made a real comedy in this one. Action all the way through. If it doesn't get the laughs your people are dead. Film in fine shape.—Reis & Miller, Lake View Theatre, Lake View, Iowa.

**The Grocery Clerk** (Vitagraph), with Larry Semon.—Semon comedies one good buy. Always draws here.—Katherine Dowling, Ark Theatre, Logansport, Ind.

**Semon Comedies** (Vitagraph), with Larry Semon.—We have shown a good number of Semon comedies and have found every one a knockout. I find that showing the comedy last works out the best.—Henry Saubers, Fad Theatre, Fairfax, S. D.

**The Agent** (Vitagraph), with Larry Semon.—"Laugh with Larry" is what they did. All Semon comedies average up so you can depend on them.—B. C. Brown, Temple Theatre, Viroqua, Wis.

**Golf** (Vitagraph), with Larry Semon.—As usual, all comedy—every inch a laugh. Semon should make a hit with everyone in this one.—T. W. Young, Jr., Vaudette Theatre, Dyersburg, Tenn.

**The Counter Jumper** (Vitagraph), with Larry Semon.—Put this one on with Thomas Meighan in **The Man Who Saw Tomorrow** and pulled 'em in to very good business for two days. All Semon comedies go over big here.—H. Van Buskirk, Temple Theatre, Mishawaka, Ind.

**The Fly Cop** (Vitagraph), with Larry Semon.—Very good. Got many good hearty laughs. Semon seems to be one of top notchers.—P. O. Roby, Latona Theatre, Williamsburg, Iowa.

**Golf** (Vitagraph), with Larry Semon.—A feature comedy. One of his best.—N. F. Loibl, Chimes Theatre, Cedarburg, Wis.

**The Agent** (Vitagraph), with Larry Semon.—The wise theatre man runs Larry Semon comedies not to please only his patrons but to please the box office. This one in particular is a knockout and kept the audience in an uproar. Book it sure.—W. E. Elkin, Temple Theatre, Aberdeen, Miss.

**Giegerich With Hodkinson**

Charles Giegerich has been engaged by Hodkinson to handle exploitation on all releases. He will first work on "The Drivin' Fool."

**Asks For Receiver**

(Special to THE FILM DAILY)

Philadelphia—John P. Mathews, a stockholder, has asked Common Pleas Court to appoint a receiver for the Dunbar Amusement Co., of which Edward C. Brown is president.

**Consolidated Gets Park**

(Special to THE FILM DAILY)

Indianapolis—The Consolidated Theater Corp. has closed a 99-year lease on the Park from the Hook Holding Co. The house is situated at Capitol and Washington and is one of the city's landmarks.

**Imperial Will Reopen Labor Day**

(Special to THE FILM DAILY)

Anderson, S. C.—The Imperial, controlled by Southern Enterprises, will reopen on Labor Day after being closed several months. Harry Hardy, former assistant manager of the Rialto, Atlanta, will manage it.

**Carlos Coming East Soon**

(Special to THE FILM DAILY)

Los Angeles—When A. Carlos, president of Carlos Prod., Inc., which is producing for Truart leaves shortly for the East he will take with him the first print of "The Unknown Purple" and "Fast Freight," starring Richard Talmadge.

**Meighan Heads New Coast Club**

(Special to THE FILM DAILY)

Los Angeles—More than 500 have already joined the newly organized Catholic Motion Picture Actors' Guild of America, an organization similar to the Catholic Actors' Guild of New York. Meighan will be first president of the club which will hold a mass meeting September 5 at the Legion Stadium to elect officers. The membership is expected to be increased to 1,000 at the meeting.

Aileen Pringle, will play "The Lady," in "Three Weeks."

**Putting It Over**

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

**Press Book Ready**

A good looking press book has been prepared for "Yesterday's Wife." Many novelties will be prepared, among them a leather album, sent to C. B. C. franchise holders, oil paintings and colored posters for the lobby, slides, etc.

**Clown Distributes Animal Crackers**

Mobile, Ala.—A unique novelty was used by C. D. Haug, Metro, in connection with the engagement of "Soul of the Beast" at the Crown.

A man dressed as a clown walked the main streets distributing small envelopes imprinted with the name of the picture and the theater—each enclosing a small elephant 'animal cracker'. This stunt was pulled several days before the picture opened.

**Free Shows for Kids**

Cedar Rapids, Ia.—Manager Diebold of the Strand, with A. W. Nicolls staged four Saturday morning shows for the poor kids of the city, gratis. Every child was invited who ordinarily could not pay for his ticket, and the asylums were included together with all the little urchins who sell the daily newspapers on the street. The pictures were loaned to the theater by the exchange through the courtesy of Mr. Nicolls and the theater consequently got quite a little publicity through it.

**Good Stunt For "Wise Fools"**

Altoona, Pa.—Three nights preceding the showing of "Three Wise Fools," at the Capitol, several young men went forth at midnight and painted at each street crossing "Y Y Y Fools." One column one inch teasers were also scattered throughout the papers.

On top of the theater located diagonally across 11th Ave., the main street of the city from the largest department store there appeared a 24 sheet bulletin with the same quotation. Later the teasers in the papers were increased to one column two inches explaining that "Y Y Y Fools" meant THREE WISE FOOLS., at the Capitol Theater all week commencing August 13th.

**Change of Address**

(Special to THE FILM DAILY)

London—General Kinema Films, Ltd., have changed their address to 197 Wardour St.

**Fox's Chicago Opens Sept. 1**

(Special to THE FILM DAILY)

Chicago—William Fox's new Monroe will open Sept. 1. The house is a reconstruction of Barbee's Loop. A huge electric sign covers over the front, reading "First-Run Photo-plays."

**Increase Capital**

(Special to THE FILM DAILY)

Dover, Del.—The Riviera Theater Co., Inc., of Chicago has increased its capital from \$300,000 to \$700,000.

**Starts Shows on Saturday**

(Special to THE FILM DAILY)

Ottawa—Saturday openings are to rule at the Regent which has reopened by Famous Players, with Oral Cloakley in charge. General admission for evening shows is 40 cents.

**Cowan and Higgin Partners**

(Special to THE FILM DAILY)

Los Angeles—Sada Cowan and Howard Higgin, for seven years art director and co-director for Cecil B. De Mille, have joined forces and will collaborate on originals and adaptations.

**Seek Higher Wages**

(Special to THE FILM DAILY)

Tampa, Fla.—The M. P. operators' union has presented its demands for next year to the managers. The new agreement demands 10 cents an hour more. The present contract runs out Labor Day.

**Rusoff Managing Allen Office**

(Special to THE FILM DAILY)

Winnipeg—Becky Rusoff, former secretary to the manager of the Allen, has been appointed manager of the new exchange opened here by Harry Allen, who has himself taken over the management of the Toronto branch.

**Myrick Joins J. and H.**

(Special to THE FILM DAILY)

Seattle—E. J. Myrick, former manager of the Moore Amusement Co., of Tacoma, has been appointed assistant manager of the Greater Theaters Co., the Seattle Jensen & VonHerberg organization.

**17836 U. S. THEATRES SHOWING PICTURES**

Under 250 seats, 30%; under 500, 70%; under 800, 85%; over 800, 15%. The most economical method of reaching theatres is our ADDRESSING SERVICE \$4.00 PER M UP. Lists if desired. 30% saved in postage, etc., through elimination of dead and duplicate theatres usually listed.

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*Announcing to the Trade—*

**HOOT GIBSON**

*Will be starred in  
A rousing outdoor romance*

**THE PONY EXPRESS RIDER**

**A UNIVERSAL PICTURE**



Produced and Distributed by L. Lawrence, Weber and Bobby North

*"The White Rose" Breaks All Records  
at the Strand Theatre, San Francisco*



CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

**WESTERN UNION**  
  
**TELEGRAM**

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CLASS OF SERVICE	SYMBOL
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SAN FRANCISCO CALIF 19

UNITED ARTISTS CORP

729 7 AVE NEW YORK NY

D W GRIFFITHS THE WHITE ROSE BLOSSOMED INTO FULL BLOOM IN SAN FRANCISCO  
 YESTERDAY OPENING TO THE GREATEST BUSINESS THE STRAND THEATRE HAS  
 ENJOYED FOR MORE THAN A YEAR BREAKING ALL PREVIOUS ATTENDANCE AND  
 RECEIPT RECORDS STOP TODAY'S SUNDAY BUSINESS BEAT EVEN YESTERDAY'S  
 TREMENDOUS RESULTS STOP THE AUDIENCES LOVED IT APPLAUDING SCENE AFTER  
 SCENE ACCOMPAINED BY HAND CLAPPING AT END OF EACH SHOWING STOP MR  
 GRIFFITH HAS AGAIN PROVED HIMSELF A MIRACLE WORKER AS MR GEORGE WARREN  
 DRAMATIC CRITIC OF THE SAN FRANCISCO CHRONICLE SO RIGHTLY SAID IN HIS  
 REVIEW STOP MR GRIFFITH IS TO BE CONGRATULATED FOR HIS NEWEST  
 CONTRIBUTION TO THE MOTION PICTURE WORLD STOP BEST WISHES

M L MARKOWITZ STRAND THEATRE

**NOW BOOKING — United Artists Corporation**

### Southeastern News

(Special to THE FILM DAILY)

Atlanta—Phelps Sesseen is again traveling for Al Lichtman.

Conway, Ark.—S. G. and Theodore announce plans for a new theater here to cost about \$50,000.

Tampa, Fla.—George Conley is the new manager of the Strand, succeeding Larry Sharp, resigned.

Tampa, Fla.—The Sulphur Springs Business Mens' Ass'n are advertising in Tampa papers for a picture house.

Dallas J. O. Rhode no longer travels for Consolidated, having joined Southern States Film as salesman.

Frankfort, Ky.—The New Lexington Opera House, Lexington, has filed an increase in capital from \$50,000 to \$60,000.

Sarasota, Fla.—The Florida Amusement Co. paid \$65,000 to N. T. Ragland for the Virginia. The new owners will enlarge the house.

Birmingham, Ala.—C. B. Grimes, and associates, operating South Alabama Enterprises, has leased the Elks' theater from J. P. Burchfield for a long term.

### JIMMY AUBREY

in

### THE LOBBYGOW

his first two reel comedy

*Every Jimmy Aubrey comedy is given as much time, attention and effort as if it were a super feature.*

*For this reason only a limited number of Jimmy Aubrey Comedies will be produced each year—but—everyone will be worthy of running in the finest theatres everywhere.*

CHADWICK PICTURES CORPORATION

729 Seventh Ave., New York City

### MR. PODD

by

FREEMAN TILDEN.

One of the best selling novels of the year. Three big new editions in August. New York World says, "Kept us in a constant mood of laughter." World Film Rights offered exclusively by

CURTIS BROWN, Ltd.,  
116 West 39th Street  
New York City

### All Delays Cut

(Continued from Page 1)

All delays at the home office are thus eliminated. The prices of posters have also been reduced by ten per cent throughout Great Britain.

A first National statement declares that English exhibitors have been arguing for the joint signing of contracts for several years. The new system will also include the use of a new form of contract in which are embodied a number of new clauses for which, according to the statement, exhibitors there have been working for some time.

The announcement of this change was made at the First National sales convention held in London recently.

### Censors for Ireland

(Special to THE FILM DAILY)

Washington—Advices received from Dublin state that censorship will become active in Ireland Nov. 1. The measure provides for a censor and an appeal board consisting of nine members. Exhibitors will be taxed to defray the expenses.

### Seeking Lower Insurance

The M. P. T. O. A. is distributing questionnaires to its various members soliciting data relative to insurance risks. The exhibitor is asked for information relative to the kind of risk his theater is and the amount of insurance he carries. This will be used by the organization in an effort to secure lower rates.

### A New Kind of Salesman

(Special to THE FILM DAILY)

Cleveland—In all my travels I never met a film salesman with a new idea until a few days ago. Said salesman is none other than Joe Mayer, who was general director of publicity for Universal in New York two years ago, and a thorough newspaper man. He resigned as publicity man for Universal to go out and sell film. He has been with Universal for five years now. During the time he has been selling film he has used his newspaper knowledge to advantage and is the only salesman I have met that gets a greeting from exhibitors when he calls on them. Nine tenths of the film salesmen on the road now will tell you that the exhibitor has been trimmed so much that when a salesman calls with a brief case in his hand he is greeted with this beautiful salutation, "All booked up today—don't want to do business with salesmen anyway—they are always changing jobs."

This has been changed by Joe as he has a five year record with Universal. Just as soon as Joe signs a contract with an exhibitor he sits down with him and lays out an advertising campaign. He then goes over to the newspaper office and lands a big story about the local exhibitor having signed a big contract for first run Universal pictures. The reason Joe gets the stories printed is the fact that he sits down in the city room and writes the yarns newspaper style and leaves out the adjectives and praise.—PAUL GRAY.

### Dowling Here

Pat Dowling, director of publicity for Christie Comedies, is in New York from the coast. He came east via Canada.

### Gets Metro for St. Louis

(Special to THE FILM DAILY)

St. Louis—A deal has been closed by the Metro with Fred L. Cornwell, owner of the Delmonte for the St. Louis first-runs on the Metro product.

### Frank Ditzenberg On the Coast

(Special to THE FILM DAILY)

Los Angeles—Frank Ditzenberg, of the St. Clair, East St. Louis, is here as he puts it "to look 'em over."

### Organize New Theater Company

(Special to THE FILM DAILY)

Chicago—William Capesius, S. C. Ripley and C. M. Stumke have formed the firm of Rice & Emerson to operate theaters. Their offices are located at 155 North Clark St.



## Can the dead talk with the living?

It is reported that Sir Conan Doyle has said that in case of necessity the spirit of the great and good man for whom the nation mourns, could communicate with his successor.

Scientists are interested in and studying spiritualism.

*Is there anything in it?*

See

## "Is Conan Doyle Right?"

Two Parts

By Cullom Holmes Ferrell

A real big opportunity for exhibitors if there ever was one.



# The BRADSTREET of FILMDOM THE Film DAILY The RECOGNIZED AUTHORITY

Vol. XXV No. 50

Wednesday, August 29, 1923

Price 5 Cents

## Millions In New Unit

Balaban and Katz Corp. Formed in Delaware—New Stock Issue to Be Floated in Chicago.

(Special to THE FILM DAILY)

Dover, Del.—The Balaban and Katz Corp. has been formed here with an announced capitalization of \$20,000.

In all likelihood, it is under the name of the Balaban and Katz Corp. that the proposed stock issue to be floated by this important firm of Chicago exhibitors will be issued.

It is planned to consolidate the Chicago, Tivoli, Riviera and Central Park theaters of the B. and K. group under one corporate name. Associated First National Pictures, Inc., of Illinois, and the Second National Picture Co. of Illinois will also be included, it is expected, in the consolidated unit. The stock issue will be floated on both the New York and Chicago exchanges. There will probably be an issue of 250,000 shares of common stock, 50,000 of which will be offered to the public at \$50 a share and the remaining 200,000 shares to be exchanged for stock in the existing four theater companies.

## "To The Ladies" Next

Essie L. Lasky has decided to abandon production of "There's A Fortune In It," which James Cruze was to make and in the place of that, Cruze will next do "To The Ladies." There will probably be several other changes in the next group of Paramount releases.

## \$1,000,000 in Five Weeks, Says "Bux"

Harry H. Buxbaum, state supervisor of sales for Famous Players, declared yesterday that for the period ending this week and ending with the last week in September, total gross sales for Paramount in the Greater New York and Northern New Jersey territory will reach close on to \$1,000,000.

## Ford Buys "Down to the Sea"

Reginald Ford has purchased the foreign rights to "Down to the Sea in Ships," and says he has arranged to make a typical three-masted whaling ship at over to Paris and place it on exhibition in the Seine. Ford maintains offices in Paris and London and when he leaves for France next month will close a deal involving three existing distributing organizations which presently maintains offices in various European capitols.

## "Keep Time Open"

Urges Marcus Loew—Advises Exhibitors Not to Book Up Way Ahead of Play Dates

(Special to THE FILM DAILY)

London—Marcus Loew is quoted in The Film Renter, in part, saying: "American pictures are bigger and better because people are realizing that there is no room for little pictures. No first-class house can afford to show pictures which are not first-class pictures. The public demand is higher, too. That was abundantly proved in the case of 'The Four Horsemen.' (I am mentioning Metro pictures because, naturally, I am most familiar with them.) Big pictures are being demanded everywhere, and exhibitors are realizing this. I would, however, urge exhibitors not to book so far ahead as they have been in the habit of doing, or, if they do book ahead, to leave, at all events, open dates for the inclusion in their programs of the newer, bigger pictures."

"Mentioning the large number of costume plays being produced in America, Mr. Loew believed that production of this kind of photoplay was somewhat overdone, for the American public was not so keen as the British upon this type of picture. He felt that pictures had to be big pictures and good pictures and that the American people were much more discriminating than they were and set higher standards on entertainment."

## Kansas Meets Sept. 24 and 25

(Special to THE FILM DAILY)

Wichita, Kan.—The annual convention of the state M. P. T. O. will be held at the Hotel Broadview, Sept. 24 and 25. State legislators and well known men of the Middle West will be invited to attend.

## Soviet to Restore Copyrights

Advices from Moscow indicate that the Soviet Government is to establish the copyright for authors that was abolished in 1917. The copyright will be personal and inheritable and will run for three years on photographs and, presumably, on motion pictures.

## Cleveland Operators Get Increase

(Special to THE FILM DAILY)

Cleveland—Operators here have settled their wage dispute by accepting a 7½ per cent increase over last year's scale. The new agreement covers a two year period—from Sept. 1, 1923 to Aug. 31, 1925. They demanded a 17 per cent increase.

## As Others Do It

Jake Wilk postcards from Dinard, a fashionable watering resort of France:

"Last night they put on 'Way Down East' at the Casino in four parts, with 30 minutes intermission so that the audience could dance and gamble. How DW would like that?"

## Meeting Again Today

The T. O. C. C. has called a special meeting for today to discuss the operators' situation.

## Pickford in "Romeo and Juliet"

United Artists announced yesterday that Mary Pickford has definitely decided to make "Romeo and Juliet" and that "Doug" Fairbanks may play Romeo. Ernst Lubitsch will direct.

## Mayer to Build Studio

The local offices of Louis B. Mayer announced yesterday that a new studio will be built in Los Angeles to house the various Mayer companies. Mayer has been working at the Selig studio at Mission Road, Los Angeles until now but Preferred has taken over the entire plant.

## An Explanation

In yesterday's issue of THE FILM DAILY there should have appeared over the page advertisement captioned "What the Picture Did For Me" a line to indicate that the material used was from The Exhibitors Herald. This inadvertence, due to a mechanical error, is sincerely regretted by the publishers.

## Grainger Back; Four Deals Closed

James R. Grainger of Goldwyn-Cosmopolitan returned yesterday from a sales trip that took him to Buffalo, Cleveland, Cincinnati and Detroit. In Buffalo he arranged for the showings of Goldwyn's first 11 which are to be divided between Shea's Hippodrome and the Lafayette; in Cleveland, the series will be shown at the Stillman, Park and Allen; in Cincinnati, a deal has been closed with Ike Libson for the Capitol or Strand and in Detroit the Broadway-Strand is expected to show some of the group. "The Spoilers" opens at the last named theater on either Sept. 9 or 16 for an indefinite run. Grainger said conditions at those points were very good.

## Big Finance Company

Frank R. Wilson Heads M. P. Capital Corp.—Griffith, Banzhaf, Brulatour, Powers Directors.

(Special to THE FILM DAILY)

Dover, Del.—The Motion Picture Capital Corp. has been formed here with a capitalization of \$6,250,000. Its headquarters are in New York.

(Special to THE FILM DAILY)

Albany, N. Y.—Frank R. Wilson of New York is the authorized representative of the M. P. Capital Corp., a Delaware corporation which has been granted permission to transact business in this state. The papers list 10,000 shares of preferred stock at \$25 each and 60,000 shares of common, with no par value.

The M. P. Capital Corp. is understood to be a reorganization of the M. P. Finance Corp. formed in New Jersey sometime ago to finance producers of motion pictures. The original company was formed by Frank R. Wilson, who makes his headquarters in the office of J. J. McCarthy in the Longacre Bldg., and who was assistant to William G. McAdoo when the latter was Secretary of the Treasury during the Wilson Administration.

Wilson is understood to be the president of the new company which has downtown affiliations of considerable prestige and large moneyed resources. It is planned to offer financial aid to worthwhile producers on terms that are said to be equitable. Wilson could not be reached for a statement yesterday but it is understood that associated with him and on the directorate are D. W. Griffith, Albert H. T. Banzhaf, Griffith's attorney and a director in United Artists, Jules E. Brulatour and P. A. Powers.

Banzhaf refused to talk about the plans of the company yesterday, declaring that Wilson was the spokesman for the company and that he would return to town today.

## Attend Preview of Hunter Film

Representatives of the trade papers left by boat for Boston last night en route to Manchester-by-the-Sea to attend a special preview of "The Scarecrow," a Glenn Hunter picture to be distributed by Hodkinson probably under another title. The picture was filmed in and around Manchester. The special showing was in behalf of a benefit with admissions fixed at \$3 each.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	104 <sup>7</sup> / <sub>8</sub>	104	104 <sup>7</sup> / <sub>8</sub>	500
F. P.-L.	73 <sup>1</sup> / <sub>2</sub>	72	72 <sup>1</sup> / <sub>4</sub>	3,800
do pfd.				Not quoted
Goldwyn	17 <sup>1</sup> / <sub>2</sub>	17	17 <sup>3</sup> / <sub>8</sub>	3,800
Loew's	17 <sup>1</sup> / <sub>2</sub>	16 <sup>3</sup> / <sub>4</sub>	17 <sup>1</sup> / <sub>4</sub>	2,600

**Smith Starts New Duties**

Edwin J. Smith, Universal's new general sales manager has taken up the sales reins of the organization.

**Lipman In from Australia**

J. A. Lipman, Quality Features, Sydney, Australia, is in New York for several weeks. He is making his headquarters at Inter-Ocean.

**Cleveland House Ready**

(Special to THE FILM DAILY)

Cleveland, Ohio—The new Lincoln will open tomorrow with G. S. Crockett as manager.

**Plan Sales Conventions**

W. P. Garyn and W. F. Rogers of the Goldwyn-Cosmopolitan home office started for Chicago yesterday where they will hold the first of a series of sales meetings. They will eventually reach Denver, calling the branch managers and salesmen into conference as they proceed west.



**OFFICES**

Fine Suite in heart of the industry, private entrance to commercial projection rooms. Cutting rooms and vaults on same floor. Room 602 130 W. 46th St.

**Newspaper Opinions**

**"The Cheat"—F. P.-L. Rivoli**

AMERICAN—For Miss Negri is surprisingly bad as the branded heroine of the now familiar story. The Hollywood melting pot seems to have assimilated her. She not only looks like, but she acts like the conventional movie star \* \* \* The picture was well and elaborately set, but little more can be said for it. Even the tensity of the story went astray in the many absurdities of the telling.

DAILY NEWS—American pictures and Pola Negri seem to be pulling stronger together. In "The Cheat" the beautiful Polish actress appears quite at home. Pola is neither wild nor wicked in her latest achievement. She's just a womanly woman who loves her husband and can't avoid the attentions of the other man.

EVENING JOURNAL—Her gowns are still exuberant, her acting has all the verve and crispness of old, but she seems decidedly less European and much more like a good actress trained in American traditions \* \* \* Mr. Fitzmaurice's picture is well acted and extremely well mounted, although there is a noticeable failure to make the character assumed by Miss Negri entirely sympathetic.

EVENING WORLD—If you see "The Cheat" you won't be cheated. It's far and away better than "Bella Donna," Pola's first American-made picture—in fact, it's almost as good as some of those pictures she made abroad, when she was an artiste and not a movie actress.

HERALD—It is the dullest, cheapest, most asinine movie that we have seen in months and months and months.

MAIL—In fact, to this spectator at least, it seems one of those rare cases where the film version is more dramatic than the story. Part of this is due to the swift and imaginative direction of George Fitzmaurice and part to the extraordinary photography which makes it a magical blending of lights and shadows. But its real lure is in the flaming personality of Pola Negri, who is at her wildest and best in this picture.

MORNING TELEGRAPH—They have made a fairly convincing and attractive picture out of material whose age is the only reason it should be respected \* \* \* She makes the story seem real, and it is not until the picture is well under way that you discover you are seeing the same plot that you have reviewed at least a dozen times in a season.

TELEGRAM—The setting is one of the largest and most elaborate ever constructed in any studio.

TIMES—\* \* \* equipped with elegant and exotic costumes, magnificent scenery, thrilling incidents and talented players. Hence it can hardly fail to be an entertainment far above the average photoplay. At the same time the story is by no means flawless, for it lacks subtlety \* \* \* This photoplay is well worth seeing, for the plot is exciting in spite of the license taken by the scenario writer and the director.

TRIBUNE—\* \* \* We left the theater at the end of the production feeling decidedly as though we had been cheated, as we remember the story \* \* \* To us it seems a dreadful waste of time, especially for as

great an actress as Pola Negri was, is, and ever shall be.

WORLD—"The Cheat" is a heavy handed, obvious and overstuffed movie melodrama, yet it pictures Miss Pola Negri more beautifully than anything in which she has appeared on the screen.

**"Where the North Begins"—Warners Capitol**

AMERICAN—Lovers of "man's best friend" will find many things to marvel at in the intelligence of Rin-tin-tin. No fiction about dogs has quite exhausted his accomplishments.

The drama, in its texture, is an ordinary chapter of the life of trappers and traders in the land of the midnight sun.

DAILY NEWS—If you're not especially fond of dog pictures, see this one and then see how quickly you'll change your mind. We did.

EVENING JOURNAL—\* \* \* Superb acting of Rin-tin-tin \* \* \* Reared by an American and trained for the camera with consummate skill, Rin-tin-tin ceases to be a dog in "Where the North Begins. He is an heroic, intelligent creature endowed with the feelings and motives of an A No. 1 man.

EVENING WORLD—\* \* \* And Rin-tin-tin is truly a dog star if there ever was one. He does almost everything but talk, and talk, outside the subtitles, is pretty useless in movies.

MAIL—\* \* \* It is really a most excellent picture, with the refreshing charm that a good dog-actor, unaffected by poses or temperament, can bring to an outdoor plot.

MORNING TELEGRAPH—Fred Myton and Chester Franklin's story is a three thousandth squeeze of a pretty dry orange, but within these limitations, the producers have managed to make it interesting \* \* \* There's nothing particularly notable about the picture except the dog.

SUN—\* \* \* Fairly exciting drama \* \* \* Rin-tin-tin has made a striking success in this picture.

TELEGRAM—\* \* \* Offers a wholly refreshing novelty \* \* \* The greatest dog picture ever filmed.

TIMES—All those fond of dogs will be interested in "Where the North Begins. \* \* \* The work of this dog in this photodrama is quite interesting, although it suffers in comparison with Strongheart and the excellent vehicle he had in "The Silent Call."

TRIBUNE—\* \* \* It seems to us that the picture at the Capitol this week is the best canine entertainment we ever saw. There are a lot of actors and one or two actresses on the screen as well, but Rin-tin-tin is all that really counts. \* \* \* We doubt if there is a man with soul so dead he would not enjoy "Where the North Begins."

WORLD—There is nothing excepting the appearance of Rin-tin-tin in this new picture at the Capitol to make it worth while sitting through. This interesting German police dog \* \* \* is shown in various attitudes and moods which are entertaining and pleasing.

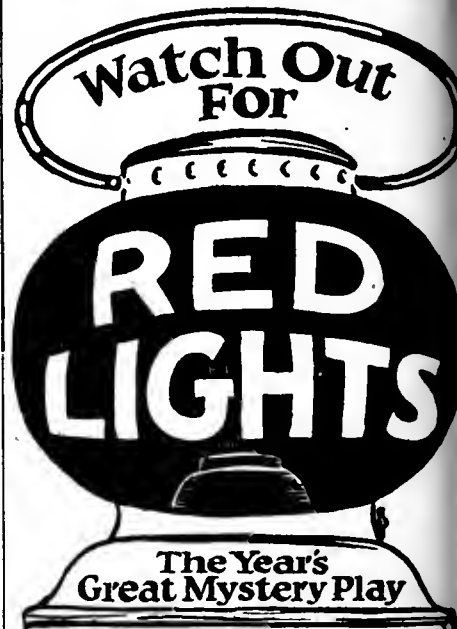
**Pathé News**

No. 70

GENERAL ELECTIONS IN IRELAND—400 candidates up for election in Ireland; Free State ministers actively campaign; exclusive pictures of De Valera at meeting in Ennis several minutes before arrest by troops. VOLCANO LAYS WASTE TO MILES OF NEW ZEALAND TERRITORY—Rotorua goes on rampage and fiery deluge does great damage. BATHING GIRL PARADE IN VENICE, CAL.—Peaches on parade dazzle the eyes of 200,000. Other news from Washington, D. C.; Hoboken, N. J.; Detroit, etc. etc.

THE ONLY ONE REEL FEATURE

today



Goldwyn-Cosmopolitan



Distributed by L. Lawrence Weber and Bobby North Produced by B. P. Fineman

**Play it ! It's Big !**



Goldwyn-Cosmopolitan

Every he-man and most women are sold on Harry Carey—he's got a following that embraces most of the picture lovers of the country.

Here's a picture that will sell the few women who are not yet Carey fans. The little snow waif—the Miracle Baby in this picture—will tug on their heart strings with that kind of a tug that will induce them to bring all their friends to see the picture.

The inestimable value of the publicity, which this story gives exhibitors, is another big factor. The American Magazine—from which this story was taken—has an enormous circulation throughout the country, and everyone of its thousands of readers are waiting for this picture!

Everything exhibitors need, in the way of advertising and exploitation, has been prepared in the usual high pressure F. B. O. style to put the picture over to a crashing success.



# HARRY CAREY

is certainly some

# "MIRACLE BABY"

in drawing steady business to your box-office!

"THE MIRACLE BABY"—from the American Magazine Story by Frank Richardson Pierce—is CAREY at his ABSOLUTE BEST!  
Book it and boost it for a record-smasher!

DISTRIBUTED BY

**F. B. O.**

723 Seventh Ave., New York City  
EXCHANGES EVERYWHERE

Sales Office  
UNITED KINGDOM  
R-C PICTURES CORPORATION  
26-27 D'Arblay Street, Wardour St.  
London, W. 1, England

**In the Courts**

Two attachments have been filed in the Supreme Court against the property of the William Cabanne M. P. Trust, a Missouri corporation, with an office at 3 West 61st St., in suits of Jack V. Keenan, brother of Frank Keenan, and Frank G. Altman, both of Kansas City, on checks cashed for the defendant at the request of Alexander Beyfuss, who has been secretary and general manager of the Cabanne corporation, but who the papers show has been discharged.

The attachments were granted on affidavits made by Russell Evans, who came here to collect a claim of his own, and who alleges that \$8,050 is due the three, which he says Cabanne and Beyfuss both admitted were legal obligations of the defendant. The affidavit of Evans states that Cabanne and Beyfuss both said the sums couldn't be paid because subscriptions taken in St. Louis and Kansas City for interest certificates in the trust have not come in fast enough to enable the defendant to meet its payroll and other expenses.

Cabanne is alleged to have said that a loan of \$40,000 is being negotiated and that it is also hoped to get an advance distribution of a film being made by the defendant, which is its only property. It is alleged that Cabanne on Aug. 1, assigned to Altman certain property as security for his claim of \$2,950 and when it was sent to E. W. Goode, one of the trustees of the defendant, to be executed at St. Louis, he said the assignment would not "hold water" because of the trust agreement.

The papers state that one of the checks given by the plaintiffs was \$1,651 to pay the balance on a premium for a \$150,000 insurance policy on Cabanne's life. Beyfuss got \$550 for his personal use by misrepresentations, it is alleged.

Cabanne could not be reached at the Metro studio where he is working, for a statement. He was reported out of town for the rest of the week.

**JIMMY AUBREY**  
in  
**THE LOBBYGOW**

his first two reel comedy  
*Twenty minutes of continuous laughter is assured the audiences of every foresighted exhibitor who plays Jimmy Aubrey's new two reel comedies.*

CHADWICK PICTURES CORPORATION  
729 Seventh Ave., New York City

**FILM DAILY'S INQUIRING REPORTER**

**QUESTION**

Do you think film salesmen should be authorized to sign contracts on behalf of their companies similar to the practice inaugurated in Great Britain by First National?

**ANSWERS**

**A. Benk, Manager, Stanley Theater, 590 7th Ave. New York**—"I don't see why not. It is always claimed that contracts go back to the home office for approval or rejection but everything that film salesmen say can't be believed. The plan can be worked here."

**Harry H. Buxbaum, Famous Players**—"I should say not. Salesmen don't want the privilege because of possible barriers thrown in their paths by exhibitors who may try to influence prices by declaring that they will 'take it up with Mr. Zukor or Mr. Kent.' The matter properly belongs to the home office."

**Charles A. Chasteen, Manager, Rialto, 268 Fulton St. Jamaica, L. I.**—"If the home offices give the salesmen the final authority and recognize the salesman's signature as binding, I think it would be a great idea for this country. The trouble is that contracts don't seem to be contracts in the film business."

**Paul C. Mooney, Sales Manager, Louis B. Mayer Prod.**—"It wouldn't work out in this country. In England, the pictures are always screened for the exhibitor and aside from that, he buys for a year ahead."

**Louis Rosenbluh, New York manager, Fox Film Corp.**—"Such a thing is not possible here under the uniform contract which expressly stipulates the time limit allowed the home offices to either reject or approve contracts with exhibitors."

**E. M. Saunders, Metro Pictures Corp.**—"Such a thing is not possible in this country under present conditions."

**Losses By Fire**

(Special to THE FILM DAILY)

Buffalo, N. Y.—Fire caused a \$5,000 loss to the Premier last week.

Ozona, Tex.—Fire of unknown origin recently destroyed the Majestic.

Auburn, N. Y.—Due to a projection room fire, the Universal has closed temporarily.

Camp Dix, N. J.—The Liberty is practically a total loss as a result of a recent fire, the origin of which has not been determined.

Anita, Ia.—The Unique is a total loss as a result of a fire that started in the projection room when 8,000 feet of film exploded.

Camden, N. J.—A cigarette is blamed for starting a fire in the projection room of the Colonial. Damage is estimated at \$500.

Minneapolis—Fire that started on the second floor of the building housing the Standard Theater Equipment destroyed \$1,500 worth of stock.

Oakwood, Leon Co., Tex.—The picture theater here is a total loss from fire which also destroyed a number of other establishments.

Cohen Succeeds Littau At Rivoli  
Isadore Cohen is the new conductor of the Rivoli orchestra, succeeding Joseph Littau, who was transferred to the Missouri, St. Louis.

Doris Eaton to the Coast  
Doris Eaton is on her way to the coast to make a picture.

New York Chicago Hollywood  
**Rothacker Laboratories**  
WILLIAM S. GILL, Eastern Sales Mgr.  
542 Fifth Ave. Tel. Murray Hill 1831

**THEATRE WANTED**  
Will purchase or lease Motion Picture Theatre in New York or vicinity. State full particulars in regards to Size, Location and Terms. Only High Class house considered.  
**LEE & CARTER**  
665 Fifth Ave. Plaza 9836  
New York City

**Cosmos Art Pictures Association**  
**The Exhibitors Association**  
**JOIN NOW**

  
**WELDED WIRE REELS**  
For Sale by  
Howells Cine Equip. Co.,  
740 7th Ave., New York

Thoroughly experienced Motion Picture man desirous of making change will be available after September. Six years experience with large organization as executive, auditor, cashier and salesman.  
Box S-29  
FILM DAILY  
71 W. 44th St. New York

**FOR SALE**  
Complete Title & Animating Equipment at a bargain. Latest models with or without cameras.  
Room 602 130 West 46th St.

"WE NEVER DISAPPOINT"  
**CROMLOW FILM LABORATORIES**  
INCORPORATED  
220 WEST 42<sup>ND</sup> STREET  
NEW YORK  
PHONE-CHICKERING 2937  
ALLAN A. LOWNES, GEN. MGR.

**It's on its way-**  
*Elinor Glyn's*  
**60 DAYS**  
-a picture of passion  
*Goldwyn-Cosmopolitan*



# THE **Film** DAILY

**The BRADSTREET** **The RECOGNIZED**  
**FILMDOM** **AUTHORITY**

XXV No. 51

Thursday, August 30, 1923

Price 5 Cents

## P. D. A. Active?

nted Organization Is Financing  
n Production Units—Vincent  
En Route West

(Special to THE FILM DAILY)

Los Angeles—The Motion Picture  
Producers' Association of New York  
is understood to have made plans to  
form a number of producing units.  
Just how many are planned is  
undecided at the moment but a finan-  
cial representative of the organization  
is here from New York to-  
day.

It is reported here that arrange-  
ments have been made in the East  
by Maurice Campbell, J. Searle  
Dawley, Kenneth Webb, Charles  
C. King and Burton King to make pic-  
tures for release through Selznick.

Campbell, Dawley, Webb,  
King and King are understood to  
(Continued on Page 2)

## Anderson Leaves Monday

Carl Anderson of Anderson Pic-  
tures is expected to leave for the  
continent on Monday.

## Schlesinger Sails Saturday

Charles Schlesinger, foreign manager  
of the Warners, sails for London on  
Saturday to dispose of  
1923-1924 product in England and  
the Continent.

## Pathe to Boost Programs

The company intends boosting the all-short  
subject program to exhibitors as a  
new thing beginning with the fall.  
The Comedy Nights will be sug-  
gested. A number of model pro-  
grams have been prepared by the  
company and details of these will be  
discussed in the Fall Short Subject  
Circularly of THE FILM DAILY,  
on Saturday.

## \$1,500,000 Studio

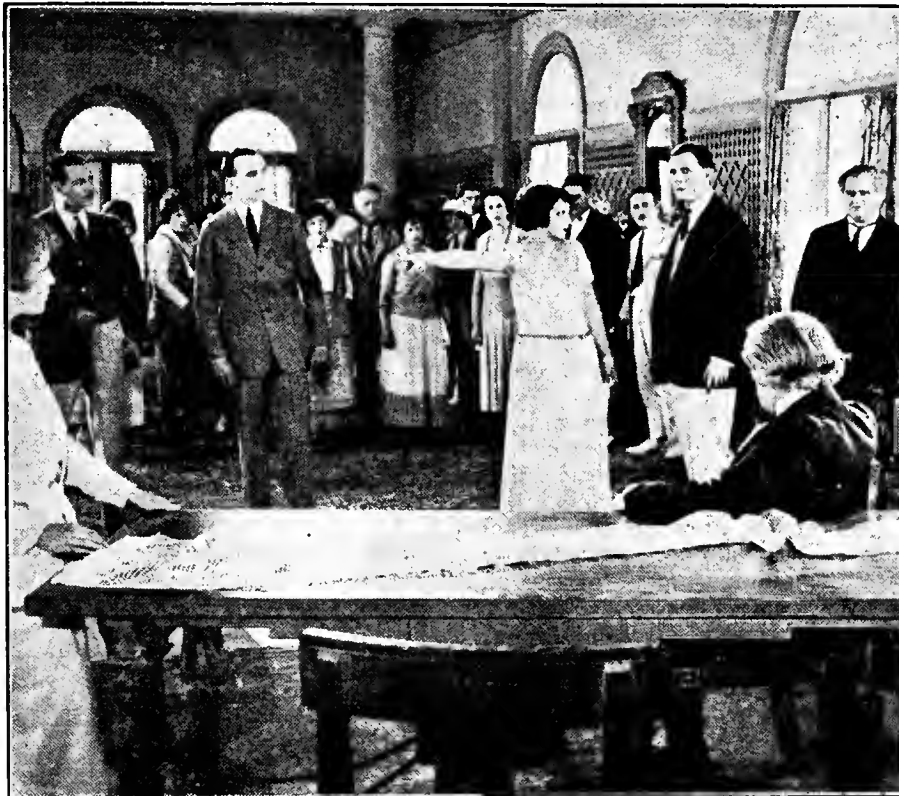
Owned by Louis B. Mayer—Site on  
Coast Not Yet Selected, But  
Will Be Soon.

(Special to THE FILM DAILY)

Los Angeles—Louis B. Mayer ex-  
pects to spend about \$1,500,000 on a  
studio here. With the turning  
of the Selig plant to B. P. Schul-  
berg for Preferred, the three Mayer  
studios are forced to work at outside  
sites until a new one can be built.

(Continued on Page 6)

Monday, Sept. 3 being Labor  
Day and a legal holiday there  
will be no issue of THE FILM  
DAILY published.



"Leave my house at once." Pauline Garon, Philo McCullough, Wyndham Standing, Estelle Taylor, Vernon Steele, Josef Swickard, and Lionel Belmore in one of the dramatic scenes from the new C. B. C.—Box Office Winner "FORGIVE AND FORGET."—Advt.

## Five Openings

Scheduled on Broadway for Next  
Week—Two Sunday, Two Mon-  
day and One Wednesday

The advance guard of the special  
productions promised for next sea-  
son hits Broadway with a smash next  
week when no less than five impor-  
tant openings are scheduled. They  
are:

"The Hunchback of Notre Dame,"  
the "big gun" of the entire Univer-  
sal 1923-1924 output. Opening at the  
Astor theater Sunday night at \$2.20  
top. Run indefinite with two shows  
a day.

(Continued on Page 4)

## Rowland and Katz on Coast

(Special to THE FILM DAILY)

Los Angeles—Richard A. Rowland  
of First National and Sam Katz of  
Balaban and Katz, Chicago, are here  
from the East.

## F. B. O. Renews with Johnson

F. B. O. has signed a new contract  
with Emery Johnson covering a  
period of two years and a half and in-  
volving eight pictures. Johnson will  
start work under it as soon as he  
completes "The Mail Man."

## Strike Averted

T. O. C. C. and Operators Reach  
Settlement—Union Granted  
Wage Increase

The threatened strike of operators  
was averted yesterday by a settlement  
reached between the T. O. C. C. and  
Local No. 306. The adjustment was  
made on a wage increase of from  
7½ to 15% over the existing scale.  
On theaters seating up to 600, the in-  
crease will be 7½%; on theaters seat-  
ing up to 1,000, 10%; on theaters seat-  
ing up to 1,500, 12½%; on theaters  
seating over 1,500, 15%.

This agreement was arrived at af-  
ter a five hour session at the Hotel  
(Continued on Page 4)

## R. B. Wainwright Here

R. B. Wainwright of London is at  
the Algonquin. He expects to stay  
here for several weeks.

## Hammons Sails Saturday

E. W. Hammons, sails from New  
York on Saturday, on his annual visit  
to Europe to confer with associates  
abroad. He will be gone six weeks.

Charles Christie is at present in  
London, where he will meet Ham-  
mons.

## T. O. D. C. Ready

Exhibitor-Distributor Organization to  
Start in October to Work Through  
30 Exchanges

The Theater Owners Distributing  
Corp., formed in Chicago in Decem-  
ber, yesterday announced it would  
actively enter the distributing field in  
October, operating through 30 ex-  
change centers.

The statement came from the of-  
fices of W. A. True, president of the  
organization and outlined the inten-  
tion of the T. O. D. C. to "eliminate  
the evil whereby exhibitors are com-  
pelled to book their attractions under  
the 'sight unseen' system months in  
advance of showings in the theaters."

"We believe that our success holds,  
for the future as well as the past,  
on the fundamental policy of healthy

(Continued on Page 2)

## Coming on the Leviathan

Marcus Loew is returning to the  
States from Europe on the Leviathan.  
Upon his return he will attend the  
reopening of the Borough Park,  
Brooklyn, which recently was taken  
over by the Loew circuit.

## Bernard Durning Dead

Bernard Durning died yesterday af-  
ternoon at St. Vincent's Hospital af-  
ter an attack of typhoid fever that  
lasted four weeks. Durning was 30  
years old and had started work on  
"Around the Town with Gallagher  
and Shean" when he was taken sick.  
Tom Buckingham then took up the  
direction where Durning was forced  
to leave off.

Durning directed "The Eleventh  
Hour" for Fox and last year made  
"The Fast Mail" as well as several  
pictures with Charles Jones and Dus-  
tin Farnum. He is survived by his  
widow, Shirley Mason and his  
mother, Mrs. Annie M. Patton.  
Burial will be held Saturday morning  
at Belle Harbor where his mother  
resides.

## The Warning

From an important sales ex-  
ecutive now in the Middle West.

"Exhibitors are doing good  
business, but the price of next  
season's product has them on  
the jump. The distributor who  
is booking all he can is wise, but  
wait until he has to read just  
contracts. Wait for next Febru-  
ary and March!"



Vol. XXV No. 51 Thursday, Aug. 30, 1923 Price 5 Cents

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**Quotations**

East. Kod. 105 3/4 104 7/8 105 3/4 1,100  
 F. P.-L. .... 73 72 1/4 72 5/8 4,000  
 do pfd. .... Not quoted  
 Goldwyn ..... Not quoted  
 Loew's ..... 17 5/8 17 3/8 17 1/2 3,000

**Incorporations**

Dover, Del.—Guild-Made Pictures, Wilmington. Capital \$2,000,000.

Olympia, Wash.—The North End Theater Co., Inc., Seattle. Capital, \$50,000. Incorporators, H. McKee and J. Carstons.

Albany—Anderson Pictures Corp., New York. Capital \$100,000. Incorporators, A. Thompson and M. Gerst. Attorney, H. G. Kosch.

Albany—Supreme Theater Co., Inc., New York. Capital \$10,000. Incorporators, J. A. and S. Deutsch and H. I. Dorn. Attorney, S. Sperling.

Albany—Winship Pictures Corp., New York. Capital \$10,000. Incorporators, C. E. and M. E. Elliot and H. C. Shimfield. Attorney, H. J. Matters, Jr.

Charleston, W. Va.—State Operating Co., Huntington. Capital \$10,000. Incorporators, A. B., S. J. and S. L. Hyman, P. Silberstein and C. E. Tipton.

Charleston, W. Va.—Lyric Operating Co., Huntington. Capital \$10,000. Incorporators, A. B., S. J. and S. L. Hyman and J. Silberstein and C. E. Tipton.

**M. P. D. A. Active?**

(Continued from Page 1)

have closed with Selznick each for a series of pictures, work on which is yet to be started. While no one at Selznick could be reached for a statement, the existence of such contracts is definitely known.

Efforts were made to reach the directors involved but without success. No one at the directors' association was in those offices to discuss the matter. It is understood that James Vincent, an official of the organization is now on his way West and it may be that he is the "financial representative" looked for by the coast film colony.

It is understood on excellent authority that the report emanating from the coast has a foundation in fact. It is further understood that various members of the directors' association have interested banking circles in their plan. Certainly, that impression has been rather carefully fostered in certain quarters around town.

It will be recalled that it was the M. P. D. A. that voted to work with the M. P. T. O. A. when it became apparent that the exhibitor organization was about to enter the distributing field.

The reports from the coast reached New York almost simultaneously with the announcement of the plans of the Theater Owners Distributing Corp. It was recalled and considered significant by some that the M. P. D. A. had sat in on various conferences of the M. P. T. O. A. when the exhibitor organization first advanced its plan for the formation of an exhibitor-distributor organization.

**James Holt Better**

(Special to THE FILM DAILY)

Atlantic City—James Holt of the Capitol has returned from the hospital, where he was confined for a month as a result of stomach trouble.

**Tom Boland, Jr., Injured**

(Special to THE FILM DAILY)

Oklahoma City—Thomas Boland, Jr., son of Thomas Boland, of the theater, is in a local hospital, having been seriously injured by an automobile.

**Lesser Showing Tonight**

Sol Lesser will give a special preview of "The Bee," "The Spider" and "The Ant," first of the "Secrets of Life," series at the Town Hall tonight. The films were produced by the Louis Tolhurst microscopic process.

**Old 'Frisco Tivoli Dark**

(Special to THE FILM DAILY)

San Francisco—The old Tivoli on Eddy St. has been closed and will remain dark until the expiration of the lease of the West Coast circuit, who operated the house.

**Eschmann CaMs Meeting**

E. A. Eschmann leaves today to meet R. C. Seery, Middle Western manager and H. A. Bandy, Central Division manager of First National at a sales meeting to be held in Chicago.

**T. O. D. C. Ready**

(Continued from Page 1)

entertainment at small prices," said Truc. "We protest against the folly of \$2 admissions and the attitude of many of the national distributors in following the policy of 'all the traffic will bear.' The exhibitors themselves know the attitude of the public and the exhibitors will, through this, their own distributing organization, make a determined effort to secure and to present worthy attractions at reasonable prices."

The statement merely announced the date on which activities would be launched and also traced the history of the movement since the Minneapolis convention. There was nothing mentioned about the personnel of the sales force or any information relative to the distributing system. It is understood that the T. O. D. C. will not establish its own exchanges but use an existing national system which will take care of the physical handling of the product. Just how many pictures the organization expected to handle and who would make them were interesting details which the initial statement did not go into.

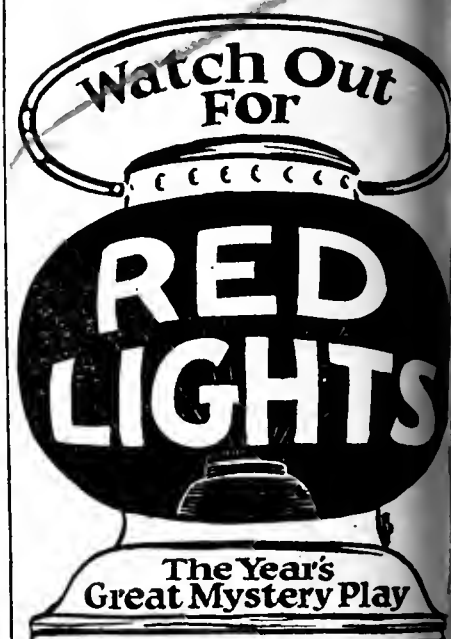
**A Correction**

Due to a typographical error the name of Peter Oletsky, owner of the Federated Film Exchange of Washington and Baltimore was misspelled in the Chadwick Pictures Corp. advertisement which appeared in the issue of Sunday, Aug. 26.

Monte Blue and Harry Myers have been added to the cast of "Daddies."

**OFFICES**

Fine Suite in heart of the industry, private entrance to commercial projection rooms. Cutting rooms and vaults on same floor. Room 602 130 W. 46th St.



Goldwyn-Cosmopolitan

There's no detail too delicate, no highlight too brilliant for faithful reproduction on

**EASTMAN POSITIVE FILM**

It carries through to the screen the entire range of tones that care in exposing has secured in the negative.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words "Eastman" "Kodak" stenciled in black letters in the transparent margin.

**EASTMAN KODAK COMPANY ROCHESTER, N. Y.**



**I**T is seldom that I have addressed you concerning Vitagraph productions. "Pioneer Trails" is the greatest attraction of the day. It is an epic of the old West and has every element known to picture production that will satisfy the public. No picture dealing with the glorious days of the early West approaches in magnificence the scenic investiture of "Pioneer Trails." No one can appreciate the sensation and danger of travel by the old stage coach until he has seen "Pioneer Trails."

The story of "Pioneer Trails" is in my opinion one of the most dramatic photoplays that have ever been screened. The appeal of the love interest is sure-fire. The characters are living, human, red-blooded people, brought to life out of the past, brave adventurers who carried civilization across this great continent.

The cast is remarkable in that every actor realistically portrays the role to which he is assigned. There is no artificiality in "Pioneer Trails."

I am proud of "Pioneer Trails." I recommend it to you because I know its values. I have put into "Pioneer Trails" the experience of thirty years of picture producing, and I give you my pledge that it is one of the greatest pictures of the year. It is not my custom to praise the productions we have made, but "Pioneer Trails" so far surpasses the screen offerings of today that I want everyone to enjoy the satisfaction that "Pioneer Trails" affords. It is the biggest of all the many winners David Smith has directed, among which are included "Black Beauty," "The Courage of Marge O'Doone," "The Ninety and Nine," and "Masters of Men."



President, Vitagraph

## Five Openings

(Continued from Page 1)

"The Silent Command," the first of the Fox specials, produced by J. Gordon Edwards. Advance reports indicate the naval sequences are handled on a big scale. Opening at the Central Sunday night at \$5.50 top for the premiere and \$1.65 thereafter. Run indefinite.

"Rosita," starring Mary Pickford. Ernst Lubitsch's first American-made picture. Opening at the Lyric Monday night at \$1.65 top. Two shows a day. Run indefinite.

"If Winter Comes," directed by Harry Millarde for Fox and acclaimed the leader of that company's line-up, for next year. Opening at the Times Square Monday night at \$5.50 top for the premiere and \$1.65 thereafter. Two shows a day and an indefinite run.

"The White Sister," starring Lillian Gish and directed by Henry King for Inspiration. Opening at the 44th St. theater on Wednesday evening at \$2.20 top for an indefinite run.

In addition, "Little Old New York" will continue at the Cosmopolitan; "The Covered Wagon" at the Criterion, and "The Green Goddess" at the Harris. "Ashes of Vengeance" closes its Apollo run Saturday night. The regular first-runs will have the following:

Cameo—"The Eleventh Hour."

Capitol—Mae Murray in "The French Doll."

Rialto—"Salomy Jane."

Rivoli—Pola Negri in "The Cheat."

Strand—Harold Lloyd in "Why Worry."

"All of which," said one well known film man yesterday, "is extremely interesting. Very interesting."

### Snow Making Alaskan Films

(Special to THE FILM DAILY)

Seattle—H. A. Snow is one of the San Francisco Chamber of Commerce party to leave for a 40 day trip to Alaska where he will make wild game pictures, also scenes from the seal rookeries at the Pribiloff Islands.

### "English Creeping Up"—Crawford

Ray Crawford, of Associated Exhibitors, Inc., just back from Europe says that while England and France are both behind America in production and exhibition, England is creeping up in production.

"The more important English producers," said Crawford yesterday, "realize now that their own field is too limited, and that they must make product which will appeal to American picture lovers also. That is why so many of them are now engaging American actors.

"In France more American pictures are in circulation than are productions of any other country. One expects to find American-made features advertised in front of the leading boulevard theaters of Paris and he is seldom disappointed. The effects of the war continue to be felt in business circles in France much more strongly than in England. Notably in London I found a genuine spirit of optimism regarding the outlook for the fall."

## Strike Averted

(Continued from Page 1)

Astor yesterday. Committees for both sides were aided in settling the issue by Commissioners Bendheim, Brown and Cocoran of the U. S. Labor Board. The operators' present contract with the T. O. C. C. terminates at midnight tomorrow night.

Harry Mackler, president of the operators union could not be reached last night for comment on the terms of the settlement which was announced from the T. O. C. C. headquarters.

### Planning Next Convention

Sidney R. Kent, while in Kansas City recently, made tentative arrangements for the next convention of Famous Players to be held there next May.

### Leon Behal Seriously Injured

(Special to THE FILM DAILY)

Philadelphia—Leon Behal, short subject sales manager for De Luxe, is in Hahnemann Hospital as a result of an automobile accident. He will be laid up for several weeks.

### Walsh Renews with Goldwyn

(Special to THE FILM DAILY)

Los Angeles—George Walsh has been assigned to one of the roles in "Law Against Law." Goldwyn states that its contract with Walsh has been renewed.

### Georgette Leblanc in Films

Georgette Leblanc, former wife of Maurice Maeterlinck, will appear in two pictures to be made in Paris, according to reports from abroad. The first will be "The Enchantress" to be produced by Marcel L'Herbier Films and the second, "Phedre," to be made in the spring.

### No Age Limit in Wisconsin

(Special to THE FILM DAILY)

Milwaukee—The state legislature has killed the bill introduced by State Senator Teasdale, making it obligatory for children under 16 years old to attend theater performances with their parents unless the picture being shown has been passed by the censor board.

### Kraely on Coast

(Special to THE FILM DAILY)

Los Angeles—Hanns Kraely is here visiting Ernst Lubitsch. While here he will study the American industry. Kraely adapted "Passion," "Deception," "One Arabian Night," "Gypsy Blood" and other productions directed by Lubitsch.

Lubitsch started production Monday on "The Marriage Circle."

### Alan D. Marr Promoted

Alan D. Marr has been appointed assistant general manager of Associated Exhibitors. Floyd Lewis has been appointed special representative. S. T. O'Brien, Des Moines manager, will hereafter take care of both Des Moines and Omaha. E. S. Oldsmith has returned to the Oklahoma City office as manager, after an absence of several months.

## New Theaters

(Special to THE FILM DAILY)

Searcy, Ark.—A new theater, to cost \$15,000, is to replace the Grand.

Quincy, Ill.—Plans have been completed for the erection of the new Washington Square, to seat 3,000.

Bethany, Mo.—I. W. Maple is erecting a theater here which is expected to be ready in a few weeks.

Camden, Ark.—Contract for a new theater-office building, has been let by Dr. G. S. Rinehart. Work is to start soon.

Wichita, Kan.—It is said that Arthur M. Ford, former manager of the Marple, is planning to erect a new house.

Dallas—The new Oak Lawn theater is another on the list of Dallas houses. The theater was opened recently by Jack Joyce.

Humansville, Mo.—The Odd Fellows building has been leased by Hodges of Springfield who will run a picture theater there.

Steubenville, O.—George Shafer, of Wheeling plans to erect a theater here seating 2,000 at a cost of \$250,000. Incorporators, W. J. Gallagher,

### City Council Building A Theater

(Special to THE FILM DAILY)

Steubenville, O.—The City Council has made arrangements with George Shafer, who operates several theaters in Wheeling, W. Va., to build a picture house here. The city figures receiving an annual rental of \$15,000 from the enterprise which will cost in excess of \$200,000.

### French Seek Reciprocity

(Special to THE FILM DAILY)

Paris—An absorbing topic here is the question of reciprocity against Germany on the importation of raw stock. The matter was originally contested by Pathe Cinema which declared the Agfa Co. of Berlin was dumping raw stock into France irrespective of manufacturing costs. The problem has now been taken up by a large section of the French press with some sort of official action looming up as a strong possibility.

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## Leah Baird Pictures Make Money

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Buffalo's \$2,500,000.00 Theatre

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*Goldwyn-Cosmopolitan*

**NOW**

You can get  
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CARL LAEMMLE presents

**WILLIAM DUNCAN**

Supported by EDITH JOHNSON *in*

*The* **STEEL TRAIL**

Directed by WM. DUNCAN

The First of Universal's **LUCKY 7** Chapter Plays

## At Broadway Theaters

### Cameo

The Cameo Magazine opens the bill, followed by "The Rainstorm," a comedy; "The Cat Flat Faked," an Aesop Fable reel; a musical prologue featured as "The Dance of the Hours" and "The Eleventh Hour," a Fox feature. John Priest closes the performance with an organ selection.

### Capitol

A Belgian police dog, Rin-Tin-Tin is the hero of "Where the North Begins." Other numbers, as they appear on the program, include: "Mignon," the overture; a scenic called "A Study in Land and Landscapes;" Ballet Divertissements, the News reel. "In Our Broadcasting Studio," a musical number in six units; selections from "Mlle Modiste," played by the orchestra and the latest Aesop Fable, "The Great Explorer." An organ solo concludes.

### Central

The overture opens the program. "Topics of the Day" is next. Then "The Making of a Man," a Prizma picture is screened prior to the showing of "Daytime Wives," the feature. "So This Is Hollywood," one of the "Fighting Blood" series is last.

### Rialto

The current Rialto bill consists of the overture, "Sakuntala;" "Riesensfeld's Classical Jazz," a regular number; "The Modern Wizard," a Max Fleischer picture; the Pictorial News and "My Song is of The Sturdy North," sung by Frederick Baer, baritone. "To the Last Man is the feature. Mary Fabin, soprano singing a selection from "Count of Luxemburg" and "Felix in Hollywood," a cartoon are the last two numbers.

### Rivoli

"The Cheat" is the feature while "Pique Dame" has been selected as the overture. "Happy Days," symphonized home tune; and "Priere Hinduque" are other musical units. The pictorial, "Out of the Inkwell" appear third, and sixth respectively. "False Alarm," a cartoon is screened as the closing number.

### At Other Houses

"Ashes of Vengeance" still plays the Apollo and "Little Old New York" the Cosmopolitan. "The Covered Wagon has reached its 25th week at the Criterion. "The Green Goddess" remains at the Harris, while the Strand houses "The White Rose" for a second week.

### Lists "Cat and the Canary"

Harry Sherman stated yesterday that one of the six productions he would make for Vitagraph would be "Cat and the Canary," by Margaret Cameron, the rights to which he has secured from Harper Brothers.

### Bromberg in Deal with Arrow

Arthur C. Bromberg, President of Progress Pictures of Atlanta, has closed a deal with W. E. Shallenberger, of Arrow, for 52 two-reel comedies, three serials and 26 features for Texas, Oklahoma and Arkansas. Bromberg has opened a new branch in Dallas, and will shortly open in Oklahoma City.

### Foy Signs With Paramount

(Special to THE FILM DAILY)  
Dallas—The Motion Picture Journal says:

"After having testified at the Federal Trade investigation of Famous Players that he could not buy any more Paramount pictures until he advanced his prices back to the old scale, Ed Foy of Foy's neighborhood theaters has signed the Paramount contract for a full month of Paramount in September in all his houses at the admission scale of ten cents."

### A. F. of L. Convenes Oct. 1

The various union organizations connected with the industry will have representatives at the annual gathering of the American Federation of Labor to be held at Portland, Ore., Oct. 1.

### Marcus Buys Mammoth's First

"Enemies of Children," the first release of the Mammoth Pictures, which is an adaptation of "Youth Triumphant," has been purchased by Gene Marcus of 20th Century Exchange, Philadelphia, for Eastern Penn. and Southern New Jersey.

### Films in Prisons

(Special to THE FILM DAILY)

Baltimore—A recent survey made by the Board of Welfare shows that motion pictures have a beneficial effect upon inmates of prisons, insane asylums and hospitals, etc. Practically every state institution of this kind entertains the inmates with pictures.

### Ottawa Meeting for M. P. Engineers

(Special to THE FILM DAILY)

Ottawa—Indications point to a large attendance at the fall convention of the Society of M. P. Engineers, which will convene here Oct. 1, 2, 3 and 4. An invitation has been issued to Will H. Hays to attend.

### May Write Story for Jackie

(Special to THE FILM DAILY)

Los Angeles—Coogan agents in New York are reported to be negotiating with Mary Roberts Rinehart for an original screen story to be filmed by Jackie as one of his series on his Metro contract.

### Aaron Goldberg Leases Maio

(Special to THE FILM DAILY)

San Francisco—Interesting news to the San Francisco theater world is the leasing of the Maio by Aaron Goldberg. Goldberg formerly operated the Central, but owing to high rental was forced to close. The new acquisition is directly opposite the Central and adjoins Loew's Warfield. Some hard tussles have been seen between these three houses and some more fights are expected.

### McGuirk Sees Good Season

John J. McGuirk, vice-president of the Stanley Co. of America, in commenting on the coming season, in "The Exhibitor," Philadelphia, says in part:

"I am convinced that the motion picture will be more popular than ever with the season starting Labor Day." Speaking on the drawing power of pictures, he says, I would not like to give precedence to any form of photo play with respect to money-drawing power. Each picture has potentialities. The thing is to discover what is the drawing value of each film and to utilize that knowledge to the best advantage. After all it is a question of showmanship. The good showman will never overlook any big point and of course he will be able to establish a patronage of real worth. The big pictures cost more and demand greater patronage. They should undoubtedly be shown but with due regard to the necessity for intelligent advertising. Less expensive pictures also demand exploitation. Unquestionably the market is here. It is going to be a good season. There is never a bad season for a good show and we will have them in bundance."

## In the Courts

(Special to THE FILM DAILY)

Trenton, N. J.—Joseph Barry, of Old Rose Street, is being held by Judge Anthony S. Brennan for the Grand Jury for forging the name of Charles C. Hildinger, a local exhibitor, to a check.

Cushing, Okla.—H. L. Youngblood, owner of one of the local houses has filed a voluntary petition in bankruptcy, listing liabilities at \$5,946, with assets valued at \$3,450. Thirty-six firms comprise the creditors.

Philadelphia—Messrs. Greenstein, of the Penn. So. Phila. are charged by S. E. Applegate, of United Artists, with assault and battery and will be arraigned soon before a local magistrate.

The Greensteins booked a United Artist picture and not satisfied with the financial showing the picture made, came to the exchange on Vine Street to seek a rebate. Appelgate and the Greensteins apparently could not reach an amicable understanding and an argument resulted, it is declared, the father and son then attacking Appelgate. Appelgate received a rather severe pummeling and was removed to his home.

### New Home For Stanley Company

(Special to THE FILM DAILY)

Philadelphia—The Stanley Company has purchased the three-story office building at 1912 Race St., for \$148,000 for its new headquarters.

### Sales to Standard, Pittsburgh

Export and Import has sold "The Jungle Goddess" and "The Curse of Drink" to Standard Films of Pittsburgh for Western Pennsylvania and West Virginia.

### Aywon Denies Fecke Claim

Aywon in a letter to this publication denies that George M. A. Fecke will produce the "Big Boy" Williams pictures and adds that Aywon has the sole contract for the pictures. The letter states that Fecke has secured two Williams pictures from some producer who failed to continue making an entire series.

## \$1,500,000 Studio

(Continued from Page 1)

No site has been selected as yet but a decision will probably be reached in the near future.

According to Preferred, improvements at the Selig plant will cost about \$500,000 before Schulberg makes the additions he has in mind. A new stage is included in the plans.

### Adding Pictures to Program

(Special to THE FILM DAILY)

Buffalo, N. Y.—First run picture will be added to the Criterion programs starting Labor Day.

### QUALITY ART TITLES

The Waller Studios

Fred Waller—Grace Waller

11 East 14th Street

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### FOR SALE

Complete Title & Animating Equipment at a bargain. Latest models with or without cameras. Room 602 130 West 46th St.



Distributed by

L. Lawrence Weber and Bobby North

Produced by B. P. Fineman

## Charles Brabin's Production



Goldwyn-Cosmopolitan

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A NATIONAL INSTITUTION  
BROADWAY at 47th ST.  
NEW YORK CITY

MOE MARK

PRESIDENT & GEN'L M'GR

OFFICE OF  
JOSEPH PLUNKETT  
MANAGING DIRECTOR

August 23rd, 1923,

Mr. Hiram Abrams,  
United Artists Corp.,  
729 Seventh Ave.,  
New York City.

Dear Mr. Abrams:-

D. W. Griffith's "The  
White Rose", even with the summer weather  
is doing more than a winter business.

We had to stop selling  
tickets last night, Wednesday. The picture  
itself is a great success with our audiences,  
and the business is growing bigger and bigger.

I thought that you might  
like to know this.

With kindest regards,

Yours very truly,

*Joseph Plunkett*  
MANAGING DIRECTOR.

JLP:F

*When you have to stop Selling Tickets  
you've got something — you're giving something —  
and your audiences get Bigger and Bigger*

**NOW BOOKING —**

UNITED ARTISTS CORPORATION  
MARY DICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRDANKS · D. W. GRIFFITH  
HIRAM ABRAMS, PRESIDENT

## British Tastes

As Revealed by Popularity Contest  
—Spectacles Plus Romance  
Lead the List

(Special to THE FILM DAILY)

London—The results of the Sunday Pictorial Film Contest will be of interest to film producers and exhibitors in both Britain and America. The total number of votes recorded in this contest was 6,240,216, which makes it easily the most comprehensive guide to film popularity yet obtained in this country. Competitors were asked to place 12 films, from a batch of 20, in order of merit. The highest possible vote for any one film was, therefore, 520,018. The contest would have been of greater value if competitors had not been pinned down to a list of 20 films, but we understand that otherwise the task of examining entries would have been impossible. As it was, the examination of coupons occupied fifty ex-service men for 22 weeks. Within this necessary limitation the contest result runs very true to the best film form.

Griffith scores a triumph with "Way Down East," placed first with a 91 per cent. vote, and "Orphans of the Storm," second with an 86 per cent. vote. "The Kid" is third, running "Orphans" very closely. Then there is a drop of nearly 10,000 votes to "The Four Horsemen of the Apocalypse," another drop of 20,000 to "The Queen of Sheba," and yet another drop of 20,000 to "Smilin' Through." Two British films, widely divergent in appeal, "Squibs Wins the Calcutta Sweep" and "A Bill of Divorcement," are placed in the list well above both "My Boy" and "The Old Nest."

It would appear from this result that spectacle plus romantic appeal is the most popular form of film entertainment. We have this in "Way Down East," "Orphans of the Storm," "Queen of Sheba," and "Smilin' Through"—five out of the first six. Sentimental comedy seems to come next in popular favor. We have it in "The Kid," "Pay Day," "Squibs Wins the Calcutta Sweep," and "My Boy." Drama unadorned by spectacle in "A Bill of Divorcement" gets only 60 per cent. The sheer sob stuff of "Over the Hill" and "The Old Nest" fares on the average even worse. It seems, therefore, the public taste for motion pictures is better than is generally admitted or provided for by film producers. If the result of this contest will convince producers that the public appreciate artistic and ethical merit in motion pictures, and if some few producers will act on this proof a statement we have made over and over again, then it may do something to lift us a little further out of the rut of cheap melodramatic, mechanical stuff which has brought discredit and contempt upon such a large proportion of film plays.—Kinemetograph Weekly.

Kirkwood Seriously Injured  
(Special to THE FILM DAILY)

Los Angeles—James Kirkwood is still seriously ill as a result of a fall from a horse. He is understood to have suffered a concussion of the brain.

## Newspaper Opinions

"The Eleventh Hour"—Fox  
Cameo

AMERICAN—Talk about thrills! There's a thrill in every second of "The Eleventh Hour," and the Cameo theater is no place for persons with weak hearts or sensitive nerves this week.

EVENING JOURNAL—It is verily melodrama. In fact, it is melodramatic melodrama. \* \* \* have evolved an encyclopedia of thrills. There are enough shocks in this feature production to overflow a fifteen-episode serial.

EVENING WORLD—We have never seen more screen trouble and tribulation packed into seven reels than crowd "The Eleventh Hour." \* \* \* Maybe you'll like it—we didn't.

MAIL—It is a grand orgy of shocks for those whose delight is in mechanical thrills.

MORNING TELEGRAPH—A good, old, rip-roaring melodrama is relished by the best of men, and particularly when it is produced with the verve and dash that abounds in "The Eleventh Hour," making it one of the most agile melodramas we have seen in some time.

POST—There is plenty of action in "The Eleventh Hour." \* \* \* The photography is good and, while the film is full of impossibilities, it is a real thriller.

SUN—In fact it is advertised as a "frank and honest melodrama." It's all of that and more besides. To be perfectly truthful it is the most out and out hokum ever screened and a great deal more thrilling than "The Green Goddess."

TELEGRAM—\* \* \* proved to be replete with thrills—thrills. \* \* \* The photography is unusually good.

TIMES—There are many fine sequences of photography, and the sea scenes and the "shots" of the submarines and destroyers are especially good \* \* \* Those who like serials and the very old-time red-hot melodramas will find interest in the impossibilities of this production.

TRIBUNE—It is even more thrilling than these old series used to be. \* \* \* If you want melodrama, however, we know of no place where you can find so strong a solution.

WORLD—The picture is one of the most frenzied melodramas we have ever witnessed—a "Perils of Pauline" jammed into five reels instead of fifty. It is a cheerful and exciting sacrifice of probability at the shrine of boisterous excitement.

"Daytime Wives"—F. B. O.  
Central

AMERICAN—Derelys Perdue was excellent as the daytime wife and Grace D'Armond played the home spouse with spirit. Wyndham Standing as Adams, gave his usual sincere and convincing performance \* \* \* Many of the interior scenes were artistically conceived and presented.

MAIL—\* \* \* An original basis for another of those domestic sermons appearing with such regularity at the Central theater.

POST—\* \* \* it is not likely to set the river afire. It is hardly worth consideration.

TELEGRAM—There is a good picture at the Central.

TRIBUNE—"Daytime Wives" is as cheap and tawdry and altogether as discouraging a production as we have seen in a long, long time.

WORLD—"Daytime Wives" is a sermon in celluloid about wives who spend too much of their husbands' money and wives who purchase the evening meal at the delicatessen store. \* \* \* Second rate sermons have long been a curse of numerous sections of American existence. The motion pictures already have enough handicaps with which to struggle without entering the overcrowded field.

"To the Last Man"—F. P.-L.  
Rialto

AMERICAN—Your attention never swerved, which means a lot in a film of this nature. Rough stuff has had a long and vivid day. This was rough stuff with a vengeance, but it got there, and it got there with both feet.

DAILY NEWS—"To the Last Man" is one of those family feud films.

EVENING JOURNAL—\* \* \* musses up a perfectly gorgeous expanse of Arizona scenery on the Rialto theater's screen this week. The theme is worn threadbare, it is true, but in this particular use of it there is at least a human quality that rises above the average of such pictures. The right note of tense and bitter feeling between two families is sounded at the outset and is well maintained.

EVENING WORLD—"To the Last Man" we must admit, isn't a film that will in any way call upon the use of the large "A" in spelling Art, but it makes for one grand and glorious hour of entertainment and thrills that are well worth the money.

MAIL—"To the Last Man" is a typical Zane Grey yarn of Arizona in the eighties. There is a local Romeo and Juliet separated by one of those family feuds without which a western romance could not possibly be written.

POST—It is a great combination when you get Lois Wilson and Richard Dix in the same cast. They are both clever, versatile, good looking, and likable—which makes the photoplay, "To the Last Man" \* \* \* successful from the beginning.

SUN—Some newspaper said yesterday in a headline that the Wild West motion pictures are coming back into style. If they are of the quality of "To the Last Man" the "revival" should be popular.

TELEGRAM—This picture shows primitive life and hates in the most magnificent country in the world.

TIMES—Lois Wilson is as good as can be expected in this film, and Noah Beery as Colter is convincing \* \* \* This is one of those pictures that give one a fit of yawning, and as darkness reigns in the theater one does not even have to bother to put one's hand before the offending mouth. There were quite a number of yawns in the Rialto yesterday.

TRIBUNE—The picture is very exciting \* \* \* Richard Dix is good as Jean, the half-Indian, but Lois Wilson is superb as Ellen Jorth. She is spirited and thoroughly convincing \* \* \* In the cast are Noah Beery, who gave his usual perfect performance; Robert Edeson, who was excellent as the elder Isbel.

The Film Storage & Forwarding Corp. has filed dissolution papers with the Secretary of State in Albany.

## Cuts and Flashes

The Selznick organization is distributing an attractive looking picture book for "Rupert of Hentzau."

Mae Murray in "The French Doll" will be the feature at the Capitol this week.

Souvenir booklets of the "Great Movie Season" are being distributed by the Paramount houses in each of the ten cities participating in the celebration.

When Harry Danto left Commack last week to join Preferred, his former associates presented him with a cigarette holder of considerable value.

JIMMY AUBREY  
in  
THE LOBBYGOW

his first two reel comedy

John H. Taylor of Screen-Art,  
London cables—Lobbygow  
just screened—Congratulate  
Aubrey on producing the  
banner two reel comedies of  
the year.

CHADWICK PICTURES  
CORPORATION

729 Seventh Ave., New York City

Did you ever  
see a spirit?

Do you know what "ectoplasm"  
and the "aura" are?

Did you ever see a horn tossed  
about by the "spirits"?

See

"Is Conan Doyle Right?"

Two Parts

By Cullom Holmes Ferrell

Sensational, startling, a miraculous  
money-maker





# THE **Film** DAILY

**BRADSTREET FILMDOM** **The RECOGNIZED AUTHORITY**

XV No. 52

Friday, August 31, 1923

Price 5 Cents

## Build Good-Will

Hal Roach, Through Newspaper Advertising—Decries "Pawnbroker" Methods

E. Roach delivered an interesting address at the regular meeting of the M. P. A. yesterday. The pro-speecher spoke for about 45 minutes and deduced his thoughts on two definitions:

The building of good-will in national newspaper advertising is the elimination of "pawnbroker" methods of selling pictures and the establishment of a set sales price for this business.

Roach attacked the present method of selling pictures and would sponsor a highly developed campaign using newspaper advertising generally throughout the country in order to create a kinder attitude toward motion pictures in general. He pointed out how maligned pictures were by the press in a story involving film people and declared that the industry has the good-will of the public now as never before. In defraying the cost of such a campaign, Roach stated that every producer and distributor be apportioned his share of the financial burden. He cited excellent work done by the California Association of Exhibitors.

(Continued on Page 2)

## Dowling Leaves Today

Dowling of Christie Films expected to leave New York today on a tour around the Southern cities en route to Los Angeles.

## Williams and Vogel on Coast

(Special to THE FILM DAILY)

Los Angeles—J. D. Williams and M. M. Vogel are here from New York relative to production, according to reports. Vogel will probably handle the foreign distribution of Ritz pictures.

## Tennessee Enter. Issues Bonds

(Special to THE FILM DAILY)

Chattanooga, Tenn. — Tennessee Enterprises, Inc., a Famous Players subsidiary, has issued bonds totaling \$100,000 against its holdings and has placed them with Caldwell & Co., Knoxville. The refinancing has been arranged to permit the company more time to meet its obligations and to enable it to build a new theater here. The bonds will run for 10 years and bear 7 per cent interest. The theaters involved are the Rialto, Tivoli, Bijou and York, here; Majestic, Bijou, Strand, Queen and Riviera at Knoxville, and the Grand and Palace in Marysville.

## Still Dickering

M. P. T. O. and American Society Gradually Getting Together on Music Tax

The special committees representing the M. P. T. O. A. and the American Society of Composers, Authors and Publishers have held one joint meeting at which the basic principles governing the actions of both organizations on the music tax situation were laid down. The matter rests just there temporarily but in mid-September another meeting will be held at which a definite understanding will be reached.

E. C. Mills of the Music Publishers' Protective Ass'n and special advisor to the executive committee of the American Society leaves for Minneapolis shortly where, on the 10th he will confer with the executive committee of the Minnesota exhibitor body. He declared yesterday that Wisconsin had advised its members to avoid litigation and take out licenses for taxable music and added that he understood that the Virginia body will take similar action at a meeting to be held in the near future.

## Elect Directors Soon

Frank R. Wilson, president of the M. P. Capital Corp. formed earlier in the week in Delaware declared yesterday that the full directorate of the company will be elected at a meeting to be held very soon. Wilson is now negotiating for a suite of offices.

## Jess Robbins with Universal

(Special to THE FILM DAILY)

Los Angeles—Jess Robbins has been engaged by Universal to direct "Baby Peggy" in "Settled Out of Court."

Robbins recently left for the coast, following a short stay here. He has been releasing his pictures through Vitagraph as Jess Robbins Prod.

## De Luxe Has "Refund Contract"

(Special to THE FILM DAILY)

Philadelphia—De Luxe Film Co., Inc., has inaugurated what it calls a "refund contract." Under its terms, 25 per cent of the rentals paid by exhibitors are held in trust. On a picture that costs \$5,000, De Luxe figures \$18,000 a satisfactory gross. From this amount is deducted the franchise rights, exploitation, prints and the 25 per cent held in trust for exhibitors, estimated at \$16,500 thus leaving a profit of \$1,500 or 12½ per cent for De Luxe on each picture.

## A Nice Compliment

Max Glucksmann, who handles Famous product in the Argentine, incidentally sells phonograph records. He has just issued a new tango which he has titled "Paramount" and has dedicated it to Adolph Zukor.

## Lieber Aboard the Berengaria

Robert Lieber, president of First National, is aboard the Berengaria due from Europe tomorrow.

## Kendrick Promoted

H. M. S. Kendrick, formerly on the staff of John Zanft, general manager of Fox theaters, has been placed in charge of the four Fox Denver theaters, the Isis, Plaza, Rivoli and Strand.

## Rothacker Home from Europe

Watterson R. Rothacker, who returned from Europe on Wednesday, left for Chicago yesterday. He will probably have an interesting announcement to make shortly relative to his projected London laboratory.

## Fox Appeals Decision

(Special to THE FILM DAILY)

Washington—The Fox Film Corp. has appealed a decision of the Federal Trade Commission to the Circuit Court of Appeals for the Second Circuit in New York. The Commission ruled against the re-issue of Fox pictures under new titles unless the old titles were prominently displayed in the prints of the subjects as well as in all advertising matter.

## May Refilm "Les Miserables"

(Special to THE FILM DAILY)

Los Angeles—It is reported here that Finis Fox will make a new version of "Les Miserables" with Ralph Lewis as Jean Valjean, and Gloria Grey, who appears in "Bag and Baggage," the new Fox picture, as Cosette. The production will probably be made in France. One version has already been made by a French company and a second by William Fox with William Farnum starred.

When Finis Fox was reached at the Algonquin yesterday, he admitted he planned making "Les Miserables" but declared the entire matter was as yet too indefinite to talk about.

## Percentage Optional

Paramount to Book That Way Only When Exhibitors Desire It—Kent Busy on Plan

Famous Players will not insist on percentage bookings generally throughout the country under the workings of the new sales policy. This can be relied upon quite definitely.

Sidney R. Kent in this connection pointed out yesterday that in many of the larger cities, Paramount's arrangement with its first-run accounts at present includes percentage. This method of business is not at all new to the Paramount organization. Many important exhibitors are now doing business with Famous on that basis.

So far as the smaller towns are concerned, Kent declares percentage will never be insisted upon. He is emphatic in stating that only in those cases where that basis of transacting business is mutually satisfactory, has his organization arranged percentage bookings. This will not be forced on or extended to other exhibitors unless the deal is amicable.

(Continued on Page 2)

## "Scaramouche" Opens Sept. 21

"Scaramouche" will open at the 44th St. theater on Sept. 21.

## Managers and Operators Agree

(Special to THE FILM DAILY)

Atlanta, Ga.—The new operators' contract for next season has been signed. It calls for a \$5 increasing wages to \$50, for the operators at the Howard, Metropolitan, Grand, Rialto and Forsyth. The Alamo theaters, number one and two, the Alpa, Vaquette, Tudor and Bonita will continue at the \$45 scale.

## Test Case Comes Up

(Special to THE FILM DAILY)

Kansas City—The validity of the county's yearly theater tax will be tested in court tomorrow, Saturday. A. M. Eisner, owner of the Broad-mour, 35th Street and Broadway, is charged with failure to pay the tax of \$50. Eisner is president of the local theater owners organization and will fight the case to a finish, contending that the tax was levied by the county court in June, whereas the Missouri law states that it should have been assessed in the May term. Eisner is under \$500 bail.

Monday, Sept. 3 being Labor Day and a legal holiday there will be no issue of THE FILM DAILY published.



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Paris Representative—Le Film, 42 Rue de Clichy.

Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelsplatz.

**Quotations**

East. Kod. .108	106	106½	1,300
F. P.-L. ....	75	72¾	74 13,400
do pfd. ....			Not quoted
Goldwyn .....			Not quoted
Loew's .....	17¾	17¼	17¼ 1,700

**Incorporations**

Dover, Del.—National Play Service, Inc., Wilmington. Capital \$500,000.

Albany—Miller & Sherry Enterprises, Inc., Manhattan. Capital \$5,000. Incorporators, P. and E. Sherry.

Albany—Dramart Scenery Studios, New York. Capital \$5,000. Incorporators, A. Goldsmith, and S. S. Fried. Attorney, J. E. Glass.



**WELDED WIRE REELS**

For Sale by  
Howells Cine Equip. Co.  
740 7th Ave., New York

New York Chicago Hollywood  
**Rothacker Laboratories**  
WILLIAM S. GILL, Eastern Sales Mgr.  
542 Fifth Ave. Tel. Murray Hill 1831

**Build Good-Will**

(Continued from Page 1)

California Fruit Packers Ass'n and organizations of similar character in building up prestige and said the same effect can be secured in the picture business.

Roach attacked the present method of distribution and described the methods used to sell pictures to the exhibitor. He said the salesman went to an exhibitor with a \$100 figure in mind for a certain picture when all that he ever hoped to get was \$60 and that, similarly, the exhibitor would try to underbid the salesman's offer. "Pawbroker methods" is the term Roach used to describe this practice. He said he saw no reason why valuations could not be fixed or rentals, based on the location, and seating capacity of the theater.

**Tom Boland Here**

Tom Boland of Oklahoma City is in town, serving on the First National rotating committee.

**Hackathorne in "The Turmoil"**

Universal has signed George Hackathorne for "The Turmoil" which Hobart Henley will direct.

**Microscopic Films Shown**

The first of the Tolhurst microscopic films were shown at the Town Hall last night. Many educators were in the audience.

**New Exploitation Agency**

(Special to THE FILM DAILY)

Kansas City—Kenton Franklin, formerly connected with the Barton Enterprises, of Tulsa, Okla., is here preparatory to starting a new exploitation agency.

**Schaefer Begins New Duties**

(Special to THE FILM DAILY)

Atlanta—Jack Schaefer has assumed the duties of branch manager for Associated Exhibitors. Jack Withers, former manager, is now in Pittsburgh, managing the exchange there.

**Another Exchange for National**

(Special to THE FILM DAILY)

Baltimore, Md.—National Non-Theatrical M. P., Inc., now have six exchanges, with the taking over of the Maryland M. P. Co., 240 Fallsway St. J. M. Barron will remain as manager.

**"Independence Month" in Mid-West**

(Special to THE FILM DAILY)

Kansas City—Saturday starts Independence Month. All the Kansas City and St. Louis state right exchanges have been running a series of advertisements in the "Reel Journal" boosting "Independent Pictures for September."

**Deal on for Palace, Ft. Wayne**

(Special to THE FILM DAILY)

Fort Wayne, Ind.—W. C. Quimby, owner of three picture theaters here is negotiating for the Palace. The deal would place him in possession of 50 per cent of the stock and give him a long term lease on the theater. About \$500,000 is involved.

**Percentage Optional**

(Continued from Page 1)

Kent is understood to be at work on the pre-demonstration group of theaters. As noted, in those cities where Paramount has its own theaters, they will be utilized and at those points where the Paramount product is regularly shown first-run, it is reasonable to assume that these houses, too, will be part of the plan. It is understood that exhibitors have been wiring into Kent's office seeking information and offering their theaters under the new plan. Kent won't confirm this but at the same time he hasn't denied the report. It seems to be merely a problem now of weeding out the desirables from the undesirables.

**Ray Branch Prod. Move**

(Special to THE FILM DAILY)

Detroit—Ray J. Branch Feature Productions are now located in new quarters on the first floor of the Film Bldg.

**"Covered Wagon" in Detroit, Jan. 1**

(Special to THE FILM DAILY)

Detroit—Al Warner, manager of the New Detroit Opera House, states that "The Covered Wagon" will not be shown there until Jan. 1. The picture was originally planned to open in the fall.

**Will Ignore Sunday Closing Measure**

(Special to THE FILM DAILY)

Brookfield, Mo.—It has been learned that Manager Wasgein will open his Degraw next Sunday, despite the measure against Sunday openings. Wasgein is taking this step because the Chautauqua is allowed to be held on the Sabbath.

**James Home, Ill**

Arthur James, who was scheduled to accompany Williams to the coast did not do so. At Ritz it was stated yesterday he was at home ill.

**Loew-Metro Ball Nov. 1**

The Loew-Metro ball will be held at the Astor Nov. 1. Many celebrities are expected to attend the first to be staged by the newly formed Loew-Paul Whiteman bands will furnish music.

**1st Nat'l. Signs Ben Alexander**

First National has placed Ben Alexander under a long-term contract. He is now appearing in "Jealous Fools," the new Tourneur picture; recently appeared in "Penrod and Sam."

**JIMMY AUBREY**

in

**THE LOBBYGOW**

his first two reel comedy

*First run theatres book comedies with as much care as feature length productions—The best theatres are arranging for Jimmy Aubrey's new two reel comedies on their program for the coming year—*

**CHADWICK PICTURE CORPORATION**

729 Seventh Ave., New York City

**Is Spiritualism a Fake?**

See

**"Is Conan Doyle Right?"**

Two Parts

By Cullom Holmes Ferrell

A sensational picture with a sensational pull.



# Look over this Line-up

Then stop!

You don't  
have to go  
any further

The pictures  
you want  
are right  
here

Get aboard  
the band-  
wagon

It pays to play

*Goldwyn-  
Cosmopolitan*

Vicente Blasco Ibañez greatest story  
— Enemies of Women — with  
Lionel Barrymore  
and Alma Rubens.  
Directed by Alan  
Crosland.

A Cosmopolitan  
Production



George Arliss in  
the picture version  
of the great stage  
success by William  
Archer, with Alice  
Joyce, David  
Powell and Harry  
T. Morey. Di-  
rected by Sidney  
Olcott.

A Distinctive  
Picture



An adaption of  
John Golden's  
great stage play by  
Austin Strong and  
staged by Win-  
chell Smith, with  
Eleanor Board-  
man, Claude  
Gillingwater, Alec  
Francis and  
William H. Crane.  
A King Vidor Pro-  
duction.

A Goldwyn Picture



# They Don't Come Any Bigger ~

The  
SPOILERS

Rex Beach's greatest story—, the epic picture of lawless Alaska, with Milton Sills, Anna Q. Nilsson, Robert Edeson, Barbara Bedford, Noah Beery, Robert McKim and other notable players. A Jesse D. Hampton Production.

A Goldwyn Picture

They don't come any better

Just fill in your dates

IN THE  
PALACE  
OF THE  
KING

Emmet J. Flynn's production of the famous story by F. Marion Crawford, with Blanche Sweet, Hobart Bosworth, Pauline Stark and Edmund Lowe.

A Goldwyn Picture

and count up the money

Every release a knockout success with Big Dollar-winning angles

6  
DAYS

Charles Brabin's production from an original story for the screen by Elinor Glyn, celebrated author of "Three Weeks," with Corrine Griffith and Frank Mayo.

A Goldwyn Picture

It pays to play

Goldwyn-  
Cosmopolitan

# Talking About Big Hits ~

Every one  
of ours is  
a Home  
Run

Every  
picture  
packs  
a  
wallop!

Book these  
Big Boys—  
and stack up  
the jack!

It pays to play

**Goldwyn-  
Cosmopolitan**

The Clarence Badger production adapted by Carey Wilson from Edward E. Rose's stage play with Marie Provost, Johnny Walker, Alice Lake and Ray Griffith.

A Goldwyn Picture



Tod Browning's production of the Arthur Somers Roche story with Eleanor Boardman, Ray Griffith, Ford Sterling, Carmel Myers and Tyrone Power.

A Goldwyn Picture



Adapted from the Collier's Weekly story by Clarence Budington Kelland with Marguerite Courtot, Mary Alden, Joseph Depew, Miriam Battista and Joseph Striker. Directed by Sheridan Hall.

A Distinctive  
Picture.



# We Said We Were Doing Big Things-

SLAVE  
OF  
DESIRE

Gilbert E. Gable  
presents the George  
D. Baker produc-  
tion adapted from  
Honore Balzac's  
"The Magic Skin"  
with Geo. Walsh,  
Bessie Love and  
Carmel Myers.

A Goldwyn Picture

Who's doing  
any Bigger?

We've got  
the Pictures—  
Great Pictures

You've got the  
Showhouse

Let's get  
together!

The  
ETERNAL  
3

Marshall Neilan's pro-  
duction from his own  
story—with Hobart Bos-  
worth, Claire Windsor,  
Raymond Griffith and  
Bessie Love. Directed by  
Marshall Neilan and  
Frank Urson.

A Goldwyn Picture.

*Get aboard the Bandwagon*

*Goldwyn-  
Cosmopolitan*

## Cuts and Flashes

The Broken Wing" has been scheduled to play the Rialto, New York, in October.

epworth announces the sale of theadian rights to "Lily of the Alley" Regal Films, Ltd.

the Wallingford Amusement Corp., New York, has filed dissolution papers with the Secretary of State.

the Film Players Club, Inc., will move into its new home at 161 West Street, tomorrow.

the Allwon Theater Corp. of New York City has been authorized to issue 2,350 shares of common stock, par value.

**Arbuckle Playing Lansing**  
(Special to THE FILM DAILY)  
Lansing, Mich.—Roscoe ("Fatty") Arbuckle is playing the Regent. Many tests were made by ministers and church people.

**Fifth Showing on Broadway**  
Merry-Go-Round," now at the Broadway theater, has been seen at different Broadway houses. The picture was first shown at the Rivoli, the Rialto, the Central, followed by a two weeks' run at the Cameo and at the Broadway.

### DE FOREST PHONOFILM

Stock for Sale  
Any Reasonable Offer Considered  
Address  
Box M-30, Film Daily

### FOR RENT

Private Office, furnished  
Room 805, 1650 Broadway  
Phone Circle 6617

### WARNING

It has come to our attention that the Foreign Rights on the Pyramid Pictures, Inc., Productions, as follows, are being offered to Foreign Buyers by unknown parties:—

**My Old Kentucky Home**  
**Queen of the Moulin Rouge**  
**His Wife's Husband**  
**When the Desert Calls**  
**What Fools Men Are**

The Foreign Rights of these Pictures are controlled only by the Selznick Distributing Corporation to whom all inquiries should be addressed.

We will prosecute to the fullest extent any unlawful sale of these productions.

**PYRAMID PICTURES, INC.**  
150 West 34th Street  
New York, N. Y.

## Putting it Over

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

### Kiddies Used in Prologue

Kansas City—Thirty-five children from a local dancing school appeared in a prologue to "Penrod and Sam" when that picture played the Newman. The management used the regular exploitation in addition to boosting the "kid" feature.

### Street Car Ballyhoo

Montreal—The Capitol gained some wide publicity for "The Isle of Lost Ships" by making arrangements with the street car company to banner a car and send it on every line in the city and suburbs. Besides the ballyhoo 1,000 sheets were plastered around the city as well as 500 art window cards and 50 insert window strips.

### Four-Page Rotagravure Insert Used

Hamilton, O.—A four page rotagravure insert was used in the Daily News as an exploitation stunt for "Foolish Wives" when the picture played the Rialto, managed by J. A. Schwalm. Scenes from the picture appeared in the insert. Schwalm did the same thing when he played "Human Wreckage." Both times the house played to capacity, so Schwalm states.

### Unusual Lobby Display Attracts

Stratford, Ont.—John V. Ward, manager of Allen's Classic, used elaborate lobby decorations when he played "The Voice from the Minaret." The front had the appearance of an oriental city, made possible by beaver boards. The sky alone created much comment, in view of its very pretty effect of the moon and stars. Ward is using a series of lobby displays for his theater.

### Snowden Credited With Another

Louisville—H. T. Snowden, Goldwynner, has another successful campaign to his credit. This time, when "Enemies of Women" played the Strand, a tie-up was effected with the United Bakeries, an organization in this section dealing with 242 retail groceries, whereby an insert was placed in every loaf of bread distributed during the week of the showing. On the strips appeared "Hot Ovens Are 'Enemies of Women.' Serve Krisp Crust Bread and See 'Enemies of Women.' At the Strand theater Beginning Sept. 2." Special window cards, 14x22 were placed in windows of the stores, the message being the same as that on the insert.

Arrangements were also made with the Louisville Laundry Ass'n. and the Louisville Railway Co. to place cards in each bundle of laundry while the railroad company placed strips on their bulletin boards.

### Personal Messages From the Stars

Florence, Kan.—When "Souls for Sale" played the local theater, Homer Gill, Goldwynner, mailed out cards to a selected list, each signed by some star appearing in the picture. The cards were postmarked Los Angeles, and contained a view of that city.

### Boys and Girls Parade

Pittsburg—A week prior to the showing of "Penrod and Sam" at the Rialto, M. Rosenberg staged a parade of boys and girls, approximately 1,000 of them, each wearing a hat and carrying a balloon advertising the showing. He also took motion pictures of the parade and showed them with the picture.

### Extensive Campaign for Premiere

Los Angeles—An extensive exploitation campaign announced to Los Angeles the premiere of "Where the North Begins" when the film was shown for the first time.

Window tie-ups were arranged with the Owl Drug Co. in their three large downtown windows and in ten neighborhood stores. In addition, the drug people distributed 65,000 posters for their day at the Motion Picture Exposition, in which Rin-Tin-Tin and "Where the North Begins" was credited. Other window tie-ups were arranged with Colburns, furriers, and Klein's, furriers. An electric fan tie-up with window display and newspaper ads were arranged for with the A. M. Smith Electrical Co. Silverwood's, a men's store, collaborated with a window showing Palm Beach suits, and Politz and McDowells, also a men's store, contributed with a window tie-up on fall suits. The Family Brick Ice Cream Co. aided with a tie-up in their newspaper advertisements.

Another feature was "Rin-Tin-Tin Night" on the Cinderella Roof Dance Hall, and a "Where the North Begins" Night which followed. Advertisements carried the slogan, "Come and Dance in the Snow." The public's attention was directed to the fact that the entire cast of the production would be present at the occasion. A "Where the North Begins" contest ran in the newspapers, wherein one of Rin-Tin-Tin's puppies was to be given to the winner of a contest on the best story of why Rin-Tin-Tin is the greatest dog actor on the screen. The Los Angeles dramatic editors acted as judges of the contest.

### Off for Italy

Ronald Colman, who will appear opposite Lillian Gish in "Romola," Herbert Grimwood, Francisco Puglia and Amelia Summerville are on the way to Genoa, where scenes for the picture will be shot.

## Among Exchangemen

(Special to THE FILM DAILY)

Wilkes Barre, Pa.—C. A. Mason has resigned his post as Paramount salesman out of this office.

Milwaukee—Joe Hickey has returned to the Goldwyn office. Hickey was selling out of Detroit. Billy Clark succeeds him in Michigan.

Kansas City—The local Preferred Pictures exchange is now housed permanently in the Crescent Film building on West 17th Street.

Detroit—Harry Hondorf will act as short subject salesman for the Pathe in this territory. Hondorf was formerly city salesman and is succeeded by Fred Strubank.

### Moscow in Deal With Burr

Samuel Moscow has closed for "Restless Wives," "Youth to Sell," "The Average Woman" and "Lend Me Your Husband" for New England. Charles C. Burr will produce.

### Kirkwood's Condition Better

(Special to THE FILM DAILY)

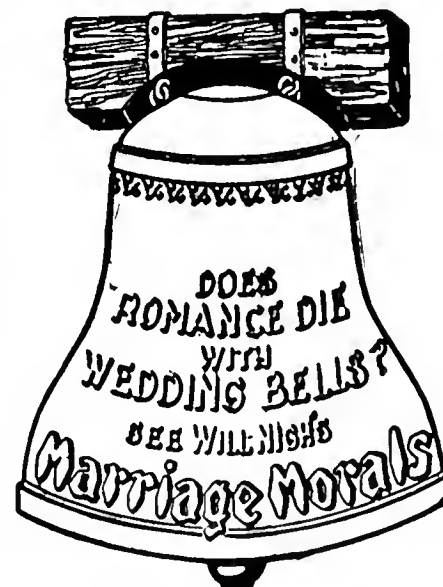
Los Angeles—The condition of James Kirkwood, who received a fractured skull when he fell from a horse Saturday, has greatly improved. He will be confined to his bed another month or so.

### FOR SALE

Complete Title & Animating Equipment at a bargain. Latest models with or without cameras. Room 602 130 West 46th St.

### OFFICES

Fine Suite in heart of the industry, private entrance to commercial projection rooms. Cutting rooms and vaults on same floor. Room 602 130 W. 46th St.



Produced and Distributed by L. Lawrence Weber and Bobby North

We've just seen  
it, and it's —

His Biggest  
Ever!



Inspiration Pictures Inc., Charles H. Duell, Pres., presents

# RICHARD BARTHELMESS

in  
*The Fighting Blade*

Big in Spectacular Splendor—Magnificent in Grandeur—Tremendous in Dramatic Power—Romance Unexcelled—Startling in Thrilling Adventure—Tragedy to Wring the Heart—Love that Brings Unbounded Joy—Barthelmess at his Best in a Great, Big, Smashing Drama.

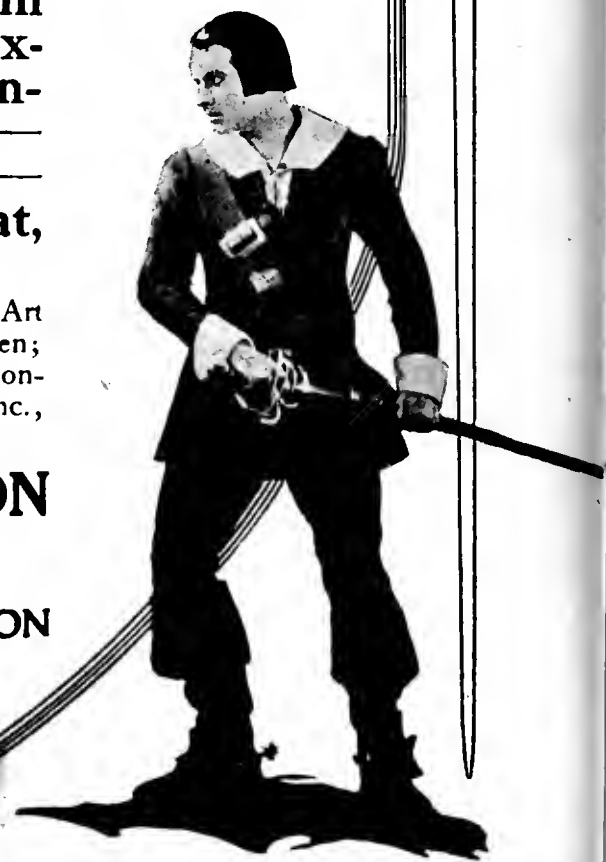
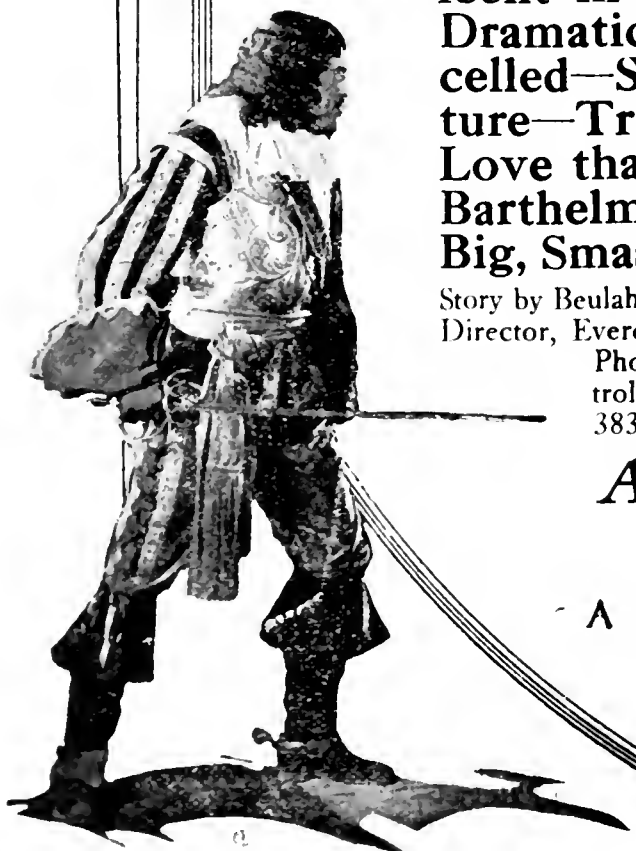
Story by Beulah Marie Dix; Scenario by Josephine Lovatt; Art Director, Everett Shinn; Technical Director Wiard B. Ihnen; Photography by George Folsey; Foreign Rights controlled by Associated First National Pictures, Inc., 383 Madison Avenue, New York.

**A JOHN S. ROBERTSON  
production**

A FIRST NATIONAL ATTRACTION



AVAILABLE ON THE OPEN MARKET





# THE **Film** DAILY

**The BRADSTREET FILMDOM** **The RECOGNIZED AUTHORITY**

XXV No. 54 Tuesday, September 4, 1923 Price 5 Cents

## BIG STUFF

By DANNY

The big waves are rolling in. Oh, boy! how they have tumbled. We are going to see the big pictures this week than were released easily within any month during last season. And before last season almost in a season.

The ball started rolling a couple of months ago when we all had the first glimpse of Mary's new "Rosita."

### A Glorious Picture!

What a combination! Mary and Ernst Lubitsch! Mary is back again. Right into the spot she triumphantly held for years. What a picture! The magnificence of the settings, the splendor of the production is equalled only by the richness of a story in which at times Mary plays second fiddle (and has a hard time doing it) to Holbrook and Irene Rich. But every time Mary does step out, she is so delightful—so charming, that you forget all about the rest of the people, play, sets—even Lubitsch's magnificent production.

*"Rosita is the first production made by Lubitsch in this country. Just as he was acclaimed for his German made productions, so he takes his place here. He is one of the greatest directors of all times. And how he has proven it in 'Rosita'!"*

### A Sweet One

One of the sweetest of the new ones shown us was "Strangers of the Night." We are getting so many of these big ones that they now shoot twice a day. So this one was right late Friday. And it was worth going a long way to see.

Of course, when Louie Mayer put Niblo on Captain Applejack, the smart people expected something big. Everybody knows how dependable Niblo is. And he has made good—mighty good. "Strangers of the Night" will take a mighty important place among the big bets of the year. I don't know what our own reviewer is going to say about it, but—I don't care.

*By the way, I caught a mighty interesting featurette—I don't know any other name for it—over at "Doc"*

(Continued on Page 5)

## Hutchison Signs

To Make Four Features for Frank Tichenor—Spencer Bennett to Direct Them

Charles Hutchison, former Pathe serial star has been signed by Frank Tichenor to make a series of four "thrill" pictures on the coast. Hutchison is already there awaiting the arrival of Spencer Bennett, his former director, before production can be started.

The series will probably be state righted, the sales to be handled by the Photo Products Export Co., one of the Tichenor companies.

## Admissions Off

Tax Figures Show Decrease of Over Three Million for Year.

(Special to THE FILM DAILY)

Washington—A total of \$70,148,480 was collected from admissions to theaters, concerts, cabarets, etc., during the fiscal year 1923, according to figures just made public by the Treasury Department. As compared to the fiscal year ended June 30, 1922, when \$73,384,955 was collected, this year's collections showed a decrease of \$3,236,475.

Collections from the seating tax on theaters and other places of amusement.

(Continued on Page 4)

## Fight in Kansas

Looms Up Between Exhibitor and Exchanges—State May File Anti-Trust Charges.

(Special to THE FILM DAILY)

Topeka, Kan.—The State of Kansas may decide to file charges against various exchanges in Kansas City under the Anti-Trust Law as a result of a complaint filed with the Attorney General's office by W. B. Rogers, exhibitor at Wamega.

Rogers, it seems, permitted himself to be oversold on pictures. He then disregarded notices from the Kansas City arbitration board to straighten the matter out. Several exchanges then asked for rental money totaling \$1,200 and threatening discontinuance of service if Rogers didn't pay. The exhibitor at once retained an attorney and came on to Kansas City to attend one of the meetings of the arbitration board. No results were obtained in that way. He then came here and consulted with Charles B. Griffith, attorney-general of the State, who first demanded that a hearing be held before he brought the State formally into the matter. The matter now rests with the attorney-general's office.

### Olcott With Famous

It is understood that Sidney Olcott, who directed "Little Old New York" and "The Green Goddess" will make two pictures for Famous.

Forrest Halsey who did the scenario for "The Green Goddess" will also handle several scenarios for Famous.

### June Exports

(Special to THE FILM DAILY)

Washington—Exports of moving picture film during the month of June, as just made public by the Department of Commerce, totaled nearly 16,000,000 feet, with a value of more than \$600,000. By classes, the June exports included 3,546,638 feet of sensitized, but not exposed film, valued at \$84,536; 949,925 feet of negatives, valued at \$102,708, and 11,360,482 feet of positives, valued at \$440,172.

## Historical Series

Planned by \$5,000,000 Columbia Pictures Co.—48 Two-Reelers in Present Production Plans

(Special to THE FILM DAILY)

Los Angeles—The Columbia Pictures Co., a company chartered at \$5,000,000 plans to produce 48 two-reel subjects dealing with American history. The negative cost of each picture will be about \$10,000.

(Continued on Page 4)

# A New Contract

By OSCAR NEUFELD

Treasurer, De Luxe Film Co., Philadelphia

The writer has been reading for some time, the arguments for and against the system of percentage booking, and thought it might be of interest to the readers of THE FILM DAILY, particularly to the exhibitors, to know about the De Luxe Film Company's refund contract.

The exhibitors in this territory think it is the fairest possible way that a distributor can sell his product to an exhibitor.

We have been fortunate in purchasing from the large independent producers good product at a fair price. We have not only purchased them from one concern, but from three or four of the large producers. These pictures may not measure up to the cost of productions of the pictures of the large national producers, but as box office attractions in many cases, they have gone five times beyond that of a so called million dollar production.

We were fortunate last year in having purchased such pictures as "More To Be Pitied Than Scorned," "Jacqueline," "Only a Shop Girl," "Streets of New York," "Temptation" and several other productions that meant dollars and cents to the theaters that played them, irrespective of what the pictures cost to make, and everyone of these pictures satisfied the audience because it had a human story well acted.

Fortunately this year, we have again secured an excellent line-up of independent productions, which we intend to sell to the exhibitors at a fair price, because we have been able to purchase them at a fair price, and we are going to give the exhibitors the benefit of our years of experience in the purchase and marketing of independent productions. This is our plan:

If the rights of a picture for our territory cost us \$5,000, we figure that if we do \$18,000 gross on this picture, we are making a fair profit for ourselves, and will be able to return to the exhibitor at the close of the playing season 25% of the money he has paid for this production. The summary of this is here given:

(Continued on Page 5)



Vol. XXV No. 54 Tuesday, Sept. 4, 1923 Price 5 Cents

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Paris Representative—Le Film, 42 Rue de Clichy.

Central European Representative—Internationale Filmschau, Prague (Czechoslovakia), Wenzelsplatz.

**Quotations**

East. Kod. .108 106 106½ 1,300  
F. P.-L. .... 75 72¾ 74 13,400  
do pfd. .... Not quoted  
Goldwyn ..... Not quoted  
Loew's ..... 17¾ 17¼ 17¼ 1,700

**Incorporations**

Frankfort, Ky.—Barbourville Amusement Co., Inc., Knox County. Capital, \$10,000. Incorporators, G. L. Dickinson, J. M. Miles and J. L. Hopper.

Albany — Actan Pictures Corp., New York. Capital \$20,000. Incorporators, H. N. Marin, P. Cohen and I. Kaplan. Attorney, A. S. Friend, New York.

Des Moines—Iowa Theater Co., Inc., Mason City. Capital \$10,000. Incorporators, J. M. Beck, M. R. Tournier, W. E. Millington and A. F. Beck.

Dover, Del.—Cameo Cinema Classics, Wilmington. Capital \$300,000.

Albany—Jesse King, Manhattan. Capital \$20,000. Incorporators, J. Leffler, M. M. Hart and E. Hoch. Attorney, I. Siegel.

Albany—Stagecraft Restaurant Theaters, New York. Capital \$10,000. Incorporators, W. J. Gallagher, T. Reilly and J. M. Anderson. Attorneys, S. V. and G. P. Heimberger.

**Cleveland Notes**

(Special to THE FILM DAILY)

Cleveland—The lease on the Victoria, Steubenville, which expires Sept. 1, has been purchased by the Wheeling interests. In all probability, the building will be reconstructed for office use.

Bill Raynor has booked "Merry Go Round" for an extended run at Reade's Hippodrome, beginning September 17.

F. Joseph, newly appointed Universal exchange manager, has been elected a member of the Film Board of Trade.

H. M. Herbel, central division manager for Universal, is making his headquarters in Cleveland. Herbel covers Cleveland, Pittsburgh, Buffalo, Detroit, Indianapolis and Cincinnati.

**British Company Hit**

(Special to THE FILM DAILY)

London—Cinema Press, Ltd., has applied for the liquidation of British Super-Films, Ltd. It is claimed that the company is being supported by jury's Imperial Pictures, Ltd., who are creditors to the extent of £18,866.

**Carlton Back from India**

(Special to THE FILM DAILY)

Los Angeles—Douglas Carlton is here from India where he produced several pictures among them "The Underground Mystery of China," a 17-reeler. In Africa he directed "King Solomon's Mines" and "Voor-trekers."

**Tobias Brings Action**

(Special to THE FILM DAILY)

Corning, N. Y.—An action to recover \$100,000 from the Steuben Theater Co. and Associated Theater, Inc., of East Rochester, has been brought by G. H. Tobias, owner and lessee of the Princess and Regent in Corning, for alleged breach of contract.

**Three Versions of One Film**

(Special to THE FILM DAILY)

Paris—The Figaro, in commenting on the banning of "La Garconne," which fell into disfavor on the ground that it presented an "un-wholesome entertainment" declares that three versions were prepared, one for exhibition in France; a second, for American distribution and a third, for showing in Germany.

**Hines in "Conductor 1492"**

(Special to THE FILM DAILY)

Los Angeles—Johnny Hines is now working on "Conductor 1492," an adaptation of a Scott Fitzgerald story "The Camel's Back." Doris May, Dan Mason, Dorothy Vernon, Robert Cain, Fred Esinelson, Byron Sage are in the cast.

Los Angeles—B. P. Schulberg has completed the cast for "Haytime." Harrison Ford and Ethel Shannon will be the sweethearts. Others in the cast are William Norris, Clara Bow, Wallace MacDonald, Netta Westcott, Josef Swickard, Martha Mattox, Betty Francisco, Edna Tichenor, Mertha Sterling and John Stepp-ling.

**Anent Percentage**

Commenting editorially under this caption "The Independent Exhibitor," San Francisco, says in part:

"The matter of checking percentage exhibition of pictures is the least obstacle in what seems to many as a complex problem. A general system of percentage showing would, naturally, eliminate a big part of the present traveling salesman cost. Distributor-exchanges can easily take care of their own percentage dates in the key-city or first-run points. Local representation in what was commonly termed the 'one-nighters' is the simplest part of the whole structure. The expense can be borne collectively by distributors, offset by the lessened cost of selling. Actual personal representation of producer-distributor at the theater door, with box-office statements, nightly settlement, etc., are all within the scope of the percentage system.

"Percentage will eliminate buying the egg before it is hatched. Production cost cannot rightfully be attached until public presentation establishes box-office value; then percentage basis automatically establishes itself. Theater percentage establishes itself through population, character of theater, seating capacity, management, details, etc., relatively based on the drawing-power of the attraction. There can be no set formula. What is worth 70-30 in one house may be worth 80-20 in a house across the street from it. It's a mutual partnership arrangement.

"Confidence, co-operation, truth and sanity, plus intensive application must be the foundation stone—and percentage will be the solution of the industry."

**Clair Hague Touring Canada**

(Special to THE FILM DAILY)

Toronto—Clair Hague, general manager of Universal, is making a coast-to-coast tour of the offices from St. John to Vancouver.

**More Expense for Toronto Exchanges**

(Special to THE FILM DAILY)

Toronto—Because waste films have caught fire on so many occasions when they were being carted by city garbage collectors to the civic incinerator, a law has been passed whereby all local exchanges must take their discarded or clipped films to the disposal plant themselves.

**Jacobs Dead**  
(Special to THE FILM DAILY)  
Kansas City, Mo.—Cyrus Jacobs, for 12 years manager of the Globe, is dead from heart disease.

**Watch Out For RED LIGHTS**  
The Year's Great Mystery Play  
*Goldwyn-Cosmopolitan*

IF CARBONS COULD BE MADE BETTER  
**BIO**  
WOULD STILL BE THE BEST  
M. G. Felder Sales Co.  
DISTRIBUTORS  
1540 BROADWAY  
NEW YORK, N. Y.

**WELDED WIRE REELS**  
For Sale by  
Howells Cine Equip. Co.  
740 7th Ave., New York

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**LOUIS MEYER ART TITLES CRAFTSMEN FILM LABS.**  
Incorporated  
251 WEST WATKINS  
19<sup>TH</sup> STREET 7461-7620

# THE MIDNIGHT ALARM

*From "Screen Opinions," Chicago*

**C**CLASS A-c 90%. You can boost this picture for a special. It's the kind that should draw big in any locality."

*From "New York Daily News"*

**"THE** Midnight Alarm' shows one of the most realistic film fires we have ever seen. Then, too, there's an excellent exhibition of quick fire work—from bed to burning building as it were—and a spectacular train crash."

*From "Exhibitors Herald"*

**"THE** Midnight Alarm' provides excellent entertainment. Here is a fast moving story filled with dramatic action and suspense that should appeal to any theatre audience. It tells an absorbing story that is punctuated by spectacular scenes and punches that hold the interest unflinchingly. There is a great fire scene that is finely done; the wreck of an automobile by a train, and a suspenseful moment when a great drawbridge is lowered just in time to keep a passenger train from plunging into the river. But the production boasts more than the spectacular elements. The story runs along a vein of considerable human interest revolving about the search of an old couple for their long lost granddaughter."

*From "Motion Picture News"*

**"THE** picture carries action and incident all the way."

*From "Moving Picture World"*

**"IT'S** chock full of real action, and a midnight fire that is without a doubt the best of its kind this writer has seen. 'The Midnight Alarm' is a clever piece of work. The thrillers are well handled throughout and will keep your audience on the alert all the while for there is plenty happening in this picture. The frustrated attempt at wrecking the train at the trestle, following a villainous attack on the keeper of the switch house, is a knockout, and the surprise occasioned when the speeding train mounts the trestle just as the latter has been lowered would have made the 'nigger heaven' gods of yesteryear tear the house to pieces with excitement."

*From "New York Evening Journal"*

**"THERE** is a great fire with the heroine locked in a safe. The filming is on an elaborate scale and much attention was given to many scenes, particularly that of the fire."

*From "New York American"*

**"THE** Midnight Alarm' was set for action and it rings the bell."

*From "Exhibitors Trade Review"*

**"THE** Midnight Alarm' responds to the demand by a very large section of movie patrons for a 'sure-enough' thriller which breezes along at a cyclonic pace, makes a direct appeal to the most elemental emotions and winds up by enveloping hero and heroine in a blaze of glory. The 'blaze' must be taken literally for the fire in which the villain meets his well-deserved doom at the close registers as one of the most spectacular episodes in a picture which fairly vibrates with 'big punch' scenes as exemplified by the attempt to send a limited express crashing to the bottom of a trestle, an auto wrecked by a train and other exciting bits of realism."

*From "New York Tribune"*

**"O**UR advice is, do not miss 'The Midnight Alarm.'"

*From "The Film Daily"*

**"THE** picture is 'sure-fire' entertainment. Holds a decided appeal for the general public."

**Historical Series**

(Continued from Page 1)

The company is sponsored by the American Patriotic League and plans to make pictures for non-theatrical use only. The Examiner in speaking of the plan, says the League has a membership of 7,000 including college men, business men and professionals. The Government will be presented with a print of each subject. A local studio will be used for the first one and later, according to the company, a studio will be built here. A system of exchanges is promised to handle distribution.

The series will include important incidents in the history of America such as its discovery and the like. The board of directors includes. Judge Levi McGee, E. A. Hanger, secretary of the Sons of the American Revolution; Fred H. Sears, former assistant to Professor Ridpath, author of "Ridpath's History of the World." Edward McKiernan, former manager of the M. P. Producers' Ass'n., Dr. Herman Fisher, capitalist Grover Jones, producer; Frederick L. Becker of Becker Prod.; W. A. Mennerd and Major Giggs of the Page Military Academy.

The coast dispatch would indicate that the new organization intends covering the same ground as the Chronicles of America unit which has the backing of the Yale University Press. These pictures, some of them already made will be released through Patre.

**Hackathorne Leaves Today**

George Hackathorne leaves for California today to start work as a featured player in "The Turmoil" which Universal will produce.

**Woman Theater Owner Dies**  
(Special to THE FILM DAILY)

Gouverneur, N. Y.—Mrs. Augusta Burnham Farmer, 68, for many years owner of the Fairyland, is dead.

**Union Film Corp. Formed**  
(Special to THE FILM DAILY)

Boston—The Union Film Corp. is the newest addition to the local film field. The corporation has been chartered with a capital of \$150,000. The incorporators are Harry Asher Brookline, Louis Rosenberg, Nathan Ginsberg, and David Stoneman, of Boston.

**Admissions Off**

(Continued from Page 1)

ment during the fiscal year 1923 totaled \$1,864,241 as compared with \$1,863,252 for the preceding fiscal year, an increase of \$988.

The total taxes collected in the United States during the fiscal year were \$2,621,745,227, against \$3,197,451,083 for the preceding fiscal year, a decrease of \$575,705,855.

Accountants and others interested in pictures have figured that the motion picture houses can be depended upon to furnish from 70 to 75 per cent of the total of the admission tax.

**Business Better in Connecticut**  
(Special to THE FILM DAILY)

Hartford—According to the Internal Revenue office, theater business in this state for July was double that of 1922. Admission tax receipts for July totaled \$120,000, while in July, 1922, the total reached \$62,000.

**Seeking Sunday Shows**  
(Special to THE FILM DAILY)

Belmont, Mass.—Manager Burroughs, of the Waverly-Strand, has sent a petition to the city council for a permit to open his house on Sundays. It is thought likely that the council will be lenient on the Sunday measure.

**Chapman Closes Two Deals**

Cleveland—Lee Chapman, of Security Pictures, has purchased for Ohio "The Broad Road," "Shattered Reputations," "Below the Dead Line," "Partners in the Sunset" and "Is Money Everything" from Lee Bradford. He has also purchased "Souls in Bondage" from Sanford Prod.

**The Kino (Films) in Moscow**

Writing in "Kine," London, Huntley Carter says: "No films are being made in Russia for export. A few have been tried out in other countries, and some shown in America and Germany. But there is too much political propaganda about them. The Government is importing films from capitalist countries on a fairly large scale. What they want most to import are educational, propaganda, agitation and revolution ones."

**WORTH FOLLOWING!**



Alexander Pantages

The Judgment of  
**ALEXANDER PANTAGES**

in Booking BIG BOX-OFFICE attractions has made PANTAGES THEATRES one of the Greatest Circuits in the World. He don't wait for the other fellow to discover winners—he does the discovering himself and cashes in on knowing attractions that will go over big.

"PAN" put on JIM JEFFRIES and smashed records—

"PAN" put on JACK DEMPSEY and mopped up—

"PAN" now has MIKE GIBBONS another great money magnet and NOW he has BOOKED

**"The DRIVIN' FOOL"**

in San Francisco—Los Angeles—San Diego—Salt Lake—Kansas City—Memphis and Minneapolis.

It's a HODKINSON knock-out—  
with exploitation angles galore!

**EASTMAN  
POSITIVE FILM**

To protect the exhibitor against screening, unknowingly, film of inferior photographic quality we make Eastman Positive Film identifiable. The words "Eastman" "Kodak" are stenciled in black letters in the transparent film margin. Look for this positive proof that you are projecting the "film that carries quality through to the screen."

Eastman Film, both regular and tinted base, is now available in thousand foot lengths.

**EASTMAN KODAK COMPANY  
ROCHESTER, N. Y.**

**King Vidor's Production**



*Goldwyn-Cosmopolitan*

## A New Contract

(Continued from Page 1)

al receipts .....\$18,000  
 und to exhibitors 25%..... 4,500  
**Total .....\$13,500**  
 (net amount for us)

enses—  
 ranchise rights ..... \$5,000  
 rints ..... 1,000  
 xploitation ..... 1,500  
 verhead ..... 4,500  
 (25% of \$18,000)

**Total .....\$12,000**

ing us a net profit of \$1,500 or  
 , which we feel we are entitled to.  
 the exhibitor makes a fortune on  
 picture, we are not interested, if  
 go over the \$18,000 amount we  
 that we are entitled to that  
 ey, if the picture is in so much  
 and. The price we shoot at  
 000 is not excessive, we have done  
 on many productions and other  
 onal companies have figured their  
 al values way beyond that  
 unt.

he exhibitors in this territory have  
 a the value to themselves of this  
 of buying and have given en-  
 iastic support to this method. We  
 e already closed 70% of the first

he actual operation takes place in  
 way: When the exhibitor pays  
 his picture 25% of that money is  
 wn from the funds of De Luxe  
 placed in the hands of the Amer-

"We take pleasure in handing you herewith our check for \$.....  
 ch represents the 25% refund deposit with us for your credit by De  
 ce Film Co., Inc.

"We congratulate you in having fulfilled the terms of your guaranteed  
 nd contract No. ....

"The theater ..... and De Luxe Film Co. please accept our  
 ere thanks for past pleasant business relations and assure you we will  
 ays be glad to serve you."

"Yours very truly,

"AMERICAN BANK AND TRUST CO.

"Treasurer."

he great argument in favor of this  
 of selling is first that it is on  
 level, and second because we do  
 ask anything more than a fair  
 it on our goods.  
 there is anything fairer than

ican Bank and Trust Co. here, and  
 is held as a trust fund to the credit  
 of the exhibitor. The exhibitor re-  
 ceives a letter from the bank as fol-  
 lows:

"Please be advised that there has  
 been deposited with us by the De  
 Luxe Film Co., Inc., to the credit of  
 Theater.....  
 City.....  
 State.....

which represents 25% of the payment  
 of picture contracted for on 'Guar-  
 anteed Refund Contract No.....'  
 of which you have a duplicate.

"When this picture grosses the  
 amount of ..... as specified in  
 contract as investigated by certified  
 public accountants, you will receive  
 from us a check which you may de-  
 posit in any bank in the world.

"In the event the picture does not  
 gross amount specified within 18  
 months after first playing date or if  
 theater does not fulfill the terms of  
 contract the 25% deposited by the  
 De Luxe Film Co., Inc., will be re-  
 turned to the De Luxe Film Co.,  
 Inc.

"Yours very truly,

"American Bank and Trust Co.

"Treasurer."

Every three months a public ac-  
 countant looks over the books of De  
 Luxe and when any one of the pic-  
 tures have grossed the amount speci-  
 fied on contract a letter is sent to the  
 exhibitor from the bank enclosing  
 check, as follows:

"We take pleasure in handing you herewith our check for \$.....  
 ch represents the 25% refund deposit with us for your credit by De  
 ce Film Co., Inc.

"We congratulate you in having fulfilled the terms of your guaranteed  
 nd contract No. ....

"The theater ..... and De Luxe Film Co. please accept our  
 ere thanks for past pleasant business relations and assure you we will  
 ays be glad to serve you."

"Yours very truly,

"AMERICAN BANK AND TRUST CO.

"Treasurer."

this, we want to know it. If you can  
 find any flaws in it, tell us, we will  
 change it. If every national producer  
 and distributor would sell his pic-  
 tures on the same basis, that is a fair  
 profit, there would be no more cry  
 about high film rentals.

## Big Stuff

(Continued from Page 1)

*Reisenfeld's show shop. It will  
 be on this week at the Rialto,  
 and is called "Bill," and was  
 made in France from Anatol  
 France's masterpiece, "Cran-  
 queville." Just a character  
 study, splendidly done. Will  
 not suit all types of houses.  
 But mighty worth while.*

### Another for Southern Enterprises

(Special to THE FILM DAILY)

Anderson, S. C.—The latest ac-  
 quisition of Southern Enterprises is  
 the Imperial.

### Goldwyn Article Quoted

(Special to THE FILM DAILY)

London—The Film Renter reprints  
 the interview which Samuel Goldwyn  
 gave The New York Times relative  
 to authors, and producers.

### Preparing New Warners Stories

(Special to THE FILM DAILY)

Los Angeles—Two new stories to  
 be produced by Warner Brothers,  
 "The Tenth Woman," and "How to  
 Educate a Wife" are being prepared  
 by Grand Carpenter.

### Some Story Purchases

(Special to THE FILM DAILY)

Los Angeles—Recent story pur-  
 chases include:—

"The Near Lady," purchased by  
 Universal. A magazine story in which  
 Herbert Blache will direct Gladys  
 Walton.

"The Heiress of Zion," screen orig-  
 inal by Frederic Chapin, purchased by  
 First National.

"Old Fathers and Young Sons," by  
 Booth Tarkington, in which Ben  
 Alexander will be starred for J. K.  
 McDonald.

## FOR RENT

Private Office, furnished  
 Room 805, 1650 Broadway  
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## MOTION PICTURES

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## I am in the market for SINGLE REEL NOVELTIES

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 Bryant 3377

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 Phone Bryant 6436

Thoroughly experienced Motion Pic-  
 ture man desirous of making change  
 now available. Six years experience  
 with large organization as executive,  
 auditor, cashier and salesman.

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 FILM DAILY  
 71 W. 44th St. New York

## Have fake Spiritualists gotten any of your money?

They take hundreds of thousands  
 from the credulous every year.

How do they do it?

See

## "Is Conan Doyle Right?"

Two Parts

By Cullom Holmes Ferrell

It will get more money for exhibitors  
 than the fakers get from the "suckers."



## Charles Brabin's Production

Elinor Glyn's  
**6 DAYS**  
 - a picture of passion  
 Goldwyn-Cosmopolitan

Playing to Capacity in Boston  
(Special to THE FILM DAILY)  
Boston—"The Covered Wagon" is  
now in its 15th week at the Majestic.

**JIMMY AUBREY**  
in  
**THE LOBBYGOW**

his first two reel comedy

*We think enough of Jimmy Aubrey to place him under a five year contract—the longest term contract given a comedy star in this industry. Considering this fact—can we afford to release a Jimmy Aubrey comedy which is not of the highest calibre?*

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729 Seventh Ave., New York City

**Leah Baird Pictures**  
**All Lavish Productions**

ASK  
ADAMS BROTHERS  
owners of  
THE MILLION DOLLAR  
NEWARK (N. J.)  
THEATRE

**ASSOCIATED EXHIBITORS**  
Arthur S. Kane, President

**In the Courts**

Supreme Court Justice Mahoney has appointed W. S. Katzenstein receiver of the film, "The Valley of the Ngumba," or "The Red Trail," an animal film made by the John Hagenback Films of Berlin. The receiver was asked for by Sonia Marcella as agent for Hagenback in a suit against the Acron Sales Corp., to which the film was disposed of, and which failed to pay \$5,500 agreed upon for the rights in this country.

Cooper, Collings & Shreve of Los Angeles have filed an application in the Supreme Court for judgment in their suit against Arrow Film for \$3,000 on a trade acceptance, on the ground that there is no defense to the action. The defendant agreed to pay the sum stated for "Idle Workers," to the Norman Manning Prod., but permitted the trade acceptance to go to protest. The claim was assigned to the plaintiff by the Norman Manning Prod. on a prior debt.

An attachment for \$3,000 against the property of Joseph F. Vion of Los Angeles, formerly employed here in the office of George M. Cohan, has been granted in the Supreme Court in a suit of Everett J. Morgan and Geneva Wilson Winans on the ground of fraud and misrepresentation. The petition alleges that July 11 last Vion represented that he controlled all the stock of the Ridgefield Park Amusement Co., operating the Crescent theater at Ridgefield Park, N. J., and with intent to deceive the plaintiffs stated that the business had been profitable for the past three years, had averaged net profit of \$90 to \$100 a week, and that the theater and its contents were free of all debt. The plaintiffs say they paid him \$1,500, and found that the theater had been unprofitable, and that the lease and chattels were mortgaged.

**Fail to Secure Scenarios**  
(Special to THE FILM DAILY)

London—The scenario contest conducted jointly by "The Cinema" and the house of Cassell did not materialize as expected. Not one of the 12 stories finally selected was deemed suitable for production by the jury of producers. A consolation prize of £250 was forwarded, however, to Joan Conquest who wrote a story called "The Street of Many Arches."

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FOREIGN DISTRIBUTORS & IMPORTERS of MOTION PICTURES  
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*For the State Right Market!*  
**"THE BAREFOOT BOY"**

*His Cycle—From Loveless Valley of Youth to Romantic Summit of Life*

An exquisitely human poignantly appealing production suggested by the immortal poem of John Greenleaf Whittier

With a Celebrated Cast Never Surpassed in any Feature Production

A DAVID KIRKLAND PRODUCTION

Story by WALLACE C. CLIFTON

Territories Available Now  
**C. B. C. FILM SALES CORP.**  
1600 Broadway, New York



# THE **Film** DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

XXV No. 55

Wednesday, September 5, 1923

Price 5 Cents

## IDEAS

By DANNY

Inspiration want their audience guaranteed tonight. At the opening of "The White Sister," in case it rains—so their newspaper ad's say—just call a checker taxi. And motor to the 14th St. at their expense.

Negative costs increase with every shower.

### "The Hunchback"

This one looks like a real box-office. Of course there was so much story—much incident—that of necessity some of the early sequences look distorted. Many of them were too soft. But the finish makes up for it. And the last few reels are full of action.

Chaney's performance is all that could be expected—and more. But the perfection of his makeup found some critics who felt that the character of Quasimodo was a trifle reserved.

From the box office angle—picture values—excellence of cast—and the last few reels should put this big picture over. The title alone, considering how many have read this classic, could make thousands who never attend pictures, want to see it.

### "If Winter Comes"

Why this has been so long coming by William Fox and his close associates know. Certainly it should have been completed for showing last January. But they ran into a lot of bad luck in the making, six months more was spent in shooting alone, and the cost must have been tremendous.

Hutchinson's book had a greatogue here. There is a question if it isn't arriving a bit too late to capitalize reader interest, which, if captured at the peak, might have made no difference. But better late than never, and while a bit heavy, and with a sad finish, it is still a real picture. Percy Marmont never worked so well. His characterization is better than that of Cyril Maude, as shown in the stage play. They photographed Ann Forrest to the very worst disadvantage possible. A touch of war buff was shown in less than 40 shots, but it was quite effective.

### Wood to Do "Next Corner"

Sam Wood's next picture for Paramount will be "The Next Corner," by Kate Jordan.

### Two for Open Market

"Ashes of Vengeance," the new Talmadge picture and "The Fighting Blade," the new Barthelmess vehicle will both be released on the open market by First National.

## Anxiously Await Word From Japan On Fate Of Film Men There

Famous Players, Universal, United Artists and Fox Making Great Efforts to Reach Representatives at Scene of Earthquake—Believed Locally Many Theaters Destroyed Either by 'Quake or Fire



Nippon Kan theater, Akasaka Park, Tokio the Japanese Coney Island, entirely destroyed by earthquake and fire. This picture was taken on occasion of the showing of "Way Down East" there by George Mosser, the then Far Eastern manager for United Artists who is shown standing alongside of the Japanese with the folded arms. The other white man in the picture is Seymour H. Pearson, former publicity manager for United Artists in Japan.

## Signs Pearl White

Reginald Ford To Produce in Europe With an Eye on American Market—Edward Jose to Direct

Reginald Ford whose recent activities have been concerned with the purchase of American pictures for distribution abroad, particularly in France announced yesterday that he intended entering production and that he had already signed Pearl White for

(Continued on Page 2)

### Roach Starts Trip

Hal E. Roach left yesterday for a trip through the Middle West during which he will interview exhibitors.

## Only Three In Deal

And Then Distribution of Associated Authors Product Through Allied Ends, Says Clark Thomas (Special to THE FILM DAILY)

Los Angeles—Clark Thomas in a statement to THE FILM DAILY declares that the first three pictures of Associated Authors, Inc., will be distributed through Allied Prod. and Dist. Corp. as originally scheduled

(Continued on Page 2)

### Hoffman and Aronson Back

M. H. Hoffman and Alexander S. Aronson of Truart, returned yesterday from a trip to the Mid-west,

Grave fears are entertained for the safety of the American film men now in Tokio as representatives of important American distributors. Famous Players, Universal, United Artists and Fox all maintain their own headquarters in Tokio from which point Japanese business and, in some cases, other Far Eastern transactions are handled.

Strenuous efforts are being made to secure direct communication with the area stricken by earthquake and fire, but up to late yesterday, all efforts proved unavailing. Abe Berman, foreign manager of United Artists, attempted to get a message through to the Japanese capital through the American consul. The Western Union and the Radio Corp. of America admitted their hands were tied. Wireless messages were being accepted for Osaka which is quite a distance from Tokio, but export managers considered this an unsatisfactory means of securing the much desired information.

Famous Players operate in Japan as Famous-Lasky Paramount Films, Ltd., with Tom Cochrane and R. E. McIntyre in charge. The headquarters are located in the Shiba ward of Tokio which is located along the water front and which is reported in

(Continued on Page 4)

## Newspaper Opinions

Critics on the New York dailies this week are reviewing eight pictures. The consensus of their opinions reprinted regularly in THE FILM DAILY will appear as rapidly as the pictures are reviewed.



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Paris Representative—Le Film, 42 Rue de Clichy.

Central European Representative—Internationale Filmschau, Prague (Czechoslovakia), Wenzelsplatz.

**Quotations**

East. Kod.	.105	105	105	.100
F. P.-L.	77 3/8	74 1/8	75 1/2	9,200
do pfd.				Not quoted
Goldwyn				Not quoted
Loew's	17 1/4	17	17	400

**Incorporations**

Albany—Capitol District Picture Play Corp., Albany. Capital \$75,000. Incorporators, E. T. Cardoze, F. A. Cook and D. H. Conway. Attorney, J. S. Carter, Cohoes.

Albany—Stellar Prod. Manhattan. Capital \$20,000. Incorporators, J. G. Keck, R. Becker and D. J. Lustig. Attorney, J. A. O'Brien.

Albany—Littleton Prod., Inc., New York. Capital \$30,000. Incorporators, L. Hill, L. B. Simon, and A. Klein. Attorney, A. Ackerson.

Albany—Cramer-Mims Studios, New York. Capital \$30,000. Incorporators, E. C. Cramer, F. C. Mims and D. Smith. Attorney, W. H. Adams, New York.

Albany—Independent Theater, Inc., New York. Capital \$10,000. Incorporators, G. Blum, M. D. Rosenblum and I. Paul. Attorney, S. M. Newman, New York.

Dover, Del.—Hoffman's Park Theater. Capital \$525,000. Incorporators, A. S. Dulin, W. H. Burnett, of Glen Echo, Md. and W. T. Lawrence of Washington. (Corporation Service Co.)

**Signs Pearl White**

(Continued from Page 1)

the first series. Edward Jose will direct.

The White pictures will be placed in production in September in the Eclair studio in Paris. Both Miss White and Jose have been in France for some little time. Ford will probably make his production headquarters in France. He states he has interested important Parisian capital in his plan and that his pictures, while made abroad will have American players and American technicians and will be made with an eye to the American market. Ford declares that he has already taken over three distributing companies on the other side to handle Continental distribution. He recently bought "Down to the Sea in Ships" for Europe.

**Schnitzer Back**

Joe Schnitzer of F. B. O., is back from a trip to Los Angeles.

**Finkelstein Here, Business Better**

M. L. Finkelstein of Ruben and Finkelstein is in town from Minneapolis. He says business in his territory has improved very noticeably.

**Lieber in Indianapolis**

(Special to THE FILM DAILY)

Indianapolis—Robert Lieber returned to his home immediately on arriving from Europe. He expects to return to New York in about a month.

**Baltimore Theaters Closed**

(Special to THE FILM DAILY)

Baltimore—Many of the small picture theaters, which closed three months ago for the summer will not reopen this fall, because of high rentals and competition of bigger houses.

**Jacobs to Produce Here**

Arthur Jacobs, just in from the Coast, said yesterday he would make his next pictures in the East. He came here to confer with Charles Norris, whose latest novel, "Bread," has been secured by Jacobs, and also with Leonore Coffee, who will prepare the scenario.

**Loew Back; Swamped by Business**

Marcus Loew went to his office yesterday, following his return from Europe. He was decidedly in demand all through the day and was so rushed with appointments and matters requiring his immediate attention that he even refused to talk over the telephone, further than to say: "Yes, I'm well. Goodby."

**Only Three In Deal**

(Continued from Page 1)

and that, further than that, no distribution arrangements have been made. The first three are "Richard the Lion-Hearted," "Harbor Bar" and "No More Women."

Hiram Abrams declared yesterday the contract between Associated Authors and Allied called for three pictures only.

**Mid-West Notes**

(Special to THE FILM DAILY)

Detroit—The Butterfield interests have opened offices in the Mack Bldg.

Ashland, O.—At a cost of \$4,000 for remodeling, the Ashland is now open.

Milwaukee—The Apollo, located on the north side, has closed its doors. The house is being dismantled.

Lima, O.—A trolley strike has severely crippled the box-office here, the downtown district being hit the hardest.

Milwaukee—Henry and Kitty Wipfel are the incorporators of the newly formed Elite Theater Co. Capital \$6,000.

Granite City, Ill.—Louls Landau announces that he will open his new Washington theater, 19th and E Sts., on Oct. 5. The house will seat 3000 and costs \$250,000.

**William Devery Dead**

Funeral services for William Devery will be held today. Devery died suddenly on Sunday after a brief illness. He was associated with William Steiner for a long time.

**6th Year Series Sold**

George E. Kann, foreign manager for Goldwyn, has closed with A. Jordahl, representing the A. B. Svensk Film Industrie of Sweden, for the Goldwyn sixth year pictures in Scandinavia.

**Switches to Two a Day**

(Special to THE FILM DAILY)

Los Angeles—The California theater will switch to a two-shows-a-day policy, effective when "Little Old New York" opens there on Sept. 21. The price scale will be \$1.65 top.

**Put Off Until Friday**

The T. O. C. C. has postponed until Friday, action against owners of important theater circuits such as Marcus Loew and William Fox, who signed with the operators' union without awaiting a concerted movement on the part of the entire organization.

**Pathé News**

No. 72

DAVIS TENNIS CUP STAYS IN AMERICA—U. S. Team defeats Australian challengers four out of five matches at Forest Hills.

PIERCE FOREST FIRES IN CANADIAN ROCKIES—Scenes from Pine Pass, B. C. "HENRY FORD" WINS LIPTON CUP AT GLOUCESTER—Thrilling race among Yankee fishermen.

Other news as usual. THE ONLY ONE REEL FEATURE

today

**McCabe Joins Goldwyn**

Vincent J. McCabe, until recently general manager for First National in Canada has joined Goldwyn-Cosmopolitan and added to James R. Grainger's staff at the home office.

**FOR RENT**

Private Office, furnished  
Room 805, 1650 Broadway  
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New York Chicago Hollywood

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**The Exhibitors Association**

JOIN NOW

**Charles Brabin's Production**



Goldwyn-Cosmopolitan





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**PRESENT**

**“WOMAN TO WOMAN”**

**STARRING**

**BETTY COMPSON**

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**HOTEL ALGONQUIN**  
*West 44th Street*  
*New York*

## New Theaters

Marshfield, Ore.—Robert Banks will start erecting a theater soon.

Mounds, Ill.—Jules A. Laurent has opened his Lyric theater.

Linton, N. D.—"The Willows," owned by The Willows, Inc., seating 472, is now open.

Chillicothe, Mo.—Howard Warner will open a new theater, to seat 500, early in September.

Mamaroneck, N. Y.—Title to the uncompleted Lynn will pass to the Mamaroneck Playhouse Holding Corporation, who will complete and open it soon.

### Kerrigan Heads Cast

(Special to THE FILM DAILY)

Los Angeles—J. Warren Kerrigan heads the cast of Vitagraph's, "The Man From Brodney's." Others include Alice Calhoun, Miss Du Pont, Wanda Hawley and Pat O'Malley.

### Conklin in Ince Film

(Special to THE FILM DAILY)

Los Angeles—Chester Conklin, has been signed by Thomas H. Ince for a "bit" in "Anna Christie." Conklin has just completed his first dramatic role in "Greed."

### Legion to Show ex-Kaiser Film

By an arrangement, the American Legion throughout the country will be the beneficiaries of "The ex-Kaiser in Exile," obtained and adapted by Fred N. Hamlin from German friends of the ex-Kaiser, to be released by Hodkinson.

### New Grey Story in Work

(Special to THE FILM DAILY)

Los Angeles—Victor Fleming has started production on a new Zane Grey story, "The Call of the Canyon." Richard Dix and Lois Wilson will head the cast supported by Noah Beery, Ricardo Cortez, Charles Ogle and Alma Bennett.

## Fate of Film Men In Tokio Still Doubtful

(Continued from Page 1)

press dispatches to have suffered heavy damage. The foreign department at Famous assumed yesterday that the offices had been destroyed. No word has been received from either Cochrane or McIntyre.

N. L. Manheim, foreign manager of Universal has been sending messages regularly since the first word of the disaster came through by cable. Universal officials are very much concerned over the safety of their employees there which total 44, all told. By a curious twist of fate, Edward B. Rowe, Tokio manager is now in Universal City en route to Japan after a vacation spent in New York. Rowe is on his first vacation in three years and happened to pick an auspicious moment to depart from Japanese shores. Frank Lappin and J. D. Miller, the latter an accountant are the other American members of the Universal force there.

Robert H. Cochrane of Universal is worried over the fate of his brother, Tom who is the Famous Players representative in Japan. In every case, it has been impossible to get through a wireless or a cable to ascertain the exact status of matters.

Delbert Goodman represents Fox in Tokio where the operating company is known as Fox Films, Far East Corp., Ltd. This company, too had an extensive establishment there about which there is no information. Goodman has only been in the East for about a month, since Fox's expansion there is new.

H. Wayne Pierson, Mrs. Pierson and their child, and Charles Dreher are the representatives of the United Artists in Japan.

While A. C. Berman, foreign manager had not received any direct word he was informed by George Mooser, former representative for United Artists there that he believed the headquarters had been destroyed.

Mooser, who is familiar with the devastated territory, said yesterday that he believed that few Americans in the film colony would be found among the missing. He pointed out that the catastrophe occurred about midday on Saturday, adding that at this time of the day, on any summer Saturday, most Americans were out of the cities, at some resort.

Distribution in general will not be hit in Japan inasmuch as those American companies that maintain their own exchange systems also have offices in cities like Osaka, Nagoya, Nagasaki.

Horace T. Clarke, Far Eastern representative for David P. Howells, Inc. who has spent considerable time in the Orient and knows Japan quite well declared yesterday that, in his opinion, many of the theaters in Tokio and Yokohama must have been destroyed. He estimated that there were about 175 houses in Tokio, about 50 of them fairly good houses and that Yokohama had between 30 and 40.

A recent report sent to the U. S. Department of Commerce by Martin G. Scott, attached to the American trade commissioners office in Tokio stated that there are 50 theaters in that city but that they play to an audience of about 10,000,000 annually. The most important company in Japan is the Nippon Katsudeshashin Kabushiki Kaisha which owns and controls about 350 of the 500 houses in the whole of the country.

Those American companies not maintaining their own connections in Japan distribute through domestic organizations there.

### Rushing Earthquake Films Here

International News stated yesterday that the negative of several hundred feet of film depicting the ravages caused by the earthquake in Tokio are now aboard a steamer bound for this country. The pictures were secured from an airplane by Captain Ariel Varees who flew from Shanghai to Tokio, secured the pictures and then returned to Shanghai in time to catch an American bound boat. International says the negative will be rushed cross-country by airplane and claims that Varees was the first news cameraman to reach the scene of the disaster so soon after it occurred.

### Iris Handling Castle Scenic

John J. Iris of the Iris Film Exchange is distributing "Main Street the World Over" which played three weeks at the Rivoli. The picture was produced by Castle Films of Los Angeles.

### Dillon Casting for "Drums"

(Special to THE FILM DAILY)

Los Angeles—Edward Dillon, directing Elaine Hammerstein has arrived at the Goldwyn studios from New York and has begun casting for "Drums of Jeopardy."

### Barry Busy on New Film

(Special to THE FILM DAILY)

Los Angeles—Mal St. Clair who directed the first series of "Fighting Blood" stories has been signed by the Warners to direct Wesley Barry in "George Washington, Jr."

### Weston Theaters, Ltd., Formed

(Special to THE FILM DAILY)

Weston, Ont.—Weston Theaters, Ltd., has been organized here for the purpose of erecting a theater. G. Moorehead is president of the new company.

### State Righting Soviet Film

The Mondial Film Co. is state righting what it claims is the first official picture to come out of Soviet Russia showing the workings of the Government there. It is called "With the Movie Camera Through the Russian Bolshevik Revolution." Apollo Exchange has purchased New York and Northern Jersey rights.

## Cuts and Flashes

Tefft Johnson is now located in the Strauss Bldg.

Aywon has sold the new series of six George Larkin features to Eastern Feature Film, Boston, for New England.

Joseph di Lorenzo has been elected secretary and a director of the Hepworth Dist. Corp.

"Red Lights" will be the feature at the Capitol next week.

A. Canter of Mammoth Pictures starts on a sales trip next week. Victor B. Fisher, general manager may also leave town for the same purpose.

### Chatkin Away

D. J. Chatkin, sales manager of Educational is in the Middle West on a sales trip. He will visit all Educational exchanges and expects to be away from New York for four or five weeks.

### Announce Olcott Contract

Famous Players yesterday confirmed the report published in these columns that Sidney Olcott had been signed to direct. The engagement of Forrest Halsey was also announced.

### Organize Better Films Committee

(Special to THE FILM DAILY)

Ashville, N. C.—A representative group of local citizens have formed a temporary better films committee. James Howell heads the committee. A permanent organization will be whipped into shape later.

### Stahl Theater Goes Under Hammer

(Special to THE FILM DAILY)

Farrell, Pa.—Attorney Fred Fruit, representing a party of creditors, bought the Capitol theater at auction, to satisfy claims amounting to \$100,000. The Stahl Bros. Amusement Co. operated the house but went into bankruptcy.

**JAMES MADISON**  
COMEDY AUTHOR  
GAGS—TITLES—PLOTS  
1493 Broadway, N. Y.  
RIPE IN EXPERIENCE  
YOUNG IN IDEAS

## Directors and Producers

Can you use a thoroughly experienced man in methods used in getting your money back plus a profit on your productions?

A man who can handle sales, publicity and exploitation.

A man who can protect your interest and see that you get a square deal if you are now distributing through a national organization.

A man who is experienced in the selection and purchasing of stories, novels and plays for production.

A man who has a record for honest and industrious service.

Box A—25 Film Daily



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the land by bringing out

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**OF**

**FIGHTING  
BLOOD**

**BIGGER—BETTER—FINER THAN EVER**

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TIDAL WAVE OF POPULARITY  
AND BIG BUSINESS**

**GRAB YOUR PLAY DATES NOW** 

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London, W. 1, England

**First Nat'l in New Zealand**  
(Special to THE FILM DAILY)  
Sydney, Australia—Associated First National of Australia, Ltd., will open an office in Wellington.

**Art Hoganson Ill**  
(Special to THE FILM DAILY)  
Toledo, O.—Because of illness Art Hoganson has been forced to resign as manager of the Pantheon.

**Checking Up Conn. Theaters**  
(Special to THE FILM DAILY)  
New Haven—Federal Revenue officers are conducting an investigation into the admission tax receipts made by theater managers in Connecticut.

**Agriculture Dept. Takes Picture**  
(Special to THE FILM DAILY)  
Cody, Wyo.—To show the National forest, the U. S. Department of Agriculture has started filming "The Woolly West." Local talent will play the leads.

**Theater Scheme Fails**  
(Special to THE FILM DAILY)  
London—Woolworths are understood to have purchased the big site on Oxford St., that was supposed to house the new Capitol theater. It will be the home of a store and restaurant.

**In Favor of Films for Children**  
(Special to THE FILM DAILY)  
Chicago—Having made an extensive investigation on the effect of films for children, the American Home Economics Association has reported in favor of children attending pictures, although they advise the daytime.

**T. & D. Acquire Oakland Palace**  
(Special to THE FILM DAILY)  
Oakland, Cal.—The T. & D., Jr. interests have taken over Allen F. King's Palace, built at a cost of \$200,000. King controls three other houses here. The Palace was in direct opposition to the T. & D. Globe, on the other side of the street.

**Family Theater Reopens as Franklin**  
(Special to THE FILM DAILY)  
Ottawa, Ont.—The Family has reopened after being dark for three months. The house, which is owned by Harry Brouse, who also controls the Imperial, has been leased to J. M. Franklin, who has re-named the theater the "Franklin."

## Newspaper Opinions

**"The Hunchback of Notre Dame"**  
Universal  
Astor

AMERICAN—This much I'll say, and you can flaunt it before my eyes evermore: a more remarkable, epochal, unforgettable, haunting and obsessional piece of eccentric, bizarre, cynical character acting than that contributed to "The Hunchback of Notre Dame," \* \* \* by Lon Chaney, I have never seen on stage or screen.

Lon Chaney has stamped himself as an artist of purest ray serene. This bit of work cannot die. It is immortally fine. \* \* \*

"The Hunchback of Notre Dame" is epoch-making.

EVENING JOURNAL—Lon Chaney's picturization of Quasimodo, the Hunchback of Notre Dame, \* \* \* deserves to live for generations as one of the most impressive characterizations ever exhibited on stage or screen.

It is the magnificence and spaciousness of the settings built by Universal for Victor Hugo's rich romance that intensify the artistry of Mr. Chaney's almost super-human performance.

EVENING WORLD—All through our movie-going career we have been keeping a little safety-deposit box full of adjectives of praise that we would call into use when "The" picture came along; and now that "The" picture is here, we've lost the key. Wallace Worsley, \* \* \* has done a noble bit of work and one well deserving a special niche in the Hall of Fame. From now on Worsley is on our list of wonder men of the screen.

HERALD—\* \* \* a picture as beautiful, as profoundly stirring, as anything that the erratic movie industry has ever produced. \* \* \* It is an indisputably fine achievement. \* \* \* The settings are magnificent beyond words and stamped with an authenticity, a fidelity to detail, that sets them above anything that has been erected in Hollywood. \* \* \* This performance transcends anything that Lon Chaney has ever done before. His makeup is astounding and his spiritual realization of the role uncanny.

MAIL—From the point of spectacle it is as great a picture as has been produced in America. Indeed, it will stand as a monument to the ability of American directors to handle vast crowds of players realistically and artistically. In this respect Wallace Worsley, \* \* \* deserves a place with the greatest German directors.

There is one big fault to be found with the screen version of "The Hunchback of Notre Dame." The picture lacks coherence, the genius to make it a great drama. As it stands it is a mighty array of perfect incidents—acting, setting, direction of each scene. Perfection marks every detail. Yet something is lacking to make it live as a whole.

MORNING TELEGRAPH—\* \* \* the settings were as fine as I have ever seen on the screen. \* \* \*

Lon Chaney's performance, we do not doubt, will be the center of much discussion. But whatever conclusion is reached one admits his characterization is unique in the

annals of motion pictures. \* \* \* Carl Laemmle and R. H. Cochrane have made a production that, both from an entertaining and an educational viewpoint, is all that one can ask—and that is big praise when so often attempts are made to do big things and fail.

POST—Elaborate settings, correct costuming, a good cast and excellent direction are all to be commended.

Unfortunately the too realistic portrayal of Quasimodo must be questioned. \* \* \*

The length of the play will allow a good half hour's cut, to say nothing of the many impossibly dull moments in the first half of the production.

The second half improves materially; the action is faster, the continuity is better, even the acting acquires a new tempo and temper; several mob scenes really attain the mob spirit. \* \* \*

SUN—"The Hunchback of Notre Dame" at the Astor, is a far better picture than anything the Germans have sent us, and, with the possible exception of "The Covered Wagon," it ranks as the greatest achievement of the American screen. Lovely to behold, stirring, yet dignified in treatment, it takes its place among those unforgettable works which once in a very blue moon are broadcast over the world from the canned drama factories of Hollywood. \* \* \*

Frankly, the hunchback, as played by Lon Chaney seems to us the most striking characterization that the screen can boast of.

TELEGRAM—\* \* \* Hugo's story in pictures—vital, vivid pictures that hold the attention and excite admiration by their undeniable power and beauty. \* \* \* Lon Chaney's acting is a thing to be seen with breathless attention.

TIMES—He (Chaney) gives an unrestrained but remarkable performance in this production. \* \* \* It is, however, a strong production, on which no pains or money have been spared to depict the seamy side of old Paris. The "set" of the cathedral is really marvelous. \* \* \* However, the film holds the interest because of the excellent acting and "sets" and the splendid atmosphere throughout the drama. \* \* \* It is a drama which will appeal to all those who are interested in fine screen acting, artistic settings and a remarkable handling of crowds who don't mind a grotesque figure and a grim atmosphere.

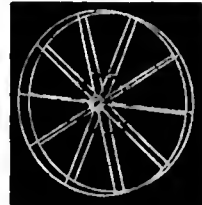
TRIBUNE—It always seems to us that Chaney depends entirely on grease paint and putty for his impressions rather than allowing some of the effect to come from within. He is more of a makeup expert than an actor, or so he seems to us. \* \* \* Nothing more need be said of the magnificence of the settings, the enormity of the mob scenes and the beauty of the photography. So much has been said already that every one takes it as a matter of course.

WORLD—"The Hunchback of Notre Dame" is a motion picture which we shall never forget. \* \* \*

"The Hunchback of Notre Dame" is a marvelous example of "bigness" in picture making. \* \* \*

We care nothing about it whatsoever as drama, yet as a production it is so enormous in size and numbers as to be interesting to look upon.

**Howells Returns Today**  
David P. Howells, exporter, who has been spending the summer on his ranch in Utah, returns to New York today.



**WELDED WIRE REELS**  
For Sale by  
Howells Cine Equip. Co.  
740 7th Ave., New York

"WE NEVER DISAPPOINT"

**CROMLOW FILM LABORATORIES**  
INCORPORATED  
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ALLAN A. LOWNES, GEN. MGR.

**JIMMY AUBREY**  
in  
**THE LOBBYGOW**  
his first two reel comedy  
*Superlatives in advertising do not make for laughs on the screen—See any of Jimmy Aubrey's new two reel comedies and be your own judge and jury.*  
**CHADWICK PICTURES CORPORATION**  
729 Seventh Ave., New York City

## A Call to Arms

It is urgently requested that all players and others who anticipate attending the forthcoming Film Golf Tournament to be held at The Bellelaire Golf Club, Bayside, L. I., on Tuesday, Sept. 18, immediately forward their entries.

A large number have informed members of the Committee of their intention to be on hand but for the purpose of arranging sufficient prizes as well as food it is imperative that entries be forwarded immediately.

## King Vidor's Production



Goldwyn-Cosmopolitan

# THE **Film** DAILY

**The BRADSTREET of FILMDOM** **The RECOGNIZED AUTHORITY**

XXV No. 56

Thursday, September 6, 1923

Price 5 Cents

## A PROBLEM

By **DANNY**

Production costs that have crept. Exhibition values that are sky-high. Exhibitors who refuse to advance prices. And consequently claim they cannot finance the big pictures and make money. (They don't tell you they can make money with the little ones. Can they?) With these organizations facing chaos. With producers clamoring for more rentals through distributing agencies.

Is this the beginning of the storm? Is the prophecy of six months ago in sight?

Gentlemen, it's something to think about.

*The Hays group again demonstrates its effectiveness. Right on the job enlisting the entire industry to aid in the relief of Japan. A fine move; a splendid move—the sort of action that lives up to the charter: "to attain and maintain"—the best of good will towards this industry from the peoples of the world.*

### Exhibitors Distribution

Within the next few days you will read the advertisement of the Theater Owners Distributing Corp. with regard to its plans. There is no secret that Carl Anderson will have charge of the distribution; and that distribution will be physically handled by the FBO.

But what is most important is this: what pictures will be distributed—who will make them—and how will they compare with product being offered? This is not the season when anything but the best will do. Without the best of product any distributing organization—exhibitors or others—will find itself hard up against it.

*And still they come. "The Silent Command" (Fox). "The White Sister" last night. Mae Murray's latest "The French Doll," and Hal Lloyd's "Why Worry." All in the same week. And several more. Much. Far too much.*

## Benefits For \$10

**Cosmos Art Has All—Embracing, Idealistic Plan to Make Exhibitors Happy**

At last there enters the motion picture industry an organization designed to fill the exhibitors' cup of happiness to the brim; help him make money and assure for him an immediate release for important pictures like "The Covered Wagon," "Robin Hood" and "Knighthood." This organization is the Cosmos Art Pictures Corp., capitalized, according to its literature, at \$10,000,000 in Delaware.

In addition to all of the amazing promises made in a pamphlet issued by the organization, a gentleman representing himself as Frank M. Willard, studio manager, adds more—lots more. To return to the prospectus:

The organization has been formed "by a group of forward looking men in the industry who seek to place the exhibitor in his true relation to the industry." It plans to effect a cordial and harmonious relationship with the

(Continued on Page 3)

### Rosenberg Leaves

Mike Rosenberg, of Principal Pictures, left for the coast yesterday.

### Buys "Welcome Strangers"?

"Welcome Stranger" is reported to have been purchased by the new Edward Belasco Co.

### Washington Premiere Sept. 14

(Special to THE FILM DAILY) Washington—"Scaramouche" will have its premiere here on Sept. 14.

### Blumenthal Sails on the 12th

(Special to THE FILM DAILY) Paris—Ben Blumenthal is expected to sail for the States on Sept. 12th.

### Canadian Meeting Today

Sydney S. Cohen and a group of M. P. T. O. officials left for Montreal yesterday to attend the two day session of the Canadian unit at the Mount Royal Hotel today and tomorrow.

### Cohen Strengthens News Sources

Emanuel Cohen, editor of Pathe News is back from Europe where he made arrangements to secure a faster delivery service on important news events shot on the other side. He held a meeting of his various Continental representatives and arranged for the material to come through faster than at present.

## "Rights" Come Up

**M. P. T. O. and American Society May Reach New Basis of Understanding on Tax Situation**

The first official statement to emanate from the M. P. T. O. and the American Society of Composers, Authors and Publishers on the music tax situation was issued yesterday. In general it covered the ground already gone over in previous articles published in THE FILM DAILY but went further in that the question of the disposal of what are known as the "performing rights," of the music publishers were gone into.

As noted, the temporary basis of settlement provided that the Society was not to institute any more suits against M. P. T. O. members while negotiations were under way. E. C. Mills, acting for the Society has drawn up a new system of license fees which eliminates the alleged unfairness of charging the small theater owner the same fee for a license as the owner of a big house.

So far as the "performing rights" are concerned, it was pointed out in

(Continued on Page 4)

### Fred Levy Here

Col. Fred Levy of Louisville is in town.

### Ingram Leaves Soon

(Special to THE FILM DAILY) Los Angeles—Rex Ingram will leave for the East soon with a print of "Scaramouche."

### McCarthy Eastbound

(Special to THE FILM DAILY) Los Angeles—Neil McCarthy, the attorney, will leave for New York at once.

### Cohn Plans Washington Film

(Special to THE FILM DAILY) Los Angeles—It is understood that Harry Cohn plans a picture based on the life of George Washington.

Jack Cohn, Harry's brother declared yesterday he had received no word from the coast regarding the Washington film.

### Erk Buys Schenectady House

(Special to THE FILM DAILY) Schenectady, N. Y.—R. V. Erk, who owns two houses in Ilion, controlling the theater situation there, has gained a foothold in the exhibiting field here by acquiring the Barclay from John J. Walker. The Barclay, a 1,200 seat house is regarded as one of the leading downtown houses.

## Deal With Principal

**Current Releases To Go Through First National—Sol Lesser Sails Saturday**

Announcement was made yesterday that the current releases of Principal Pictures will be distributed through First National. These include "The Meanest Man in the World" and "When A Man's A Man."

The transaction has been hanging in the air for some time and was hastened by the recent arrival in town of Sol Lesser who came East in that connection and also on his way to Europe. Now that the deal has been closed, Lesser is ready to sail for Europe on Saturday. He originally prepared to dispose of the Principal output in Europe but the deal with First National includes distribution there and for that reason, it is expected his stay on the Continent will not be so extended.

Mike Rosenberg, secretary of Principal has left for the coast to launch preparations for the first Baby Peggy picture and also "The Winning of Barbara Worth."

### Sold to Educ'l

The "Secrets of Life," series of educational, of which "The Bee," "The Spider" and "The Ant" are the first three, have been sold to Educational. There will be 12 all told. Louis Tollhurst, the producer recently sold the rights to Principal.

### Attend Boro Park Premiere

Marcus Loew and a party of stars attended the re-opening of the Boro Park theater in Brooklyn last night. The house was taken over recently by the Loew circuit.

### Pittsburgh Opening Sept. 17

The Aldine, Pittsburgh, will re-open under Loew auspices Sept. 17. Marcus Loew will attend the premiere, together with a group of picture and stage stars. The house was formerly the Shubert.

## T. O. D. C.—Anderson

The Theater Owners Dist. Corp., which last week announced it would be ready for business in October will distribute its product through the Anderson Pictures Corp. with F. B. O. handling the physical end of the releasing system.

It is understood that Carl Anderson will be in general charge of sales for the T. O. D. C. No announcement has been made regarding releases.



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Hollywood, California—Walter R. Greene, 6411 Hollywood Blvd. Phone, Hollywood 1603.

Chicago Representative—Irv'ng Mack, 738 S. Wabash Ave.

London Representative—Ernest W. Fredman, The Film Renter, 53a Shaftesbury Ave., London, W. 1.

Paris Representative—Le Film, 42 Rue de Clichy.

Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelsplatz.

**Quotations**

	High	Low	Close	Sales
East. Kod.	105 1/8	105	105 1/8	300
F. P.-L.	76	75	75 5/8	2,000
do pfd.			Not quoted	
Goldwyn			Not quoted	
Loew's	17 1/8	17	17 1/8	800

**Mrs. Strauss Leaves for Coast**

Mrs. Florence Strauss, scenario editor of First National left for the coast yesterday to confer with Richard A. Rowland and Earl J. Hudson.

**Day Returns From Brazil**

John L. Day, South American representative of Famous Players, returned to New York on Monday, from a stay of several months in Brazil.

**Buffalo Theater Deal**

(Special to THE FILM DAILY)

Buffalo — The Buffalo-Broadway Corp. has paid the Monument Theater Corp. \$650,000 for the Olympic in Lafayette Square. Universal is now operating the Olympic and will continue to do so for another year, when the transfer becomes effective. It is expected that the realty company will tear down the property and convert it into a business block.



**OFFICE FOR RENT**

With Cutting Room and Vault Space  
Suitable for Film Exchange or State Right Distributor  
Room 901—130 W. 46th St.  
Phone Bryant 6436

**At Broadway Theaters**

**Astor**

"The Hunchback of Notre Dame" is the feature.

**Capitol**

The orchestra opens the program with a selection from "La Boheme," by Puccini, followed by "Ballet Divertissements," which consists of "Moment Musical" and "Polka Pizzicato," both musical dance units; "Salmon Fishing," a scenic; "In Our Broadcasting Studio," in which is presented some of the artists who broadcast through Station W. E. A. F.; the Capitol Magazine, a prologue to the feature, "The French Doll" and closing selections on the organ.

**Central**

The feature is "The Silent Command."

**Lyric**

Mary Pickford in "Rosita" is elaborately presented with a Spanish serenade solo, an overture and a prologue setting.

**Rialto**

The opening musical unit is a selection from "La Boheme." The Magazine is next screened, prior to the presentation of "Bill," a character study from Anatole France's novel, "Cranquebille." "A Valse Ballet" comes before the feature "Salomy Jane" which Jacqueline Logan plays the stellar role. "Moving," a Cameo Comedy closes the performance.

**Strand**

The program at the Strand includes "Les Preludes," by the orchestra; "Statuettes," a fantasy in four units, (a) "Serenade," by Ruth Arden, soprano, assisted by Mlle Chabelska, Daganova and M. Bourman (b) "Papillons," by Mlle Daganova; (c) "Valse," Mlle Chabelska and (d) "Ensemble," by the company; the Topical Review, "Marimba Land," presented by Hurtado's Royal Marimba Band. Harold Lloyd in "Why Worry" is the feature. "Odds and Ends," a compilation of short subjects and "Derby Day," an Aesop Fable picture complete the program. Percy J. Barnes plays a closing selection on the organ.

**Times Square**

"If Winter Comes" is the feature here.

**At Other Houses**

Broadway hold overs this week include "The Eleventh Hour," at the Cameo and "The Cheat" at the Rivoli, besides the regular line-up, "Little Old New York," at the Cosmopolitan; "The Covered Wagon" at the Criterion and "The Green Goddess" at the Harris.

**Hawkins Here**

J. Hawkins is in town from Los Angeles.

**"Week-End Husbands" Next**

Equity announces the title of Daniel Carson Goodman's next picture will be "Week-End Husbands."

**Hitt Succeeds Cadwallader**

Lawrence Hitt has been made art director at the Paramount Long Island studio to succeed Charles Cadwallader, resigned.

**Plan Joint Convention**

(Special to THE FILM DAILY)

Winston, Salem, N. C.—North and South Carolina plan to hold a joint convention the first week in December at which Will H. Hays is expected to attend.

**Acquires Fight Film Rights**

Leon D. Britton declared yesterday that he had secured the world's rights on the pictures of the forthcoming Dempsey-Firpo fight. No effort will be made to show them in any other state but New York but the foreign rights are free of any existing prohibitive statutes.

**Still Await Word From Japan**

Tokio continued to be cut off from the rest of the world yesterday. Foreign managers who are worried over the fate of their representatives there, were without any word from Japan. N. L. Manheim, of Universal, did receive a cable from Osaka that four members of the Universal force there had left for Tokio to investigate the extent of the company's losses in that city.

Louis Auerbach of Export and Import has not heard from Tokio about the fate of his agents there. Several large shipments were ready to go abroad when the news of the disaster reached here. Auerbach pointed out yesterday that 90% of the theaters in Japan were located in Tokio and Yokohama both of which have been pretty generally destroyed.

**Theaters Helping on Drive**

The Hays office has enlisted the aid of producers and exhibitors in adding a trailer showing the Coolidge proclamation to the American people asking for assistance to releases in general. The response on the part of exhibitors was reported very satisfactory yesterday.

**Van Damm at Tivoli, London**

Special Cable to THE FILM DAILY

London — Vivian Van Damm, former manager of the Palace, has assumed charge of the new Tivoli, which opens tomorrow with "Where the Pavement Ends." He has taken his whole staff over with him to the new house.

**Joseph Welte Dead**

(Special to THE FILM DAILY)

Buffalo—Joseph Welte, prominent in local exhibitor circles and owner of the New Ariel is dead. His son, George will operate the house.

**Leah Baird Pictures Big Matinee Business**

ASK

PHIL GLEICHMAN  
Managing Director  
BROADWAY STRAND  
DETROIT

ASSOCIATED EXHIBITORS  
Arthur S. Kane, President

**WARNING!!!**

**NOTICE TO EXHIBITORS**

Several exchangemen who claim, without right, to have a contract for distribution of the

**DEMPSEY - FIRPO FIGHT**

The undersigned wishes to advise all exhibitors that we hold the EXCLUSIVE DISTRIBUTION contract for these pictures by arrangement with

Leon D. Britton.

NOW AVAILABLE FOR IMMEDIATE BOOKING

Call—Write or Phone

**PENSER'S PRODUCTIONS, Inc.**

Bryant 4105-1917-0905

729-7th Ave. N. Y. C.

## Benefits For \$10

(Continued from Page 1)

producers, "by informing them of the needs and desires of the exhibitors throughout the land" and the prospectus adds optimistically, "it will be a short time until Cosmos Art be looked up to by the producers as the logical source of information concerning the exhibitor and his needs and demands."

This work will be aided by the fact that the president of Cosmos Art, James E. Bowen, is also president of the United M. P. Producers of America, "perhaps the largest and most influential organization of independent producers in America and leading many of the most prominent producers." In carrying out this work, James E. Bowen and C. Flack will be the guiding lights. Bowen is said to have been connected with Robert Brunton, while Flack is characterized as one of the former members of the Illinois bar.

Exhibitors will be interested in the broad aims of the organization which appear in the prospectus:

It is the intention to maintain an extensive research department under the guidance of capable executives, and its files will contain exhaustive reports and data on any subject that may concern its members. At the present time it has on file data covering practically every town and every exhibitor in the country, and when the tabula-

tion is completed, it will have a separate card covering every city, giving the population, theater-going population, nativity of the population, race, financial standing and per capita wealth, average income, type of photoplays favored by the community and individual data on individual theaters, such as seating capacity, admission charges, etc., etc. In this way it will be in a position to determine in advance just the type of product required by each and every theater in the country. Furthermore, it will be able to give each of its members full and complete co-operation in the solution of the many vexing problems that face him from time to time, and make your association the clearing-house of profitable business-building ideas used by various members throughout the entire nation."

And then, some more of the aims:

"You will be given its assistance in opening new houses in localities where it is deemed advisable or expedient, and whenever possible the Association will assist you financially.

"A complete organization will be maintained by it, and will handle only those productions which meet the high standards it has set.

"Releases not on its own program will be obtained if possible, when requested by its exhibitors.

"All productions released through this Association will be on a straight booking contract.

"Members will receive special rates.

"There will be no grouping of pictures.

"No franchise system will be used.

"You can buy in the open market—when and where you will—your membership does not compel you to accept its releases—though you will find them all choice productions that will reflect credit to you and your house."

Mr. Willard happened into THE FILM DAILY office and was good enough to add to the general outline as given above: He said he was here with Charles A. McVickers who is general manager of distribution to organize 39 exchanges throughout the country and generally spread the idea. He paid the THE FILM DAILY a very flattering compliment when he declared that the small one inch ad which has been appearing for some weeks past in its columns has attracted the attention of 14,000 exhibitors, all of them now members of the Cosmos Art organization at \$10 a head. Willard declared that his company would build theaters, finance exhibitors, distribute pictures, make 'em and the like. When asked what producers Cosmos Art had lined up he said that, following the completion of present contracts, the company would handle the pictures of Harold Lloyd, Charles Ray, Reginald Barker, Fred Niblo and then in the same breath added the following: Shellcraft Prod., James E. Bowen Prod., Sherwood Mac Donald Prod. and Excelsior Prod. Willard said this vast enterprise had the backing of the American Association; that the company had contracted with Gene Stratton Porter for 72 stories to be filmed, that a special drive would be made for non theatrical business; that a story based on the life of George

Washington would be the first of an historical series; that the Powers projection people had agreed to work on the manufacture of a new style projector which would be effective in the use of a daylight screen.

Willard nonchalantly added that the enterprise represented a joint investment of \$22,000,000 divided as follows: Cosmos Art Pictures Ass'n, \$10,000,000; Cosmos Art Finance Corp., \$10,000,000 and the other party \$2,000,000 to be divided among the producing units.

Film executives in New York may be hard-boiled, unsympathetic, but many of them declared their afternoon had been lightened by a good laugh when some of the details of the Cosmos Art scheme had been explained over the telephone. One declared the matter really should be turned over to Signor Mussolini of Italy for attention.

One man did get explosive and he was John C. Ragland, Harold Lloyd's Eastern representative who was anxious to get in communication with Willard so that the latter could repeat what he had told THE FILM DAILY about Lloyd's future plans. Arthur S. Kane declared he did not know anything about Ray's future plans inasmuch as their former close association had been recently severed.

# "FORGIVE and FORGET"

*The Story of a Woman's Mistake*

Directed by  
HOWARD M. MITCHELL

Produced by  
HARRY COHN



With a Cast of  
Distinguished  
Players

PAULINE GARON  
WYNDHAM STANDING  
JOSEF SWICKARD  
VERNON STEELE  
ESTELLE TAYLOR  
RAYMOND McKEE  
PHILO McCULLOUGH  
LIONEL BELMORE

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NEW YORK  
Joe Brandt ~ Pres.



**Among Exchangemen**

(Special to THE FILM DAILY)

St. Louis—Johnny Walsh has relieved Al Bartlett as city salesman for F. B. O.

St. Louis—Frank Merrill formerly with the Lynch Enterprises at Dallas is now travelling Southern Illinois for Goldwyn.

Philadelphia—The First National Club of Philadelphia will give a mammoth picnic and outing at Kugler's Farm, Morris Delaware, Sept. 9.

Minneapolis—C. B. Valleau has been appointed head of the service department of the F. & R. Film Co. He was formerly in the exhibiting field.

Buffalo—Louie Weiner, formerly on the sales staff of Paramount has been appointed manager of the Star on William St. Weiner succeeds Al Gilmore at the Star, controlled by the Border Amusement Co.

St. Louis—Roy Dickson is the new Select manager here, filling the vacancy caused by the resignation of Floyd Lewis, who has become district manager for Associated Exhibitors with headquarters in St. Louis.

Buffalo—E. O. Weinberg, who resigned the management of the State, Schenectady a few weeks ago to manage the Renown office, has resigned and is succeeded by Joe Miller, recently covering the Albany territory for Hodkinson.

**T. & D. Circuit Dissolves**

(Special to THE FILM DAILY)

San Francisco—The Turner & Dahnken Circuit, Inc., has received final dissolution papers. West Coast Theaters of Northern Calif., now operating the chain, plan extensive remodeling in a number of the theaters. The T. & D. house at Sacramento is now known as the Capitol. The names of the other theaters will be changed shortly. The T. & D. Opera House, this city, has been closed.

Beatrice Van, who has done all the scripts for the "Fighting Blood" series has returned to Hollywood after a trip to New York.

**Annual Wage Demands Made**

(Special to THE FILM DAILY)

Buffalo, N. Y.—A 30 per cent increase is asked by the Buffalo stage workers, which would bring the scale up to \$72 as against \$52.50.

**Brown Succeeds Claude Lee**

(Special to THE FILM DAILY)

Charlotte—Claude Lee has been succeeded at the Imperial by George Brown, who hails from the Imperial, Memphis. Lee has bought a house and started on his own.

**Opera House, Bayonne, Sold**

Through A. and H. Sofferman, the Opera House, Bayonne, N. J., has been sold to the H. and K. Amusement Co. in which David Kaiserstein is a principal figure. The theater was taken over from Nick Taylor.

**Lust Behind New \$50,000 Venture**

(Special to THE FILM DAILY)

Baltimore—Sidney Lust is mentioned in connection with a new \$500,000 theater company formed to build a big house in Norfolk. A. Loew and M. Galumback are also interested.

**New War Among Operators**

(Special to THE FILM DAILY)

Chicago—What is believed to be the outbreak of another war among the operators started when Thomas Ivers, an operator was found lying in the street with a serious bullet wound. Ivers refused to tell who shot him.

**Josack Succeeds Greeman in St. Louis**

(Special to THE FILM DAILY)

St. Louis—Joseph Josack is successor to Harry Greeman as manager of Fox's Liberty. Greeman is now managing the Monroe for Fox in Chicago.

**Empress Leased For Long Term**

(Special to THE FILM DAILY)

Chicago—The Empress, located in the Engelwood section has been leased to the Yankee Amusement Co. for a term of 15 years. The theater company also operates the State Congress on State St.

**Stahl Signs Dorothy Phillips**

(Special to THE FILM DAILY)

Los Angeles—John M. Stahl has signed Dorothy Phillips for the feminine lead in "Why Men Leave Home." Lewis Stone and Mary Carr will be the other principals.

**Grand Theater Cashier Robbed**

(Special to THE FILM DAILY)

Moberly, Mo.—While on her way to deposit a day's receipts, Lillian Watson, cashier of the Grand theater was held up and robbed.

**Granite City House To Cost \$250,000**

(Special to THE FILM DAILY)

Granite City—A big benefit performance will open Louis Landau's new Washington theater, Oct. 5. The house costs \$250,000 and is located at 19th and E. Sts.

**Pantages, Oakland, Reopened**

(Special to THE FILM DAILY)

Oakland, Cal.—The Pantages, closed some time ago because of increased rent, has been taken over by Frank Giesa and Frank Curran of the Curran, San Francisco.

**Meininger Taken From Chicago**

(Special to THE FILM DAILY)

Chicago—A. J. ("Happy") Meininger has been transferred to Manitoba, Wis., to manage the Ascher theater there. C. C. Ayres succeeds Meininger at the Frolic.

**Binghamton Theaters Transferred**

(Special to THE FILM DAILY)

Binghamton, N. Y.—The Binghamton Theater Co., Inc., has purchased the Stone Opera House and the Binghamton Theater for \$750,000. Michael E. Commerford is the new head and H. M. Addison, manager.

**"Rights" Come Up**

(Continued from Page 1)

the statement that the M. P. T. O. made the point that the popularity of new compositions is greatly enhanced through the continual playing of them in picture theaters. The statement then adds this significant paragraph:

"The suggestion was then made and developed, that possibly a mutually agreeable arrangement might be made whereby the copyright proprietors might be given co-operation by the theater owners in a systematic, thorough and inclusive 'plug' for their compositions, of such tangible value from the exploitation standpoint that they might well afford to relinquish so-called 'performing rights,' in consideration of the service thus to be rendered."

**EASTMAN POSITIVE FILM**

To protect the exhibitor against screening, unknowingly, film of inferior photographic quality we make Eastman Positive Film identifiable. The words "Eastman" "Kodak" are stenciled in *black* letters in the transparent film margin. Look for this positive proof that you are projecting the "film that carries quality through to the screen."

Eastman Film, both regular and tinted base, is now available in thousand foot lengths.

**EASTMAN KODAK COMPANY**  
ROCHESTER, N. Y.

**King Vidor's Production**



*Goldwyn-Cosmopolitan*



### Incorporations

any—Stewart Prod., Inc., New York. Capital \$20,000. Incorporators, D. F. Perdue, et al.

any—Dickinson Enterprises, New York. Capital \$150,000. Incorporators, W. H. Dickinson, F. P. [unclear] and W. H. Keller.

oston—Eastern American Corp., Boston. Capital \$100,000. Incorporators, T. G. Gaul, Burlington, Vt.; J. Murphy, Brookline, Mass., and E. Carlton, New York City.

### Abbott Reopens Criterion

(Special to THE FILM DAILY)  
Buffalo—Henry Abbott has reopened the Criterion with pictures and light comedy.

### Gumm Plans Kansas City House

(Special to THE FILM DAILY)  
Kansas City—W. C. Gumm, has purchased corner property at 75th and Washington Sts., where he will build a new theater. Construction will start immediately.

### Schenectady State Making Good

(Special to THE FILM DAILY)  
Schenectady, N. Y.—It is not likely that the State will be closed. When the theater was placed in the hands of a receiver a few weeks ago it was reported that the house would be closed, but due to satisfactory business it has been decided to continue operations.

### Labor Trouble Up-State

(Special to THE FILM DAILY)  
Jamestown, N. Y.—Theater owners are having considerable trouble with musicians and stage hands, both having asked for more money. The same situation prevails in Olean. Exhibitors declare that they will cut their orchestras in half if they are forced to meet the demands while the Palace and Shea's Opera House are planning to show straight pictures rather than raise the wages of the stage hands.

Many New England towns may be without pictures if operators, musicians and stage hands strike for higher wages, report state. Musicians in Providence have just received an increase of \$6 a week while operators in Springfield theaters demand more. In Lewiston, Me., members of the theater workers' union are picketing the theaters, a strike having been declared when three workers were discharged when a new wage scale was presented.

### Add Two More To Chain

(Special to THE FILM DAILY)  
Centralia, Ill.—The Reed, Yerm & Hayes interests have added the Grand and Illinois to their group of Southern Illinois theaters, buying out the Hell Amusement Co.

G. W. Griffith, manager of the Broadway Airdome will take charge of the Grand and Illinois, while the Broadway will be closed.

### Cuts and Flashes

M. L. Malevinsky has sailed for a six weeks vacation in Europe.

Theodore Bendix is in the cast of "His Children's Children."

Estelle Taylor will play the role in "The Call of the Canyon," originally assigned to Bebe Daniels.

Gus Barth, is now associated with the Louis Meyer art title plant which operates out of the Craftsman laboratory.

### Will Bradley Back Home

(Special to THE FILM DAILY)  
Dubuque, Ia.—Will Bradley, owner of the Grand and Strand is back from a four months' tour of the world.

### Phil Langdon Quits Delmonte Theater

(Special to THE FILM DAILY)  
St. Louis—Phil Langdon has resigned as manager of the Delmonte owned by Fred L. Cornwell and has been succeeded by J. Wright, formerly with Famous Players in the South.

### Schroepel Resigns, Now in Buffalo

(Special to THE FILM DAILY)  
Salamanca, N. Y.—O. T. Schroepel, active for many years in Buffalo theater and exchange circles, has resigned as manager of the Strand and Andrews theaters here, to assume the management of the Teck, the Shubert house in Buffalo. Walter Trass succeeds Schroepel.

### QUALITY ART TITLES

The Waller Studios  
Fred Waller—Grace Waller  
11 East 14th Street  
Stuyvesant 2652



# COMING

the motion picture production that's going to stand the industry on its head.... the picture with the million dollar title..... the picture with the title that 300 out of 300 exhibitors have pronounced the best box office title in years.... Mr. Independent Buyer! Mr. Exhibitor! Speak the title right out loud to yourself now! Can you harness its power in ads, programs, newspapers, slides, heralds, throwaways, and everywhere? It's DANIEL CARSON GOODMAN'S latest and greatest big special for EQUITY PICTURES..... Now in course of production.

# WEEK-END HUSBANDS

Oh Man! What a Title! And what an exploitation campaign this one will have. In the meantime have you secured territory on Daniel Carson Goodman's latest just released Sep't. 1st.—"THE DARING YEARS" with Mary Carr—Mildred Harris—Tyrone Power—Chas. Emmett Mack—and [unclear]? Write or wire for territory and terms today to EQUITY PICTURES CORPORATION, 723-7th Avenue, New York City.

Newspaper Opinions

"Rosita"—United Artists

Lyric

AMERICAN—\* \* \* has a vehicle worthy of her talents. Few, if any, of her admirers will regret that she has graduated from the Pollyanna class and stepped into the long skirts of Rosita. It is evident that "the world's sweetheart" has been hiding a mature dramatic talent within her childish golden curls.

"Rosita" is not only an intensely interesting reflection of the court of Spain a century ago, but it is magnificently mounted and admirably cast.

DAILY NEWS—True we enjoyed Miss Pickford's new Spanish characterization, but that's because the dainty blond star, \* \* \* singer, is enabled to show her pretty ways and her faculty for doing what has to be done in the proper time and place. What we mean is simply that Mary can and does act.

"Rosita" is a sweet romance—nothing more, but then it doesn't intend to be anything more. \* \* \* As the debauched King Carlos of Spain, we can't say enough for Holbrook Blinn.

EVENING JOURNAL—Every foot of "Rosita," Mary Pickford's new production, is a delight to the eye. Acting, costumes, settings and photography combine to present a glowing stream of radiant beauty, each scene reflecting the intelligent composition strength and finish of a painting by a Rembrandt, a Watteau or a Meissonier. \* \* \* The picture was directed by Ernst Lubitsch—and shows it.

EVENING WORLD—The story of "Rosita" is a gripping one, splendidly cast, directed and photographed and is indeed a cinema treat. \* \* \* It is thoroughly enjoyable, and we wouldn't have missed it for worlds.

MORNING TELEGRAPH—Of this year's greatest productions and the finest thing Mary Pickford has ever done, not even excepting "Stella Maris." \* \* \*

Here is art in motion pictures. Art from the excellent scenario furnished by Hans Kraely down to the tiniest bit contributed by the unimportant extra. The story of "Rosita" has suspense, comedy, pathos and human interest to the nth degree.

POST \* \* \* in fact the plot of the motion picture is a fragile thing, but Mary Pickford more than makes up for this lack as the little street singer of Seville. The settings are beautiful, the photography perfect, and the deft touches of Ernest Lubitsch, the director of so many successful foreign films, are seen throughout the picture \* \* \*

"Rosita" is far from being a great picture, but the audiences that will no doubt crowd the Lyric will not be disappointed either in the film, or Mary Pickford. Yes, Mary is as firmly seated on her throne in filmdom as ever.

SUN—\* \* \* wholly charming little comedy \* \* \* Mary Pickford is a Spanish street singer—a creature of fire, a sort of blond Pola Negri. She is excellent.

"Rosita" is a good film. It is a dash of "grand operatism," a dash of unusually good comedy and a dash or so of melodrama.

The charm of "Rosita" is due a great deal to the intelligent direction of Ernst Lubitsch.

TELEGRAM—You will wait a long, long time before you see a better picture than "Rosita." Here is a charming story full of romance and humor, which is told with unflinching movement.

TIMES—Nothing more delightfully charming than Mary Pickford's new picture, "Rosita," has been seen on the screen for some time \* \* \* and in mentioning names one ought to include Holbrook Blinn, who gives such an excellent performance as Carlos of Spain.

The photography is as perfect as the acting of the principals, and the sight of the interiors and exteriors elicits murmurs of admiration. \* \* \* This is one of the most charming productions in which Miss Pickford has appeared.

TRIBUNE—Ernst Lubitsch \* \* \* has put into the picture all of the charm, spirit and "community acting" which made him world-famed as soon as his first picture had been shown in the Eastern and Western hemispheres. \* \* \*

The performance of Miss Pickford is, we think, an exceptionally brilliant one. \* \* \*

WORLD—\* \* \* has given a right sweet and artistic performance in a picture which is pretty good entertainment. For our own part, we can see in it nothing of a departure from the regulation American method. It all seems the same old stuff. Lubitsch has learned the American formula well and rapidly.

"If Winter Comes"—Fox Times Square

AMERICAN—It is very long and quite astoundingly faithful to the story. Few pictures are as faithful, and few are as dull. \* \* \* The first three-quarters of an hour of "If Winter Comes" could and should be skipped.

Presuming that we do want a faithful recital of Mr. Hutchinson's story—we get it at the Times Square. It is a well-made picture.

DAILY NEWS—You may enjoy it tremendously and your next seat neighbor may thoroughly abhor it. It's all according to whether you are in sympathy with the characters and the plot—whether you liked the book, if you read it.

EVENING JOURNAL—\* \* \* is one of the most faithful visualizations of a fine novel ever made. It is truly the book in pictures and is bound to warm the hearts of Hutchinson's myriad admirers.

EVENING WORLD—"If Winter Comes" struck us as being a complete picture, inasmuch as it was very satisfactory. It is well worth the seeing.

HERALD—It is, incidentally, a singularly fine motion picture. \* \* \*

When the 200 pages have been exhausted and the meat of Mr. Hutchinson's novel has been arrived at, the picture takes a tremendous burst of speed and ends gorgeously.

By far the finest thing in the picture is Percy Marmont's impersonation of Mark Sabre.

Nevertheless, "If Winter Comes" remains

a good picture. The story is extremely powerful, and it is eloquently expressed by Percy Marmont. It is unfortunate that it should be made to suffer from faults which, after all are purely mechanical.

MAIL—\* \* \* No novel which has appeared on the screen has been transferred so exactly as "If Winter Comes." Indeed it might be added that the story has been copied word for word. Not one incident germane to the whole has been eliminated and the result is truly remarkable.

Watching the tale unfold is like reading the book with living illustrations on the page opposite. You read of what took place and then see it happen. If some one were to tell us this and then say that the result was most effective, intensely dramatic and beautiful we would say that such a thing was impossible.

MORNING TELEGRAPH—The picture is crowded with titles and sub-titles. \* \* \* This is the greatest fault in the entire picture—but to pass on to the virtues.

The characters are all drawn with the finesse of an etching. Each player selected fits into his or her role with an unusual amount of ease and grace. \* \* \*

Mr. Marmont plays Mark Sabre, giving him all the gentleness, all the humor and all the wistfulness which Mr. Hutchinson created in the character of the novel. \* \* \* Truly, his is a wonderful characterization.

POST—Considering that A. S. M. Hutchinson's popular novel is not adapted for the screen and could be adapted to it only by being rewritten, the moving picture version at the Times Square Theatre is a fairly good movie. \* \* \*

The film is saved by the "good acting of the leading players, particularly Percy Marmont \* \* \*

SUN—\* \* \* seems to have come to town for the autumn, winter, spring and probably a few more seasons, to judge by its reverent reception last night at its opening at the Times Square theater. A really beautiful picture it is, sincerely and movingly enacted, full of fine nuances as well as more emphatic emotional qualities.

TIMES—It is a faithfully-produced photodrama. \* \* \* Percy Marmont has shown marvelous patience, a love of acting and a resolution to make his Sabre as true as any man could. His is really a remarkable performance, except toward the end, where there is a scene or two of over-acting. \* \* \*

This production is interesting, but the number of the close-ups ought to be eliminated or cut. It is a gloomy story with hardly a whiff of relief from the constant stream of troubles that beset Sabre. Still it is one

of the best adaptations of a difficult literary work ever filmed.

TRIBUNE—Any producer who has an "If Winter Comes" to his credit never need worry any more about what he will do. One such perfect picture is all that the public can reasonably expect one man to give to the world. \* \* \* We are ready to declare that it is without any exception the most engrossing screen drama we have seen in at least a year.

Percy Marmont, who plays Mark Sabre, may take unto himself all that we said in regard to the producer of the picture. For an actor to have given anything as great as this performance should mean that he never again could be unhappy or discouraged.

WORLD—It is an actual photograph of the novel's characters and incidents. Accordingly the audiences who having read the book, assemble to see the picture, will not be disappointed. Those who attend simply to see another motion picture will not go home so favorably impressed. \* \* \*

The cast, with minor exceptions, is one of the most evenly capable that has presented a picture on Broadway in some time.

JIMMY AUBREY  
in  
THE LOBBYGOW

his first two reel comedy  
*Hitch your screen to a star.  
The demand on the part of  
the public for Jimmy Aubrey's  
new comedies will be created  
by the star and his comedies—  
a conscientious effort to give  
the best.*

CHADWICK PICTURES  
CORPORATION

729 Seventh Ave., New York City

Charles Brabin's Production



Goldwyn-Cosmopolitan

Have you ever attended  
a spiritualistic seance?

Did they tell you the spirit of a departed relative was seeking to communicate with you?

What happened and how was it done?

See

"Is Conan Doyle Right?"

Two Parts

By Cullom Holmes Ferrell

A picture that will collect for you all the loose change in your community.



# THE **Film** DAILY

**BRADSTREET FILMDOM** **The RECOGNIZED AUTHORITY**

KV No. 57 Friday, September 7, 1923 Price 5 Cents

## TRICKY

By **DANNY**

fortune has been spent, and you can see it, in "The White Sister." And, while it ranks high among the big pictures of recent years, and even among the best ever made from a production viewpoint, it may prove a flop at the box office. Because it is itself to discussion relative to the Catholic Church. While Catholics may not object to it—indeed may like it very much indeed, because the picture proves true to her vows—it is one of those tricky pictures and you never can tell what is going to happen.

It is certain—several shots in "The Crucifixion" should be eliminated. They are totally unnecessary. A title indicating that the Catholic church enslaves women should also be eliminated and another that the heroine is the bride of Christ must be cut. That a nun is a bride of the Catholic church is true, and easily acceptable. But there is a "and is, and will be" treacherous criticism of the heroine in the picture or play, being depicted in the manner indicated. The title is true to the nature of the ceremony may be—does not render it excusable, however. It is deeply religious, and while perhaps satisfying to Catholic believers because of its truth, is still far from what should be presented in entertainment. It encroaches far upon something sacred.

### Audience Attitude

A friendly audience, such as was seen at the premiere, (incidentally the most notable of the season), both cheered and applauded when the title was read with reference to the enslaving women. If this happens—and it did—among a friendly to the picture and the picture—is it not a fair question to ask what might happen with the picture in general?

## More On Percentage

By **R. B. WILBY**  
Princess Theater, Birmingham, Ala.

Percentage playing now exists, but it's percentage of a guess at the gross rather than of the gross itself. How can an exhibitor pay varying prices—with the maximum probably three times the minimum—for different pictures unless he determines in his own mind what these different pictures will probably gross in his house, and offer some more or less fixed proportion, or percentage, of that figure as rental? How can a salesman set quotas unless it be on some guess—oh, what fool guesses some of them make!—at the "exhibition value," which simply means box-office money?

Exhibitors do pay different prices, and do it because they believe one picture will gross more than another; never because one costs more than

(Continued on Page 2)

### Universal Buys "The Tornado"

Universal has purchased "The Tornado," by Lincoln J. Carter for future production. Other purchases include "Whom God Hath Joined," by Hal Reid.

### Shauer and Pitman Due Today

E. E. Shauer, foreign manager and Harold M. Pitman, of the legal department of Famous Players, are due in today from Europe on the Aquitania.

## Looking Around

Production Investigation Being Made on the Coast by Representative of Theater Owners Dist. Corp.  
(Special to THE FILM DAILY)

Los Angeles—"Bill" Alexander, well known in the East, is here investigating production activities for the new Theater Owners Distributing Corp. He has been talking to a number of "independent" producers, but from what can be learned, so far has evidently not corralled much product. Indeed, there isn't a lot of product worth corraling being made without release being determined in advance.

Alexander cannot be located for a statement, but producers who have been talking to him say the market looks barren for good pictures. Those obtainable do not measure up to the demands made by the big pictures now being released.

(Continued on Page 2)

### No Release Yet for "White Sister"

It is understood no releasing arrangements have as yet been made for "The White Sister," produced by Inspiration, which distributes its Barthelmess pictures through First National. It may be for this reason that the opening at the 44th St. Theater on Wednesday was the most notable of the season. Among the more important producers and distributors present were Adolph Zukor, Harry Schwalbe and Jesse L. Lasky.

## A. B. C. Defunct

Local Booking Combination Definitely Passes Out—Circuits Reported Lowering Offers on Pictures

The Associated Booking Corp. has ceased to exist. Despite valiant efforts made by certain elements in its personnel to keep the organization alive, the majority opinion held that it was best for the body to stop functioning.

Meetings have been held at which ways and means to continue activities were discussed but the attendance at these sessions has dwindled down steadily until yesterday, at what was considered the final meeting, only two exhibitors were present.

The A. B. C. was formed last winter by about 65 local exhibitors controlling 312 days in bookings. The purpose of it was to fight the powerful theater circuits such as Loew, Fox and the U. B. O. on first-run contracts, the impression prevailing that the number of booking days would present sufficient argument to bring the distributors into line. However, various of the distributors went on record as opposing doing business with exhibitor booking companies.

(Continued on Page 7)

### Lasky Leaves Soon

Jesse L. Lasky will leave for the coast in a few days.

### Hamilton Film Through 1st Nat'l?

It was reported yesterday that "Black is White," the definite title for the new Lloyd Hamilton feature, in which Al Jolson was to star, will be distributed through First National. The picture is practically finished with Tom Wilson, Edna May Sperl, Sally Long, Irma Harrison, and Lucille La Verne in the cast.

### Denies Distributing Deals

Frank M. Willard, studio manager of the Cosmos Art Pictures Association, denied yesterday that he had made statements to THE FILM DAILY concerning the distribution of the Harold Lloyd pictures. Willard declared that if such an impression was fostered as a result of his statements as published, it was a false one, as he meant to create no such idea. This statement followed an interview held between Willard and John C. Ragland, Eastern representative for Lloyd, at which a FILM DAILY representative was present. Willard declared Lloyd would merely make his pictures at the Cosmos Art plant, and said this applied to Charles Ray, Fred Niblo, Reginald Barker and the other producers mentioned in the original article.

## Golfers, Attention!

Sign this and forward to any of the committee:

Here is my entry for the Fall Film Golf Tournament to be held Tuesday, Sept. 18, at the Belleclaire Country Club, Bayside, L. I.

My check herewith (\$10 for players, including lunch, dinner and prizes) \$5 for non-players. My average round is.....

### THE COMMITTEE:

- Felix Feist, Jos. Schenck Prod., State Theater Bldg.
- G. B. Gallup, Hodkinson Corp., 465 5th Ave.
- Abe Warner, Warner Bros., 1600 Broadway
- E. Kendall Gillette, The Motion Picture News.
- Danny, The Film Daily, 71 W. 44th St.



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Paris Representative—Le Film, 42 Rue de Clichy.

Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelplatz.

**Quotations**

	High	Low	Close	Sales
East. Kod. ....				Not quoted
F. P.-L. ....	76	74 3/4	75	4,000
do pfd. ....				Not quoted
Goldwyn ....	17 1/2	17	17 1/2	600
Loew's ....	17 1/4	17	17	600

**50 Incorporations in Two Months**  
(Special to THE FILM DAILY)

Albany—Fifty picture companies were incorporated here in July and August. This compares with 39 in the same period of 1922.

**Says "Birth" Record is Broken**

R. Victor Leighton, booking manager of the Erlanger offices, through which "The Covered Wagon" is being routed, declared yesterday that the Cruze picture in every instance has broken the records established by "The Birth of a Nation," which was also roadshowed.



**Directors and Producers**

Can you use a thoroughly experienced man in methods used in getting your money back plus a profit on your productions?

A man who can handle sales, publicity and exploitation.

A man who can protect your interest and see that you get a square deal if you are now distributing through a national organization.

A man who is experienced in the selection and purchasing of stories, novels and plays for production.

A man who has a record for honest and industrious service.

Box A—25 Film Daily

**Looking Around**

(Continued from Page 1)

Investigation shows that something under 20 pictures have been made for the "independent" or "state rights" market during the past few months. Of these, according to report, only two or three have measured up. The rest are hanging fire.

Naturally there is much interest here as to any new distributing machine, especially when planned by exhibitors, and producers will watch with interest the movements of Carl Anderson, whose distributing company will undertake the actual work of handling the product for the exhibitors.

It was impossible to obtain any statement from the local offices of the Theatre Owners Dis. Corp. yesterday with regard to the above.

**Fecke Here From Boston**

George M. A. Fecke of Boston was in town yesterday. Fecke, who operates in the state right field, is distributing the Frederick Herbst Prod.

**Nick Grinde in Hospital**

(Special to THE FILM DAILY)

Newark, N. J.—Nick Grinde, assistant to Gregory La Cava in the direction of a new "Chic" Sale feature, is undergoing an operation in the Memorial Hospital.

**"Covered Wagon" in London**

(Special to THE FILM DAILY)

London—"The Covered Wagon" opened at the Pavilion on Tuesday night before a brilliant audience. A feature of the opening was the presence of the group of Indians brought over especially from the States for the run.

**Lila Through With Famous?**

(Special to THE FILM DAILY)

Los Angeles—The Times declares Lila Lee is at work on her last picture for Paramount and quotes her as saying she wants to return to the stage with James Kirkwood, her husband.

It is understood Miss Lee's contract with Famous has expired and that she is now employed by that company on a picture-to-picture basis only.

**Americans Believed Safe**

Although no direct word has been received from Japan by distributors here, cables in yesterday's dailies did not include the names of any known film men now in Japan in the list of the American dead there.

Universal's future headquarters in Japan will be located in Osaka until the reconstruction of Tokio has advanced sufficiently to provide suitable accommodations there. The Imperial theater, Tokio, which houses many first-runs, is a complete ruin.

J. J. McCarthy, a close friend of H. Wayne Pierson, received a cable yesterday informing him that Pierson and his family were safe. United Artists, however, had no word from Charles Dreher, associated with Pierson in the conduct of their office there.

**More On Percentage**

(Continued from Page 1)

another to produce. Sales managers do guess at box office values in individual towns, asking for a picture in a "good" town twice as much as in a "bad" town of the same size.

And if that isn't percentage, and in its worst possible form, what is it?

It doesn't follow that the brainy exhibitor would be penalized. If he is so good, there is every probability that the exchange would be glad to get into his house at from five to ten per cent less than into that of some dud. There's no discouraging hustle, for in any scheme of things, the exhibitor would get a large enough percentage of the gross to make work worth while.

There's no logic in any inspection of costs on either side. The percentage at which a picture should be played in any town can be determined by trading quite as well as, and certainly more intelligently than, the flat rental. The exhibitor can quite reasonably pay different percentages for different pictures; probably should pay varying amounts, for that matter.

There are ills that percentage will not cure, of course, but surely it's a more reasonable basis for trading than the present conflicting guesses at the gross, for it's easier to trade for a thing the value of which is known than for that which is absolutely unknown.

In all the percentage arguments there has been nothing about the actual percentage. Varies, of course, but between some rather narrow limits. Famous Players play almost all pictures in their theaters at from 20 to 25 per cent, and apparently have no trouble getting all the outside product they want at that. In fact when they buy a product the distributor runs to the trade papers to brag about it. Of course they do not sell at that, and, through their exchange managers, express the opinion that THEIR product is not high when the rental runs up to 35 per cent of the box office takings. When it is taken into consideration that it is doubtful if any chain can do as much in a small or medium sized town as an individual, it's evident by how much they are out buying the independent.

It has been said that some exhibitors will not make fair returns. Maybe; some merchants will not pay their bills, but credit goes on. Crooked must be guarded against in any business.

**Back From Los Angeles**

Elck J. Ludvigh of Famous Players is back from a trip to Los Angeles.

**F. B. O. to Reissue "Mickey"**

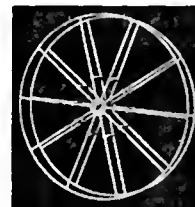
F. B. O., by arrangement with Roy E. Aitken, will reissue "Mickey" in the fall. New paper and prints will be used.

**WANTED AT ONCE**

Salesmen of Italian extraction to fill important posts for American company abroad.

Address replies to Box 57  
The Film Daily

New York Chicago Hollywood  
**Rothacker Laboratories**  
WILLIAM S. GILL, Eastern Sales Manager  
542 Fifth Ave. Tel. Murray Hill 1831



**WELDED WIRE REELS**

For Sale by  
Howells Cine Equip. Co.  
740 7th Ave., New York

**17836 U. S. THEATRES SHOWING PICTURES**

Under 250 seats, 30%; under 500, 40%; under 750, 50%; under 800, 65%; over 800, 15%. The most economical method of reaching theatres is our ADDRESSING SERVICE \$4.00 PER M UP. Lists if desired. 50% saved in postage, etc., through elimination of dead and duplicate theatres used.

Multigraphing—Mimeographing  
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**MOTION PICTURE DIRECTORY**  
244 West 42nd St., Near Broadway  
Phone Bryant 8138

**Charles Brabin's Production**

Elinor Glyn's  
**60 DAYS**  
—a picture of passion  
Goldwyn-Cosmopolitan

# Her Latest Her Biggest By Far!



Now playing to capacity at the Roosevelt Theatre, Chicago.  
Played to big crowds in four weeks continuous run at New York opening.  
And now booking for big first run houses throughout the country.  
Norma Talmadge, the world's most popular screen artist, never appeared in a more superb picture.  
The splendor and magnificence of the scenes are something to marvel at.  
Hundreds upon hundreds of persons appear in the picture—horsemen, footmen, chevaliers and common folk.  
Never has Miss Talmadge reached such heights of emotional stress as in this picture.  
The bigness of this picture is awe-inspiring, breath-taking.  
A picture that has everything that a Box Office could ask for.

Joseph M. Schenck  
presents

# NORMA TALMADGE

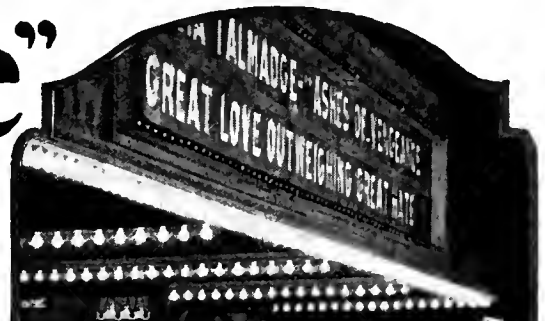
IN

# "Ashes of Vengeance"

By H.B. Somerville

Personally Directed by Frank Lloyd

*Photograph taken in front of the Roosevelt theater, Chicago, showing crowds jamming the sidewalks and storming the box-office for "Ashes of Vengeance."*



**A First National Picture**



Now Booking on the Open Market

## Newspaper Opinions

### "Why Worry?"—Pathe Strand

AMERICAN—What this curious pair do to that country and its military forces constitutes one of the funniest pictures of the season in filmdom?

Not a fight or skirmish takes place that they do not win and always with a new funny angle.

DAILY NEWS—... we are absolutely correct in saying that when we forgot our worries watching "Why Worry?" we made note of exactly twenty-one shrieks, eighteen loud laughs, four screams, and an uncountable (we assure you this is not our fault) seemingly senseless number of giggles and gurgles. We partook in the shrieks, laughs and giggles.

EVENING JOURNAL—Because Harold Lloyd's "Safety Last" was such a good picture his newest, "Why Worry?" suffers by comparison.

EVENING WORLD—And, take it from us, if you see Harold in this, his most uproarious farce for months, you won't have a cause in the world to worry.

It's a laugh from start to finish; not one of those little giggly sort of laughs, but one, long, uninterrupted, guffaw!

MAIL—... another of the successes which this gifted comedian is using to climb the ladder of fame to a place all his own in film comedy.

There are laughs galore in "Why Worry." Those who seldom smile should not miss this picture.

MORNING TELEGRAPH—To describe "Why Worry," ... is as difficult as to describe the sensation of being tickled in the ribs. The piece is broad farce, with an occasional bit of burlesque; a combination of what is oldest and newest in this type of work.

POST—As long as Harold Lloyd continues to make films like "Why Worry?" he has no cause to worry. The picture is very laughable and is produced in only the way Harold Lloyd can put comedy on the screen. "Why Worry?" however, is not as clever or as subtle as some of his earlier five-reel releases, and "Grandma's Boy" still heads the list.

TELEGRAM—Within the period of a year he has given such admirably fine of laughter as "Grandma's Boy," "Dr. Jack," "Safety Last" and "Why Worry?" which is without question his greatest humorous achievement to date.

TIMES—Strand, contains a number of new and absurdly farcical bits of "business." The film is called "Why Worry?" This is a swift-moving production, just as good as any in which Harold Lloyd has ever appeared.

TRIBUNE—The picture is filled with new and ludicrous stuff. ... Our preference is still for "Grandma's Boy," but we have an idea that most people will like the new picture.

WORLD—"Why Worry?" is so far ahead of the average funny film that it is sure to be so widely enjoyed. We only mean to say that it is nothing like so masterful a comedy as his "Grandma's Boy," nor does it sparkle with the keen wit of "Dr. Jack," which, by the way, it resembles.

We can recall no picture coming from the Lloyd studio which has been more thoroughly filled with "gags" than this.

### "The Silent Command"—Fox Central

AMERICAN—Yet he (Fox) has done the job well enough to win official commendation from old General Pershing and young Theodore Roosevelt ... Truly, it is blood-stirring stuff.

EVENING JOURNAL—There is a good deal of wild plot weaving in "The Silent Command" and much that taxes the credulity of even a generous picture fan.

EVENING WORLD—... for if there was ever a fine, upstanding story of the sea and the navy, then "The Silent Command" is it.

And, aside from all its propaganda, "The Silent Command" is good drama—thrilling drama.

MAIL—But the glory of this picture is the glory of the Navy—a fine patriotism mixed with stirring adventure. Its views ... are beautiful, and at the same authentic. The great actor in the piece is the Navy, ... and it's a smashing hit for the Navy.

MORNING TELEGRAPH—The scenes on the boat were splendid. A raging ocean was prominently featured and acted up very well when it had its photograph taken. ...

"The Silent Command" glorifies the spirit of the navy, and you leave the theater feeling that it's a pretty grand old flag and all that sort of thing.

POST—Moderately good entertainment ...

There is a lot of flag-waving, and an effort, not entirely successful, to achieve an atmosphere of keyed-up patriotism about the picture.

An occasional thrill is provided—a corking shipreck, with a stirring fight going on inside the cabin of the vessel, and some shots of the fleet that are as good, but no better, than those usually seen in the news reels.

SUN—It is full of esprit de corps, spies and counter spies, villainous foreign agents, patriotic self-sacrifice and some extremely meritorious marine photography. ... Edmund Lowe's acting in this mad scene, as it was uniformly all through the picture, was so good that the patrons applauded.

TELEGRAM—The story is a brilliant one and well told, while the photography is of the very highest type.

The theme is a simple one, but there are many thrilling moments. ...

TIMES—... is an old-fashioned melodrama with the old school of acting. It is true that the film is dressed up to modern days, ... interesting "shots" of vessels at sea. ... There are other portions of the fight that are quite stirring.

There is nothing very subtle in this production. ... The splashing waters, the uniforms and the sea pictures are very good.

TRIBUNE—Mr. Fox and his cohorts seem to have spared neither money nor energy in this somewhat pretentious undertaking, and the actors have contributed skill and courage. ...

Altogether, this new picture provided to those not addicted to hectic internationalism an exciting and entertaining evening not entirely free from special pleading.

WORLD—Likewise it found favor with last night's audience, largely recruited from the naval dignitaries now in Manhattan. Most of this favor it merited. ... But best of all were the flashes of the Atlantic fleet, the doomed ship nose under in the storm, and panoramas of the canal with the fleet steaming unsuspectingly into the locks mined by the enemy.

### "The French Doll"—Metro Capitol

AMERICAN—Miss Murray ignores no chance to show her terpsichorean prowess, her dainty figure and her remarkable collection of dazzling clothes.

EVENING JOURNAL—Miss Murray's qualifications are quite pat for the role. ... Miss Murray is as beautiful as ever—if not more so—and her gowns are as remarkable as usual.

EVENING WORLD—It's frothy, but rather pleasant froth.

MAIL—... "The French Doll" has been directed in a manner aimed to extract from the original several excellent farcical incidents. In its new form it should have more financial success than on the stage.

Mae Murray has a freakish manner of shimmying and twisting her features which is not funny but annoying.

MORNING TELEGRAPH—... a vehicle also well adapted to Miss Murray. ...

Miss Murray is a good drawing card and here her characteristic poutings, smiles and gestures are more in evidence than in any other of her recent pictures.

POST—She leaves nothing but a nerve wrecking and nerve racked impression of a wild shock of hair and extreme gowns in extremely bad taste.

TELEGRAM—"The French Doll" contains the elements of romance, adventure, gorgeous costumes and sumptuous settings and is undoubtedly suited to the particular bright talents of Miss Murray.

TIMES—Mae Murray's gyrations in "The French Doll," which is making people at the Capitol dizzy this week, ought to have been taken by the slow motion picture process, as she does not keep really still in a single scene. ... She is a fascinating little creature, with cubistic lips and very fair hair. ... The sets in this film are quite good, and what is seen of Miss Murray's costumes is alluring.

TRIBUNE—A fairly same play, "The French Doll," has been made into a mad, mad, movie with Mae Murray in the title role. ...

Miss Murray looks like a French doll herself, and ... she appeared on the screen in some of the most fascinating garments it ever has been our good fortune to behold.

WORLD—Probably the most vital intelligence regarding the picture is the fact that Miss Murray displays a countless collection of French gowns. The feminine population will be deeply interested in this collection. It is various and, to the untutored eye wonderfully made.

### "Salomy Jane"—F. P.-L. Rialto

AMERICAN—An abundance of action, with a strong love story amid picturesque settings, makes "Salomy Jane" an altogether entertaining photoplay of the traditional Western type.

EVENING WORLD—It is a pure feud drama of the first water, and if your taste runs in that direction you'll enjoy it. We did, in spots, and we're sometimes hard to please.

MAIL—... the director ... did not succeed in making Harte's simple and appealing story of the days of '49 in California anything more than an ordinary western movie.

The real drama in the story was overlooked entirely and trampled upon by the constant riding in the virgilantes.

SUN—... it contains plenty of excitement, shooting, color and atmosphere, and say that the photo version is thoroughly enjoyable.

MORNING TELEGRAPH—It's just another one of those "California in the reckless, lawless, romantic days of '49" affairs.

POST—Jacqueline Logan plays in the role of Bret Harte's heroine, and she is very good in the stellar part. But the film is not as good, and although the cast is 100 per cent, the picture becomes unconvincing and uninteresting. This is a surprising occurrence in a George Melford production.

TRIBUNE—The cast is very good, ... The direction is by George Melford, too, but in spite of all these advantages "Salomy Jane" reaches just "ordinary" in its high moments and shrimps to "boreome" in its low moments as far as we are concerned.

TELEGRAM—... has an unusually interesting all film program with George Melford's production, "Salomy Jane." ...

### "Bill"—Release Undetermined Rialto

AMERICAN—More important than the feature picture is "Bill." This photoplay is a straight character study from Anatole France's "Cranquebille." There is no plot to it, no melodramatic scenes, no love theme, yet it should have a permanent effect on photo-drama here because it is a work of art in which new possibilities in picture-making are revealed.

EVENING JOURNAL—The story itself is hardly more than an anecdote, but the important thing is the magnificent portrayal of an old Parish peddler by Maurice de Feraudy of the Comedie Francaise. ...

Mr. de Feraudy's performance is without a flaw. The picture shows several examples of ingenious trick photography devised to disclose the distorted imagination of the scared peddler when he is taken to court.

MORNING TELEGRAPH—From France by Hugo Riesenfeld reflects keen observations of life. There is a whole philosophy back of it. ... The relation of the simple narrative conveys little idea of the charm of the film for which we acknowledge a debt of thanks to Mr. Riesenfeld.

POST—... a delightful short film. ... It is cleverly done and well worth seeing.

SUN—... one of the oddest films we have seen ... the title part is humorously rendered. ...

TELEGRAM—"Bill" brings to the American stage one of the most noted actors of the French stage in a rare character study. ... This little film is likely to win new admirers of the movies, for it proves that motion picture making can be a really great art.

TIMES—This is a beautiful, simple production, with an inspiring actor in the title role.

TRIBUNE—The nominal feature of the program at the Rialto is "Salomy Jane," with Jacqueline Logan, but we liked "Cranquebille" much better. This is a story called "Bill" in English. ...



Anna O. Nilsson  
one of the many stars  
in  
**Enemies of Children**


▼ Distributed through  
Independent Exchanges  
**MAMMOTH PICTURE CORPORATION**

▼ VICTOR B. FISHER, GEN'L MGR.  
1540 BROADWAY, NEW YORK

## King Vidor's Production



Goldwyn-Cosmopolitan



*When You Made  
Love to a Girl*

You remember what she said—What you said—What she did—And what you did!

These memories stick in your mind because that was real drama you were living.

Whether you live real drama or see real drama, it stays in your memory just as vividly—and that is why

**D. W. GRIFFITH'S  
"THE WHITE ROSE"**

Is proving everywhere one of the greatest box-office successes and one of the strongest audience films of this season.

It is a grand love story made so real that audiences thrill with its kisses—sigh with its disappointments. You give your spectators something they never will forget.

And there is a brilliant cast with Mae Marsh, Ivor Novello, Carol Dempster, Neil Hamilton and others of great note.

*'The White Rose' Is a  
Griffith Masterpiece*

**NOW BOOKING —**

**UNITED ARTISTS CORPORATION**  
MARY DICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH  
HIRSH ADAMS, PRESIDENT

**Putting It Over**

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

**Made A Hit With The Kiddies**

Chicago—The management of Orchestra Hall had 100 boosters for the showing of "Safety Last" when they invited 100 kiddies to see the picture. A tie-up was arranged through Sally Brown of the Tribune staff who featured the invitation in her column.

This stunt can be used effectively in any large city inasmuch as many big newspapers conduct a Sally Joy Brown column for the kiddies.

**Clown Contest for Clown Picture**

Toronto, Ont.—N. I. Miller and Robert Knevels of Pantages, and Clare Appel, First National exploiteer played up the circus angle for an engagement of "Circus Days" at that house.

Two weeks prior to the opening, an announcement was made, via cards and the newspapers, that cash awards and complimentary tickets would be given children dressed in the best clown costumes. Parks and public halls were used as meeting places. At each meeting a circus wagon with a band, dressed in clown costumes, appeared. During the judging, novelty "Circus Days" buttons and throwaways were given out, then following the band wagon came another ballyhoo with 24 sheets tacked on each side. After a short stop the wagons proceeded to the next meeting place, followed by hundreds of shouting kiddies.

**Schine Dickering For Another?**  
(Special to THE FILM DAILY)

Warsaw, N. Y.—Reports have it that the Schine interests are after the Farnam theater, controlled by the village board.



**Evanston, Amusement Co. Dissolves**  
(Special to THE FILM DAILY)

Evanston, Ill.—The Evanston Amusement Co. has retired from the field.

**Vote in Favor of Sunday Films**  
(Special to THE FILM DAILY)

Canton, S. D.—Citizens here determined they shall have Sunday films by a majority of 45 votes.

**Campbell Opens Colored House**  
(Special to THE FILM DAILY)

Mooreville, N. C.—"Doc" P. Campbell has opened a new theater for colored people.

**Strand Sold To Satisfy Claim**  
(Special to THE FILM DAILY)

Aberdeen, S. D.—The Strand brought \$1,682.50 at a recent public sale, held to satisfy a mortgage. C. W. Klitz is the new owner.

**New St. Louis Theater Building**  
(Special to THE FILM DAILY)

St. Louis—Plans for a new theater have been made by Arnold J. Tuchschmidt, architect, who is acting for a group, the names of which have been withheld.

**Increase Admissions**  
(Special to THE FILM DAILY)

St. Louis—Admission prices at the Missouri and Grand Central were increased Sept. 1, from 50 to 55 cents. The high price being asked for film this year was given as the cause for the raise. The Orpheum theater raised its top from \$1.38 to \$1.50.

**Montgomery (Ala.) Grand Leased**  
(Special to THE FILM DAILY)

Montgomery, Ala.—The Grand, formerly a Southern Enterprise house is now the property of S. L. Sugarman, who has taken over the place on a long term lease. The theater is undergoing extensive remodeling and will reopen as soon as this work is finished.

**United Takes Over Fine Arts' Office**  
(Special to THE FILM DAILY)

St. Louis—The United Film Exchange, owned by Sam Werner, has taken over the Fine Arts' exchange. United has moved into the Fine Arts' office.

Walter Thirmig, president of Fine Arts plans to open a theater at Duquoin, Ill., and is also negotiating for a house at Belleville, Ill.

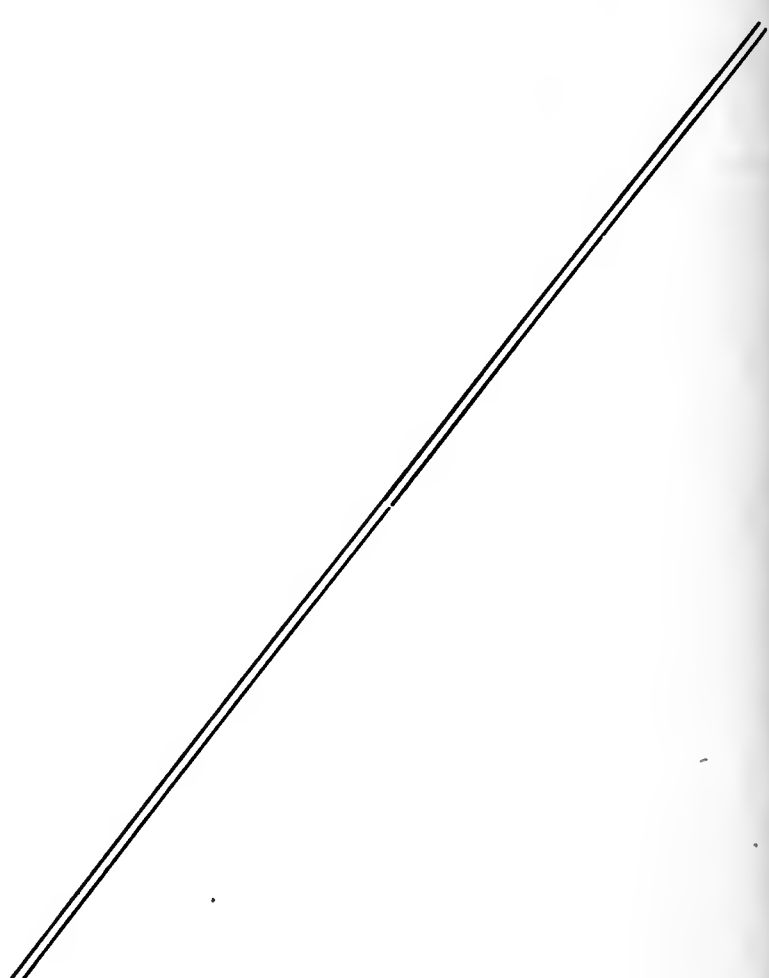
**Pasmezoglu Expanding**  
(Special to THE FILM DAILY)

St. Louis—Hector M. E. Pasmezoglu, owner of the Delmar Congress, Criterion and Plaza, has incorporated his houses under the name of the Super Theaters Corp., with a capitalization of \$30,000. The incorporators are, Pasmezoglu, Ralph E. Niedringhaus and Flora Pfuhl.

A group of prominent business men has become associated with Pasmezoglu. They plan to take over several other houses, on which options having been secured already.

**MINE TO KEEP**

(APOLOGIES TO GRAND-ASHER)



*and not to be taken from me. Why don't you use the coupon below and get your own copy of THE FILM DAILY regularly. Tell that to the man who is always borrowing yours.*

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

Kindly enter my subscription to The Film Daily for one year, starting immediately, to include 1923 Year Book—Cloth Bound—500 pages.

Subscription, \$10—Foreign, \$15

Name .....

Theatre .....

Address .....



**Theater Changes**

**Special to THE FILM DAILY**  
**Bookkeeper**—The Stratford re-opened throughout opened Labor

**Manhattan, N. Y.**—The Sampson, recently sold to the Associated Theaters Inc., for \$30,000.

**Honey City, Pa.**—The Mahoney Lodge of Moose have paid \$95,000 to the Knoblauchs for the Family.

**Wheatwater, Tex.**—Lone Star is the name for the Lyric, leased by Harry Sadler with R. B. Ellis manager.

**Scranton, Pa.**—Al Gottesman has spent \$30,000 to remodel the Lyric, one of the biggest houses in the city.

**Philadelphia**—Philip Greene has bought the Grant, built over five years ago by him, to J. Resnick. The house is valued at \$1,000.

**Chicago, Ill.**—Having been closed for two months, the Majestic reopened. The house underwent extensive alterations.

**Jacksonville, Fla.**—The Arcade has closed for repairs and redecoration, and will probably take three or four weeks to complete.

**Scranton, Pa.**—W. B. Shugars has bought over the American on a 20-year lease, at an annual rental of \$18,000. The house will be re-altered.

**Toronto**—Massey Hall has reopened for the season with the pre-Canadian presentation of "Rob Roy" under the auspices of Dominion Theaters. Top price is 75 cents.

**Memphis, Tenn.**—Two local theaters have closed, the Edisonian and the Majestic, both managed by George W. Keys, who will keep them open indefinitely for alterations.

**A. B. C. Defunct**

(Continued from Page 1)

business. The A. B. C. did succeed in landing several pictures, about five all told among which were included "Tess of the Storm Country," "Suzanna," "The Ninety and Nine" and "Modern Marriage." When "Tess" was played, large-sized advertisements appeared in the New York dailies advising the public where the picture might be seen.

It was stated yesterday by a well-known exhibitor who was one of the leading figures in the A. B. C. movement that distributors in general are already beginning to feel the effects of the disbandment of the A. B. C. and the elimination of the competition it offered.

"When the A. B. C. was active," he declared, "distributors secured more money than ever before for their product because the circuits found a competitive offer facing them, whereas before the formation of the A. B. C. they held the field undisputed. Without mentioning any names, I tell you that one circuit is offering \$29,000 for a picture—a very good picture—that would have brought the distributor anywhere from \$50,000 to \$65,000 in the days when the A. B. C. was active.

"Fox paid \$91,000 for 'Knighthood.' Why? Because the A. B. C. went as high as \$75,000 on behalf of its members and Fox went the limit to beat out the A. B. C. The distributors are now facing the situation of getting less money for their pictures locally because the one strong competitive factor in the Greater New York exhibiting field has been allowed to die."

**Klein Gets Foreign Rights**

The Edward L. Klein Co. has secured foreign distribution on "Love's Old Sweet Song." Louis Wolheim is featured.

**Barrymore Due Soon**

John Barrymore is en route from Europe on his way to Los Angeles where he is expected Sept. 18 to start work on "Beau Brummel." The supporting cast will include Mary Astor, Carmel Myers, Alec Francis and Richard Tucker.

**Theater for Glendale, Cal.**  
 (Special to THE FILM DAILY)

Glendale, Cal.—A theater to seat 1,000 will be built at the corner of East Broadway and Jackson Sts. by the Yale Construction Company. This will increase the number of picture houses here to five with a total seating capacity of 6,000.

**"Rentals Based on Values"**

In officially announcing the arrangement with Anderson Pictures for the handling of its product, the Theater Owners Dist Corp., declared yesterday that its rental valuations "will be based on actual values to the exhibitor, and not by fictitious figures arbitrarily arrived at by theories or wild expectations."

**Woody on Trip**

Jack Woody has gone to the Middle West on behalf of Associated Exhibitors. Detroit and Chicago are included in the itinerary.

**Jesse Weil Joins Goldberg**

Jesse Weil, formerly with Selznick, has joined Independent Pictures as director of advertising and publicity. Weil assumes his new duties immediately.

**"Ruggles" at the Rivoli**

"Ruggles of Red Gap" will have its premiere at the Rivoli Sunday. The Rialto will show "The Gold Diggers."

**Alyce Mills Signed by Stellar Prod.**

Alyce Mills has been signed by Stellar Prod., to appear in a series of two reel comedies, to be directed by Dave Luste at the Spitz studios, on 125th St.



**Is there anything in Spiritualism?**

There are over one million professed Spiritualists in the United States today.

There are millions more who are reading, thinking, studying Spiritualism.

Are all Spiritualists either "fakers" or "suckers"?

Are there spirits?

Can they communicate with the living?

See

**"Is Conan Doyle Right?"**

Two Parts

By Cullom Holmes Ferrell

A sensational, informative, fascinating, startling revelation of fact.



**JIMMY AUBREY**

in

**THE LOBBYGOW**

his first two reel comedy

good comedy is a vital fac-

tor on every program. Play

Jimmy Aubrey comedy with

our feature and insure your

program—

**HADWICK PICTURES CORPORATION**

29 Seventh Ave., New York City

# Extra!!!

## Greatest disaster in all history in Japan

☛ *You can beat all News Weeklies  
by a mile if you act quick* ☛

---

## *F. B. O. has latest and greatest clean-up for Exhibitors*

The greatest disaster in all history has just occurred in Japan.

Every newspaper throughout the entire world is loaded with front page stories of this appalling catastrophe.

Millions are waiting breathlessly to hear and see what happened in Japan and what terrible havoc earthquakes accomplish.

NOW, while public interest is at fever heat comes F. B. O.'s offer to exhibitors to absolutely clean up with the great Japanese star Sessue Hayakawa in the biggest motion picture production in which he ever appeared—"THE VERMILION PENCIL."

In this marvellous photo drama are similar scenes as those enacted in the catastrophe of last week in Japan.

Your audiences will see a city razed to the ground—will see the effects of an earthquake—will see wild mobs fleeing madly to escape fires, quakes and death.

No picture in all the history of the industry strikes so timely or has such colossal crowd-drawing possibilities as "THE VERMILION PENCIL," not alone because of its earthquake scenes, but also because it features the great Japanese star Hayakawa.

Don't wait. . . Don't delay. . . Cash in on this once-in-a-lifetime opportunity.

Wire or long distance your nearest F. B. O. exchange for booking on "THE VERMILION PENCIL."

Our exchanges have prints, extraordinary posters, press sheets, exploitation, everything.

Your own local newspapers are your best publicity bets. . . Secure front page copies of your own and other newspapers and plaster the front of your theatre tying up "THE VERMILION PENCIL" and Hayakawa with the disaster in Japan, thus scooping all the News Weeklies which cannot show scenes yet for two to three weeks. . . Don't waste time writing.

Use the long distance phone or telegraph your nearest F. B. O. exchange.

THE  
BRADSTREET  
FILMDOM

# The *Jim* DAILY

The RECOGNIZED  
AUTHORITY

DL. XXV No. 58

Sunday, September 9, 1923

Price 25 Cents

Greater than  
"The Storm"

## THUNDERING DAWN

Presented by  
CARL LAEMMLE

with  
J. WARREN KERRIGAN  
ANNA Q. NILSSON  
and TOM SANTSCHI



UNIVERSAL SUPER JEWEL

HARRY GARSON DIRECTOR

THE NEW  
**Paramount Pictures**  
 ONE A WEEK

1923							OCTOBER							1923						
SUN	MON	TUE	WED	THU	FRI	SAT	SUN	MON	TUE	WED	THU	FRI	SAT	SUN	MON	TUE	WED	THU	FRI	SAT
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30	31										

SUNDAY  
**21**  
 OCTOBER

ADOLPH ZUKOR PRESENTS

**Gloria Swanson**

IN  
**"ZAZA"**

AN **Allan Dwan**  
 PRODUCTION

GLORIA SWANSON as "Zaza"! And such a Zaza! Never have you seen a Gloria Swanson like this. With beauty, temperament, fire, humor, and heart-stirring appeal. Miss Swanson has long desired to play this famous role. She has put her heart and soul into it. Allan Dwan has given it a lavish, spectacular, yet intensely human production. The supporting cast includes such artists as H. B. Warner, Ferdinand Gottschalk, Mary Thurman, Lucille LaVerne, Riley Hatch, Roger Lytton and Iven Linow.



Ask your exchange to show it to you.

From the famous play by Pierre Berton and Charles Simon.

Screen play by Albert Shelby Le Vino.

And — it's a **Paramount Picture**

WE SCREEN ALL WE SELL - WE SELL ALL WE SCREEN



IRVING LESSER  
U. PRES.



SOL LESSER  
PRES.



MIKE ROSENBERG  
SECY.

## PRINCIPAL PICTURES CORPORATION

ANNOUNCES

### THE SUPER FIVE

"TEMPORARY MARRIAGE" "BRIGHT LIGHTS OF BROADWAY"

BY GILBERT PATTEN

BY GERALD C. DOFFY

"GOLD MADNESS"

ADAPTED FROM

"THE MAN FROM TEN STRIKE"

BY JAMES CLIVER CARROLL

"The SPIDER and the ROSE"

BY GERALD C. DOFFY

"EAST SIDE - WEST SIDE"

BY LEIGHTON OSMOND AND HENRY WELLS

**TO EXHIBITORS:**—We are not dealing in "futures,"—which means that we do not merely screen one picture for you and then, on the strength of that, induce you to book a whole series. All of our pictures are ready for your examination—**right now**. And it will be to your best interest to give us playing dates **right now**. Then, too, we have the most exceptional line of lithographic paper and other advertising helps that has been offered with **any** good pictures. Ask the nearest exchange which handles the "**Super Five**" if they can live up to our promises. On their answer we are content to stand or fall.





# "THE SPIDER AND THE ROSE"

"It has some of 'The Sheik', 'Suzanna' and 'Blood and Sand' "

...MOVING PICTURE WORLD

A B. F. Zeidman Production

Directed by John McDermott

Written by Gerald C. Duffy

*A stupendous romantic drama of old California—as colorful  
and warm as its climate.*

SEE CAST ON SECOND PAGE FOLLOWING



16 Tiller  
Girls from Zieg-  
feld "Follies."  
Beauty Chorus  
from the Hip-  
podrome



A B. F. Zeidman  
Production, Directed by  
Webster Campbell written  
by Gerald C. Duffy Scenario  
supervised by Edmund Goulding  
A human document of Life  
as it throbs through this  
famed artery of sighs  
and smiles

SEE CAST ON SECOND PAGE FOLLOWING

# "EAST SIDE-WEST SIDE"



From the Broadway Stage Success  
By Leighton Osmon and Henry Hull  
Scenario by Hope Loring and Louis D. Lighton  
Directed by Irving Cummings

The ceaseless Tide of Life—carrying  
some on its crest to the Goals of their  
Desires—others in its trough to  
oblivion.

SEE CAST ON SECOND PAGE FOLLOWING

# "TEMPORARY MARRIAGE"

Produced by Sacramento Pictures Corporation  
 Written by Gilbert Patten  
 Directed by Lambert Hillyer

"Folly in youth is sin, in age 'tis madness."  
 CLEOPATRA.



SEE CAST ON NEXT PAGE

adapted from James Oliver Curwood's 'The Man From Ten Strike' Directed by Robert T. Thornby. A Cortland Production



# "GOLD MADNESS"

WITH  
 GUY BATES POST

A heart-call that echoed from an elite drawing room in San Francisco to the far reaches of the Frozen North

SEE CAST ON NEXT PAGE

## THE DIRECTORS

ADD A FEW OF THEIR PREVIOUS SUCCESSES



"Dinty" (Co-directed with Marshall Neilan.  
 'Mary of the Movies'  
 'The Woman Always Pays'  
 'The Girl From Home'  
 'A Silk Stocking Romance'

JOHN McDERMOTT



"Flesh and Blood"  
 "Paid Back"  
 "Man From Hell's River"  
 "The Jilt"  
 "Environment"

IRVING CUMMINGS



"The Spoilers"  
 "Skin Deep"  
 "Travelin' On"  
 "White Oak"  
 "Three Word Brand"

LAMBERT HILLYER



"Island Wives"  
 "A Virgin's Sacrifice."  
 "Single Track"  
 "Divorce Coupons"

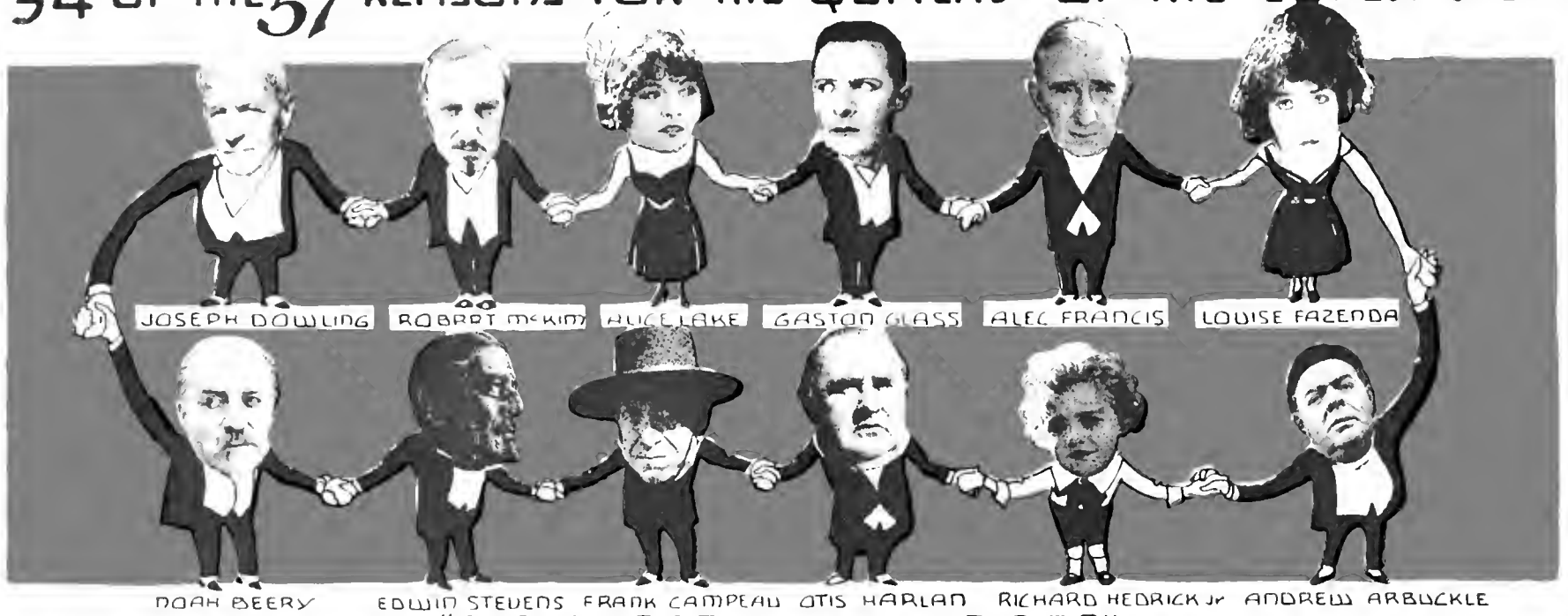
WEBSTER CAMPBELL



"Lorna Doone"  
 "The Trap"  
 "The Girl Next Door"  
 "The Fox"  
 "Widow's Weeds"

ROBT THORBY

34 OF THE **57** REASONS FOR THE QUALITY OF THE SUPER FIVE



**"THE SPIDER AND THE ROSE"**



**"BRIGHT LIGHTS OF BROADWAY"**



**"TEMPORARY MARRIAGE"**



**"EAST SIDE - WEST SIDE"**



**"GOLD MADNESS"**

PRINCIPAL PICTURES SUPER FIVE

THRU LEADING DISTRIBUTORS EVERYWHERE



# THE Film DAILY

BRADSTREET FILMDOM The RECOGNIZED AUTHORITY

XXV No. 58

Sunday, September 9, 1923

Price 25 Cents

## Mexican Ban Lifted

More Trouble Now Over Objectionable Scenes in American Productions

Difficulties existing between Mexican Government and First National have been brought to an end. The Mexican Government has withdrawn its strong protests with American officials over the manner in which its nationals were usually depicted on the screen.

Previous Players and Metro were the first companies to fall under the ban of the Government there. Later, the same thing occurred with First National over certain scenes in the "The Girl of the Gold Coast." Edwin Carewe, the director of the picture immediately withdrew from work with the Mexican Government and as a result, all restrictions were removed.

An old complaint was again renewed when "The Bad Man" went into production. Further meetings were held with the result that the entire situation was clarified and aicable understanding reached.

## Lee De Forest Sails

Lee De Forest sails today on the Leviathan on a business trip. He will visit London and Paris.

## Features Reviewed

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Review of "The Hunchback of Notre Dame," will be published next Sunday.	



Mabel Forrest and Bryant Washburn, starring in "Other Men's Daughters"—A Grand-Asher Release.—Advt.

## What A Week!

And what pictures! The big ones promised proved out. They were big. Very big. Taken collectively probably the largest number of very big, very fine productions ever released within a week—or longer—in the entire history of the business.

They naturally divide into two classes—the very fine pictures as against the definite box office successes. And there is a difference. A very big difference. Several shown, undeniably magnificent, may have difficulty in making the million dollar grade—and that's all the producers talk about as to earnings—at the box office. Yet it is a bet that every one of the week's releases—that is the big ones—must get that million—or more—or somebody is going to be hurt.

### MILLION DOLLAR PICTURES AND THE BOX OFFICE

It's easy enough to talk of million dollar pictures. But it's tough going to get it in. Ask any distributor. And here—as well as any other time—you might as well accept this: many pictures scheduled to get that million won't make the grade. No matter how fine; how big. True they cost enough to demand that return (some won't make a penny profit when that million arrives). But to get it is a question. Most of it has to come from the big first runs—that is at the start, anyway.

Every problem involving a sale automatically returns to the first fundamental of business: supply and demand. If the demand exists the supply can be absorbed profitably. If there is overproduction, or lack of demand—trouble.

(Continued on Page 14)

## Schenck Switches

Norma's "Ashes of Vengeance" to Play Rivoli and Rialto Rather Than The Strand

One of the surprises of the season: the Norma Talmadge production "Ashes of Vengeance," the most stupendous picture ever made by Joe Schenck, will not play the Strand, on Broadway, heretofore the home of all Talmadge releases. Instead the picture will be presented in about three weeks at the Rivoli, to be followed by another week at the Rialto.

At the Strand Friday no one cared to comment on the move; nor would Felix Feist, representative for the Schenck Productions discuss the matter. At the office of Dr. Riesenfeld at the Rialto it was admitted that the picture would play the houses, but nothing else was said.

Picture folk, however, when asked about the switch, seemed much interested. One distributor was of the belief that this was the first serious indication of what would result from the "open market" policy of selling First National pictures.

### Hays Sails Today

Will H. Hays sails today on the Leviathan, to be the guest of Ambassador George Harvey in London for five weeks.

### Gallup Joins First National

George B. Gallup, for several years in charge of advertising for Hodkinson, joins First National on Monday, where he will handle trade paper advertising. C. F. Chandler has been promoted to the editorship of press sheets.

C. L. Yearsley has started his new duties as head of the recently created poster department at First National.

## Sees Theater Boom

W. R. Rothacker Predicts it for Europe—Talks Interestingly of Observations Abroad

Watterson R. Rothacker, back from Europe a few days ago where he spent two months, predicts a theater boom for all of Europe. While the move may lack the timely element to get it news recognition over the cables, Rothacker declares it forecasts an era of prosperity there for the future.

(Continued on Page 2)



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## Incorporations

Albany—Mitchell Prod. Inc., New York. Capital \$10,000. Attorneys, House, Grossman & Vorhaus, New York.

Albany—Stages Realty Corp., New York. Capital \$50,000. Attorney, A. Bendek, New York.

Albany—Exhibitors' Service Corp., Buffalo. Capital \$1,500. Attorney, F. M. Joslyn, Buffalo.

Albany—Earth Prod., Inc., New York. Capital \$15,000. Attorney, Leon G. Schultz, New York.

Albany—Capitol City Picture Play Corp., Albany. Capital \$75,000. Attorney, J. S. Carter, Cohoes, N. Y.

Albany—Russell Janney Prod. Inc., New York. Capital \$500. Attorneys, Platt, Field, Taylor & Patterson, New York.

Albany—Preferred Pictures Corp., New York. Capital \$100,000. Attorneys, Whitman, Ottinger & Ransom, New York.

Albany—National Screen Announcements, Inc., New York. Capital \$2,000. Attorneys, House, Grossman & Vorhaus, New York.

Charlestown, W. Va.—The Strand Theatre Co., Inc., Huntington. Capital \$50,000. Incorporators, H. K. Pancake, E. G. Bailey, A. M. Stone, F. O. McQuaid and D. W. Brown.

**Barnes Printing Company**  
INC.

Phone Watkins 1416-17

229 W. 28th St., New York City

## Sees Theater Boom

(Continued from Page 1)

"The big outstanding feature I saw in England," he reports, "was the tendency to build new picture palaces. The new Tivoli, now under the auspices of Marcus Loew, one of the finest and most advantageously located in the Kingdom, opens this week as the house which will give premier showings to the Metro output.

"With Robert Lieber, president of First National and Ralph Pugh, I had the pleasure of attending the opening of the new Davis house at Sheppard's Bush. It is a magnificent theater—another proof of the fact that England is awake to the necessity of bigger and better theaters.

"I was particularly impressed at this and other theaters with the enthusiasm and spontaneity of British audiences. They are much more responsive than American audiences. The Davis theater fairly rocked with laughter during the antics of Buster Keaton in one of his characteristic comedies.

"Through the courtesy of Colonel Bromhead and Reginald Bromhead, I visited the new Gaumont laboratories in London, where are installed the latest models of the Lawley automatic developer. I was much impressed with the cleanliness and mechanical arrangements of this plant. I also renewed various other laboratory and exchange acquaintances. Everywhere I was received with true British courtesy.

"The producers of England are awake, alive and going strong. They are making worthy plans for the production of pictures of the highest calibre. It is my opinion that 1924 will see on the American market English-made pictures, which will compare very favorably with the best American productions.

"In Paris I enjoyed my annual visit with Raymond Gaumont. The Gaumont laboratory in Paris, is one of the best in the world—kept up to the minute through the scientific research and inventive genius of M. Gaumont, Sr., whose color discoveries and mechanical achievements are matters of film history.

"Among the big American film executives I noticed as being very much on the job, were Marcus Loew and Hiram Abrams. In London Richard MacFarland, personal representative of Douglas Fairbanks, were justifiably enthusiastic about the reception of 'Robin Hood' in the United Kingdom. Major King, of the United Artists London office, is besieged with inquiries from exhibitors who want to know how soon they will get the new Fairbanks and Pickford productions.

"The film trade of the United Kingdom displayed genuine regret at the departure of E. J. Smith who resigned the European company to become general manager for Universal in America. Mr. Smith made a great record in England and all his British friends predict he will ring the bell even louder over here. Beverly Griffith who succeeds Smith is a man of great experience and ability and has a keen understanding of European conditions. He is already a long way on the road to popularity and success.

"I found the production of Norma and Constance Talmadge in high favor in England. These two artists are going strong all over Europe.

"The query heard everywhere is 'When will Charlie Chaplin give us his new picture?' On this earth Charlie's popularity is as universal as the sun's rays.

"I saw a private preview of 'Woman to Woman,' the new British-made picture starring Betty Compson. In my opinion she does in this picture some of the best work of her career.

"Also saw a trade showing of 'Fires of Fate,' made in Egypt by Tom Terriss for Gaumont. This picture is particularly interesting because of the historic and scenic values of the Egyptian setting."

### "The Virginian" Completed

(Special to THE FILM DAILY)

Hollywood—Final scenes on "The Virginian" have been taken by Tom Forman who directed the picture for Preferred.

### "Forgive and Forget" Finished

(Special to THE FILM DAILY)

Los Angeles—A print of "Forgive and Forget," is on its way East to the offices of C. B. C. for final editing and titling. Howard Mitchell directed the film which features Estelle Taylor, Pauline Garon, Wyndham Standing and Josef Swickard.

### School For Film Salesmen

(Special to THE FILM DAILY)

Cleveland—The Film Board of Trade has created a school to teach film salesmanship. Men of recognized ability connected with other lines are eligible. Branch managers are, for the present instructors for the school.

### Election To Decide Sunday Issue

(Special to THE FILM DAILY)

Montevideo, Minn.—The Sunday closing will be decided once and for all at the Spring elections. In the meantime the ordinance permitting films on Sunday, passed recently by the council, overriding the mayor's veto will stand.

### Kleinschmidt On Another Trip

Captain Kleinschmidt, who traveled the frozen North to film "Adventures In The Far North" will shortly leave Seattle on another expedition. He will be gone two years and will make another picture depicting life in the Arctic.

### F. I. L. M. Club Changes Name

(Special to THE FILM DAILY)

Detroit—The F. I. L. M. Club will hereafter be known as the Film Board of Trade. The name of the organization was changed so that the exchangemen in Detroit would have the same name as similar bodies in other cities, all of which are connected with the M. P. Prod. & Dist. Ass'n.

### Friedman Buys Talmadge Series

(Special to THE FILM DAILY)

Minneapolis—Ben Friedman, head of the Friedman Film Corp. has secured the Minnesota, Northern Wisconsin and Dakota rights to a series of seven Richard Talmadge features. The deal involves "Unknown," "Taking Chances," "The Cub Reporter," "Lucky Dan," "Watch Your Step," "Putting It Over" and "Wild Cat Jordan." Friedman will release the first immediately.

# Pathé New

No. 73

THE SCENE OF THE GREATEST TERROR OF THE CENTURY—NOT seen in Japan AFTER the earthquake, but the pertinent and highly interesting scene of the colossal disaster that has aroused sympathy of the world; buildings known to have been destroyed by fire, flood and the park where thousands died; the American Consulate at Yokohama (destroyed), etc.

Other news as usual, from Lakehurst Joseph.

THE ONLY ONE REEL FEATURE

# today

### WANTED AT ONCE

Salesmen of Italian extraction to important posts for American company abroad.

Address replies to Box 57

The Film Daily

## COSTUME FOR HIRE

New York's Newest and Foremost Costume Rental Organization

# BROOKS

1437 B'WAY. TEL. 5580 PEN.

## BRAY BRIER

Attractions Are Big In Box Office Merit

## FILMACK ANNOUNCEMENT TRAILERS

-ARE MADE WITH AS MUCH CARE AS THE BIGGEST PRODUCTIONS AND AS BEAUTIFUL.

You can obtain FILMACK Production Trailers on All Features for

**6 C A FOOT**  
TINTING FREE  
Elaborate Borders  
24 Hour Service  
Presentation Trailers

**IRVING MACK & CO**  
808 S. WABASH AVE  
CHICAGO, ILL.

# Reviews of the Newest Features

**Mid-West Denies Affiliation**  
A. Lucas, treasurer; and J. J. s, acting secretary of Mid- s, Theaters, Inc., of Chicago, THE FILM DAILY the fol- on Friday:  
trary to statements made in announcements, our organiza- in no way connected with the er Owners Dist. Corp. No ity was given anyone to use me in this connection."

A. True of the Theater Owners Corp., declined to comment on ove wire.

**Week-Stand Policy in Atlanta**  
(Special to THE FILM DAILY)  
anta—Loew's Grand is now un- ing extensive remodeling, prior e Fall opening, Sept. 24, when ew week-stand policy for vau- e and pictures goes into effect.

anta will be the first city to uce the new policy. A week Memphis, Birmingham and Orleans will follow suit.

hmond—The new Loew house open about Jan. 1.

**100,000 Theater for Chicago**  
(Special to THE FILM DAILY)  
icago—What National Theaters e will be the finest house in go, outside the loop, is now construction on the property rly owned by John J. Cooney th St. and Emerald Ave. The ill accommodate 3,500 and between \$750,000 and \$1,000,000.

**B. C. Buys Two Stories**  
B. C. has purchased the picture s to "Circumstances Alter ce Cases," by Lewis Allen n and Evelyn Campbell's udice."  
ew department has been form- y C. B. C. to handle the titling eatures, and select art titles for

**Airship Plant Becomes Studio**  
(Special to THE FILM DAILY)  
lin—A new corporation has over the former airship plant aaken, for production use under gement of Hans Newmann. nown German industrialists members of the board.

**Theater Managers' Conference Soon**  
(Special to THE FILM DAILY)  
anta—Theater managers of tern Enterprise houses in the inas will hold a conference in otte, Sept. 10. Seventeen man- will attend.

**Operators Get Increase**  
(Special to THE FILM DAILY)  
onto, Ont.—It is reported an ment has been reached, in most between operators and ex- rs for a wage increase.

**Owner Buys the Rose in Regina**  
(Special to THE FILM DAILY)  
rina, Sask.—Sam Weiner of ipeg, proprietor of the Prov- in that city, has bought the

## "Strangers of the Night"

Producer: Louis B. Mayer  
Distributor: Metro

As a Whole....**CHARMING, DELIGHTFUL PICTURIZATION OF "CAPTAIN APPLEJACK," A VERY SUCCESSFUL PLAY. SURE FIRE ENTERTAINMENT VALUE.**

Players....Enid Bennett, who will be remembered from her charming performance in "Robin Hood." Delightful and naive. Matt Moore well selected for the type, handles his work very well. Barbara La Marr excellent as usual. Others, Robert McKim and Tom Rickards.

This is one of the type of pictures more or less based upon a dream, but the dream comes in so easily and so logically that you forget it, and there is sufficiently thrilling drama thereafter to offset the dream stuff anyway. It shows how a weakling developed into a real man through the influence of a dream, during which he imagines he is a pirate chief. At the end of course, there is the inevitable clinch with hero and heroine having discovered the treasure left by the pirate ancestors of the Applejacks.

**Box Office Angle....**This is the sort of picture that should prove tremendously entertaining to practically all of your folks. It contains comedy, thrills, drama and the ingredients that all showmen have long since emphasized as "a box office." It starts slowly but once it begins to hit on high, it never lets up, and the last two reels have a slam, bang, get to it effect that is sure to send your audience out feeling mighty good.

There is a fine thrill when the villains and the heroine crawl along the edge over the windows of an old residence seeking possession of the map which contains instructions where to find the treasure. It is immensely absorbing.

**Exploitation....**You have everything in the world to talk about. First you have the name of Fred Niblo, one of the greatest directors of the day, whose recent productions, notably "Blood and Sand" and "The Three Musketeers," have made him hosts of fan friends. Then you have Barbara La Marr and you do not need any more said about her because you should know whether or not she is a real bet.

During the pirate sequence, Applejack cuts cards with the villain and his deck contains nothing but aces. You should be able to use this angle in your exploitation.

**Direction by.....**Fred Niblo; has handled this exceptionally well, although the story starts slowly. Fine production values as well.

**Author.....**Walter Hackett  
**Scenario.....**Bess Meredith, from an adaptation by C. Gardner Sullivan.

**Cameraman.....**Alvin Wyckoff  
**Photography.....**Superb  
**Locale.....**Old English home and deck of pirate ship

**Length.....**8,059 feet

## Lillian Gish in "The White Sister"

Producer: Inspiration Pictures  
Distributor: Not yet determined

As a Whole....**ANOTHER MAGNIFICENT PRODUCTION: WHETHER A GREAT PICTURE AT THE BOX OFFICE TO BE DETERMINED—TRAGIC END MAY ALSO HAVE ITS EFFECT.**

Players....What a magnificent performance Lillian Gish gives! Sincerity and repression dominate. Ronald Colman, a new leading man, will be in demand after this. Long cast of excellent players includes J. Barney Sherry and Gail Kane.

**Type of Story....**Tragic, inasmuch as all important characters, excepting heroine, die at finish. Beautiful romance of young girl taking the veil when she believes her fiancée dead, only to find him alive when she cannot marry him because of her vows to the church. In the end he dies during an eruption of Vesuvius, while warning the people of their danger.

**Box Office Angle.....**Gorgeously mounted; magnificent in construction; a tremendous lot of money spent—one sees it—ranking this as one of the greatest pictures ever made, with Miss Gish giving an outstandingly notable performance, still you had better see this before you book it.

The chief reason that you must see it is that it contains material which may provoke much discussion relative to the Catholic church; the taking of the vow and the resultant problem faced by the lovers. There are several titles and sequences, which, if not removed, will certainly provoke much discussion on this point.

**Exploitation.....**Vast material is at your hand to put this one over. First, you have the name of the star who has not appeared since "Orphans of the Storm," and who has a big fan clientele. Tell them she does the finest work of her long and meritorious career. Then you have the name of Henry King, and remind them he made "Tol'able David" and other successes.

Get a trailer showing the eruption of Vesuvius; the death of the older sister by being dashed from a carriage when the horses bolt; the fox hunt—they are all fine sequences and should easily bring them back.

**Direction by..**Henry King; has done a magnificent piece of work. Places him among the very leaders.

**Author.....**F. Marion Crawford  
**Scenario by...George V. Hobart and others**

**Cameraman.....**Roy Overbaugh  
**Photography....**Some interior shots cloudy. Otherwise good.

**Locale.....**Italian exteriors and interiors. Both magnificent—and real.

**Length.....**About 13,000 feet; will be cut for general distribution.

## Mary Pickford in "Rosita"

Ernst Lubitsch Production  
Distributed by United Artists

As a Whole...**ONE OF THE MOST DELIGHTFUL CHARMING PRODUCTIONS MARY HAS EVER MADE. STANDS ON A PAR WITH THE BEST OF THE SEASON'S RELEASES.**

Players....The one and only Mary returns to her own. Regardless of how she may have slipped in more recent pictures she is back again more wonderful than ever. Holbrook Blinn splendid as the King and Irene Rich almost as good as the Queen. George Walsh occasionally overacts. Mme. Mathilde Comon as Mary's mother a delight.

**Type of Story.....**Based on famous Don Caesar DeBazan's story, altered to fit Mary and how it fits! Just a wonderful love story with a Spanish background. That's all you need to know.

Mary allows her company full scope. There is considerable footage before she makes her first appearance, and then in a truly dramatic form.

All the way through there are delightful bits; one of the best where Mary's parents, living decently for the first time in their existence, use the magnificent palace just as they did their hovel; with wash lines cluttered with drying clothes, which annoy the supercilious palace flunkies.

**Box Office Angle....**If you don't get back of this one, one thousand per cent and put it over with the biggest bang of the season, go out of business. This one is in. Those of Mary's admirers who have turned cold will come back and leave your house again booming Mary and boosting you for showing the picture. All of Mary's hokum is used to the fullest extent and it's sure-fire. Every trick of her long knowledge of the camera and the screen is used to the utmost advantage and what a picture it is!

**Exploitation..**Stick to Mary. Twenty-four sheet her to the limit. Talk of the gorgeous, magnificent production, because it is all of that and more. Holbrook Blinn unfortunately is not particularly well-known to picture fans, but he will be after this. You can also use the name of Irene Rich as well as George Walsh.

By all means get the score especially prepared for this.

You can also play up the name of Ernst Lubitsch, whose excellent work in "Deception" and "Passion" will be remembered.

**Direction by....**Ernst Lubitsch. It will pay every American director to go and see his work in this.

**Author.....**Norbert Falk  
**Scenario by.....**Edward Knoblock  
**Cameraman.....**Charles Rosher

**Photography.....**Rosher at his best and that's going the limit.

**Locale.....**Spain; gorgeous sets  
**Length.....**8,800 feet

# British Editors on Kent Percentage Plan

SIDNEY R. KENT'S recent article on percentage, which appeared in THE FILM DAILY, has attracted the attention of the editors of important British trade publications. The article appeared in full in a recent issue of "The Film Renter" and has been the basis of a number of editorials in other papers published in London.

This is how the British trade feels toward percentage as reflected through the editorial comment of its leading journals:

## Equitable Percentage

The fairest way of showing a film on a percentage basis is for the exhibitor to make the costs of running his theater a first charge against the production, then guaranteeing the renter a certain sum, and splitting the proceeds after that. Against this there can be no real objection—it means both sides take a chance, but the renter is guaranteed a certain amount, and the exhibitor knows that after he has played a film he will not see the renter walk away with a large sum of money while he is out of pocket on the transaction.

In America, \* \* \* the distribution manager of Famous Players has some very sensible things to say upon this matter. Remember, he has been selling pictures to exhibitors for years, so he knows what he is talking about. Percentage is bound to come, that much is certain, and if the exhibitor is wise he will examine it for himself, and above all he will see that he gets the right terms before he allows a picture to be played in his theater on sharing terms. Greediness on the part of renter or exhibitor will wreck any way of doing business, but if there is the desire of both sides to give each other a fair and square deal then the right result will be attained.

Ernest W. Fredman, *The Film Renter*.

## Case Against Percentage?

Listen, again, to some of Sidney R. Kent's remarks. Kent is the Famous Players director of distribution, and he is so frank as to be staggering—a Daniel come to judgment. Many of his remarks read like a confession, and one almost feels, as a result of the recent exposures, that some of the American organizations are preparing to say *mea culpa*.

Kent goes on: "This business is still suffering today from 'too little money for good pictures and too much for bad.' Today I can go out and spend \$600,000 in making a picture. I put out a clever campaign, oil my tongue and go to bat. Long before that picture is released I can get in much more than its cost in contracts. That same production put out on its merits wouldn't bring back \$200,000 on percentage."

That is the answer to the case against percentage. It has defects, but it prevents over-selling to the exhibitor and to the public. It prevents bad pictures being bolstered up by exploitation and fake "key" runs and unloaded on the exhibitor, who makes heavy losses.

More important still, it is the solution of the higher rentals threat—a threat which means fewer and poorer theaters and much more surely than it means bigger and better pictures.

Frank Tilley, *Kine Weekly*.

## Golden Eggs

A prominent exhibitor says that rentals have already exceeded the exhibitors' capacity to pay them, and that percentage is the only alternative for theaters.

But percentage must be equitable. The renter must take into account the prestige of the house as an asset to him. The theater in which the premiere run is given has a direct influence on subsequent bookings. The renter must also realize that it is the exhibitor who always takes the bigger risk.

Every negotiation for percentage business must be conducted in a spirit of mutual interest; it is really a partnership deal. In the majority of cases it is the renter who stands to benefit. "Give and take" must be the spirit of the compromise for "the goose that lays the golden egg may very easily be killed."

Although each booking is a matter of competitive bargaining, the disposition of certain exhibitors have shown to outdo one another, even at the risk of serious loss, may prove profitable to some particular renter at the moment, but may establish a standard of false values that in the end spells chaos and ruin. When they encourage such competition beyond a reasonable point, renters are undermining the future of the industry in general and their own businesses in particular.

Sam Harris, *The Cinema*.

## New British Films

(Special to THE FILM DAILY)

London—George A. Cooper has signed with Gaumont to direct "Claude Duval."

Maurice Elvey has started work on "The Royal Oak," for Stoll.

Ivor Novello and Gladys Cooper have important roles in "Bonnie Prince Charlie" which Gaumont is producing.

Bertram Phillips has made a version of "The School for Scandal." Butcher's Film Service will distribute it.

George Ridgwell is directing "Becket" for Stoll.

Various British exchanges are announcing releases of pictures, some made in foreign studios. "The Reef of Stars," produced by African Film Prod. Ltd. will be handled here by the I. V. T. A.

Wardour Films, Ltd., are splurging rather heavily on "Iniquity," produced in Germany by Richard Oswald with Liane Haid in the cast.

Astra-National has announced "The Woman Who Obeyed."

Apex will release "Forbidden Love," produced by Manfred Noa.

Napoleon Films announce the British distribution of "Pagliacci," produced by G. B. Samuelson.

## Hepworth-Ideal Deal

(Special to THE FILM DAILY)

London—Hepworth Picture Plays have arranged for Ideal Films, Ltd. to handle their British distribution.

## Stoll Engages Betty Compson

(Special to THE FILM DAILY)

London—Stoll has engaged Betty Compson for a picture. She has just completed two under direction of Graham Cutts.

## Griffith Succeeds Smith

(Special to THE FILM DAILY)

London—Beverly Griffith is Edwin J. Smith's successor as managing director of the European Film Co. Ltd.

## Hayakawa at Work

(Special to THE FILM DAILY)

Paris—Sessue Hayakawa is at work at Neuilly on "La Bataille." M. Violet is directing.

## New Swedish Biographs

(Special to THE FILM DAILY)

London—New productions announced by Swedish Biograph include "The Carousal of Life," directed by Dimitri Buchowetzski; and "Gosta Berlings's Saga," which Mauritz Stiller is directing.

## Newman With British R-C

(Special to THE FILM DAILY)

London—S. G. Newman has assumed general charge of the R-C Pictures Corp. here, succeeding J. C. Mullin who will return to America.

## Granger Makes Tie-Up

(Special to THE FILM DAILY)

London—Granger's Exclusives have made a deal with Vita Films of Vienna for joint production. Activities will be centered in Vienna. The first pictures already completed are "The Dauphin of France" "Love's Triumph" and "The Tales of Hoffman."

## To Film "Peg Woffington"

(Special to THE FILM DAILY)

London—Bertram Phillips is expected to produce "Peg Woffington." E. P. Kinsella who is art director for "The Beloved Vagabond" will work on this picture.

## Nalpas Engages Mme. Dulac

(Special to THE FILM DAILY)

Paris—Louis Nalpas has engaged Germaine Dulac to direct "Gossette."

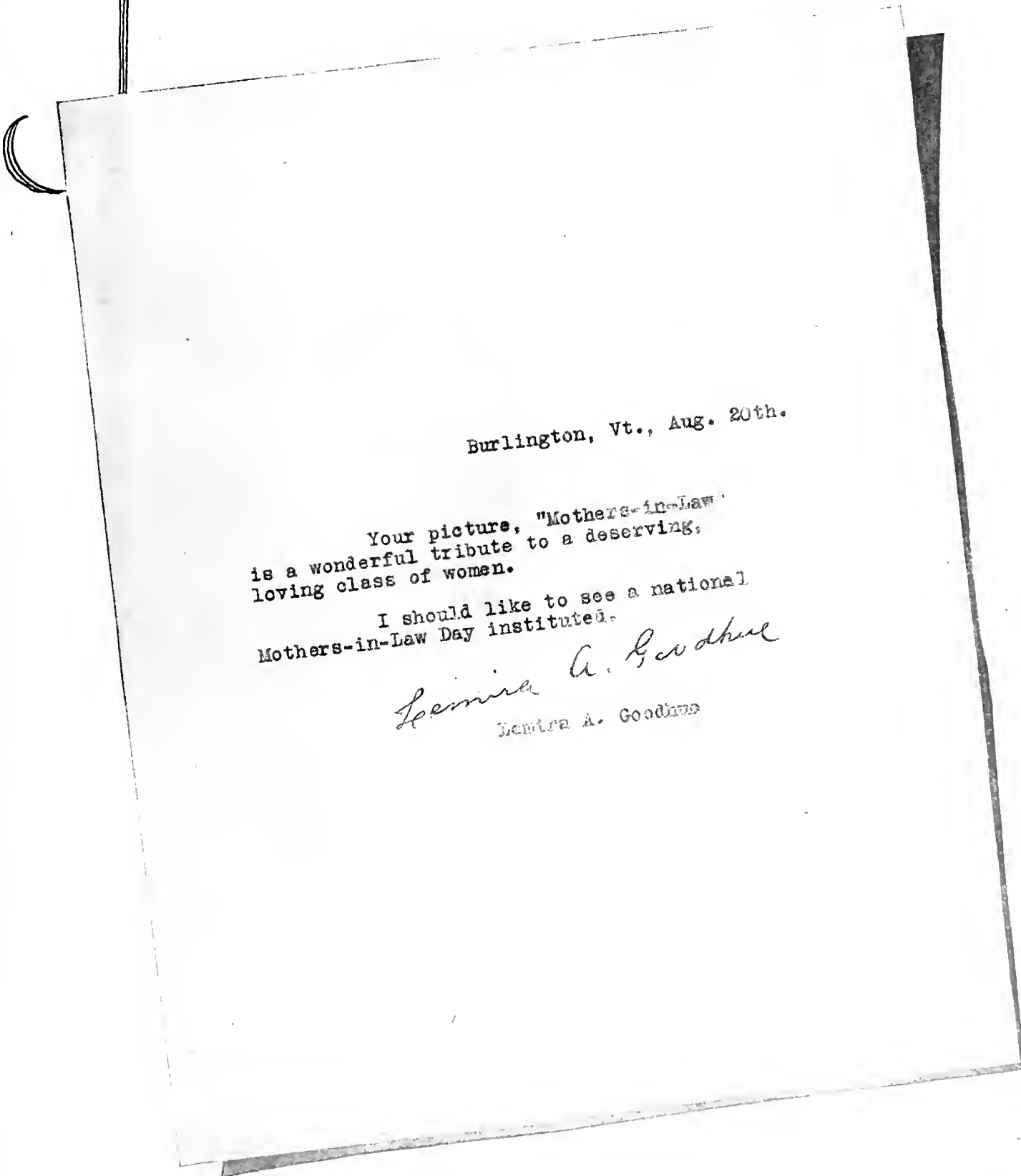
## London Opening

There was never a time in the history of this industry when the timid theaters were invaded by motion pictures as will be the case in the next week or two. The London Pavilion has been taken by Famous-Lasky for a period of three months, during which time the show "The Covered Wagon" and such other big productions as may be required. The Empire is secured by Goldwyn's, who are running "Little Old New York." The London has been secured by Fox for the season of "If Winter Comes." The London shows "Where the Pavement Ends" beginning Sept. 7. Exhibitors have secured the West End to show "Merry-Go-Round," three or four other companies are impatiently waiting for West End theaters to show their productions. This is but the advance guard of a number of big pictures which will be on top of us before we can get round. This season looks as if it will be the biggest and busiest in the film industry.—Cinema.

London—"If Winter Comes" opens at the Palace Monday. "Chu Chin Chow," at the Arch, Sept. 17.



# President Coolidge's Mother-in-Law recommends a great Preferred Picture.



Burlington, Vt., Aug. 20th.

Your picture, "Mothers-in-Law" is a wonderful tribute to a deserving, loving class of women.

I should like to see a national Mothers-in-Law Day instituted.

*Lemira A. Goodhue*  
Lemira A. Goodhue



# Newspaper Opinions

## "The White Sister" Release Undetermined 44th St. Theater

DAILY NEWS—The entire production is marvelous for its splendor of photography—especially the Vesuvius eruption scenes, and heartrending for its exquisiteness and pathos of portrayal. As for Miss Gish, she is ethereal in her loveliness and an actress of remarkable ability. \* \* \* This is a picture that no one can afford to miss.

EVENING JOURNAL—Perhaps the best way in which to describe this adaptation of F. Marion Crawford's novel is to call it one of the very best productions ever made. It stirred this observer as few others have done and made him marvel that he could be so deeply affected by shadows shifting on a screen.

Lillian Gish and Ronald Colman in the principal roles act superbly.

EVENING WORLD—Broadway, presented lately with several unusually superior pictures, was given another fine one last night. \* \* \* provides an excellent vehicle for the wistful beauty of the star and contains much genuinely moving and thrilling drama.

"The White Sister," is a big picture and a fine picture and deserves to rank with the best the movies have yet produced. \* \* \*

Miss Gish did fine work in all but the first part of the picture. \* \* \*

Ronald Colman \* \* \* a good actor. More should be heard of him.

HERALD—For approximately nine reels "The White Sister" maintains an amazingly high quality. It is so superbly played by Lillian Gish and by Ronald Colman, and so perfectly directed by Henry King that one is entitled to assume that here is an unquestionable candidate for the Hall of Film Fame. \* \* \*

Then, just as every one has feared, Vesuvius starts to erupt, and "The White Sister" collapses dismally. It becomes just another movie, and the vast promise of its earlier reels is dissipated. \* \* \*

Miss Gish is, as always, exquisite. Under the direction of Henry King she shows the same remarkable qualities of expressiveness and emotional repression that she has revealed in various Griffith pictures.

MAIL—\* \* \* There is no denying that she is an exceptional emotional actress.

She is beautiful. She does not resort to facial tricks nor does she pose. \* \* \*

The only fault of this production is that which characterizes most of the pictures which are flooding New York theaters. There is much unnecessary detail. The story is altogether too long getting under way. \* \* \* Ronald Colman \* \* \* an ideal lover and his work is of a high caliber. His emotional acting is as good as that of the star.

MORNING TELEGRAPH—The romance and beauty is all intact, and for those who are romantically inclined this is going to be a most palatable entertainment. For those who choose their motion pictures with more sophistication, "The White Sister" will not appeal; it has too much of the "Camille" flavor. However, Lillian Gish may go a long way to placate this latter class, for her ethereal beauty and intense performance is not restricted to any one group, but is universal in its interest. \* \* \* Of romance, beauty and pictorial charm there is plenty, but the story is slow-moving and rather tedious.

POST—Never has a simple tale of love and despair been told with greater beauty, sincerity or truth.

Every picture is a painting, \* \* \* And, best of all, this production brings Lillian Gish to us again. \* \* \* slowly and subtly is borne upon you that this is a finer and more mature actress. \* \* \*

Henry King, the director, has achieved something of which the Inspiration Pictures, Inc., can say that it really lives up to its name.

SUN—"The White Sister" is not a movie; it is a work of art.

Henry King, working in the emotional and spiritual materials provided by Miss Lillian Gish and Ronald Colman, and by the curious paradox of dramatic art, aided by their special artistry, produced the genuine artistic triumph. \* \* \* King \* \* \* knitted this picture together into a complete and satisfying masterpiece of the screen.

TELEGRAM—The scenes in the old garden are beyond praise for their rare beauty and their notes of verity. Street scenes in Naples, superb sea views in the famous bay and glimpses of Vesuvius are all impressive in their reality. The picture has not been equalled for scenic beauty.

And the story is an absorbing one. \* \* \* Lillian Gish as the White Sister, is all loveliness and appeal. She moves through the scenes with a pathetic charm that disarms criticism.

TIMES—The production itself is a notable one, an artistic effort on which the producers seem to have leaned backward to cling to the sterling worth of the picture. \* \* \*

A remarkable and successful effort at characterization is made in several instances by the director and the players. The latter actually appear to live the parts they enact on the screen. \* \* \*

This film starts out as one of the strongest love stories that has ever been filmed. But the death of Giovanni and the latter part of the story weaken what might have been a perfect love story of Italy. \* \* \*

The players are excellent. Mr. Colman's Giovanni is splendid, and Gail Kane is especially effective in the unsympathetic role of the Marchesa.

TRIBUNE—An extremely dramatic story, artistically directed and beautifully acted. \* \* \* Miss Gish does some of the best acting she ever has done. \* \* \* One has come to expect perfection in a Lillian Gish performance. What did surprise us, however, was the acting of Ronald Colman as the hero, Giovanni Severi. \* \* \* We liked the first part of the picture much better than the second half.

WORLD—\* \* \* bears full evidence of the faithfulness of its atmosphere, and presents a series of scenes which for photographic excellence and beauty of landscape views possibly never has been surpassed in the cinema. It also presents a large, cumbersome, ponderous, heavy-footed movie, one which brings back Miss Gish in numerous moments of rare and finished pantomime, but also one in which Miss Gish appears almost from the beginning to the end as a sad faced, tearful, abused little being. \* \* \*

"The White Sister" has been taken entirely too seriously by every one concerned with it.

## "Her Reputation"—1st Nat'l Chicago Theater, Chicago

*Newspaper opinions from out-of-town papers will only appear when the feature reviewed has its world's premiere in that city. New York newspaper opinions will also be published when the production reaches Broadway.*

(Special to THE FILM DAILY)

Chicago—Consensus of newspaper opinions on "Her Reputation," at the Chicago Theater follows:

AMERICAN—The story is built up swiftly and, granted the groundwork, fairly convincingly. \* \* \*

Of great importance is the fact that in this film May McAvoy, gives her first feature role, proves her claim to the title of a star. She has beauty, grace and charm, along with a fine talent.

HERALD—Good old-fashioned melodrama, for a change. \* \* \* Murder, flood, fire and automobile wreck give the visible thrills to those who get no kick out of mental anguish. \* \* \* just escapes the class of so-so pictures by reason of fairly expert direction.

JOURNAL—A film event of the season, underscoring the judgment of fans and producer, is the featuring of May McAvoy. \* \* \* something dramatic, somewhat ambitious, unsophisticated and reasonably entertaining.

POST—The events, altho melodramatic, are set forth convincingly and the fine acting, especially that of May McAvoy, gives the play an atmosphere of realism rare in such an exciting picture. \* \* \*

May McAvoy proves herself a dramatic actress of the first class in this production.

TRIBUNE—Summing the picture up, Miss McAvoy and Mr. Hughes are most attractive. The supporting cast supports well. The story is awful. The sets and photography all right. Some of the shots of the newspaper local and press rooms are fine.

## "Dulcy"—1st Nat'l

Loew's State, Los Angeles  
(Special to THE FILM DAILY)

Los Angeles—Consensus of newspaper opinion on "Dulcy," at Loew's State follows:

EXAMINER—As the good intentioned, but forever fumbling Dulcy, the popular star keeps Loew's State theater audiences in a tumult of laughter throughout. She excels as a comedienne. \* \* \* The entire spirit of the story \* \* \* has been admirably kept by both the adapters. \* \* \* Mr. Franklin has kept the action moving briskly yet smoothly.

EXPRESS—With the satire almost entirely extracted, the version \* \* \* was merely a gay little tale, filled with numerous inexpressibly funny situations that kept the laughs going throughout its showing. It raced along gaily, without much aid from subtitles, strange to say. Subtlety, there was none.

HERALD—Constance Talmadge, better than ever, makes "Dulcy" a comedy hit \* \* \* and her characterization of the loving, blundering Dulcy keeps the crowds in a tumult of laughter.

Miss Talmadge is at the height of her career as Dulcy, and her playing of this part should increase by a substantial number the hundreds of thousands of her admirers.

RECORD—"Dulcy" is funny \* \* \* brightly amusing farce.

Constance Talmadge becomes the dumb Dulcy with such abandon that one squirms as one laughs at the naturalness of it.

TIMES—"Dulcy" was a perfectly delightful comedy on the stage. On the screen it is delightful, but not perfectly. But it is in such good hands, down at Loew's, what with Constance Talmadge playing Dulcy, Sidney Franklin directing her, Anita Loos writing the subtitles, that it cannot but be entertaining.

## Books the Warner Series

M. L. Finkelstein has booked the entire series of Warner releases for the F. and R. circuit of theaters in the Minneapolis territory.

## More Baltimore Houses Reopen

(Special to THE FILM DAILY)

Baltimore—Due to the cold wave and the approaching opening season, many local theaters have reopened. The City Hall, Plaza Rivoli, and Goodtime are some of them.

## Old Selig Lot Goes At Sale

Chicago—What was once the old Selig studio at Western and Irving Blvds. was recently sold at a sale by Attorney Max M. Korshak, master in chancery, for \$200,000. Years ago the lot was very active in production. The Pacific Southwest Trust & Savings Co., of Los Angeles are the new owners.

## Receivers Appointed for Goldberg

(Special to THE FILM DAILY)

Baltimore—W. E. Myers, referee, has appointed James Carey and G. F. Sanderson, receivers for Thomas Goldberg, well known exhibitor of this city. Bankruptcy proceedings were brought by creditors, although Goldberg declares he is solvent. Goldberg is interested in the Walbrook Amus. Co., operating the Walbrook and Hartford. The proceedings do not in any way bear on the theatre company.

# New Theaters

(Special to THE FILM DAILY)

Conway, Ark.—W. A. Russell, has been awarded the contract for erection of S. G. Smith's \$60,000 theater on North Front St. The theater will be completed this fall.

Quincy, Ill.—Pinkelman & Co. owners of the Gem will erect a new 2,400 seat house on Washington Square. It will cost \$250,000.

St. Louis—Tom Curley, owner of the Wellston, has opened a new dome on Bartner Ave., known as the Midland Airdome.

Walnut Ridge, Ark.—L. L. Lewis owner of the Sharum, has closed lease on the new Swan, now under construction in Walnut Ridge. The Swan will accommodate 675.

Philadelphia—The new Earle has been opened by Guss Besker. The house seats 1,200 and is located 18th and South Sts.

Alameda, Calif.—Bert Donnell former manager of the Strand at Rialto, heads a new company formed to erect a theater here. The house will seat 1,800.

## Arrow Handling Harding Film

Arrow stated yesterday it has secured distribution of a two-reel showing the late President's through Yellowstone Park.

## Foye Handling Cooper Story

(Special to THE FILM DAILY)

Kansas City—C. Frederick Foye will distribute "Deerslayer" in that territory.

## Seligman Quits Nixon Interests

(Special to THE FILM DAILY)

Baltimore—A. M. Seligman has signed his position as manager of Nixon's Victoria.

## Newburn, Ga. Without A Theater

(Special to THE FILM DAILY)

Newburn, Ga.—With the closing of the Star, the town is left without a picture house. Roy Mitchell, owner has abandoned exhibition.

## De Luxe Purchases Films

(Special to THE FILM DAILY)

Philadelphia—De Luxe has purchased six J. B. Warner westerns and eight Jane Thomas features from Clifford S. Elfelt Prod.

## Work Starts on New Saenger House

(Special to THE FILM DAILY)

Little Rock, Ark.—Work started on the New Saenger, situated at Second and Pine. Cost will exceed \$162,000.

## Hill Transferred to Miami

(Special to THE FILM DAILY)

Atlanta—Albert Hill has left Miami where he will take over management of Southern Enterprises' Fairfax theatre. Hill managed the Imperial in Jacksonville a long time. Charlie Morrison succeeds him at the Imperial.

*Harold Lloyd in*  
**"Why Worry"**

Producer: Hal Roach  
Distributor: Pathe

As a Whole... LLOYD FOREGOES COMEDY THRILLS TO GET OVER LAUGHS IN BURLESQUE ON REVOLUTIONARY PLOT THAT OFFERS FIRST RATE COMEDY ENTERTAINMENT.

Star... Sure to please his following and all those seeking entertainment that aims to amuse them; Lloyd's role mostly a matter of rough and tumble but there's always a laugh in the star's maneuvers.

Cast... A South American giant lends a novelty touch to the picture and permits of a lot of unusual comedy business that is original and sure-fire. Jobyna Ralston, Lloyd's new leading lady.

Type of Story... While "Why Worry" may not be as continuously humorous or exciting as "Safety Last," it is still an AI comedy entertainment and can be counted on to satisfy the star's many admirers and all those who enjoy a good laugh. Sam Taylor, the author of "Why Worry," has taken the very popular South American revolution plot and handled it in more or less of a burlesque fashion.

Box Office Angle... Easy to judge this one. You know best what Lloyd and his pictures can do for you. Act accordingly. They'll be satisfied with "Why Worry" even though they may not consider it as good a laugh maker as "Safety Last." That depends, however, largely upon whether they like thrills mixed with the laughs. "Why Worry" hasn't any of the "hair-raisers" of "Safety Last."

Exploitation... Where the star brings them in it should only be necessary to announce that you are showing his latest picture, "Why Worry."

But be sure and make your announcements well in advance and get them acquainted with the title. Just as a trailer showing Lloyd balancing on a plank off the top of a skyscraper, attracted their attention for "Safety Last," so will a trailer of Lloyd climbing up the giant's chest in an effort to extract a tooth, interest them in this one.

A good street stunt would be to have a man impersonating Lloyd going about with a small bag, similar to a doctor's case, and distributing small boxes of candy pills, with a label reading: "Here is Harold Lloyd's prescription as a remedy for the blues. 'Why Worry' when you can enjoy a good laugh? Come to the blank theater and see Harold Lloyd's latest picture."

If you can secure the services of a giant to accompany the impersonator of Lloyd, you'll have still a better stunt.

Direction by... Fred Newmeyer and Sam Taylor; a little slow in getting to the laughs but it picks up nicely and holds the pace to the finish.

Author... Sam Taylor  
Scenario... Sam Taylor

Cameraman... Walter Lundin

Photography... Good

Locale... A South American republic

Length... 6,000 feet

*Glenn Hunter in*  
**"Puritan Passions"**

Producer: The Film Guild  
Distributor: W. W. Hodkinson Corp.

As a Whole... ABSORBING, SOMEWHAT SOMBER PRODUCTION SPLENDIDLY MOUNTED WITH PARTICULAR APPEAL TO MORE INTELLIGENT AUDIENCES.

Players... Osgood Perkins in a characterization that is easily the outstanding feature. Glenn Hunter interesting in rather weak role. Mary Astor charming, beautiful. Others unimportant.

Type of Story... One of the most unusual ever screened. Adapted from Percy Mackaye's play, "The Scarecrow." Deals with Puritanism and witchcraft of the days of old Salem. Offers backgrounds and atmosphere, the very unusualness of which may get it by in a real way.

The story is full of dramatic values; the vengeance of a woman upon the man who betrayed her. How this is worked out through the connivance of "Old Nick"—the devil—contains twists materially different from that which motion picture audiences are accustomed to see, ending in a way which may prove a surprise to some fans.

Box Office Angle... This is a tricky one. You had better see it. You don't want to pass this one up until you do because for the right kind of audience this may be a tremendous success. Certainly for first-run material it offers one of the most unusual of the many big important pictures of the season. A special musical score has been prepared which should help immensely. Get it if you run the picture. The many twists and trick photography with the witchcraft background should prove interesting in these days of costume pictures and big sets.

Exploitation... If you do pick this one get back of it. Don't hesitate to spend money because it should bring them back without fail. There is an unusualness in the old Salem witchcraft atmosphere that is conspicuous in itself and the transformation of the scarecrow into a London gallant of the period is one of the most interesting things ever recorded by the camera. Dwell on the unusual features. Of course you can't forget the appearance of Hunter and beautiful Mary Astor. No one else is known well enough to bother about. Your audience may never have heard of Mackaye or his play but if they have they will surely want to see the film.

Direction by... Frank Tuttle. Deserves unusual commendation for the skillful manner in which he has presented this difficult production.

Author... Percy Mackaye

Scenario by... Adapted from the play "The Scarecrow" by Ashmore Creelman and Frank Tuttle.

Cameraman... Fred Waller

Photography... Splendid

Locale... Old New England with very interesting interiors.

Length... About 6,600 feet

*George Melford Prod.*  
**"Salomy Jane"**

Paramount  
As a Whole... ANOTHER FEUDAL DRAMA; AS GOOD AS THEY COME BUT THE PLOT IS BEING OVERWORKED; WILL PLEASE IF THEY DON'T MIND A FAMILIAR THEME.

Cast... All very appropriate and good types for mountaineer roles; Maurice Flynn and Jacqueline Logan pleasing hero and heroine; others George Fawcett, William Davidson, Charles Ogle, William Quirk, Raymond Nye, Louise Dresser, Tom Carrigan, Clarence Burton.

Type of Story... Conventional because of its frequent repetition; offers good action, but there are slow bits that prevent a well sustained interest; the plot is essentially a series of killings with a hunt for the killer following, a threatened hanging, a last minute rescue and the same thing over again. The love story woven in is interesting and Flynn and Jacqueline Logan make a pleasing hero-heroine team.

Mountaineer's daughter saves life of stranger with whom she falls in love and whose name is cleared eventually, the guilty ones exposed and the lovers free to marry.

Box Office Angle... An average attraction. A good production. A first rate cast and pretty Jacqueline Logan. These are the summary notes on "Salomy Jane." It will satisfy an even majority and if they don't mind the fairly trite plot, you can get it over all right.

Exploitation... Maybe your folks will recall the stage play so you might give the title a good deal of prominence. Also give the names of the players good display in your announcements. You have a first rate cast and Jacqueline Logan, George Fawcett and Maurice Flynn to start it off.

Arrange a tie-up with bookstores. They all carry copies of Bret Harte's novels of early California days. "Salomy Jane" is based on "Salomy Jane's Kiss." A suggested street stunt is to get an old prairie schooner or covered wagon of the '49 type, and have a young woman drive it through the streets. Place this sign on either side: "We're bound for California to see 'Salomy Jane.'"

Teaser advertising could consist of a reward for the arrest of a stranger who shot and killed a man at Red Dog, Cal. Follow it up with the announcement that the guilty party can be found at the blank theater in "Salomy Jane."

Use your mailing list and be sure to let the women know there's a pleasing romance in the Bret Harte story. For the men folks talk about the fights and gun-play.

Direction by... George Melford; has injected fine atmosphere of early days of the west and given a good production generally.

Author... Bret Harte

Scenario by... Waldemar Young

Cameraman... Bert Glennon

Photography... Very good

Locale... California in '49

Length... 6,270 feet

**"If Winter Comes"**

Fox Film

As a Whole... EXCELLENT PRESENTATION OF EXCEEDINGLY WELL-KNOWN NOVEL.

Players... Percy Marmont undeniably does the best work of his career; a thoroughly life-like Mark Sabre. Gladys Leslie almost steals the picture as Effie. Ann Forrest unattractive as Nona. Cast generally excellent.

Type of Story... Thousands of people have read "If Winter Comes." This attraction was promised for last season, but something held it up. It shows unmistakable signs of great care. The producer has practically photographed the book and except that there are at least twice as many titles as are necessary, it is far superior to the play and those who read the book and enjoyed it are sure to like it. The story should be well known to you. It is a remarkable delineation of a magnificent character who braved conventions and suffered cruelly as a result.

The production shows that many of the scenes were made in England and some in London, but while many are beautiful, there are a few quite unnecessary, such as the facade of the Law Courts and a hospital in London.

Box Office Angle... Doubtless there are thousands in your community who will be anxious to see "If Winter Comes." They have either read the book or have heard of it. Those who enjoyed the novel will undoubtedly appreciate the sincere effort of the producer to make this one of the outstanding productions of the year and the fact that many of the scenes were shot in England may help to aid in the general value.

Percy Marmont has appeared in a number of pictures, but never so well as in this. You need no other names to use excepting perhaps Ann Forrest, who should be well known.

You can play up Harry Millarde's name as the director of "Over the Hill"—they may remember it.

Exploitation... Get back of this with everything you have and stick to the title. Don't bother about anything else because if your crowd doesn't know the title you haven't a Chinaman's chance to get them in and make them like it. Tie-ups with your local book shops should be easy.

You might use a few lines from the poem from which the picture derives its title, using it effectively on a postal card to your mailing list.

Direction by... Harry Millarde. At times too studious in application to the book but generally excellent. Far too many titles.

Author... A. S. M. Hutchinson

Scenario by... Not credited

Cameraman... Joseph Ruttenberg

Photography... Excellent

Locale... England and war front

Length... 10,000 feet

**SELZNICK**  
DISTRIBUTING  
CORPORATION



**The Uproariously  
Funny Feature  
Comedy With a  
"Kick" For Every  
American Family  
That Has Heard  
The Expression:—  
"A Dollar Down  
and A Dollar When  
You Catch Me"**





# MODERN MATRIMONY

Starring  
**DWEN MOORE**

with  
**ALICE LAKE**



A Victor Heerman Production  
Story and Direction by  
Victor Heerman  
Personally Supervised by  
Myron Selznick

**"The Silent Command"**

Fox

As a Whole.... UNDOUBTEDLY HOLDS VERY BIG APPEAL FOR VAST MAJORITY OF PICTURE PATRONS; GREAT PATRIOTIC ATMOSPHERE AND GENERAL AUDIENCE APPEAL SHOULD MAKE IT ATTRACTIVE BOX OFFICE NUMBER.

Players.... Edmund Lowe gives very satisfying performance as the hero of the story; Bela Lugosi a new screen villain and a convincing one; others in a well balanced and capable cast are Carl Harbaugh, Martin Faust, Byron Douglas, Rogers Keene, Alma Tell and Martha Mansfield.

Type of Story.... Naval melodrama that serves a double purpose: entertainment for picture patrons and a definite and valuable bit of propaganda for the U. S. Navy. There is a strong patriotic flavoring that is unmistakable and sure-fire. It never fails to register real audience appeal, and added to this there is a good melodramatic plot, in which the interest has been well sustained.

Theme deals with heroism and sacrifice of naval officer who suffers court martial and the threatened loss of his wife's love in performance of his duty but with the crowning glory of reinstatement and honor upon his successful completion of it.

Box Office Angle.... Should do a profitable business. "The Silent Command" is fine entertainment from the box office standpoint. It has all the elements of audience appeal necessary to make it a satisfying number.

Exploitation.... Ought to be a very easy matter. You can carry out your campaign on this one along strictly naval lines. Secure the co-operation of your local recruiting station and very likely you will be able to get a detachment of sailors from the nearest station if you care to have a street parade or anything on that order.

Be sure to let them know well in advance all you can about the picture. Say that it deals with allegiance of a naval officer who even went through a public court martial for the purpose of trapping a band of foreign invaders who were plotting to blow up the Panama Canal. Show them trailers of the more thrilling moments. In case you are located in a community where it is impossible to receive the cooperation of the Navy, have a number of men in sailor uniforms preceded by a band going about the streets advertising the showing.

Direction by.... J. Gordon Edwards; has handled this one very well and used cast satisfactory. Naval detail and ceremonies good. Interest very well sustained.

Author ..... Rufus King  
 Scenario ..... Not credited  
 Cameramen... Geo. Lane and Dennie Miggins  
 Photography ..... Very good  
 Locale... Panama Canal and vicinity; Washington, D. C.  
 Length ..... 7,809 feet

**"His Last Race"**

Phil Goldstone—State Rights

As a Whole..... A POPULAR VARIETY OF ENTERTAINING ELEMENTS, CONVENTIONAL BUT NICELY PUT TOGETHER MAKING FOR GOOD ACTION; A FIRST RATE CAST.

Players.... "Snowy" Baker the source of most of the action and thrills; they are of a familiar order but Baker makes them exciting and appears to take some chances; Robert McKim and Noah Beery a convincing villain team; Gladys Brockwell a suitable heroine; others William Scott, Harry Depp, Pauline Starke and Tully Marshall

Type of Story... Melodrama that includes the usual situations affording intrigue, action, thrills, a touch of heart interest, a horse race, etc. The ingredients are nicely blended together, however, and the majority of folks will probably consider it fair entertainment.

Disappointed in love, hero goes West where he establishes health farm for babies, foils villain who would ruin him and is eventually reunited with the girl he loves.

Box Office Angle... A suitable attraction for the average audience. Picture is not big nor out of the ordinary either in production or story, but it will please enough of your patrons to warrant a showing.

Exploitation... You can always satisfy a certain class of patronage as long as you give them a picture that has action. "His Last Race" has a good quantity of it, and even though they have probably seen the same stunts worked out many times before and with much the same results, they won't be annoyed with the repetition. Baker offers plenty of excitement in his accomplishment of the thrills and the director hasn't failed to inject a proportionate suspense.

This is the type of picture that can best be advertised by a trailer. Show them Baker's leap off a cliff and his jump from an aeroplane into a lake, also the spectacular fight in the barn.

To exploit the picture through a street stunt, have a sleek looking horse and jockey going about town announcing: "See Mankiller, the wonder horse, win 'His Last Race' at the blank theater."

You have many popular players whose names can be mentioned prominently, such as Baker, Robert McKim, Gladys Brockwell, Noah Beery and Tully Marshall.

Direction by.... Reeves Eason and Howard Mitchell; made a pretty good picture out of conventional plot, sustained interest well and put over the suspense.

Author ..... Not credited  
 Scenario ..... Not credited  
 Cameraman ..... Not credited  
 Photography ..... Good  
 Locale ..... A Western ranch  
 Length ..... 5,800 feet

**"A Chapter in Her Life"**

Producer: Lois Weber

Distributor: Universal-Jewel

As a Whole..... HEART INTEREST STORY WITH A LITTLE GIRL FOR ITS HEROINE; IS A PLEASING PICTURE ALTHOUGH THE ACTIONS OF THE CHILD ARE VERY IMPROBABLE.

Players.... Jane Mercer a clever and capable little actress even though the things she has to do make a little old woman of her; it is possible but barely probable that a child of her age would have the philosophy of life that she has. Claude Gillingwater, as her grandfather, Eva Thatcher, as his housekeeper, and one or two other members of his household are all won over to the child through her remarkable faith in mankind.

Type of Story.... A typical "and a little child shall lead them" theme. The child comes into the home of her grandparent merely because he thinks it will spite the widow his son married and who herself was never welcome in his home. There is logic and a quantity of heart interest in the development and will likely appeal to many for this reason. It is another "faith" theme although slightly different inasmuch as it is restricted to soul soothing and not extended to bodily ills, except, perhaps in one instance where the child insists that she will get well without a doctor or medicine.

Box Office Angle.... There are those to whom this story will prove thoroughly appealing. They'll probably sympathize with the young heroine and be entirely convinced by her ability to convert those around her from grouches to lovable people. On the other hand there will be those who won't see it that way at all. They'll declare it absurd for a child to talk the way the titles quote her and old fashioned for her to do the things she does. You have to have the right crowd for this one in order to get it over.

Exploitation.... You can make a special appeal to the women folks. They will be the ones who will take most kindly to this story of the little girl who made herself loved even where she wasn't wanted. They'll like the heart interest touches, sympathize with the child and hate the hard-hearted housekeeper.

If you care to play the picture up as a sort of "Pollyanna" theme, you might inaugurate a "Smile Day" with placards reading: "Don't be gloomy. It doesn't pay. You can make your own life and the lives of those about you happy if you'll follow the rule of the little heroine in Lois Weber's latest picture, 'A Chapter From Her Life.'"

Direction by.... Lois Weber; has brought out the human element of the theme very well and given story good production.

Author ..... Clara Louise Burnham  
 Scenario ..... Lois Weber  
 Cameraman ..... Ben Kline  
 Photography ..... Very good  
 Locale ..... A country estate  
 Length ..... 6,330 feet

*Viola Dana in*  
**"Rouged Lips"**

Metro

As a Whole.... A GOOD COMEDY ROMANCE THAT WILL PLEASE A MAJORITY; STORY NOT USUALLY STRONG BUT HAS SEVERAL GOOD TWISTS AND IS WELL SUITED TO STAR.

Star.... Has a vehicle that fits very well and the sort that admirers like to see her in.

Cast.... Tom Moore makes fine positive and others are satisfactory although not important.

Type of Story.... A rather slight picture and not especially new but it has been worked into thoroughly satisfying picture through good direction and with the star and Tom Moore helping to make it interesting. There are many good touches such as the introduction showing the heroine's Scotch-Irish parents. This is a bright bit and gets the offering off to an attractive start. The humorous touches are nicely distributed and the picture is not too long.

Chorus girl wins rich young man through her simplicity where a fortune of "gold diggers" fail.

Box Office Angle.... Will satisfy a majority. Where the star is a favorite you can make a special appeal about it although there is good entertainment in it for all—sufficient for you to give it fair consideration.

Exploitation.... The title readily suggests a story of theatrical life. Picture patrons all over like a picture with this sort of atmosphere. To them this is a story a little different from the usual and play it up with catchlines such as: "Is it always a gold digger that 'lands' the rich girl? Not all the time. Watch 'Rouged Lips' and learn how Viola Dana does it with simplicity."

For a teaser stunt you might put up white placards with the impression of a girl's lips. Run a line: "What is the kiss that stays? Watch space for the answer." Follow with "It isn't 'Rouged Lips' that pays."

A drug store tie-up might consist of a display of different rouges with a reader: "What sort of rouge do you use? Viola Dana can furnish you with a tip on a successful routine in her latest picture at the blank theater, 'Rouged Lips.'"

Display plenty of stills of the star and be sure to mention that Tom Moore is her leading man in the picture.

Direction by.... Harold Shaw; makes very good use of story material and used good judgment throughout.

Author ..... Rita Weiman  
 Scenario ..... Tom Hopkins  
 Cameraman ..... John Arnold  
 Photography ..... Good  
 Locale.... In and around the theater  
 Length ..... 5,134 feet

LOUIS B.  
MAYER

*presents*



A FRED NIBLO *Production*  
**STRANGERS OF THE NIGHT**  
(CAPTAIN APPLEJACK)

*Adapted by* BESS MEREDYTH *from the*  
*stage play* CAPTAIN APPLEJACK  
*by* WALTER HACKETT

A **Metro**  
REG U S  
PAT OFF  
Picture 

A **Metro**  
REG U S  
PAT OFF  
Picture 



LOUIS B. MAYER *Pres*

# A FRED NI STRANGE (CAPTAIN



A **Metro**  
Picture

Jury Imperial Pictures, Ltd., Exclusive  
Distributors throught Great Britain -  
Sir W<sup>m</sup> Jury, Managing Director...

## DEFIES COMPETITION

"*Strangers of the Night*," an adaption of the international stage success, "*Captain Applejack*," is an example of the really great pictures to be produced by Louis B. Mayer for Metro.

It will stand up against the strongest kind of competition. This was proved by the remarkable runs enjoyed by Walter Hackett's play.

1 SOLID YEAR IN NEW YORK.  
4 SOLID YEARS IN LONDON.  
1 YEAR IN BOSTON, CHICAGO,  
PHILADELPHIA AND OTHER  
IMPORTANT AMERICAN CITIES.

"*Strangers of the Night*" is the finest kind of a "buy" for the exhibitor. It has everything that will draw crowds to the box office. It is a big picture not only because of its fine acting, massive sets and the fact that it is internationally known, but because everyone who sees it will enthuse over it. It is a picture that will build patronage for any theatre that shows it.



its

# BLO Production STRANGERS OF THE NIGHT (APPLEJACK)

### A CAST OF BOX OFFICE NAMES

Matt Moore  
Barbara La Marr  
Mathilde Brundage  
Thomas Ricketts

Enid Bennett  
Robert McKim  
Emily Fitzroy  
Otto Hoffman

BIGGEST PHOTOPLAY FRED NIBLO HAS EVER MADE

Adapted by BESS MEREDYTH  
From the international stage success  
"CAPTAIN APPLEJACK"  
By WALTER HACKETT

A  
**Metro**  
Picture

REG. U.S. PAT. OFF.



from 24-Sheet will halt traffic if placed on canopy or over theatre entrance. The figures of pirate and girl are duplicated in one of the stock Three-Sheets also.

STRANGER THAN FICTION

ALL ACES

Another e-Sheet cutout depicting most amusing scenes

One of the e-Sheet designs that has a real value.

PANEL FOR COPY

The best draw of the season Metro's Fred Niblo Production

STRANGERS OF THE NIGHT

Here a magnificent cutout from one of the most dramatic scenes that will

Another forceful Six-Sheet design of general appeal.

HELP YOURSELF

TO A GENUINE PHOTOPLAY CUTOUT

BEYOND THE REACH OF ORDINARY PHOTOPLAY ENTERTAINMENT

Strange Humans, Strange Places, Strange Deeds - "STRANGERS OF THE NIGHT"

A dramatic design from One-Sheet that hooks up admirably with the title "Strangers of the Night."

An exciting scene taken from one of the Six-Sheets that holds more than usual fascination.

METRO BELIEVES THAT MONEY SPENT TO HELP

THE EXHIBITOR IS MONEY WELL INVESTED

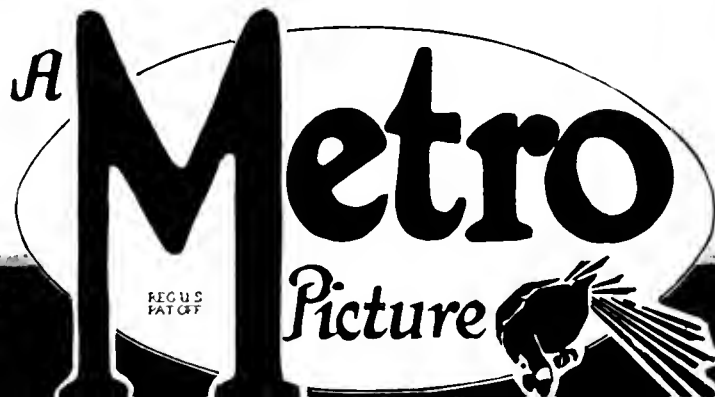
An example of this is shown here. The illustrations at the top of this page are of the remarkable cut-outs that can be made up from the business getting paper available on "Strangers of the Night."

Look this over. Imagine how such cut-outs will sell the picture for you, how they will make 'em stop and read. In full colors, the highest type of the lithographers art. You can realize what they will do for you in the lobby, in store windows and wherever else you can place them.

The Metro organization prides itself on the fact that they are showing the way to bet-

ter and more result bringing exploitation. On every picture the exhibitor will have nothing but the best in suggestions and accessories.

This is particularly true of "Strangers of the Night." For this great Fred Niblo production the exhibitor has at his command the most complete and comprehensive line of exploitation material ever issued, with the additional satisfaction of knowing that active co-operation is his for the asking.



Jury Imperial Pictures, Ltd., Exclusive Distributors throughout Gt. Britain - Sir Wm. Jury, M.P., Director

# Short Subjects

## 'Let's Build'—The Spat Family Series—Pathe

**A Really Ludicrous Comedy**  
Type of production... 2 reel comedy  
"Let's Build," is the first of Hal Spat's new comedy series, which deals with the troubles of "the Spat family." This family consists of father and sister, and sister's foppish English husband, who without doubt gives one of the funniest comedy characterizations seen on the screen this season. Don't miss this one. Its laughs are spontaneous and sure-fire. The efforts of the ill-assorted family to construct a mail-order bungalow, in a manner in which the husband always gets the worst of the different attempts, and finally the real humor of the situation which develops as the building progresses and the house slowly approaches some semblance to dwelling place and then the final crash as the entire building collapses when the automobile, which has been parked beneath it is removed is enough to shake chuckles from the most seasoned movie-goer.

## "Is Conan Doyle Right?"—Pathe

**Comely and Interestingly Different**  
Type of production 2 reel educational novelty  
This two reeler, "Is Conan Doyle Right?" gives an interesting fashion number of the methods used by fake spiritulists or so-called mediums in obtaining money from credulous persons who thoroughly believe that they have been put in touch with departed spirits. Aside from the novelty of the reel, the subject matter is such that it will, in all probability, cause discussion amongst your patrons and that is always good. There is no definite plot, but rather a series of different glimpses into dances which are being held and even the tricks which have been employed to obtain the effect of spirit pictures, etc., are explained. A novelty that should go well where "something different" is desired.

## "Back to Earth"—Century-Universal

**Reverting, Amusing, Freaky Comedy**  
Type of production... 2 reel comedy  
Here's a trick comedy that will send your crowd out happy. It deals with the adventures of a slick pair of real estate birds who have a house that flies through the air or can be lifted anywhere with a tractor, and of course the crooks try to sell it again and again only to pull it away and re-sell it to another victim. The reel is full of trick mechanical devices, some of which are new. While most of the comedy is more or less top worn still it is amusing and the average crowd will like it. There are several particularly good shots which will bring big laughs. A pretty good picture of its type and kind. Good for your house.

## Pathe Review No. 35

**A Good Magazine Reel**  
Type of production... 1 reel magazine  
Some exceedingly cute shots of young animals open this review under the title of "Fur-coat Babies." The shots are surrounded by a picture frame with exceedingly good effect. Another novel subject is a demonstration of the art of making Japanese prints from wood block carvings. Some interesting close-up views of birds feeding their young; a section devoted to views of the wild tribesmen of Formosa and a Pathe color bit showing the beauties of Niagara complete the issue.

## "False Alarm"—Max Fleischer "Inkwell" Cartoon

**A Clever Number**  
Type of production... 1 reel cartoon  
This latest Fleischer cartoon is well up to the standard set by his previous issues. "False Alarm" is a clever cartoon number that should fit well on any program. Fleischer's clown performs numerous tricks such as rolling a cigarette and playing fireman. The latter half of the cartoon has some good laughs especially in the bit where the clown goes to put out a fire in a jail, breaks the window, allows the inmates to escape and then discovers the smoke only came from a convict's pipe. The clown meets with his usual fate, that of being put back into the ink bottle to prevent further mischief.

## "Jollywood"—Universal

**Fairly Amusing**  
Type of production... 2 reel comedy  
Although Chuck Reisner, the star of this Universal two-reeler, is made to act unnecessarily stupid, particularly in his trip to the cinema city and its studios, there probably will be many who will find it good, lively entertainment. Reisner is seen as the star reporter on "The Morning Mist." He is sent to "Jollywood"—why the correct name of the city was not employed is not obvious—to get some "good stories." He "butts in" at inopportune moments where scenes are being shot with final disastrous results to himself.

## "Hard Luck Jack"—Universal

**Good Western**  
Type of production... 2 reel western  
Directed by Jay Marchant and starring Pete Morrison, "Hard Luck Jack" manages to get through two reels in pleasing, entertaining fashion. To be sure, there isn't very much suspense but there is plenty of light comedy, good riding and a pleasing hero and heroine. Not very novel in plot but sufficiently good entertainment for the average house. The usual rustlers, are there, this time rustling the hero's clothes while he is in swimming, but they get their just deserts at the finish, so it all ends in the regulation manner.

## Combine Formed

(Special to THE FILM DAILY)  
Schenectady—With the formation of the Farash Theatre Co., Inc., the State, Strand and Albany will come under one company, capitalized at \$100,000.

## Needs New Theater

(Special to THE FILM DAILY)  
Englewood, Ill.—Realizing the need of a new theatre, a local paper has combined with The Englewood Commercial and Civic Assn. to solicit funds for this purpose.

## Mayor Millgram Building

(Special to THE FILM DAILY)  
Philadelphia—Mayor Millgram is erecting a 500 seat house on a site at 23rd and South Sts, which he recently purchased. The house will cost about \$70,000 and will be ready by Jan. 1.

## Fire Causes Loss

(Special to THE FILM DAILY)  
Watts, Cal.—Six hundred lives were endangered, \$50,000 loss was suffered, and several injured recently when fire destroyed the Sunbeam.

## Penn Counties Growing

(Special to THE FILM DAILY)  
Kutztown, Pa.—The Penn Counties Amusement Co. now controls three theatres, having just acquired the Stand, formerly Herman's, and the Park. The company also operates a house at Emaus.

## "Covered Wagon" Opens Sept. 16

(Special to THE FILM DAILY)  
St. Louis—"The Covered Wagon" will open at the American, Sept. 16, for a limited engagement. The theatre is a "legit" house and following the showing, will revert to its old policy.

## Two Theaters Sold

Sofferman's, the theater brokerage agency, stated Friday that through that office the Grand, Middletown, Conn., had been sold to Beits Bros. by the Fabian circuit and that the Bishop, Hoboken, had been sold to the Stern and Schwartz Co. by Horowitz and Co.

## Will Handle "Hunchback" in West

(Special to THE FILM DAILY)  
Los Angeles—Jack A. Brehany will exploit "The Hunchback of Notre Dame" in the West. Brehany formerly managed the Capitol in San Francisco and is succeeded by Frank Newman, who comes from the Strand here.

## Starts Check-Up on Tax Returns

(Special to THE FILM DAILY)  
St. Louis—A check up on the receipts of theatres in Eastern Missouri and Southern Illinois has begun by agents from the Revenue Department. The suspicion that some of the theatres "doctored" their tax returns resulted from a comparison of the box-office returns on some attractions playing the smaller towns with what the pictures did in St. Louis and other large cities.

## Southeastern News

(Special to THE FILM DAILY)  
Atlanta—A. C. Cowles is in Chattanooga attending a meeting of the Better Films Committee.

R. J. Ingram will manage the new Progress Pictures' office in Dallas.

John Ezell is back on the job after spending several weeks, laid up with the "flu."

Oscar Oldknow is in New Orleans for a short stay in the Southern States' office.

A. W. Blue, formerly a road-man for Hodkinson and now with Associated Exhibitors will hereafter make his headquarters in the local exchange.

Matty Mattison, en route to the Coast stopped off here recently and closed a deal with Eltabran Films for a series of his "speed thrillers."

## "Blue Law" Shelved in Alabama

(Special to THE FILM DAILY)  
Birmingham, Ala.—By one vote, the Sunday closing measure has been defeated in the General Assembly. The ballot showed 17 in favor of Sunday show and 16 against.

## Sunday Films for Lake City, Ia.

(Special to THE FILM DAILY)  
Lake City, Ia.—The City Council has passed an ordinance prohibiting Sunday films. Violations are punishable by a fine of \$100 or 30 days in jail.

## Chicago House Changes Hands

(Special to THE FILM DAILY)  
Chicago—For \$80,000 Boes Hatowski and Herman Newburger bought Pershing theatre, 712-16 West Roosevelt Rd., from Lesser and Isaac Turner.

## 3 Arrested For Mainstreet Robbery

(Special to THE FILM DAILY)  
Kansas City—Joe Caruso, Don McDonald and Morris Friedman, all of Kansas City are being held by the police, charged with holding up the Mainstreet theater, July 11 and making away with \$2,000.

## John Davis Quits Exchange Field

(Special to THE FILM DAILY)  
Philadelphia—John Davis, an old pioneer in the exchange end of the industry and lately with the Columbia exchange, has entered the exhibiting field, taking over the Pittsburgh theatre. Davis' connection with the exchanges dates back to the old days of General Film.

## Famous Players Dispose of Two

(Special to THE FILM DAILY)  
Toronto—Famous Players has eliminated some of its own competition in the downtown section, by converting the Regent into a stock house for an English stock company. Famous will continue to control the house. The company has also disposed of the Strand to outside interests.

# "WHERE THE NORTH BEGINS"

FEATURING  
**RIN-TIN-TIN, THE FAMOUS POLICE DOG**

DIRECTED BY  
**CHESTER M-FRANKLIN**

A HARRY RAFF PRODUCTION

ADAPTED FOR THE SCREEN BY  
FRED MYTON AND CHESTER M-FRANKLIN



**WARNER BROS.**  
Classic of the Screen

*"The  
Greatest  
Picture of its  
Kind  
Ever  
Filmed,"  
declared  
S. L. Rothafel  
of the  
Capitol*

# A Warner Bros



# World's Largest Picture Palace

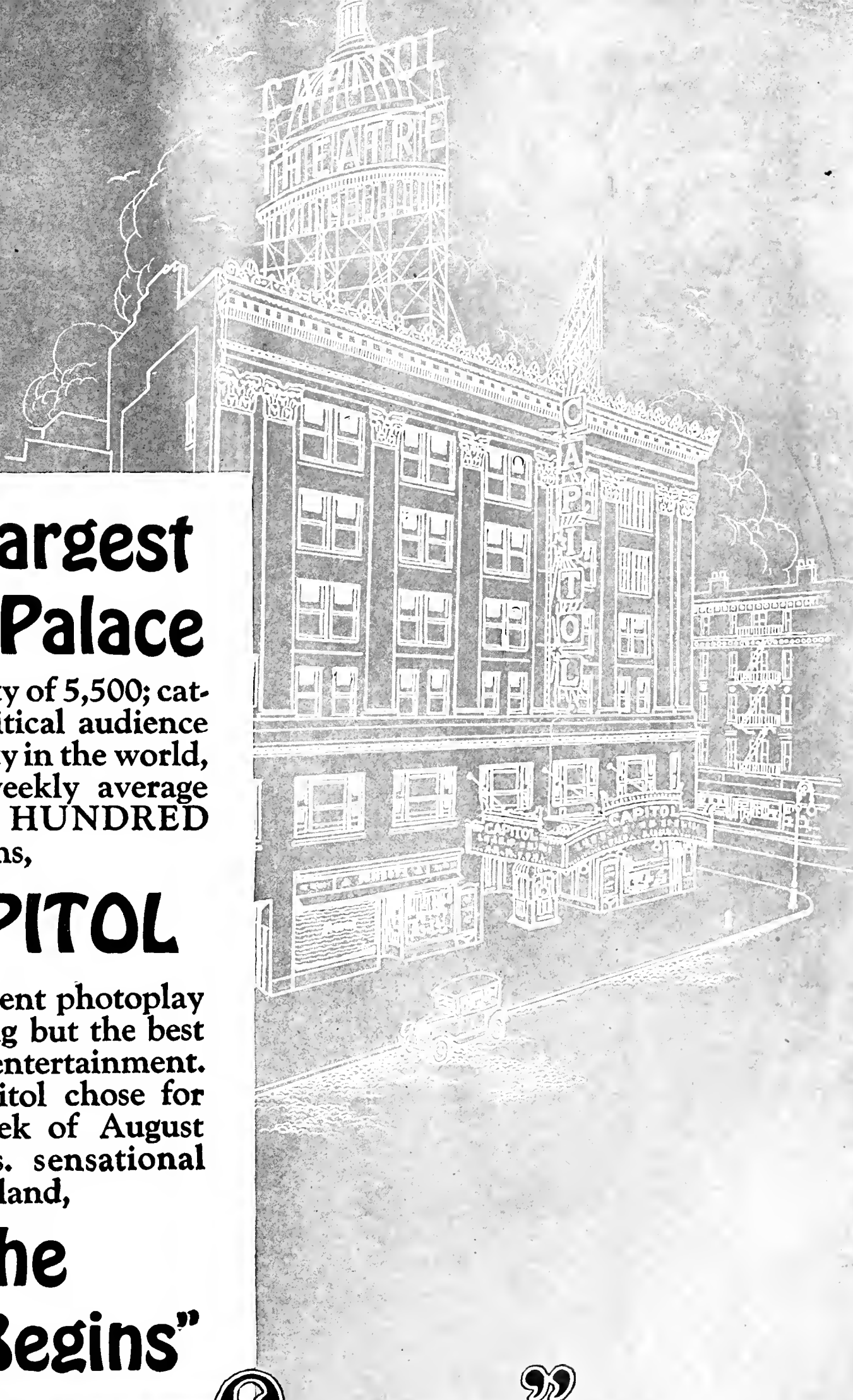
with a seating capacity of 5,500; catering to the most critical audience in the most critical city in the world, and showing to a weekly average attendance of ONE HUNDRED THOUSAND persons,

## THE CAPITOL

New York's magnificent photoplay palace, shows nothing but the best in motion picture entertainment. That's why the Capitol chose for presentation the week of August 26th, Warner Bros. sensational drama of the Northland,

**"Where The  
North Begins"**

**Classic of the Screen**



## What A Week!

(Continued from Page 1)

### AN INTERESTING QUESTION

If all these big pictures could be scattered over the entire coming season it might be an easy problem to work out. But can you see the distributors setting back and making such an arrangement? Can you see exhibitors arranging their schedules so the play dates on these big ones don't conflict? Can you? I can't.

Rather what will happen will be something like this: a wild scramble for play dates. The quicker booked the quicker the return. And if some one don't get hurt in this scramble—well, someone is guessing wrong, that's all.

Would it be good business for the distributors of these big ones to get together and arrange a schedule?

Would it be good business for competing exhibitors to talk over play dates for these big ones?

It would.

Because otherwise conflicting play dates will rob everyone of what they are entitled to. These big pictures will do the industry more good in one season than anything that otherwise could be accomplished. But doing good for the industry at a cost of hundreds of thousands of dollars while ethically splendid is financially rotten. And you can't pay bank loans with ethics.

### BOOKING TROUBLES

Of course these big pictures must get big money back. The exhibitor must pay. But here is an instance of prices being asked: A mid west exhibitor in a town of 10,000 running the best show. He opens his books. That's the kind of a man he is. Shows his costs and profits. Usually runs a four day and a three day show. Top price paid usually \$400 to \$450 for four days. Paid \$750 for "Robin Hood" and barely came through playing it five days.

What do you think he is being asked for one of the big pictures just released? Imagine this—\$2,000.

He has thrown up his hands. Says it isn't in the cards. And if the distributor thinks so let him—the distributor—guarantee him against a loss. Then he will play.

Is this unreasonable? It doesn't seem so. There isn't anything "under cover." The books are open. With a \$50,000 invest-

ment in building and equipment his total profits, including his living, last year totaled under \$18,000.

He shouldn't be asked to take all of the gamble. That's where the right kind of a percentage deal would work splendidly.

This condition only speeds up what is eventually coming—a decent form of percentage.

And this man's name is Legion. Otherwise Mister Average Exhibitor.

### THE HONOR ROLL

Adolph Zukor and Jesse Lasky for "The Covered Wagon."

William R. Hearst for "Enemies of Women" and "Little Old New York."

Charles H. Duell, Jr., for "The White Sister."

Mary Pickford for "Rosita."

Carl Laemmle for "The Hunchback of Notre Dame," and "Merry-Go-Round."

William Fox for "If Winter Comes."

Louis B. Mayer for "Strangers of the Night."

Arthur S. Friend for "The Green Goddess."

Joseph Schenck for "Ashes of Vengeance."

L. J. Selznick for "Rupert of Hentzau."

There have been a number of other excellent pictures, too many to enumerate but the above stand out far and away.

And best of all there are more to come—a lot more.

### PRODUCING WOES ELIMINATED

No one happier about this than Sol Lesser. Whose series of insect pictures "Secrets of Life" will be released by Educational. Says Sol: "Producing these pictures is wonderful. You have no troubles with stars. Or directors. Or technical men. Oh, boy; it's lovely."

### MANY A TRUE WORD, ETC.

The funny column of The Boston Transcript carries this: "So your movie theater musicians have struck for more money."

"Yes, they say they are unable to live in the style they are accustomed to seeing on the screen."

DANNY.

## The Week's Headlines

### Monday

Labor Day, a legal holiday.

### Tuesday

State of Kansas may file anti-trust charges against exchanges on complaint of W. B. Rogers, Wamega exhibitor who claims his service was cut off.

Charles Hutchison to make features for state right market. Frank Tichenor to distribute.

Total admission tax receipts for fiscal year ending June, 1923 total \$70,148,480, a drop of \$3,236,475 over previous year.

Columbia Pictures, \$5,000,000 company to make historical series for non-theatrical distribution.

### Wednesday

Distributors here anxiously await word from Japan over fate of their representatives there.

Reginald Ford signs Pearl White to make series in France.

Allied to handle three Associated Authors pictures only.

### Thursday

First National to release "The Meanest Man In The World" and "When A Man's A Man," for Principal Pictures. Sol Lesser sails Saturday. Sells "Secrets of Life," series to Educational.

Comos Art Pictures Ass'n has all-embracing, idealistic scheme for benefiting exhibitors. Plan distribution, exhibiton and everything else connected with pictures. Local film men fail to take statements seriously.

M. P. T. O. and American Society of Composers, Authors and Publishers conferring on "performing rights" of musical composers.

Anderson Pictures to handle sales for Theater Owners Dist. Corp.

### Friday

Associated Booking Corp. defunct. Local exhibitor booking combine ceases to function. Reported circuits offering distributors less money now for product.

Theaters Owners Dist. Corp. has representative on coast looking into production.

No distribution set yet for "The White Sister."

### Saturday

Film row surprised by switching of "Ashes of Vengeance" from Strand to Rialto and Rivoli. Believed to be result of First National's open booking policy.

Mexico lifts ban against First National. Relations all around now satisfactory.

## Among Exchangemen

(Special to THE FILM DAILY)

San Francisco—Frank J. Alberti no longer sells for Hodkinson, having joined Vitagraph.

Toronto—Sam Glazer will hereafter act as United Artists' special representative in this province.

Minneapolis — Harry Gould has joined the sales force of the Fox office.

Dallas—The sales force of the Preferred office has been increased with the addition of C. E. Hilgers and Mr. Wright.

Calgary — George Margetts has been appointed sales manager for United Artists, covering the western part of Canada. He succeeds A. Hixon, resigned.

Montreal—I. F. Mantzky has assumed his new duties as manager of the Educational office. Mantzky hails from Chicago where he looked after American Releasing interests.

Milwaukee—Max Weisner, formerly with First Nat'l, and more recently connected with Universal,

has joined Celebrated Players, who handle the Preferred product in this territory.

Minneapolis—Charles Howard has taken over the management of the Associated Exhibitors' office succeeding Al Bernstein. Howard formerly acted as special representative for "Fun From the Press."

### Gibbons New Divisional Manager

(Special to THE FILM DAILY)

Toronto—B. A. Gibbons succeeds Balsdon as Vitagraph divisional manager, with supervision over Toronto, Montreal, Albany and Buffalo.

### "Columbus" Released Oct. 12

"Columbus," the first of the series on the 33 Chronicles of America pictures, will be released by Pathe on Columbus Day.

### New Comedy Series

Pathe announces for next season a new series of six two-reel comedies, called "The Spat Family," to be made by Hal Roach. "Let's Build," the first, is scheduled for an early release.

# Among the Stars and Directors

## COAST BREVITIES

(Special to THE FILM DAILY)

Hollywood—Eileen Percy has been cast for "The Turmoil," a Universal Jewel.

Pat O'Malley has been signed by Universal to play in "Mamie Rose."

Lee Moran has signed with Jack White to appear in "Uncle Sam."

Victor Potel has signed with Rupert Hughest for "Law Against Law."

"My Pal," now in production, will be Pal, the dog's, third comedy for Century.

Clarence C. Badger will direct "The Swamp Angel" for First National.

Grant Carpenter will adapt two of the plays to be produced by the Warner Brothers.

Alan Hale has been signed by Emmett Flynn who will start a new production for Goldwyn soon.

Joseph Kilgour has been signed by Brant Washburn to appear in "Try and Get It."

Vincent McDermott will be Allen Holubar's assistant director for the filming of "The Human Mill."

Paul Perry has replaced Homer Scott as first cameraman for "The Marriage Circle," for Warner.

A company of 41 people has gone to Flagstaff, Ariz., where scenes for "The Call of the Canyon" will be filmed.

Tom J. Geraghty of Famous Players, will spend two weeks as Booth Tarkington's guest in Kennebunkport, Me.

The task of cutting "Long Live the King" is engaging the attention of Irene Mora and her assistants in the Coogan unit.

Victor Milner has been engaged as supervising cameraman of Fred Niblo's unit. His first work will be "Thy Name is Woman."

Allen Holubar will direct the following pictures for Metro: "The Human Mill," "Life's Highway," and "Robes of Redemption."

Joseph M. Schenck Productions have closed a contract with Clare West whereby she will head their new costume department.

Winifred Dunn has completed the adaptation of "The Man Whom Life Passed by," Victor Schertzinger's original story which he will direct for Metro.

George D. Baker, who made "The Magic Skin," is touring Yosemite.

Harold Shaw has been assigned the direction of "The Living Past" for Metro.

Universal has finished "The Burglar's Kid," Baby Peggy's second feature.

"Mary Ann" will be Mack Sennett's next comedy with Mabel Normand.

Carl Miller has been secured by Maurice Tourneur for a part in "Jealous Fools."

Hughy Mack has signed with Harold Lloyd to appear in "The Girl Expert."

Work has started on "The Noblest Roman," a Universal starring Herbert Rawlinson.

Dorothy Vernon is playing an important role in Johnny Hines next picture, "Conductor 1492."

"Riders of the Moon," in which Jack Hoxie is the star, has been completed at Universal City.

Tom Santzchi appears with Priscilla Dean in "The Storm Daughter." George Archainbaud is directing.

Clara Bow has been loaned by B. P. Schulberg to Frank Lloyd, to play the role of the flapper in "Black Oxen."

Larry McGrath has signed with the Powers studio to appear in the sixth, seventh and eighth episodes of "Fighting Blood."

"The Elite of Hollywood" is the permanent title selected by Fred Caldwell for his comedy based on "Hogan in Hollywood."

The title of "Sentenced to Soft Labor," a Universal, starring William Desmond, has been changed to "The Breathless Moment."

Sid Smith and Joe Rock are taking a short rest prior to starting the first of their new series of two reel comedies for Grand-Asher.

Elmer Floyd, revue producer, has been secured by Jack White to enhance all future Mermaid comedies with artistic settings and backgrounds.

Ethel Gray Terry, Kathleen O'Connor and Naida Carle are the feminine players in "Wild Bill"

(Continued on Page 16)

De Mille's Next "Triumph"  
(Special to THE FILM DAILY)

Los Angeles—"Triumph," by May Edginton, is to be Cecil B. DeMille's next picture. Jeanie Macpherson will adapt it upon her return from San Francisco.

"In The Spider's Web" Finished  
(Special to THE FILM DAILY)

Los Angeles—Independent Pictures has completed "In The Spider's Web." This is the first of a series for the state right market.

Universal Starts "The Turmoil"  
(Special to THE FILM DAILY)

Los Angeles—Work has started at Universal City on "The Turmoil," with Hobart Henley directing.

"The Love Master" Ready  
(Special to THE FILM DAILY)

Los Angeles—After eight months of work, Director Laurence Trimble is putting the finishing touches to Strongheart's third vehicle, "The Love Master."

Jones in "Big Dan"

(Special to THE FILM DAILY)

Los Angeles—Work has begun on "Big Dan," the next Charles Jones vehicle. William Wellman is directing. The cast includes: Marian Nixon, Ben Henricks, Trilby Clark, Jackie Gadsdon, Charles Coleman, Lydia Yeaman Titus and Monty Collins.

Work Started on "Maytime"  
(Special to THE FILM DAILY)

Los Angeles—Work on "Maytime" has been started at the Schulberg studio. Ethel Shannon and Clara Bow will be the leading women players, and Harrison Ford, leading man.

Roach Producing "Rex"  
(Special to THE FILM DAILY)

Los Angeles—Hal Roach is producing another western temporarily called "Rex." Fred Jackson, who made "The Call of the Wild" for Roach, is directing. Louise Fazenda has been loaned by the Warners for the picture.

Mildred Harris Will Support Dexter  
(Special to THE FILM DAILY)

Los Angeles—Mildred Harris will support Elliot Dexter in the latter's first for Grand-Asher. Others in the picture which is an R. William Neill Prod., will be Anders Randolph, Robert Edeson, Graec Carlisle, Sidney Bracey and little Jean Carpenter.

Henabery Assigned "The Stranger"  
(Special to THE FILM DAILY)

Los Angeles—Edfrid Bingham will prepare the scenario of "The Stranger," from John Galsworthy's "The First and the Last." Joseph Henabery is now directing Douglas Fairbanks, Jr., and will start on "The Stranger," upon completion of young Fairbanks' first vehicle.

Start on "Black Oxen"

(Special to THE FILM DAILY)

Los Angeles—Camera work on "Black Oxen" with Corrine Griffith and Conway Tearle has started.

Montagne Preparing Scenario

(Special to THE FILM DAILY)

Los Angeles—Edward J. Montagne preparing the scenario for First National's "The Swamp Angel."

Laurette Taylor in Hollywood Soon

(Special to THE FILM DAILY)

Los Angeles—Preparations are being made for the arrival of Laurette Taylor. She will start work on "Happiness" next month.

Ford Still Sick

(Special to THE FILM DAILY)

Los Angeles—Francis Ford, who recently returned from a trip to the Moian Islands, is still seriously ill with tropical fever.

Butterworth is "Good Bad Boy"

(Special to THE FILM DAILY)

Hollywood—Joe Butterworth has been selected by Principal for the title role in "The Good Bad Boy." Eddie Lang is directing.

To Star Harlan

(Special to THE FILM DAILY)

Los Angeles—Kenneth Harlan has gained stardom. The decision of preferred to star him comes as a result of his work in "The Virginian."

Gibson in "The Pony Express"

(Special to THE FILM DAILY)

Los Angeles—What is projected as one of the biggest westerns ever attempted, is scheduled for Hoot Gibson, in "The Pony Express." Berard McConville is writing the story.

Goldstone Plans "The Torrent"

(Special to THE FILM DAILY)

Los Angeles—Phil Goldstone is planning early production of "The Torrent," by Langdon McCormack.

New Story Bureau on Coast

(Special to THE FILM DAILY)

Los Angeles—Emmett Corrigan has established offices for the Hollywood Play Bureau, and will furnish screen material to producers.

Percy Marmont With Metro

(Special to THE FILM DAILY)

Los Angeles—Percy Marmont has been engaged by Metro to appear in "The Man Whom Life Passed By." Helen Landis will also appear in the picture.

Jones Making 2 Reel Dramas

(Special to THE FILM DAILY)

Los Angeles—Mystery Pictures, Inc., are producing a series of 12 two reel dramas with Grover Jones directing. The stories were written by William Hull Shirk. First will be "The Power House."

**Cruze Resumes Work Sept. 17**

(Special to THE FILM DAILY)

Los Angeles—Walter Woods will serve as production editor of the James Cruze production, "To the Ladies," on which work will start Sept. 17th.

**Will Refilm "Wild Oranges"**

(Special to THE FILM DAILY)

Los Angeles—Goldwyn will refilm "Wild Oranges" in which James Kirkwood was working at the time of the injury. Frank Mayo will enact Kirkwood's role.

**Johnson Coming East**

(Special to THE FILM DAILY)

Los Angeles—Having finished shooting "The Mail Man," Emory Johnson has begun cutting. He is also planning a trip to New York soon. His contract with F. B. O. provides that his mother, Mrs. Emille Johnson, shall prepare all of the stories and write all the scripts.

**Gerson Making Features**

(Special to THE FILM DAILY)

San Francisco—The Gerson Picture Corp., has begun actual shooting on the first of a series of six five-reelers, to be made one a month, for the state right market. Ora Carew is being featured, and Tom Gibson, directing. "Waterfront Wolves" is the title of the first.

**Filming "Trapped"**

(Special to THE FILM DAILY)

Los Angeles—I W. Irving is producing "Trapped." The entire organization, including Director John B. O'Brien, will sail to the coast of Mexico shortly, where additional scenes will be taken. The cast includes John Bowers, June Norton, Sheldon Lewis, Joseph Dowling, Claire McDowell, Cesare Gravina, Eddie Burns, Grace Gordon, Fred Walker and others.

**Gribbons Series Feature Length**

(Special to THE FILM DAILY)

Los Angeles—Hollywood Enterprises have taken over the Golden West Studios, which will be renamed McNamara. Production will be started on a series of feature length comedy-dramas starring Eddie Gribbon. John J. Glavey is general manager; James J. McNamara, studio manager; Ray Gilliland, business manager and Walter McNamara, scenario editor.

**Universal Finishing Many Pictures**

(Special to THE FILM DAILY)

Los Angeles—Many pictures, from serials to features, are nearing completion at Universal City. They are: "A Lady of Quality," starring Virginia Valli; "The Acquittal," in which Norman Kerry, Claire Windsor, Barbara Bedford, Harry Mestayer, Charles Wellsley and Richmond Travers will appear; Baby Peggy's first, "Whose Baby are You?" "The Burglar's Kid," "The Heart of Boston Blackie," "The Wild Party," starring Gladys Walton; "Upside Down," starring Herbert Rawlinson, early episodes of "Beasts of Paradise," and "The Steel Trail."

**Coast Brevities**

(Continued from Page 15)

Hickok," the first of the new Hart series.

Allen McNeil has been appointed editor of Harold Lloyd productions.

Rollic Asher is assistant director for Cullen B. Tate who is directing Bryant Washburn. Jo Sternberg is acting in the same capacity for R. William Neill.

Bert Ennis, director of publicity for Sawyer and Lubin, has been selected to head the publicity committee for the recently formed Catholic M. P. Actors' Guild.

Scott R. Beal, assistant to Maurice Tourneur, had his arm broken when a gypsy wagon used in "Jealous Fools," rolled down a hill at San Pedro.

"Claim Number One," by George W. Ogden, author of "The Band-boy," is to be produced shortly at Universal City. Jack Hoxie will star on completion of "Riders of the Moon."

Fred Niblo's next picture for Metro will be "Thy Name is Woman."

Constance Talmadge has finished "The Dangerous Maid."

GREENE

**Sylvia Ashton Here**

Sylvia Ashton is in New York from the Coast for a vacation.

**Mims' New Title Studio Ready**

Floyd C. Mims, in association with Mr. Cramer, has opened a new art title studio.

**Binney's First Ready**

"Three O'Clock in the Morning" is the title of the first production starring Constance Binney for distribution by Associated Exhibitors.

**Mary Carr Leaves**

Mary Carr is en route to the Coast, where she will appear in "Why Men Leave Home," to be directed by John Stahl.

**Making Film of Lee's Life**

(Special to THE FILM DAILY)

Richmond, Va.—Clifton Productions will take scenes in and about Richmond as a part of the picture called, "Life of Robert E. Lee."

**Artcraft Prod. Co. Chartered**

(Special to THE FILM DAILY)

Dover, Del.—With a capital of \$1,100,000, Artcraft Productions has been chartered by the Secretary of State.

**"Wabash" Finished**

J. Stuart Blackton has completed "On the Banks of the Wabash" with the climax taken on Manhasset Bay. The cast includes James Morrison, Mary Carr, Burr McIntosh, Lumsden Hare, Madge Evans and Marcia Harris.

**Busy on "Leavenworth Case"**

Rapid progress is being made in Yonkers by Charles Giblyn, in filming "The Leavenworth Case." Leading players are Seena Owen, Martha Mansfield, Wilfred Lytell, Bradley Barker, Paul Doucet, William Walcott, Francis Miller Grant and Fred Miller.

**Four Comedies in September**

There will be four Century Comedies released by Universal in September: "Back to Earth," "Round Figures," "Bringing Up Buddy," and "Nobody's Darling."

**Piedmont Opens Another**

(Special to THE FILM DAILY)

Winston-Salem, N. C.—The steadily growing string of theaters owned by the Piedmont Amusement Co. has been increased with the opening of the new Broadway, a 900 seat house.

**"Star Belongs in the Studio"**

(Special to THE FILM DAILY)

Minneapolis—Following is an article which appears in the editorial section of "Greater Amusements."

"Maybe, Oh hope of hopes, the edict will go further and call a halt on personal appearances of stars. This system of bunking the public has caused a sharp reaction to box office receipts. The place for the star is in the studio. The place for the public to learn about motion picture players and motion picture making is in the motion picture theatre. When this truth is realized fully, there will be less antagonism toward the motion picture industry, more appreciation for motion pictures generally."

**Battle in Minneapolis**

(Special to THE FILM DAILY)

Minneapolis—Samuel Levinson, manager of the United Theatre Equipment Co., which has taken over the local branch of the defunct United Theatre Equipment Corp. declares that Minneapolis supply dealers have declared war on his organization because of his low prices. Levinson states that the dealers recently held a meeting at which it was decided that they would not sell him supplies at dealer's discount prices, demanding that he pay the list price.

**Kansas City Notes**

(Special to THE FILM DAILY)

Kansas City—"Rube" Melcher has resigned his position as salesman for Selznick to take over the management of the Bell.

L. D. Redmond is the latest addition to the Preferred sales force. Redmond was formerly with United Artists and First National in Chicago.

Bernard Cook, manager of the Economy Film Co. who recently underwent an operation is back on the job.

Educational has moved into its new building.

R. R. Gladdish has bought the Re Higginsville from C. W. Hunt.

Truly B. Wildman is on a tour of Kansas for Enterprise.

Phil Ryan, Dave Harding and W. Watson of Capitol Enterprises are back from a sojourn at Excelsior Springs.

Richard Case is here from the home office, exploiting "Merry-Go-Round" at the Liberty.

**Preferred Starts Billboard Campaign**

Preferred has launched an extensive billboard campaign on the "Preferred Fifteen." The campaign has already secured 250 stands in New York and Brooklyn and 100 in Chicago. Twenty-four sheets on "The Broken Wing," the first of the series, will be posted immediately.

**Three Sales on "Broken Hearts"**

"Broken Hearts of Broadway" has been sold to All-Star Dist. Corp. for California, Nevada and Arizona; Big Feature Rights, Louisville, Ky.; Kentucky and Tennessee; Mosco Films for New England, and Richmond Pictures for foreign territories.

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# Tom Moore *in* HARBOR LIGHTS



DIRECTED BY  
TOM TERRISS

*for Ideal Films, Ltd.*



"HARBOR LIGHTS" is a showman's attraction, tried and proven by years of success on the stage.

Millions have laughed and cried over its story of tempestuous lives.

Millions more will be thrilled by the superb screen version.

A villainous plot to lure a beautiful girl into a distasteful marriage is thwarted by the arrival of Tom Moore, her sweetheart.

A fierce hand-to-hand battle ensues between the two men, while the girl looks on.

A cunning net of evidence is drawn around the innocent hero when his opponent is later found dead.

A wrong done the girl's sister is avenged, but the sister undergoes a series of strange adventures in the hands of the real criminal.

She escapes for her life, is recaptured and is thrown over the edge of a steep cliff into the water below.

Tom Moore, who had risked his own safety to find her, plunges 125 feet into a raging sea to the rescue.

Life boats, manned by sturdy seamen, put out after them. It's a desperate fight in the teeth of a lashing gale.

Then follows the astonishing climax of this most suspenseful and spectacular sea melodrama.

"HARBOR LIGHTS" is what your people want.



# The BRADSTREET of FILMDOM **THE Film DAILY** The RECOGNIZED AUTHORITY

Vol. XXV No. 59

Monday, September 10, 1923

Price 5 Cents

## WELL!

By DANNY

What's one man's joy. Is for another—using "Moe" Finklestein's pet word — "p'isen." Which has something to do with "Doc" Riesenfeld's pleasure, and Moe Mark's pain. Because the "Doc" put one over on the Strand crowd. Booking Norma's "Ashes of Vengeance" for the Rivoli and Rialto. First time since First National was formed that one of Norma's played anywhere but the Strand.

And they do say that "Ashes of Vengeance" brought more for this two week run than any picture ever played at these houses.

### "PURITAN PASSIONS"

Shown outside of Boston. A Film Guild picture, released by Hodkinson. Unusual to the extreme, witchcraft, old New England atmosphere, Puritans, trick photography and another with an unhappy ending. Don't know whether the crowd will like it; but if they do they'll rave. Extremely different—a sort of "Dr. Caligari" and "R. U. R." thrown together. Will stand a lot of exploitation. Needs it. Also needs cutting. Frank Tuttle has directed a fine job. Osgood Perkins as "Old Nick"—the Devil—steals the picture from Glenn Hunter and pretty Mary Astor.

### Griffith Happy

At the opening of "The White Sister," David Wark Griffith, tutor, guide and mentor of Lillian Gish, was profoundly moved by her work. Twice during the premiere he expressed to me his admiration of the splendid work of Miss Gish. He seemed tremendously happy over her splendid work, and her success.

"Twenty One," Barthelme's Latest  
"Twenty One," is the definite title given Richard Barthelme's latest for First National release.

### Lynch Back

S. A. Lynch returned from abroad unexpectedly on Saturday and hurried to Asheville to attend the funeral services of his father.

## Nearly 150 Entries

In for Fall Film Golf Tournament—Prizes Donated—Handicap Plan May be Changed

Something like 150 entries—and promises of entries—are in for the Fall Film Golf Tournament, to be held tomorrow a week. If all who have promised come, something like 250 golfers and goofers will be on hand at Belleclaire, Bayside, for the final event of the season. And if the Fall affair is as successful as the Spring event—well, it should be good.

Several donors of prizes, other than the old stand-bys appear for this event. "Jimmy" Quirk, the enterprising publisher of "Photoplay," has offered a handsome cup; "Watty" Rothacker, of the Rothacker Laboratories, has also offered a cup, and Jack Cosman, the energetic young man who deals in Agfa stock, and is otherwise interested in the industry, has also donated a cup. Then, of course, there will be the usual cups from the patrons of former events—The Motion Picture News, Warner Brothers, Reuben Samuels, Pathe, and Jules Mastbaum, and in addition THE FILM DAILY will offer a cup in addition to the special trophy which must be won three times for possession.

There is some talk of the Committee changing the basis of handicapping for the Fall play in view of the dissatisfaction which exists in a few places, over the former plan. Of this, more later.

There will be scores of special prizes; the usual burlesque prizes and a regular fine party.

If you haven't sent in your entry do it. Do it now. This minute. While you think of it.

### Eastbound

(Special to THE FILM DAILY)

Hollywood — Edward Bowes, Goldwyn, Louis B. Mayer, and Rex Ingram are on their way East.

### Bara Reported Signed

(Special to THE FILM DAILY)

Hollywood—Theda Bara is reported to have signed with a well known producer here, but this cannot be confirmed.

### Anderson on Coast

(Special to THE FILM DAILY)

Hollywood—Carl Anderson, whose machine will look after distribution for Theater Owners Dis. Corp., has arrived here.

## Griffith's Next

A Big Revolutionary Film With a Big Idea Behind It Suggested by the D. A. R.

It developed on Saturday that the Daughters of the Revolution, one of the strongest patriotic organizations of this country, was tremendously concerned in the making of D. W. Griffith's next, which will show the founding of the American Government.

Correspondence passing between Mrs. Cook, president of the D. A. R., Mrs. Nash, regent of New York, and Griffith, was made public by the Hays office and indicates the import and seriousness of the film, the scenario of which will be prepared by Anthony Paul Kelly.

The Committee on Public Relations of the Hays office is actively interested in the film.

### On Shelf

It is said that the several untoward difficulties experienced by Fox in making "Around the Town" with Gallagher and Shean has caused the making of the film to be shelved.

## Cleveland Next

Federal Trade Hearing Against Famous Players Opens There Sept. 18.

(Special to THE FILM DAILY)

Cleveland—This city is the seat for the next phase of the Federal Trade Commission hearing against Famous Players and allied organizations. The proceedings will open on the morning of Sept. 18.

The Government action against Famous Players has already been heard in six different cities. The first sessions were held in New York in the Engineer Societies Bldg. They lasted for several weeks when the hearing was transferred to Philadelphia. From there, testimony was then taken in Atlanta, New Orleans, Dallas and Boston. In the latter city, the hearing consumed only one day.

### Lasky Leaves

Jesse L. Lasky has left for the Coast, but en route will stop on location.

### Four First National's Finished

(Special to THE FILM DAILY)

Los Angeles—Four First National productions have just been finished and are in the process of editing. They include, "The Bad Man," "Flaming Youth," "Ponjola," and "Thundergate."

## Booking Changed

Famous Will Concentrate Important Officials in Chief Office—Have Only Bookers at Southern Points

Famous Players will concentrate all executive work of its Southern houses, formerly the Lynch chain, in the New York offices, directly under the jurisdiction of Harold B. Franklin. This means that Dan Michaelove, in charge of the Atlanta office, will come to New York, approximately Oct. 1st, and a number of switches of minor executives at Southern points will follow.

Bookers will be established at many points, but all accounting and other work in conjunction with the operation of the chain will be handled in the New York office.

Jersey M. P. T. O. Meets Sept. 13  
(Special to THE FILM DAILY)

Trenton, N. J.—The board of directors of the M. P. T. O. of N. J., will have their next meeting here, Sept. 13, to discuss "National M. P. Day."

### Plans More Film Work

Lenore Ulric, who recently returned from Los Angeles where she made "Tiger Rose," hopes to return to the Coast next year to film some other stage plays.

### Allen, Toronto, in Legal Tilt

(Special to THE FILM DAILY)

Toronto—Caroline Anderson and Isabella Townsend have filed suit to recover possession of the Allen theater. The house was once a link in the old Allen chain and is now operated by Famous Players.

The papers name the plaintiffs as the lessors of the property and Abe Cohen, who acted for the Allens, the lessee. It is claimed that the lease of the property became cancelled August 1.

## What's In a Name?

Shakespeare wanted to know it. So does the Goldwyn Pictures Corp., who have brought their long expected suit against Samuel Goldwyn to restrain him from using his name in connection with the release of pictures. The corporation claims over \$2,400,000 has been spent exploiting the name of the corporation, and asks for a preliminary injunction to restrain the former president of Goldwyn with regard to his new productions, "Potash and Perlmutter" and "The Eternal City."

Goldwyn could not be reached for a statement on Saturday.



Vol. XXV No. 59 Monday, Sept. 10, 1923 Price 5 Cents

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**Quotations**

	High	Low	Close	Sales
East. Kod. ....			Not quoted	
F. P.-L. ....	76	74 3/4	75	4,000
do pfd. ....			Not quoted	
Goldwyn ....	17 1/2	17	17 1/2	600
Loew's ....	17 1/4	17	17	600

**Incorporations**

Albany—Dickinson Enterprises, Inc., New York. Capital \$150,000. Attorneys, Dean, Fairbanks, Obright & Hirsch, New York.

Albany—Forsyth Operating Corp., New York. Capital \$1,000. Attorney, former State Senator J. Henry Walters, New York.

Albany—Monogram Pictures Corp., New York. Capital \$50,000. Attorneys, Chadbourne, Hunt & Jackel, New York.

Albany—Rink Arena, amusements, Brooklyn. Capital \$10,000. Incorporators, J. M. Young and L. M. Peck. Attorney, G. M. Spencer.

Albany—Potar Amusement Co., Inc., New York. Capital \$10,000. Attorney I. Witkind, New York.

Albany—Potar Amusement Co., Inc., New York. Capital, \$10,000. Incorporators, J. and L. Potar and I. Witkind. Attorney, I. Witkind, New York.

Albany—Miller & Sherry Enterprises, Inc., Newburgh, N. Y. Capital \$5,000. Attorney, I. Miller, Brooklyn.

**Motley Flint Here**

Motley Flint of the Pacific and Southwest Savings Bank, Los Angeles and a director in Selznick is here from the coast.

**Cochrane Safe**

Word from Tokio assures the safety of Tom Cochrane, representative for Famous in the Far East, his wife and sister-in-law.

**What The Editors Think**

The Hays office has prepared a second analysis of what newspaper picture editors and authors think of the motion picture. A resume will be published shortly in the columns.

**Williams Says He's With Fecke**

The following wire has been received from "Big Boy" Williams, dated Los Angeles:

"The Hirsh statement published in your publication of August 30, is unjust to me and misleading to the trade. For your information and the trade will you please say I have made three features for Frederick Herbst Prod., each one far superior to my pictures with Hirsh. Am now working on the fourth picture, 'Real Action,' for release Oct. 1st, and two other Western features for release before the first of the year. I am now under contract with Frederick Herbst, pictures to be released by Geo. M. A. Fecke."

**Busy on the Warner Lot**  
(Special to THE FILM DAILY)

Los Angeles—The Warner plant has eight companies at work. Some minor scenes yet to be taken on "Tiger Rose," will be finished soon, while the rest of the picture is in the cutting room. "The Country Kid," is also near ready. Ernst Lubitsch is taking up quite a lot of space with "The Marriage Circle," with many elaborate Viennese scenes. Wesley Barry is busy working on "George Washington, Jr.," "Conductor 1492," "Lucretia Lombard" and "The Camel's Back," are among others in production.

**Southwestern Notes**

(Special to THE FILM DAILY)

Brownsville, Tex.—Dave Young now has two theaters, with the lease of the Dittman. He also controls the Dreamland.

Dallas—The Melba is again catering to children only on Saturday mornings. The management has the backing of the Dallas Mothers' Council and the Parents-Teachers Ass'n.

Lawton, Okla.—The case of a local exhibitor, who was arrested by Sheriff Livingston for violation of the Sunday closing law will be contested. The orchestra was arrested and is out on bail of \$100.

Oklahoma City—When the Federal authorities announced a few weeks ago that the books of all theaters in Oklahoma, Texas, Arkansas and Southern Illinois would be examined to determine if the government had been defrauded of admission tax returns, many exhibitors thought it was only a "scare," now, since the check-up is in full swing, these exhibitors think different.

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Bryant 3377

Fox has changed the title of Clyde Cook two-reeler from "Nobody's Fool" to "Wet and Weary."

**B A E R**

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**FRED E. BAER**

Advertising  
Loew Bldg., 1540 Broadway

New York Chicago Hollywood

**Rothacker Laboratories**

WILLIAM S. GILL, Eastern Sales Mgr.  
542 Fifth Ave. Tel. Murray Hill 1831

**NOTICE TO THE TRADE**

Please take notice that we have in the course of production a feature entitled

**"WIVES FOR SALE"**

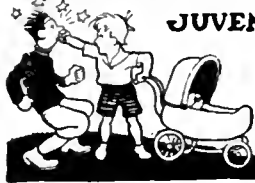
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# 'OTHER MEN'S DAUGHTERS'



**O**THER Men's Daughters, a feature produced and directed by Ben Wilson, is added proof that good sense is more important than millions and sincerity of purpose, greater than artificial display.

In this picture, which will be released by the Grand-Asher Distributing Corporation early in October, may be seen the harmonious combination of an excellent story from the pen of a famous novelist, fine acting by distinguished stars, inspirational directing and extremely artistic production.

Because Evelyn Campbell, wrote "Other Men's Daughters" with a vivid, human appeal, that interest has been preserved in its screen edition. Nowhere is there the lavish and gaudy show which taxes, too greatly, the mind of the observer.

No awe-inspiring sum was spent upon production nor were all the greatest and most famous stars of screendom cast for this picture. It is neither weird nor grotesque.

*Yet nothing of effort or money has been spared to make "Other Men's Daughters" a perfect creation.*

With Bryant Washburn and Mabel Forrest in the leading roles, brilliant and satisfying acting is assured. And all that can be added to a picture by the assembling of an accomplished supporting cast is here in evidence.

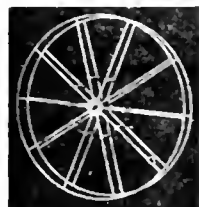
Released by the Grand-Asher Distributing Corporation at 15 West Forty-fourth street, New York City. Foreign Rights Controlled by the Apollo Trading Corporation, 1600 Broadway, New York City.

# 'OTHER MEN'S DAUGHTERS'

Riley Hatch has been added to the cast of "West of the Water Tower," Glenn Hunter's first Paramount picture.



Goldwyn-Cosmopolitan



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**On Broadway**

Astor—"The Hunchback of Notre Dame."  
Broadway—"The Eleventh Hour."  
Brooklyn Strand—"Three Wise Fools."  
Cameo—"Mothers-in-Law."  
Capitol—"Red Lights."  
Central—"The Silent Command."  
Cosmopolitan—"Little Old New York."  
Criterion—"The Covered Wagon."  
Forty-fourth Street—"The White Sister."  
Harris—"The Green Goddess."  
Loew's New York—Today—"Hollywood."  
Tuesday—"Jacqueline" and "Second Hand Love."  
Wednesday—"Rip Tide."  
Thursday—"The Silent Partner."  
Friday—"Mine to Keep" and "The Clean Up."  
Lyric—"Rosita."  
Rialto—"The Gold Diggers."  
Rivoli—"Ruggles of Red Gap."  
Strand—"Why Worry."  
Times Square—"If Winter Comes."

**Next Week**

Astor—"The Hunchback of Notre Dame."  
Brooklyn Strand—"Why Worry."  
Cameo—"Mothers-in-Law."  
Central—"The Silent Command," tentative.  
Cosmopolitan—"Little Old New York."  
Criterion—"The Covered Wagon."  
Forty-fourth Street—"The White Sister."  
Lyric—"Rosita."  
Strand—"Duley."  
Times Square—"If Winter Comes."

**Kane Back**

Robert S. Kane of the Famous Players production department, returned from Europe Saturday.

**Deny Affiliation**

The following wire has been received by this publication:  
"Contrary to statements made in recent advertisements, our organization is in no way connected with the Theater Owners Distributing Corporation. No authority was given to anyone to use our name in this connection."  
"Midwest Theaters, Inc., B. A. Lucas, Treasurer, J. J. Rubens, Acting Secty."

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**Charles Brabin's Production**



Goldwyn-Cosmopolitan

# The BRADSTREET of FILMDOM THE Film DAILY The RECOGNIZED AUTHORITY

Vol. XXV No. 60

Tuesday, September 11, 1923

Price 5 Cents

## PRICES

By DANNY

In these days of soaring values. When you never can tell what's what. And whether the salesman. Or the butler. Is doing the most dodging. Or perhaps lying. But there isn't any bunk about this. No sales manager said it boastfully. No exhibitor dodged back of it. But John Kunsky paid \$28,000. Or thereabouts. For "Why Worry." What a figure for Detroit!

Where will the end come?

*"Why Worry" isn't the sort of picture that goes into a roll of honor. But it climbs way high on the bandwagon of money making pictures. There's many an exhibitor who would rather play it than any of the many big striking productions now on Broadway.*

### Bookings

Locally booking conditions aren't so happy with a lot of companies. The claim is made that some of the ring-leaders of the T.O.C.C. are holding off, and that in consequence many others in the organization are following suit and waiting for a break in prices. That may be good business in New York. But it may prove dangerous elsewhere. This isn't the time to be finicky and play poker for prices. This is the time to get the big ones while you can. But that doesn't mean to give your shirt for them, either.

If the Theater Owners Distributing folk will kindly let an anxious world know what product they have; or where it is coming from it will save a lot of people a lot of worry.

### WORRYING?

Bill Fox was so worried Sunday he couldn't golf. Marcus Loew couldn't sleep! Ben Moss so agitated he almost fainted. All of which might be true. But it was not. Even the T.O.C.C. threatens disbarment to these gentlemen because of their actions. What has the teapot? They have framed the tempest.

## Film Conditions in Europe As Seen By Lieber and Shauer

### Europe "Not Sold"

Industry Doesn't Command Respect There as Here, Robert Lieber Found While Abroad

That motion pictures in Europe have yet to acquire the dignity which they have attained in this country, is the belief of Robert Lieber, president of First National, who returned last week from a three months' tour of Great Britain and the Continent.

"I find particularly," said Lieber, "that the press still has an idea that this business of ours is a sort of fly-by-night proposition that is going to pass beyond the horizon again. About every time a newspaperman asked for an interview the first question he fired at me was: 'Well, how long do you think this business of yours is going to last?' I gladly took advantage of the opportunity which was offered me at the banquet of the First National convention in London last month to give my answer publicly to this question. We have the most natural form of amusement for the

(Continued on Page 2)

### Seena Owen Sails Today

Seena Owen sails for Europe today to appear in a picture for Ideal Films, Ltd., which Henry Kolker will direct. Miss Owen has just finished work in "The Leavenworth Case," for Whitman Bennett-Vitagraph release.

### Carrick Here From England

A. B. Carrick, managing director of Special Enterprises, Ltd., of London, is in New York to place his product with state right exchanges. Carrick states he is producing in England using American directors and American players.

### A Billion In Capital

Invested in This Business, Says R. W. Saunders in "Bankers' Magazine"

Some interesting points with reference to the banking phases of the industry are presented by Richard W. Saunders, Comptroller Famous Players-Lasky Corp., and formerly cashier of the National Bank of Commerce in New York, in the Banker's Magazine out today.

In many respects Saunders tells of

(Continued on Page 4)

### "A Big Year Abroad"

Predicted by E. E. Shauer of Famous Players—New Arrangements for Central Europe Promised

The European picture industry stands on the threshold of what promises to be the most successful year in its history, in the opinion of E. E. Shauer, assistant treasurer of Famous Players, and director of the foreign department, just returned from a visit of several months. He was accompanied by Harold M. Pitman of the Paramount legal department and by Ike Blumenthal of the Berlin office.

"At no time since the war," said Shauer, "have the prospects for good business been as excellent as they are today. I found a great improvement in conditions over last year, and unless all signs fail, all branches of the industry are certain to enjoy an improved business during the coming twelve months.

"Perhaps the outstanding event of the new season to date has been the sensational suc-

(Continued on Page 2)

### England Luke-warm

Toward International Congress Slated for Paris Next Month—Producers Uninterested

(Special Cable to THE FILM DAILY)

London—The consensus of opinion here relative to the international film congress to be held in Paris in October seems to be that the plan does not amount to anything worth while.

A few British exhibitors may attend but the majority of producers and distributors here are professing no interest in it at all.

### Handicap Changes

Planned For Fall Film Golf Tournament—The Big Event Only One Week Off Now

The Committee in charge of arrangements for the Fall Film Golf Tournament has been conferring on a new system of handicapping. A different system has been decided upon, the details to be published in tomorrow's issue.

The big event is just exactly one week off. The entries are coming in

(Continued on Page 3)

### F. P. Profits Drop

Six Months' Earnings \$1,891,048 or \$127,289 Less Than Same Period Last Year—Dividend Declared

Famous Players-Lasky in its consolidated statement, which includes the earnings of subsidiary companies owned 90% or more, reports for the six months ended June 30, 1923, net operating profits of \$1,891,048.15 after deducting all charges and reserves for Federal income and other taxes.

This total represents a drop of \$127,289 over the figures for the same period in 1922 when the net operating profits were \$2,018,337. In 1921, the six months' earnings reached a total of \$3,078,697.

After allowing the payment of dividends on the preferred stock, the above earnings are at the annual rate of \$13.24 on the common stock outstanding.

Yesterday the board of directors declared the regular quarterly dividend of \$2 per share on the preferred stock, payable Nov. 1, to stockholders of record at the close of business on Oct. 15. The books will not close.

### Ingram Here With "Scaramouche"

Rex Ingram arrived in town yesterday from Los Angeles with a print of "Scaramouche."

### Flynn Leaves Goldwyn

J. E. Flynn, sales supervisor of the Eastern division for Goldwyn-Cosmopolitan, has resigned.

### Loew Summoned by T. O. C. C.

Marcus Loew has been summoned to appear before the board of directors of the T. O. C. C. on Sept. 21 to explain why his organization settled with the operators despite a resolution binding all T. O. C. C. members to act as one on the problem.

### Kane Found Europe Quiet

Production activities and the advance in the manufacture of pictures in foreign studios present no cause for worry to American producers, according to Robert T. Kane, production chief for Famous Players, who returned from abroad on Saturday. Kane found things in general rather quiet on the other side and declared that by far the most interesting event which occurred in England while he was there was the opening of "The Covered Wagon" in London. Kane said the premiere was one of the most auspicious of its kind and was talked about tremendously.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	105	105	105	200
F. P.-L.	76 3/4	75 1/2	75 3/4	3,300
do pfd.	Not quoted			
Goldwyn	17	17	17	100
Loew's	16 1/2	16 1/2	16 1/2	800

**"Nellie," Flynn's Next**

"Nellie The Beautiful Cloak Model" will be Emmett J. Flynn's next production for Goldwyn. The exteriors will be made in the East.

**No T. O. C. C. Meeting Today**

The T. O. C. C. will not hold its regular meeting today because of the Jewish holiday, but will meet Thursday instead.

**McIntyre Safe**

R. E. McIntyre, Famous Players' Tokio representative is safe in Japan, according to word received at the home office.

**Flaherty Ready To Shoot**

Paramount has received a letter from David T. Flaherty, brother of Robert J. Flaherty, producer of "Nanook of the North," reporting fine progress on the preparations for the filming of his South Sean "Nanook."

**Friars See "Green Goddess"**

The Friars Club was the guest of Arthur S. Friend and Wells Hawks at a showing of "The Green Goddess" last night. Friend, who is president of Distinctive and Sydney Olcott, who directed the picture, are both Friars.

**"A Big Year Abroad"**

(Continued from Page 1)

cess scored by 'The Covered Wagon' on its opening Sept. 5th, at the London Pavilion before one of the most distinguished audiences of theater-goers which has ever greeted a motion picture. Everywhere I went, everyone was eager to see what they call the great American picture.

"Arrangements will be made shortly for the opening of the picture in Paris, and other European capital cities will see this Paramount special as rapidly as preliminary arrangements can be completed.

"The leasing of the London Pavilion, Tivoli, Palace and Empire theaters by leading American producers and distributors for first run showings of big pictures marks a new step forward in the British film industry, perhaps the most important since the war. More attention is being paid to the elevation of the screen to the important position it demands in an artistic theatrical sense and it will also bring about a new era of exploitation in Great Britain which will have a tremendous effect upon the growth of the business during the coming years.

"Distributing conditions are becoming more nearly normal, with the completion of a number of new theaters, and before the year is over our British release schedule will be on about the same basis as in the United States.

"One of the many improvements which impressed me greatly was the wonderful spirit I found in business circles in the Central European countries, Czecho-Slovakia, Austria and Hungary, where the work of regeneration is already well underway. The people are cheerful, business is improving and money has become stabilized. Everywhere in Prague, Vienna and Budapest I found the people working with a will for the rebuilding of their countries. As a result of this great improvement in conditions we expect to announce shortly new arrangements for the distribution of Paramount Pictures in this territory."

**Mix Coming for Fight**

Tom Mix, a great admirer and warm friend of Jack Dempsey, is now in Saratoga en route to New York to attend the Dempsey-Firpo fight.

**Betty Blythe Home Soon**

(Special to THE FILM DAILY)

London—Betty Blythe has completed her contract with Graham Wilcox Prod., and will leave for the States soon. She was guest of honor at a banquet last week, at which many exhibitors attended.

**Sees a Boom Season**

Howard Estabrook declared yesterday the industry will have a great season because the production end is concentrating as never before on one thing, the story. He says books and plays will be adapted from pictures as well as pictures adapted from books and plays.

**Here for Premiere of Play**

Frank T. Dazey and Agnes Christine Johnston (Mrs Dazey), are in New York for the premiere of "Peter Weston" tonight. The Dazeys are very well-known on the coast as scenarists and authors of original stories, and have done considerable work recently for Preferred.

**Epstein to Assist Smith**

E. G. Epstein, former service manager at the Philadelphia Universal exchange, has been appointed assistant to Edwin J. Smith, general sales manager at the home office. Harry Bernstein, former Buffalo manager, has been appointed manager of the contract department at the home office.

**Europe "Not Sold"**

(Continued from Page 1)

people that has ever been given to the world, and I don't care who the man is, let me know him, and I will entertain him with the cinema.

"I find also in Europe, and this holds true in the Scandanavian countries as well as in England, that the industry has not succeeded in 'selling' itself to what might be termed, for lack of a better term, the 'higher ups' in society, and as a result this amusement of ours is not treated with the same sort of consideration that is given it in the States.

"I went into a few theaters in Gothenburg, Stockholm and Christiania and I was really surprised at the excellence of their amusement houses. While the theaters are older and not as large as the better houses in the United States, yet from a standpoint of beauty and upkeep they can well be included among good houses.

"Unfortunately I saw very few Swedish theaters in operation because in that country and in Norway the theaters generally close during the short summer period. I find that the average Scandanavian is so intent upon making the best of his short summer that indoor amusements have no chance.

"In England I find that the theaters, generally speaking, are not as good as in Sweden. It is evident, from an examination of British building restrictions before the war, that England at that time did not recognize the necessity of good theaters as clearly as Sweden. Consequently, when building operations stopped in 1914, the British had not advanced as far as had the Scandanavian countries. There is, however, a strong tendency to build at the present time, and just before leaving London I visited a new house in the suburbs, a theater with nearly 3,000 seats, built by a man who thoroughly understands the motion picture business in its present day stage.

"In proof of my first observation—that the screen has not been recognized as a permanent and stable and dignified institution—I could cite any number of opinions of prominent men, all of which belittle the screen. But this will, of course, change even as it is changing today."

**Action Against Elfelt**

A petition in bankruptcy has been filed against Clifford S. Elfelt by Roger Ferri, with a claim of \$240, Lewis Allen Browne \$1000 and Madeline Bordigon \$37. The petitioners claim he has left the state and that the office force has not been paid for recent services.

Elfelt recently announced a series of eight Jane Thomas Prod. for which Browne was to prepare several stories. Ferri, former state right editor of the M. P. World, resigned to become Elfelt's manager of distribution. Elfelt is understood to be in Los Angeles.

**Hartford Musicians Granted Increase**  
(Special to THE FILM DAILY)

Hartford, Conn.—An increase of \$5 for musicians in picture houses and \$8 for those playing in Vaudeville theaters has been granted. The new agreement also calls for shorter working hours.

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Eastman Film, both regular and tinted base, is now available in thousand foot lengths.

**EASTMAN KODAK COMPANY**  
ROCHESTER, N. Y.



## Handicap Changes

(Continued from Page 1)  
 great shape. It's not too late for the  
 ly ones to get aboard the joy-  
 on. All that is necessary at the  
 ment is to forward your name to  
 e member of the committee and  
 committee will do the rest.  
 he complete list of the golfers and  
 fers follows:

- As, A. S., Metro.
- r, Bert, C. B. C.
- l, P. S.
- ate, Jack, Film Daily.
- son, Al., Truart Prod.
- mann, J. G., Preferred Pictures
- ;, C., Graham, Vitagraph.
- styn, J. C., Brit. & Cont.
- iding Corp.
- l, Gus, Rex Laboratory
- l, F. A., United Artists
- ry, Jerome, Preferred Pictures
- oft, James, Exhibitors' Herald
- on, Bernhard, Merrill Lynch & Co.
- an, Harry, F. B. O.
- stein, David, Loew's, Inc.
- Alfred S., Boston, Mass.
- dell, George, Exhibitors Trade Review
- berg, Milton, Reuben Samuels.
- Alexander R., Stanley Co.
- ord, A. M., Famous Players
- ss, Edgar, Pathe
- s, Louis, First Nat'l.
- n, George, Universal.
- Charles C., Mastodon Films, Inc.
- ron, Rudy, Lambs' Club.
- on, Tom, Universal
- a, Emanuel, Pathe News
- , Jack, C. B. C.
- a, Julius, N. Y. American
- a, Milton, Inter-Globe Export.
- an, Jack, Agfa Co.
- ford, Roy, Assoc. Exhibitors.
- e, Henry, Creske-Everett, Inc.
- James A., Exhibitors Trade Review
- ny," Film Daily
- Harvey, Internat'l News.
- l, C. W., Youngstown, O.
- ls, Ed., Exhibitors Trade Review
- James W., Du Pont Co.

- Eschmann, E. A., Asso. First Nat'l.
- Evans, Tom, Evans Film Co.
- Feist, Felix, Schenck Prod.
- Ferber, Jack, Lakewood, N. J.
- Fields Seymour, Eggers Photo Engraving.
- Fox, William, Fox Film
- Frank, W. B., Pathe
- Franklin, H. B., Famous Players
- Fuller, Paul M., Pathe
- Gallup, G. B., Asso. First Nat'l
- Gaylor, E. S., Morgan Litho Co.
- Gill, W. S., Rothacker Mfg. Co.
- Gillett, E. K., M. P. News
- Gilroy, Foster
- Ginsberg, H., Preferred Pictures
- Glucksman, Jacobo
- Goetz, Ben, Erbograp Laboratory
- Goetz, Harry M., Erbograp Co.
- Golden, E. A., Metro, Boston
- Grainger, Jas., Goldwyn
- Greene, J. I., Theatre Owners Dis. Corp.
- Grey, Albert L., D. W. Griffith, Inc.
- Gulick, Earl G., Gude Adv. Co.
- Gulick, Paul, Universal
- Ham, Wallace W., Vitagraph
- Hayward, Leland, United Artists
- Hedwig, W. K., Rex Laboratory
- Henry, T. Y., United Artists
- Hodkinson, Kenneth, United Artists
- Hoffman, M. H., Truart Prod.
- Howells, D. P.
- Hurn, H. H., W. W. Hodkinson Corp.
- Humm, John, Pathe
- Hurst, W. O., Whitman Bennett Prod.
- Jacobson, Lou
- Johnston, Wm. A., M. P. News
- Kane, Arthur S., Asso. Exhibitors
- Kane, A. S. Jr., Asso. Exhibitors
- Kane, R. T., Famous Players
- Kann, Maurice, Film Daily
- Kaufman, H., Metro, N. Y. Exchange
- Kearney, Pat, Preferred Pictures
- Kent, S. R., Famous Players
- Klein, Edward L.
- Kohn, Ralph, Famous Players
- Kohn, Stuart M., Howells Sales Co.
- Kracht, Clem, M. P. World
- Lachenbruch, Morton, 42 Broadway
- Lesser, Irving, M., Principal Pictures
- Lesser, Myron L., Distinctive Prod.
- Levinson, J. A., 565 5th Ave.
- Lewis, Edgar, Hotel Woodstock
- Lewis, Harry, 200 West 42nd St.
- Lichtman, Al., Preferred Pictures
- Loew, Arthur, Loew's Inc.
- Loew, David, Loew's, Inc.

- Lownes, A., Dura Film Protector Co.
- Lynch, E. C., Pathe
- McGovern, Chas., 130 W. 46th St.
- MacMahon, John, N. Y. American
- Mannix, Eddie, Schenck Prod.
- Marr, Allan D., Asso. Exhibitors
- Marcus, Lee, F. B. O.
- Marin, Ned, Distinctive Prod.
- Massce, William, 115 Broad St.
- Mastbaum, Jules, Stanley Co.
- Mersereau, Don, Film Daily
- Merrill, Charles E., Pathe
- Milligan, Jim, M. P. World
- Mitchell, Fred, Loew's Inc.
- Mooney, Paul C., Mayer Prod.
- Moore, Tom, Moore's Theaters, Wash.
- Morgan, Oscar, Famous Players
- Moyer, Charles E., United Artists
- Nacht, Aaron, Asso. Exhibitors
- North Bobby, Apollo Trading Corp.
- Palmer, S. D., Famous Players
- Parsons, P. A., Pathe
- Pearson, Elmer, Pathe
- Pettijohn, C. C., M. P. P. D. A., Inc.
- Pope, Frank
- Price, Burr, Distinctive Pictures
- Quigley, Martin J., Exhibitors' Herald
- Reiben, Sam, Reiben Film Corp.
- Reichenbach, Harry, Sam Goldwyn Prod.
- Riley, W. J., Cine Mundial
- Ritchey, J. V., Ritchey Litho.
- Rogers, Charles R., Corinne Griffith
- Rothstein, Nat G., F. B. O.
- Samuels, Reuben, Reuben Samuels, Inc.
- Sanders, Laurence H.
- Schlesinger, M. B.
- Schlesinger, Morris
- Schmidt, Artie
- Schnitzer, J. I., F. B. O.
- Schwab, Jules, Great Neck
- Schwartzman, Sam, Preferred Pictures
- Smith, Courtland, M. P. P. D. A.
- Smith, J. Boyce, Inspiration Pict., Inc.
- Smith, E. L.
- Spargo, J. S., Exhibitors' Herald
- Stebbins, Arthur, Reuben Samuels
- Sternberg, Lester, Film Daily
- Storey, John E., Pathe
- Theiss, John H., Dupont Co.
- Waite, Stanley, Pathe
- Warner, Abe, Warner Bros.
- Warner, E. J., Otis Litho.
- Wilk, Ralph, Film Daily
- Williams, J. D., Ritz-Carlton Pictures
- Yates, H. J., Republic Laboratory
- Zierler, Sam; Commonwealth Film

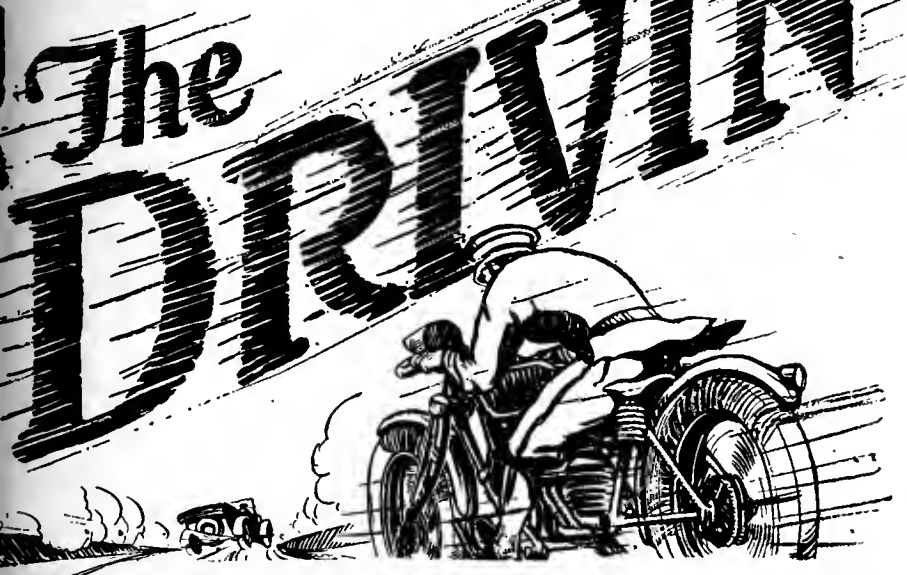
**Michigan Exhibitors on Way**  
 (Special to THE FILM DAILY)  
 Detroit — W. S. McLaren, Phil  
 Gleichman, Claude Cady, Glenn  
 Cross, Fred Delodder, A. J. Kleist  
 and H. M. Richey, of the M. P. T.  
 O., of Michigan, left for New York  
 yesterday. They will stop at the  
 Astor. McLaren and Richey will  
 confer with officials at the Hays  
 office. The others will attend to per-  
 sonal business.

**Many Things to Be Discussed**  
 (Special to THE FILM DAILY)  
 Detroit—Many important discus-  
 sions will take place at the forthcom-  
 ing convention of the State exhibi-  
 tor organization to be held Sept. 25-  
 26. It is the plan of the unit to have  
 the two Senators and State Congress-  
 men at the meeting to discuss with  
 them the music tax situation from an  
 exhibitor's viewpoint so that the leg-  
 islators can become familiar with the  
 situation. The non-theatrical situa-  
 tion will also be "aired."

**Agents Active in New England**  
 (Special to THE FILM DAILY)  
 Bridgeport—It is reported that dis-  
 crepancies amounting to many  
 thousands of dollars, have been found  
 on the books of theaters in this sec-  
 tion, and especially in this city, by  
 the Federal authorities who are  
 checking up in tax returns. In most  
 cases it has been found out that the-  
 aters owners deliberately failed to pay  
 admission taxes, although some ne-  
 glected to make payments through  
 carelessness.

# The Whirlwind of Action and Spectacular Thrills—

A Reckless Romance  
 and a Riot of  
 Great big laughs



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 Patsy Ruth Miller and Alec B. Francis

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**EXPLOITATION**

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 GETTING stunts and tie-ups.

Directed by  
 Robert J. Thornby

**IT'S A HODKINSON PICTURE**

## A Billion In Capital

(Continued from Page 1)

financial operations regarding motion pictures from an elementary viewpoint, but among the interesting observations that he makes are included the following:

"The rise of the motion picture industry from nothing to eighth place among the industries of the country in about ten years, is one of the great business romances. . . .

"Today motion pictures are one of the principal recreations of over 30 per cent of the people, with capital invested in this country well over a billion, including over 20,000 theaters. Their value in spreading information can be contrasted with the fact that against these 20,000 theaters there are 2,500 daily newspapers and 4,000 public libraries. . . .

"Experienced executive ability must begin at the very start in the selection of the story to be produced, for the public taste is fickle and must be gauged some months ahead. Sometimes western dramas are the vogue, with quick changes to society, Oriental, costume, or other types, and as a picture takes about four weeks in preparation, six weeks in filming, and another month or two before it is actually released, the decision to invest a large sum in its production must be based on good judgment."

He says, "The question of expense is a vital one, for the cost of pictures has been steadily mounting from a few thousand dollars per picture until now the average is nearer two hundred thousand. Several factors have caused this; the increased cost of the 'rights,' which means of course larger remuneration to the author; increased star salaries, cost of materials, etc. The high salaries paid to stars are not mythical, but as the situation now stands, are governed by the law of supply and demand. The public is still in the throes of hero or heroine worship and looks for and patronizes the pictures of its favorite stars. The addition to the list of stars is surprisingly small considering the number of candidates and this naturally keeps up the value of those who have attained public approval. The picture companies therefore protect themselves by contracts, the usual contract specifying future options at increased figures. This is also an inducement to the star to give satisfactory service and thus bring about the exercising of the option which misconduct would prevent. A large company with a number of stars is therefore better able to withstand the loss of one or more without injury to its product. The answer to the star question will probably be more all-star plays, with a gradual cultivation of public taste toward the story rather than the individual player." And concludes by declaring that "the budget plan now in effect under which a certain sum is assigned for production of each picture, including story cost and overhead, together with a thorough understanding between the executives in charge and the director, is bringing about good results.

. . . "We might say a word here about the general criticism of the pictures produced. Motion pictures are almost entirely an amusement for the masses or majority of people. They do not want 'high-brow' pictures but do appreciate good wholesome entertainment. Some critics rave over "better pictures," but when the Famous Players for example, produces a beautiful Peter Ibbetson or Sentimental Tommy the response barely pays for the production. There is a sincere desire on the part of the producers to respond to any helpful suggestions and, in their own hearts, there is the urge to put their industry at the top of the ladder, but to produce only that class of picture would bring disaster to any company that tried it."

## A Danger Relative to Production Cost

Saunders says: "There is a tendency on the part of some directors to outdo other companies or other directors and make large and imposing spectacles. There is a market for a certain number of these, but they constitute one of the dangers of the industry. If the cost of any picture is moderate it can nearly always be recovered whether the picture is a distinct success or not, but to recover on a high cost picture it must be a pronounced success. Bankers called upon for a loan on a negative, or to finance one picture only, may be amply protected if the picture has been properly made and the amount loaned is in reason. It should be remembered, however, that throughout the entire theatrical business there is a doctrine of averages. It used to be thought that if one out of five pictures was a 'knockout' it was a good average, but this has improved somewhat. No one can tell whether a picture will be a success or not, and money alone will not make it one. There must be an indefinable something about it that reaches the public. A large company, therefore, turning out a greater number of pictures is in a much stronger financial position, as not only can it more easily take care of a few mediocre pictures, but because of its experience, is more likely to avoid the kind of picture that does not become a popular success. A large company is provided with statistics and charts showing the results by stars, by directors, by kinds of pictures and by groups and barring on occasional miscue, can avoid having many mediocre pictures, while at the same time, most of its product will achieve pronounced success. . . . The cost of this picture remains in the inventory until its 'release,' which means the day on which it will be generally played throughout the country, which date is set by the distribution department on its 'release-schedule.' A 'pre-release' is often made, usually in a Broadway house. As soon as the picture is released the cost begins to be depreciated monthly—50 per cent in ninety days, 80 per cent within a year, and 100 per cent in two years, this ratio being the same as the expected cash returns. However, the depreciation is made irrespective of the returns, and it follows that the inventory of a picture company need never be revised as it is reduced automatically."

## Relative to Distribution

Saunders says: "Sometimes the distributing is done under a trade name; for example, the Famous Players use the name "Paramount," which to exhibitors and the public means more than the company name itself. The advertising and general excellence of the product have given the name 'Paramount' a value so large it would be difficult to overestimate it, but it certainly would run into many millions of dollars.

"An interesting variation of the usual methods of pricing is that the value of a picture so far as its revenue is concerned does not depend upon the cost. A picture costing a hundred thousand dollars may conceivably bring in a revenue in excess of one costing twice that amount. The general method is for the experienced executives of the sales department, after careful study of each picture, to place a 'quota' upon it based upon what they believe the gross returns will be.

"Prices are also rated according to 'first run,' etc., the larger revenues coming from first run productions in the larger cities. Regard is also paid to the different sections of the territory, but the sales department conscientiously tries on the one side to bring in sufficient revenue to the company, and on the other, to so price the pictures that the exhibitor will be satisfied with the profit he makes. Sometimes a picture will prove much more popular than originally anticipated and the exhibitors will 'clean up.'

"Long before the release date the exchange salesmen have been visiting the theaters and contracting with the exhibitor for one or more pictures, for which a contract is signed and a cash deposit made. Could these contracts be recorded in the company's financial statement as 'receivables,' they would make a formidable item, for as a rule they are considerably more than the company inventory. Many hundreds of contracts are signed before a picture is even started. Many exhibitors take a producer's entire product, which they are only too glad to do as it insures their getting a constant flow of pictures from a producer in whom they have confidence, attached as it generally is, with national advertising. The picture industry now ranks nineteenth among national advertisers. . . ."

## As to Exhibition

Saunders then relates at some length the various problems of distribution and distribution charges, touches upon the foreign situation and then gets into the question of the exhibition phases of producing and distributing companies, saying in part:

"The chief reason why a production or distribution company is interested in the ownership or control of a limited number of theaters, is the very natural one in all corporations of being able to be sure of an outlet for its diversified product. By controlling theaters in key cities there is an influence upon all the exhibitors in the vicinity that seems to be necessary, and a successful run in such key city increases the value of the picture to the local exhibitor considerably. It should be noted, however, that a monopoly is hardly possible in this business because no producer can deal with all exhibitors. One theater in each place must be given the first run privilege and after the run is over a certain time elapses before any theaters can have the second run. This means, of course, that the other theaters must secure their first run product elsewhere, and this fact alone would seem to be a positive and natural protection to all exhibitors."

In conclusion Saunders says: "There are a few other points of which bankers should have knowledge, one being the definition of 'residual value.' The inventory consists of (1) pictures in process, (2) those finished awaiting release, and (3) those released which have not yet been depreciated 100 per cent, in the manner referred to above. Some of the latter will have been released one month, others twenty-three months, and the sum total of these released pictures makes up the 'residual value.' Each month some part of each of these will be depreciated, although of course, new pictures will continue to be added, but at the end of two years each individual picture has been fully depreciated. In the inventory also are the (4) positive prints, which are depreciated within one year. While the life of a picture is thus indicated as two years, revenue keeps coming in sometimes for five or more years. This asset, which does not appear on the books, may easily run to a very large figure.

"It has been often said, and with reason, that if a picture company composed of production and distribution departments decided to liquidate, it could cut off its production and in time, through the continued rental of the pictures already made, work out its complete liabilities. There is a lot of truth in this statement.

"This brief summary of the scope of the industry will enable us to understand the accounting and executive sides. It is not too strong a statement to state that any strong motion picture company compares in its organization with that of any other modern business. They have freely drawn upon banking and other lines for executives, consult freely with their executive and financial committees, make use of charts and other statistical data, use machines for tabulating sales, compare prices, and in their auditing, checking and all other work, make use of all successful modern devices. Tax experts are employed and accounting firms like Price, Waterhouse & Company, whose senior partners have had much to do with the construction of the accounting methods, are freely consulted. . . ."

## No Longer a Gold Mine

"It is not, however, any longer to be regarded as a gold mine with tremendous earnings. It is now on a proper business basis with a reasonable earning power, which it is hoped will be strengthened as methods of faster 'turn-over' and other improvements are made. There will need to be adjustments between the producer and exhibitor and more than all there will need to be a better understanding between them, but just as soon as they do reach a common ground of discussion and realize that each is perfectly willing that the other should make a reasonable return and that they are both working for a common goal, the chief unsettled conditions which exist at the present time will have been avoided. To all appearances this is not far distant, and the work of Mr. Will Hays and others who have the industry at heart is now beginning to bear fruit.

"What is really needed in the industry today is for producers, distributors and exhibitors to trust each other a little more. Now that bankers are becoming interested more and more, their level headed conservatism is bound to have its influence."

"Woman of Paris" Premiere S  
(Special to THE FILM DAILY)  
Los Angeles—Charles Cha  
first dramatic film, "A Woma  
Paris," featuring Edna Purviance  
have its premiere at the openin  
the new Criterion.

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ALLAN A. LOWNE  
PRES.

# The BRADSTREET of FILMDOM **THE Film DAILY** The RECOGNIZED AUTHORITY

Vol. XXV No. 61

Wednesday, September 12, 1923

Price 5 Cents

## BUSINESS

By DANNY

There is happening at this moment probably the very greatest occurrence indicative of what can be accomplished by a selling organization. Famous Players-Lasky is straining every tention to make a record showing for the month of September. And is accomplishing a feat which will stand for some time as a record. There is every indication that during the month of September Famous Players will run its paid and played business to over \$4,000,000. Efforts are being made to excel this figure.

### A Staggering Figure

What a staggering figure this is! Think for a moment—it is almost as much as some concerns do in a year. Certainly it is a quarter of what its nearest competitor shows signs of doing in the entire year, and a trifle under a third of what another very large company will do. Incidentally it is a trifle under a half of what another large concern anticipates doing. Let "The Covered Wagon" is not included in this sales drive, and Famous expects "The Covered Wagon" to gross upwards into the millions, and bad showings included.

### Credit Due

Chiefly to Sidney R. Kent, an unusually efficient sales manager. To his special aides. To an advertising department which works hand and glove with the sales department. A machine strongly perfected to sell pictures of a class. And last, but most important, a production department which for general average consistency ranks high.

### The Award

There have been Paramount weeks galore. But this is a Paramount month. There are prizes for the best record, of course. But the real prize that every man is working for is to keep from his manager's desk the large, handsome engraved milestone which will go to the division making the poorest showing. And remain there for a year. How they are fighting to drive this tombstone on some other fellow's desk!

## July Business Better

Shows Increase of \$50,000 Over July, 1922—Total for Month Reaches \$5,140,506

(Special to THE FILM DAILY)

Washington—Admission taxes collected during the month of July, as reported through the Treasury Department, totaled \$5,140,506, as compared with \$4,620,893 in the same month of 1922. This was an increase, for July of this year, of more than \$500,000.

The special tax on theaters, museums, and circuses returned \$813,147.02 to the Government during the month, compared with \$746,397.10 a year ago. This was an increase of more than \$65,000.

As noted, admission taxes for the fiscal year ending June, 1923 totaled \$70,148,480 or a decrease of \$3,236,475 over the previous fiscal year. This does not necessarily mean that

(Continued on Page 2)

## Canada Joins

M. P. T. O. of A.—Sparrow Elected President—Pledges Support of Distributing Organization

(Special to THE FILM DAILY)

Montreal—George B. Sparrow, of Montreal, was elected the first president of the Canadian Division of the M. P. T. O. of A., at its organization meeting in the Mount Royal Hotel, when practically 100 representatives were present from the United States and from the various Canadian Provinces, from Manitoba to Nova Scotia. Mr. Sparrow is vice-president of His Majesty's Theater, a legitimate house of Montreal, and president of the J. B. Sparrow Theatrical and Amusement Co., Ltd., which is identified with the operation of theaters in Montreal and Quebec.

J. C. Brady, proprietor of the Madison theater, Toronto, who has been president of the Motion Picture Exhibitors Protective Assn. of Ontario for years, and who has also been

(Continued on Page 2)

## Best and Worse

Newspapers Critics Air Their Views Regarding Features and Comedies—Lloyd Boosted

The second batch of opinions of authors and newspaper critics of motion pictures, has just been distributed to producers by the Hays office. This publication has collated the views of the newspaper critics and presents them below. The views of the authors were not collected for obvious reasons.

Hays, in his communication to the writers and critics, impressed upon them that their views would be held confidential, so no names can be offered. But it may be said that they are from all sections. In noting the opinions it should be borne in mind that in some sections, particularly in the smaller cities, the newer releases have not yet reached these communities, which in part explains the selections.

Naturally, none of the important current releases of Broadway are included. (Continued on Page 2)

### Lieber in Town

Robert Lieber, president of First National, who hurried home after his return from Europe last week, is back in town.

### Motley Flint Entertained

Motley Flint, one of the leading financiers of the Coast, was entertained at dinner Monday night at the Ambassador, by "Eph" Asher of the Sennett organization.

George Rush accompanied Flint East.

### "Pop" Lubin Dead

(Special to THE FILM DAILY)

Atlantic City—Siegmond Lubin, better known as "Pop" Lubin, one of the pioneers of the motion picture industry, died here yesterday afternoon.

"Pop" Lubin in the early days of the business, was an outstanding figure, but during the past seven or eight years has practically been out of the business.

## St. Louis Split

Talk of Difficulties Between Skouras Brothers and Koplar—Interests Missouri Film Folk

The long threatened split between Harry Koplar and Spyros Skouras and a dissolution of the St. Louis Amusement Company, which controls some 14 neighborhood houses in St. Louis seems certain, and St. Louis filmdom is momentarily expecting an official confirmation of this news.

(Continued on Page 2)

## HANDICAPS

In an effort to bring about a better time, and better golf, the Committee in charge of the Fall Film Golf Tournament, has decided upon a new basis of handicapping the players.

This plan will not necessitate the careful attention to properly matched foursomes but will permit players to practically choose any partner they desire.

All play will be figured on the basis of 27 holes. Every player will be placed in a class—his proper division being found by averaging all his past scores—and those divisions or classes will be as follows:

Class A....	70—80	Class F....	100—105
B....	80—85	G....	105—112
C....	85—90	H....	112—122
D....	90—95	I....	122—130
E....	95—100	J....	130 and above

There will be three prizes for each division, first, second and booby.

Division winners will be figured on their gross score.

Handicaps will only apply on the low gross and low net and runner up cups and THE FILM DAILY cup.

The committee feels that all participants are going to like this arrangement—But remember 27 holes count—not 18.



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## Quotations

	High	Low	Close	Sales
East. Kod. ....				Not quoted
F. P.-L. ....	76½	76½	76½	1,400
do pfd. ....				Not quoted
Goldwyn .....				Not quoted
Loew's .....	16½	16½	16½	100

## July Business Better

(Continued from Page 1)  
amusements only suffered a decline in that period, since the total amount of revenue taken in by the Government from all sources dropped \$575,-705,885, thus indicating a drop in all businesses.

### ADVERTISE YOUR SHORT SUBJECTS

**MATS** for this "ad" **FREE** at your Educational Exchange

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740 7th Ave., New York

Cosmos Art Pictures Association

The Exhibitors Association

**JOIN NOW**

## Canada Joins

(Continued from Page 1)

prominently identified with the Canadian Exhibitors Exchange, was elected vice-president. A. Sporkados of Montreal, was appointed treasurer and Vincent Gould of Montreal, National secretary for Canada, with offices in the Albee Building, Montreal.

Directors were appointed as follows:

For Ontario—Harry Alexander, M. Gebertig and H. Giusler of Toronto; Fred Guest of Hamilton; Mayor J. A. Cooper of Huntsville and J. Coplan of the Princess, Ottawa; For Quebec—A. Denis, Montreal, and F. D. Bouchard, member of the Quebec Legislature for St. Hyacinthe; For Maritime Provinces—F. G. Spencer, St. John, N. B., and J. McAdam, Halifax, N. S. For Manitoba—W. Kershaw of Winnipeg, president of the Manitoba Exhibitors Association, and J. McNichol of Winnipeg. The Provinces of British Columbia, Alberta and Saskatchewan were not represented and no officers were elected for those districts. Three more vice-presidents are to be elected as well as a representative from the Province of Ontario on the Board of Directors of the M. P. T. O. to speak for the Canadian division. H. S. Ross, K. C. Montreal, was appointed legal adviser to the Canadian branch. The only woman at the convention was Ray Lewis of Toronto, editor of the Moving Picture Digest, which was made official organ of the Canadian Division.

Important visitors and officials at the Canadian convention included Sidney S. Cohen, National president of the M. P. T. O., Harry Berman, New York, general sales manager of the Film Booking Offices; R. F. Woodhull, president of M. P. T. O. of New Jersey; Charles Whitehurst, Baltimore; J. M. Seider, East Orange, N. J., Harry Davis, Pittsburgh, A. J. Moeller and Howard Smith of Buffalo.

A resolution was adopted in which the Canadian members pledged support to the Theater Owners Dist. Corp., National Motion Picture Day, Monday, 19, was also approved. The annual convention of the Canadian Division of the M. P. T. O. is to be held in May, 1924. Another conference is to be held shortly in Toronto, Ontario, to arrange further details. Canadian directors are to hold meetings each month.

Sidney Cohen spoke on the movement toward "centralized control" of the moving picture industry and declared that the M. P. T. O. would relentlessly oppose this. Film rental prices and alleged distribution discrimination came in for discussion and President Cohen declared that the enactment of vicious laws had been prevented and several unjust taxes had been revoked as a result of the activity of the M. P. T. O. He pointed to excessive taxes in Canada and declared that moving pictures were to be classed as an economic necessity and not as a luxury such as theatrical performances for which the admission prices ran to \$3.

## Cosmopolitan Wins Test Case

(Special to THE FILM DAILY)

Champaign, Ill.—The Stoolman-Pyle Corp., has lost out in their suit against Goldwyn-Cosmopolitan for alleged violation of contract. The concern brought action for an injunction against Goldwyn when the latter gave the first run of "Enemies of Women," to the Orpheum, Stoolman's opponent, on Labor Day, after they had been promised the picture on their Famous Players' contract.

The court, in deciding in favor of Goldwyn-Cosmopolitan, declared that the company had a right to rent the picture to whoever they decided, that they were not bound to any terms of the contract made with the Lasky company.

The decision of the court in Champaign is of importance inasmuch as the T. O. C. C. is in the same fix.

## Best and Worse

(Continued from Page 1)

cluded, excepting "The Covered Wagon," which is being road shown.

### The Best Feature

It is interesting to note that "Down to the Sea in Ships" and "Only 38," are equal favorites as "the best features" selected from the 54 critics who offered opinions. "Robin Hood" follows as the choice of six; "Penrod and Sam," as the choice of five, "Within the Law" as the choice of four; "Enemies of Women," chosen by three, and "Driven," by two. The features securing one vote each include:

"Peg of My Heart," "Oliver Twist," "Bali the Unknown," "Grumpy," "The Critical Age," "Quicksands," "Alice Adams," "The Rustle of Silk," "The Flirt," "Where the Pavement Ends," "The Go-Getter," "Salome," "Minnie," "The Famous Mrs. Fair," "The Isle of Lost Ships," "The Girl I Loved" and "The Flame of Life."

### The Worst Feature

The critics were wide apart as to the worst feature they had seen. Four agreed on "The Rustle of Silk" as the worst, and the same number on "Souls for Sale"; three thought "The Village Blacksmith" the worst, and "Has the World Gone Mad," "The Shock," "Bella Donna," and "Adam's Rib" had two votes each in this class. Those features considered the worst which had one vote each were:

"Dollar Devils," "The Light in the Dark," "Children of Jazz," "Cordelia the Magnificent," "Is Divorce a Failure," "Jazzmania," "Salome," "The Snow Bride," "Crossed Wires," "Wandering Daughters," "Look Your Best," "Three Who Paid," "The Little Wildcat," "Refuse," "Secrets of Paris," "Kissess" and "Only a Shop Girl."

### The Best Comedy

Harold Lloyd easily leads this list with 19 votes of the 54 critics. He tops all the other comedians by far. "Safety Last" got the 15 votes; "Grandma's Boy" three, "Dr. Jack" one. The "Our Gang" comedies got four votes." Doug MacLean follows with two votes for "Bell-boy 13," and one for "The Hottentot" and all the others, with one vote, are:

"Where is My Wandering Boy This Evening," "Connecticut Yankee," "The Love Nest," "Kick Out," "The Balloonatic," "Minnie," "Luck," "Penrod and Sam" and "The Hottentot."

There seems to be no choice between feature length and short length comedies, and the Hays office might do well to correct this in future reports.

### The Worst Comedy

Most of the critics slam the comedies fearfully, few admitting that they can sit through them. Consequently these mentioned are far below the list of others in numbers. But "Mary of the Movies" was selected by four as the worst and heads the list. "Sixty Cents an Hour" had three votes for this doubtful honor, "The Pilgrim" had two, and the following received one vote.

"The Midnight Cabaret," "Mr. Billings Spends His Dime" and Baby Peggy in "Carmen, Jr."

# Pathé New

No. 74

**PAGEANT OF BATHING BEAUTIES** ATLANTIC CITY—Girls from 75 cities take part in big display of feminine beauty. **ARMY AIR SERVICE SINKS OLD BATTLESHIPS**—The New Jersey and the Virginia are sunk by bombs from the air. **ZEV WINS "REALIZATION"**—Famous 3 year old stakes coveted prize at Belmont Park, L. I.

Other news as usual.

THE ONLY ONE REEL FEATURE

# today

## St. Louis Split

(Continued from Page 1)

It has been an open-secret for some nine months past that all was not serene within the ranks of the company although it is said their houses have all been good money makers during that period. However, it is said film politics has entered into the situation and several disputes have taken place.

The first definite outbreak came several months ago when Skouras Brothers, who own the Grand Central entered into a deal to obtain control of the Missouri, the big Paramount first-run house directly across Lucas Avenue from the Grand Central.

The deal was about to go through when Koplars is said to have intervened, pointing out to Skouras that under the contract covering the organization of the St. Louis Amusement Co. none of the principals were to become interested in another house without the consent of the others. Penalty for violation of that clause was forfeiture of a \$50,000 bond. Koplars is said to have asked \$25,000 for waiving this rule. Skouras declined to pay the price and as a result the Missouri deal was called off. Since then several little incidents have sort of aggravated the situation.

Now it is said Koplars has objected very strenuously to the booking methods of the corporation, which is controlled by the Skouras interests, as they have three votes on the board to two by Koplars.

St. Louis film circles have been speculating on a possible split between the Skouras boys and the Koplars-Hamburg combination. In fact in some circles it has been whispered that when the break came a new combine would be the Holdman-Koplars-Hamburg theaters against those controlled by the Skouras Enterprises, and that possibly some independent houses would also enter into a booking combination with the first named interests.

There is also a possibility that the Skouras interests will renew their negotiations for the Missouri should they break off entirely with Koplars and Hamburg.

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**Newspaper Opinions**

**"The Gold Diggers"—Warners Capitol**

AMERICAN—On the stage "The Gold Diggers" was deemed a rather daring fragment of drama, but much of the hop was taken out of Hopwood ere it reached the screen. Really, there isn't a blush left in it.

DAILY NEWS—There's a light, laugh-enticing film—the very essence of youth and fun—which tends to keep its on-lookers smilingly satisfied and sends them home in happy humor. This is the "Gold Diggers," a charming adaptation of the play by Avery Hopwood. If you don't like this picture we don't know why not.

EVE. JOURNAL—Stage hit is success in film. A wholesome breeziness, spontaneous gayety and genuine humor pervade the screen version of "The Gold Diggers."

EVENING WORLD—"The Gold Diggers," may be a good film; it ought to be for it's well photographed; fairly well acted and has a number of what are known as "good lookers," in the cast; but we don't like it.

MAIL—"The Gold Diggers," is the first of Mr. Belasco's plays to arrive on the screen here, and though we sought diligently for the "new era," it was not forthcoming, at least in this picture. In all probability Mr. Belasco had little to do with this production. In its new form it manages to be a fair comedy.

MORNING TELEGRAPH—Any one with an ingrown grudge and a peeve against the world in general can lift some of these troubles by visiting the Rialto and taking a look at "The Gold Diggers." It doesn't miss a laugh, nor forget a trick.

POST—It is an interesting picture, and marked by good acting by Hope Hampton, whose Jerry is much the best thing she has done. She plays it with feeling and spirit, and is thoroughly satisfactory. Miss Fazenda is also good, and the supporting company is fully equal to the occasion. As the play stands now the acting and photography are better than the vehicle.

SUN—It is safe to say that theatergoers who enjoyed "The Gold Diggers," will get a "kick" out of its film version. Hope Hampton made a very attractive Jerry out of the Ina Claire part.

TELEGRAM—It is even more exciting as a film play, by means of the enlargement of the field of action made possible by the obliging and accommodating camera's eye.

The Warner Brothers have made a remarkably interesting film of the play.

TRIBUNE—So it is with delight that we state "The Gold Diggers" is quite as good

a picture as it was a play. And the reason is because director, scenarist, producers and cast have with an unwonted unanimity of purpose worked together to make the picture as much like the play as possible. as a picture is a complete success. Hope Hampton really is radiant.

WORLD—Still by virtue of an exceptionally charming performance by Hope Hampton, as Jerry, and an unusually laughable comedy characterization by Louise Fazenda the picture is remarkably entertaining.

**"Red Lights"—Goldwyn Capitol**

AMERICAN—Clues are taken up, villains taken out, situations taken back, and the audience taken in, as yet I haven't found what the whole thing's all about.

EVENING JOURNAL—"Red Lights," riots in action. Thrilling dangers crowd one another in picture at Capitol.

EVENING WORLD—"Red Lights," is a good experiment. At least it is chock full of experiments that it strikes us as one itself. It is well worth the seeing.

SUN—The production is an ideal detective play, thrilling and humorous. It contains just enough murder to give the film a sober tone, and yet it is not a riot of bloodshed. But the comedy itself absorbs an hour as pleasantly as anything we know. Griffith's caricature of the great.

MAIL—Mystery undiluted awaits those who go to the Capitol this week in "Red Lights." The mystic and the incomprehensible are given in no small amounts and the effect is the same as an overdose.

The picture has been put together clumsily, and had its director known when to stop "Red Lights" would have been more forcible. But despite these defects we liked it and must admit that several of the scenes gave us the creeps.

MORNING TELEGRAPH—It is a riotous delirium of blood, thunder and sudden death which should prove to be one of the year's "best sellers." It is the most wildly improbable, illogical, incoherent and generally confusing jumble that ever irritated an orderly brain. The picture cannot fail of great popularity. It's lots of fun and well worth an hour of anybody's time and a dollar of anybody's money.

POST—Fine photography and scenic effects are the principal charms of "Red Lights." It is filled with mysterious happenings which produced any amount of thrills. It is very well photographed and is well acted.

TELEGRAM—"Red Lights" is even more effective in picture form this week than it was on the speaking stage.

The competent direction of Clarence Badger, aided by ingenious lighting and other mechanical effects, has succeeded in transferring to the screen all the mystery, thrills and excitement of the story.

TIMES—"Red Lights" is one of those weird mystery films. The redeeming features of this strange concoction are the splendid photography and the scenic effects, but it is doubtful whether the producers off-hand could detail a comprehensive conception of the narrative. All they will say is that those who liked "One Exciting Night" will not be disappointed in this picture.

TRIBUNE—It is not only a thrilling mystery picture, it is a gay and jolly farce as well. Besides all this the cast is excellent and the comedy is really funny.

WORLD—actually impossible, moderately entertaining complication.

**"Ruggles of Red Gap"—F. P.-L. Rivoli**

EVENING JOURNAL—Despite not a little racy fun and incisive satire James Cruze's film production of Harry Leon Wilson's "Ruggles of Red Gap," remains a more or less inert affair.

EVENING WORLD—It sure is to laugh at the Rivoli this week, where "Ruggles of Red Gap," filmed from the famous stories of the same name by Harry Leon Wilson, is proving itself to be one of the most enjoyable films of the present season. It is a picture that shouldn't be missed.

HERALD—In spite of excellent acting and fairly close adherence to Mr. Wilson's text, has turned out to be rather lukewarm entertainment. The emphatic humor of the original becomes on the screen, labored low comedy; and the gorgeous absurdity of the story becomes mere foolishness.

Mr. Cruze has concocted a great deal of genuinely funny business—and it is these unobtrusive bits that are responsible for most of the laughs; but he has erred in making Red Gap too expensive a community.

MAIL—But there has come to the Rivoli a film which is as good as any of the larger screen plays and in many respects better. "Ruggles of Red Gap," is one of the most delightful motion pictures we have seen. It is skillfully directed, beautifully photographed, extremely well acted and is without one clumsy trick or hackneyed incident.

MORNING TELEGRAPH—The humor is delicate, even subtle, and sometimes it just isn't there at all. You keep thinking all the time that it ought to be awfully funny, but it is a long time between laughs. Ernest Torrence's performance stands out.

"Ruggles of Red Gap" will never set the cinema world on fire, but it will supply a mild glow for a cool Autumn night.

SUN—The transition of Harry L. Wilson's successful novel and play to cinematic shape has been accomplished with the dexterity one would expect of the director "The Covered Wagon"—James Cruze. Ernest Torrence's portrayal of the swaging frontiersman, newly come to wealth of weird of ways and wardrobe, is a gem.

TELEGRAM—Edward Horton, a veritable find for the movie fans. Ernest Torrence, scores again.

TIMES—The present version is an entertaining one with many humorous twists, it has been approached from an angle that robs the tale of much of its charm. This is a good picture, but it might have been infinitely better if other tactics had been adopted by the scenario writer.

TRIBUNE—The picture does not delight our soul as the story did. Jan Cruze, that sure-fire director, has done best and he has received able assistance from the cast.

An extremely amusing picture, do not miss it if you care for Harry L. Wilson and his well-known people.

WORLD—Ernest Torrence is the most effective character man in motion pictures. We feel at liberty to recommend this picture largely because of the performance which Mr. Torrence gives. It is spirited, human and perfectly poised.

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**F O R E !**

Your entry has not yet been received for the Fall Film Golf Tournament to be held at Belleclaire, Bayside, Long Island, Tuesday, Sept. 18.

You will materially aid the Committee in its preparatory work if you will 'phone or mail your entry immediately to any of the following:

**THE COMMITTEE:**

- FELIX FEIST, JOS. SCHENCK PROD., STATE THEATER BLDG.
- G. B. GALLUP, FIRST NATIONAL, 383 MADISON AVE.
- ABE WARNER, WARNER BROS., 1600 BROADWAY.
- E. KENDALL GILLETTE, THE MOTION PICTURE NEWS.
- DANNY, THE FILM DAILY, 71 WEST 44TH STREET.

# The BRADSTREET of FILMDOM THE Film DAILY The RECOGNIZED AUTHORITY

VOL. XXV No. 62

Thursday, September 13, 1923

Price 5 Cents

## SURE FIRE

By DANNY

Many great, fine, big pictures are out. Practically all of them are assured of a certain volume of business. Just how much remains to be seen. Scattered among them are several, however, which are definite box office bets. Sure fire, dependable. Others, because of their splendor, sets, or whatnot, will get a certain quota. But not the quota set by the distributor.

All quotas for the big pictures of the season are too high. This, while a broad statement, will be verified six or nine months from now.

### "THE GOLD DIGGERS"

Warner's latest, easily the biggest and best picture they have ever made. Sure fire at the box office. Full of humor, delightful and keeps an audience laughing right along. You know the kind of bubble that goes through an audience. When they like it. Well, it's there. Last reel or so needs straightening out. Continuity goes blaaah. But otherwise peachy. You can put this one in safely, get behind it, and it's a clean-up. Incidentally Hope Hampton is at her best; Alec Francis delightful, and Louise Fazenda splendid. Full of lokum, but all there.

Critics are funny critters. The Hays questionnaire proves it. Some of them included in their list of best pictures what others included in their list of worst features.

So it goes. Difference of opinion made the first hoss race.

### LLOYD TOPS CHAPLIN

Those same critics put Chaplin in seat far back of Harold Lloyd. The way they figured Lloyd on top of the famous Charlie must make Chaplin feel good. Very good.

### McCormick Resigns

(Special to THE FILM DAILY)

Oakland—S. Barrett McCormick, managing director of the new Fox Oakland, who was brought here to open the house, has resigned. McCormick will leave here today for New York.

## Advance Reports Big

"Ten Commandments" Said To Contain Magnificent Spectacle, All Shown in First 20 Minutes

Confidential reports reaching New York concerning Cecil B. De Mille's new picture, "The Ten Commandments" characterize the production as a gigantic one, so far as spectacular appeal is concerned.

The picture has a Biblical sequence but, contrary to the general impression in film circles, the spectacle is understood to occur in the beginning of the film and runs for only twenty minutes on the screen. After that the story switches to the modern story. The Biblical episodes are said to have been made on an extremely massive scale. In one scene there appear 300 chariots racing across the sand with an unexpected thrill provided in the apparently accidental overturning of several of them as the horses reach a crest in the desert.

It is said there are two reels in color on which over \$100,000 alone was spent. The picture costs considerably over \$1,000,000.

### Singer Here From London

Stephen Singer is at the Algonquin. Just in from London to buy and sell pictures.

### First National Adds Two Writers

(Special to THE FILM DAILY)

Los Angeles—Holman Day and Marion Fairfax have been signed by First National.

### Nine in Stanley-Keith Deal

(Special to THE FILM DAILY)

Philadelphia—Nine theaters are now operating under the Stanley-Keith arrangement covering pictures and vaudeville. Among the houses are the Grand Opera House, the Alleghany, Cross Keys Broadway and the Towers in Camden.

### District Offices for Famous Houses

Famous Players yesterday issued a statement which, in part, said:

"Referring to an article recently published which rumored the removal of the Southern Enterprise offices from Atlanta, Harold B. Franklin reports that while the Atlanta offices will be discontinued as a home office, it will be continued as a District office. Furthermore, because of the remarkable development in theater activities in the southern section, district offices will also be established immediately in Memphis, Jacksonville, Charlotte, Dallas, Oklahoma City and San Antonio, with provision for additional offices in other active centers in accordance with anticipated expansion.

## Forward Your Entry

If you have not yet forwarded your entry for the Fall Film Golf Tournament do so today. Phone THE FILM DAILY at once. Everything looks splendid for a great day next Tuesday at Belleclaire Golf Club, Bayside, Long Island, beginning at 9 o'clock. Cups and silver prizes on exhibition at the Astor, Monday.

## Arbiters Meet

Seven Western Exchange Centers at Los Angeles in Conference—C. C. Pettijohn There From N. Y. (Special to THE FILM DAILY)

Los Angeles The presidents of seven Film Boards of Trade met here yesterday at a conference called by Charles C. Pettijohn of the Hays office. The general workings of the arbitration system were gone into.

It is understood that this meeting is in the nature of an introduction to the national conference scheduled for New York this winter at which all of the arbitration boards which function as part of the uniform contract will hold a joint meeting to discuss changes in that instrument.

Those at the coast session include: Guy Navarre, Seattle; Sidney J. Goldman, San Francisco; W. F. Adamson, Salt Lake; C. W. Koerner, Portland, Ore.; William G. Underwood, Dallas; J. S. Hommel, Denver and Robert M. Yost, Los Angeles.

### Brill Going to Coast

Sol Brill expects to leave for the coast next week.

### "Potash" Breaks Records

The Sam Goldwyn offices were informed yesterday that the Baltimore police were called out Tuesday night to control the line at the Rivoli there where the people waited from 7 to 11 o'clock to see the picture. The Tuesday gross exceeded Monday's at the theater.

### Michigan Exhibitors Here

W. S. McLaren, Phil Gleichman, Claude Cady, Glenn Gross, Fred Delodder, A. J. Keist and H. M. Richey, of the M. P. T. O. of Michigan arrived in town last night. McLaren and Richey are here to confer with officials at the Hays office while the others will attend to personal business. They are at the Astor.

## Says Market's Gone

Sales Manager Declares State Right-Holders Have Dropped Off Alarmingly—Film Men in Accord

Just back from a sales trip that took him through what is considered one of the best amusement sections of the country, a well known sales manager for a state right organization openly declared yesterday that he found the market "gone"; that the independent field as such exists in name only and that he has only pity for "the producer or the fellow that has put good American dollars in a picture figuring the state right market for its sale."

His ideas were echoed largely by important state right organizations. On some points, Ray Johnson of Arrow, Jack Cohn of C. B. C., Irving Lesser of Principal and A. L. Aronson of Truart disagreed but at the same time they admitted that a good deal of what this film man says is true. This individual's name is withheld for obvious reasons but this is what he asserts:

"In every center, there are very few exchanges open, as a matter of fact there are 'fewer' than at any time in the picture business. Of those that are open for business, and consequently open to buy, only two kinds of product will interest them: The big picture in the sense of big money returns and big purchase prices and the small five

(Continued on Page 2)

### Northwest Irons Out Music Row

(Special to THE FILM DAILY)

Minneapolis—The Motion Picture Theater Owners of the Northwest and the American Society of Composers, Authors and Publishers, at a meeting held here, resolved their differences and agreed upon conditions governing the licensing of all members of the M. P. T. O. of the Northwest, covering the public performance of copyrighted music. As a result of the conference attended in behalf of the M. P. T. O. by Steffes, Hays, Clinton, Kaplan, Friedman, Hitchcock, Johnson, Buchanan, Carrish and Dryer, and in behalf of the composers by Mills of New York; Hartmann, of Chicago; Sneath and Summers of local counsel, an amicable agreement was reached pursuant to which licenses will now be taken by all theaters in the territory including Minnesota, North and South Dakota and Northern Wisconsin. The agreement reached marks and end to the misunderstanding heretofore existing between the music men and the exhibitors of this section, and is in line with similar arrangements now being made wherever responsible exhibitor organizations get together with music people.



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**Quotations**

	High	Low	Close	Sales
East. Kod. ..105	104 3/4	105	105	600
F. P.-L. .... 76 1/2	74 1/2	74 3/4	74 3/4	5,000
do. pfd. ....				Not quoted
Goldwyn .....				Not quoted
Loew's .....	16 1/2	16	16	900

**Incorporations**

Albany—Jacsol Amusement Co., Inc., Bronx. Capital \$1,000. Attorney, Henry Schiffer, Bronx.

Albany—Bardine & Co., Inc., New York. Capital \$500. Attorneys, Finkelstein & Welling, New York.

Albany—Willat Film Corp., New York. Capital \$5,000. Attorney, Arthur Hume, New York.

Albany—B. & K. Producing Co., Inc., Suffern, N. Y. Capital \$5,000. Attorney, J. J. Durna, Newark, N. J.

**Roach Talks Over Radio**

Hal Roach delivered a talk over the radio last night in which he explained what innovations he had introduced in his comedy output for the fall.



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**Says Market's Gone**

(Continued from Page 1)  
reel western that they can buy on a basis of from \$7,000 to \$10,000. Anything other than this, there is absolutely no market for. Of the big fellows there are possibly only one or two that are in a position to take on any extra product, since they are loaded up with the Warner, Lichtman and Lessee product.

"The little fellow buys all his five reels on a series basis, of from five to eight in the series and strives to get a program of this type lined up that will enable him to have one release a week. If you go into a town and this type of exchange is loaded, so to speak, you would be fortunate to get better than print cost out of him for your product. These fellows, of course, know who is able to buy in their town and who is not, and when you come to them they know your position and act accordingly. I have seen many, many contracts on this trip that gave the producer not more than \$25 above his print cost. That's a fact.

"To summarize the whole, there is no such thing as a state right market at the present writing. I pity the producer or the fellow that has put good American dollars in a picture figuring the state right market for its sale. 'There ain't no such thing.' The Warners and Lichtman have the big exchanges tied up. They don't know how or where to turn. If they get good pictures all well and good, if they don't, there will be still 'fewer' fellows open next Spring.

"Business in the theaters is good, in fact, great. Every exhibitor will tell you that he had the best Summer that he has had in years, and with all the big pictures coming for the Fall things look great. The talk of high production costs and high rentals does not seem to cause them any undue annoyance, they are doing a big business now and anticipate even better luck."

W. Ray Johnson of Arrow declared:

"The statement is in some spots exaggerated and in others the truth. There are not so many state right exchanges as heretofore, it is true, but, in the main, those who have dropped out were the wild-catters, the men who bought a picture only occasionally. It is true now and always was true that the distributors of short reels have made the greatest success in the state right field. This, because, no matter whether a theater booked a First National, a Paramount, a Goldwyn or any other brand, the exhibitor requires a short reel to balance the program.

"There is no room for in-between pictures in the state right field. As proof of what the short reel means to the independents, let me cite the fact that 'The Santa Fe Trail,' a new serial of ours, has been sold 70% in four weeks. That's why we are releasing 64 comedies a year, and three serials."

Jack Cohn of C. B. C. said:  
"State righters want an assured flow of product only. They do not want scattered pictures. I admit that conditions in the Mid-West territory are pretty tough, but this is true not only with state righters but with the national companies as well. Universal was compelled to lease a theater in Kansas City to house its first runs. State righters want big pictures. I point out what C. B. C. has done as proof. We are releasing a group of 12 and have sold 70% of the country."

Irving Lesser of Principal Pictures had this to say:

"It is true. Let me add to what this man says. The trouble with organizations dealing in the state right field is the fact that they cannot get the proper finances. That, in turn is due to the fact that they are unable to get quick play dates on their pictures and because the relative return on a state right picture as compared with that of a national distributor is small.  
"State right exchanges will not progress until they are financed properly. They cannot assume new product until they pay off their obligations to the state right producer."

A. L. Aronson of Truart Prod. said:

"In the main, your informant is correct. There is no state right market. There is no room for \$60,000 picture in the state right field. Good product, however, will always find a market and while, it may be true, that these same good pictures will not gross what they should, nevertheless, they will play dates. So far as Truart is concerned, let me say that most of our affiliations are with the same exchanges that are handling the Warner, Lichtman and First National product."

**Cuts and Flashes**

Cecil Maberry is in town. At the Astor.

Neil McCarthy, well known Los Angeles attorney, is here.

Mark W. Vance has joined the advertising and publicity staff of Associated Exhibitors.

"The Marriage Market" will be the second in the Columbia series to be released by C. B. C.

T. B. Harms Co. has issued a photoplay edition of "April Showers" in connection with the Preferred picture of that name.

**Mandelstamm Due Tomorrow**

M. Mandelstamm, French author, is due in New York on the La France tomorrow. Mandelstamm was one of the speakers at the recent International Congress on M. P. Arts.

**Show "Meanest Man" Tonight**

Principal Pictures will act as host to a party of trade paper critics who will attend a showing of "The Meanest Man In The World," at the Bay-side (L. I.) theater tonight.

**Lesser to Address British Authors**

Ralph Pugh, First National representative in England has arranged for Sol Lesser to address the Authors' League in London at one luncheon and a London newspaper men's organization at another.

Jack Edwards Assumes New Duties  
Jack Edwards has assumed chair of publicity at the Hodkinson office succeeding George B. Gallup, who has joined First National.



Virginia Lee Corbin  
one of the many stars  
in  
**Enemies of Children**

Distributed through Independent Exchanges  
**MAMMOTH PICTURES CORPORATION**  
VICTOR B. FISHER, GEN'L MGR.  
1540 BROADWAY, NEW YORK

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PICTURES**

# FOR THE FEW WHO DO NOT KNOW

Form 1204

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Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L



## WESTERN UNION TELEGRAM

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

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT 225 WEST 52D STREET, NEW YORK CITY

Baltimore Md. Sept. 10

Samuel Goldwyn  
383 Madison Avenue New York

World premier Potash and Perlmutter opened to-day to great business and in my opinion it is the greatest comedy drama ever produced for the screen stop Barney Bernard and Alexander Carr superb in their characterizations as well as Vera Gordon and the supporting cast stop For the first time in the history of this theatre the audience vociferously applauded at the conclusion of every showing of the feature and I do not recall at any time of our audience leaving the Theatre so overwhelmingly pleased with a picture stop I anticipate record breaking business stop My very best wishes for success knowing that you have a production you may well be proud of and I hope you will give us more just like it stop Again congratulations

Guy Wonders Manager Rivoli Theatre.

**AND**

Baltimore Md. Sept. 11

Samuel Goldwyn  
383 Madison Avenue New York.

Potash and Perlmutter have taken Baltimore by storm. Compelled to call for extra police tonight to handle crowds which stood in line for over a block at both our box offices for more than one hour and half waiting for second show business tonight alone exceeds entire gross of yesterday

Guy Wonders Manager Rivoli Theatre Balto.

## At Broadway Theaters

### Cameo

"Mothers-in-Law" is the feature, accompanied by an overture selection, some short reels and an organ solo.

### Capitol

Program includes "Cycle of the Orient," by the orchestra; a short reel titled, "Going up the Iguazu"; Madame Elsa Stralia, soprano, singing "Song of the Soul"; the Magazine, and "Red Lights," the feature. An organ selection concludes.

### Rialto

"Ideale," a symphonic poem, is played as the overture, followed by "Riesensfeld's Classical Jazz," a regular unit; the Rialto News Reel, "Sometime," sung by Ruth Chase, soprano, and David Belasco's "The Gold Diggers." "O Promise Me," trumpet virtuoso, Joseph Alessi and a Cameo comedy, "Traffic" are the last numbers on the bill.

### Rivoli

"Alessandro Stradella" is the overture. Other numbers include, Schubertiana, a musicale by the Serova dancers, in four units: (a) "Serenade" (b) "Valse Sentimentale" (c) "Moment Musical" and (d) "Marche Militaire"; Rivoli Pictorial, "Then You'll Remember Me," sung by Charles Hart, tenor, "Ruggles of Red Gap," the feature attraction, and "A Gypsy Dance," by Hedwig Langer and Elma Bayer. "Kick Out," a comedy, closes the performance.

### At Other Houses

Nine theaters are playing pictures "seen on Broadway before." They consist of the Astor with "The Hunchback of Notre Dame"; the Central, with "The Silent Command"; Paramount Cosmopolitan's "Little Old New York" and "The Covered Wagon" at the Cosmopolitan and Criterion respectively; "The White Sister," at the 44th St., and "The Green Goddess," at the Harris. "Rosita" remains at the Lyric; "Why Worry?" has been held for a second week at the Strand, and "If Winter Comes" continues an indefinite run at the Times Square.

### Music Innovation For Chicago

(Special to THE FILM DAILY)

Chicago—Balaban & Katz are having a second console installed in their Chicago, to be played simultaneously with the present one.

### Ottawa Site Placed On Market

(Special to THE FILM DAILY)

Ottawa—After lying idle several months, the Capitol theater site has been offered for sale by Famous Players. The large property, in the heart of the city, was bought several years ago and a large theater started. This, however, was suddenly stopped.

### Co-operative Buying Here, Says True

W. A. True of the T. O. D. C. in a long statement issued yesterday declared the day of co-operative buying in this business had arrived and added the T. O. D. C. plan would remove "the duplication of profits and the pyramiding of distribution costs and the reduction of production costs by economic and careful supervision."

### Seattle Arbiters Meet

(Special to THE FILM DAILY)

Seattle—An organization meeting of the Arbitration Board of the Northwest Film Board of Trade was held last week. Three exhibitors, F. B. Walton, Bellingham Theaters Co., J. A. McGill, Liberty, Port Orchard, and H. W. Bruen, the Ridgemont, Seattle, and three exchange men, George Endert, Paramount, Al Rosenberg, De Luxe and P. A. Lynch, Pathe, form the present board which will have regular meetings every two weeks. Endert was named chairman and Bruen secretary.

### De Grandcourt Here

G. de Grandcourt, former publicity chief for Fox in Canada, has resigned. He is now in New York handling the Cameo run on "Mothers-in-Law."

### Benefit Showing of "Scaramouche"

(Special to THE FILM DAILY)

Washington—The Capitol chapter of the Red Cross has taken over Schubert's Belasco for the opening of "Scaramouche" Saturday. Proceeds of the performance will be donated to the Tokio earthquake sufferers.

### Ralph Meyers Recovering

(Special to THE FILM DAILY)

Pittsburgh—Ralph Meyers, manager of the Superior, is on the road to recovery in the South Side Hospital following serious injuries received in an automobile accident. Meyers has a broken back.

### Kirkwood Improving

(Special to THE FILM DAILY)

Los Angeles—James Kirkwood is improving so rapidly that he may be able to resume work by Oct. 1.

Mabel Normand who injured herself when she fell from a horse recently has practically recovered.

### Musicians Now Under New Contract

(Special to THE FILM DAILY)

Chicago—Theater musicians here are now working under a new agreement which calls for a 32 hour week instead of 33 hours. The rule providing that members who work two weeks must be held the rest of the season has been withdrawn.

### Woolfenden With Anderson

William Woolfenden was announced yesterday as one of the executives of Anderson Pictures.

Irving Greene, who has been publicity and advertising head for Anderson, has assumed additional duties along similar lines with the T. O. D. C.

### Prizes for Best Exploitation

Preferred is offering exhibitors \$150 in cash prizes for the best exploitation stunt on "Mothers-in-Law." The picture has been endorsed by Mrs. Lemira A. Goodhue, President Coolidge's mother-in-law, and a National Mothers-in-Law Day Assn. formed. Exhibitors might well tie-up with it when showing the picture.

### Changes in Hodkinson Staff

With the resignation of George B. Gallup as advertising and publicity manager of Hodkinson, to go with Associated First National, announcement is made of a reorganization of the Hodkinson personnel. George B. Harvey has been appointed advertising manager and Jack Edwards director of publicity. Ned Holmes has been engaged to supervise exploitation for "Puritan Passions," and Charles Giegerich to handle "The Drivin' Fool." Hodkinson has also appointed S. Nelson manager in Minneapolis, succeeding H. M. Smith, resigned.

## Newspaper Opinions

### "Mothers-in-Law"—Preferred

#### Cameo

EVE. JOURNAL—Although credits for players, directors, cameramen and editors are liberally bestowed in "Mothers-in-Law," \* \* \* the best contributor in the lot is not mentioned on the screen. This anonymous star is an infant who acts more naturally than anyone else in the cast.

EVENING WORLD—Anyway, it tells a charming story in a very acceptable way and we're right here to say that we were among those who applauded. \* \* \*

It's an enjoyable film, well directed, well acted and with some startling photography.

SUN—An extremely sentimental photoplay is "Mothers-in-Law," \* \* \* It is an attempt to place mothers-in-law in a favorable light. \* \* \* The production was well photographed and entirely adequate. And if you enjoy an avalanche of sentiment you will like this picture.

MAIL—\* \* \* The film goes on to prove that we have wronged our mothers-in-law. There is hokum a-plenty and extremes without end.

TELEGRAM—The story of "Mothers-in-Law," is a bit hackneyed in spots, nothing exactly new except its dress of ultra modern times. But the way it is handled by a cast, including Gaston Glass and Ruth Gliford, makes it stand out as one of the really worth while pictures of the season.

TRIBUNE—Such pictures as Louis Gasnier makes certainly never were intended for New York consumption. He must be a simple soul indeed, who could accept "Mothers-in-Law" with equanimity. It was impossible for us to regard it as anything save a clever travesty on the mother pictures.

### New Exchange Opening

Hepworth Dis. Corp. announces the appointment of Ed. M. Hopcraft as manager of its New York Exchange, which is to be opened shortly.

Renews With Friedman  
Al Lichtman has closed a deal with Celebrated Players of V. consin for the distribution of the I. preferred product in that territory.

### Historical Pictures Plans

Historical Pictures, Inc., plans a series of two reels outlining an important event in history. They are to be endorsed by leading exhibitors and will be released in both the theaters and non-theatrical fields.

### QUALITY ART TITLES

#### The Waller Studios

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ALLAN A. L'JWNE  
PRES.

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To protect the exhibitor against screening, unknowingly, film of inferior photographic quality we make Eastman Positive Film identifiable. The words "Eastman" "Kodak" are stenciled in *black* letters in the transparent film margin. Look for this positive proof that you are projecting the "film that carries quality through to the screen."

Eastman Film, both regular and tinted base, is now available in thousand foot lengths.

**EASTMAN KODAK COMPANY**  
ROCHESTER, N. Y.

# ASSOCIATED EXHIBITORS

ARTHUR S. KANE, PRESIDENT

## YES SIR! IT SELLS ITSELF!

One of the years best 20 Photoplays



### Why Didn't He Kiss Her?

To answer that question one must see this unusual drama, with its story of a bride who disappeared on her wedding night, and sparkling with comedy by the gifted star.

Women will love it. Every girl longs to be won by the sort of fighting hero and lover that won the girl in this red romance.



Jazzy with Excitement  
and Laughs—

- Feminine thrill of a secret wedding!
- An actress kidnapped in bathing costume!
- Wild chase and flight on a fleeing yacht!
- Men lured by an angel of destruction!

Six fast reels with  
Mitchell Lewis - Noah Beery - John Bowers - Ford Sterling

PHYSICAL DISTRIBUTORS  
PATHÉ EXCHANGE  
INC.

FOREIGN REPRESENTATIVE  
SIDNEY GARRETT

IN THE COURTS

William H. Barker has filed suit in the Supreme Court to recover \$19,972 from Marshall W. Taggart, on several notes made in 1917, some by Phillips himself and others by the Prudential Pictures Corp. and Samuel Baehrach & Co., and endorsed by Phillips. Randall and Larson are attorneys for the plaintiff.

(Special to THE FILM DAILY)

Los Angeles—Virginia Lee Corbin has filed suit against Fisher Prod., Inc., for \$11,500 damages on an alleged breach of contract action. It is claimed that Virginia was kept waiting forty-five weeks for work and that only \$2,000 has been paid under her contract.

(Special to THE FILM DAILY)

Pittsburgh—Jack Marks seeks an injunction in the Harrison County Circuit Court to restrain Claude Robinson from using the name "Orpheum," for a theater at West Pike and Fourth St. Marks states that for several years he held a lease on the theater, the Orpheum. Later, when his lease expired, he purchased the Bijou on West Main St. and brought the name "Orpheum" along with him, changing the Bijou to the Orpheum. Robinson contends that the old Orpheum, which he now operates should retain its name.

The house is closed temporarily.

(Special to THE FILM DAILY)

St. Louis—Frank Blatti of Harwood, claims he has been swindled out of \$300 by a man representing himself to be a distributor. Blatti claims he answered an advertisement in a St. Louis paper offering a "good position to a young man with \$300" and signed a contract to sell a film entitled "Yankee Doodle in Berlin" in Arkansas and Texas. He paid a deposit of \$300 as good faith, and alleges he was to receive a salary of \$200 a month. Later he wired his employers. Receiving no reply he hurried back to St. Louis. He notified the police and later John Le Roy was arrested. He pleaded not guilty. Edgar Quade also complained to the police recently of being done out of \$300 in the same way.

**Abe Meyer Back**

Abe Meyer, secretary to Hugo Riesenfeld, returned Monday from a three weeks' transcontinental trip.

**"The Right Spirit"**

(Special to THE FILM DAILY)

Kansas City—An editorial appearing in the current issue of "The Reel Journal," captioned "The Right Spirit," says in part:

"The present fine spirit of cooperation existing between the Kansas City Film Board of Trade and the Motion Picture Theater Owners of Kansas is a matter that should be brought to the attention of every exhibitor. The two bodies are meeting regularly in a joint board of arbitration and differences between exhibitors and exchanges are being amicably settled. The day is surely here when divergent opinions are orderly expressed in a regular manner rather than being secretly and unfruitfully nursed.

"Frankness and a sincere desire to improve any condition will always meet with success and these two factors are to be credited with the splendid feeling that is now so evident."

A City Court judgment for \$807 has been recorded against the Motion Picture Advertising Co., who was sued by the Madison Avenue Offices, Inc., who sued for five months' rent due on offices occupied by the defendant. Mack and Taylor represented the plaintiff.

A judgment for \$1,400 has been filed in the Supreme Court against Reginald Warde, Inc., in a suit brought by the Russo-American Cinema Exchange, Inc., who sued on an agreement under which the plaintiff, which expected to place films with the Russian Government, had permission to return prints, reels and cans but which it was alleged defendant refused to accept when they were offered. Of the amount sued for \$1,000 represented a deposit given by the plaintiff. Arthur L. Davis was attorney for the Russo-American Cinema Exchange.

Philadelphia—A suit involving the lease of the Olympia, has been instituted when David Segal and Joseph Schwartzman began proceedings against the Olympia A. A., Inc., the Philadelphia Sporting Club, Inc., and Abraham Wax, now owner of the theater, asking the court to restrain the defendants from occupying it as a picture house.

The complaints contend that they have a right to lease the premises up until December, 1925; that in January, 1922, the place was rented to them for a yearly rental of \$6,500 and that they were given at the same time the option, to take the house for another two years at \$7,000 a year.

Objections were raised by the city authorities and for a time the place was refused a license, but the lessors, it is alleged, assured the complainants that the place would be put in condition demanded by the law. In November, 1922, it is averred, the Olympia, Inc., without the knowledge or consent of the lessees, agreed the lease should be given over to the sporting club and later that corporation consigned the lease to Abraham Wax, thus ousting the plaintiffs from any chance of continuing the pictures they had contracted for.

**Going to the Coast**

R. T. Cranfield, president of Hepworth Dis. Corp., is on his way to Los Angeles.

**Serials Sold for England**

D. J. Mountan, foreign manager for Arrow has sold "Nan of the North," "The Fighting Skipper" and "The Sante Fe Trail," to J. W. Barr for England. Other sales include the Tom and Jerry cartoon series for England to Western Import; Speed comedies to Famous Players for France, Belgium, Switzerland and Egypt; the Cobb westerns to Sociedad General Cinematografica for Argentine, Uruguay, Paraguay Chile, Peru and Ecuador; Tom and Jerry series to the L. V. T. A. for South Africa and "The Splendid Lie," to the A. E. A. company for South Africa.

WHY WORRY?

(APOLOGIES TO PATHE)



*All the dope you need to be well informed on what is going on in the Motion Picture Business is found in THE FILM DAILY. If you are not a regular subscriber use the coupon below—NOW.*

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# The BRADSTREET of FILMDOM THE Film DAILY The RECOGNIZED AUTHORITY

Vol. XXV No. 63 Friday, September 14, 1923 Price 5 Cents

## BUYING

By DANNY

Co-operative, as W. A. True, says, or otherwise, always important in an industry of this kind. Where is no basic standard. But there may be much behind what True, as president of the Theater Owners Dist. Corp., says. That has no relation whatever to what is otherwise understood by the term of co-operative buying.

Some of the questions asked of Carl Anderson at a meeting of California exhibitors—found elsewhere in this issue—may demonstrate this. Because there is a big gap between co-operative buying as is done generally, and a plan to deliver pictures such as is proposed by True.

Co-operative buying, in its usual sense, means a definite saving to all involved. It means an organization maintained without intent of profit; the purpose, and sole purpose of which is to economize in purchasing operations.

Is this the intent of the men back of the Theater Owners Dist. Corp.? Is it to be an organization conducted without intent of profit? If not, who is to get the profits and why? And if a profit bearing organization why should it be tied to a nation wide organization of exhibitors who got-together to rid existing evils?

Mr. True and his associates must appreciate this: that if the organized exhibitor body intends to go into the distribution business that they must select the distributors to in some manner solve the problem which they are exhibitors—develop. This may mean further encroachments of distributors (and producers) into the exhibition field.

Thinking men have long argued that eventually there must come a development which will bring this business into the organization of half a dozen or less chains of theaters, with film supplied from about that many sources. The question might well be asked: Is the exhibitor movement forcing this earlier than it might have otherwise come?

## Deny a Bad Market

Sam Sax and Jesse Goldburg Declare Worthwhile Product Will Get Money From State Righters

Sam Sax, of Weber and North, and Jesse J. Goldburg, of Independent Pictures Corp., came to the defense of the state right market yesterday, following the gloomy picture painted by a recently returned sales manager, who declared the so-called independent field had been shot to pieces.

This is what Sax had to say in reply:

"First I want to say that the well known sales manager who openly stated that the state right market is gone must have gotten this information in a hotel lobby or a Pullman berth. In that case, he's right, it's gone—but if he hustled around the corner he would have found the same old business at the same old stand for high class product. I know because I found it.

"I'll admit that it's gone perhaps for mediocre product, but if you have the goods the business is always there regardless of what  
(Continued on Page 8)

### Bowes Back

Edward J. Bowes has returned from a trip to the Goldwyn studio.

### Ingram Going Abroad

Rex Ingram is going abroad shortly and while in Europe may shoot some scenes for "The World's Illusion," his next picture.

### Wanger Here

Walter Wanger, former production manager for Famous Players, and more recently interested in exhibition in London, is in town. Stopping at the Ritz.

### Arrivals

Arrivals from out-of-town yesterday included:  
Messrs. Fitzpatrick and McElroy from Chicago.  
Aaron Jones of Jones, Linick and Schaefer, from Chicago.  
Louis B. Mayer from Los Angeles.  
Joe Engel, Metro, from Los Angeles.

### Cobe Denies Building Plans

Andrew J. Cobe, at present managing the Astor theater for Universal, yesterday denied the report published in the Billboard that he planned building a theater at 1556-58 Broadway in conjunction with P. A. Powers. Cobe admitted he owned the property and that he intended building a theater on it, but said no definite plans had been drawn. The Billboard said the theater would house F. B. O. releases, and would seat 2,000.

## Conference On

Investigation Planned to Aid Income Tax Work—Profit-Loss System Hoped to be Established  
(Special to THE FILM DAILY)

Los Angeles—A committee has been appointed by Commissioner of Internal Revenue Blair to sit with the producers, to establish a standard for applying the income tax laws to the industry.

A commission, of which Harold Bottomly, of the income tax unit at Washington is chairman, has arrived, and is now meeting with the motion-picture officials. Other members of the committee are Robert J. Service, head of the sub-committee on appeals and review, now holding sessions on the Coast; C. P. Smith, former assistant to the Commissioner of Internal Revenue, and Leroy Russell, both members of the same body.  
(Continued on Page 2)

### Cuba After Film Pirates

Advices from Havana indicate that the Cuban Government is co-operating with the American Embassy here in breaking up the illegal sale in Cuba of pirated American pictures.

### Interest Reported

In view of the somewhat sensational business reported to have been done by "Daughters of Today" in Rochester recently, it is understood that state rights buyers are showing marked interest in the production.

### Local Theaters Seat 428,926

According to an advance report of the License Commissioner to Mayor Hylan on the capacity of the city's theaters, there are 578 theaters catering exclusively to motion pictures, divided as follows:

	No. of Theaters	Seats
Manhattan	183	137,371
Brooklyn	238	170,137
Bronx	77	62,980
Queens	71	54,531
Richmond	9	3,907
<b>Totals</b>	<b>578</b>	<b>428,926</b>

### F. P. District Managers to Meet

A meeting of the various Paramount district managers will be held in New York on Monday to discuss the new sales plan. Herman Wobber, San Francisco and Harry Ross, Detroit are already here. Others who will attend will be Harry H. Buxbaum, New York; George Schaefer, Boston; William E. Smith, Philadelphia; Fred Creswell, Atlanta; Ralph Li Beau, Kansas City; Louis Marcus, Salt Lake; Phil Reisman, Minneapolis and Gerald Akers, Toronto.

## Won't Force Stock

Carl Anderson Says Exhibitors Won't Have to Buy in T. O. D. C.—Fully Financed, He States  
(Special to THE FILM DAILY)

Los Angeles—Exhibitors throughout the country will not be compelled to buy stock in the Theater Owners Dist. Corp., according to Carl Anderson, who spoke before a gathering of Southern Californian exhibitors on Wednesday.

Anderson's talk was in the nature of an explanatory one so that local exhibitors might get an idea of how the T. O. D. C. expected to work. He said the company was fully financed and that this also applied to the Anderson Pictures Corp. This is how Anderson said the T. O. D. C. would function:

"A sales quota on each individual picture will be fixed on a basis of a fair return to both producer plus a fair percentage for the distributor. The company will not handle high-priced product, realizing that there is room for the moderate-priced features in the field."  
(Continued on Page 2)

### Jones Near End of Fox Contract

(Special to THE FILM DAILY)  
Los Angeles—It is understood "Buck" Jones' contract with Fox expires next month. Whether or not there will be a renewal is problematical.

### Dean Through With "U"

Coast reports to the effect that Priscilla Dean had completed her Universal contract were verified yesterday by R. H. Cochrane.  
"Drifting" is the current Dean picture, while "The White Tiger" and "The Storm Daughter" are yet to be released. Miss Dean, it is reported, will produce independently in the future.

## Still They Come

Many More Entries for Golf Tournament—Party Looks Bigger Than Ever Now

And still they come—the entries for the Fall Film Golf Tournament. They poured in on various committee members yesterday by mail and by telephone.

The big day is approaching rapidly now—it's Tuesday next at the Belleclaire Golf Club, Bayside. There will be prizes that are more unusual than ever and lots of funny business pulled at the dinner at night.  
(Continued on Page 8)



Vol. XXV No. 63 Friday, Sept. 14, 1923 Price 5 Cents

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**Quotations**

	High	Low	Close	Sales
East. Kod.	104 3/4	103 1/4	103 1/4	600
F. P.-L.	74 3/8	73 1/4	73 1/4	7,000
do pfd.			Not quoted	
Goldwyn			Not quoted	
Loew's	16	16	16	300

**Conference On**

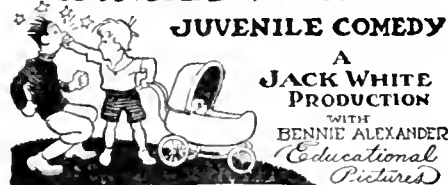
(Continued from Page 1)

As Chairman Bottomly explained, the problem the income tax unit has had to face was that of charging off costs of production against income, and to get well-established and consistent rules on which to base the profits and losses of the motion-picture business.

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Indianapolis — Mill-Chutes Corp. Incorporators, George Sinclair, Frank Thomas and Lewis Coleman.

Springfield, Ill.—Randolph Theater Corp., Chicago. Incorporators, Fred Lang, A. C. Ziesk and T. Sierne.

Albany—System Amusement Co., theaters, Buffalo. Capital \$15,000. Incorporators, J. A. Weiss, M. Greene and B. Isenberg. Attorney, F. Uhlman, Buffalo.

Albany—Medical Science Film Corp., New York. Capital \$10,000. Incorporators, E. Miller, J. J. Kron and B. Traum. Attorney, N. B. Cosel, New York.

Columbus, O.—New Philadelphia Amusement Co., New Philadelphia. Capital, \$300,000. Incorporators, A. V. Abel, F. A. Bean, C. J. Marr, J. R. Hill and J. A. Elden.

**Stern Sails for Home Sept. 28**

Abe Stern of Century has cabled Century that he intends sailing from Cherbourg for New York on Sept. 28.

**Many Here for Fight**

Many coast folks are in New York for the Dempsey-Firpo fight tonight at the Polo Grounds. Among them are Ward Crane and Tom Mix.

**Newest Detroit House Opens**

(Special to THE FILM DAILY)

Detroit—The new Martha Washington was opened recently with many local celebrities present.

**Files Petition in Bankruptcy**

(Special to THE FILM DAILY)

Chicago — William Wamsher, of the Wamsher Amusement Co., has filed a petition in bankruptcy listing his assets at \$360 and liabilities at \$2,634.81.

**\$1200 Stolen From Detroit Theater**

(Special to THE FILM DAILY)

Detroit—Robbers broke into the safe of the Rialto, the early part of this week and made away with \$1,200; the second time the safe has been rifled. The last time the house suffered a loss of \$1,750.

**Warners in Times "Roto"**

The rotogravure section of the Sunday Times carried a large ad from Warner Bros. telling of that organization's association with David Belasco. It is believed that motion picture advertising in "roto" sections of large dailies such as the Times is new in the picture business.

**Weber In Deal With Lieber**

Sam Sax, sales manager and L. Lawrence Weber is back from a trip. He reports a deal closed with H. Lieber of Indianapolis, whereby the latter acquires the Indiana rights to "Marriage Morals," and "Don't Marry For Money." He also sold the California, Arizona, Nevada and Hawaiian rights to these pictures to All Star Feature Dist., San Francisco.

**Won't Force Stock**

(Continued from Page 1)

In response to a question by an exhibitor as to who would set the national quota, Anderson replied that this would be done by a committee of exhibitors seating in New York.

In response to a query as to who would set the individual theater valuation, Anderson answered that the T. O. D. C. was compiling a card index of the theaters in each territory, and that a list of each zone would be forwarded to the M. P. T. O. unit in that territory where an appointed committee will grade the prices. Each unit is expected to reach its quota by grading theater rentals down the line. All pictures will be sold individually and not in groups.

An exhibitor raised the question of whether the power vested in the M. P. T. O. by the national conventions in Washington, Minneapolis and Chicago regarding exhibitor distribution would involve the theater owners financially in the distributing company, and whether each theater would stand the proportionate losses of the releasing company. In reply to this, Anderson stated the T. O. D. C. was a regularly incorporated company with its liabilities limited.

Anderson was apparently not conversant enough to answer the many questions asked him. Glenn Harper, likewise did not have facts and details available.

**Choice Prod. Through Anderson?**

(Special to THE FILM DAILY)

Los Angeles—It is understood that Choice Prod. will be one of the producing units allied with Anderson Pictures Corp. "Win the Man You Love," has just been completed. William H. Clifford directed with J. Frank Glendon, Josie Sedgwick, Billy Boyd, Joan Standing, William Turner, Jacquell Lance, and Edward Burns in the cast.

**Dowling Back on Coast**

(Special to THE FILM DAILY)

Los Angeles—Pat Dowling has returned to the Christie lot after making a tour of the country.

**Schenectady Deal Important**

(Special to THE FILM DAILY)

Albany—The Farash Theater Co. has received a charter here naming William M. Shirley, of Schenectady and William F. Rafferty, of Syracuse incorporators. William W. Farley acted as representative.

Schenectady—News of the formation of the Farash Theater Co. has caused quite a stir in local film circles. William Farley, who acted as representative, represents the receivers of the State while Shirley manages the Strand of which Rafferty is the owner. It is believed that the new combination already has or soon will acquire the Albany, a competitor of the Strand owned by Paul Alberts. Shirley will act as general manager of the new company and arrangements are being made to form a booking combine between the three theaters, the State, Strand and Albany. The State went into bankruptcy as a result of the difficulties of Max Siegel.

**Doubts Cosmosart's Assertion**

(Special to THE FILM DAILY)

Minneapolis — Frank M. Willard, studio manager of Cosmosart made a number of lavish proclaims about the aims of his organization THE FILM DAILY recent quoted at length in "Greater Amusements" along the same lines. In addition to the assertions made in New York, Willard is quoted as stating that Cosmosart already has nine theaters ready for distribution.

"Greater Amusements," in a editorial comment on Willard's claims, declares:

"No effort has been made to solicit memberships in this territory for the Cosmosart association. If Willard's claim to membership is correct, he must have every territory sold 100 per cent. Even were the case, it would be problematical to claim membership total would reach a figure, for it is generally conceded that total number of theater owners in the United States does not exceed 14,000. Cosmosart Amusements at the present time is conducting an investigation of the claims Willard made in Minneapolis."

Among the statements made by Willard while in New York, was to the effect that Cosmosart would distribute the Lloyd pictures. This was later denied by Willard in the presence of John C. Ragland of the Lloyd organization and a representative of THE FILM DAILY.

**Next Week at Rialto-Rivoli**

Gloria Swanson in "Zaza," will be the feature at the Rivoli next week. "The Marriage Maker," will be the feature at the Rialto.

**17836 U. S. THEATRES SHOWING PICTURES**  
Under 250 seats, 30%; under 500 seats, 40%; under 800, 55%; over 800, 70%; under 1000, 85%; over 1000, 95%. The most economical method of reaching theatres is our ADDRESSING SERVICE \$4.00 PER M UP. Lists if desired, 30% 50% saved in postage, etc., through elimination of dead and duplicate theatres usually listed.  
**Multigraphing — Mimeographing — Folding—Enclosing—Mailing.**  
**MOTION PICTURE DIRECTORY**  
244 West 42nd St., Near Broadway  
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**TREAT 'EM ROUGH**  
Life Prolonged  
Sprocket Holes Will Last  
FILMS WON'T SCRATCH when treated by the  
**COUNSELL PROCESS**  
Room 604  
1416 Broadway, N. Y.  
No celluloid used

THIS IS AN IMPORTANT  
TELEGRAM TO  
YOU!

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

# WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT

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Form 1201

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

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LOS ANGELES CALIF SEP 4 1933  
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YOUR MAGNIFICENT PRODUCTION THE WHITE ROSE HAS TAKEN  
LOS ANGELES BY STORM IF THERE EVER WAS A PICTURE THAT  
WAS MADE FOR THE CLASSES AND THE MASSES IT IS THIS  
MOST HUMAN DOCUMENT STOP OUR AUDIENCES WEPT AND SMILED  
AND FROM THE BOX OFFICE RESULT THEIR APPROVAL IS  
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SID GRAUMAN

ONCE AGAIN THE  
MASTER PRODUCER GIVES  
YOU A TREMENDOUSLY  
HUMAN PICTURE

**NOW BOOKING**

**UNITED ARTISTS CORPORATION**

MARY PICKFORD CHARLIE CHAPLIN  
DOUGLAS FAIRBANKS D. W. GRIFFITH  
HIRAM ABRAMS, PRESIDENT



This is why Sid Grauman's  
audiences were  
taken by storm!

The only great cast is that cast that tells  
a story in a great way.

*"The White Rose"*

Hammers out its appeal in tones that never  
jar because the players WERE the char-  
acters; not just acting the characters.

Not in recent years has any player won such  
lavish praise as MAE MARSH, who is  
greater in this picture than in "The Birth  
of a Nation" or "Intolerance."

Ivor Novello was specially selected from all  
young men of stage and screen for this role.  
He is great.

Carol Dempster, a different type, always  
getting better and better, is better than ever  
in this film.

Nell Hamilton, one of those real "finds"  
D. W. Griffith so often makes, is on his way  
to greatness.

Through it all moves that sensitive magic of  
quick humanity that only Griffith, the real  
master of the films, gives always to his work.

D. W. GRIFFITH'S

*"The White Rose"*

D. W. GRIFFITH

*presents*

*The* WHITE  
ROSE



NOW BOOKING  
UNITED ARTISTS CORPORATION

MARY PICKFORD CHARLIE CHAPLIN  
DOUGLAS FAIRBANKS D. W. GRIFFITH  
HIRAM ABRAMS - PRESIDENT

Your box-office approval  
will be 100 per cent also

There is something real and human  
about

*"The White Rose"*

That quickly stirs your calm and chat-  
ting audiences into friendly groups,  
tensely silent and alert with sympathy.  
Your spectators laugh and they sigh  
and sit in tight delight, for this splendid  
story is so natural they become as inter-  
ested as if it were about some one they  
all knew intimately.

As Don Allen in the New York Evening  
World, says: "It is one of the really  
big films of all time because it is so very,  
very human."

It is no wonder Mr. Grauman's audi-  
ences are "taken by storm." Every  
audience is. You should show it in your  
theatre.

D. W. GRIFFITH'S

*"The White Rose"*

D. W. GRIFFITH

*presents*

*The* WHITE  
ROSE

NOW BOOKING

UNITED ARTISTS CORPORATION

MARY PICKFORD CHARLIE CHAPLIN  
DOUGLAS FAIRBANKS D. W. GRIFFITH  
HIRAM ABRAMS, PRESIDENT



# D. W. GRIFFITH

presents

## 'Orphans of the Storm'

Adapted from

### 'The Two Orphans'

by arrangement with Kate Claxton

With Lillian and Dorothy Gish

**In the Greatest Vote Ever Taken  
Anywhere on the Popularity of  
Great Motion Pictures**

D. W. GRIFFITH'S

### "Orphans of the Storm"

Was declared the second choice of the picture-going public in the four nations of the British Isles

England and Ireland,  
Scotland and Wales.

"Orphans of the Storm" ran second only to "Way Down East" against all the greatest pictures of the last four years.

This Griffith masterpiece has all that any picture can have; everything for any class of audience.

**And the Greatest Love Story of  
All History**

## NOW BOOKING

**UNITED ARTISTS CORPORATION**

MARY PICKFORD

CHARLIE CHAPLIN

DOUGLAS FAIRBANKS

D. W. GRIFFITH

HIRAM ABRAMS - PRESIDENT



# D. W. GRIFFITH'S

## "One Exciting Night"



*Have You Shown the Only Different Picture in Two Years*

Week after week your audiences see motion pictures that are pretty much the same.

A star; a love story; a kick at the end—and there you are!

Do you realize there has been only one picture made in recent years that is

***Absolutely Different!***

Read what these exhibitors said in trade paper reports:

"'One Exciting Night' turned them away during the second week; held for a third."—Middle West.

"Business very big with 'One Exciting Night.'"—Pershing Theatre, St. Louis.

"Business splendid."—Garden, Milwaukee.

"Business at peak during second week."—Stillman, Cleveland.

"Although 'One Exciting Night' had a four weeks' run at the Stanton, only seven blocks away, it did a landslide business."—Palace, Philadelphia.

"Second week, big business."—New Theatre, Baltimore.

Give your audiences a real change with

D. W. GRIFFITH'S

***"One Exciting Night"***

**NOW BOOKING**

**UNITED ARTISTS CORPORATION**

MARY PICKFORD CHARLIE CHAPLIN  
DOUGLAS FAIRBANKS D. W. GRIFFITH  
HIRAM ABRAMS - PRESIDENT



### Still They Come

(Continued from Page 1)

It's not too late for the tardy ones to join. Remember, entrants don't have to be golf players to be in the party. A lot of fellows who think they can play golf can't get anyone else to agree with them.

The list, an imposing one, as it stood yesterday is as follows:

- Abeles, A. S., Metro.
- Abrahams, Geo., Craftsmen Lab.
- Adler, Bert, C. B. C.
- Adler, Lester W., Selznick
- Alden, P. S.
- Alicoate, Jack, Film Daily.
- Aronson, Al., Truart Prod.
- Ash, L. M., Saenger Amuse. Co.
- Atkinson, W. E., Metro
- Bachmann, J. G., Preferred Pictures
- Baker, C., Graham, Vitagraph.
- Balkin, London
- Barnstyn, J. C., Brit. & Cont.
- Barth, Gus, Rex Laboratory
- Beach, F. A., United Artists
- Beatty, Jerome, Preferred Pictures
- Beecroft, James, Exhibitors' Herald
- Benson, Bernhard, Merrill Lynch & Co.
- Berman, Harry, F. B. O.
- Bernstein, David, Loew's, Inc.
- Black Alfred S., Boston, Mass.
- Blaisdell, George, Exhibitors Trade Review
- Blumberg, Milton, Reuben Samuels, Inc.
- Boyd, Alexander R., Stanley Co.
- Botsford, A. M., Famous Players
- Brooks, Edgar, Pathe
- Brock, Louis, First Nat'l.
- Brown, George, Universal.
- Burr, Charles C., Mastodon Films, Inc.
- Cameron, Rudy, Lambs' Club.
- Carlton, Carl, Times Bldg.
- Carvon, Tom, Universal
- Clarke, Horace T., David P. Howells
- Cohen, Emanuel, Pathe News
- Cohn, Jack, C. B. C.
- Cohen, Julius, N. Y. American
- Cohen, Milton, Inter-Globe Export.
- Cosman, Jack, Agfa Co.
- Crawford, Roy, Assoc. Exhibitors.
- Creske, Henry, Creske-Everett, Inc.
- Cron, James A., Exhibitors Trade Review
- Cuming, Robt. M., Jr., Metro
- "Danny," Film Daily
- Day, Harvey, Internat'l News.
- Diebel, C. W., Youngstown, O.
- Dureau, M., Saenger Amuse. Co.
- Eckels, Ed., Exhibitors Trade Review
- Elms, James W., Du Pont Co.
- Eschmann, E. A., Asso. First Nat'l.
- Evans, Tom, Evans Film Co.
- Feist, Felix, Schenck Prod.
- Ferber, Jack, Lakewood, N. J.
- Fields Seymour, Eggers Photo Engraving.
- Fox, William, Fox Film
- Frank, W. B., Pathe
- Franklin, H. B., Famous Players
- Fuller, Paul M., Pathe
- Gallup, G. B., Asso. First Nat'l
- Gaylor, E. S., Morgan Litho Co.
- Gill, W. S., Rothacker Mfg. Co.
- Gillett, E. K., M. P. News
- Gilroy, Foster
- Ginsberg, H., Preferred Pictures
- Glucksman, Jacobo
- Goetz, Ben, Erbograph Laboratory
- Goetz, Harry M., Erbograph Co.
- Golden, E. A., Metro, Boston
- Grainger, Jas., Goldwyn
- Greene, J. I., Theatre Owners Dis. Corp.
- Grey, Albert L., D. W. Griffith, Inc.
- Gueringer, W. H., Saenger Amuse. Co.
- Gulick, Earl G., Gude Adv. Co.
- Gulick, Paul, Universal
- Ham, Wallace W., Vitagraph
- Hayward, Leland, United Artists
- Hedley, Albert, Vitagraph
- Hedwig, W. K., Rex Laboratory
- Henry, T. Y., United Artists
- Hodkinson, Kenneth, United Artists
- Hodkinson, W. W., Hodkinson
- Hoffman, M. H., Truart Prod.
- Howells, D. P.
- Hurn, H. H., W. W. Hodkinson Corp.
- Humm, John, Pathe
- Hurst, W. O., Whitman Bennett Prod.
- Jacobson, Lou
- Johnston, Wm. A., M. P. News
- Kane, Arthur S., Asso. Exhibitors
- Kane, A. S. Jr., Asso. Exhibitors
- Kane, R. T., Famous Players
- Kann, Maurice, Film Daily
- Kaufman, H., Metro, N. Y. Exchange

- Kearney, Pat, Preferred Pictures
- Kent, S. R., Famous Players
- Klein, Edward L.
- Kohn, Ralph, Famous Players
- Kohn, Stuart M., Howells Sales Co.
- Kracht, Clem, M. P. World
- Lachenbruch, Morton, 42 Broadway
- Leahy, T. E., Exh. Herald
- Lesser, Irving, M., Principal Pictures
- Lesser, Myron L., Distinctive Prod.
- Levinson, J. A., 565 5th Ave.
- Lewis, Edgar, Hotel Woodstock
- Lewis, Harry, 200 West 42nd St.
- Lichtman, Al., Preferred Pictures
- Loew, Arthur, Loew's Inc.
- Loew, David, Loew's, Inc.
- Lownes, A., Dura Film Protector Co.
- Lynch, E. C., Pathe

- McGovern, Chas., 130 W. 46th St.
- MacMahon, John, N. Y. American
- Mannix, Eddie, Schenck Prod.
- Marr, Allan D., Asso. Exhibitors
- Marcus, Lee, F. B. O.
- Marin, Ned, Distinctive Prod.
- Masce, William, 115 Broad St.
- Mastbaum, Jules, Stanley Co.
- Mersereau, Don, Film Daily
- Merrill, Charles E., Pathe
- Milligan, Jim, M. P. World
- Mitchell, Fred, Loew's Inc.
- Mooney, Paul C., Mayer Prod.
- Moore, Tom, Moore's Theaters, Wash.
- Morgan, Oscar, Famous Players
- Morris, Sam, Warner Bros.
- Morrissey, Frank W., 45 John
- Morrissey, R. A., 45 John St.
- Moses, Chas., Liberty Theater, Stapleton
- Moyer, Charles E., United Artists

- Nacht, Aaron, Asso. Exhibitors
- Noble, John W., Griffith Studios
- North Bobby, Apollo Trading Corp.

- Palmer, S. D., Famous Players
- Parsons, P. A., Pathe
- Pearson, Elmer, Pathe
- Pettijohn, C. C., M. P. P. D. A., Inc.
- Pope, Frank
- Price, Burr, Distinctive Pictures

- Quigley, Martin J., Exhibitors' Herald
- Reiben, Sam, Reiben Film Corp.
- Reichenbach, Harry, Sam Goldwyn Prod.
- Riley, W. J., Cine Mundial
- Ritchey, J. V., Ritchey Litho.
- Rogers, Charles R., Corinne Griffith
- Rothstein, Nat G., F. B. O.

- Samuels, Reuben, Reuben Samuels, Inc.
- Sanders, Laurence H.
- Saunders, Frank A., True Story Magazine
- Sax, Sam, Weber & North
- Scanlon, G. A., Du Pont Co.
- Schlesinger, M. B.
- Schlesinger, Morris
- Schmidt, Artie
- Schnitzer, J. I., F. B. O.
- Schwab, Jules, Great Neck
- Schwartzman, Sam, Preferred Pictures
- Slinger, Stephen, London
- Smith, Courtland, M. P. P. D. A.
- Smith, J. Boyce, Inspiration Pict., Inc.
- Smith, E. L.,
- Spargo, J. S., Exhibitors' Herald
- Stebbins, Arthur, Reuben Samuels

- Sternberg, Lester, Film Daily
- Storey, John E., Pathe

- Theiss, John H., Dupont Co.
- Wainwright, R. B., London
- Waite, Stanley, Pathe
- Warner, Abe, Warner Bros.
- Warner, E. J., Otis Litho.
- Wellenbrink, H. H., Wellmont Theater, Montclair, N. J.
- Wilk, Ralph, Film Daily
- Wilkinson, Billy, Artclass
- Williams, J. D., Ritz-Carlton Pictures
- Wilson, Frank, Reeland Pub. Co.
- Wonders, Guy L., Rivoli, Baltimore
- Yates, H. J., Republic Laboratory
- Zierler, Sam, Commonwealth Film

### Another Tournament

(Special to THE FILM DAILY)

Detroit—Plans are being made for the next Detroit Film Golf Tournament conducted under the auspices of the Michigan Film Review. The last affair was quite a success and the forthcoming event is being looked forward to with much enthusiasm.

### Leishman Promoted

E. D. Leishman, Universal auditor for the East, will no longer operate among the various exchanges. He has been promoted to a position at the home office.

### Northern Jersey Strike Avoided

Negotiations between 34 theater owners of Hudson County and 400 musicians, operators, stage hands and billposters have been terminated successfully with the granting of a wage increase of from 10 to 15 per cent. At the expiration of their contract on Sept. 1 the employees requested a 30 per cent wage increase.

### "Nellie" Principals Here

Lew Cody, Claire Windsor and Edmund Lowe, principals in "Nellie, the Beautiful Cloak Model," which Emmett J. Flynn will make next, arrived in New York yesterday. Most of the picture will be made here.

One of the spectacular scenes in "Nellie," is a crash on the elevated railroad. Arrangements for this are understood to have already been started by Goldwyn officials.

### Deny a Bad Mark

(Continued from Page 1)

territory you canvass. I have just returned from a trip too and I know that I found a state right market in a mighty healthy condition and I experienced no difficulty in posing of my product, and I have no set of pictures to offer either—just two pictures to sell—"Marriage Morals" and "Don't Make Money."

"L. Lawrence Weber and Bobby No are two whom our friend feels sorry inasmuch as they have put good American dollars in a picture, figuring the state right market for its sale. You can just bet the firm I represent did put good American dollars into their two pictures, but we are satisfied with the returns that we are getting on same.

"I particularly noted what our sales manager friend said about there being fewer changes open, but I found no fewer representative exchanges than at any time since I have been in the business. I'll admit in our business we have a mushroom growth in spots, but you will find that the we sisters leave us and that there are just many responsible, substantial exchanges in as there ever was and that they are just as anxious today to do business with you if you offer them worth-while product. Our friend can get the fact that 'the state right market is gone' out of his head."

### Goldburg said:

"I don't know who the 'well known sales manager for a state right organization' whose comments you reported in today's issue of the FILM DAILY, but if he found the market 'gone'; 'that the independent field as such exists in name only,' my reply is that either his product was wrong; his price excessive, or as a sales manager he has lost his grip. I have every respect for R. Johnson of Arrow and Irving Lessor Principal, but if they mean to echo the statements of the man you quote, then they, too, have lost their grip on things. Instead of Warner Brothers, Lichtman or the First National product crowding out legitimate independent product, they have instead created a demand for worth while attractions. It is true that they have crowded out the shoddy pictures, and the negative that cost \$500,000 that state right distributors were trying to dispose of on a \$40,000 basis.

"I will stake my years of experience and reputation against that of your correspondent or any one else in the industry when it comes to a knowledge of state right conditions; and therefore, let me, state the following; they are more responsible, financially, well entrenched state right buyers in the United States today than at any time in the history of the industry. Fifty per cent of the state right buyers in the United States have money, tangible, convertible assets by way of cash in bank, stocks, bonds, and other forms of security, excepting film, than 95% of state right distributors or producers.

"Seventy five per cent of the state right producers and distributors have all their eggs in one basket and you will find more than half the state right buyers in addition to owning and operating exchanges, owning theaters, real estate and other assets out side of motion pictures.

There is a market for any kind of a five reel picture that has exploitation possibilities and box office valuation whether it is a big special or western just as long as the state right producer and distributor does not attempt to sell a \$5,000 production on a basis of \$50,000 or a \$25,000 production on the basis of \$75,000.

"The state right distributor who sells his productions for a little better than print cost is riding for a fall; that is why some of them come and go so quickly. They are not financed to hold out on their pictures until they receive their largest price or they are handling a production of a fly-by-night producer who is anxious to get as much money back and as quickly as he can get it as possible, and this distributor throws the picture all over the country. But they won't last long, and that class of distributor like the fly-by-night state right exchange men, is being rapidly eliminated and like everything else, it is a question of the survival of the fittest."

### Deitrich Back

Theodore C. Deitrich, who has been in Europe for the past five months looking over the European field, returned yesterday on the steamship Stockholm. During his stay abroad he supervised two pictures and has brought back a print of each.

## Golfers, Attention!

Sign this and forward to any of the committee:

Here is my entry for the Fall Film Golf Tournament to be held Tuesday, Sept. 18, at the Belleclair Country Club, Bayside, L. I.

My check herewith (\$10 for players, including lunch, dinner and prizes) \$5 for non-players. My average round is.....

### THE COMMITTEE:

- Felix Feist, Jos. Schenck Prod., State Theater Bldg.
- G. B. Gallup, Asso. First Nat'l, 383 Madison Ave.
- Abe Warner, Warner Bros., 1600 Broadway
- E. Kendall Gillette, The Motion Picture News.
- Danny, The Film Daily, 71 W. 44th St.



**After Broadway Show**

It is reported Preferred is after film rights to "We've Got to Have Money," now running at the Playhouse.

**Cohn to Manage Asher**

(Special to THE FILM DAILY)

Chicago—Bennie Cohn has been appointed by the Ashers to manage their West Englewood theater.

**Corey in Denver**

(Special to THE FILM DAILY)

Denver—Mark E. Corey has been appointed sales manager here for Rodkinson, succeeding H. O. Bertels, signed.

**Spink Managing Fay House**

(Special to THE FILM DAILY)

Philadelphia—Charles Spink is the new manager of Fay's, at 40th and Market. The house was recently re-opened, prior to re-opening.

**Mitchell Goes to Toronto**

(Special to THE FILM DAILY)

Toronto—W. H. Mitchell has been appointed assistant Canadian district manager of First National.

**Chinese Form Theater Company**

(Special to THE FILM DAILY)

San Francisco—Local Chinese have formed the Mandarin Theater Co., Inc., with a capital of \$100,000. The new unit has purchased property Grant Ave. and Pacific St.

**Tax Campaign Reaches Legislators**

The M. P. T. O. is circularizing legislators on the tax situation. The communication points out that exhibitors are passing through a serious business depression and that relief from taxation is necessary to their continuance in business.

**Dent on Coast for Selznick**

James Dent has been appointed West Coast representative for Selznick, charged with watching production activities there. Selznick will lease "Defying Destiny," a Louis William Chaudet Prod., and "Canse Divorce;" a Hugh Dierker Prod., shortly.

**Conducting Popularity Contest**

(Special to THE FILM DAILY)

Kansas City, Mo.—"The Reel Journal" is conducting a contest to determine the most popular salesman in the Kansas City and Missouri territory. Prizes will be \$100 in cash. The contest closes Oct. 22.

**Shooker Opens Own Exchanges**

(Special to THE FILM DAILY)

Seattle—B. M. Shooker, for five years with Arrow in Denver, Salt Lake and Seattle, has opened exchanges under the name of Shooker Film Exchange. He holds a Phil Stone franchise for Denver and Salt Lake, where he will have exchanges. An exchange will probably be opened in Seattle.

## Putting it Over

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

**Screen Editions for Fall Product**

First National is preparing exploitation to accompany Fall productions. Screen editions of "Ashes of Vengeance," "Potash and Perlmutter," "Flaming Youth," "Penrod and Sam" and "Her Reputation" will be issued by leading book publishers.

Gimbel's department store was the first to give a window display to the film edition of "Penrod and Sam." One of their large windows on 33rd St. was entirely devoted to the book, accompanied by stills from the picture. Stills will be provided with the other novels as well.

**Big Campaign Puts This Over**

Los Angeles—An exploitation campaign that took in many angles put "Three Wise Fools," over for a two weeks' run at the California.

Ray Miller, who handles the California's advertising started off with a billboard campaign, using 50 twenty-four sheets, 300 three-sheets and 1,000 window cards. Supplementing these were 250 special window cards distributed by the manufacturers of a popular brand cigar made, the "Sante Fe;" a window strip being made up from the still showing Gillingwater, Francis and Crane smoking cigars. These were placed in some of the best locations in the city. Later, 800 inches of display advertising were used in the five local papers as well as special stories, such as interviews with Boardman, Gillingwater, Crane, Francis and Vidor.

Other window displays, throw aways, banners, etc., brought the campaign to a close.

**Several Angles Used by Snowden**

Ft. Wayne, Ind.—Manager Clement of the Orpheum, and H. T. Snowden, Goldwynner, arranged a tie-up with Wolf & Dessauer's department store for the showing of "Souls for Sale." The management devoted a large window to the display of silks. Three models wearing blue gowns were posed in the window. A large card read: "Turquoise blue, the color of the elaborate gowns worn in 'Souls for Sale,' Rupert Hughes' daring story of Hollywood at the Orpheum all next week." Other stunts included:

A bally-hoo, consisting of 24-sheets mounted on an auto truck. 5,000 teaser envelopes, "How to get into the movies," and 1,000 hangers were distributed. Every downtown drug store in the city placed the Palm Olive strips in their windows; sixteen studio streamers were placed in big store windows. Telegrams from Rupert Hughes and Eleanor Boardman to the "fans" of Ft. Wayne were used in the teaser ads. A double page advertising truck of co-operative advertising was run in the Journal-Gazette,

**Planes Advertise "Spoilers" At Fair**

Milwaukee—Manager Roy McMullen of the Merrill, and Walter D. Nealand put over "The Spoilers," in great style when the picture played the theater recently.

The Wisconsin State fair opened August 27 for nine days and is usually attended by more than 100,000 people. Arrangements were made with the fair management to have the lower wings of the two aeroplanes used by Louis Voyer who changes planes in mid-air, painted as follows: "The Spoilers, Merrill Theater, September 1st—15th."

**Fair Scenes Interest Crowds**

Butler, Pa.—When John C. Graham of the Lyric, played "Souls for Sale," he centered his exploitation activities around the annual county fair.

The fair brought all the farmers for miles around to town. Graham had a camera man on hand with a well-bannered truck telling about "Souls For Sale" and from the truck moving pictures of the crowds were taken. Permission was secured to drive the truck around the track between races and pictures of the crowds along the track and in the grand stand were also taken. The pictures were then shown at the theater for the whole week of the celebration.

Another feature of the exploitation was the tagging of 5,000 automobiles with the "Souls For Sale" tag. Extra newspaper space was used including the Goldwyn casting director's "Souls For Sale" questionnaire.

**Heavy Advertising Featured**

San Francisco—When "The White Rose," was booked for the Strand, a heavy advertising and exploitation campaign helped hold the picture for a third week.

A billboard display covered the city with all sizes of paper and a newspaper campaign were featured. The type ads shown in United Artists' press books, were used and plenty of white space allowed. The opening announcement was made six days ahead of the play date and was followed with different ad copy each day, the space becoming larger and larger, with the big smash on the opening day. The whole length of the Strand building was covered with a sign 120 feet long and 15 feet high. This was the biggest sign in San Francisco.

Edward D. Barron, manager of the United Artists exchange, made a tie-up with Arthur J. Hill, of the State Life Insurance who induced his company to put up a huge sign on its building, free of cost, which read: "E. B. Barron (State Life Patron) says: See It! 'The White Rose' Strand Theater Now!"

**Robbers Crack Francesca Safe**

(Special to THE FILM DAILY)

San Francisco—Robbers recently broke into the box-office of the Francesca and broke open the safe.

**Tie-up With Whittier's Birthday**

C. B. C. is arranging tie-ups with John Greenleaf Whittier's birthday on Dec. 17 in connection with "The Barefoot Boy."

**N. W. Sold on "Temptation"**

"Temptation" has been sold by C. B. C. to Greater Features, Inc., of Seattle for Washington, Oregon, Montana, Northern Idaho and Alaska.

**Bridgeport Theater Burns**

(Special to THE FILM DAILY)

Bridgeport, Conn.—Fire recently damaged the Park, a new acquisition to the Poli chain.

**Moser Back in Exhibition**

(Special to THE FILM DAILY)

San Francisco—Joe Moser, formerly, operator of the T. & D. Tivoli, has re-entered exhibition, having bought out the Diamond in Oakland.

**Resume Tour in October**

Mrs. Wallace Reid will rest for a month and then extend her tour of personal appearances in connection with "Human Wreckage." Her itinerary includes Omaha, Minneapolis and Milwaukee.

**Celebrates First Anniversary**

(Special to THE FILM DAILY)

Rochester—William Fait, Jr., recently celebrated the first anniversary of the Eastman. Fait states that over 1,750,000 people attended the theater during the year.

**Fred Meek Now in Asbury Park**

(Special to THE FILM DAILY)

Boston—Fred Meek, who has been managing the showing of "The Covered Wagon" in this city for the past 14 weeks, has gone to Asbury Park to join another company. He is succeeded by G. G. Wallace at the Majestic.

**Storm Damages Cincinnati Houses**

(Special to THE FILM DAILY)

Cincinnati—What is declared one of the most severe hailstorms ever recorded in this part of the country recently damaged screens and scenery of many of the local theaters when the hail came through defective roofs.

**Ask Support for British Films**

The Associated Press reports from London that British producers are begging the British public to patronize home-made films as an act of patriotism but that the response thus far is poor. One grievance, according to the dispatch, seems to exist because American producers do not have to pay the income tax there.

# Once again we prove that ~

FIRST NATIONAL SERVICE is the most sound and substantial service any exhibitor can book today.

In announcing "PONJOLA" that thrilling story, by Cynthia Stockley, of a young girl on the South African veld masquerading as a man; a story that first appeared in Cosmopolitan Magazine and later, in book form, became one of the year's Best Sellers,—we offer a sure cure for box-office blues.

SAM. E. RORK  
presents

FIRST  
NATIONAL  
PICTURES

# "PONJOLA"

WITH  
**JAMES KIRKWOOD**  
**ANNA Q. NILSSON**  
& **TULLY MARSHALL**

A DONALD CRISP PRODUCTION

Adapted from the Novel by  
Cynthia Stockley

Here is a production that has all those *seat-filling, bring-'em-in,* box-office values that put joy in the heart of the real showman.

Foreign Rights Controlled by  
Associated First National Pictures Inc.  
383 Madison Avenue, New York

A First National Picture

THE  
BRADSTREET  
FILMDOM

# THE Film DAILY

The RECOGNIZED  
AUTHORITY

XXV No. 64

Sunday, September 16, 1923

Price 25 Cents

## A Remarkable Achievement

Says Variety of

### THE TREMENDOUS BOX OFFICE RESULTS

Shown  
At the

### CAPITOL THEATRE N.Y.C

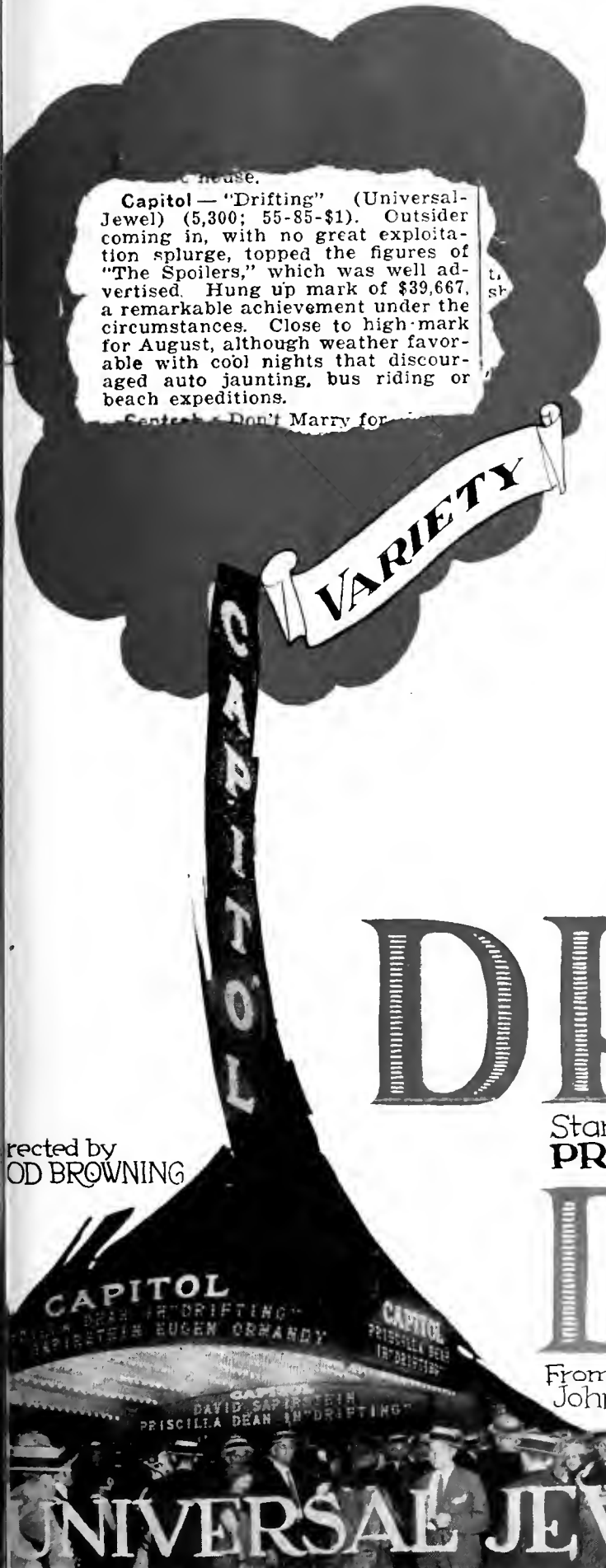
by

# DRIFTING

Starring  
PRISCILLA

# DEAN

From W.A. Brady's Production of the Play by  
John Colton and Daisy H. Andrews



Capitol — "Drifting" (Universal-Jewel) (5,300; 55-85-\$1). Outsider coming in, with no great exploitation splurge, topped the figures of "The Spoilers," which was well advertised. Hung up mark of \$39,667, a remarkable achievement under the circumstances. Close to high mark for August, although weather favorable with cool nights that discouraged auto jaunting, bus riding or beach expeditions.

Directed by  
OD BROWNING

UNIVERSAL JEWEL Presented by CARL LAEMMLE



LOIS WILSON



EDWARD HORTON



ERNEST TORRENCE

*Three Rousing Cheers!*

**WORD!**



*This chap --  
JAMES CRUZE,  
has done it again*

**BY JOVE**, it's simply ripping and that sort of thing. You cinema fellows will jolly well call it a blooming bear. And these American audiences—oh, I say, they'll just love it, don't y' know.

The N. Y. Evening Mail says:

"'Ruggles of Red Gap' is one of the most delightful motion pictures we have seen. It is skillfully directed, beautifully photographed, extremely well acted and is without one clumsy trick or hackneyed incident. We have no doubt that 'Ruggles of Red Gap' will prove to be as successful as 'Merton' and will give Mr. Wilson the enviable reputation of writing the best comedy of the stage last season and the best comedy of the movies.

"We thoroughly enjoyed this picture. Rarely have we laughed so heartily. 'Ruggles of Red Gap' is destined to take the foremost position in motion picture comedy. It will be a model which other producers may well follow."



EDWARD HORTON,  
ERNEST TORRENCE,  
LOIS WILSON,  
FRITZI RIDGEWAY,  
CHARLES OGLE  
and LOUISE DRESSER



JESSE L. LASKY PRESENTS

A JAMES CRUZE production

# "RUGGLES OF RED GAP"

# THE *Film* DAILY

The BRADSTREET OF FILMDOM The RECOGNIZED AUTHORITY

L. XXV No. 64

Sunday, September 16, 1923

Price 25 Cents

## Busy On Censorship

New York State Exhibitor Body Surveying Political Field—Assembly, Out of Office Jan. 1

The Assembly in Albany goes out of office the end of this year. In view of the fact that it was this portion of the State Legislature that effectually blocked the censorship repeal measure recently, the M. P. T. O. of New York is getting busy with a survey of the political line-up, so far as a thing is possible right now. It seems quite likely that the interests of the state will be swung into line in support of those politicians who are friendly toward motion pictures in general. Certainly, an aggressive campaign for the repeal of the censorship bill will be gotten underway in the near future.

## Goldwyn To Build?

It is reported that Sam Goldwyn is building a studio in the neighborhood of 50th St. and 10th Ave.

## Shapiro Heads A. M. P. A.

Victor Shapiro has been elected president of the A. M. P. A. The other officers are: A. M. Botsford, vice-president; C. W. Barrell, secretary; Arthur M. Brilant, treasurer and the following, the board of directors: P. Parsons, Herbert Crooker, Thomas G. Wiley, Walter Eberhart, Jerome Beatty, John Flinn, Edward Dietz, Harry Reichenbach, Bill Yearsley.



Bryant Washburn and Edward Horton in Try And Get It, The First Grand Asher Production—Advt.

# The Day

Tuesday looks like a real party. And a real holiday in local film circles. Way over 200 well known film folk will go out in the open and enjoy the Fall Film Golf tournament. Many notables: Will Fox, Hal Roach, W. W. Hodgkinson, Marcus Loew (if he can get back from his new house opening in Pittsburg), P. A. Powers, sure, Adolph Zukor if he can get away, lead the producing contingent. Out of town exhibitors include Jules Mastbaum, Philadelphia; Tom Moore, Washington; Chris Diebold, Ohio; Guy Wonders, Baltimore; and others. Out of town exchangemen include Eddie Golden, Metro, Boston; Harry Asher, Boston, and others and golly what a fine crowd from every branch of the industry in town.

A wonderful collection of prizes—herewith thanks to all who presented them—a prize for every other player at least, as well as special trophies for the pinochle champion and other card playing champs—special booby trophies, fine food. Oh, boy; it's too much to write about.

Everybody—EVERYBODY—please pray for good weather Tuesday. With that it will be a party de luxe.

## B. V. D.'s

When Bennie Schulberg produced "The Broken Wing," he had a problem on his hands. One of the real comedy punch scenes was where hero, clad in B. V. D.'s was rescued by sweetie. Who thereafter called him "BVD." And now the reviewers point out that B. V. D. underwear was advertised in the production. That's

(Continued on Page 12)

## Tax Fight Soon

New York, Michigan and N. Carolina Exhibitor Units Lined Up—Meeting Planned

Individual efforts for the repeal of the admission and seating taxes introduced by the Government originally as war measures may be crystallized shortly into one concerted action with exhibitor leaders from New York, Michigan, Wisconsin and North Carolina in the fore.

As a matter of fact, it would come as no great surprise if the first move along these lines occurred at the Jackson meeting of the Michigan unit, scheduled to occur on Sept. 24-25. Representatives of the various state organizations named above will probably attend the Michigan meeting where definite plans for an aggressive campaign will be outlined.

(Continued on Page 2)

## Cleveland Hearing Tuesday

(Special to THE FILM DAILY)

Cleveland—The Federal Trade Commission hearing against Famous Players opens here on Tuesday.

## Philadelphia Follows Cleveland

(Special to THE FILM DAILY)

Philadelphia—The Federal Trade Commission will again meet here on the 20th to take additional testimony in the Famous Players action.

## Gathering Data in 'Frisco

(Special to THE FILM DAILY)

San Francisco—An attorney representing the Trade Commission is here gathering data, etc., to be used in the hearing against Famous Players. The attorney visited a number of small towns seeking information to be used as evidence.

When asked whether the Commission would bring the hearing to San Francisco, he stated that it is not likely, because of the great expense involved in bringing witnesses from the East.

## A Special Prize

John MacMahon and the dramatic department of the New York American have donated a golf bag as a special prize for the golf tournament. It will be awarded to the player who, in the opinion of the Committee has performed the most meritorious playing act.

The Committee hereby extends its thanks for the gift.

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### Seattle Notes

(Special to THE FILM DAILY)

De Luxe, has moved from 308 Virginia St., to 2016 Third Ave.

J. L. Turner, formerly assistant manager of the Blue Mouse, Astoria, has succeeded E. W. Tenfel, resigned.

Pantages is conducting a successful guessing contest, identifying 50 prominent Seattle men from films of their backs. A \$50 prize is offered.

Alexander Film Co., producers of advertising film Co., producers of advertising films have opened an office at 2014 Third Ave., under supervision of L. L. May of Denver. Fred Parrott of Portland covers Oregon, Washington and Idaho as district manager.

### Day With Kinograms

Harvey Day has resigned his post with International to join Kinograms.

### Buys "Lost World" Rights?

It is reported that First National has purchased the picture rights to Sir Conan Doyle's "The Lost World." This could not be confirmed on Friday.

### More "Scaramouche" Runs

(Special to THE FILM DAILY)

Washington—"Scaramouche" opened at the Belasco Friday night with President Coolidge, the Cabinet, and various foreign embassies in attendance. The first performance was for the benefit of the Red Cross.

"Scaramouche" will not open at the 44th St. until Oct. 8. The date has been put off, by arrangement with Inspiration which is now showing "The White Sister," at the theater. The Chicago run of the Ingram picture will open at the Woods' on the 30th.

### Southwestern Notes

(Special to THE FILM DAILY)

Grand Forks, N. D.—Billy B. Watson, former manager of the Strand, has resigned to join Universal on the coast.

Macon, Ga.—Southern Enterprises now control the Criterion, having bought out J. A. Flournoy who is abandoning the exhibition field.

Memphis—Eight local exhibitors are being held on bonds of \$250 each for violating the Sunday closing measure. If they are convicted the theater owners plan taking the case to the highest courts.

Pine Bluff, Ark.—Through its attorneys, the Berbig Theater Co., have filed foreclosure proceedings and petitioned the appointment of a receiver against Roland Seigel et al., managers of the Community. Oliver Prince and L. U. Cassinelli are named as co-defendants.

Dallas—Progress Pictures has opened a new exchange on the third floor of the Film Exchange Bldg., with R. J. Ingram in charge. Progress will release the Arrow product in Oklahoma, Texas and Arkansas from this office.

### Dwan Getting Ready

Allan Dwan is busy at the Paramount Long Island studio preparing for his next production, "Big Brother." He expects to start work about Sept. 17.

### James J. Collins Dead

(Special to THE FILM DAILY)

La Salle, Ill.—James J. ("Peck") Collins, owner of Peck's Theater is dead, following a prolonged illness. Collins was well known in theater circles in this section.

### Arrivals

Arrivals in town Friday included: Thomas D. Soriero, of the Whitehurst interests from Baltimore. Ben Amsterdam from Philadelphia. Harry Charnas from Cleveland. Harry Asher from Boston. Abe Einstein and party from Philadelphia to attend the fight.

### Board Adjusts 263 Cases in 6 Months

(Special to THE FILM DAILY)

Philadelphia—Oscar Neufeld, president of the Film Board of Trade, declares that the board has adjusted 263 cases in the past six months. Of this number, 200 were settled amicably before a decision was rendered, while 40 cases were settled against exhibitors and 23 against exchanges.

### Verschliesser Here

Ben Verschliesser, general manager of the Grand studios, is in New York from the coast to spend ten days here. While here it is his intention to investigate the advisability of buying studio equipment in the East. He will also engage a number of players to act as support for Bryant Washburn and Elliott Dexter in a few of their forthcoming productions for Grand-Asher.

### Cuts and Flashes

"Six Days" is the feature at the Capitol this week.

Equity Pictures announce Nov. 15, as the release date of "Week End Husbands."

The Cedahurst Amusement Co., Inc., Cedahurst, has filed dissolution papers with the Secretary of State.

Kingsboro Amusement Corp., of Brooklyn has increased its capital from \$25,000 to \$55,000.

Victor B. Fisher, general manager of Mammoth Pictures, has sold "Enemies of Children," to the Capitol Film Exchange for Greater New York and Northern New Jersey.

C. B. C. reports sales of the Screen Snapshot series to Celebrated Players for Wisconsin and De Luxe Films of Philadelphia for Eastern Pennsylvania and Southern Jersey.

Ten cameramen are working under Ira H. Morgan, chief cameraman, on the spectacular scenes of "Yolanda." Sol Harrison and Jack De Lacey are assisting Robert G. Vignola in the direction.

### Lachmann Handling Exploitation

Marc Lachmann of the Universal home office staff has been placed in charge of the exploitation of "The Hunchback of Notre Dame," at the Astor theater.

### Steger Sails For Europe

Julius Steger is en route to Europe. His trip is on business for the Fox organization, of which he is director general of productions.

### "Ashes" Shown From 9 to 11

(Special to THE FILM DAILY)

Chicago—"Ashes of Vengeance" continues its run at the Roosevelt. The picture is shown from 9.30 A. M. to 11 P. M.

### Horater Again an Exhibitor

(Special to THE FILM DAILY)

Toledo—Harvey C. Horater is back in the exhibiting field. He has taken over the Temple. Horater was managing director of the Alhambra and Pantheon, until poor health forced him to retire temporarily. He has been in California for the winter. One of his first acts was to donate the profits of one day to the Japanese Fund.

### Reichenbach Pulls a Stunt

A novel stunt was pulled by Harry Reichenbach, Friday, when he distributed 25,000 throwaways throughout the city, tying-up "Potash and Perlmutter" with the Dempsey-Firpo fight.

On the cover of the throwaways appeared the words: "Why Firpo Will Lose By A Knockout." Then, on the inside appeared, "He weakened himself laughing at Samuel Goldwyn's 'Potash and Perlmutter,' opening at the Mark Strand, Sunday, Sept. 23rd." Seventy-five thousand were distributed at the fight at the Polo Grounds.

# Pathé News

No. 75

ITALY OCCUPIES CORFU!—Pathé presents first pictures of the seizure Italian fleet of the Grecian Island Ionian Sea.

Other news from Bavaria, Seattle, H. New Jersey, Washington, etc., etc.

THE ONLY ONE REEL FEATURE

# today

## Tax Fight Soon

(Continued from Page 1)

Those persons interested in su movement would not speak for p lication Friday. It is known, h ever, that Billy Brandt, presiden the M. P. T. O. of New York S has purposely put off a meeting of board of directors until something a concrete nature relative to the situation can be told to them. W the campaign has been outlin Brandt is expected to explain it detail to each of his directors, w in turn, will get busy with their C gressman.

## BRAY BRIEF

Attractions Are  
Big In Box Office  
Merit

## COSTUME FOR HIRE

New York's Newest and  
Foremost Costume  
Rental Organization

## BROOKS

1437 B'WAY. TEL. 5580 PEN.

MAN WITH PROVEN SALES AN EXECUTIVE ABILITY SEEKS POSITION WHERE HARD WORK OF RESULTS-BRINGING-KIND WILL GET THE PROPER RETURNS. 34 YEARS OLD WITH 12 YEARS EXPERIENCE IN THE FILM INDUSTRY.

ADDRESS BOX A-19  
c/o FILM DAILY  
71 West 44th St. New York C

### WANTED

12 Good Domestic Features  
For States Rights Market.  
Outlet for 30% of Territory

Guaranteed Immediately

HENRY BOLLMAN  
67 W. 44th St., N. Y. C. Vand. 4656

President Coolidge's  
Mother-in-Law rec-  
ommends a great  
Preferred Picture.

Burlington, Vt., Aug. 20th.

Your picture, "Mothers-in-Law"  
is a wonderful tribute to a deserving,  
loving class of women.

I should like to see a national  
Mothers-in-Law Day instituted.

*Lemira A. Goodhue*  
Lemira A. Goodhue

# Reviews of the Newest Features

## "The Gold Diggers"

Warner Bros.

As a Whole...FIRST OF BELASCO STAGE PLAYS ACQUIRED BY WARNERS; MAKES FINE ENTERTAINMENT FOR THE MAJORITY OF PICTURE GOERS; HOPE HAMPTON SHOWS BIG IMPROVEMENT IN ROLE IN A CLAIRE CREATED.

**Cast.**.....Here is another instance where "stick-to-it-iveness" has proven worth while—Hope Hampton, (maybe it is that the material suits her), makes a far better impression in this than she has heretofore; they'll probably like her a lot as the gold digger. Louise Fazenda and Alec Francis take care of the comedy angle in fine fashion.

**Type of Story.**....Comedy that supplies good material for the screen although there isn't enough to it to warrant the extreme footage in which it is being presented. It runs far too long and will be much improved by liberal cutting.

Chorus girl sets out to change rich man's opinion of herself, and chorus girls in general, but the worse she paints herself the harder he falls: result, marriage

**Box Office Angle.**..There's good entertainment value and considerable audience appeal in this stage play adaptation to win it the approval of most picture patrons. Exhibitors will undoubtedly find it a profitable attraction.

**Exploitation.**....The title and success of the stage play should easily put this one over. Even where they may not know that it was a popular legitimate favorite, they are familiar with the term "gold digger," at least sufficiently to have a good idea of what to expect in a picture bearing the title.

Talk about Hope Hampton and her role of the gold digger. Also mention Louise Fazenda's name and tell them about her strenuous efforts to "land" a man. A trailer of Louise vamping Alec Francis will give an idea of the comedy the pair puts over.

For novelty exploitation have a number of girls, lavishly gowned, going about and carrying, instead of walking sticks, shovels brightly gilted. The shovels might serve for trays from which they can offer tiny gilt shovels bearing the title of the picture.

**Direction by.**.....Harry Beaumont; has given the piece a good production generally but might have been better on some angles. Has occasionally overdone the comedy business and the sets are usually overdressed.

**Author** ..... Avery Hopwood  
**Scenario** ..... Grant Carpenter  
**Cameraman** ..... David Abel  
**Photography** ..... Good  
**Locale**....A chorus girl's apartment  
**Length** ..... 7,900 feet

## Samuel Goldwyn presents "Potash and Perlmutter"

First National

As a Whole....ADAPTATION OF POPULAR STAGE PLAY MAKES GOOD HUMOROUS ENTERTAINMENT EVEN THOUGH TO GET THE COMEDY DIALOGUE IN NECESSITATED A GREAT MANY TITLES; PICTURE IS STILL WAY TOO LONG.

**Cast.**.....Barney Bernard and Alexander Carr, the originators of the famous Hebrew characters, make their initial screen appearance in "Potash and Perlmutter." Bernard's comedy registers the better of the two. Vera Gordon is very good as Potash's wife. Others are Martha Mansfield, Hope Sutherland and De Sacia Mooers.

**Type of Story.**....Comedy that takes a dramatic turn near the close. The story is rather slight for screen purposes, far too slight for the amount of footage accorded by director Badger. The comedy dialogue is naturally taken care of by the titles of which there are a great many, one reason why the picture runs so long. But it can be tightened up and to a great extent benefit the picture's value as entertainment.

**Box Office Angle.**....You should be able to sell this title easily. Besides the popularity of the stage play, there have been "Potash and Perlmutter" stories syndicated in the newspapers for years. You'll find that most of your folks will recognize the title.

**Exploitation.**.....Have two men resembling Potash and Perlmutter, if possible, going about advertising the picture. They might carry "sandwich" signs reading "I'm Potash," "I'm Perlmutter," respectively and each with the same line: "We're in the clothing business at (your address.) Step around and see what we have to offer."

A teaser ad in the "personal" column might read: "Wanted: A business partner. Fine opportunity. Small investment. Watch tomorrow's edition."

A trailer should interest them. Use scenes from the sequence in which Abe and Morriss entertain the out of town buyers at dinner. Also the early scenes in which Abe "butts in" on Morriss' lunch.

**Direction by** ..... Clarence Badger; evidently encountered some difficulty in getting the comedy business over since it was largely the dialogue, and the characterization of Bernard and Carr, that made the play, but he has handled it very well except for stretching it over too much footage.

**Authors.**..... Montague Glass and Charles Klein.

**Scenario** ..... Frances Marion  
**Cameraman** ..... Rudolph Berquist  
**Photography** ..... All right  
**Locale**....."Cloak and Suit" atmosphere and cafe sets.  
**Length** ..... 7,770 feet

## "Ruggles of Red Gap"

Paramount

As a Whole.....JAMES CRUZE, ERNEST TORRENCE AND EDWARD HORTON RESPONSIBLE FOR THE ENTERTAINMENT THAT HIS ADAPTATION OF SATURDAY EVENING POST STORY AFFORDS. CUTTING WILL MAKE IT STILL BETTER.

**Cast.**..Ernest Torrence, probably the foremost character man on the screen today, makes much of the fun in role of uncouth westerner, whose wife would make a social lion of him. Edward Horton is very good as Ruggles, the valet, who is mistaken for an English Colonel and feted by the folks of Red Gap. Louise Dresser is the much perturbed wife of Torrence.

**Type of Story.**....Delightful comedy with situations that have been very well handled and always to the best advantage. Story contains a lot of sure-fire audience appeal and spontaneous comedy business that should make it an A-1 entertainment. It is amusing and thoroughly enjoyable. They're going to get a lot of fun out of the complications that ensue when the English valet is mistaken for a Colonel and feted by folks of western American town.

**Box Office Angle.**....You'll want to get this one. It is genuinely fine comedy entertainment that should prove a first rate box office attraction. If you know they enjoy a good laugh and want to be amused, depend upon "Ruggles of Red Gap" to fill the bill. They'll "roar" at the comedy play between Torrence and Horton.

**Exploitation.**....Your big bet here is the popularity of Harry Leon Wilson's novel, for one thing. Be sure to play up the title and the fact that it appeared in the Saturday Evening Post. For the benefit of those who follow up the works of the authors, also mention that Wilson is the author of "Merton of the Movies," another Saturday Evening Post novel, and a New York stage success that is still doing capacity business.

Next advertise the name of James Cruze. Even if they haven't seen his "The Covered Wagon" as yet, they'll associate his name with it and be interested to see this one. Mention Ernest Torrence and recall his appearance in "Tol'able David," "Singed Wings," "The Trail of the Lonesome Pine," "The Covered Wagon" and "The Hunchback of Notre Dame,"—the latter two they have probably yet to see. Edward Horton is another good comedian.

**Direction by.**....James Cruze; gets a lot of laughs out of Wilson's novel; they could be kept close together.

**Author** ..... Harry Leon Wilson  
**Scenario** ..... Anthony W. Coldway  
**Cameraman** ..... Karl Brown  
**Photography** ..... Good  
**Locale** ..... Paris and Red Gap  
**Length** ..... 7,590 feet

## "The Hunchback of Notre Dame"

Universal-Jewel

As a Whole.....ONE OF THE REALLY GREAT BOX OFFICE ATTRACTIONS OF THE SEASON; WITH CHANEY GIVING A REMARKABLE PERFORMANCE AND A SPLENDID CAST; TREMENDOUS SETS

**Cast** Lon Chaney as the deformed bell ringer of the vast cathedral does his best—you know what should be. Ernest Torrence gives a fine performance and Patsy Ruth Miller is splendid.

**Type of Story.**.....Based on Victor Hugo's famous masterpiece, which perhaps gruesome in its interpretation for the screen, is proving a box office knockout in New York against the strongest kind of competition. Far too much material, the book and director made an effort to get too much in with result that some sequences are far too short and choppy, but in the end there is a real thrill.

**Box Office Angle.**.....This is one of the really big pictures of the year for that matter of many years. There may be some complaint because of the characterization of Chaney gives "The Hunchback" but it is true to the story and remarkably well portrayed. The one is "in."

**Exploitation.**.....Should be a cinch. You have much to play with. Fans everywhere know Chaney. His name should bring them in. His performance will send them out satisfied. The immense production stands out. Trailers showing the Cathedral set, with Chaney clambering down its facade, and swinging down the long rope to rescue Esmerelda should certainly bring them back. For those not familiar with pictures dwell on the importance of the showing of this classic. You should have a lot of people in who rarely go to see pictures, and this may start the coming as a general thing.

Then you have the name of Ernest Torrence, who has been a lot of good pictures. If you crowd have already seen "Merrill Go-Round," the name of Norma Kerry will help. There are other good names to be used. They will want to see Patsy Ruth Miller after this one.

**Direction by.**..Wallace Worsley; has done pretty well considering the tremendous job he had to handle. The mob scenes are only fair, and the attack on the Cathedral and rescue could have been more spirited; but all in all a pretty good job.

**Author** ..... Victor Hugo  
**Scenario by.**..Perley Poore Sheehan and Edward P. Lowe, Jr.  
**Cameraman**....Robert Newhard and Tony Koruman.  
**Photography** ..... Excellent  
**Locale** .....Paris in by gone days  
**Length** ..... About 11,000 feet



## Hollywood Previews

As productions are invariably cut after previewing, a general idea of each picture only is given, rather than a complete analysis. The usual review will appear when the picture is shown in New York.

### Tom Mix in "The Lone Star Ranger"

Fox

As a Whole.....FINE ACTION PICTURE THAT WILL BE A FAVORITE WITH THE LOVERS OF THRILLS; MIX AT HIS BEST AND OFFERS A VARIETY OF DARING STUNTS.

Plot....Takes plenty of chances in offering thrills to please his admirers; puts a lot of pep into the role and furnishes a great deal of excitement; still wearing his gloves. Cast....L. C. Shumway, Stanton Heck, Ed Peil and William Conklin all plotting against Mix; Billie Dove a pretty heroine; others Frank Clark, Minna Redman and Tom Lingham.

Type of Story.....Not so much the story but the action it affords that counts. Plot itself is of a very familiar formula and for the most part quite obvious. Without the numerous thrills and the spontaneous sort of action that keeps it going, there would be little to recommend it. With Mix offering a thrill at every turn it furnishes first rate entertainment.

Outlaw is made a member of the Star Rangers on condition that he will round up a band of rustlers. How he handles the job alone suffices for a series of fine thrills touched off with the usual romantic angle with the inevitable "clinch" ending.

Box Office Angle....You know best what they want. You won't go wrong on "The Lone Star Ranger" if you know they like action of the sort usually offered in a Mix attraction.

Exploitation.....If your audience is right for it, boost "The Lone Star Ranger," and you should do a satisfying business with it. Be sure to let them know it is the best of Tom Mix's recent releases. Also let them know that the star's horse, Tony, has quite a prominent part.

One of the best ways to interest them will be a trailer. Show them one or two of the big thrills such as the stage coach spill and Mix's rescue of the heroine, his escape from the rustler band or any one of his "quick draws" when he gets his man first.

Of course the title can be advertised extensively since the Zane Grey novel has enjoyed considerable popularity. The usual book store tie-up should be effective exploitation.

A street stunt would be to have a man dressed up as a Star Ranger riding about advertising the showing. Small metal badges, star shaped, and bearing the title of the picture would be readily consumed by the youngsters and given good display. You might try it.

Direction by.....Lambert Hillyer; kept this one going at good speed all the way and provided good production.

Author ..... Zane Grey  
Scenario ..... Lambert Hillyer  
Cameraman ..... Dan Clark  
Photography ..... All right  
Locale ..... Range country  
Length ..... 5,259 feet

### "The Courtship of Miles Standish"

Associated Exhibitors

Here's another of those costly productions that actually run over the half million mark—and it certainly shows plenty of time and money. Unlike most of the others, it carries a story of American history, which alone would tend to make it a good bet.

But Charles Ray and his associates have turned out a most interesting production—one that should provide good entertainment and make exhibitors a profit. "The Courtship of Miles Standish" will be good for years to come—we probably will be seeing it ten years from now.

A very interesting story has been evolved from historical data, and both the sets and photography are exceptional. Perhaps the best storm scenes ever photographed are presented during the trip of the Mayflower to this country.

In a very rough state, this shapes up as a worthwhile production from both the artistic and box office angles.

### "The Virginian"

Preferred Pictures

Tom Forman certainly hits with this one. He has obtained a production that will satisfy every type of audience. Perhaps the outstanding point of the entire picture is the new atmosphere—the picture was made in Wyoming, on exact locations of the story. Practically every scene is a

Remington painting, but the action of the story dominates. The scenery is new to pictures, and decidedly refreshing from the general locale of stories with a western flavor.

Kenneth Harlan certainly shows up as a trouser in the part of the Virginian. This should add greatly to his popularity. Florence Vidor is as excellent as in her previous work this year, and Russell Simpson makes an ideal Trampas.

"The Virginian" will prove a good box office attraction.

### "The Extra Girl"

Mack Sennett—Associated

Exhibitors

Mabel Normand comes to Hollywood to break into pictures. She lands in the wardrobe department. That's the thread of the story—what little connected story there is. But regardless, there are a few very clever gags that get over for laughs, and if your patrons are not so particular about connected continuity in a Sennett feature comedy, it may get over.

Mabel Normand does some good work, but she has shown to better advantage in previous pictures.

Exploitation Angle—Mabel Normand should get the bulk of the play, because she carries the whole picture, but it would be well to also impress the fact that she travels to Hollywood to become a star, and that most of the action revolves around her experiences in endeavoring to get before the camera.

## Short Subjects

### "Ruth of the Range"—Ruth Roland Serials, Inc.—Pathe

Good Fast-moving Serial

Type of production...15 episode serial  
Following close upon the heels of the final chapter of "Haunted Valley" comes the next Ruth Roland serial entitled, "Ruth of the Range." As the title indicates, Ruth is again the daughter of a ranch owner. This time he is the inventor of a substitute for coal which if put on the market would ruin the market for coal, as it can be manufactured and sold very much cheaper. Remington, Ruth's father, is at the opening of the serial held captive by his enemy of thirty years' standing and who is the president of the Olympus Coal Co., which is endeavoring to keep the new invention off the market.

At times the action is extremely tense. The star exhibits all her usual courage and daring and some of the stunts employed will keep them on the edge of their seats. There is plenty of rough fighting, fast riding and quick action, with the plot running close to form and the lovers getting

the worst of it at the end of each episode only to be rescued again at the beginning of the next one.

The cast includes Ernest Warde, who also directed the serial, Bruce Gordon, Lorrimer Johnston, Pat Harmon, V. Omar Whitehead and others. Allen Q. Thompson is responsible for the good camerawork. Some night effects in the first episode are extremely effective.

Judging from the first three episodes reviewed, the first of which is three reels in length and the others two, "Ruth of the Range" should easily satisfy a serial-loving audience. It has all the usual thrills, rescues and mysteries.

### "No Noise"—Our Gang—Pathe

Another Riot of Fun

Type of production 2 reel kid comedy  
From the first shot of this latest spasm of the incorrigible "gang," which shows Mickey Daniels being fed castor oil in the "horsepital" where he is having his "tonsilitus" taken out, through the ensuing two

(Continued on Page 8)

### "The Eternal Struggle"

Producer: Louis B. Mayer

Distributor: Metro

As a Whole.....NORTHWOODS DRAMA THAT HAS BEEN EXTREMELY WELL ACTED AND CAREFULLY DIRECTED; DRAMATIC MOMENTS CARRY REAL PUNCH AND ALL TOLD IT IS THE SKILLFUL TREATMENT THAT MAKES THE STORY INTERESTING IN SPITE OF ITS BEING FAIRLY TRITE.

Cast.....Renee Adore gives an exceptionally fine performance, one that should bring her several pegs up the ladder; her emotional work is particularly good and she has been very well photographed; her's is the outstanding performance in the picture while Barbara La Marr is shoved into more or less obscurity in a role that gives her very little opportunity to overshadow the work of Miss Adore; Earle Williams and Pat O'Malley are excellent as Mounted Police officers; others Wallace Beery, Josef Swickard, Anders Randolph, George Kuwa.

Type of Story...The basic theme is of a conventional order but with a careful treatment and capable direction, plus a splendid cast, G. B. Lancaster's novel, "The Law-Bringers," from which this was adapted, becomes an interesting dramatic entertainment well worth seeing.

Mounted officer goes out to bring in a girl wanted for murder. He realizes his love for her but puts duty first, brings her back but confession of another clears her.

Box Office Angle...They'll like this one. Where you know they favor a real red-blooded drama of the Northwoods with a fine love interest and good action, you can rest assured they'll be pleased with "The Eternal Struggle." It carries a first rate audience appeal. Good entertainment for a big majority of picture goers.

Exploitation...You can safely go to it to interest them in this one. And you will also safely make promises for it. Talk about the unusual love story. The story, in the main, is not new but there is a new twist in that the love between the officer and the girl is not mutual.

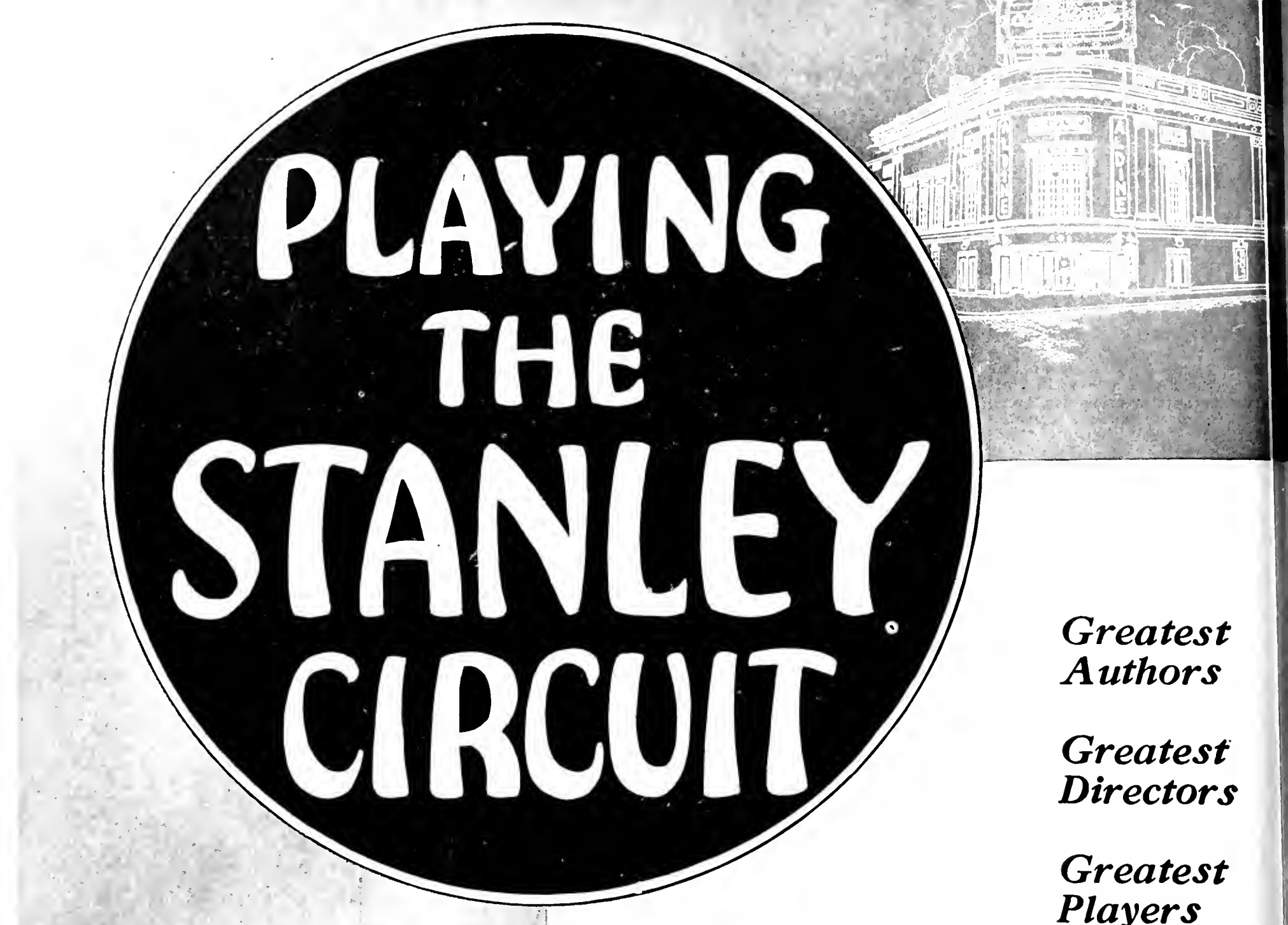
Let them know about the real thrill in the rapids sequence in which the girl is rescued by the man sent out to bring her in. Show them a trailer of the canoe shooting the rapids.

There is a fine Northwoods atmosphere and genuinely fine pictorial appeal.

Direction by.....Reginald Barker; has made a very good picture. It runs a trifle too long but otherwise there is little fault to be found with it.

Author ..... G. B. Lancaster  
Scenario .... J. D. Hawks and Monte M. Katterjohn

Cameraman ..... Percy Hilburn  
Photography ..... Excellent  
Locale ..... Northwoods  
Length ..... 7,374 feet



PLAYING  
THE  
STANLEY  
CIRCUIT

*Greatest  
Authors*

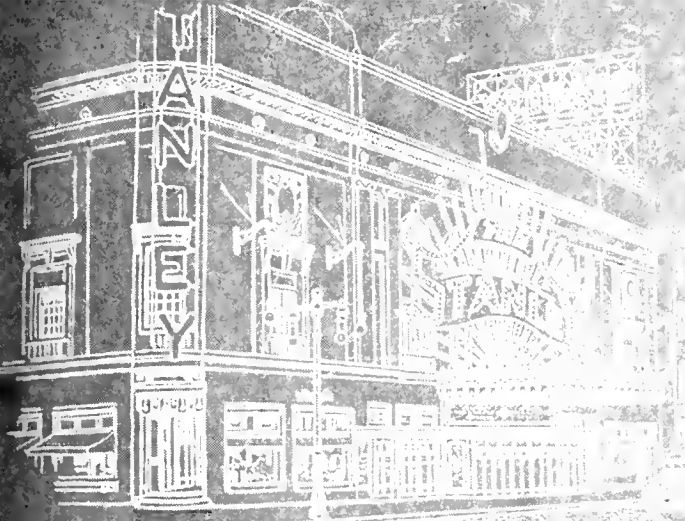
*Greatest  
Directors*

*Greatest  
Players*

18 Warner Bros.

"Little Johnny Jones"  
"The Gold Diggers"  
"The Printer's Devil"  
"Broadway After Dark"  
"The Age of Innocence"  
"How to Educate a Wife"  
"Lucretia Lombard"  
"George Washington, Jr."  
"Being Respectable"

"Tiger Rose"  
"Beau Brummel"  
"Babbit"  
"Daddies"  
"Cornered"  
"The Tenth Woman"  
"The Country Kid"  
"Conductor 1492"  
"Lover's Lane"



## THE STANLEY CO., OF AMERICA.

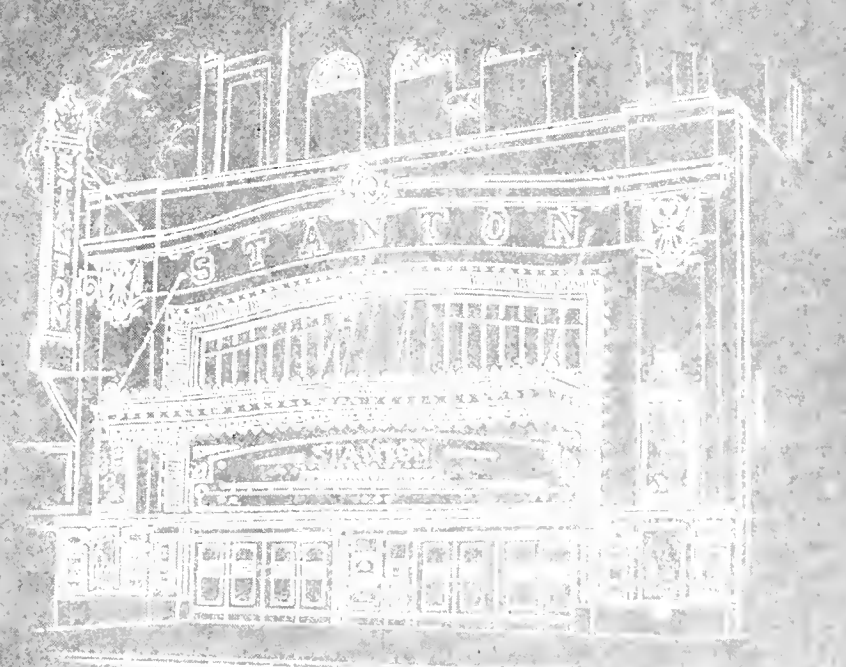
operators of one of the biggest chains of theatres in the world, controlling scores of the best motion picture houses in Pennsylvania, Delaware and New Jersey, has booked solid for its entire circuit **WARNER BROS. 18 'CLASSICS OF THE SCREEN.'**

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“  
**Classics of the Screen**  
”

**Mae Murray in  
"The French Doll"**

Producer: Tiffany Productions  
Distributor: Metro

As a Whole.....IF THEY LIKE MAE MURRAY THEY'LL LIKE "THE FRENCH DOLL." OTHERWISE NO; LAVISH PRODUCTION AND ARTISTIC SETTINGS.

Star....Flits about in silks and ribbons and shakes her pretty blond head in a series of temperamental outbursts; makes an attractive "French Doll" and will please her admirers.

Cast....All considerably subordinate to star; includes Orville Caldwell, Rod La Rocque, Rose Dion, Paul Cazeneuve, Willard Louis, Bernard Randall, Lucien Littlefield.

Type of Story....Adaptation of stage play in which Irene Bordoni appeared; provides star with sort of material which affords her plenty of opportunities to do the sort of thing she seems to like to do; she prances around in great glee, wears scant but lavish gowns, puckers her lips prettily in close-ups and generally manages to have a good time as "The French Doll."

Whether or not all this will prove entertaining to most folks is a question. There is some good comedy business, to be sure, but it is too scant for the footage accorded the story. Deals with effort of French dealer in fake antiques, to marry his daughter off to a rich customer.

Box Office Angle....You had better find out whether or not they favor the star before you make a decision. Or if you know they like her pictures you can go to it. But it is mostly a matter of liking her and then liking her pictures. This one is occasionally quite amusing and always very good to look at. But Mae Murray still has to make another "Peacock Alley."

Exploitation....Getting your people in won't be difficult if you really want to interest them. You have a coaxing title, one that promises a peppy Parisian atmosphere, the sort that usually appeals to a big majority.

There is Mae Murray and her array of new and elaborate costumes plus a heavy of artistic settings and trimmings that all go to make up a picture always very good to look at. You can promise them pictorial appeal, safely. Use plenty of stills of the star in the lobby. Your women folks will be attracted by them.

In the lobby have a prettily dressed doll on a revolving pedestal and give each patron, or restrict it to children if you wish, a chance to win it.

Direction by....Robert Z. Leonard; has supplied attractive production; comedy business is handled nicely; used too much footage for the amount of story material.

Authors ...Paul Armont and Marcel Gerbidon

Scenario ..... Frances Marion

Cameraman ..... Oliver Marsh

Photography ..... Excellent

Locale ..... Paris and New York

Length ..... 7,028 feet

**"Red Lights"**

Goldwyn-Cosmopolitan

As a Whole....FINE MYSTERY MELLER WITH GOOD COMIC RELIEF; HAS THRILLS AND CHILLS, OF A MECHANICAL VARIETY BUT CREATES TENSE ATMOSPHERE AND A GOOD DEAL OF SUSPENSE

Cast....Raymond Griffith handles comedy role of sleuth very well; there are lots of laughs in his work, Marie Prevost a pretty heroine and Johnny Walker a good hero; others in well balanced cast are Alice Lake, Dagmar Godowsky, William Worthington, Frank Elliot and Lionel Belmore.

Type of Story....From the stage play, "The Rear Car"; method of creating suspense is chiefly through mechanical contrivances with trap doors, sliding panels, close-ups of eye-balls, etc., all giving a chill or thrill. Holds interest very well and will prove ideal entertainment for those who don't mind being kept on the edge of the seat. They'll gasp and possibly scream so direct and sure are the wallops.

Deals with effort of detectives to locate rich man's daughter and the opposing efforts of reward grabbers to abduct her and claim the money. How a sleuth, treated as a joke, clears up the mystery offers most of the excitement.

Box Office Angle....Tell some folks you have a thrilling mystery meller and that's all they'll need to know. It will prove thoroughly satisfying for the right crowd, but you'll have to know that this is what they want before you give it to them. It may be a bit too strenuous for those with weak hearts.

Exploitation....There are a number of first rate stunts that readily suggest themselves for exploiting "Red Lights." The title itself will give you a fine start. Play it up every possible way you can. If you use illuminated billboard space arrange to have red lights playing upon the ad instead of white. Use red lights in your lobby and also for your marquee lights.

Stunt advertising can best be done at night. Have a mysterious character going about carrying a red lantern. Use this first as a teaser and follow it with the announcement of the title.

If you could arrange to have a powerful search light casting red lights over the city in advance of the showing you would undoubtedly arouse no little curiosity, and very likely land a good newspaper yarn, providing, of course they don't suspect a publicity stunt. Use this one before you start any other exploitation.

Use a trailer showing the threatened head-on collision that furnishes the climax thrill.

Direction by.....Clarence Badger; made a first rate entertainment that should be good box office attraction for many exhibitors.

Author ..... Edward E. Rose

Scenario by ..... Carev Wilson

Cameraman ..... R. J. Bergquist

Photography ..... Very good

Locale...Los Angeles and aboard train

Length ..... 6,841 feet

**Short Subjects**

(Continued from Page 5)

reels, and the final shot which shows Mickey again being fed the hated oil, your folks will hardly get a chance to catch their breaths between laughs.

The kids have a football squad—which incidentally, could prove the basis for some good exploitation stunts for any house manager who desires to take advantage of the popularity of football at the season this will probably be released. Mickey is the captain of the squad and he, to their deep sorrow, is in the hospital. They all go to see him, and being overjoyed with the ice cream he is fed, plan to get back into the hospital by fair means or foul. Needless to say, they do, by taking the vaccination orders of some kids who are afraid to go. The rest of the action is one prolonged howl. Don't miss this by any means.

**"Derby Day"—Aesop Fable—Pathe  
Some Good Stuff**

Type of production....1 reel cartoon  
Several good laughs together with brightly presented subject matter make of "Derby Day" a really entertaining animated cartoon. The laughs are afforded by the manner in which the different animals get over the fence to see the famous Derby horse race, and by the race itself in which "a dark horse," which has been fed some sort of pep tonic, sails over the heads of all the rest of the entries only to drop dead before the judges stand. The moral of which is "The Straight Way is the Best Way."

**"Round Figures"—Century—  
Universal**

Plenty of Girls and Slapstick

Type of production'....2 reel comedy  
While there is nothing particularly new in this one which features Jack Cooper, it furnishes entertainment of the sort that pleases many audiences. There are plenty of girls, some attractive cabaret sets, and a fair amount of humor of the slapstick variety. There isn't much to the story—the heroine pretends she is a dog so she can get something to eat, is sold to a cabaret manager who

gives her a job as a cigarette when he finds she isn't a dog—nobody with much sense would taken her for one anyway—and finally marries the man of her choice after being blown into the miniature parlor by a wind-machine.

**"Bringing Up Buddy"—Century  
Universal**

Good Juvenile

Type of production....2 reel comedy  
Although many of the gags in Century comedy starring Buddy the singer derive their laughs from getting messed up generally, either by squeezing eclairs, or having explode in their faces, there is a portion of genuine fun embodied in "Bringing Up Buddy." Buddy's family have recently become wealthy and feel called upon to entertain for the first time. "Murder will out," however, and the habits of years will be thrown off in a day. So Buddy handles her knife in danger fashion while his Pa insists on taking off his shoes. Buddy caps the climax by substituting fire crackers on cake for candles, and after that sends him away to school where he finally becomes friends with the girl after fighting and licking all of the Good for family audiences particularly.

**"Almost Married"—Arrow Film  
Corp.**

Not Novel But Still Amusing

Type of production....2 reel comedy  
Eddie Lyons is the star, producer and director of this two reeler which despite the fact that its plot is taken from novel, consisting of an irascible father chasing his daughter and a would-be son-in-law in and out of hotel rooms, manages to be really entertaining almost all the time. This Lyons is helped to a large extent by a supporting cast that does very well indeed. The action is swift and the comedy should have no trouble in pleasing almost any audience. The cast includes James Donnelly, Virginia Warwick, Dorothy Walbert, Glen Cavendor and others.

**Robert Cotton Re-elected**

(Special to THE FILM DAILY)

Cleveland—Robert Cotton, Fox manager, was re-elected President of the Film Board of Trade at the recent election. This is Cotton's third term.

**J. and V. H. Heads in Conference**

(Special to THE FILM DAILY)

Seattle—A conference was recently held by various heads of the Jensen and Von Herberg interests at which plans for the coming season were discussed. Among those who attended were: Fred Mercy, general manager of the company's five theaters in the Yakima Valley; E. C. Jensen, in charge of the houses in Portland and Oregon; Al Raleigh, manager of the Rivoli in Portland, and H. T. Moore, manager of the Rialto and Colonial in Tacoma.

**Reports Few Delinquents**

(Special to THE FILM DAILY)

Seattle—The Federal authorities now working in this section, checking up on admission tax returns are reported satisfied with the records of the various theater owners. Very few delinquencies have been found.

**Chicago Showing Closes Sept. 29**

(Special to THE FILM DAILY)

Chicago—"The Covered Wagon" closes its run at the Woods, Sept. 28. "Scaramouche" opens Sept. 30. Reel Ingram and his wife, Alice Terry will be among those at the opening.

**Out of Famous Players**

(Special to THE FILM DAILY)

Los Angeles—It is understood that Julia Crawford Ivers is no longer with Famous Players and that she is doing scripts on her own.

# Activities in the Market Abroad.

## Italy Improving

**e. Correspondent Finds Pictures Better—"Il Guarany" Filmed There**

(Special to THE FILM DAILY)

London—"There is a marked improvement in the latest Italian productions," writes Kine's correspondent from Rome. "Much more attention is paid to the continuity of the scenarios, and also to all minor details. Scenarios are now being taken on account, and the producers are fast realizing that the stories and acting have to appeal to all countries, and not only to Italy."

He then goes on to describe some of the pictures he has seen recently: "Messalina," produced by Cav. Enrico Zucchi, the title role being played by Signora de Ligure. This is one of the finest productions on record, the crowd scenes are filmed in a most remarkable and masterly manner.

"Ora Terribile" ("Terrible Hour"), produced by Count B. Negroni (the producer of "Madame Tallien," and the "Figlio di nome San Gens"), is a strong story which features Hesperia, the leading artist, fine opportunities. She is really an artiste in the sense of the word. There is plenty of action, excellent photography and lighting.

"La Duchessa Mistero" (The Mysterious Duchess), also produced by Count Negroni, features Hesperia in the title role. This is also a first-class production, and deserves full credit for the acting, the plot and the photography.

"La Madre Folle" ("The Insane Mother") produced by Carmine Gallone, a good story told, with Soava Gallone playing a dual role.

"Il Guarany," produced by C. Aversano. The story is adapted from the famous romance by Jose de Alencar. Gino Soldarelli is a very fine portrayal of Pery, and he is ably supported by Signorine Faraboni and Savazzi. There are some very exciting dramatic passages in the action, and one never bored.

Several new productions are in the making, the most important being:

"In Maremma," the story being adapted from Ouida's novel by that name. This is mainly the largest work on hand, and acting to all reports, should be one of Italy's best productions. The producer is C. Aversano, and the leading artiste is de Ligure, who played the title role of Messalina.

"The Grand Hotel," a snappy and brilliant comedy, with Leda Gys, Italy's new leading comedy artiste playing lead.

"Corsaro," produced at the U. C. I. by Augusto Genina and Amleto Novelli and Edy Gys in the lead.

A new work has commenced on a big production dealing with the life of Garibaldi. Prime Minister, Benito Mussolini, expressing his appreciation for the initiative the story which will be of great help to Italian propaganda, has accepted the presidency of the committee, with the Ministers of War and Admiralty, General Diaz, and Admiral Thaon di Revel.

## Bertini Films Formed

(Special to THE FILM DAILY)

Berlin—Francesca Bertini has just formed a new producing company under the name of Bertini Films.

## Two Big Italian Theaters

(Special to THE FILM DAILY)

Rome—A new open-air theater located in the Quirinal Garden has been opened. It has seating accommodation for nearly 2,000. In Naples a new open-air theater has been opened seating 2,500.

## And From Berlin—This

(Special to THE FILM DAILY)

London—The German correspondent of Kine. has forwarded the comment of "Lichtbilde Bühne" of Berlin on one of Frank Tilley's articles attacking American producing methods:

"The cinematograph importance of Hollywood has been very much exaggerated. This place has seemingly become a place of pilgrimage to all those who wish to acquire new knowledge in the art of the Kino. Frank A. Tilley, of the Kinematograph Weekly, one of the foremost Kino papers of the whole world, has just finished an inquiry there, of which we have spoken already. In spite of the efforts of the Americans to impose upon their influential guest, the writer of the remarkable article which we print farther down, was not to be deceived. In its objectivity, which may be a trifle exaggerated, the article in question contains the most vivid accusation and the most destructive criticism of the American film which has ever been given by a competent person."

And then this same gentleman, commenting on the German paper's comment, finds it in his heart to say that American pictures are not so bad. This is how he does it:

"This is about the literal sense of the summing up of the remarks of the Lichtbilde Bühne," but perhaps a different meaning can be read between the lines. In reality, the German film fulfils as little as the American the artistic ideal, which we have a right to expect already from the cinema, in the present state of technical perfection. If the American film is full of nonsense and unrealities, it has this advantage above the German one, that it is, technically speaking, cinematographic. The German film, on the contrary, is slow, full of needless details, heavy, and often of a morbid tendency and dragging."

## In English Studios

(Special to THE FILM DAILY)

London—The studios report: Walter Tennyson has been selected for a part in "Diana of the Islands." Martin Thornton is directing the film.

Almost immediately, Maurice Elvey will start work upon a new Stoll production, in which Henry Ainley will be featured. "The Royal Oak" is the title of the new film.

"Squibbs, M. P.," Betty Balfour's new Welsh-Pearson film, has been completed.

Carlyle Blackwell's production of "The Beloved Vagabond" is completed.

Stewart Rome and Mary Odette are starring in "The Shadow of the Mosque" which B. A. T. is producing in Berlin.

The latest production from the Walter West studios for Butcher's Film Service is entitled "High Stakes." Violet Hopson in the leading role.

Frank Crane has completed "Tons of Money."

"Spanish Passion" is the title of the new Graham Wilcox picture starring Betty Blythe. Many scenes were shot in the Austrian Tyrol.

## Why Britain Fails

The true reason why the British producer cannot compete is because he has not got the large home market of the American in which to get back his high production cost. A secondary reason, but no less vital, is that even now he has not learnt how to make pictures which will sell successfully in the States. There is an occasional exception. But, on the whole, he has not studied the American market, and where he has his conclusions have been mainly wrong.—Kine., London.

## \$1,000,000 for Stories?

(Special to THE FILM DAILY)

London—At the recent First National convention, Robert Lieber declared that First National was out for the very best stories obtainable and that the executive committee had given R. A. Rowland \$1,000,000 to spend in stories in the next six months.

## Phoea, Paris, Making Two

(Special to THE FILM DAILY)

Phoea is producing "Le Roi de la Vitesse" ("The Speed King") and "Le Petit Jacques" ("Little James"). Henri Diamant-Berger is producing the first and Georges Lannes the second.

## Himmelfarb Trial Soon

(Special to THE FILM DAILY)

Paris—Andre Himmelfarb, self-appointed manager of the Franco-American Cinematograph Corp., is going up for trial at the beginning of the next session.

## Germans Perfect Paper Screen

From Germany comes news of a new invention in the form of a compressed paper screen. It is claimed that not only does this screen present the best possible surface, scientifically, for enlargement of photographic pictures, but it is washable, just sufficiently absorbent to prevent condensation, and is practically everlasting. The cost is said to be low.

## What Bavarian Studios Are Doing

(Special to THE FILM DAILY)

Munich—Productions in preparation in Bavarian studios include: "Lady Macbeth," by Herald Film; "Fra Diavolo," which is being filmed in Italy; and "The Cid," the exteriors of which are taken in Spain. Terra has finished London scenes for "Bob and Mary." The Graham-Wilcox Co. has gone to Vienna, after finishing "Chu Chin Chow" at Berlin; and "Spanish Love" is to be made in Schonbrunn.

## Lieber on Prologues

**Says American Film Men Disagree—Thinks Good Music Will Help Considerably**

Robert Lieber is quoted in The Cinema of London on the question of prologues as follows:

"There are vast differences of opinion among American exhibitors as to the wisdom of prologues and similar adjuncts to presentation. My own view is that good pictures supplemented by good music should be the real aim of the modern picture. The picture is, after all, the main attraction. At one of our larger halls we have a superb orchestra of over 30 picked musicians; but we find that even with that attraction the quality of the picture determines the attendance. It is true that both the Capitol and the Chicago have built up their business upon incidentals and prologues; but they are in big centers, where they can be certain of support all the time.

"I believe that as cinemas grow larger in England exhibitors will—as we in America—have to experiment as to the class of entertainment which suits their district best; and out of those experiments will come knowledge as to the most appreciated methods of presentation. In smaller districts prologues and similar theatrical adjuncts are unwise—and an unnecessary expense. People come to expect them, and then their special value ceases. We do not appreciate dessert so much if we have it regularly as we do if it is served to us on special occasions only. Occasionally a great picture may justify special theatrical presentation, and the expense is then worth while; but it is not every picture that lends itself to a prologue."

## Putting It Over

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

### Big Campaign For Premiere

Ottawa—G. de Grandcourt, Fox publicity director in Canada, and Oral Cloakley, manager of the Regent are responsible for the successful exploitation campaign launched for the premiere of "If Winter Comes." Following is part of the many stunts and tie-ups put over:

A bicycle "coasting contest," held in connection with Mark Sabre's love for his "bike." Parade of 17 coal wagons with banners advertising the picture and window displays in coal merchants windows with the title spelled out in letters of coal. Tie-up with mint products on wintergreen lifesavers, resulting in use of lifesaver car, 20 foot long with banner along entire length. Elaborate float, arranged by tie-up with Shirriff's Marmalade, and window displays of this product linked up with picture in grocery store windows.

Something new in billboard advertising; a "Talking 24 Sheet." The sheet was posted upside down, wires were then run from a radio store to the board, and an amplifier attached. The store broadcasted snappy news of the picture, and turned on the record of the song. This board was in one of the busiest sections of the city.

A tie-up with the Ottawa authorities was effected through the courtesy of the police and fire departments, resulting in a cordon of military police being stationed around the front of the theater at night, and the use of a big fire truck with three searchlights that played on the waiting crowds; this was used ostensibly to assist in taking motion pictures of the crowds, and to reassure the public when half minute flares were let off in the middle of the street. Traffic was tied up for fifteen minutes, and huge crowds congregated on the three corners facing the theater, one of the busiest street-car intersections in the city.

### Drug Store Co-operates

Greeley, Colo.—A local drug store ran a contest in co-operation with the management of the Sterling as an exploitation stunt for "Tess of the Storm Country."

The drug store featured in its daily advertisements, the announcement that it would award passes to the theater to persons sending in the best answers to 14 questions, repeated in each day's ad. Only children were eligible in the contest.

The first prize consisted of a pass to the Sterling good for two months, valued at \$15. Second prize was a pass for one month, valued at \$7.80. Third to fourteenth prizes consisted of a ticket to see "Tess." Three prominent men of Greeley acted as judges.

## Incorporations

Columbus, O.—Zane Theater Co., Zanesville. Capital, \$15,000. Incorporators, F. F. Conway, W. H. Weller, C. H. Bott, James Reed and L. H. Williams.

Columbus, O.—Strand Theater Co., Inc., Middletown. Capital \$36,000.

Albany—Stewart Prod., New York. Capital \$20,000. Attorney, W. H. Adams, New York.

Albany—Benrose Corp., Brooklyn, theaters. Capital \$20,000. Attorney, Julius Joclson.

New Haven, Conn. — Shawmut Corp., Greenwich. Capital, \$50,000. Incorporators, R. E. Brush, H. L. Knapp and M. A. Bender.

Albany—The Forbidden Corp., New York, theaters. Capital \$15,000. Incorporators, W. B. Tunsik, E. L. Simon and G. Schwartz. Attorney, L. G. Schultz, New York.

Dover, Del.—Screen Service Co., Inc., Wilmington. Capital \$5,000. Incorporators, James A. Clawson, Woodstown, N. J.

Albany—Columbus Cinema Prod. Co., New York. Capital \$5,000. Incorporators, N. S. Minolfi, M. A. Sola and A. Candolfi. Attorney, M. Rothmayer.

Dover—Non-Theatrical Pictures Service Co., Inc. Capital \$350,000. Incorporators, C. A. Dunham of Yonkers; and A. F. Costello and R. Franks of New York.

Albany—Danube Film Corp., Buffalo. Capital \$10,000. Incorporators, M. Kossetin; J. M. Seakany, G. Takacc. Attorney I. M. Weiss, Buffalo.

Albany—Foto Topics, New York. Capital \$10,000. Incorporators, H. and A. Stein and W. T. Hennessy. Attorney, A. Grometstein.

Albany—Sims Amusement Corp., Bronx. Capital \$5,000. Incorporators, J. and M. Sims and L. D. Adolph. Attorney, J. B. Boudin, New York.

### A Novel Stunt In Up-State Houses (Special to THE FILM DAILY)

Troy, N. Y.—There are many Italians living in this city, and likewise in Albany and Schenectady. So, the Astor in this city has found out it can make money by booking an Italian picture on Saturday and leasing the house to Italian organizations. The Crescent in Schenectady and an Albany house will follow suit soon.

### Thieves Again Active In Albany

(Special to THE FILM DAILY)  
Albany—A print of "Scrap Iron," was stolen recently from in front of the First National exchange, and although the police are working on the case, the print has not as yet been found. Last season thieves were very active around the exchanges.

## THE TIME

# Next Tuesday

## THE PLACE

# Belleclaire Golf Club

BAYSIDE, L. I.

## THE EVENT

# FILM GOLF TOURNAMENT

150 Players—90 Prizes

If You Can't Play Come for Dinner

Everybody'll Be There

# Among the Stars and Directors

## Ray's Next, "Henry Esmond"

(Special to THE FILM DAILY)

Los Angeles—Charles Ray states his next will be a version of Thackeray's "Henry Esmond," with part of scenes made in England.

"The Courtship of Miles Standish" will probably have its premiere at Grauman's Million-dollar Theater, under a new two-a-day policy.

## Meaney to Produce Alger Stories

(Special to THE FILM DAILY)

Los Angeles—Don Meaney of Meaney & Nehls has closed negotiations for the production of six Horatio Alger, Jr., stories. The first slated for December release will be "Only the Bootblack," which will be followed by "Phil the Fiddler." It is reported either Ben Alexander or John Fox, Jr., will appear in them. The pictures will be in five reels. George Sargent will direct.

The series will be followed by a series of Henty stories.

## Cohn Busy on Washington Film

(Special to THE FILM DAILY)

Los Angeles—Harry Cohn, who plans to film the life of George Washington, has Harvey Gates, author of "Jerry Go Round," at work on the script, while several directors are being considered to handle the megaton. Among them are Philip E. Rosen, who is directing "Abraham Lincoln."

While the bigger sets will be built in Hollywood for the production, many of the battles may be filmed in the east on the original locations, as in Washington's crossing at Valley Forge.

## New Group Started at "U"

(Special to THE FILM DAILY)

Los Angeles—Two new pictures have been started at Universal. One "My Mamie Rose," in which Mary Milbin is to be starred, and the other "The Right to Love," featuring Baby Peggy. In the cast of "My Mamie Rose" appear William Collier, Jr., Max Davidson, Lincoln Plummer and Edwin J. Brady. The feature is being directed by Irving Cummings.

Three new stories have been purchased, "Jack of Clubs," by Gerald Beaumont; "Clay of Calina," by Calhoun, in which Herbert Rawlinson will appear, and "All For the Love of Gloria," by Marian Orth, for Rawlinson.

## Ernest C. Warde On His Own

(Special to THE FILM DAILY)

Los Angeles—Ernest C. Warde has launched his own producing organization and will make as his first, "The Simple Stories," written by Burke Hopkins. The first story is titled "Simple Wants a Wife."

## In Eastern Studios

### "Roulette" Finished

"Roulette," David O. Selznick's first picture, has been completed. Production headquarters were maintained at the Tec-Art studio. In the cast are Edith Roberts, Norman Trevor, Maurice Costello, Mary Carr, Montagu Love, Dagmar Godowsky and Effie Shannon. S. E. V. Taylor directed.

### Levering Making Feature

Joseph Levering is making a feature at the Erbograph studio with Brandon Tynan, Gladden James and Alice Mann in the cast. It is understood that the Catholic Guild is interested.

### Beban Starts Soon

George Beban will start work shortly on a new picture, which will be so constructed that a speaking skit can be inserted without interrupting the story thread.

### May Make Jewish Series

It is reported that David Rosenthal, a Jewish actor, plans to produce a series of Jewish historical pictures, here and on the coast.

### Nigh Getting Ready

Will Nigh is getting ready to start work on a new picture. He will probably use the Tilford studio.

### "Eternal City" Near Completion

"The Eternal City" will be completed in about 10 days. George Fitzmaurice is using the Tilford studio for interiors.

### "Hoosier Schoolmaster" Next

It is understood Whitman Bennett's next picture for Vitagraph will be "The Hoosier Schoolmaster," and that Ollie Sellers may direct. It is also likely that Henry Hull will appear in it.

### Wood Finishes Production

Sam Wood has completed "His Children's Children," at the Paramount Long Island studio. As soon as he gets the picture roughly cut and edited he will go to the Coast where he will make his next picture.

### Swanson Starts Sept. 24

Forrest Halsey has begun work on the adaptation of "The Humming Bird," which will be Gloria Swanson's next picture. Sidney Olcott, who will direct, expects to begin work Sept. 24th.

### Barthelmess Making "Twenty-One"

Dick Barthelmess is considerably advanced on "Twenty-One," which John S. Robertson is directing. Dorothy Mackaill, Joe King, Dorothy Cummings, Bradley Barker and Ivan Sampson are in the supporting cast. George Folsey is photographing it.

### Due in Sept. 25th

Betty Blythe will arrive in New York from abroad on Sept. 25th.

### New Kennedy Film

Madge Kennedy has completed the second of six productions for the Kenma Corp., "Three Miles Out."

## "Misunderstood" for 1st Nat'l

(Special to THE FILM DAILY)

Los Angeles—J. K. McDonald Prod. have started production on "Misunderstood," for First National release during the Winter. The story is an original written by Booth Tarkington. The cast includes Henry B. Walthal, Irene Rich, Rockliffe Fellowes, and Ben Alexander, who played the title role in "Penrod and Sam."

## Bebe Daniels in Grey Story

(Special to THE FILM DAILY)

Los Angeles—Bebe Daniels has been cast in "The Heritage of the Desert" with Ernest Torrance and Noah Beery also in important roles. Irvin Willat will direct.

George Melford is to make "Flaming Barriers," starting the 17th, featuring Antonio Moreno, Theodore Roberts, Walter Hiers, Jacqueline Logan and Robert McKim.

## "No More Women" Completed

(Special to THE FILM DAILY)

Los Angeles—Returning from Lake Arrowhead with his "No More Women" company, Elmer Harris has begun the cutting and editing of the production. Matt Moore, Madge Bellamy and Kathleen Clifford are featured.

## "Fashion Row" in Production

(Special to THE FILM DAILY)

Los Angeles—Elmo Lincoln has been added to the cast of "Fashion Row," Mae Murray's new picture which Robert Z. Leonard is directing. The cast includes Earle Fox, Freeman Wood, Elmo Lincoln and Mathilde Brundage.

## New "Leather Pusher" Series

(Special to THE FILM DAILY)

Los Angeles—Edward Laemmle has started work at Universal on the new "Leather Pushers" series with William Sullivan in the leading role. Reginald Denny, having been assigned to a series of features, could not appear in the new series.

## Selig Not to Abandon Production

(Special to THE FILM DAILY)

Los Angeles—The recent sale of the Selig studios will not in any way interfere with the production of the two reel wild animal pictures which Wm. N. Selig is making for Export & Import.

## Grand-Asher Lot Renovated

(Special to THE FILM DAILY)

Los Angeles—Additional offices has been installed on the Grand-Asher lot for Elliot Dexter and Bryant Washburn, who will both produce their own pictures at the plant.

## "Secrets," Norma's Next

(Special to THE FILM DAILY)

Los Angeles—Norma Talmadge is to be starred in "Secrets." This will be her next picture, following the completion of "Dust of Desire."

## Coast Brevities

(Special to THE FILM DAILY)

Hollywood—"Tiger Rose" is completed and is now being cut.

The editing of "A Lady of Quality" has been completed.

Camera work is completed on "Flaming Youth," featuring Colleen Moore.

Richard Talmadge, starring in Carlos Prod., has finished the first feature, "Fast Freight."

Holman Day, who has just joined First National, is now titling "Thundergate."

Lewis Sargent has been signed by Mack Sennett to play the lead in "Flip Flops."

Charles K. Brown has been promoted to purchasing agent for First National at United.

"The Harbor Bar" will be released as "Cap'n Dan." Monte Blue, Joan Lowell and Evelyn Brent are featured.

The "No More Women" company has returned to the Ince lot after having shot exteriors at Arrowhead Lake.

Monte Blue and Irene Rich are back from Big Bear, where exteriors were filmed for "Lucretia Lombard." Jack Conway is directing.

Raymond Cannon has gone to San Francisco with the Douglas McLean company filming "The Yankee Consul."

The refilming of "Wild Oranges," which will be King Vidor's second Goldwyn production, is now in progress.

GREENE.

## The Day

(Continued from Page 1)

what you call tough. Because you couldn't use the scene—which was in the play—without using the name of the undergarments. Of course Ben got nary a nickle for the stunt. It simply had to be used.

### HARD LUCK

Eric Von Stroheim arrested out in California. For shooting wild ducks out of season. Gave as alibi that his company needed food being without meat six days. On location 87 miles from nowhere.

### LEMON TREES

Frank Tilley, the editor of "Kine" who wrote a series of articles slambanging the American industry. Had his photo taken in California with Arch Reeves, Chaplin's manager, under some lemon trees.

Ah!

### HOW THEY WANT 'EM?

When an exhibitor wants a picture sufficiently that he will go to court for it it must be a picture. That's what happened out in Urbana, Illinois. Where the owners of the Empire tried to stop Hearst from letting the Orpheum, a rival house, show "Enemies of Women." Court ruled Hearst had the right. Part of the mess which followed Hearst switching from Famous to Goldwyn.

### TRIFLING DETAIL

KONSTANTINOPOLITANISCHERDUDELS  
ACPEIFENMACHERGESELLENVERKEHR

Is a German word. Which lends Eddie Klein the right to comment: "No wonder the mark is down to thirty three million for a buck." Incidentally, he offers, gratis, the above word as a title. For a mystery drama.

### RECOLLECTION

When Joe Plunkett saw "The White Sister," he recalled that about 15 years ago the stage play had in its cast Viola Allen, James O'Neill and Bill Farnum, the former Fox star.

Some recollection. Wonder what Farnum intends doing with pictures?

### THE FOOL

Talking of Fox reminds that Harry Millarde is now busy working with Eddie Goulding getting the script in shape for "The Fool." Cast not determined as yet.

Pity Jim Kirkwood is so ill. He'd do mighty well in the title role in which he appeared on the stage.

### PRAISE FOR SHORT'S

Every exhibitor owes it to himself to get a copy of the Cleveland Plain Dealer, issue August 19, and see what W. Ward Marsh had to say about the Bruce scenics and "The Sea of Dreams." And then preach the idea to his local motion picture editor. Great stuff. Fine for boosting short stuff generally and especially for Educational.

### GOLDWN Vs. GOLDWYN

The corporation fighting Samuel. As to who has the right to use the name Goldwyn regarding pictures. But no signs of an upheaval from the rest of the business while awaiting the decision.

### SOME PICTURE

Marcus Loew commenting on "Scaramouche." Says Marcus: "I thought 'The Four Horsemen' was a great picture. A lot of people agreed with me. But compared with 'Scaramouche' 'The Four Horsemen' is only a program picture. What do you think of that?"

Business of passing the buck. You figure it out—after you see "Scaramouche."

### A FEW SEATS

Figures reported by the License Commissioner of New York. Show that in the Greater City there are 578 picture houses with 428,926 seats. In other words approximately one seat to about every 11 or 12 citizens. A lot of seats; too many, in all probability.

## THE STATE RIGHT FIELD

All upset. Over the controversy which developed, follow a statement relative to conditions in the Mid-West. To the fact that it was almost impossible to sell product to exchange men in that section. Commenting on it one of the Skirboll exhibitors in town Friday, said it wasn't healthy stuff to print—that exhibitors might decide to lay off buying from the "independent operators. And the comment from another well known state right man that the trouble was simply this: That at present scheduled prices unless you were able to sell a first run it wasn't worthwhile to buy product. Adding that in many instances before an exchangeman bought he showed the print to the first run operators, and if they didn't like it enough to buy it the deal with the producer was not consummated. That's true, and everybody in the field realizes it, except for the number two quality picture or poorer still, that never see, and don't expect to see, a first run

## HERE FOR THE FIGHT

What a lot of film folk. Did a double feature stunt. Combined business with pleasure—if fighting your way to the fight was pleasure.

DANN

## The Week's Headlines

### Monday

Famous Players to bring important Southern Enterprises officials to New York and maintain only bookers in South.

D. W. Griffith's Revolutionary War film has backing of Daughters of American Revolution.

Over 150 entries for Fall Film Gold Tournament.

Goldwyn Pictures suing Sam Goldwyn over use of "Goldwyn" as brand name.

### Tuesday

Famous Players profits for six months total \$1,891,048, or \$127,289 less than similar period last year.

Robert Lieber finds Europe doesn't respect motion pictures. Emil Shauer predicts a big year over there.

R. W. Saunders in "Bankers' Magazine," says over \$1,000,000,000 is invested in picture business.

### Wednesday

Newspaper critics submit second analysis of best and worst pictures to Hays office. Harold Lloyd tops Charlie Chaplin in popularity.

July admission taxes total \$5,140,506 or \$500,000 over July, 1922.

Canada forms M. P. T. O. and joins American organization.

Split between Harry Koplars and Skouras Bros. looked for in St. Louis.

### Thursday

State rights sales manager, back from tour, declares market is gone. Important state righters agree with him, in the main. Advance reports say "Ten Commandments" is magnificent spectacle. To be re-shown.

Presidents of seven Film Boards of Trade meet C. C. Pettijohn in Los Angeles to discuss uniform contract.

### Friday

Carl Anderson explains aims of T. O. D. to Southern California exhibitors. Declares purchase of stock is not compulsory.

Sam Sax and Jesse J. Goldberg deny state right market has crashed.

Government revenue men in Los Angeles help producers install profit and loss system and aid in income tax work.

### Saturday

First move for the repeal of the admission and seating taxes expected to come at convention of Michigan exhibitors at Jackson, Sept. 24-25. Representatives of New York, Michigan, and North Carolina units will probably attend meeting, where definite plans for attacking the measure will be outlined.

New York M. P. T. O. busy getting a line on political situation inasmuch as present Assembly, which defeated censorship repeal goes out of office January 1st.

Victor Shapiro elected president of the A. M. P. A. A. M. Botsford, vice-president; C. W. Barrell, secretary; Arthur M. Brilliant, treasurer.

AT YOUR SERVICE

# DAY AND NIGHT

# -EGGERS-

## PHOTO-ENGRAVING

250 WEST 54<sup>TH</sup> ST.  
JUST WEST OF BROADWAY, N.Y.

ART WORK, MATS, STEREOs, ELECTROs,  
PHONES, — CIRCLE — 2450-1-2.



# ALL THE NEWS



# ALL THE TIME

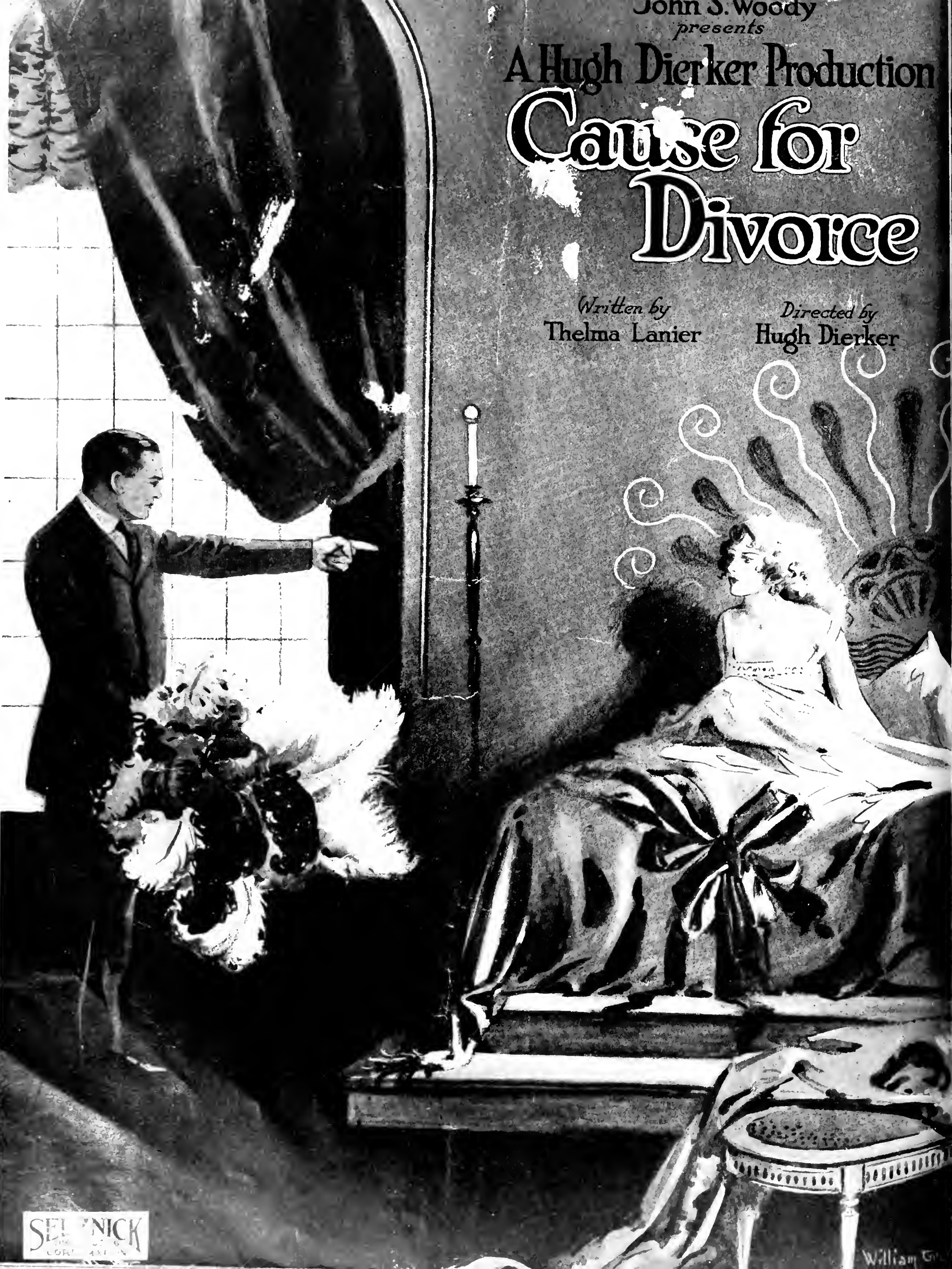
John S. Woody  
presents

A Hugh Dierker Production

# Cause for Divorce

Written by  
Thelma Lanier

Directed by  
Hugh Dierker



SELWICK  
CORP.

William G.

# THE **Film** DAILY

**The BRADSTREET of FILMDOM** **The RECOGNIZED AUTHORITY**

OL. XXV No. 65

Monday, September 17, 1923

Price 5 Cents

## OUTLOOK

By **DANNY**

The first sign of a slowing up in business came last week, according to an important downtown banker whose institution handles but a limited amount of paper. "All along the line," he said, "we noticed a slowing up."

Apparently there is little going on, despite the Fall season being here and the cool weather locally of the past few weeks. Merchants are asking manufacturers to withhold shipments, or forward them under no dating. Others are cancelling. Meanwhile manufacturers have large stocks on hand and are keeping busy in their plants naturally anticipating the orders to carry them. But the general outlook makes bankers tighten up. Spain is all upset; business is not good; steel slow; crops, in this country, while huge, are being harvested without profit. The country depends for 25 per cent of its buying power on the mer, and when he goes slow, it doesn't buy, it is felt all along the line."

He inferred that the condition was far from serious, but indicated that it would be a good time for all to "watch their step."

### "RUGGLES" A DELIGHT

Famous took a long time to make "Ruggles of Red Gap," but it's well worth waiting for. This is one of the delights of the season. The box office will prove it. True, it slows at times, but then you can't build high sequences every second, and besides it is far too long. Would be a better picture in less footage; but Famous probably figures it might be difficult to get the expected exhibition value out of it in much less footage. Some people still think the picture has a bearing on price. Even Chaplin, Lloyd and others have proven it long ago. But getting back to "Ruggles"—don't pass this unless the price asked staggers too much. Don't be a Firpo for Dempsey producer.

## Britain Divided

Over Value of Percentage—C. E. A. Plans Meetings Shortly to Gauge Exhibitor Sentiment

By **ERNEST W. FREDMAN**  
*The Film Renter and M. P. News*

(Special to THE FILM DAILY)

London—Percentage is very much before British exhibitors at the moment. "The Film Renter" is active in presenting the views of exhibitors on this question.

Many meetings are being arranged by the Cinematograph Exhibitors' Ass'n for the next few weeks, and opinions appear to be fairly divided. Many of the leading exhibitors who have studied the matter are by no means averse to a percentage basis provided it is on fair and equitable terms to themselves, and inside of the next week or two this will undoubtedly be very much in the foreground.

Business continues to be fairly brisk in England just now. The Chaplin picture, "The Pilgrim," is doing excellent business. This production went very well in London and is repeating its success in the provinces.

### Cadwallader With Goldwyn

C. L. Cadwallader, formerly art director at the Paramount Long Island studio, is now art director of Goldwyn at Culver City, Calif.

### Clift Returning

(Special to THE FILM DAILY)

London—Denison Clift, who has been directing for Ideal Films for several years, leaves on Sept. 27 for America by way of the Orient. He has just completed "Mary, Queen of Scots."

### Hamilton Leaves This Week

Lloyd Hamilton has finished work in "His Darker Self," at the Griffith studio, and expects to leave for the coast this week, accompanied by Hugh Fay and Lloyd Bacon, members of his technical staff, who came on from the coast to assist John Noble in the direction. "His Darker Self" is Hamilton's first five-reeler.

### Music Deadlock in Cleveland

(Special to THE FILM DAILY)

Cleveland—Ed Haug, business agent of the Musical Mutual Protective Ass'n, has refused the 7½% increase in the wage scale offered by the Cleveland M. P. Exhibitors Ass'n. The musicians are standing pat on their 20% increase demand. Cleveland neighborhood theaters have been operating without any music since July 1st.

## Bayside Routes

Directions for reaching The Belleclair Golf and Country Club, Bayside, L. I., where the Fall Film Golf Tournament will occur tomorrow:

Motorists will cross the 59th St. Bridge and bear left, passing through Corona and Flushing, including Broadway, direct. At Bell Ave. (the main street in Bayside), turn right and almost immediately the entrance to the clubhouse comes in view. A traffic officer is always located at this crossing; the only traffic policeman found after passing Flushing.

Trains leave Pennsylvania station (Long Island level), at 7.43 A. M.; 7.59, 8.41, 9.11 and 9.41 daylight saving time. It takes about 30 minutes to reach Bayside, and the club is about 10 minutes walk from the station. There is a cheap taxi service which can be used by late comers.

Pray for good weather.

## Over 200 Entries

Last-Minute Applications Roll Up Large Total—Looks Like Holiday Tuesday

There won't be much film business transacted in New York on Tuesday. Why?

Because that's the day on which the Fall Film Golf Tournament occurs. Late applications received up to noon Saturday bring the total over 200. Those 200 film men are just wise, that's all, because they all know

(Continued on Page 4)

### \$1,000,000 House For Denver

(Special to THE FILM DAILY)

Denver—A party of New York film men is said to be interested in the erection of a new \$1,000,000 theater here soon. Nelson L. Drew, is acting as representative for the company.

### Buys N. W. Rights for "Birth"

(Special to THE FILM DAILY)

Seattle—Greater Features, Inc., has bought "The Birth of a Nation" for Pacific Northwest. Other distribution is through United Artists.

United Artists are handling "The Birth" in about 20 states. The remainder of the country is controlled by state righters.

## Mid-West Meeting

May Be Held in French Lick—Illinois Invites Indiana to Attend—Taxes to Come Up

(Special to THE FILM DAILY)

Chicago—The Illinois exhibitor unit has extended an invitation to the Indiana unit to attend a joint meeting to be held probably the first week in October at French Lick Springs.

At this meeting, in addition to Indiana and Illinois, there will probably be representatives from North Carolina, the Theater Owners Chamber of Commerce of New York City, the New York State exhibitor unit, and everybody in general who cares to discuss the following topics:

The admission tax situation, a readjustment with the American Society of Composers, Authors and Publishers, equitable contracts and the advisability of establishing a service station in Chicago.

Several of the producers will be invited, it is understood, as well as Will H. Hays.

### Indiana Exhibitors Meet

(Special to THE FILM DAILY)

Indianapolis—The Indiana exhibitor organization held a meeting here last week, at which the affairs of the Theater Owners Dist. Corp. were discussed. It would come as no surprise to learn that the Indiana unit definitely opposes exhibitor-distribution.

It is understood that a representative of the organization has just returned from New York, where he looked into the T. O. D. C. plan. His report is said to have been against it.

### Cummings To Produce

Irving Cummings will produce a series of productions for the state right market.

### Thematic Cue Sheet Patented

(Special to THE FILM DAILY)

Washington—The U. S. Patent Office has granted a patent to M. J. Mintz of New York covering the thematic music cue sheet which Mintz has been publishing in conjunction with James C. Bradford.

The thematic cue sheet is used extensively by producers. A sufficient number of bars of music are given for the orchestra leader to get an idea of the theme that fits various portions of the film. If he hasn't that selection on hand, he can substitute another of similar vein.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	104 3/4	103 1/4	103 1/4	600
F. P.-L.	74 3/8	73 1/4	73 1/4	7,000
do pfd.	Not quoted			
Goldwyn	Not quoted			
Loew's	16	16	16	300

**In the Courts**

(Special to THE FILM DAILY)

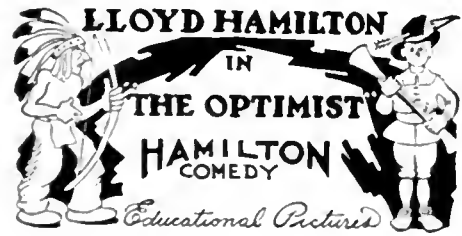
Philadelphia—After being held in \$800 bail before Magistrate O'Connor on a charge of assault and battery brought by S. E. Applegate, manager for United Artists, Solomon Greenstein, of the Penn theater, brought a counter action against Applegate on a similar charge, which was heard before Magistrate Scott. Applegate waived a hearing and was held in \$800 bail for court.

These court actions are the result of an altercation which took place in the local office of United Artists when Solomon Greenstein and his son Leon were unable to effect an amicable adjustment with Applegate for a picture which they declared was in such poor condition that the exhibitors were unable to use it on the night booked.

Griswold, Ia., Theater Burns  
(Special to THE FILM DAILY)

Griswold, Ia.—Film that exploded in the projection booth of the Unique caused much damage to the house.

ADVERTISE YOUR SHORT SUBJECTS  
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**Among Exchangemen**

(Special to THE FILM DAILY)

San Francisco—Harry Percy, formerly of F. B. O. is now selling for Hodkinson.

Des Moines—David McElhinney, who recently resigned as Pathe salesman, has joined F. B. O.

O. K. Whipple, formerly connected with Pathe in Butte, is now booker with Selznick.

Chicago—Jack Lorentz, who formerly traveled South Dakota for Paramount, has been made city salesman for Fox.

Minneapolis—Tom Rucker is no longer with Paramount, having recently joined the booking department of F. B. O.

Cleveland—The sales staff of the Paramount office has been increased with the addition of Lew Thompson, W. K. Selman and M. J. Gulick.

San Francisco—William Bernard, one of the oldest men in local film circles has joined Associated Exhibitors, covering the Bay district.

Seattle—Robert Hill is the new exchange manager for Hodkinson, having been promoted from salesman in the San Francisco office.

San Francisco—C. C. Thompson, formerly with Pathe, has joined F. B. O., selling in the northern part of the state.

**Barney Rosenthal Here**

Barney Rosenthal, Universal manager in St. Louis, is here for a few days.

**"Hunchback" Opens in Boston**

(Special to THE FILM DAILY)

Boston—"The Hunchback of Notre Dame" opened at the Tremont Temple last night for an indefinite run.

**Pathe Films Italian Occupation**

Pathe News issue Saturday, contains scenes of the Italian occupation of Corfu. The pictures were shot on Sept. 1st and rushed to this country as fast as possible.

**Ernest C. Warde Dead**

(Special to THE FILM DAILY)

Los Angeles—Ernest C. Warde, the director is dead. He is survived by his widow and his parents, who live in Brooklyn, N. Y.

**Walter Hiers Back On the Coast**

(Special to THE FILM DAILY)

Hollywood—Walter Hiers has returned from Atlanta. He will appear in George Melford's next, "Flaming Barriers."

**New Saxe House Plans Completed**  
(Special to THE FILM DAILY)

Milwaukee—Plans have been completed for the new \$300,000 theater to be built by the Saxe interests at Seventh and Mitchell. The structure will also have additional stories for offices.

**On Broadway**

Astor—"The Hunchback of Notre Dame."

Broadway—Dempsey-Firpo fight pictures.

Brooklyn Strand—"Why Worry?"

Cameo—"Mothers-In-Law."

Capitol—"Six Days."

Central—"The Silent Command."

Cosmopolitan—"Little Old New York."

Criterion—"The Covered Wagon."

Forty-Fourth Street—"The White Sister."

Loew's New York—Today—"Salomy Lope."

Tuesday—"Temporary Marriage" and "Six Fifty."

Wednesday—"Main Street."

Thursday—"A Wife's Romance."

Friday—"Broadway Gold" and "Danger Ahead."

Saturday—"Don't Marry For Money."

Sunday—"The French Doll."

Lyric—"Rosita."

Rialto—"The Marriage Maker."

Rivoli—"Zaza."

Strand—"Dulcy."

Times Square—"If Winter Comes."

**Next Week**

Astor—"The Hunchback of Notre Dame."

Broadway—Not yet determined.

Brooklyn Strand—"Dulcy."

Cameo—"Mothers-In-Law."

Central—"The Silent Command."

Cosmopolitan—"Little Old New York."

Criterion—"The Covered Wagon."

Forty-Fourth Street—"The White Sister."

Lyric—"Rosita."

Rialto—Not yet determined.

Rivoli—Not yet determined.

Strand—"Potash and Perlmutter."

Times Square—"If Winter Comes."

**Semon Starts On First**

(Special to THE FILM DAILY)

Los Angeles—Larry Semon has started production on the first of a series of four comedies. Semon will have a separate unit on the Truart lot.

**Calumet Pictures Chartered**

(Special to THE FILM DAILY)

Dover, Del.—Edward L. Blimline, of Katonah, N. Y.; James Lindsay and Tom S. Kingman, of New York, are named as incorporators of Calumet Pictures Corp., chartered with a capital of \$600,000.

**Zeilmaker Leaves**

Henry W. Zeilmaker, manager Universal in the West Indies in Central America, has left for Puerto Rico, after spending some time here.

**Hoganson Quits Toledo House**

(Special to THE FILM DAILY)

Toledo—A. C. Hoganson has signed as manager of the Alham and Pantheon. Poor health necessitated his, Hoganson's retirement.

**Musicians In Battle Over Contract**

Charges have been filed with Samuel Gompers, of the A. F. of L., the Musical Mutual Protective Union against President Joseph N. Webb of the American Federation of Musicians, and officials of the A. F. of L. for violating the fundamental principles of unionism by forcing men sign individual contracts with agents of theater managers after a union contract had already been consummated.

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**Block Booking**

(Special to THE FILM DAILY)

Dallas—Under the caption "Exhibition Values and Individual Selling," there appears in the current issue of the Motion Picture Journal, editorial, part of which follows:

"Some companies have followed presently in the past the policy of single picture selling, especially United Artists for the star productions, and other companies for comedies, etc."

"The block selling system has been a source of annoyance to exhibitors for a long while and many efforts have been made to change it. Adhering more strongly to the system in most companies have been Fox and Paramount with First National a close second."

"In this region First National has begun to break away from the system, and is now, within certain limits, allowing selection, although the system is not flexible enough to permit of individual booking. Growing out of the strength of the block selling system, this current season it was adopted more generally by other companies among whom are Goldwyn, Metro, Warners, Lichtman, of whom have been offering all or none, and just how much success only later in the season can tell."

"But now comes Paramount with its plan of testing box-office values."

"Being formerly the arch proponent of block booking, its material effect upon the market, and the resultant reaction will be closely watched by the whole trade."

**Close Co-operation**

(Special to THE FILM DAILY)

Minneapolis—Next month a conference of the Better Films Committee will be held in this city, and according to an officer of the organization a representative of Will Hays will attend. It is the aim of the committee to form a closer co-operation between motion pictures and club members.

**Tour Ends in Twin Cities**

(Special to THE FILM DAILY)

Minneapolis—The Twin Cities will practically end up the tour of personal appearances being made by Mrs. Wallace Reid in conjunction with "Human Wreckage," which opens at the Auditorium Oct. 7.

**"Bagdad" in 9th Week**

(Special to THE FILM DAILY)

Los Angeles—"The Thief of Bagdad" is in its 9th week of production. The present production pace is held, and "The Thief of Bagdad" will be on the roadway, New York, during the coming holiday season.

**Stambaugh Completes His First**

(Special to THE FILM DAILY)

Los Angeles—J. Kenneth Stambaugh has completed his first picture, "The Light Giver." In the cast are Cec B. Francis, Margaret Setton, Eldon Lewis, Robert Sinclair, and Gloria Grey. "The Delicate Touch" is the title of the next production.

**C. C. Spink Succeeds Stevenson**

(Special to THE FILM DAILY)

Philadelphia—C. C. Spink, former manager of the McKinley Square, New York, has taken over the management of Fay's theater, 40th and Market.

**"Greater Movie Season" a Success**

(Special to THE FILM DAILY)

Minneapolis—The "Greater Movie Season" campaign has been so successful that it is likely this section will see more of them.

**Putting it Over**

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

**Wagon Used for "Covered Wagon"**

Kansas City—When "The Covered Wagon" opened at the Shubert theater, it was given wide publicity through the use of a covered wagon, a fac-simile of a "Peter Schutter" rig, dating back over 80 years. The wagon was drawn through the city's streets and was bannered on both sides with an announcement of the opening.

**Baby Peggy Resemblance Contests**

The Amberg Doll Co., is responsible for the Baby Peggy Doll, now being carried by a number of department stores. In several cities resemblance contests have been run off, the exhibitor tying up with the department store when a Baby Peggy picture is the attraction.

**Newspapers Exploit "Wise Fools"**

Baltimore—In exploiting "Three Wise Fools," at the Century, Jack Pegler, Goldwyn exploiter, broke into the Inquiring Reporter column of the Evening News.

The question propounded to five bachelors was if they considered themselves "wise fools" for not having married. The following day the same question was propounded to spinsters. This attracted much attention inasmuch as the theater's advertisement was then running in all the newspapers.

Permission was obtained from the News and American to place posters for "Three Wise Fools" on the sides of their delivery wagons. The radio broadcasting station of the American and the News broadcasted a synopsis of the picture. Good window displays were obtained in a score of shops—candy, cigar and jewelry stores. The theater management sent out 5,000 letters to a selected mailing list. The billing consisted of 24-sheets, 3-sheets, 6-sheets, one hundred 1-sheets and 300 window cards.

**Has Police Dept. Backing**

The title, "The Drivin' Fool," has led Hodkinson to make arrangements with the Police department, Public Safety Commissions and Civic heads for co-operation in exploitation stunts. The picture will be tied up with "drivin' fools," by the exchanges in many cities.

**Likly Luggage Display**

Des Moines—Two angles were used for the showing of "The Spoilers" at the Des Moines, by Herbert Grove.

The first was a tie-up with the Likly Luggage shop which resulted in securing a striking window display. The idea conveyed by the display was the difference in one's traveling accoutrement to Alaska in the days of the gold rush and those used by travelers of today. One half of the window labeled "To Alaska Then," contained a painted backdrop showing a rude log cabin built among pine trees, with a ridge of mountains in the background. In front of this painting was the pack in which the gold diggers of the great rush to the Klondike carried their personal belongings. The other half of the window, "To Alaska Now," contained a painting of the same scene, but with a pleasant, fenced little cottage replacing the rude cabin. In front of this painting was placed a large Likly bag, a wardrobe trunk, a traveling case and a gun-case.

A special screening was arranged by Grove for the sporting writers on the local papers at which 14 were present. The showing netted three good stories on the sport pages, and "squared" the theater for a banner announcing the showing, at a boxing bout at the auditorium. 1,000 fight fans attended. They couldn't help but reading the banner which was directly above the ring.

**New Theaters**

Providence, Ky.—Dr. T. Hayes has opened his new Dreamland.

Oneida, N. Y.—At a cost of \$250,000, a Syracuse-Oneida syndicate will build a hotel and theater.

Pipestone, Minn.—J. DeBelser will build a house here.

Columbia, Pa.—The new Alto has opened.

North Bend, Ore.—A new theater to cost \$60,000 will be erected by Robert Banks.

West Palm Beach, Fla.—The Ketter theater building, costing \$200,000, is being erected here.

Corry, Pa.—The Corry Amusement Co. will open the new North Side Oct. 1.

Zanesville, O.—The Zane Theater Co. will open a house to open about Nov. 1.

Tuscaloosa, Ala.—The Belvedere is nearly rebuilt, following its destruction by fire.

Des Moines, Ia.—The Capitol has opened.

Rochester, Ind.—Charles Kreighbaum, owner of the Paramount will build a new house here soon.

Jasper, Ala.—Seating 1000 and costing \$35,000, the new Jasper will open soon.

Spring Valley, Ill.—A theater, to seat 1000 is being built here.

Bakersfield, Cal.—\$20,000 Mission is open. It seats 475.

**In the Cutting Room**

(Special to THE FILM DAILY)

Los Angeles—Some films that have gone to the cutting room:

"The Temple of Venus," directed by Henry Otto, starring Phyllis Haver for Fox.

"When a Man's a Man," directed by Eddie Cline, for First National.

"The Moon Riders," directed by Robert North Bradbury, starring Jack Hoxie for Universal.

"The Man Trackers," directed by Nat Ross, starring Roy Stewart for Universal.

"The Worm," directed by William Worthington, starring Johnnie Walker for F. B. O.

"The Marriage Market," directed by Edward J. LeSaint, for C. B. C. and state rights release.

**First Nat'l Signs Ben Lyon**

(Special to THE FILM DAILY)

Los Angeles—Ben Lyon has been placed under a long term contract by Richard A. Rowland, of First National.

**Ince Preparing New Film**

(Special to THE FILM DAILY)

Los Angeles—Thomas H. Ince is preparing to screen "The Just and the Unjust" as soon as "Anna Christie" is completed. The continuity is being prepared by Bradley King. John Griffith Wray will direct. It will be released by First National as "Country Lanes and City Pavements."

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(Continued from Page 1)

from past experience what a corking good time is in store for them.

Those enrolled for the fun-fest are:

Abeles, A. S., Metro.  
 Abrahams, Geo., Craftsmen Lab.  
 Adler, Bert, C. B. C.  
 Adler, Lester W., Selznick  
 Alden, P. S.  
 Alicoate, Jack, Film Daily.  
 Aronson, Al., Truart Prod.  
 Ash, L. M., Saenger Amuse. Co.  
 Atkinson, W. E., Metro  
 Bachmann, J. G., Preferred Pictures  
 Baker, C., Graham, Vitagraph.  
 Balkin, London  
 Banning, C. H., Harmer, Inc.  
 Barnstyn, J. C., Brit. & Cont.  
 Barth, Gus, Rex Laboratory  
 Beach, F. A., United Artists  
 Beatty, Jerome, Preferred Pictures  
 Beecroft, James, Exhibitors' Herald  
 Benson, Bernhard, Merrill Lynch & Co.  
 Berman, Harry, F. B. O.  
 Bernstein, David, Loew's, Inc.  
 Black Alfred S., Boston, Mass.  
 Blaisdell, George, Exhibitors Trade Review  
 Blumberg, Milton, Reuben Samuels,  
 Boyd, Alexander R., Stanley Co.  
 Botsford, A. M., Famous Players  
 Brooks, Edgar, Pathe  
 Brock, Louis, First Nat'l.  
 Brown, George, Universal.  
 Burr, Charles C., Mastodon Films, Inc.  
 Butt, F. W., Butt Lith. Co.  
 Carlton, Carl, Times Bldg.  
 Carvon, Tom, Universal  
 Clarke, Horace T., David P. Howells  
 Cohen, Emanuel, Pathe News  
 Cohn, Jack, C. B. C.  
 Cohen, Julius, N. Y. American  
 Cohen, Milton, Inter-Globe Export.  
 Cosman, Jack, Agfa Co.  
 Cosner, Frank  
 Crawford, Roy, Assoc. Exhibitors.  
 Creske, Henry, Creske-Everett, Inc.  
 Cron, James A., Exhibitors Trade Review  
 Cuming, Robt. M., Jr., Metro  
 "Danny," Film Daily  
 Day, Harvey, Internat'l News.  
 Debel, C. W., Youngstown, O.  
 Dintenfuss, Mark M., Nat'l Film Lab.  
 Donaldson, John W., M. P. P. D. A.  
 Dunning, Carroll, Prizma  
 Durcau, M., Saenger Amuse. Co.  
 Ebenstein, Herb., 80 Maiden Lane  
 Eckels, Ed., Exhibitors Trade Review  
 Elms, James W., Du Pont Co.  
 Eschmann, E. A., Asso. First Nat'l.  
 Evans, Tom, Evans Film Co.  
 Feist, Felix, Schenck Prod.  
 Ferber, Jack, Lakewood, N. J.  
 Fields, Harry  
 Fields Seymour, Eggers Photo Engraving.  
 Fox, William, Fox Film  
 Frank, W. B., Pathe  
 Franklin, H. B., Famous Players  
 Fuller, Paul M., Pathe  
 Gallup, G. B., Asso. First Nat'l  
 Gill, W. S., Rothacker Mfg. Co.  
 Gillett, E. K., M. P. News  
 Gilroy, Foster  
 Ginsberg, H., Preferred Pictures  
 Glucksmann, Jacobo  
 Goetz, Ben, Erbograph Laboratory  
 Goetz, Harry M., Erbograph Co.  
 Goldberg, Jesse J., Independent Pictures  
 Golden, E. A., Metro, Boston  
 Grainger, Jas., Goldwyn  
 Greene, J. I., Theatre Owners Dis. Corp.  
 Grey, Albert L., D. W. Griffith, Inc.  
 Gueringer, W. H., Saenger Amuse. Co.  
 Gulick, Earl G., Gude Adv. Co.  
 Gulick, Paul, Universal  
 Ham, Wallace W., Vitagraph  
 Harmer, J. Justice, Harmer, Inc.  
 Hayward, Leland, United Artists  
 Hedley, Albert, Vitagraph  
 Hedwig, W. K., Rex Laboratory  
 Henry, T. Y., United Artists  
 Hodkinson, Kenneth, United Artists  
 Hodkinson, W. W., Hodkinson  
 Hoffman, M. H., Truart Prod.  
 Howells, D. P.  
 Hoy, C. B.  
 Hurn, H. H., W. W. Hodkinson Corp.  
 Humm, John, Pathe  
 Hurst, W. O., Whitman Bennett Prod.  
 Jacobson, Lou  
 Johnston, Wm. A., M. P. News  
 Kane, Arthur S., Asso. Exhibitors  
 Kane, A. S. Jr., Asso. Exhibitors  
 Kane, R. T., Famous Players  
 Kann, Maurice, Film Daily

Kaufman, H., Metro, N. Y. Exchange  
 Kearney, Pat, Preferred Pictures  
 Kent, S. R., Famous Players  
 Klein, Edward L.  
 Kohn, Ralph, Famous Players  
 Kohn Stuart M., Howells Sales Co.  
 Kraacht, Clem, M. P. World  
 Krock Arthur, M. P. P. D. A.  
 Krulin, Harry, Powers, Engrav.  
 Lachenbruch, Morton, 42 Broadway  
 Lachmann, Marc, Universal  
 Leahy, T. E., Exh. Herald  
 Lesser, Irving, M., Principal Pictures  
 Lesser, Myron L., Distinctive Prod.  
 Lettick, H. Clay, Banzhai, Pembleton & Lettick  
 Levinson, J. A., 565 5th Ave.  
 Lewis, Edgar, Hotel Woodstock  
 Lewis, Harry, 200 West 42nd St.  
 Lichtman, Al., Preferred Pictures  
 Loew, Arthur, Loew's Inc.  
 Loew, David, Loew's, Inc.  
 Lownes, A., Dura Film Protector Co.  
 Lynch, E. C., Pathe  
 MacDonald, Carl, Howells Cine Equip. Co.  
 McGovern, Chas., 130 W. 46th St.  
 MacMahon John, N. Y. American  
 Mannix, Eddie, Schenck Prod.  
 Marr, Allan D., Asso. Exhibitors  
 Marcus, Lee, F. B. O.  
 Marin, Ned, Distinctive Prod.  
 Massee, William, 115 Broad St.  
 Mastbaum, Jules, Stanley Co.  
 Meador, J. E. D., Metro  
 Mersereau, Don, Film Daily  
 Merrill, Charles E., Pathe  
 Miles, Jos., Lloyd's Film Storage  
 Milligan, Jim, M. P. World  
 Mitchell, Fred, Loew's Inc.  
 Mitchell, Theo.  
 Mooney, Paul C., Mayer Prod.  
 Moore, Tom, Moore's Theaters, Waah.  
 Morgan, Oscar, Famous Players  
 Morris, Sam, Warner Bros.  
 Morrissey, Frank W., 45 John  
 Morrissey, R. A., 45 John St.  
 Moses, Chas., Liberty Theater, Stapleton  
 Moyer, Charles E., United Artists  
 Nacht, Aaron, Asso. Exhibitors  
 Noble, John W., Griffith Studios  
 North Bobby, Apollo Trading Corp.  
 Palmer, S. D., Famous Players  
 Parker, Watt, L.  
 Parsons, P. A., Pathe  
 Pawley, Raymond, Hodkinson  
 Pearson, Elmer, Pathe  
 Pelterson, Arthur H., Ebenstein Insur. Co.  
 Pope, Frank, Photoplay  
 Pratt, M., Erlanger  
 Price, Burr, Distinctive Pictures  
 Quigley, Martin J., Exhibitors' Herald  
 Rabell, W. H., Ind. Movie Supply Co.  
 Reiben, Sam, Reiben Film Corp.  
 Reichenbach, Harry, Sam Goldwyn Prod.  
 Riley, W. J., Cine Mundial  
 Ritchey, J. V., Ritchey Litho.  
 Roach, Hal E.  
 Rogers, Charles R., Corinne Griffith  
 Rothstein, Nat G., F. B. O.  
 Rubenstein, Sam, Lloyd's Film Storage  
 Samuels, Reuben, Reuben Samuels, Inc.  
 Sanders, Laurence H.  
 Saunders, Frank A., True Story Magazine  
 Sax, Sam, Weher & North  
 Scanlon, G. A., Du Pont Co.  
 Schlesinger, M. I. V. T. A.  
 Schlesinger, M. B.  
 Schlesinger, Morris  
 Schnitzer, J. I., F. B. O.  
 Schwartzman, Sam, Preferred Pictures  
 Siegel, Henry, Apollo Exchange  
 Simmons, Jos., Western Import Co.  
 Slinger, Stephen, London  
 Smith, Courtland, M. P. P. D. A.  
 Smith, E. L.  
 Smith, J. Boyce, Inspiration Pict., Inc.  
 Spargo, J. S., Exhibitors' Herald  
 Star, Herman, Warner Bros.  
 Stebbins, Arthur, Reuben Samuels  
 Sternberg, Lester, Film Daily.  
 Storey, John E., Pathe  
 Theiss, John H., Dupont Co.  
 Verschliesser, Ben, Grand Asher  
 Wainwright, R. B., London  
 Waite, Stanley, Pathe  
 Warner, Abe, Warner Bros.  
 Warner, E. J., Otis Litho.  
 Wellenbrink, H. H., Wellmont Theater, Montclair, N. J.  
 Wilk, Ralph, Film Daily  
 Wilkerson, Billy, Artclass  
 Wilson, Frank, Recland Pub. Co.  
 Wonders, Guy L., Rivoli, Baltimore  
 Yates, H. J., Republic Laboratory  
 Young, Lon, Warner Bros.  
 Zierler, Sam; Commonwealth Film

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# THE **Film** DAILY

**BRADSTREET FILMDOM** **The RECOGNIZED AUTHORITY**

XXV No. 66 Tuesday, September 18, 1923 Price 5 Cents

## GUARANTEE

By **DANNY**

It seems to be prevailing among distributors an idea of guaranteeing negative costs to a producer in a period of months after release date. An interesting question naturally arises: what does this guarantee consist of? And, what will the producer do if after nine months, he has failed to receive his share? Sue? Well, hardly. Probably.

There should be a more definite way of doing business: easy where an independent producer is facing the problem of financing his next picture.

### Talking of Guarantees

Theater Owners Distributing Association, according to report, offering a months guarantee to producers. It is to be hoped, and sincerely so, that this "guarantee" will be permitted to such an extent that there is no question to its validity.

The exhibitors national organization is being tied in too closely with this distributor organization for anything unfortunate to happen. If anything should happen of an unsatisfactory nature national exhibitor organization would take a stand that would take years to overcome. And there should be a national organization of exhibitors.

### STATEMENTS

The Hays organization is working to make it should be a mighty fine idea having the financial statements of the larger companies so arranged that there is a sort of uniformity in comparison thereof. This will help bankers understand so many of them are Chinese.

It is reported that French Lick meeting of exhibitors amounts to nothing, and the spirit reflected in Illinois and Indiana carried out by the other states, the T. O. D. C. have some problems to solve out. Some interesting items.

**Vogel Back from Coast**  
Sam M. Vogel returned from Los Angeles yesterday where he met with Williams of Ritz Pictures.

## Why the Meeting?

Three Cohen Units and Two Insurgents to Meet in Mid-West—New York Not Invited

Three state exhibitor units at present allied with the M. P. T. O.—the Cohen organization—and two insurgent bodies, both of them formerly affiliated with the M. P. T. O., may hold a joint meeting at French Lick Springs, Indiana, at an undetermined date but which will probably be in October.

Yesterday word was received from the M. P. T. O. of Indiana that that unit had extended invitations for a joint meeting to Illinois, Michigan, Wisconsin and Minnesota but just what would be discussed was not mentioned. A special dispatch to THE FILM DAILY from Chicago declared yesterday that the Indiana unit had been invited by Illinois, but irrespective of from what source the invitation originated, the move is under way to get the conference started.

(Continued on Page 2)

### Hearing in Cleveland Today

(Special to THE FILM DAILY)

Cleveland—The Federal Trade Commission will resume its hearing into the activities of Famous Players this morning. The Cleveland hearing will run through today and tomorrow.

### Chase Here From Europe

Maurice A. Chase, who for the past year has been Carl Laemmle's special representative in Europe, has arrived in the States for a brief stay. He asserts that despite every possible effort made by foreign producers to take the lead from American-made films, pictures from this country continue to forge ahead in popularity.

### Norma to Play Juliet

"Romeo and Juliet," it is definitely announced will be produced with Norma Talmadge as Juliet. Joseph Schildkraut, is a possible selection for Romeo.

In 1913, the first version of the Shakesperian romance was made in two reels by Pathe. In 1914 Biograph made a 500 foot picture of it. Two features were then released in 1916 one with the Bushman-Bayne combination and the other with Theda Bara. In 1917 Educational screened a "Romeo and Juliet;" in 1918 the Crystal turned out a two-reeler and in 1920 Universal offered a one-reel version.

### Abe Warner Seriously Ill

Abe Warner was removed from his room at the Astor yesterday and taken to a private sanitarium in a grave condition. Warner has been suffering from what he believed was a cold for the past ten days and had administered medicines in the belief that his condition was not aggravated. On Friday his temperature rose rapidly and his doctor diagnosed the trouble as a malignant fever. His temperature is far above normal.

### "Scaramouche" Premiere

(Special to THE FILM DAILY)

Washington — Local newspapers evidently go in for "write ups" rather than criticisms, and while "reviews" of "Scaramouche," which opened here Saturday are favorable, several reports contain a phrase indicating that "it is reported" that "Scaramouche" is bigger than "The Four Horsemen."

THE HERALD said: "Among the highlights of 'Scaramouche,' which cannot avoid classification as one of the big pictures of the year—Metro is releasing it—may be mentioned its photography, which at times takes on an exquisite, pastel beauty; Ingram's handling of the massive mob scenes that represent a triumph of mass-directing; the authenticity of the historical characterizations of Danton, Robespierre, Marat and other famous figures, and the brilliant enactments offered by Miss Terry, Mr. Novarro and Mr. Stone in the three central roles of the play.

THE STAR said: "This long-heralded and anxiously awaited dramatization of 'Scaramouche,' surpasses all expectation and hopes in the tremendous splendor of its production. Unbelievable perfection in settings, costumes and other infinite details of equipment amaze the beholder with every change of scene. \* \* \* Ramon Novarro \* \* \* with striking consistency and accuracy of action \* \* \* makes the play a gripping reality. Lewis Stone also is excellent. \* \* \* One of the most striking character types ever portrayed on stage or screen is that of George Seigmamm, as the immortal Georges Jacques Danton.

### Outlook Better

Claude Cady and Phil Gleichman Return to Detroit More Optimistic over Non-Theatrical Situation

Claude Cady and Phil Gleichman of the Michigan exhibitor unit, left for Detroit yesterday, feeling decidedly more encouraged over the non-theatrical situation in Michigan. They came here last week, together with W. S. McLaren and H. M. Richey of the Michigan unit to secure relief of some kind through the Hays office.

The chief source of trouble seems to be centered in the fact that film salesmen in Michigan have done business with schools and other non-theatrical exhibitors in order to secure an outlet for their product where bookings with exhibitors may have prevented immediate play dates. Gleichman declared that the situation

(Continued on Page 7)

## Boost Prices Quietly

Broadway Theaters Raise Admissions Five Cents at Matinee Performances—Move is Successful

Without any undue mention, all of the Broadway theaters have increased their matinee admission prices five cents. The boost was put through very quietly.

The matinee scale at the big first runs is now as follows:

Orchestra, 55 cents.  
Balcony, 35 cents.

At the Capitol the divans are \$1.10 in the afternoon while the evening price has now been increased to \$1.65. It is understood that the new scale has already met with the response expected by the theater managers.

The Loew circuit has also put through an increase averaging about five cents in all of its theaters. It is understood that, in some instances, the boost is somewhat more than that, but the general average is the figure above. This became effective Labor Day.

It is understood that the Fox circuit has also put through a slight increase.

(Continued on Page 2)

### Anderson Due Soon

Carl Anderson, of American Pictures, is due back from the coast the end of the week.

### Arrow Sold for Pacific N. W.

(Special to THE FILM DAILY)  
Seattle—W. E. Shallenberger of Arrow, has closed a deal with Greater Features, Inc., for the features and the bulk of the Arrow product for distribution through eight Pacific states and Alaska.

### Four Weeks for "Rosita"

"Rosita," the new Pickford picture, will play four weeks at the Lyric. Two weeks of the run have expired. After that, the picture will be released generally.

"A Woman of Paris," the new Chaplin-produced picture, will follow "Rosita" at the Lyric for four weeks.

### The Tournament

Over 200 well-known film folk are playing golf today at Bayside. The fall film tournament held under the auspices of THE FILM DAILY is on. All about the result tomorrow. Meanwhile today you can look inside and see how a lot of them shape up as golfers.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	102½	102½	102½	300
F. P.-L.	71¼	69¾	70½	4,000
do pfd.				Not quoted
Goldwyn				Not quoted
Loew's	15½	15½	15½	200

Tama, La.—The Mills, which has been redecorated, is now open.



**QUALITY ART TITLES**

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 Fred Waller—Grace Waller  
 11 East 14th Street  
 Stuyvesant 2652

**Boost Prices Quietly**

(Continued from Page 1)

crease in the neighborhood of five cents but this could not be confirmed yesterday. At the Moss offices, it was stated that with the exception of an increase covering certain box seats at the Flatbush, in Brooklyn, no changes had been made.

At the T. O. C. C., it was stated that members had not raised admissions, despite the fact that musicians and operators are now getting larger salaries than before. It is this wage increase that is held responsible for the action of the larger theaters and circuits.

**Increase Admissions**

(Special to THE FILM DAILY)

Hackensack, N. J.—Following a conference of local theaters, announcement has been made that admissions will be increased 5 cents.

**Capitol Prices Raised**

(Special to THE FILM DAILY)

Cincinnati—Ike Libson has increased admission prices at the Capitol theater from 25 and 40 cents to 30 and 50 cents. Afternoon prices will remain the same.

**Six In Troy Charging Ten Cents**

(Special to THE FILM DAILY)

Troy—Six local theaters are now charging 10 cent admissions and two others, the Lansing and Bijou are only charging 15 cents. Only the first-run houses are charging more. The six using the ten cent scale are: The Astor, Rose, Colonial, King, Palace and Alpine. The whole thing came about when one exhibitor dropped his admission price to ten cents.

**Musicians Refuse 7½% Increase**

(Special to THE FILM DAILY)

Cleveland—Settlement between the musician's association and the exhibitors' organization now seems a long way off, inasmuch as late reports state that an offer of 7½% has been offered the musicians and refused. The old agreement ran out July 1. A new contract was not presented until the middle of August when the musicians asked for 20% more. The theater owners refused this.

**Raymond Hatton Here**  
 Raymond Hatton is in New York from the coast. He recently completed work in "Enemies of Children."

**Engineers Meet in October**

Plans have been completed for the forthcoming annual convention of the Society of M. P. Engineers, to be held in Ottawa Oct. 1, 2, 3 and 4.

**Goes Over to Universal**

Eleanor Boardman has been signed for an important role in "The Turmoil," to be made for Universal by Hobart Henley from Booth Tarkington's novel. George Hackathorne will have the featured role.

**Fielding Starts on "The Love Power"**

(Special to THE FILM DAILY)

St. Louis—Romaine Fielding has started work on his next production, "The Lover Power." Quality Motion Pictures, also controlled by Fielding's organization, General Film Mfg., has just finished a number of industrial films for local firms.

**Musical Season May Oust Lloyd Run**

(Special to THE FILM DAILY)

Chicago—Harold Lloyd in "Safety Last," is now in its 15th week at Orchestra Hall. It is expected another theater will be taken over because Orchestra Hall will shortly revert to concerts. The Monroe has been talked of. Fox operates it.

**Spoor Forms His Own Unit**

(Special to THE FILM DAILY)

Chicago—To make pictures utilizing his new stereoscopic invention, a producing company has been formed by George K. Spoor. The process, completed by Spoor at the Essanay studio here, is declared to have cost him over \$1,000,000.

The special film is much larger than the ordinary film, with each "frame" 50 per cent higher and twice as wide as the "frame" now employed. The new device is declared to eliminate distortion and to produce the illusion of depth.

Spoor, one of the pioneers of the industry, has devoted his time to perfecting his invention ever since production activity ceased at the Essanay plant. He will start work within five weeks on his first picture utilizing the new process.

**Why the Meeting**

(Continued from Page 1)

It can be stated quite authoritatively that as outlined yesterday topics to come up will include mission taxes, the uniform of lower rentals and the music union. One exhibitor who is versant with the situation asks rather pertinent question of W. J. Diana, Illinois and Wisconsin ask two outside organizations one meeting to talk over matters are now in the hands of the national exhibitor headquarters.

Sydney S. Cohen was asked this yesterday, but ignored the question. He did state, however, that he had been advised of the proposition and that it was in accordance with the plan of the national director decided to establish a service in Chicago when they met in New York City recently.

It is noteworthy that New York State has not been asked to attend the meetings. Billy Brandt declined to discuss the question whether or not his unit would accept an invitation were extended. Speaking for New York, Brandt said:

"The New York unit has been separately trying to keep out of the politics on the tax question because it was afraid that some effort might be done that would hurt the efforts to secure such repeal than help. We have not issued a statement relative to tax repeal and likely have appeared inactive. The tire organization, however, is kept up to a high pitch and stands ready to join any movement that involves the entire industry. Whenever joint effort is made, no matter what direction, New York will be found in line."

Phone—Beekman 9091

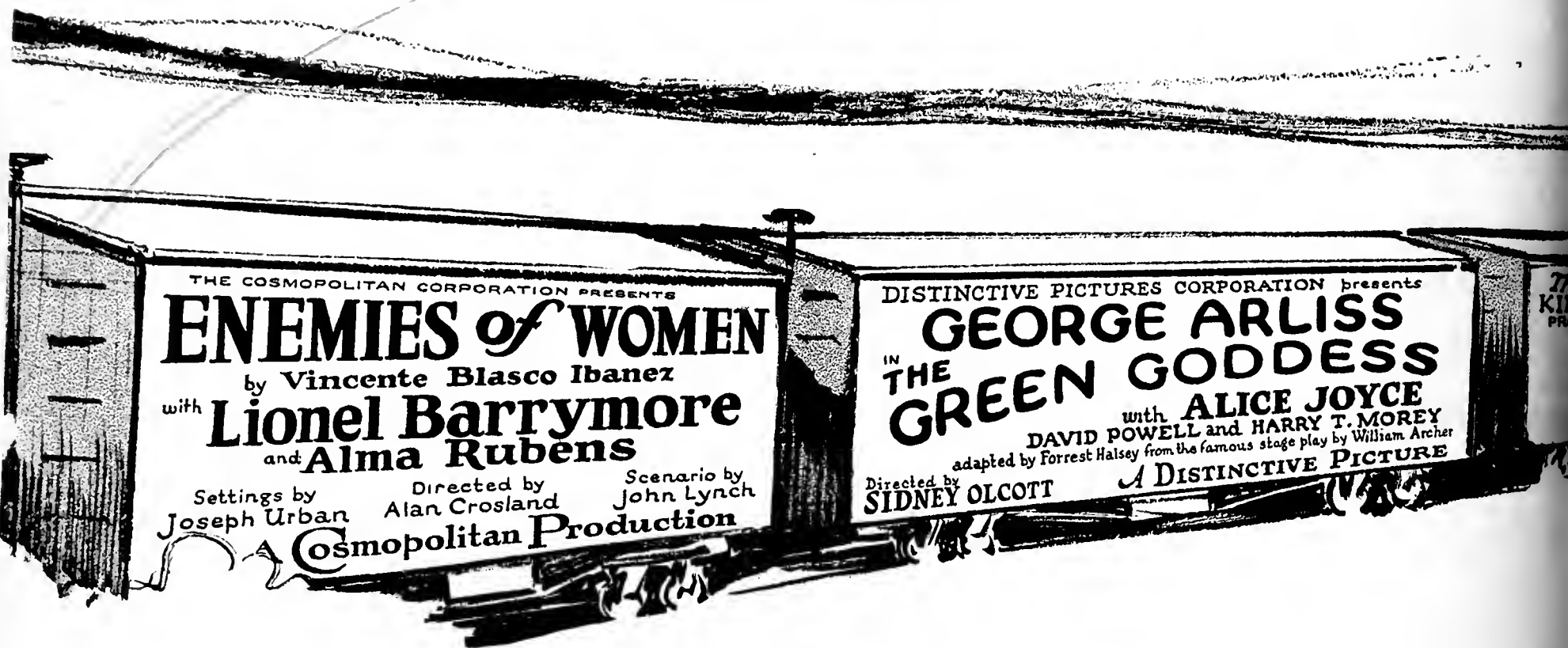
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THE COSMOPOLITAN CORPORATION PRESENTS  
**ENEMIES of WOMEN**  
by Vincente Blasco Ibanez  
with **Lionel Barrymore**  
and **Alma Rubens**  
Settings by Joseph Urban    Directed by Alan Crosland    Scenario by John Lynch  
**A Cosmopolitan Production**

DISTINCTIVE PICTURES CORPORATION presents  
**GEORGE ARLISS**  
IN **THE GREEN GODDESS**  
with **ALICE JOYCE**  
DAVID POWELL and HARRY T. MOREY  
adapted by Forrest Halsey from the famous stage play by William Archer  
Directed by **SIDNEY OLCOTT**  
**A DISTINCTIVE PICTURE**

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All Aboard! Play

Goldwyn  
Cosmopolitan

## COAST BREVITIES

(Special to THE FILM DAILY)

Hollywood—"Wages of Cinema" is the sixth of the "Fighting Blood" series.

Starrett Ford will act as production manager for Mary Pickford in "Dorothy Vernon of Haddon Hall."

"Riders of the Moon," in which Jack Hoxie is the star, has been completed at Universal.

F. Richard Jones has begun preparations for the production of Mabel Normand's next vehicle, "Mary Anne."

Lillian Leighton has gone to Flagstaff with the Fleming company to film scenes for "The Call of the Canyon."

Olga Printzlau has started the adaptation of "White Man," the novel by George Agnew Chamberlain, for Preferred.

Kenneth Harlan, who accidentally shot himself while on location, has been ordered to take a rest. He will appear next in "White Man," by Geo. A. Chamberlain.

Grace Carlyle has been signed to play opposite Elliott Dexter in the first of his productions now bearing the working title "The Man Who Forgave," for Grand-Asher.

Production of "Jealous Fools," directed by Maurice Tourneur, is drawing near a close at United Studios, where it is being filmed, and an early release.

With the selection of Vincent McDermott and Frank Richardson as assistants, and Byron Haskins as head cinematographer, Allen Holubar has rounded out his technical force.

Charles Carrad, Frank Elliot, George Cooper and John T. Prince are the latest additions to the cast of "Her Temporary Husband," which John McDermott is directing. The principals are Owen Moore, Sidney Chaplin and Sylvia Breamer.

Charles De Roche will be featured opposite Pola Negri in her next vehicle, "My Man."

Patsy Ruth Miller will play the lead in support of Douglas MacLean in "The Yankee Consul."

Lenore Coffee has been loaned by Universal to Arthur H. Jacobs to work on the script of "Bread."

Robert North Bradbury has started production on three short Western subjects, part of a series of two-reelers.

Thomas H. Ince has added four to the cast of "Anna Christie." George Siegmann, Ralph Yearsley, Victor Potel and Fred Kohler.

Laura La Plante has been cast for the leading feminine role in "The Spice of Life," Reginald Denny's first starring vehicle under his new contract.

The screen adaptation for "Black Oxen" has been written by Mary O'Hara in collaboration with Frank Lloyd. Harry E. Weil, is general manager of the new Lloyd unit.

Cullen Tate will direct Bryant Washburn's first for Grand-Asher, tentatively titled "Try and Get It." He is supported by Billie Dove, Lionel Belmore, Joseph Kilgour, Edward Horton and Rose Dione.

Charles Ogle will play the role originally assigned to Theodore Roberts in "Flaming Barriers." Theodore Roberts will play in "To the Ladies." Helen Jerome Eddy will have the feminine lead, playing opposite Edward Horton.

Lynn Shores, who assisted Alan Crosland in the direction of "Enemies of Women" and "Under the Red Robe," has arrived at Goldwyn to aid in the production of "Three Weeks." Jack Voshell, formerly with Marshall Neilan and Tod Browning, will be production manager.

W. R. GREENE

## Outlook Better

(Continued from Page 1)

was not so aggravating in the larger cities as it was in the small towns, where, in many cases, there was only one picture house.

The Michigan exhibitors are endeavoring to arrange some kind of a workable deal with national distributors that will ease matters for Mid-West exhibitors. Gleichman and Cady are both of the opinion that the non-theatrical situation existent in Michigan also prevails in a number of other states.



IF CARBONS COULD BE MADE BETTER

"BIO"

WOULD STILL BE THE BEST

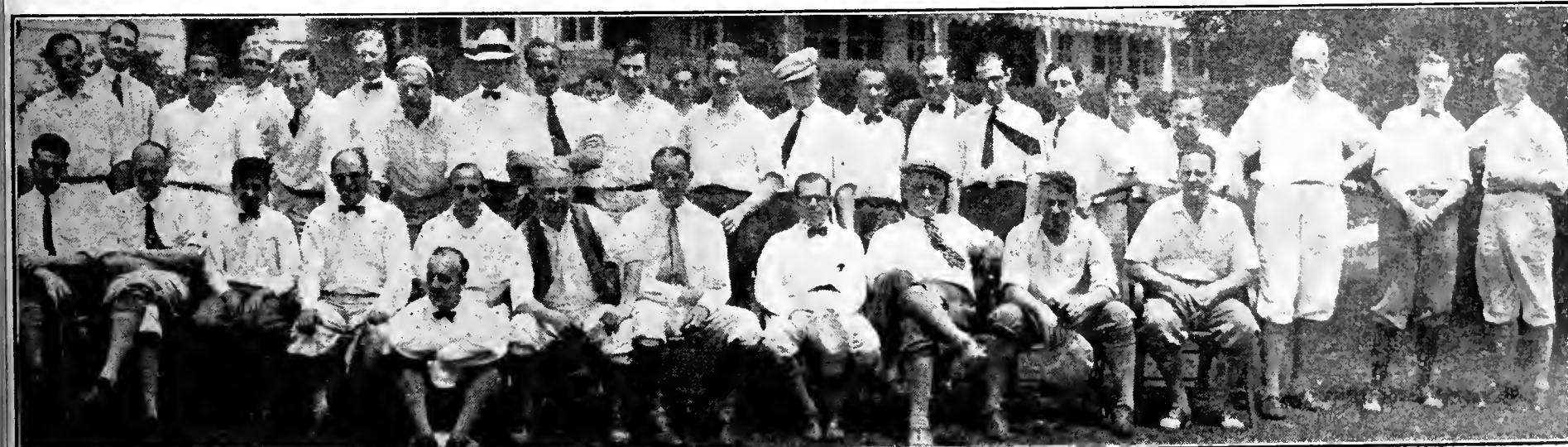
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Newspaper Opinions

Newspaper opinions from out-of-town papers will only appear when the feature reviewed has its world's premiere in that city. New York newspaper opinions will also be published when the production reaches Broadway.

"The Eternal Three"  
Gold.-Cosmopolitan

California, Los Angeles

(Special to THE FILM DAILY)

Los Angeles—Consensus of newspaper opinions "The Eternal Three," at the California follows:

EXAMINER—"The Eternal Three" is one of those eternal plots. It never was new. And it never will be old. But the treatment—ah! the treatment; there's no end to the variety of the insulation that can be wound on this time-honored wire. Mickey Neilan opened a door, so to speak, and let the freshness of a very modern viewpoint blow the dust out of the corners of the walnut-framed old triangle.

EXPRESS—With much of the development of the play Neilan comes close to tempting the censor's shears, but the clever way he handles the delicate situations arouses admiration.

He puts new luster on a number of thread-bare situations as well. \* \* \*

Acting honors go to Bessie Love, who puts such sincerity into the playing of a minor role that it becomes first in interest.

HERALD—And old theme with a new treatment; tense scenes and unique characterization, make of "The Eternal Three," now playing at the California theater, a film well worth seeing.

RECORD—But Neilan, despite the age of the plot, has succeeded in winding about it a new atmosphere, which makes it, to all intents, fresh and new.

For one thing, the new picture has practically done away with sub-titles. For this alone, it is greatly refreshing. \* \* \* Sometimes the action is a little too frank.

TIMES—I can't grow very excited over the story. The intrigue is fairly fascinating at times, because of the acting, but somewhat cheap in its nastiness, and quite according to pattern. The finish seems to me offensive. \* \* \* While Mr. Neilan has skated on thin ice in this feature, he has not done this quite as skillfully as usual. In fact, there is a degree of ennui in the production.

"The Marriage Maker"—F. P.-L.

Metropolitan, Los Angeles

(Special to THE FILM DAILY)

Los Angeles—Consensus of newspaper opinions on "The Marriage Maker" at the Metropolitan follows:

EXAMINER—William De Mille has adapted \* \* \* "The Faun," to the requirements of the screen—and the censors—with much finesse. He has delicately insinuated the Pan mood in considerably modulated vein for the theme of his picture, and really gets over with admirable subtlety the suggestions which a less adroit director would probably have seen hustled frantically to the censor's waste basket. \* \* \*

There is a well managed electric storm, a fire scene in which the skill of technicians was rather lacking in evidence.

EXPRESS—Frankly, the play strikes about the medium level of interest, but Mr. deMille has tricked out the action with lavish

DAILY NEWS—\* \* \* Should never have been spoiled by bringing it to the screen. It is simply an attraction that needs spoken dialogue. \* \* \* You simply cannot squeeze it into the lens of a camera and make it register well. \* \* \*

We will admit one thing frankly. No matter how boring the offering seemed to scenic investiture. Although the plot is not credible in every instance, and the fault-finder may perceive serious flaws; yet, even so, the photoplay merits commendation. be, it is, through William De Mille's effort, different than the average feature. It is wholesome. There isn't one suggestive moment. \* \* \*

HERALD—A photoplay that is not easily

forgotten. \* \* \* How everything ends "just right" makes a story that is sure to please those who like to ponder over such weighty questions as marriage.

RECORD—\* \* \* "The Marriage Maker" is entertainment above the average and, as always with Paramount pictures, is just about perfect in movie mechanics.

TIMES—Also, if you would see a delightful new idea in comedies, don't miss. "The Marriage Maker." \* \* \*

Guido Orlando appears in "Back to Old Virginia," which Primrose is state righting.

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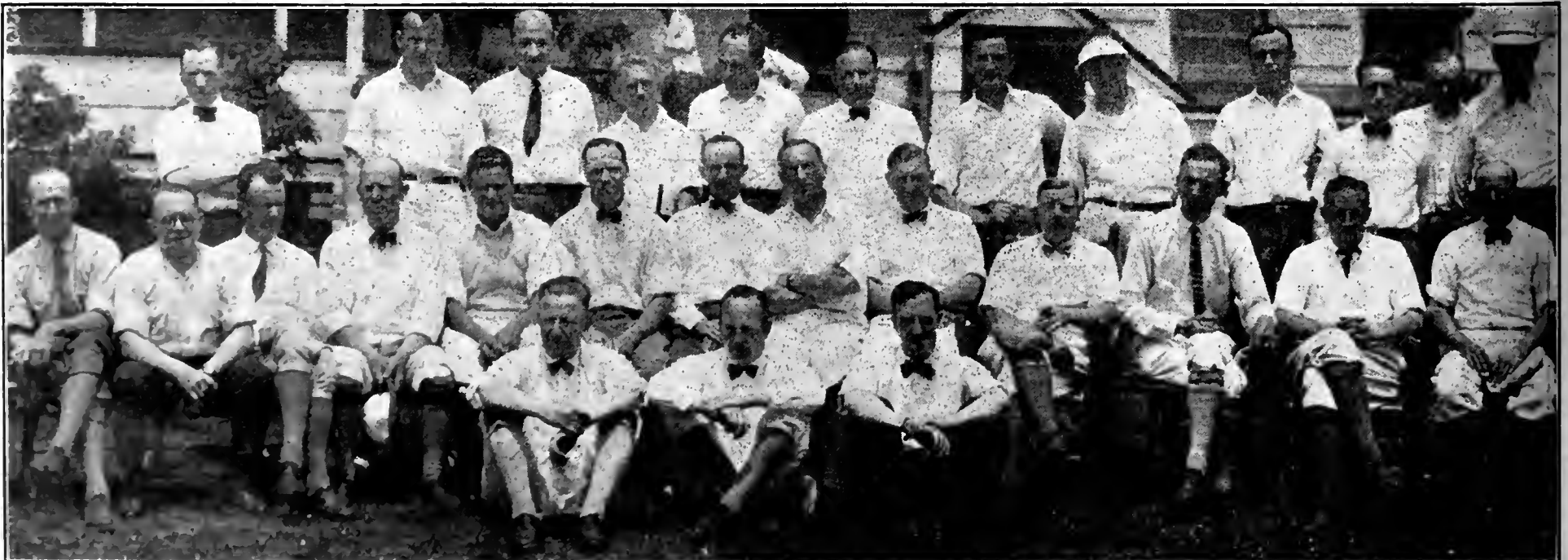
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# THE BRADSTREET OF FILMDOM THE Film DAILY The RECOGNIZED AUTHORITY

Vol. XXV No. 67

Wednesday, September 19, 1923

Price 5 Cents

## RELEASES

By DANNY

Has anyone figured whether or not the mass of big pictures, now being shown here, will connect when shown throughout the country? If not, why not? Here the fortunes invested which, so far as indications go, may find themselves slam banging against each other indiscriminately, here, with a little consideration, a little foresight, each distributor, and producer, could easily pave the way for a far greater income.

*Here is a problem the Hays organization might well step in upon. And regardless of whether the individual distributor desires the protection see if something could not be done to arrange a release date for all of the big ones which in itself would prove all the insurance needed.*

### Some Dates

"Why Worry," is a current release, and Lloyd's popularity will be a hard matter for the biggest of the big ones to offset. "If Winter Comes," is an August release, which means Fox has it out now. Famous has "Ruggles" scheduled for October and "The Gold Diggers" is out now. Goldwyn has tentatively placed "Little Old New York" for early November release. "Scaramouche" will be road-town, "The Hunchback" remains to be determined as to release date; it does "The White Sister." In respect releasing arrangements have not been concluded for the Gish picture as yet, and of course, "The Covered Wagon," as is well known, is being road shown.

Then there are other big ones coming. Doubtless these will be held for release after the holidays, although you never can tell when they are likely to be thrown forward, or held back. At times distributors have peculiar ideas.

### VALUES

In these days of soaring values will some kind soul inform a distressed world of picture people: is there any picture now being made, or released, that hasn't an exhibition value of at least a million?

## THE WINNERS

The winners of the Fall Golf Tournament, held under the auspices of THE FILM DAILY at the Belleclaire Golf Club, Bayside, L. I., yesterday are as follows:

Low net (Reuben Samuels, Inc. Trophy), Nat Rothstein.  
 Low net runner-up (Pathe Exchange, Inc. Trophy), Joe Schnitzer.  
 Low gross (Warner Brothers Trophy), Louis Goldman with a low net of 113 for 27 holes.  
 Low gross runner-up (Motion Picture News Trophy), F. A. Saunders.  
 Jules Mastbaum Trophy for lowest score by exhibitor player, Chris Diebel.

Winner of leg on THE FILM DAILY Trophy, Nat Rothstein.  
 Class A (Photoplay Magazine Trophy), Tom Moore; Class B (Watterson R. Rothacker Trophy), W. Wallace Ham; Class C (Jack T. Cosman Trophy), P. A. Powers; Class D Trophy—Jerome Beatty, Class E Trophy—Jack Alicote, Class F Trophy—A. L. Abrams, Class G Trophy—Sam Sax, Class H Trophy—Walt. L. Parker, Class I Trophy—M. B. Schlesinger, Class J Trophy—Henry Siegel.

W. W. Hodkinson was awarded a handsome golf bag, donated by the New York American for the most meritorious act of the day. The Committee classed Mr. Hodkinson thusly for appearing at his first golf tournament.

Abe Warner was awarded a beautiful overnight bag, donated by the J. P. Muller Agency for the second most meritorious act since Warner was forced to stay away from the tournament due to illness.

There were duffer prizes in all 10 classes. Charles Abrams was awarded a hen and chicks in a coop for being the worst duffer. His score was 315 for 27 holes.

Chris. Diebel was entitled to the Motion Picture News Trophy as low gross runner-up, but he selected the Jules Mastbaum Trophy for lowest score by exhibitor players.

## Half Million Profit

On Books of Famous Players Canadian Corp.—A \$2 Dividend Declared on Preferred Stock  
 (Special to THE FILM DAILY)

Toronto — The Famous Players Canadian Corp., Ltd., reports profits for 1922-1923 fiscal year have exceeded \$500,000, as against preferred dividend requirements of \$320,000. It is pointed out that a considerable increase was made in the number of theaters to the extensive chain operated by the company in the Dominion, and that this was done without an increase to the capital account. Earnings for the first six months of the fiscal year totalled \$297,553, after providing for depreciation—excepting the provision for depreciation in wholly-owned theaters.

Notice has been given of the declaration of a dividend of \$2. per share in the first preference stock for the quarter ending July 31 last, to shareholders of record on that date.

### Warner's Condition Improves

Abe Warner's condition was reported more favorable yesterday. His chief regret was his inability to attend the golf tournament at Bayside.

## Gov't Check-Up

Under Way in Eastern Missouri and Southern Illinois—Discrepancies in Admission Returns  
 (Special to THE FILM DAILY)

St. Louis—The Internal Revenue office is actively pushing its investigation into the admission tax returns made by exhibitors in St. Louis and Eastern Missouri. The investigation to date is said to have revealed some interesting conditions, some of the mistakes in returns apparently not being entirely due to ignorance of the laws or clerical errors in making up reports.

One Eastern Missouri exhibitor is said to have been compelled to pay \$400 in excess fees and penalties for failure to make proper returns. Others are said to have paid lesser sums. Another interesting angle developed is the fact that some exhibitors who played prominent pictures on a percentage basis made  
 (Continued on Page 2)

### Long Session in Cleveland (Special to THE FILM DAILY)

Cleveland—The Federal Trade Commission hearing started at 10 o'clock yesterday morning and ran through the late afternoon without any intermission.

## Discuss Copyrights

And Means to Revise Them at Meeting in Hays Office Yesterday—Hearings Slated in Washington

The law committee of the M. P. Producers' and Distributors' Ass'n held a meeting yesterday at which plans to revise the present copyright laws as they effect motion pictures were discussed.

The Committee on Copyrights of the Senate is expected to hold a number of meetings shortly with a view to amending and revising the existing statutes covering such protection. It is part of the duties of the Hays committee to draw up whatever recommendations in their opinions will represent the desires of the motion picture industry on this question.

### Griffith's Next, "America"

D. W. Griffith's next picture which deals with the Revolution will be known as "America," a title which was selected after a poll that included six universities, six grade schools, six clubs, and six sport clubs.

### Zukor Entertains at Ritz

Adolph Zukor was host at a private dinner given to his various district managers at the Ritz last night by way of terminating a two day session at which sales plans were discussed. Hermann Wobber, in charge on the coast was presented with a loving cup by the other supervisors as a token of appreciation for his work in arranging the Paramount Week.

### Reichenbach's Latest

Harry Reichenbach yesterday turned to excellent advantage the fact that striking pressmen had left the city without newspapers by engaging 20 town criers, all of them dressed as of yore with scrolls and bells. These same twenty took possession of prominent corners from Times Square to Columbus Circle and announced to the world that "Potash and Perlmutter" would open at the Strand on Sunday. If newspapers do not appear this morning Reichenbach intends continuing the stunt.

## Carey Switches

(Special to THE FILM DAILY)

Los Angeles—It is reported that negotiations have been completed which will result in the next Harry Carey series of six being handled through W. W. Hodkinson Corp.

It was impossible to confirm this report in New York yesterday. Carey's last group of pictures was distributed by F. B. O.

# The Golf Tournament

## The Day of Days

Golf Tournament a Decided Success  
—Everyone Votes It "One of Those Good Times"

This golf idea is getting to be institutional in the picture business. Over 200 film men attended yesterday's fun fest and without even attempting an individual canvass, there isn't a doubt in the world about the time everyone had.

The crowd arrived early and stayed late. There were nine holes played in the morning as a qualifying round and after lunch, every one of the players went 18 holes. Along about seven o'clock, the dinner was held at the clubhouse and, as in the past, it was there the fun began. The Committee dug up all kinds of unusual prizes to supplement the usual coterie of sweaters, clubs, balls, traveling kits and the like.

It was a real party as everyone of the following will testify. They were there and they know:

- Abeles, A. S., Metro.
- Abrahams, Geo., Craftsmen Lab.
- Adler, Bert, C. B. C.
- Adler, Lester W., Selznick
- Alden, P. S.
- Alicocate, Jack, Film Daily.
- Anderson, R. V.
- Aronson, Al., Truart Prod.
- Ash, L. M., Saenger Amuse. Co.
- Atkinson, W. E., Metro
- Bachmann, J. G., Preferred Pictures
- Baker, C., Graham, Vitagraph.
- Balkin, London
- Banning, C. H., Harmer, Inc.
- Barnatyn, J. C., Brit. & Cont.
- Barth, Gus, Rex Laboratory
- Beach, F. A., United Artists
- Beatty, Jerome, Preferred Pictures
- Beecroft, James, Exhibitors' Herald
- Benson, Bernhard, Merrill Lynch & Co.
- Berman, Harry, F. B. O.
- Bernstein, David, Loew's, Inc.
- Black Alfred S., Boston, Mass.
- Blair, Geo. R., Eastman Kodak Co.
- Blaisdell, George, Exhibitors Trade Review
- Blumberg, Milton, Reuben Samuels,
- Boyd, Alexander R., Stanley Co.
- Botaford, A. M., Famous Players
- Brooka, Edgar, Pathe
- Brock, Louis, First Nat'l.
- Brown, George, Universal.
- Burr, Charles C., Mastodon Films, Inc.
- Butt, F. W., Butt Lith. Co.
- Carlton, Carl, Times Bldg.
- Carvon, Tom, Universal
- De Fabritis, W., Barnes Printing Co.
- Cohen, Emanuel, Pathe News
- Cohn, Jack, C. B. C.
- Cohen, Julius, N. Y. American
- Cohen, Milton, Inter-Globe Export.
- Cosman, Jack, Agfa Co.
- Cosner, Frank
- Crawford, Roy, Assoc. Exhibitors.
- Creske, Henry, Creske-Everett, Inc.
- Cron, James A., Exhibitors Trade Review
- Cuming, Robt. M., Jr., Metro
- Cummings, Irving
- "Danny," Film Daily
- Day, Harvey, Internat'l News.
- De Fabritis, W., Barnes Printing Co.
- Diebel, C. W., Youngstown, O.
- Dintenfuss, Mark M., Nat'l Film Lab.
- Donaldson, John W., M. P. P. D. A.
- Dunning, Carroll, Prizma
- Dureau, M., Saenger Amuse. Co.
- Ebenstein, Herb., 80 Maiden Lane
- Eckels, Ed., Exhibitors Trade Review
- Elliot, F. H.
- Elms, James W., Du Pont Co.
- Echmann, E. A., Asso. First Nat'l.
- Evans, Tom, Evans Film Co.
- Feist, Felix, Schenck Prod.
- Ferber, Jack, Lakewood, N. J.
- Fields, Harry
- Fields Seymour, Eggers Photo Engraving.
- Flynn, J. E.
- Fox, William, Fox Film

(Continued on Page 4)

## Drives and Puts

Guy Wonders, Rialto, Baltimore, was the first to appear at the Club shortly after seven o'clock. He regretted the absence of George Wilson, who has won several trophies in preceding tournaments but who, because of business affairs, could not attend.

Several members of the committee, who spent Monday night at Belleclaire, went through the rigors of an Arctic night. Chris Diebel, the Youngstown crack who incidentally runs theaters, finally went to bed with all of his clothes on and two extra sweaters, and then decided that he could not sleep as dressed, arose and removed his spiked shoes, replacing them with straight walking shoes, after which he snored blissfully. Not one of the committee removed even his necktie during the sleeping hours. There was a half-inch frost on the lawn when the committee was awakened for breakfast.

There was widespread regret expressed at the absence of Abe Warner, one of the originators of the tournament idea, who, as previously noted, is ill. Those who knew how anxious Abe was to play were more sympathetic than the others.

The collection of trophies met with widespread admiration. One of the features of these affairs has always been the trophies, but this event found more beautiful gifts than ever before.

Julius Henry Cohen, New York American, had no intention of playing until he saw the beautiful golf bag donated by his chief, John MacMahon, and then Julius Henry grabbed a flock of clubs and set out to win that bag.

Some business was done yesterday in New York film circles, the Belleclaire Club phone being kept busy all day.

There was great rivalry between John Spargo, New York representative for The Exhibitors' Herald and George Blaisdell, Editor of the Exhibitors' Trade Review. They waited until all the good players had started.

Chris Diebel had an important wager on his game—one bottle of whiskey that he would not repeat his 76 of Monday afternoon.

George Brown, famous little duffer from Universal, has improved his game at least 100% since last June. In the spring event he needed three shots to get off the first tee. Yesterday only two.

P. A. Powers was very late arriving, but proceeded to make up for it by organizing a foursome with Alfred Black, Dodo Gulick and Bruce Gallup of the committee. P. A. said he had all evil intentions of taking another leg on the big cup.

P. A. Morrissey and P. A. Powers were the only contenders for THE FILM DAILY trophy who had previously won a leg on this cup. Earl

(Continued on Page 4)



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## Quotations

	High	Low	Close	Sales
East. Kod.	.103	103	103	100
F. P.-L.	7 1/8	70	70	600
do pfd.				Not quoted
Goldwyn				Not quoted
Loew's	15 1/2	15 1/2	15 1/2	300

## Gov't Check-Up

(Continued from Page 1)

vastly different returns to the Government and to the exchanges as to the amount of business did with the pictures. However, it will be impossible for the exchanges to obtain copies of the Government tax returns, as such reports are confidential Government documents, similar to income tax returns.

### Abe Carlos Here

Abe Carlos, producing for Truart release is in New York with prints of "The Unknown Purple" and "Fast Freight."

### Crandall Opening Tomorrow

(Special to THE FILM DAILY)

Washington—The Ambassador, Harry Crandall's new theater opens tomorrow night. It is at 18th St. and Columbia Road.

Winston-Salem, N. C.—R. J. Reynolds Realty Co., will build a \$100,000 theater.

### ADVERTISE YOUR SHORT SUBJECTS

MATS for this "ad" FREE at your Educational Exchange



# Pathé News

No. 76

SEVEN U. S. DESTROYERS CRASH ROCKS IN FOG—Pathe News pic taken from airplane of celebrated wreck Point Arguello, Cal.

BRITISH DEFEAT U. S. ARMY TEAM AT POLO IN SECOND GAME—Exciting game at Westbury, L. I.

FIRST AND ONLY MOTION PICTURES OF TOTAL ECLIPSE OF SUN—Pathe News cameraman works in conjunction with Sproul Observatory Expedition Mexico. Complete and remarkable picture of eclipse.

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and many others

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The Exhibitors Association

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The finest two-reel series I have ever run. Business increases on each showing. Have shown four rounds, and am more than satisfied. Will guarantee these to please. Max Drefke, Empress Theatre, Cherokee, Iowa.

This two-reeler hits a new spot in entertainment. It is different in every respect. Makes a wonderful Saturday picture in a short show, and all classes eat it up; even the ladies and younger girls ask for more of it. It is a clean, entertaining type of picture that helps the business. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

A jim dandy picture that a Saturday audience fairly ate up. It's clean cut, convincing, probable, and has your sympathy every minute. More power to the man making them, as they are a relief from some of this heavy stuff. Ben L. Morris, Olympic Theatre, Bellaire, Ohio.

A regular series. I would buy this series if I were you, regardless of where you're located. Have always good attendance on these. E. E. Bair, State Theatre, Uhrichsville, Ohio.

Just finished playing round one, and I firmly believe they are going to go over fine. If so it will be a lot better than running a serial, as each chapter is more complete. H. M. Retz, Strand Theatre, Lamont, Iowa.

Just finished showing round five, and must say this is an exceptionally good series. The characters are fine, all of them. Notice this: The women like this series, and tell us they

do, and naturally the men all like the boxing. Draws good. Chancellor Bros., Dreamland Theatre, Arcanum, Ohio.

Seemed to take immense. Played it with two-reel Dan Mason Plum Center comedy screen stars and Movie Chats. They sure enjoyed this six-reel program. Dr. F. M. Childs, Cozy Theatre, Villisca, Ia.

First chapter picture that ever held up for me. Just played the third round, and business increasing. Looks very much like a winner. Lots of comedy, lots of action, and a little love. George O'Hara has excellent support. Photography fine. J. C. Jenkins, Auditorium Theatre, Neligh, Nebr.

O'Hara does wonderful work. Now on ninth round. The best two-reel subject I ever saw when it comes to pleasing the masses. Used newspaper. Had good attendance. E. E. Bair, State Theatre, Uhrichsville, Ohio.

We are on the eighth round, and believe me they have held up well. Book them and boost them. Used lobby. O. W. Harris, St. Denis Theatre, Sapulpa, Okla.

A very good picture. Well played. Pleased good business. William Noble, Rialto Theatre, Oklahoma City, Okla.

I saw four rounds of this series, and think them good entertainment. My patrons like them. Contain good bits of humor. Chas. H. Ryan, Garfield Theatre, Chicago, Ill.

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wildfire  
everywhere  
and fairly  
mopping up  
for all  
Exhibitors

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## The Day of Days

(Continued from Page 2)

Frank, W. B., Pathe  
 Franklin, H. B., Famous Players  
 Fuller, Paul M., Pathe  
 Gallup, G. B., Asso. First Nat'l  
 Gill, W. S., Rothacker Mfg. Co.  
 Gillett, E. K., M. P. News  
 Gilroy, Foster  
 Ginsberg, H., Preferred Pictures  
 Glucksmann, Jacobo  
 Goetz, Ben, Erbograp Laboratory  
 Goetz, Harry M., Erbograp Co.  
 Goldburg, Jesse J., Independent Pictures  
 Golden, E. A., Metro, Boston  
 Goldstein, L.  
 Goodman, Dr. D. C.  
 Graham, Arthur B.  
 Grainger, Jas., Goldwyn  
 Greene, J. I., Theatre Owners Dis. Corp.  
 Grey, Albert L., D. W. Griffith, Inc.  
 Gueringer, W. H., Saenger Amuse. Co.  
 Gulick, Earl G., Gude Adv. Co.  
 Gulick, Paul, Universal  
 Ham, Wallace W., Vitagraph  
 Harmer, J. Justice, Harmer, Inc.  
 Hedley, Albert, Vitagraph  
 Hedwig, W. K., Rex Laboratory  
 Henry, T. Y., United Artists  
 Hirsh, Nathan, Aywon  
 Hodgkinson, Kenneth, United Artists  
 Hodgkinson, W. W., Hodgkinson  
 Hoffman, M. H., Truart Prod.  
 Howells, D. P.  
 Howells, Edward  
 Hoy, C. B.  
 Hurn, H. H., W. W. Hodgkinson Corp.  
 Humm, John, Pathe  
 Hurst, W. O., Whitman Bennett Prod.  
 Jacobson, Lou  
 Jensen, E. C., M. P. News  
 Johnston, Wm. A., M. P. News  
 Kane, Arthur S., Asso. Exhibitors  
 Kane, A. S. Jr., Asso. Exhibitors  
 Kane, R. T., Famous Players  
 Kann, Maurice, Film Daily  
 Kaufman, H., Metro, N. Y. Exchange  
 Kearney, Pat, Preferred Pictures  
 Kent, S. R., Famous Players  
 Klein, Edward L.  
 Kohn, Ralph, Famous Players

Kohn, Stuart M., Howells Sales Co.  
 Kracht, Clem, M. P. World  
 Kraus, M. E., Kraus Mfg. Co.  
 Krock, Arthur, M. P. P. D. A.  
 Kruln, Harry, Powers, Engrav.  
 Lachenbruch, Morton, 42 Broadway  
 Lachmann, Marc, Universal  
 Leahy, T. E., Exh. Herald  
 Lesser, Irving, M., Principal Pictures  
 Lesser, Myron L., Distinctive Prod.  
 Lettick, H. Clay, Banzhaf, Pembleton & Lettick  
 Lewis, Edgar, Hotel Woodstock  
 Lewis, Harry, 200 West 42nd St.  
 Lichtman, Al., Preferred Pictures  
 Loew, Arthur, Loew's Inc.  
 Loew, David, Loew's, Inc.  
 Lownes, A., Dura Film Protector Co.  
 Lynch, E. C., Pathe  
 MacDonald, Carl, Howells Cine Equip. Co.  
 McGovern, Chas., 130 W. 46th St.  
 MacMahon, John, N. Y. American  
 Mannix, Eddie, Schenck Prod.  
 Marr, Allan D., Asso. Exhibitors  
 Marcus, Lee, F. B. O.  
 Marin, Ned, Distinctive Prod.  
 Massee, William, 115 Broad St.  
 Mastbaum, Jules, Stanley Co.  
 Meador, J. E. D., Metro  
 Mersereau, Don, Film Daily  
 Merrill, Charles E., Pathe  
 Miles, Jos., Lloyd's Film Storage  
 Milligan, Jim, M. P. World  
 Mitchell, Fred, Loew's Inc.  
 Mitchell, Theo.  
 Mooney, Paul C., Mayer Prod.  
 Moore, Tom, Moore's Theaters, Wash.  
 Morgan, Oscar, Famous Players  
 Morris, Sam, Warner Bros.  
 Morrissey, Frank W., 45 John  
 Morrissey, R. A., 45 John St.  
 Moses, Chas., Liberty Theater, Stapleton  
 Moyer, Charles E., United Artists  
 Nacht, Aaron, Asso. Exhibitors  
 Noble, John W., Griffith Studios  
 North Bobby, Apollo Trading Corp.  
 O'Donnell, E. J.  
 Palmer, S. D., Famous Players  
 Parker, Watt, L.  
 Parsons, P. A., Pathe  
 Patterson, W. C., Atlanta  
 Pawley, Raymond, Hodgkinson

Pearson, Elmer, Pathe  
 Pelterson, Arthur H., Ebenstein Insur. Co.  
 Pope, Frank, Photoplay  
 Powers, P. A., F. B. O.  
 Pratt, M., Erlanger  
 Prattchett, A., Havana  
 Price, Burr, Distinctive Pictures  
 Quigley, Martin J., Exhibitors' Herald  
 Rabell, W. H., Ind. Movie Supply Co.  
 Reiben, Sam, Reiben Film Corp.  
 Reichenbach, Harry, Sam Goldwyn Prod.  
 Riley, W. J., Cine Mundial  
 Ritchey, J. V., Ritchey Litho.  
 Roach, Hal E.  
 Rogers, Charles R., Corinne Griffith  
 Rothstein, Nat G., F. B. O.  
 Rubenstein, Sam, Lloyd's Film Storage  
 Samuels, Reuben, Reuben Samuels, Inc.  
 Sanders, Laurence H.  
 Saunders, Frank A., True Story Magazine  
 Sax, Sam, Weber & North  
 Scanlon, G. A., Du Pont Co.  
 Schlesinger, M., I. V. T. A.  
 Schlesinger, M. B.  
 Schlesinger, Morris  
 Schnitzer, J. I., F. B. O.  
 Schwartzman, Sam, Preferred Pictures  
 Segal, Harry, Pioneer, Boston  
 Siegel, Henry, Apollo Exchange  
 Simmons, Jos., Western Import Co.  
 Slinger, Stephen, London  
 Smith, Courtland, M. P. P. D. A.  
 Smith, E. L.  
 Smith, J. Boyce, Inspiration Pict., Inc.  
 Spargo, J. S., Exhibitors' Herald  
 Star, Herman, Warner Bros.  
 Stebbins, Arthur, Reuben Samuels  
 Sternberg, Lester, Film Daily  
 Storey, John E., Pathe  
 Stuart Max, Barnes Printing Co.  
 Theiss, John H., Dupont Co.  
 Underwood, W. G., Dallas  
 Verschieser, Ben, Grand Asher  
 Vogel, Wm. E.  
 Wainwright, R. B., London  
 Waite, Stanley, Pathe  
 Waldron, W. H.  
 Warner, Abe, Warner Bros.  
 Warner, E. J., Otis Litho.  
 Wellenbrink, H. H., Wellmont Theater, Montclair, N. J.  
 Wilk, Ralph, Film Daily

## Drives and Puts

(Continued from Page 2)

Hammons, another leg-holder, is Europe and Rudy Cameron in Northwest Canada.

Nathan Hirsh, Aywon, wall nine holes with J. C. Barnstyn, who Joe Simmons and Maury Kra showed them how the game should be played. Hirsh said nine holes was enough to walk. He intended play pinochle in the afternoon. The poker championship started about eleven o'clock. Milton Cohen, Int Globe, was the organizer.

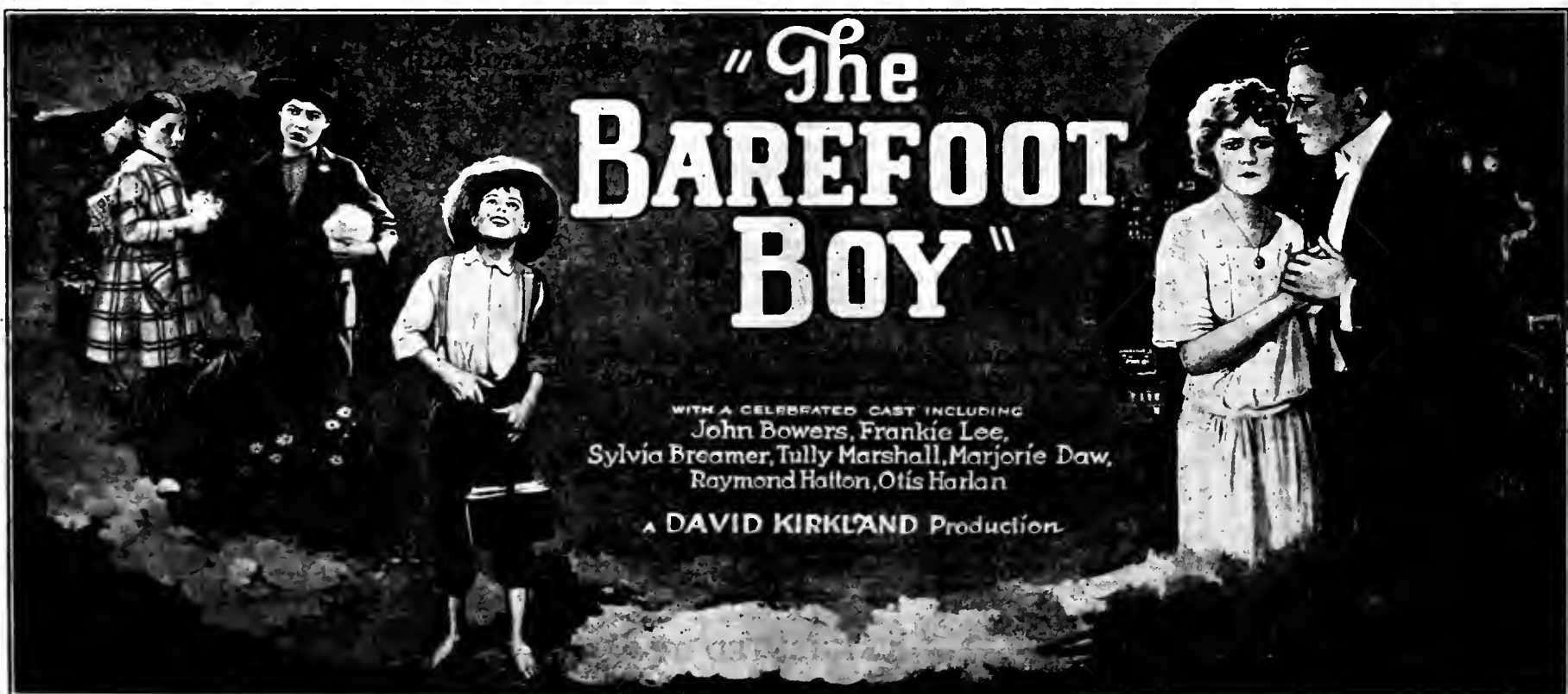
These tournaments are getting hard on the amateurs. Among those who played yesterday were Willy McFarlane, well known pro of Oak Ridge and Larry Goldman, who would be a pro if he didn't run an advertising agency. Both were the guests of Harry Goetz of Int bograph.

Heath Cobb of the Grand-Ashe organization, brought quite an outfit with him, including Ben Verschieser studio manager of the Int and Fred Katz.

Joe McCloskey could not play because of a bad ache in his side, but brought out a true golfer's seat which he planted at the waterhole green and watched the players come through.

Wilkerson, Billy, Artclass  
 Wilson, Frank, Recland Pub. Co.  
 Wonders, Guy L., Rivoli, Baltimore  
 Yates, H. J., Republic Laboratory  
 Young, Lon, Warner Bros.  
 Zierler, Sam; Commonwealth Film

*A Story With A Tremendous Appeal*  
*A Production That Will Pack Your Theatre*



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# THE **Film** DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

L. XXV No. 68

Thursday, September 20, 1923

Price 5 Cents

## RECEIPTS

By DANNY

Box office receipts are, after the sure-fire test of this business. You can put all the millions you have—or can borrow—in a picture. But what counts is what it takes in over the little old counter. And they you forget this the red flag and the sheriff's breath arrive the same moment.

### Raising Admissions

A long time ago—months ago—Marcus Loew went on record that admission prices must be raised for exhibitors to meet the demands of distributors for the big pictures of the season. Many howled at his idea. Many exhibitors declared it could not be done—and reversed the English by declaring that distributors could be compelled to take less for their product, and no matter what else might be done, the one thing that could not be done was to raise admissions.

*But Marcus went right on blithely. And raised prices. He made no noise about it, never blared a trumpet and put it over. One of the methods employed was arranging with exhibitors in the same section where he had a house, and putting through a raise for their houses as well. It was only a nickel in most cases. But how that has added to the revenue.*

### It Can be Done

In New York every downtown roadway house increased admissions five cents for matinees and none has kicked yet. "Roxy" grabs the admission bull by the financial horn and puts his loge seats to \$1.65. If they want loges on crowded Saturdays and Sundays they'll pay for them) was evidently behind the sea. If it wasn't, it should have been.

You can do the same trick in your town. Talk to your competing exhibitor. Decide on putting through a five cent raise. Not only for matinee, but night as well. You'll be surprised how easy it is. And you don't have to yell about it, either.

## Assures Protection

To Producer—W. C. J. Doolittle of Selznick Explains Guarantee Insurance Fund

W. C. J. Doolittle, president of Selznick Distributing Corp. read Danny's article headed "Guarantee" in Tuesday's issue. "Right off the bat, it gave me a jolt," he declared yesterday, to read that there seems to be prevailing among distributors an idea of guaranteeing negative costs back to a producer in a period of nine months after release date.

"The whereas of the jolt," he explained, "lies in the fact that this guaranteeing negative costs in nine months originated in this office and is the basis upon which we make our contracts with independent producers."

(Continued on Page 4)

### Warner Improving

Abe Warner's condition was reported satisfactory yesterday. He is still quite ill and must have absolute quiet.

### Goldman in Town

William Goldman of the Kings' theater, St. Louis, is in New York conferring with James R. Grainger. Goldman's new house will be the St. Louis first-run for Goldwyn-Cosmopolitan pictures.

### Tully Will Film "Flowing Gold"

Richard Walton Tully has acquired screen rights to Rex Beach's "Flowing Gold." Upon completion of "Flowing Gold," Tully will film "The Bird of Paradise," which will be made in the Hawaiians.

### More "Hunchback" Runs

Universal has arranged for the following out-of-town premieres on "The Hunchback of Notre Dame":

Pittsburgh, at the Pitt theater, beginning Monday. Philadelphia, at the Chestnut St. O. H., beginning Oct. 1. Baltimore, at the Academy of Music, beginning Oct. 22 and Washington, at the Belasco, beginning Nov. 18.

### Says Market Prospers

Arthur Lee, president of Lee-Bradford Corp., in a letter to this publication relative to the varied opinions over the status of the state right market says:

"There is only one statement I would like to make, and that is that our cash receipts for the month of August were more than double what they were in August, 1922, which, to my mind, proves conclusively that the state right market is prospering."

## Gov't Establishes F. P.-L.'s Interest In Loew's Cleveland Theaters

Fred Desberg Admits Original Interest Was 30% in 1917 But That It Had Shrunk to 13%—Figures Show Paramount Was Paid \$100,491 in Rentals in 1922-23 Season With First National in Second Place

(Special to THE FILM DAILY)

Cleveland—The connection between Famous Players and Loew's Ohio Theaters, Inc., was established here by the Federal Trade Commission when it was admitted by witnesses that the company owned stock in the Ohio theater unit but was not represented on the board of directors. The hearing was held in the Federal Post Office Building with Examiner E. S. Alvord and Gaylord Hawkins appearing for the Government, and Bruce Bromley, Ralph Kohn and C. F. Revis for Famous Players.

The entire investigation was taken up with questioning managers of local exchanges, and establishing the status of Famous Players in the Loew Ohio Company.

Edgar Hahn, of the law firm of Mooney, Hahn, Loeser &

Keough, and second assistant secretary of Loew's Ohio Theaters, Inc., was the first witness called. Hahn testified that Loew's Ohio Theaters, operating a chain of eight Cleveland theaters, is a Delaware corporation, having as its officers: Marcus Loew, of New York, president; Nicholas M. Schenck, New York, secretary; David Bernstein, New York, treasurer; Joseph Laronge, Cleveland, assistant treasurer; Leopold Friedman, New York, assistant secretary; Edgar Hahn, Cleveland, assistant secretary; Jesse Mills, New York, assistant secretary; David Loew and Arthur Loew, of New York, assistant treasurers. These officers, with E. P. Strong, Fred Desberg, Edw. Daoust

(Continued on Page 2)

### "Ashes" at Rivoli Sunday

"Ashes of Vengeance" opens at the Rivoli on Sunday.

### Shapiro Leaves

Victor M. Shapiro, exploitation director for Pathe left for the coast yesterday. He will be gone about three weeks.

### Lloyd to Make "The Sea Hawk"

(Special to THE FILM DAILY)

Los Angeles—Frank Lloyd will produce "The Sea Hawk" for First National, following "Black Oxen."

### Hearing in New York Again

The Federal Trade Commission hearing against Famous Players will be resumed in New York shortly. Today's session occurs in Philadelphia, where it is expected to last for one day only. It is expected New York will be the next seat of the hearing.

## Field Force Out

Goldwyn-Cosmopolitan's Entire Exploitation Service Dismissed, Effective This Saturday

All of the exploitation men of the Goldwyn-Cosmopolitan organization have received wires of dismissal, signed by James R. Grainger and Eddie Bonns informing them of the discontinuance of the department effective this Saturday.

At Goldwyn-Cosmopolitan, it was admitted that a reduction is being made but the fact that all of the force had been discharged was denied. It was stated that Grainger was now selecting certain of the men who would be kept on. It is probable that the country will be zoned and a fraction of the present group kept to work on special assignments.

### Kent Going to Coast

Sidney R. Kent leaves for the coast shortly.



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Chicago Representative—Irving Mack, 738 S. Wabash Ave.

London Representative—Ernest W. Fredman, The Film Renter, 53a Shaftesbury Ave., London, W. 1.

Paris Representative—Le Film, 42 Rue de Clichy.

Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelplatz.

**Quotations**

	High	Low	Close	Sales
East. Kod.	103	103	103	100
F. P.-L.	71 3/8	70	70	600
do pfd.				Not quoted
Goldwyn				Not quoted
Loew's	15 1/2	15 1/2	15 1/2	300

**Mandelstamm Here**

Valentine Mandelstamm, the French novelist, is in New York for about eight weeks. Before returning to France he expects to visit the West Coast.



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**F. P.-L. Owns Stock In Loew's Ohio Theaters**

(Continued from Page 1)

and E. Mandelbaum, of Cleveland, constitute the board of directors. Hahn testified that Famous Players owns stock in Loew's Ohio Theaters, Inc., but that it is not represented on the board of directors, that it has nothing to say about the purchase of any picture shown in any of the theaters operated by Loew's Ohio Theaters, Inc.

Fred Desberg, general representative and manager of the company, was the second witness. Desberg submitted a list of all pictures of feature length or more, played during the season of 1922-23 at Loew's Ohio Theaters, with the amount paid each company during that period. This list is as follows:

Company	Amount	No. of Films
Famous Players	\$100,491	69
First National	88,623	50
United Artists	44,915	6
Metro	39,683	27
Goldwyn	24,165	13
Skirboll (Goldseal)	5,960	4
Pathe	5,180	2
Preferred	4,790	4
American Releasing	4,000	1
Universal	3,150	4
Hodkinson	360	1

Desberg testified that he had played practically every picture he booked. Further questioning brought out the fact that Famous-Players became financially interested in the Cleveland theaters for the first time in 1917, when it took over 30 per cent of the stock of the Stillman Theater Co. Marcus Loew also took 30 per cent of the stock at the time. E. Mandelbaum, promoter of the Stillman theater, and president of the company, owned 25 per cent. The rest of the stock was divided between Aaron Jones of Chicago, and some people from Indianapolis. Some time later, Loew's Ohio Theaters, Inc., was formed and the Stillman Theater Co. was absorbed by it.

However, in the change, Famous-Players' interest shrank to 13 per cent of the entire stock, which it now owns; Marcus Loew's holdings were reduced to 18 per cent. The rest belongs to officers and directors of the company most of whom are Cleveland men.

Hahn presented a financial statement of Loew's Ohio Theaters, Inc., including a list of all theaters leased, operated and managed by the organization, stating that Loew's Ohio Theaters, Inc., owns no theaters, but

owns stock in theaters operated by Loew's Ohio Theaters, Inc. Similarly the implication lies that the Famous-Players corporation owns no theaters in Cleveland, but only has a small interest in the company which does operate the theaters. Other subsidiary companies in which Loew's Ohio Theaters, Inc., own an interest include Associated First National Pictures Co., of Ohio, and the Euclid East 17th St. Co. This latter company has the same officers as Loew's Ohio Theaters, Inc. It owns leaseholds on property on which its theaters are built and other leaseholds in the city. Famous Players has subscribed for \$100,000 worth of second mortgage bonds of this company, Hahn testified, and said that Famous Players owns no stock in any of the other subsidiary companies of Loew's Ohio Theaters, Inc., however, other than having an equitable interest in the Class A common stock of Loew's Ohio Theaters, Inc. Bruce Bromley, attorney for Famous, brought out in cross examination that these second mortgage bonds owned by Famous, in the Euclid East 17th St. Co., were taken in payment for pictures bought by Loew's Ohio Theaters, Inc.

The investigation further brought out the fact that the control of the Loew Theaters, is almost entirely in the hands of Cleveland people; that Famous Players has nothing at all to do with the theaters owned by Loew's Ohio Theaters, Inc., having no representation on the board of directors and that Famous Players has no voice in the buying of any pictures shown in any of the eight Cleveland theaters incorporated, as Loew's Ohio Theaters, Inc., which is entirely in the hands of its general manager, Fred Desberg.

C. L. Peavey, manager of the Cleveland exchange for Hodkinson, Maurice Safier, district manager for United Artists; J. E. Beck and the Vitagraph exchange manager were called to testify that the Stillman, Allen State and Park theaters, operated by Loew's Ohio Theaters, are the only first-class, first-run theaters in Cleveland. They declared they have always received courteous treatment from the local Loew representatives and that they have always been treated fairly in the matter of booking pictures.

The commission adjourned until 10 A. M., today, when it will resume its investigation in Philadelphia.

**At Broadway Theatre**

**Capitol**

The first number mentioned on the program is "Divertissements." This in four parts: (a) "American Polona" played by the orchestra; (b) Cavatina "La Traviata," by Mlle. Tina Cabal Chilean prima donna; (c) "Minuet," by entire Capitol ballet corps, and (d) "Car Memories," a musical part. The review news weekly, and a closing organ selection are the only other numbers on the bill, sides the feature "Six Days."

**Rialto**

"Lohengrin," the overture; Riesent Classical Jazz, "A Dream," sung by Ch. Hart, tenor; "Love Sends a Little Gift Roses," rendered by the Violinello Quartet the Rialto Magazine, and a Chaplin review "The Immigrant," and William DeM "The Marriage Maker," make up the gram.

**Rivoli**

Ballet music from "Queen of Sheba" been selected as the overture, followed "Invocation Hebraique," by Elizabeth tenieva, tenor, assisted by the Rivoli ensemble; the Pictorial News, a serenade "Zaza," the feature picture and "Fant Impromptu," played on the piano by ques Pintel. "The Limit," a comedy, closes the performance.

**Strand**

At this house the bill lists "Sixth Ecstasy" conducted by Dr. C. de Mandil, a noted Parisian musician, is guest conductor; "Russian Frolic," the Russian Balalaika Orchestra and the Strand News Weekly, "A Tableau," a musicale and dance number Constance Talmadge in "Dulcy and Noise," a Hal Roach comedy. Percy Sledge closes the show with an organ selection.

**At Other Houses**

Holdovers at Broadway theaters include: "The Hunchback of Notre Dame" at the Astor; "Mothers-in-Law," "at Cameo; "The Silent Command," at Central; "Little Old New York," at Cosmopolitan; "The Covered Wagon," the Criterion; "The White Sister," at Forty-Fourth Street theater; "Rosita," the Lyric, and "If Winter Comes," at Times Square.



George Seigman  
one of the many stars  
in  
**Enemies of Children**

Distributed through Independent Exchanges  
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**Koerpel Here**

J. A. Koerpel, Goldwyn district manager in the Middle West, is here. He will shortly take over supervision of the Buffalo office, in addition to Cleveland, Detroit and Cincinnati.

**Dan Lederman Here**

Dan B. Lederman, director general for Universal in Brazil, arrived in New York yesterday. He may buy some outside product for South American distribution.

**Dietch Now With Tri-Stone**

Joe Dietch, who has been with Principal for some time, has severed his connections there to become field representative for Tri-Stone. He first goes to Chicago and will then make an extensive tour.

**Robbery at a Loew House**

The Loew theater, at 6th Ave. and 30th St. was robbed on Tuesday night by an undiscovered thief who seized the money changing machine and leaped into a taxi with it. He over-looked \$600 in the cash drawer.

# "PIONEER TRAILS"

"Indians!"

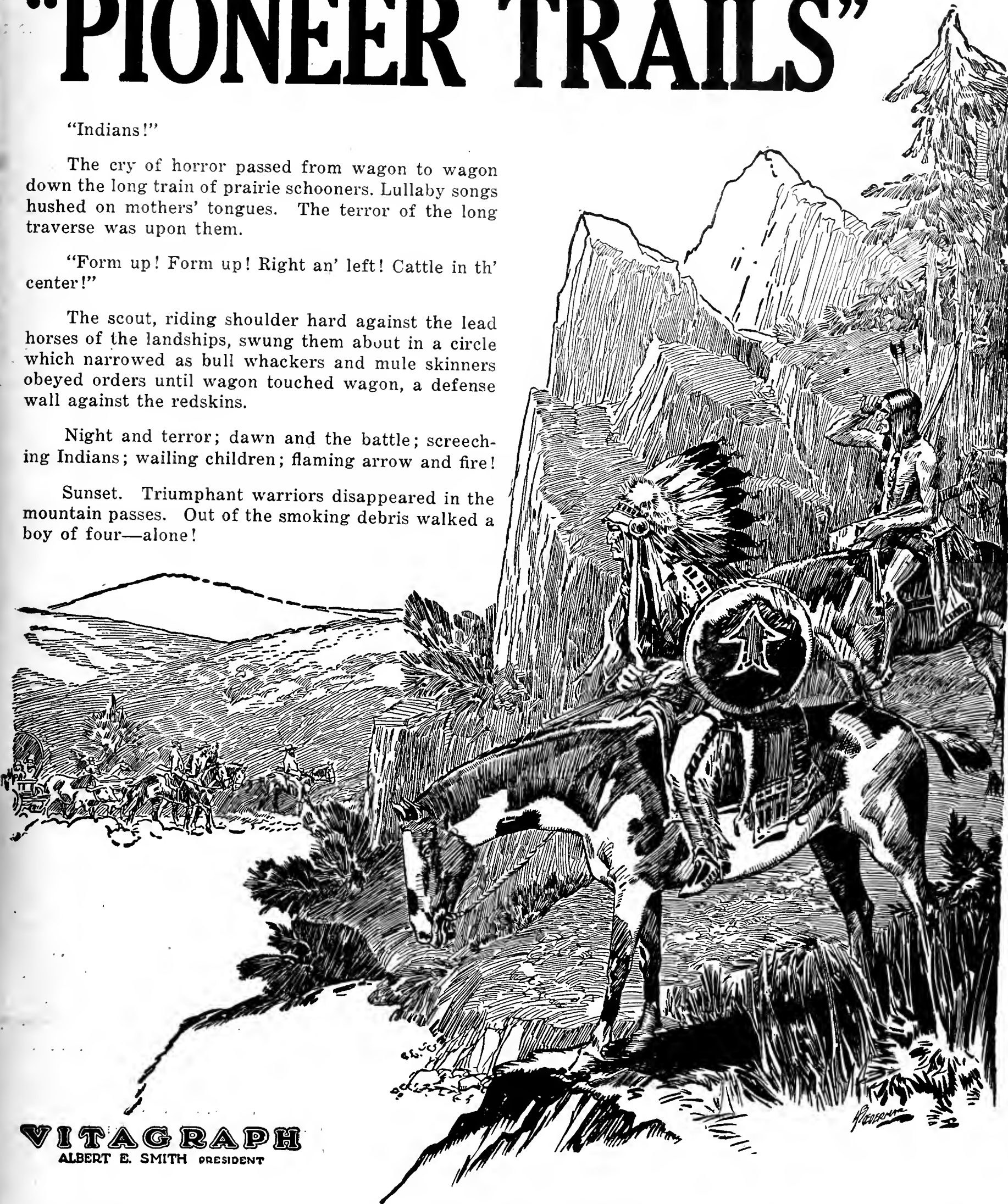
The cry of horror passed from wagon to wagon down the long train of prairie schooners. Lullaby songs hushed on mothers' tongues. The terror of the long traverse was upon them.

"Form up! Form up! Right an' left! Cattle in th' center!"

The scout, riding shoulder hard against the lead horses of the landships, swung them about in a circle which narrowed as bull whackers and mule skinnners obeyed orders until wagon touched wagon, a defense wall against the redskins.

Night and terror; dawn and the battle; screeching Indians; wailing children; flaming arrow and fire!

Sunset. Triumphant warriors disappeared in the mountain passes. Out of the smoking debris walked a boy of four—alone!



**VITAGRAPH**  
ALBERT E. SMITH PRESIDENT

**THE GREATEST INDIAN ATTACK EVER SCREENED!**

## Assures Protection

(Continued from Page 1)

Naturally there is no law against distributors generally adopting this form of contract which, after all, seems to us to be fundamentally the soundest and fairest proposition yet to be offered.

"In your article you ask several questions chief among which is 'What will the producer do it, after nine months, he has failed to receive his costs? Sue? Wait? And it is to answer this question, at least, so far as the Selznick Distributing Corp. is concerned, and to clearly outline our policy on this point, that this letter is written.

"At the time we originated the nine month's guarantee clause and incorporated it in our contract with producers we foresaw the possibility of this same question arising, and, for our own protection, as well as that of our producers, we cast about for a satisfactory method to assure against either loss or temporary embarrassment, and finally decided upon a policy which we have designated as 'Guarantee Insurance.'

"Under this plan we have arranged to set aside in a separate fund a certain percentage of the gross on all our guaranteed productions. Wherever the producer's share of any production has failed to equal our guarantee, at the end of the nine months period, this insurance fund will be available to meet the deficit.

"Naturally we do not expect to be often confronted by failures to attain sufficient grosses to meet our guarantees and, in most instances, our returns on our productions at the end of nine months will be far in excess of these guarantees, so that at all times this insurance fund will greatly exceed the very occasional demands which will be made upon it.

"You say that 'there should be a more definite way of doing business; especially where an independent producer is facing the problem of financing his next picture.' I have indicated in the preceding paragraphs just how we propose to meet this requirement. We believe this plan to be most fair, and absolutely sure in operation. If you can shoot holes in it, we are always willing to learn and will be more than glad to so modify this feature of our policy that it will achieve the ends for which it was especially designed.

"In our guarantee insurance fund we feel that we have evolved a fitting companion policy to our producer's trust fund which was created to hold all receipts from individual pictures in trust funds, subject to withdrawal only with the mutual consent of producer and distributor."

### McCormick Arrives

S. Barret McCormick, former managing director of the Fox Oakland theater, is in New York.

### Black Here

Alfred S. Black of Boston, was one of the out-of-town visitors who came here for the golf tournament.

### "Zaza" Held Over

"Zaza" will play another week on Broadway. It will be transferred from the Rivoli to the Rialto on Sunday.

### Coast Premiere for Ray Film

Associated Exhibitors announced yesterday that "The Courtship of Myles Standish," the new Charles Ray film, will have its premiere at Grauman's Million Dollar Theater, Los Angeles beginning Sept. 24. The run will be indefinite with two shows a day at \$1.65 top.

### New Regional Paper

(Special to THE FILM DAILY)

Washington—Film News, a new trade paper has made its appearance. It will cater to the trade in Maryland, Delaware, Virginia, North Carolina and the District of Columbia. Irving Newcomb is editor and E. D. Williams, business manager.

## Newspaper Opinions

"Duley"—1st Nat'l.

Strand

EVENING WORLD—Constance Talmadge is giving a remarkably enjoyable screen performance of the difficult celluloid role at the Strand this week. \* \* \*

HERALD—The movie version of "Duley," \* \* \* follows the play fairly closely, although there are necessarily a great many movie frills added. Oddly enough, it is in these trimmings that the picture reaches its highest level of entertainment.

Most of the wit in the celluloid "Duley" derives from the splendid performance of Constance Talmadge \* \* \* is only moderately successful as a picture. \* \* \* we must voice the opinion that it never should have been made into a movie in the first place. The material just simply isn't there.

MAIL—Miss Talmadge's interpretation is delightfully refreshing and is by far the finest acting she has done before the camera. It is worth while going to see her in this role.

MORNING TELEGRAPH—It fails to score, however, when strained through the adapting fountain pen of Anita Loos and John Emerson. The photo-play revealed is a rather turgid, slow-moving comedy, lacking in tension and compactness. There are too many interruptions of what should have been a swift-flowing narrative, and too many lines that lead to nothing and nowhere \* \* \* Constance Talmadge was an ideal selection for Duley.

TELEGRAM—If you want a delightful screen comedy with a good farcical quality, run up to the Strand \* \* \*

After so fine a characterization of the title role, there should be no hesitancy about accepting Miss Constance as the leading comedienne of the screen.

TIMES—A splendid picture has been made of the stage's "Duley." \* \* \* Constance Talmadge, as has been said, is most adorable.

"Six Days"—Gold-Cosmo.

Capitol

AMERICAN—\* \* \* a throbbing, colorful picture that assuredly should keep spectators guessing from the introduction to the final fade-out

DAILY NEWS—The exceedingly well-known Mrs. Glyn has conceived another moving picture-ish manner of keeping a handsome young hero and an equally beautiful heroine away from the rest of the cruel world for a long enough period to make an unusual picture. Six minutes worth of "Six Days" was more than enough for us, but we sat it out—had to.

EVENING JOURNAL—"Six Days" is a stormily interesting picture.

EVENING WORLD—\* \* \* is rather hectic; but not half so torrid as we expected.

MAIL—Brabin has made of this maudlin love story a work of photographic art. It is perfect in every technical detail. Through his interpretation the picture is lifted from the commonplace to something worthwhile.

MORNING TELEGRAPH—"Six Days." \* \* \* is a film so tense in its drama that the agony of the characters is actually communicated to the audience, whose nervous laughter attends the destruction of each successive hope.

SUN—Photographically the picture is very high art, and it has been directed with unsurpassed discretion by Brabin, who has kept the customary Glyn love scenes well under control except in a couple of instances. \* \* \* Corinne Griffith seems to have realized her first big chance in this picture splendidly. \* \* \*

TELEGRAM—\* \* \* one of the important contributions to the current season of photoplays.

TRIBUNE—Dirt, tons of it, and an Elinor Glyn plot are the characteristic things about "Six Days." \* \* \* Corinne Griffith \* \* \* more beautiful than ever, \* \* \* "Six Days" will make money, plenty of it. It is worth recommending to one's friends, worth taking the children to also, if that means anything. Here is a production that is spectacular, but not a tear-gusher.

WORLD—Her "Six Days" at the Capitol is distinctly of the old-time dime show variety, with embellishment to catch the eye of the soul who is in search of a thrill. Undoubtedly it will be a success, for Charles Brabin has taken hold of it and pictured everything the author wrote in quite workmanlike and effective fashion.

"Zaza"—F. P.-L.

Rivoli

AMERICAN—Miss Swanson's temperament will hit you in the eye. Rarely has there been such a display. Every atom of Miss Swanson's lissome form acted every moment. \* \* \* I preferred Miss Swanson in the softly emotional moments of her Zazafication. Then she was very good indeed, and the things that she did registered as excellent acting.

EVENING JOURNAL—The star expended a vast amount of physical energy, both in the romantic moments and in the frequent fisticuffs with a rival, and that, in short and simple words, she overacted. And the apparel she affects is as extreme as her gesticulations.

EVENING WORLD—\* \* \* she is doing what we consider the best work so far in "Zaza."

MORNING TELEGRAPH—Miss Swanson gives a dashing and compelling performance as the temperamental actress of the Odeon. \* \* \* There is in the offering a good deal of the author's original plot. \* \* \* It is an interesting picture, and Miss Swanson's work is commendable.

SUN—Miss Swanson is so feverish in her backstage moments that, unkind as it may seem, one views her with some relief after she takes a header from the swing cut by a jealous rival and lies very still—for a moment. But she has one moment of very real acting when she tears up the photograph of her beloved—the best acting she has ever done, which atones for at least two reels of handwringing frenzy.

TELEGRAM—Zaza, \* \* \* comes to life, more vividly than ever, as Gloria Swanson \* \* \*

TRIBUNE—It is a vivid characterization Miss Swanson gives. She has all the vitality of a Lenore Ulric. The role is a rapid reverse of the languid and blase parts to which she is often assigned. "Zaza" is well directed, well edited and presented in an unexceptionable manner.

TIMES—It cannot be truthfully said that Miss Swanson makes a good, or even credible, Zaza.

Yesterday afternoon's audiences did not seem to take the picture seriously. Gloria's most glorious moments were met with sounding tee-hees, and so, after all, a good time was had by all.

Excellent work, despite the scenarist's titlers of the picture, was done by H. Warner, Ferdinand Gottschalk and Max Thurman.

WORLD—We never have seen this young woman in a more frantic effort to be temperamental. \* \* \* No doubt the movie is fine stuff and Miss Swanson's behavior marvelous. For our own part, it seems largely a pretty ordinary attempt at character building, with the star shooting miles beyond her mark. \* \* \*

We have seen no more frenzied crusades for tickets at the Rivoli in months than the last night. Miss Swanson must be better than we think she is.

Editor's Note—Newspaper opinions this week are published in curtailed form because of the non-appearance of New York dailies, due to a strike of pressmen.

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ROCHESTER, N. Y.

# THE **Film** DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

XXV No. 69

Friday, September 21, 1923

Price 5 Cents

## INSURANCE

By DANNY

To producers. Guaranteed by Selznick organization. According to W. C. J. Doolittle; the president. As explained in yesterday's issue. By setting aside certain percentage of the loss on all our guaranteed productions." So that "wherever a producer's share fails to equal the guarantee this fund will be available to meet the deficit." and then adds: "Naturally we do not expect to be often contented by failures. \* \* \*

Naturally neither Mr. Doolittle or any other distributor anticipates being confronted by failure—very often. But suppose he—or any other distributor with a like guarantee plan—is met by failure? Then what?

### SHOOTING HOLES

Mr. Doolittle suggests also something about "shooting holes" in their plan. No one is interested in shooting holes through anything if it is right—or even a step in the right direction. But sometimes it's better to shoot holes in plans than have producers anxious to shoot holes in distributors. I happen to know one who lost pretty near all he had saved on one deal—something like \$28,000 of his own money, through one of those guarantee things that were only paper guarantees. And if the distributor involved knew how he felt he'd buy himself a flock of armor.

*If Doolittle, or anyone else, has solved the guarantee to producer situation, he will have the thanks of the whole of the community interested in making pictures. But giving a producer a piece of paper called a "guarantee," which he could not discount at any figure through any reputable bank is like offering poisoned pie to a hungry man.*

### Business of "The Wagon"

"The Covered Wagon" continues doing "peachy" business. Not only New York, but elsewhere. Just what the road shows will gather in, at the moment, purely speculative.

(Continued on Page 2)

### Webb to Direct "Chronicles"

Kenneth Webb, whose most recent work was with Whitman Bennett, directing Lionel Barrymore, will direct the "Chronicles of America" series, Pathe release.

Webb's first will be "Wolf and Montcalm," dealing with early Canadian historical matters.

Pathe will release the first of the "Chronicles," "Columbus," on Oct. 7.

### Charles Christie Returns

Charles H. Christie, back from a six weeks' trip to Europe, expects to leave for the coast tomorrow.

### "Scaramouche" Opens October 8

October 8th has been set as the definite date for the opening of "Scaramouche" at the 44th Street theater.

### Laemmle Returning

(Special to THE FILM DAILY)

London—Carl Laemmle hopes to sail from here within a few days for New York unless an attack of laryngitis delays the sailing.

### Pierson Coming East

(Special to THE FILM DAILY)

Vancouver—H. Wayne Pierson, United Artists representative in Japan, is en route to the home office to report on conditions existent following the earthquake. The loss to United in prints, etc., is heavy.

### Fox Takes Over Boston House

(Special to THE FILM DAILY)

Boston—Fox has taken over the Fenway. "If Winter Comes" opens Monday, following "Monna Vanna."

Incidentally "Monna Vanna" follows "The Silent Command," at the Central, New York, Sunday.

## F. B. O. In Deal

With Associated Exhibitors of Canada, Who Will Handle Former's Product in the Dominion

F. B. O. has closed a deal with Associated Exhibitors in Canada for the distribution of the F. B. O. product there. Through the deal, F. B. O. will have direct supervision of its advertising and exploitation in the Dominion. Exploitation men will be planted in all the principal cities, under direction of Nat Rothstein, while H. M. Berman will handle the sales end out of the home office.

There are 12 territorial offices of Asso. Exhibitors in Canada. Six additional branch exchanges have just been opened by F. B. O.

### Another Series of Cameo Comedies

Educational announced yesterday that a second series of 24 Cameo Comedies will be produced. The new series will be directed by Fred Hibbard, who directed the last batch. Jimmie Adams, who starred in the last series with Virginia Vance and Cliff Bowes, is now appearing in Christie Comedies, and it is expected that only Virginia Vance and Bowes will be seen in the next 24.

### Sid Schlager Home

Sid Schlager, general manager of Luxor Pictures is back from an extended tour of England and the continent.

### Rudy Cameron Here

Rudy Cameron arrived in New York from the Coast yesterday. He is stopping at the Lambs' Club.

### Chaplin Picture Opens Soon

The premiere of the new Chaplin picture, with Edna Purviance in the leading role, is set for the Lyric for Oct. 1st.

### May Make Another Abroad

(Special to THE FILM DAILY)

London—Betty Compson will appear in "The Royal Oak," a Drury Lane melodrama success for Stoll Films. It is reported she may work with Herbert Wilcox productions before returning to the States.

### Rainey Dies at Sea

Advices received yesterday state that Paul J. Rainey, noted big game hunter, and jungle photographer, died Tuesday en route from Southampton to Cape Town. Rainey had a stroke. He was buried at sea. Rainey's pictures of the African jungles were quite popular a few years ago.

### Sees Prosperity Ahead

(Special to THE FILM DAILY)

Boston—Confidence in the continued industrial prosperity of the United States, was voiced in telegrams from automobile manufacturers read by M. L. Heminway, general manager of the Motor and Accessories Mfgs., now in convention here.

Concern over the present agricultural situation and doubt that the solution of the farmers' problem is in sight was expressed in a telegram from Alexander Legge, head of the International Harvester Co.

## Philadelphia Next

Federal Trade Investigation of Famous To Be Resumed There Today

(Special to THE FILM DAILY)

Philadelphia—The opening session of the second hearing in this city of the Federal Trade Commission investigation of Famous Players was postponed until Friday, on account of the Jewish holiday. It is expected that the session here will last two days. After a brief recess the taking of testimony will be resumed in New York, probably early in October, and will require about a week.

This will conclude the taking of all testimony by the Government. Thirty days will be given the defense to prepare its papers and witnesses and hearings will again be resumed with the Famous Players counsel taking testimony from its own witness. Most of the cities in which the Government took evidence will again be visited with the probable exception of Dallas and New Orleans. Atlanta, the headquarters of the Southern Enterprises is expected to be the scene of another lively session.

Up to the present time the taking of testimony in the case has cost the Government between \$6,000 and \$7,000. This does not include the travel expenses nor salaries of the representatives of the commission who secured data on which the Government based its case. Total expenses for the prosecution will exceed \$10,000. Famous is under a reported expenditure of over \$1,500 a day.

### Working on Plans

G. B. Sparrow, president of the Canadian branch of the M. P. T. O., is in town conferring with Sydney Cohen relative to plans for Motion Picture Day, Nov. 19.

### Day Now Manager of Kinograms

Harvey B. Day, who recently resigned from International News Reel, where he acted as sales manager, has become manager of the Kinogram Publishing Co., producers of the Educational news reel, Kinograms. Day will soon leave on a tour of the key cities.

### Quiet

Owing to the Jewish holiday, Yom Kippur, yesterday was a very quiet day so far as business went in the larger organizations.



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### Quotations

	High	Low	Close	Sales
East . Kod. ....				Not quoted
F. P.-L. ....	71¼	70¾	70½	1,600
do pfd. ...	88	88	88	100
Goldwyn .....				Not quoted
Loew's .....				Not quoted

### Incorporations

Sacramento, Cal.—Film-O-Phone Co., Inc., Los Angeles. Capital, \$200,000.

Albany—Superior Prod., New York. Capital \$500. Incorporators, J. Luire, I. Skutch and J. Rieper. Attorneys, Feiner, Maas & Skutch.

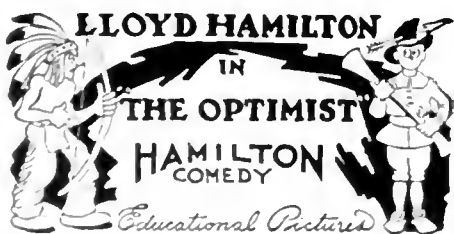
Albany—United States Educational Film & Slide Co., Inc., Wilmington. Capital \$100,000.

Albany—Medical Science Film Corp., New York City. Capital \$10,000. Incorporators, J. J. Kron, E. Miller and B. Traum. Attorney, N. B. Cosel, New York.

Chicago—Harvey Theater Co., Inc., Chicago. Capital \$60,000. Incorporators, John B. Brand, Blair McElroy and Fred C. Brincken.

Jefferson City, Mo.—Super Theaters Corp., St. Louis. Capital \$300,000. Incorporators, Hector Pasmézogolo, R. E. Hiedringhans and Flora Pfuhl.

ADVERTISE YOUR SHORT SUBJECTS MATS for this "ad" FREE at your Educational Exchange



### Atlanta Notes

(Special to THE FILM DAILY)

Atlanta—R. A. Davis has left on a sales trip for Preferred.

J. A. Davis has again resumed operations at his Uncle Remus theater, Eatonton.

E. J. Sparks is due home from abroad soon. He was in Europe for the summer.

Scotty Chestnut, of the Paramount force is recuperating in a local hospital from a recent attack of malaria.

J. F. Worsley, just back from a trip through the Carolinas for First National, says conditions in those states are very encouraging.

Frank L. Hudson, formerly Pathe manager here, and more recently in charge of the company's office in Boston, has again returned to this territory. He will represent Hodkinson.

Bob Hightower, has again taken over his Crystal theater in Dublin. R. Savini and Joe Spiegelberg were operating the house for the past few months.

C. K. Goss, for six months, representative of the Gardiner Gold Fibre Screen in the Southeast, has severed his connections with that organization and has left for Dallas.

### Fight Pictures Draw Big

The Broadway and other houses handling the Dempsey-Firpo fight pictures, are reported doing big business.

### Ricaud With Capellani

(Special to THE FILM DAILY)

Paris—Denis Ricaud, formerly with Pathe in an important capacity, is interested in the next production to be made by Albert Capellani.

### Syd Chaplin Being Featured

(Special to THE FILM DAILY)

Hollywood—Having recently finished the comedy lead in Marshall Neilan's, "The Rendezvous," Syd Chaplin will be featured in "Her Temporary Husband." The production contains an all star cast.

### Sullivan Heads St. Louis Managers

(Special to THE FILM DAILY)

St. Louis—E. J. Sullivan, of the Orpheum, has been named president of the St. Louis Theater Managers Ass'n. Other officers are: David Russell, The Columbia, vice-president; Paul Beisman, American, secretary; J. O. Hooley, Rialto, chairman executive committee.

### Conklin To Be Eastern "Rep."

F. G. Conklin is on his way to New York to assume management of the Eastern office of Standard Laboratories, located in the Fisk Bldg., Columbus Circle. Conklin was assistant to Floyd Brockell, distribution manager of First National, for some time, and until recently has been acting as special representative for Hope Hampton Prod.

### INSURANCE

(Continued from Page 1)

But that the figures will be high is undeniable. The picture is averaging around \$10,000 at the Criterion, and there are 13 road show companies out. These companies having been out about five or six weeks. They are averaging about \$15,000 a week each. Figure it out for yourself. You'll find it runs close to \$200,000 weekly business, and this means that the picture has taken in over a million already. Of course this isn't all velvet. Road shows cost money. But the point is—not how much Famous makes—but how the picture draws.

### Sherwood Writing New Book

Robert E. Sherwood, motion picture editor of the Herald and of Life, has written a new book called "The Best Motion Pictures of 1922-1923." Small, Maynard & Co. are the publishers.

### Ullman Heads New Company

(Special to THE FILM DAILY)

Buffalo—Fred Ullman, owner of the Elmwood theater, heads the newly formed System Amusement Co., Inc., to operate the System theater, which they lately acquired. Others interested are: J. A. Weiss, Melvin Greene and Ben Isenberg.

### Arbitration Committee Appointed

(Special to THE FILM DAILY)

Buffalo—Howard J. Smith, president of the Western New York exhibitor unit, has appointed a committee of three to settle all disputes that may arise over contracts. Those appointed are: George Keating, manager of the Jubilee; Sid Allen, of the Allen, Medina, and Mike Carr, of the Lynhurst.

### Sales Closed

(Special to THE FILM DAILY)

Los Angeles—Sanford Prod. report the following sales on "Souls in Bondage": Cosmopolitan Film Exchange of Boston; Metro Exchange of Philadelphia; Security Pictures of Cleveland; Awyon Exchange in New York; Greiver Productions of Chicago; Eltabran Exchange, of Charlotte and Atlanta; R. D. Lewis Exchange in Dallas; and Big Feature Rights of Louisville.

### Beatrice Amusement Co. Buys Three

(Special to THE FILM DAILY)

York, Neb.—The Beatrice Amusement Co., operating two houses at Beatrice, has bought out the Sun and Dean and leased the Opera House here. The company also owns a house at Falls City, the new acquisitions giving them six.

The Hostettler Amusement Co., a strong factor in theater circles in this territory is reported dicker for the houses just taken over by the Beatrice organization.

The Hostettler Co. now has 37 houses, having just taken over the Empress, Grand Island, Neb., from W. D. Fisher.

### Cuts and Flashes

Associated Exhibitors will release "Foolish Parents," October 7.

Gladys Feldman, has been added to the cast of "West of the W Tower."

The U. B. O., has signed for H Gibson's entire output during 1923-24 season which includes six reels.

"The Eagle's Feather," "Desire" and "Held to Answer," the first Metro Premiere Features are ready for release.

Supreme Photoplays, Inc., Pittsburgh has purchased West Pennsylvania and West Virginia rights "The Barefoot Boy."

F. B. O. will shortly re-issue "The Vermillion Pencil," starring Ses Hayakawa. The interest caused the recent Japanese disaster is reason.

G. A. Falkner, sales manager of Buffalo office of Hodkinson has been transferred to Washington, sales manager. W. H. Wagner, salesman in Buffalo, will succeed Falkner.

Arrow has closed a contract with Metro of Philadelphia for the Eastern Pennsylvania and Southern Jersey distribution of "The Rip Tide," "The Broken Violin" and "None Blind."

### Cohen Experiments With Stock

Sydney S. Cohen is experimenting with a stock company at the M Kinley Square Theater, and will make a report as to the result to M. P. T. O.

### Stromberg Starts on "Fire Patrol"

(Special to THE FILM DAILY)

Los Angeles—Hunt Stromberg will start work soon on "The Fire Patrol," his first feature length picture to be released on the independent market. Chadwick Pictures will handle distribution.

New York Chicago Hollywood  
**Rothacker Laboratories**  
 WILLIAM S. GILL, Eastern Sales Manager  
 542 Fifth Ave. Tel. Murray Hill 1831

### 17836 U. S. THEATRES SHOWING PICTURES

Under 250 seats, 30%; under 500, 70%; under 800, 85%; over 800, 15%. The most economical method of reaching theatres is our ADDRESSING SERVICE \$4.00 PER M UP. Lists if desired. 30% 50% saved in postage, etc., through elimination of dead and duplicate theatres usually listed.

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**MOTION PICTURE DIRECTORY**  
 244 West 42nd St., Near Broadway  
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*Adventure and Romance!*  
*The audience appeal combination that fills theatres.*



"Not even the wildest imagination could have painted for him a picture of the life of Adventure and Romance that was to be his."

Associated First National Pictures Inc. presents

# THUNDERGATE

featuring Owen Moore, Sylvia Breamer, Tully Marshall  
Virginia Brown Faire, Robert McKim

Story by Sidney Herschel Small ~ Scenario by Perry N. Vekroff  
Directed by Joseph De Grasse ~ Cameraman Sam Landers

When Adventure and Romance get together in the same story; when the characters in this story are portrayed by such artistes as Owen Moore, Sylvia Breamer, Tully Marshall, Bob McKim and Virginia Faire Brown and the direction is in the hands of a man like Joseph De Grasse—you've got something!

And "THUNDERGATE" is that something. Great guns! what a jolt this production gives you. Never an idle moment from the time it leaves the main title and credits until The End card is flashed. The week "Thundergate" is played will be a pleasant one for the man who enjoys going to his bank and leaving a fat deposit to his credit.

**A First National Picture**



Foreign Rights Controlled by  
Associated First National Pictures Inc.  
383 Madison Avenue, New York

**In the Courts**

John W. Mahan and the Norma Talmadge Film Corp. are co-defendants in a foreclosure suit for \$27,500, brought by the Clausen-Flanagan Corp. The proceedings were filed by the latter to recover the sum mentioned above, which is due on a second mortgage on the property at 308 to 316 East 48th Street, the old Talmadge studios.

The papers state that Mahan gave a mortgage to Isaac and Alvin Untermyer, and Allen W. Evarts, for a loan of \$35,000. The mortgage was assigned to the Trustees Corp., Ltd., and later to the Clausen-Flanagan people. Mahan later repaid \$7,500.

The Norma Talmadge Film Corp. is mentioned in the title of the case, but not in the body of the complaint, which however, reads: "defendants herein claim to have some interest." Kleiner & Britwitz are attorneys for the plaintiff.

H. Harry Meyers has filed an action in the Supreme Court against Percy N. Furber, of 36 West 44th St., to recover \$4,900, a balance alleged due from the defendants on the purchase of 7,432 shares of common stock of the Trans-Lux Daylight Picture Screen, Inc.

The stock was worth \$9,900, of which Furber paid \$5,000 at the time of the purchase, \$4,900 remaining due, payable within 45 days. Meyers alleges that Furber now refuses to pay the balance. Schnitzer, Thorn & Dayton, are attorneys for the plaintiff.

The Claremont Laboratories, Inc., through Allan and Deutsch, has filed suit in the Supreme Court against the Instructive Film Society of America to recover \$2,215. The plaintiff alleges that between March and June, 1923, it rendered services and furnished materials to the defendant to the value of \$2,007 and that it also expended \$208 in money.

Lord and Thomas, advertising agency, is the plaintiff in a Supreme Court action against the Sept Cinema Camera Distributors, Inc., in which the plaintiffs demand \$6,762 for services rendered in advertising for the defendant and for newspaper advertisements inserted for the account of the defendants. Stanchfield and Levy represent the plaintiffs.

**Alton Stage Hands Strike**  
(Special to THE FILM DAILY)

Alton, Ill.—Stage hands and operators at three local picture houses are on strike because a new wage scale providing increases of from 80 cents to \$1 an hour was refused. The owners agreed to advance wages 5 cents an hour, but the workers declined to accept this.

**Demand Higher Wages**  
(Special to THE FILM DAILY)

St. Louis—Stage hands in all St. Louis theaters have demanded wage increases of from 18 to 50%. The stage hands at the Gayety were recently granted an increase of 35%.

**Buys Triangles for Ohio**  
(Special to THE FILM DAILY)

Cleveland—Frank Greenwald, of the Greenwald-Griffith Exchange, has bought from Tri-Stone for Ohio distribution, a series of Triangle reissues, including "The Americano" and "The Good Bad Man"; "The Bargain" and "On the Night Stage"; "The Devil's Needle" and "I Love You."

**"The Sign" Ready for Release**  
(Special to THE FILM DAILY)

Los Angeles—Jane Murfin, who, with Justin H. McCloskey, directed the "The Sign," has finished editing and titling and will give a pre-view in a few days. In the cast are May Allison, Rockliffe Fellowes, Edward Horton, Harry Mestayer, Eddie Phillips, Vera Reynolds and Tom O'Brien.

**Keith May Get Baltimore House**  
(Special to THE FILM DAILY)

Baltimore—The Keith interests are dickering with the Hippodrome Company for the Hippodrome, now being operated by Loew under a six months' lease which expires Feb. 1. The deal is expected to go through.

Reports current in Baltimore state that Loew intends building a house there.

**Sennett Plant Busy**  
(Special to THE FILM DAILY)

Los Angeles—With four comedy directors working, Mack Sennett is turning out a varied program. Within a few days "Rough and Ready," "Asleep at the Switch" and "The Dare-Devil" were completed, cut and titled; and the same companies are now at work on a new set of comedies.

**Bats Invade Albany Theaters**  
(Special to THE FILM DAILY)

Albany—Many theater owners here are having trouble at the night performances with bats. At a recent performance at the Clinton Square, several bats invaded the house causing quite a commotion among the women in the audience.

**Geraghty in Maine**  
(Special to THE FILM DAILY)

Los Angeles—Tom Geraghty, who left Los Angeles a few days ago, is due at Booth Tarkington's home in Kennebunkport, Me., this week to confer on the filming of "Pied Piper Malone," a future Meighan vehicle.

**City Helps Out**  
(Special to THE FILM DAILY)

Stuebenville, O.—The city council has authorized the building of a \$200,000 picture house which will be managed by George Shafer.

**Bayley a Pathe Manager**  
(Special to THE FILM DAILY)

New Orleans—H. J. Bayley has been appointed Pathe branch manager here. He was former First National manager in Dallas.

**Another Week for "Six Days"**

"Six Days" will be held over another week at the Capitol.

**NEW YORK IS LIKE HOMETOWN  
WHEN YOU HAVE THE SHOW**

**HONESTLY, NOW, DID YOU EVER  
HEAR OF SUCH PRAISE?**

**IS IT ANY WONDER HUNDREDS NIGHTLY ARE TURNED  
AWAY FROM THE 44TH STREET THEATRE, NEW YORK  
—AND IT IS ON A SIDE STREET, TOO.**

**44th ST.  
THEATRE**  
West of B'way



**TWICE DAILY  
2:30~8:30  
SUNDAY  
MATS. at 3**

Inspiration Pictures, Inc.,  
presents

**CHAS. H. DUELL, Pres.**

**LILLIAN GISH**  
in HENRY KING'S Production of  
**"THE WHITE SISTER"**  
— by F Marion Crawford —

Universally acclaimed the supreme effort of the greatest artiste the cinema has produced

"There is nothing on the stage this season, nor was there anything on the stage last season, to compare for one moment with the pathos, the suspense, the spectacular magnificence, and the gorgeous finale of the picture at the Forty-fourth Street Theatre called 'The White Sister.'"—Alan Dale in New York American.

"This is a picture that no one can afford to miss . . . The entire production is marvelous. . . Heartrending for its exquisiteness and pathos of portrayal."—Irene in New York Daily News.

"The players actually appear to live the parts they enact on the screen . . . Miss Gish obtains the full effect in every situation . . . One of the strongest love stories that has ever been filmed."—F. W. Mordaunt Hall in the N. Y. Times.

"'The White Sister' is not a movie; it is a work of art."—Sun & Globe.

"Miss Gish does some of the best acting she has ever done. . . One has come to expect perfection in a Lillian Gish performance."—Harriette Underhill, in N. Y. Tribune.

"One of the most noteworthy adventures ever made in cinema production."—Quinn Martin in N. Y. World.

"Miss Lillian Gish as 'The White Sister' is all loveliness and appeal . . . The picture has not yet been equalled for scenic beauty."—Robert G. Welch in Eve. Telegram.

"One of the very best productions ever made . . . Overflows with Italian beauty . . . Play their parts with profound sincerity . . . For dramatic suspense, let one commend the scene in the observatory on the brow of muttering Vesuvius."—N. Y. Eve. Journal.

"Miss Gish has done no better work than 'The White Sister.'"—N. Y. Morn. Telegraph

THE  
The BRADSTREET  
of FILMDOM

# The Film DAILY

The RECOGNIZED  
AUTHORITY.

L. XXV No. 70

Sunday, September 23, 1923

Price 25 Cents

## ANOTHER SUCCESS

From UNIVERSAL'S BIG 10

PRISCILLA

DEAN

DRIFTING



Presented by  
CARL LAEMMLE

UNIVERSAL  
JEWEL

with

Wallace Beery  
Matt Moore and  
Anna Mae Wong.

From W.A. Brady's Production  
of the play by John Colton and  
Daisy H. Andrews

Directed by Tod Browning

*“We have seen no more frenzied crush for tickets at the Rivoli.”*

—NEW YORK WORLD

## And Other Critics Agree:

**Sun and Globe:** “At times Gloria Swanson in ‘Zaza’ suggests Sarah Bernhardt. Bound to be a great success. In fact, with the finished production which Dwan has given the piece, the evidence is that it will cause the box-office to crack under the strain. The best acting Miss Swanson has ever done. Settings are very good, a statement which includes the gowns Miss Swanson wears every time the scene shifts.”

**Telegram:** “‘Zaza’ comes to life more vividly than ever. A record for sustained emotionalism. Superb production.”

**American:** “If you want to see temperament, for goodness sake go and see the Zazafied Gloria Swanson at the Rivoli. Every atom of Miss Swanson’s lissome form acts every minute.”

**Tribune:** “It is a vivid characterization Miss Swanson gives. She has all the vitality of a Lenore Ulric. The role is a rapid reverse of the languid and blase parts to which she is often assigned. ‘Zaza’ is well directed, well edited.”

**World:** “‘Zaza’ is staged with great elaborateness in interior decoration and costumery.”

Adolph Zukor presents

# GLORIA SWANSON

in

# “ZAZA”

An Allan Dwan Production

*A Paramount Picture*



*“Zaza” is now playing a second capacity week on Broadway.*

Screen play by Albert S. Le Vino  
from the play by Pierre Berton  
and Charles Simon.



# THE *Film* DAILY

**The BRADSTREET OF FILMDOM** **The RECOGNIZED AUTHORITY**

XXV No. 70

Sunday, September 23, 1923

Price 25 Cents

## Help From Zukor

**Comerford Denies Famous Financed in Pennsylvanian Operations—Hearing Here Oct. 15.**

(Special to THE FILM DAILY)  
Philadelphia—M. E. Comerford of Philadelphia, head of the Comerford Investment Co., operating more theaters in Northern and Northeastern Pennsylvania than any other exhibitor, testified at the second hearing of the Famous Players suit here yesterday and denied that Adolph Zukor of Famous Players had assisted in financing of his various enterprises.

Comerford was the principal witness at the morning session. He said he exercised the controlling interest in the theaters. The location of these conditions affecting each were discussed.  
(Continued on page 12)

## Sell 55 Features for China

First National has disposed of the rights to 55 productions to the Chinese Theaters, Ltd. The territory includes China, Macao, Hongkong and Hivostok. Other sales reported by the foreign department are: 12 Sennett comedies to Ralph Allen, of Amsterdam, for Holland; "Circus Days" for Spanish Morocco, Canary Islands, Portugal and Portuguese West African Colonies to Companhia Cinematografica Hispano-Argentina; "The Virtuous Vamp" and "Voice from the Minaret" for the Pallada Film of London.

## Features Reviewed

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Billie Rhodes, the likeable comedy star, who is featured in "Leave It to Gerry," soon to be released by Grand-Asher Distributing Corporation.—Advt.

# Viewpoints

Always interesting. Especially when they are fresh and new. And so it meant a lot to break bread with Walter Wanger. Over from London. Walter hasn't struck 30 yet. But has been around the theater and pictures for 10, these many years. Was with Famous in production a few years ago. Then went to London. Where, without any experience he became a well known showman. How good? Well, he probably got more money to manage a circuit there than any man who ever held the same job. That's all.

And so, when Wanger talks, it's always refreshing. And interesting. Get this thought. Which came right off the bat: "If the average producer-distributor who operates a big plant, with many high priced stars, and a tremendous overhead, would put as much brains into making pictures as he does into exploiting and selling them how much better off the whole industry would be."

You can put that in your little old clay bowl and puff as long as you please. It's the truth.

## THE WORLD MARKET

"No picture," goes on Wanger, "means anything unless it's right for the whole world. Let every producer make his pictures so that they mean something after they pass the three mile run limit."

(Continued on Page 11)

## Kick Over Rentals

**Prices in Some Cases Up 100% is Exhibitor Claim—33 1-3% Said to Be General Average**

While it is understood that members of the Theater Owners Chamber of Commerce as a body have not raised admissions with the introduction of the fall season, there seems to be an inclination in certain quarters to look upon such increases with some degree of favor.

This situation faces local exhibitors: The wages of operators have been increased 22½%. More money is being paid for music. The theater man claims that in some instances, rentals have been boosted fully 100% although the general average is said to be 33 1-3%. Certainly, there is a pronounced kick over the price for film service.

(Continued on page 12)

## Grainger Leaves for Mid-West

James R. Grainger left on Friday for a sales trip to Indianapolis, Detroit, Kansas City and Chicago. He will be gone about a week.

## Secures Foreign Pictures

Sig Schlager states he made a number of purchases while abroad, among them "The School for Scandal." The picture was made in England.

## Ban on "Hick" Farmers

(Special to THE FILM DAILY)

Chicago—The American Farm Bureau Federation is on record as opposing the "hick" farmer as he is portrayed on the screen and stage. Federation officials say the type no longer exists and that most farmers now own their automobiles.

## 20 Million at Theaters

(Special to THE FILM DAILY)

Los Angeles—Twenty million persons attended motion pictures and other amusements in the Los Angeles internal revenue district during August. These figures indicate a quarter billion people will spend \$46,000,000 for the year.

## Loew Hearing Put Off

The board of directors of the T. O. C. C. did not meet with Marcus Loew on Friday to ask Mr. Loew why his organization settled the recent trouble with the operators without advising the T. O. C. C. of that intention. As a matter of fact, Loew could not appear and the hearing, so to speak, was put off until next week.



Vol. XXV No. 70 Sunday, Sept. 23, 1923 Price 25 Cents

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## Among Exchangemen

(Special to THE FILM DAILY)

St. Louis—M. G. Kennedy has resigned from the First National sales staff.

St. Louis—Roy Netemeyer, formerly with Pathe, is now a salesman for F. B. O.

Cleveland—George Erdmann has severed connections with the local First National exchange.

Chicago—Jack Edwards, director of publicity for Hodkinson, is here to supervise exploitation of "Down to the Sea in Ships."

Philadelphia—Charles Henschel has been appointed district manager for Pathe covering Philadelphia, New York, Boston, Washington, Pittsburgh, New Haven, Buffalo and Albany.

Dallas—C. E. Hilgers, formerly of Metro and Bertz E. Graetz, for many years with Universal-Consolidated and Southern States Film have joined the sales forces of Al Lichtman.

Toronto—I. F. Mantzky, formerly with American Releasing in Chicago, has been appointed Montreal manager for Educational, while Louis Klar has been moved from Montreal to Toronto. These changes were made following the promotion of Sid Taube, former Toronto manager, to general sales manager.

**COSTUMES FOR HIRE**  
New York's Newest and Foremost Costume Rental Organization  
**BROOKS**  
143 W 40th St. N. Y. C.

## The Week's Headlines

### Monday

Mid-West exhibitor meeting to be held at French Lick, probably in October. Britain divided over percentage question. Cinematograph Exhibitors' Ass'n to discuss it at future meetings. Golf entries pass 200 mark.

### Tuesday

Broadway theaters increase matinee admissions about five cents. Loew circuit puts through same increase in all theaters. Three Cohen units and two insurgents to be represented at French Lick meeting. Some surprise expressed locally as to why a territorial conference should discuss problems presumably handled through national organization.

Non-theatrical situation in Michigan looks brighter. Claude Cady and Phil Gleichman leave for Detroit following conferences with Hays office.

### Wednesday

Hays organization discussing possible copyright changes. Law committee meets. Famous Players Canadian Corp. shows profits for 1922-1923 fiscal year of over \$500,000. Government checking admission tax returns in Eastern Missouri and southern Illinois.

### Gilroy with Anderson

Foster Gilroy, former advertising manager for Hodkinson has joined Anderson Pictures in an executive capacity. Anderson has taken over the entire fourth floor of 723 7th Ave.

### "Storm Daughter" Finished

(Special to THE FILM DAILY)

Los Angeles—After eight weeks work on a four-masted schooner "The Storm Daughter," Priscilla Dean's last Universal picture has been completed. George Archainbaud directed.

### Bishoff on Coast

(Special to THE FILM DAILY)

Los Angeles—Samuel Bishoff, auditing director of Grand-Asher Distributing Corp., whose offices are in New York is in Hollywood for an extended visit.

### Two Chicago Theater Companies

(Special to THE FILM DAILY)

Chicago—With a capital of \$50,000, F. M. Barnes, D. W. Lewis and Fred Harcourt have organized the World Amusement Co. to operate theaters. Albert C. Ziesk, Charles J. Ruebling and Fred E. Lang, with a capital of \$150,000, have organized the Madison Operating Co to operate theaters.

### Canadian Merger Functioning

(Special to THE FILM DAILY)

Montreal—The Canadian Exhibitors Exchange, organized five years ago by the M. P. Exhibitors' Ass'n., of Ontario, will be known as Associated Exhibitors of Canada. This follows the amalgamation of a number of exchanges, affecting Canadian Releasing, Equity Pictures, F. B. O. and others. Physical distribution is through the Canadian Educational. A similar move has also been made at Toronto, where Associated Exhibitors have taken possession of office facilities of Educational.

Harry Carey reported making series for Hodkinson distribution.

Fall Golf Tournament a decided success. Nat Rothstein wins leg on FILM DAILY Cup.

### Thursday

Government at Cleveland hearing establishes connection between Famous Players and Loew's Ohio Theaters, Inc. Former's stock interest is 13%.

W. C. J. Doolittle explains Selznick plan to guarantee producer against loss. Goldwyn-Cosmopolitan dismisses field exploitation force.

### Friday

Federal Trade hearing switches to Philadelphia and then back to New York.

F. B. O. arranges Canadian distribution through Associated Exhibitors there.

### Saturday

Increase of admissions by T. O. C. C. as a body looked upon in certain quarters as favorable.

M. E. Comerford, head of Comerford Amus. Co. testifies at second hearing of Federal Trade Commission against Famous, in Philadelphia. Session will re-open in New York, October 15.

### Paramount Headquarters in Kobe

Arrangements have been completed for resumption of business in Japan by Famous Players. Temporary headquarters have been opened in Kobe.

### Eckman Succeeds Flynn

Sam Eckmann has been appointed Eastern sales manager for Goldwyn-Cosmopolitan succeeding J. E. Flynn, resigned. Eckman has been New York manager for some time. Dave Rosengarten succeeds him.

### Baby Peggy Coming East

Universal declares that Baby Peggy will come East next month and that she will probably make a number of personal appearances here and in Chicago in conjunction with "The Darling of New York," her new feature.

### Says Addresses Are Important

E. M. Morgan, postmaster of New York is urging advertisers to insert their full street address in all of their ad copy so that mail forwarded as a result of the interest aroused will reach its destination with a minimum of delay. He declares that over 80,000 pieces of mail matter are received daily without street addresses and are therefore held up in delivery.

### Some Title Changes

(Special to THE FILM DAILY)

Los Angeles—The titles of three productions now being edited at Universal have been changed. "The Daughter of Crooked Alley," produced under Robert F. Hill's direction has been changed to "Crooked Alley." "Riders of the Moon," starring Jack Hoxie, directed by Robert North Bradbury, has been changed to "The Red Warning." "The Escape" is the new title for "A Texas Ranger," filmed as a vehicle for Roy Stewart. It was directed by Nat Ross.

# Pathe'New

No. 77

**PINCHOT SETTLES COAL STRIKE**—Governor of Pennsylvania gets the miners and operators to agree on terms and men go back to work.

**CIVIL WAR BATTLE "FOUGH AGAIN"**—Marines and Virginia Military Institute cadets re-enact battle of New Market, Va.

**MOVING A TOWN TWO MILES**—born, O., is being moved house by house a site two miles away. Other news as usual.

THE ONLY ONE REEL FEATURE

# today

## New Theaters

(Special to THE FILM DAILY)

Ogden, Utah—Work has started on the Peery Egyptian, which will cost \$1200.

Burbank, Cal.—A group of citizens is erecting the American to cost \$3000.

Portland, Ore.—The St. Johns seat 750 and cost \$45,000, when completed.

Elkhart, Ind.—Several Elkhart men are building a theater to cost \$500,000.

Little Falls, N. Y.—It is hoped Gateway will be finished for opening on Oct. 1.

San Francisco—Chinese capitalists will spend \$100,000 in erecting a 10-story, Class A theater-hotel.

Lake Placid, N. Y.—With a seating capacity of 1000, the Adirondack Amusement Co. will build a new theater.

Kenosha, Wis.—Seating 650 costing \$70,000 the Vogue, owned and managed by Walter Schla has opened last week.

## BOSTON STUDIO

Best equipped studio in New England. Props, sets, lights (Cooper-Hewetts, over-heads, spots, etc.) Dressing rooms, etc., also a service organization trained to deliver the goods.

National Motion Picture Bureau

PHILLIP DAVIS, Pres.

29 Middlesex St., Boston, Mass

Phones: Beach 3259 or 1445

# The Broader Mission

*A passerby questioned three workmen. Of each he asked "What are you doing?"*

*The first replied "I am mixing mortar." The second said, "I am carrying brick." But the third proclaimed proudly: "I am helping to build a cathedral."*

**S**TANDARD Film Laboratories develops and prints motion picture films. But the broader interpretation of its function, as understood and practiced here, is to give to the world a flawless reproduction of the creation of director, cinematographer and cast and to keep perfect faith with the producer.

And so it is that many of America's foremost producers utilize Standard Service and Standard Prints to maintain a faithful link between studio and screen.

*Standard Film Laboratories*  
*John M. Nickolaus* *S. M. Tompkins*  
*Seward and Romaine Streets*  
*Holly 4366*  
*Hollywood, California*



# Reviews of the Newest Feature

## "The Six Fifty"

Universal

**As a Whole....** A RATHER GOOD AUDIENCE PICTURE; STORY IS MORE OR LESS OF A FORMULA BRAND BUT IT HAS BEEN CAPABLY HANDLED AND MAKES A PICTURE THAT WILL UNDOUBTEDLY PLEASE A MAJORITY.

**Cast....** Rene Adoree gives a convincing and interesting performance; her work is well timed and she doesn't overdo the emotional bits; Orville Caldwell appears to better advantage in this than in many things he has done previously. Niles Welch has a fairly unimportant role as has Gertrude Astor. Bert Woodruff is typical old cut-up but the scenario didn't hold very much for him, either.

**Type of Story....** One of those domestic dramas in which the wife tires of the farm and the routine, only to be disillusioned when she finally gets a taste of city life, and is glad to get back to her farmer husband. The outline of the plot doesn't do it justice in this instance, because the picture is really much more interesting than it sounds in short synopsis. There is good characterization and well sustained interest.

**Box Office Angle....** "The Six Fifty" is a good average attraction that should satisfy most of your folks.

**Exploitation....** Exhibitors in small towns can interest their patrons in this one even more appropriately than others since the story deals with small town life and will probably interest them particularly. Catchlines could read: "Wives Attention! Are you dissatisfied? If you are see 'The Six Fifty' and maybe you'll find out that you are not as badly off as you think."

If you have already shown Metro's "The Eternal Struggle," mention Renee Adoree's name particularly and tell them that she does more good work in this latest Universal.

A window display in your local dress shop should attract considerable attention. Have a figure elaborately dressed and another in just a plain house dress. A sign could read: "Which is the happier of the two?" The handsomely gowned woman or the one in the plain dress? Find the answer at the blank theater in "The Six Fifty."

**Direction by...** Nat Ross; did a good job on this one considering the trite story he had to work with; characterization and individual touches good.

**Author .....** Kate McLaren  
**Scenario by.....** Harvey Gates and Lenore Coffey

**Cameraman .....** Ben Klein  
**Photography .....** Good  
**Locale .....** A farm and New York  
**Length .....** 5,100 feet

## "Desire"

Metro

**As a Whole....** ONE OF THOSE STORIES WITH A MORAL BUT THEY DON'T GET THE MORAL OVER; TRAGIC ENDING DOESN'T MAKE FOR GOOD AUDIENCE APPEAL.

**Cast....** To read the list of those in the cast would give you something to anticipate, but there is really very little acting in "Desire" that might be called good. Estelle Taylor's emotional work is poor, David Butler indicates agony more than anguish, while even the very capable Ralph Lewis strikes odd poses that make his performance very far behind anything he has done recently; Marguerite De La Motte is another overacting offender, while John Bowers does fairly well but nothing out of the ordinary.

**Type of Story....** Aims to prove that true love comes by sharing the joys and sorrows together. The plot offers two pairs of lovers and reaches its moral in a continual comparison between the two couples. The material isn't strikingly new nor entertaining, and the tragic ending resulting in the death of one pair of lovers detracts considerably from audience appeal. It has not been skilfully directed.

**Box Office Angle....** Better see this one and decide for yourself. It is not a cheerful theme, nor is the moral strong enough to get it over.

**Exploitation....** The title is the selling point in this one. It can be adequately exploited, and no doubt it will bring them in if that's what you want to do. Whether or not they'll be satisfied depends almost entirely upon the class of patronage you cater to. If they are particular and demand the better offerings that the screen has, you may find it difficult to get this one over satisfactorily.

In view of the more or less definite sex appeal contained in it (it is only in occasional touches but it is there nevertheless), you might be more cautious, particularly if you cater to family trade.

There are names in the cast that can be used, although they are likely to be disappointed, especially with such performers as Ralph Lewis and Estelle Taylor.

Catchlines can read: "Desire is poison. If you don't believe it see the havoc it can wreck. Metro's latest release at the blank theater will show you."

**Direction by.....** Rowland V. Lee; hasn't done very well on this one; players have been very poorly handled.

**Authors..** John B. Clymer and Henry R. Symonds.

**Scenario by....** John B. Clymer and Henry R. Symonds.

**Cameraman .....** George Barnes  
**Photography .....** All right  
**Locale .....** Mostly interiors  
**Length .....** 6,500 feet

## Gloria Swanson in "Zaza"

Paramount

**As a Whole....** ANOTHER CASE OF LIKING THE STAR AND LIKING THE PICTURE; GLORIA AS DAZZLING AS EVER AND WILL GO BIG WITH HER FOLLOWING; OTHERS MAY NOT BE ENTERTAINED BY HER SERIES OF TEMPERAMENTAL OUTBURSTS.

**Star.....** Runs Mae Murray a close second for honors in temperamental display and also for bizarre costumes. Wears one headdress in this that resembles a decorated Christmas tree; where she brings them in, they'll get a kick out of her portrayal of "Zaza." Where she doesn't and you show it anyhow, you'll get the kicks.

**Cast....** H. B. Warner, star's leading man, hardly seems equal to the occasion on several of Gloria's violent love fits. Warner not well cast. Mary Thurman has to allow Gloria to give her a whipping that surely looks real.

**Type of Story....** An introductory title announces that the picture is to be a "modern 'Zaza.'" It is all that and more. It's a jazzy "Zaza." But it has all been done over to fit Gloria Swanson and rather well done at that, at least, from the box office viewpoint. This is just the sort of picture that entertains the majority so it should do a good business.

**Box Office Angle....** If it will make the money for you that's all you have to worry about. And "Zaza" probably will. Folks like these stage like pictures; they like the lavish display and the general atmosphere of the theater. It's audience appeal after all and that's what counts. There is a good comedy vein that director Dwan has gotten over nicely.

**Exploitation....** Where you know you can get them in on the strength of the star's name, all you have to do is to post the town with announcements of her latest picture. Use slide announcements well in advance and a trailer of some of the more elaborate scenes, probably the one showing "Zaza" kicking off her slippers during the performance at the Odeon, in Paris.

You might work a teaser stunt by distributing cardboard letter Zs, with the line: "What does this stand for?"

**Direction by.....** Allan Dwan; supplied the right sort of production and handled star to good advantage; comedy is good also; picture runs too long for you to have much else on your program.

**Author....** Pierre Berton and Charles Simon

**Scenario .....** Albert Shelby LeVino  
**Cameraman .....** Hal Rosson  
**Photography .....** Good  
**Locale .....** Paris  
**Length .....** 7,076 feet

## "Six Days"

Goldwyn-Cosmopolitan

**As a Whole....** A GOOD ONE FOR THE BOX-OFFICE MADE DIRECTLY WITH THE PUBLIC IN MIND; IT'S WHAT THEY LIKE AND SHOULD GO VERY WELL.

**Cast.....** Corinne Griffith, former Vitagraph star, is a pretty hero the type that interests the "fan" crowd particularly; she gives satisfactory performance. Frank Mayo, from Universal stardom, a suitable hero who has a hard time of it living through to "clinch."

**Type of Story....** Melodrama with usual ingredients that make audience appeal. The theme is a conventional, so-called "movie" variety, but it is the sort that proves thoroughly popular with majority, so why not give it them? There is action there and an interwoven love theme they'll like it all. There is a slight sex appeal noticeable.

**Box Office Angle....** Undoubtedly profitable attraction for many exhibitors. If your folks are typical "fan" crowd, you can count on "Six Days" to please them. It has the qualities that make good audience appeal and should hold over. On the other hand, if they go out to look at it from a critic's viewpoint, they may find something to talk about.

**Exploitation....** Use Elinor Glyn's name prominently. Through her fame gained by her works, "The Days" in particular, you should be able to interest them in "Six Days," not that the title itself is an especially good drawing card but due to its similarity to her well known novel, they may form a mental connection and decide to try to see "Six Days."

Regarding the story tell them about the sequence in which hero and heroine are trapped in an underground German dugout. Show them a trailer of some of the more exciting scenes such, for instance, that where hero, digging through for an exit, is hurled still further into space below.

A teaser ad campaign should arouse curiosity. In the space each day, in your local newspaper run ads reading: "This is the First Day." "This is the Second Day," and so on until the final insertion, reading: "Six Days from Elinor Glyn's novel will be shown at the blank theater (date)."

**Direction by....** Charles Brabin; handled the story very well for most part and given the action a considerable pep; picture is long.

**Author .....** Elinor Glyn  
**Scenario .....** Ouida Bergson  
**Cameraman .....** John Mesinger  
**Photography .....** Good  
**Locale .....** France  
**Length .....** 8,010 feet





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*Directed by*

George Terwilliger

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Convincing  
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Florence Dixon,  
Mary Thurman,  
Arthur Housman,  
And others  
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CORPORATION

*Viola Dana in*  
**"The Social Code"**

*Metro*

As a Whole....ON A PAR WITH THE STAR'S PREVIOUS PICTURES; OFFERS AVERAGE ENTERTAINMENT, HAS BEEN NICELY MADE AND ADEQUATELY DIRECTED.

Star.....Has the sort of role that she handles very well; will please her following and the general picture going public.

Cast...Star's sister, Edna Flugrath, appears in her support in role that she does satisfactorily; Malcolm McGregor a suitable hero; others Huntly Gordon and Cyril Chadwick.

Type of Story...From Rita Weiman's novel, "To Whom It May Concern." Hasn't many situations that are new to the screen, but suffice for an appropriate vehicle for the star; the society blackmail angle is quite well worn but it has been given a surprise twist that saves it somewhat. The romantic element is prominent as usual in Viola Dana productions.

When her lover is accused of murdering a blackmailer in order to retrieve certain letters written to him by a woman, Viola pretends she was the woman and tells a story that clears him, all the while believing she is protecting her married sister. How the misunderstanding clears up happily for all follows the complications.

Box Office Angle....."The Social Code" will probably rate a good average entertainment. Boost the star if she's popular with your folks and where they are usually satisfied with her features, they'll be pleased with her latest, also.

Exploitation...Stills, poster display, catchlines and the regulation advertising should take care of this adequately. There isn't anything in the story particularly applicable to stunt exploitation so trust to the printed word to get them interested. Play up the star's name prominently with the title and say that the story deals with the efforts of a society girl to save the man she loves from being convicted of a crime he did not commit, although she believes it is her sister he loves and not herself.

Use the title with catchlines such as: "What is 'The Social Code'?" Viola Dana will show you in her latest release at the blank theater." Or, "Would you endanger your own reputation to save your sister if you thought she was in love with the man whom you thought loved you? See how Viola Dana gets around the situation in 'The Social Code.'"

The fan crowd will be interested if you tell them that the star's sister, Edna Flugrath, appears in the picture.

Direction by.....Oscar Apfel; has handled story adequately and surrounded star with good supporting cast and good production.

Author ..... Rita Weiman  
 Scenario ..... Rex Taylor  
 Cameraman ..... John Arnold  
 Photography ..... Good  
 Locale...New York and Long Island  
 Length .....About 5,000 feet

*Herbert Rawlinson in*  
**"The Clean-Up"**

*Universal*

As a Whole...FAIRLY AMUSING SMALL TOWN COMEDY BUSINESS THAT OFFERS AVERAGE ENTERTAINMENT; STORY IS A LITTLE BETTER THAN THOSE THEY HAVE BEEN GIVING STAR

Star.....Shows an improvement in his work inasmuch as he doesn't overact nearly as much as he usually does; has a rather good role that he handles satisfactorily.

Cast...Exaggerated types that represent small town folks but they are overdone probably intentionally for comedy purposes; Claire Adams opposite star.

Type of Story...Somewhat weak in original situations but it suffices for fairly good comedy business of the small town variety that usually manages to satisfy enough people to get it over. The idea of the "hicks" all coming in for sudden wealth and their wild spending offers some comedy angles that the director has made the most of.

Hero's uncle wills \$50,000 to town except hero who decides to stay and reform the people who have gone "wild" with their sudden wealth. How he makes good and learns of the two million set aside for him, completes it.

Box Office Angle.....This is an in-between number that you will know best how to use. It isn't big and it isn't so poor that you can't give it some consideration. If they want to laugh, it will do nicely.

Exploitation...You'll have to resort chiefly to catch-lines to interest them in this latest Rawlinson offering unless the star is popular enough to bring them in through the use of his name and the announcement that you are showing his latest release. Universal has some attractive ad sheets and posters that should attract attention. Use the one headed: "Suppose Everyone in Your Town Were Rich—But You!" Let them know the story has to do with a man whose uncle left everyone in the town \$50,000 but cut him off with \$1. Also let them know there are some good laughs in the picture.

A street stunt might consist of a man in white uniform pushing a wheelbarrow about, loaded with stage money, with side signs reading: "He made a 'Clean-Up.' See Herbert Rawlinson's latest attraction at the blank theater and you'll know how it's done."

A parade stunt would be to have a number of men going about, each carrying a different type of cleaning device such as carpet sweeper, broom, vacuum cleaner, etc. The idea would attract a lot of attention.

Direction by...William Parke; got pretty good results out of material although small town atmosphere is occasionally a bit too exaggerated.

Author ..... H. H. Van Loan  
 Scenario ..... Raymond L. Schrock, Eugene Lewis and Harvey Gates.  
 Cameraman ..... Richard Fryer  
 Photography ..... All right  
 Locale... Small New England town  
 Length ..... 5,051 feet

*William Russell in*  
**"Times Have Changed"**

*Fox*

As a Whole...TIMES HAVE NOT CHANGED AS FAR AS WILLIAM RUSSELL IS CONCERNED; THEY'RE STILL GIVING HIM PRETTY POOR STORY MATERIAL. HIS LATEST MAY POSSIBLY SATISFY WHERE THEY AREN'T PARTICULAR.

Star.....Does all that the role requires of him satisfactorily but that isn't saying much. Doesn't have to work very strenuously in this.

Cast.....Several well picked types that play character parts nicely—that of crabby old relatives of the "ancestral" order. Mabel Julienne Scott, star's leading lady. Others Charles West, Martha Maddox, Edwin B. Tilton, Allene Ray, Jack Curtis.

Type of Story...A mixture that includes a little of everything. Starts off to be a domestic drama, gets into a small town travesty, takes a fling at theatrical atmosphere and eventually develops into crook complications with a lot of chasing and involved business that makes for chaos more than anything else.

Girl allows her relatives to run her home until she eventually learns that they are driving her husband from her. After many complications, they are happily established in a home by themselves.

Box Office Angle...It is mostly a matter of how hard or how easy it is to suit your patrons. If they aren't over critical and you know that as long as the story keeps moving they'll be satisfied, you may get this one by. Where they demand good, original entertainment, "Times Have Changed" will hardly do.

Exploitation.....If your crowd is right for it and you decide to let them see it, you may find enough ways to interest them. The title suggests stunts that should attract considerable attention.

Have two girls going about the streets, one attired in an old fashioned costume and the other in present day fashion. A page boy preceding them might carry a sign reading: "Yesterday and Today. 'Times Have Changed.' William Russell in his latest picture at the blank theater will show you why."

Where William Russell is popular, make special mention of his name and let them know Mabel Julienne Scott is his leading lady.

A crazy quilt plays a prominent part in the plot. You might work a stunt displaying a crazy quilt in the lobby with catchlines reading: "Come in and see why they all wanted this quilt."

Direction by...James Flood; direction is only fair; sequences have not been carefully dovetailed and action becomes too jerky.

Author ..... Elmer Davis  
 Scenario ..... Jack Strumwasser  
 Cameraman ..... Joseph Brotherton  
 Photography ..... All right  
 Locale...A small Jersey town and New York.  
 Length ..... 5,082 feet

*Constance Talmadge in*  
**"Dulcy"**

*First National*

As a Whole ADAPTATION STAGE PLAY NOT AT ALL SUITED TO STAR. MAKES DULL PICTURE, FAR BEHIND THE USUAL ORIGIN OF CONSTANCE TALMADGE'S RELEASES.

Star.....Struggles with the role, works hard to get you interested in her "Dulcy" but her efforts are not successful. Her admirers appreciate the attempt she makes to get it over but the material is at all suited to her. It lacks pep and the situations necessary to give her a chance to romp. Let her do it all right but it doesn't fit in. Is not well photographed times.

Cast.....Jack Mulhall a grin-husband but makes the best of his handicap; Claude Gillingwater suited; Andre de Beranger makes a monkey out of himself to provide a scenario writer, the only touch is the characterization is a trifle appropriate for the time.

Type of Story...Comedy of domesticity. Stage play dialogue could be transferred. The picture is a series of interviews between characters, with a few laughs each reel and intervening stretches.

Box Office Angle.....Very doubtful in spite of star's drawing power, doesn't look as though they can get very far with "Dulcy," unfortunately, considering the price of the rights. May stand a possible chance with star's admirers but can't rely on their loyalty after they've seen it. "Dulcy" is dull; there doesn't seem to be a possible remedy unless it can be greatly cut, to speed it up somewhat, with a new set of sub-titles. The present titles are good but they can't make up for the laughs the picture misses.

Exploitation.....It's a serious question just what you should do with "Dulcy." You had better see for yourself before making a decision. First of all it is way behind the star's standard of comic entertainment. They expect to enjoy a good laugh when they come in to see her. "Dulcy" doesn't give it to them.

Where it is a matter of bringing them in, the star's name will do. They may also be familiar with the title, since the stage play enjoyed measure of success, so that it probably prove attractive also.

Regarding the story say it deals with a dumbbell wife who spoils her husband's business career while she thought she was helping him.

Direction by...Sidney A. Frank; has padded and stretched and worked on the continuity evidently trying to get something out of it to little avail.

Authors...Adapted by C. Gardner Sullivan from the play by M. Connelly and Geo. S. Kaufman.  
 Continuity by...C. Gardner Sullivan  
 Cameraman..... Norbert Brotherton  
 Photography ..... All right  
 Locale.....Dulcy's home, rich  
 Length ..... 6,859 feet

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# Among the Stars and Directors

## Dexter's First Finished

F. Heath Cobb, Eastern representative for Grand-Asher, was advised by wire from the Coast Friday that "The Way Men Love," Elliott Dexter's first production for Grand-Asher, which R. William Neill directed, has been completed.

Mildred Harris, Anders Randolph, DeWitt C. Jennings, Sydney Bracey, Grace Carlisle and Jeanne Carpenter are in the cast.

## Dillon Casting for "Drums"

(Special to THE FILM DAILY)

Los Angeles—Edward Dillon, who will direct the second Elaine Hammerstein production for Truart, "The Drums of Jeopardy," is busily engaged in casting. Wallace Beery, Robert Warwick and Jack Mulhall have already been signed.

## Trimble Signs Irene Rich

(Special to THE FILM DAILY)

Los Angeles—Laurence Trimble of Trimble-Murfin Prod. has signed Irene Rich to a long term contract. She will be seen in the next Strongheart picture, "White Fang."

## "Dangerous Maid" Completed

(Special to THE FILM DAILY)

Los Angeles—Constance Talmadge has completed "The Dangerous Maid," a comedy drama of old England. Norma Talmadge is in the midst of production of "Dust of Desire."

## "Steel Trail" Finished

(Special to THE FILM DAILY)

Los Angeles—Work is completed by William Duncan on "The Steel Trail," his railroad serial in which he starred and directed for Universal.

After a week's vacation he will start on his second serial, "The Fast Express."

## Two for Stroheim

(Special to THE FILM DAILY)

Los Angeles—It is understood that Goldwyn has purchased "Castle Hubertus," and to "Between 9 and 9," by Lew Perutz, both for Eric von Stroheim.

## On the Universal Lot

(Special to THE FILM DAILY)

Los Angeles—New Universal productions now in the making are "Wyoming," starring Jack Hoxie, with Robert North Bradbury directing; "All for the Love of Gloria," starring Herbert Rawlinson, Robert Hill directing; "The Thrill Girl," starring Gladys Walton. Herbert Blache is making this last. Hoot Gibson is ready to begin "Hook and Ladder," by Edward Sedgwick, who will direct. Under way now are "My Mamie Rose," starring Mary Philbin; "The Right to Love," Baby Peggy picture; and "The Spice of Life," with Reginald Denny featured. No casting has yet been done for "The Signal Tower." The picture will be directed by Clarence L. Brown, who recently finished "The Acquittal."

## In Eastern Studios

### Dwan Starts "Big Brother"

Allan Dwan has begun production on "Big Brother." Tom Moore, Joe King, Raymond Hatton and Mickey Bennett are in the cast so far. Paul Sloane made the screen adaptation, Hal Rosson is chief cameraman and Dick Rosson is Dwan's assistant.

### Geraghty Back East

Tom Geraghty, who has been in Kennebunkport, Me., working with Booth Tarkington on "Pied Piper Malone," which will be Thomas Meighan's next picture has returned to the Long Island studio to work on the scenario.

### Coast Arrivals

Frank Currier, last with Douglas Fairbanks, Jr., in "Stephen Steps Out," is here from the Coast. He plans to return to Hollywood next month.

George Marion, who appears in "Anna Christie," with Blanche Sweet, has returned from the Coast.

### Blaney Finishes the First

Chas. E. Blaney has completed his first production "The Love Bandit," and has in production the second of a series of six, including "King of the Opium Ring," which is being produced in New York. The balance of the series will be produced on the coast. Distributing arrangements will shortly be announced.

### Finishes Kipling Story

George Melford has completed work on "The Light That Failed." Jacqueline Logan, Percy Marmont, Sigrid Holmquist and David Torrence head the cast.

### Sale Returns to Studio Soon

Charles ("Chic") Sale, who is spending a few weeks vacation between pictures in vaudeville will return soon to the Burr studio to start his second feature.

### Clifton Starting New Picture

Elmer Clifton, is about to start production on "The Warrens of Virginia." Martha Mansfield and Harlan Knight are among the principals already cast. Clifton is rehearsing his players at Fox's studio and later will go South for exteriors.

### Seena Owen in British Film

Through Jess Smith, Seena Owen has been signed to appear in a picture to be made in England, with Henry Kolker directing.

### Creelman With Paramount

James A. Creelman, has been added to the scenario staff at the Paramount studio under direction of E. Lloyd Sheldon. He will write the scenario for Glenn Hunter's next picture. to follow "West of the Water Tower."

### Carlos Looking for Stories

A great deal of the time Abe Carlos, of Carlos Prod., making pictures for Truart release, will spend in New York, will be devoted to consideration of plays and stories upon which the future activities of his units will be based.

### Another Truart Unit

M. H. Hoffman expects to have an additional unit at work which will complete the plans of Tiffany-Truart for the coming year. He intimates that a star of national reputation will soon be announced.

## Coast Brevities

(Special to THE FILM DAILY)

Hollywood—Jack Mower is being featured in a series of two reel action dramas.

Carmel Myers and Richard Tucker have been added to the cast of "Beau Brummel."

Douglas Fairbanks, Jr., has completed the Turkish episodes of "Stephen Steps Out."

William S. Hart is shooting exteriors for "Wild Bill Hickok," at Victorville, Cal.

Filming has been completed at Universal City on "The Near Lady," Gladys Walton's latest starring vehicle.

Ray Connell, for nine months assistant to Laurence Trimble, has been engaged as assistant production manager by First National.

Zane Grey, has gone to Flagstaff, Arizona, to confer with Victor Fleming on "The Call of the Canyon."

Eve Unsell is writing the screen version of "The First Year," which will be one of Victor L. Schertzinger's initial productions for Preferred.

I. W. Irving's production of "Trapped" is the fifth sea story written by him. John Bowers and June Norton head the cast.

With the completion of "Flaming Youth," Colleen Moore is enjoying a rest. Next week she begins work in "The Swamp Angel."

Charlie Murray has been cast for an important role in "My Mamie Rose," Mary Philbin's initial starring vehicle for Universal. The cast includes Pat O'Malley, "Buster" Collier, Max Davidson, Kate Price, Edwin J. Brady and Lincoln Plumer. GREENE.

## Pan-American Organization Starts

(Special to THE FILM DAILY)

Los Angeles—Productions of South America, a new film company said to be backed by the Peruvian Government with exclusive picture rights in Peru, has launched its first production, "The White Queen," written and put into continuity by Do Robert Catlin, a Palmer student. The picture is to be directed by J. Barstow Budworth, president of the organization.

Three other pictures by other units will begin immediately. One is a adaptation by Catlin of "The Web of the Sun," another an O. Henry story and the third an original, all laid in Peru, but starting in the United States. Catlin, technical men and players are said to have signed five year contracts and go to Peru after preliminary work here. Charlotte d Puis, a French actress, will appear in "The White Queen."

## Warners Finish Four

(Special to THE FILM DAILY)

Los Angeles—Warner Brothers have completed four more plays "George Washington, Jr.," directed by Mal St. Clair; "Lucretia Lombard," with Jack Conway directing "Tiger Rose," directed by Sidne Franklin, and "Conductor 1492," the second Johnny Hines vehicle.

The two plays shortly to be produced are "Daddies," to be directed by William Seiter, and "Beau Brummel," featuring John Barrymore under direction of Harry Beaumont.

## Washburn in New Feature

(Special to THE FILM DAILY)

Los Angeles—Bryant Washburn now at work on his next Grand-Asher production, "Try and Get It," with Cullen B. Tate directing. The cast includes Billie Dove, Lionel Belmor, Joseph Kilgour, Edward Horton and Rose Dion.

## Beverly Prod. Formed

(Special to THE FILM DAILY)

Los Angeles—Beverly Prod. is the latest unit formed here. William Sistrom is general manager. The first picture, temporarily titled "The Whipping Boss," is now in production at the Hollywood studios. J. L. McGowan is directing.

## New Barry Film Completed

(Special to THE FILM DAILY)

Los Angeles—Wesley Barry has completed "George Washington, Jr." In the cast are Gertrude Olmstead, Edward Phillips, Otis Harlan, William Courtright and Leon Barry. Mal St. Clair directed.

## Brenon Back in Hollywood

(Special to THE FILM DAILY)

Los Angeles—Herbert Brenon, back in Hollywood after a month's absence in New York and has started direction on "My Man," in which Pola Negri will be starred.

# Short Subjects

## "Roughest Africa"—Hal Roach—Pathe

### A Really Funny Burlesque

Type of production... 2 reel comedy  
"Roughest Africa" is the first of a series of Hal Roach two-reel comedies to be released by Pathe. Stars Stan Laurel and is far and away the funniest thing he has been in so far. As the title indicates, a travesty on the African Hunt series released during the past season. Real animals are used, but funny stunts that Roach has incorporated in the film are certain to bring peals of laughter from any audience. One bit in particular stands out from the rest. Laurel, in chasing a lion, follows the animal into a net. He comes tearing out immediately followed by not only the lion he was chasing, but all the lions the producers could get hold of, and continue to chase him at a gallop for an extremely funny bit of page.

### Pathe Review No. 38

### Pleasingly Varied Magazine

Type of production... 1 reel magazine  
Some excellent shots showing iron furnaces in action are seen in this issue of Pathe's Review. The red tinting that has been employed in this subject heightens the effect considerably. The molten metal is seen pouring in streams of liquid from one huge vat to another. Another interesting subject is entitled "Table Manners at the Zoo," which shows the different animals at all times—kiddies especially, will enjoy this. The Pathecolor section shows scenes in Corsica at the Port Vecchio.

## "Pepping Out"—Dippy Doo Dads"—Pathe

### A Fine Novelty

Type of production... animal comedy  
This is another of the clever comedies in which the principals and supporting cast are all animals—mostly dogs, chickens and monkeys. Infinite patience seems to have been exercised in the production for the things the animals do is little short of human. The simple plot consists of a lady duckling being courted by a monkey swains and in the end accepting neither. It is an entirely novel and extremely diverting single reel.

## "The Limit"—Cameo—Educational

### Some Good Laughs

Type of production... 1 reel comedy  
Cliff Bowes and Virginia Vance are featured players in this Cameo comedy, which is built around the antics of duck hunters. The girl

promises to marry the man who shoots the largest number of ducks and the resultant scramble for game is very funny. Some of the tricks employed by Director Fred Hibbard will bring the laughs in droves. He has gotten around the difficulty of making the fowl act in the manner he wishes them to in many ways. Sometimes real live ducks are used, again decoys are employed, and in the final scene where a flock of birds come showering down on the hunters, dead ducks were used. The cutting is extremely good.

## "Why the Globe Trotter Trots"—Lyman Howe's Hodge Podge—Educational

### Good Variety for Any Program

Type of production... 1 reel magazine  
Snips of film, handled in novel and unexpected ways, afford the chief charm of Lyman Howe's Hodge Podge Reels. This one is no exception. It takes the observer on a ten-minute tour of the world, giving tiny but interesting glimpses at different lands and people. Sometimes the glimpse is in animated cartoon form, sometimes an actual shot, but always it is the attractive and novel manner of presentation that holds the spectators interest.

## "Don't Play Hookey"—Sid Smith—Grand-Asher

### Good Average Comedy

Type of production... 2 reel comedy  
This first reel of "Don't Play Hookey," which stars Sid Smith, shows his troubles as a street photographer, who takes pictures and gives the customer the finished specimen immediately afterwards. Only the pictures, unfortunately, don't always resemble the person they're supposed to. The second reel is devoted to Smith's efforts to help a school-teacher—Duane Thompson—to get her truant scholars back to the classroom. The comedy is quick-moving and should prove satisfactory entertainment for the average audience.

## "The Tailor"—Fox

### Mediocre Slap-stick

Type of production... 2 reel comedy  
Al St. John won't send them into convulsions by what he has to do in "The Tailor," his latest comedy. The gags are nearly all very old and have been done time and again so that there isn't much possibility of getting them to laugh at them any more. The action business consists of the usual throwing and general rough house with everyone taking a beating but Al. It is helter skelter comedy and may get by where they don't tire of slap-stick even of the familiar variety.

## Adams Succeeds Elms

(Special to THE FILM DAILY)

Montreal—Jack Elms has been succeeded at Loew's by James Adams, who comes from Calgary where he managed the Loew house.

## Unable To Fill Censor Vacancy

(Special to THE FILM DAILY)

Chicago—A third examination will be held by the Civil Service Commission to fill the position of censor. The job pays a minimum of \$1,550 per annum. Two examinations have already been held, but nobody seemed to qualify.

## Vote Closes Humboldt Theaters

(Special to THE FILM DAILY)

Humboldt, Ia.—Motion pictures on Sunday were disapproved of by a vote of 100 to 80 at a recent election.

## Albany Theater Corp Dissolves

(Special to THE FILM DAILY)

Albany—The Albany Theater Corp., of Schenectady, has filed dissolution papers with the Secretary of State.

## Owens Three Now in Marion, O.

(Special to THE FILM DAILY)

Marion, O.—Judge Foster of Marion, owner and manager of the Marion and Orpheum, has added the Grand Opera House to his chain of houses.

## "Alladin's Lamp" Earle's Next

(Special to THE FILM DAILY)

Los Angeles—Ferdinand Pinney Earle's next picture will be "Alladin's Lamp." William H. Clifford will write the script.

## "Law Against Law" Finished

(Special to THE FILM DAILY)

Los Angeles—Rupert Hughes has completed "Law Against Law" in record time.

## Delft People Dickering For Two

(Special to THE FILM DAILY)

Saulte Ste Marie, Mich.—A deal is now under way for the taking over of the Temple and Strand by the Delft theater interests. George W. Cook is now running the houses. The Delft people are the big theater owners in the upper section of Michigan.

## Finish Community Film

(Special to THE FILM DAILY)

Newcastle, Ind.—"Miss P. R. O. Gressive Newcastle," a film depicting the growth of this town has been finished and will be shown at the Royal the week of Sept. 16. Prominent local citizens sponsored the production.

## Hurwitz Now On His Own

(Special to THE FILM DAILY)

Winnipeg—Harry Hurwitz, manager of the Monarch, for several years has acquired the Park, a suburban house.

## Disregard Ithaca Musicians

(Special to THE FILM DAILY)

Ithaca, N. Y.—The Strand and Crescent have re-opened with out-of-town musicians. The Ithaca Theater Corp., operating the two houses has been having trouble with the Musicians' Union.

## George Driscoll Leases Grand

(Special to THE FILM DAILY)

Toronto—Mrs. Ambrose Small, has leased the Grand to George F. Driscoll, formerly manager of Trans-Canada Theaters, Ltd., until Jan. 1st, with an option for renewal. Driscoll intends to present road shows and pictures.

## Bishop Transferred To Ft. William

(Special to THE FILM DAILY)

Winnipeg—Leonard Bishop, formerly of Calgary, and more recently assistant manager of the Capitol, has been transferred to Fort William, where he will manage Famous Players' Orpheum and Royal theaters.

## Dolls Leases Pantages

(Special to THE FILM DAILY)

Akron—William Dolls is re-decorating the Pantages, having leased the house from John Friedman. He will rename it the Dolls.

## London Co. Acquires Canadian House

(Special to THE FILM DAILY)

Hamilton, Ont.—The Lyric, has been taken over by the Canadian United Theater Co. of London. Vaudeville and pictures will be the policy.

Edward Renton who has been operating the Lyric on a lease, has secured the Temple, which he is remodeling.

## Palace Manager Better

(Special to THE FILM DAILY)

Cincinnati—Roy H. Beattie, manager of the Palace, has left the hospital following several weeks' confinement. Beattie will make a trip to Canada to fully recuperate.

## New Theater For Beardslee

(Special to THE FILM DAILY)

Seattle—J. L. Beardslee will spend \$50,000 on a new house which he is erecting at 10th Ave. and 66th St. He controls a string of theaters in Monroe and Sultan.

## Arrested For Non-Payment of Taxes

(Special to THE FILM DAILY)

Seattle—Don H. Duncan, former theater owner, has been brought back from Des Moines by Federal authorities to answer charges for failing to make admission tax returns. Duncan operated the Cosmopolitan which went bankrupt with a stock company.

## New House for Seattle

(Special to THE FILM DAILY)

Seattle—A. L. Beardsley, who owns a chain of theaters in Washington, will erect a house at 10th Northeast and East 66th St. It will seat 475 and cost \$50,000.

## "Extra Girl" Premiere

(Special to THE FILM DAILY)

Los Angeles—"The Extra Girl," first of the Mabel Normand series to be produced for Associated Exhibitors will soon have its premiere at the Mission.

## F. & R. Take Over Dale Theater

(Special to THE FILM DAILY)

St. Paul—Finkelstein & Ruben have acquired the Dale, a suburban theater, from Sam Heisman. The house is now undergoing repairs.

# With the Trade in Foreign Countries

## A League Matter

Sam Harris Says International Circulation of Films Should Be Controlled at Geneva

Sam Harris, editor of "The Cinema" of London, editorially suggests the broad circulation of motion pictures throughout the world might be well dealt with by the League of Nations.

"It has been repeatedly pointed out in these columns," says Harris, "that all moving picture plays should be scrutinized very carefully, and from several angles, before they are accorded the right to circulate, without let or hindrance, throughout the vast extent of the British Empire. At present the censor apparently considers he discharges his whole duty if he eliminates with lynx-like vigilance everything that can by any possibility be construed into an attempt to condone 'immorality,' using the term in the narrowest modern, insular sense. \* \* \*

"It is quite right, of course, that films should be kept what is termed 'clean,' but it is none the less certain that many a perfectly clean film may be the means of disseminating far more dangerous ideas, from an Imperial point of view, than could a film which would drive the whole Bench of Bishops into hysterics. This is especially the case in India, where a population of hundreds of millions is successfully governed by a mere handful of an alien race, greatly owing to the prestige surrounding each individual of the ruling caste. A very large proportion of the films sent into India and exhibited there, indiscriminately, tell the most sordid stories imaginable, in which half the characters, outwardly indistinguishable from 'sahibs' and 'mehsahibs,' hardly possess a single redeeming virtue. The vast majority of the spectators are naturally inclined to accept these pictures, made by the white men themselves, as accurate presentations of life, and thus their secular belief in the moral superiority of the sahib is gradually but surely undermined. This is a question that will have to be taken in hand and tackled seriously, before the mischief is irreparable. It forms part of an even larger question—the international circulation of films generally, which, it has long been suggested, might well be dealt with by the League of Nations."

### Garrett to Stay Abroad

(Special to THE FILM DAILY)

London—Sydney Garrett intends to reside permanently in this country, and has taken offices at 6-7 Piccadilly Mansions, in conjunction with J. D. Wainwright.

### Fox Buys Rights

(Special to THE FILM DAILY)

London—It is reported that Wm. Fox has bought the American rights to the Swedish Bio production, "The Judgment."

## Italian Receipts Increase

(Special to THE FILM DAILY)

London—Amusements in Italy are improving. This is shown by the figures, issued by the Government, covering the amount of stamps affixed to all admission tickets, the following comparative table tells the story.

Fiscal Year	Lire
1920-21 .....	17,447,627
1921-22 .....	17,500,736
1922-23 .....	17,721,950

## France Buying Projectors

(Special to THE FILM DAILY)

Paris—The French government has set aside 500,000 francs to extend the use of pictures in the small villages. In most of the villages, pictures are only shown by travelling showmen. The money will be mainly used for procuring new projecting machines, as well as good films, to give to all the provinces of France an idea of the high standard of the pictures. Schools are to be provided with projectors; the teachers are going to operate them.

## French Houses Inferior, Says Loew

(Special to THE FILM DAILY)

London—"The Cinema" quotes Marcus Loew as follows:

"Marcus Loew, who was in Paris last week, has denied any intention of purchasing or 'controlling' any cinema theaters in France, as, in his opinion, none of the French picture houses are really worthy of the name.

"The inferiority of your French theaters is stupefying," Mr. Loew told an interviewer. "Meanwhile, he added, 'I would personally be quite ready to come to an arrangement with an important French firm to construct a large theater with a seating capacity of between 4,000 and 5,000 situated in some central point of Paris.'"

## Granger's New Program

(Special to THE FILM DAILY)

London—Granger's Exclusives, Ltd., announce the following program:

"Dr. Mabuse," a Decla-Bioscop production; "The Scandal," a Davidson production; "Trapped in the Mine," with Liane Haid; "Ole Bill of Paris" (shown recently at the Rialto, New York by Hugo Riesenfeld); "The Dauphin of France"; "Love's Triumph," "Ferragus," made in France "The Tales of Hoffman," with Max Neufeld and Dagny Servaes; "The Memoirs of a Monk" and "M'Lord of the White Road."

## Nigel Barrie With Gaumont

(Special to THE FILM DAILY)

London—Nigel Barrie will play the title role in "Claude Duval" for Gaumont.

## Otto Roeder Building

(Special to THE FILM DAILY)

San Francisco—Otto Roeder will start construction soon on a new theater.

## German Sales Drop

Less Business in Raw Stock Shipments Abroad Reported—America Still the Biggest Customer

According to the "Lichtbilde Buhne" and the "Kinematographische Monatshefte," both of Berlin, Germany's raw stock exports for the first five months of 1923 have dropped 16% as compared with the same period of 1922.

In May, 1923, 10,860,000 meters were exported with America taking first place, receiving 6,735,000 meters. In 1922 on an average of 8,341,250 meters were exported, while in 1923 the average per month was 6,954,000 meters. The average export to America, the main customer, was 2,882,500 meters per month in 1922, as compared to 2,844,000 meters per month in 1923. While exports, compared to last year fell off 16%, exports to this country receded only 2%. Japan takes second place with 765,000 meters; then comes Denmark with 540,000. Sweden with 495,000; Spain, 435,000; Italy, 225,000 and England, 150,000.

Although raw stock exports dropped 16%, exports of exposed film gained 4%. During May, this figure reached 2,025,000 meters, the same amount as in May, 1922. During May, 1923, the main customer for exposed film was Austria, with 300,000 meters, then Lettland, with 285,000, and Netherlands with 240,000 meters.

For the first five months of 1923, Austria takes the first place, taking 1,785,000 meters of exposed film, Netherlands with 975,000 meters, France with 930,000 meters, and Italy and Lettland with 570,000 meters each.

The Berlin papers indicate that Germany as a market for American films is no longer attractive. No

raw film was imported in May. Exposed film imports in May were only 4,500 meters compared to 16,500 meters in May, 1922. Unless there is an unexpected change, this year's import of exposed film will be behind last year's. From January to May, 76,500 meters of exposed film was imported as compared to 132,000 meters in 1922. While in 1922 the import was on the average 196,200 meters per month, this year, in May, it was only 13,300 per month—a drop of 93.2%.

## Nearly All Part of League

(Special to THE FILM DAILY)

London—Practically every producing company in the United Kingdom is a member of the British National Film League, the purpose of which is to improve British films in every way possible.

## Travel Films Rage in London

(Special to THE FILM DAILY)

London—The showing of "W. Allenby in Palestine" started an unprecedented run of travel and animal films here. "Through Romantic India," "Hunting Big Game," "With Gun and Camera in Africa" and "The Ascent of Mount Everest" are all showing here.

## New English Films

(Special to THE FILM DAILY)

London—Two new British pictures ready for distribution are: "The Wandering Jew," made by Stoll, and "Little Miss Nobody," in which Florence Le Breton is starred.

## De Forest Has English Unit

(Special to THE FILM DAILY)

London—De Forest Phonofilm Ltd., have been chartered here with a capital of £50,000 in £1 shares.

AT YOUR SERVICE

# DAY AND NIGHT

# -EGGERS-

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PHONES, — CIRCLE — 2450-1-2.

VICTOR HUGO HALPERIN'S

# TEA-with a KICK



27  
STAR  
CAST

MITHELSYN



Polly: "I don't want Tea!  
I want 'TEA—with a KICK!'  
Sid Grauman says it's a corking  
good picture."

So Says Everybody Who Has Seen—and Played

VICTOR HUGO HALPERIN'S

# TEA-with a KICK!

"TEA—with a KICK!" sets a new style for pictures. In an unbiased, delightfully humorous manner, it satirizes American life today. It tickles the toes of Prohibition—and cashes in on four years of daily advertising and advance work by every newspaper in the country. It is an exploitation triumph with a brilliant

## 27 STAR CAST

### 12 Famous Comedians

LOUISE FAZENDA	CHESTER CONKLIN
DOT FARLEY	HANK MANN
SNITZ EDWARDS	SPIKE RANKIN
HARRY TODD	EARL MONTGOMERY
BILLY FRANNEY	TINY WARD
GALE HENRY	VICTOR POTEL

### 5 Leading Ladies

DORIS MAY  
IRENE D'ANNELLE  
ZASU PITTS  
ROSEMARY THEBY  
DALE FULLER

### 10 Dramatic Celebrities

RALPH LEWIS	CREIGHTON HALE
STUART HOLMES	JULANNE JOHNSTON
HARRY LORRAINE	HAZEL KEENER
EDWARD JOBSON	WILLIAM DE VAULL
WILLIAM DYER	SIDNEY D'ALBROOK

10 Prize Winning Beauties—A Ballet of 100 Hollywood Heartbreakers—A Supporting Cast of 2000

The Golden Gown Revue, displaying \$100,000 worth of Paris modes a year in advance of the styles

Presented by

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Physical Distributors  
Pathe Exchange, Inc.



Viewpoints

(Continued from Page 1)

And again, to distributors: "You are in the business to stay. You must retain good will. Why, then, force product that you don't want upon your buyer? In the end you only eliminate a good customer. If it's bad, tip them off; let them handle it as they can. 'Soaking' a buyer is dead and gone. It belongs to the era of 1910. Not today."

TIP TO EXPORTERS

Lys Wanger: "Don't forget that the British Empire knows a thing or two. So why step all over yourself. American films are the most popular and the best in the world. Because you have supremacy why abuse it?"

THE POTENTIALTY OF THE FILMS ARE BOUND UP BY THE POWERS OF TODAY NO MORE THAN THE PRE-ZUKORITES HINDERED ZUKOR. THEIR ERRORS MADE IT EASY FOR HIM. YOUR ERRORS TODAY WILL MAKE IT EASY FOR THE COMING LEADER—WHOEVER HE MAY BE.

NOTHING RIVALS MOTION PICTURES AS A CREATIVE WORLD FORCE. AND SUCH A FORCE CAN NEVER BE THE PROPERTY OF A TRUST.

SOMETHING TO THINK ABOUT

"The American film succeeds," is his belief, "because of its energy, youth, and imagination. It fails through misinformation, carelessness and ignorance. But these are the faults of the past and can easily be adjusted. If Americans will take time to do it."

KEEP FOREIGN FIELD ABREAST

"Simultaneous world distribution of films is as essential as simultaneous distribution of news. The main reason for the lagging of the growth of films in England is an attempt of American distributors to supply a 1923 intelligence with a 1919 duct."

*"The film industry of the United States means more to this country in the next generation than its Diplomatic Corps."*

Here again Wanger hits a nail squarely on the head. This thought has been in the minds of world leaders for a long time. And then this:

*"The film has made the world love America and Americans."*

DEVELOPMENT

Of writers Wanger has this to say: "The great films cannot arrive before the great screen-wrights, and the great screen-wrights cannot arrive before there has been time for a generation of writers to grow up in the studio, just as the playwright has

grown in the theater. The theater has had the benefit of writers for several centuries—the screen for little more than a decade."

A PREDICTION

"Inside of ten years," he declared, "the performance of the spoken stage will be as much a luxury as opera is today. This will not mean the elimination of the spoken stage, for it will be all the more popular in the largest cities, but touring companies will be extinct. The real world entertainment will be the screen."

ANOTHER THOUGHT FOR PRODUCERS

"A successful screen play is more difficult to create than a successful play," is his opinion. "Why then," he asks, "does a director of films think he can create more successful films in a season than Belasco does plays? Three, at the most four pictures is all any real producer can handle intelligently. The more units he has the more problems. Sam Goldwyn has the right idea. If he sticks to it. The 'if' is important."

"Money means no more in this industry than in anything else. It is the endeavor and the ability which counts—nothing else."

"The film industry is a world movement—not a big business."

"People who knock films are descendants of those who condemned the printing press."

And here the arrival of toasted muffins and English breakfast tea broke up a most interesting line of comment.

TELEPHONE TELEGRAMS

That's what Joe Plunkett of the Strand terms those glowing messages. Which arrive via Western Union. And Postal. From all over the country. To distributors. Who flash them on Joe as he reaches his pet table at the Astor. "They're all alike," says Joe, "they tell of how 'Minnie's Smashed Nose,' or something just as good went over with a wow in Punxsatwney or some other spot. I wish they'd change the language just a little. Then I wouldn't figure them as telephoney telegrams."

Have you ever seen one of those wow's?

CLEVER STUNT

Just to prove that he's worth all the money he's paid—and more—Harry Reichenbach stepped out again. The strike of the pressmen came along in New York. And the big dailies managed to get out an eight page paper with little advertising and a little news. Harry's alert brain was on the job. He grabbed the opportunity like a hungry dog goes after a bone. In a few hours he had the old time "Town Crier's" out. Sixty men in uniform, scattered all over the city. Yelling the news of the day. And not overlooking that "Potash and Perlmutter" will be at the Strand Sunday. It sure was a clever stunt.

DANNY.

**Mayer at Universal City**  
(Special to THE FILM DAILY)  
Los Angeles—Hy Mayer, has arrived at Universal City to make come-back for Universal.

**Rob Wagner, Rogers Director**  
(Special to THE FILM DAILY)  
Los Angeles—Hal Roach has signed Rob Wagner to direct Will Rogers two-reel comedies.

**Preparing Pickford's Next**  
(Special to THE FILM DAILY)  
Los Angeles—Marion Jackson is preparing Jack Pickford's next after "Alley of the Wolf," on which he is now working.

Theater Changes

(Special to THE FILM DAILY)

Darlington, Wis.—J. A. Keys has bought the New Orpheum.

Columbus, Ga.—The Phenix will now be known as the Palace.

Ann Arbor, Mich.—The Washington has been sold by Sam Green.

Cicero, Ill.—The Lydia has reopened with pictures and vaudeville.

Marinette, Wis.—The Cozy has been rebuilt, redecorated and an organ added.

San Francisco—Hyman Levin has leased the Balboa.

Redbak, Ia.—Interior decorating has been finished and the Beardsley is now open.

Uniontown, Pa.—All dogged up in a new dress, the Dixie, Uniontown, Pa., is now open.

Evansville, Ind.—Three hundred seats are being added to the Woodlawn, while it is being redecorated. Performances continue as usual.

**Lean Business Closes House**  
(Special to THE FILM DAILY)  
Blountstown, Fla.—Lack of support has caused R. W. Foster to close the Blountstown.

**A Second "Columbus"**  
National Non-Theatrical Pictures, Inc., is releasing a Columbus film. The release date is almost coincident with Pathe's.

**Fisher at Garrick, Winnipeg**  
(Special to THE FILM DAILY)  
Winnipeg—D. Fisher has been appointed manager of the Garrick, one of the new picture houses in Winnipeg.

## Putting It Over

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

### A "White Rose" Boost

Cleveland—M. A. Malaney, publicity manager for Loew's Ohio Theaters, tied up with 40 White Rose gasoline stations to advertise "The White Rose," which played at the Stillman. All the blackboard philosophies connected the picture with the product. Here's one of them:

"As pictured at the Stillman, 'The White Rose' is something to 'Gas About.'"

The sayings were changed every day. And then, at the Stillman they ran a short cartoon, showing the White Rose gasoline advertising man compose the sayings. It was doubled edge publicity, and it traveled from one end of the city to the other.

### Advance Stunt for "Dan McGrew"

As the opening gun in the advance exploitation for "The Shooting of Dan McGrew," the famous poem by Robert W. Service is being broadcasted in booklet form to every exhibitor. This booklet, which is 12 pages in size and printed in colors, incorporates, in addition to the stanzas of "The Shooting of Dan McGrew," photographs of Clarence Badger, director, Barbara La Marr, star; Robert W. Service, author; members of the cast and considerable information pertaining to the forthcoming production.

Every Metro exchange will be supplied with sufficient copies of the "McGrew" booklet to distribute a copy to each exhibitor in its respective territory.

### Records Announce Showing

St. Louis—William Goldman, owner of the Kings, pulled a unique stunt to exploit the showing of "Enemies of Women" recently. In advance of the showing, he had the Cameo Record Co., make 25 special phonograph records which started out with a stirring military march which was quickly interrupted by a human voice announcing: "Just a moment, please. Don't fail to see 'Enemies of Women' at William Goldman's Kings theater, commencing Sept. 1." Then the band continued to play for a few minutes when the voice would cut in again.

Goldman had boys with small phonographs ride the street cars of the city giving concerts with the announcement record. He also used the phonographs on prominent downtown corners. In addition he equipped a large Reo truck with a loud speaker and a phonograph and two passenger automobiles.

### Seek Repeal of Chicago Censorship

(Special to THE FILM DAILY)

Chicago—Alderman George H. Maypole says he intends filing a bill to repeal the existing censorship act affecting pictures. Says the existing act is a farce. Hints at graft as well.

## No Help From Zukor

(Continued from Page 1)

reviewed by Attorney Fuller for the Federal Trade Commission, together with Comerford. A survey of competing theaters in those towns where Comerford had theaters showed that he practically monopolized the exhibiting field in Scranton, Wilkes-Barre and in several smaller towns. Comerford testified that he also holds stock in five theaters in Binghamton, N. Y.

He declared that his sub-franchise in First National was surrendered on Jan. 1, 1923 but that he still plays that line of product. He further declared that he played practically all of the Paramount output. In denying that Zukor or Famous had helped him on finances, Comerford also took the occasion to add that neither was interested in the Concord Cox. Comerford denied being a stockholder in the Stanley Co. of America but admitted that Stanley owned stock in the Federal Theater Co. which has an interest in the Capitol and Metropolitan theaters in Wilkes-Barre and the Federal in Scranton in which Comerford is the chief stockholder. The Stanley Company, according to Comerford, has holdings in theaters in Sayre, Athens, and Warrena all in Pennsylvania and in New York City, to the extent of seven houses. The witness declared that he was interested and booked 65 theaters all told. In three of these theaters there is a working agreement with the Stanley Booking Corp. These houses are the Strand and Capitol in Scranton and the Roman in Pittston. Comerford declared that he had paid \$157,563 in rentals to Famous Players and \$511,333.71 to all companies in 1919, thus giving Famous Players about 27% of his total business. The next largest purchases were from First National, with Metro third and Fox, fourth.

### Neufeld Second Witness

Oscar Neufeld of the De Luxe exchange was the second witness. He testified both as an individual exchanger and as president of the Philadelphia Film Board of Trade and declared that, there was no connection between the Stanley Company and De Luxe.

In the afternoon, Henry Nugent, booker of the Stanley Booking Corp.

was the chief witness and gave some interesting figures relative to the money paid out by Stanley for film rentals in 1922. He said the total amount was \$1,330,016.39 for features and \$284,028.32 for shorts. Of the money expended for features, Famous Players, First National and Metro secured 70% of the bulk business, divided as follows:

Famous Players .....	\$481,608
First National .....	289,631
Metro .....	108,928

### John McGuirk On Stand

John McGuirk, vice-president of the Stanley organization was the next witness. His testimony was to the effect that his company had acquired no new interest since the first session of the Commission in Philadelphia had been held. He did declare, however, that Stanley had gone into a new zone, that of North Philadelphia where a 1,900 seat house was being erected in time to open by Christmas.

Morris Wolf, secretary of the Stanley Company then took the stand and gave the names of the officers of Associated First National Pictures of Eastern Pennsylvania as follows: John McGuirk, president; William J. Heenan, vice-president; Louis Sablowsky, treasurer, and himself, secretary.

### United Manager Fails To Appear

When Jack Belmar, general manager of the Stanley Booking Corp. took the stand, he at first declared that his company had entered upon no new booking arrangements with any theaters in the territory but later upon examination of Government counsel said that the North Eastern theater had been added to the list. S. E. Applegate, manager for United Artists here did not appear although subpoenaed. His testimony will be taken in New York when the hearing resumes there on Oct. 15.

Mr. Fuller for the Government declared that the Commission would require another week in New York to finish its case. Famous Players expect to consume another week there to cross-examine after which additional testimony will be sought in Atlanta.

## Exhibitor's Almanac

(From a Canadian Exhibitor)

January-February—Heavy snows—weather too cold—people won't go out. Have spent all their money buying Xmas presents. People who do go out attend the Hockey matches instead of the shows.

March—Still bad and unsettled weather. Lent begins.

April—Lent. Holy Week. Immediately after Lent. People want to satisfy their craving for dancing and other amusements, and will not go to the theater.

May—Exhibitor won't buy, as he may close for summer—also outdoor amusements are beginning to open up, and the people who have been in all winter want to go out.

June-July-August—Weather too hot for business.

September—Weather still hot. People coming home from vacations. Won't attend shows. Harvest beginning.

October—Indian summer—weather too nice—people want to get their last taste of outdoors before winter starts—wonderful weather for driving.

November—First cold spell and snow. People won't go out until they get used to it.

December—Pre-holiday slump caused by Xmas shopping, and no time to attend shows.

## Kick Over Rentals

(Continued from Page 1)

As a matter of fact, what neighborhood theaters do in the way of increased admissions is largely dependent on the action of important theater circuits like Loew, Fox and Moss. If they do it, it seems safe to assume that the smaller houses will likewise do it.

An important sales manager stated quite definitely Friday that rentals had not gone up anything like 100 but that 15% or 20% would be close to it.

### Syracuse Prices Jump

(Special to THE FILM DAILY)

Syracuse, N. Y.—The Eck Strand, Empire, Temple and Keith have increased admissions, with the possibility that other picture houses here will follow suit. At the Strand and Eckel, the orchestra seats will be 40 cents, and the balcony seats 25 cents during evening and Sunday holiday shows. Matinee prices will be 25 cents for the orchestra and 15 cents for the balcony.

### Detroit Considering Increase

(Special to THE FILM DAILY)

Detroit—In view of the wage increase granted to operators and musicians, theaters here are understood to be considering a slight box in admissions. The first runs are considering a five cent increase; other houses from 17 cents to 20 cents.

### Libson Increases Prices

(Special to THE FILM DAILY)

Cincinnati—Ike Libson has increased evening prices at the Capitol from 25 cents and 40 cents to 30 cents and 50 cents. Matinee prices remain unchanged.

### A RARE BARGAIN

De Vry Portable Motion Picture Projector for Sale.  
Practically New.  
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Samuel V. Grand presents

A BEN WILSON PRODUCTION

# OTHER MEN'S DAUGHTERS

Directed by Ben Wilson

With

**BRYANT WASHBURN**  
**MABEL FORRES**  
AND AN ALL STAR CAST

Story by  
**EVELYN CAMPBELL**

Scenario by  
**FRANK SULLIVAN**



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# THE BRADSTREET OF FILMDOM

# THE Film DAILY

# The RECOGNIZED AUTHORITY

Vol. XXV No. 71

Monday, September 24, 1923

Price 5 Cents

## THE CHECK

By DANNY

How did it get over?  
Do they like the star?  
Any fault to find with the operation of the house?  
These are only a few questions that every manager; every exhibitor, wants to know of his patronage. How many are checking up their audiences to find an answer?

Joe Plunkett, of the Strand, New York, is. He cannot ask thousands who visit the Strand individually. But he checks them up through his employees. Every day he receives from the girl ushers, the doormen, the ticket-sellers, the porters—in fact, the entire working force—what the patrons have to say.

Here is the form he uses.

## MARK STRAND

### COMMENTS OVERHEARD FROM PATRONS

FEATURE

192

(In this space there is room for nine lines for the information gathered.)

REPORTED BY

Invaluable

Plunkett declares this report system, in effect a long time, has proven invaluable. He receives upwards of 100 reports weekly. And he checks his employees the minute their answers seem to be in a rut. He checks the checkers.

*The results of these reports have been, from time to time, forwarded to producers and exhibitors, to give them an idea of what Mr. and Mrs. Plunkett think of their efforts. And some of these directors aren't talking to Joe today. You know why.*

The value of this sort of a check-up is undeniable. It helps keep the employees on the job; keeps the ex-

(Continued on Page 2)

## Warns About Europe

Sig Schlager Says Influences Are Setting Up Barriers Against America—Production There Better

Sig Schlager, general manager of Luxor Pictures, returned from Europe late last week with an interesting story of conditions in Europe. He stated that in certain quarters, he noted a tendency to set up a barrier of antagonism against American production methods. Despite this, he declares that the outlook for the coming season for greater revenue from markets abroad looks brighter than ever.

"There are certain pernicious influences which aim toward legislative restriction of American screen imports and these influences, set at work in the main by producer-distributor organizations disgruntled by their disappointments in the American market that should be dealt with. Among the observations I made abroad was that American producers and distributors, in their desire to secure 100% representation abroad, have been and are too prone to undersell their product to compete with other American product striving for a foothold in foreign markets. Why can we not have a league on the part of American distributors and producers for the profit of all in Europe and for the creation and maintenance of a better prestige for American pictures?"

"Production in Germany is active and is bound to be more so as everybody is willing to invest in anything which shows promise of returns other than marks—in other words, through sales in foreign countries—especially in England and America. Conditions in Germany are far worse in the big cities than in the country districts. I travelled considerably in Germany, by motor car, and saw every evidence of a greater harvest than Germany has ever known. Conditions are bad, therefore, for the city workers who have only marks to offer in exchange for commodities and are, therefore, unable to do business in the only possible profitable way in Germany today—by exchanging commodity for commodity.

(Continued on Page 2)

## All Set For Kansas Meet

(Special to THE FILM DAILY)

Kansas City—Everything is ready for the annual meeting of the M. P. T. O. of Kansas, to be held at the Broadview Hotel, Wichita, today and Tuesday.

## Chester Here

George Randolph Chester is in town from the coast. It is understood he will write the subtitles for "On the Banks of the Wabash," the new Blackton feature.

## Commonwealth Four Years Old

Commonwealth will be four years old on Sept. 28th. There will be a house-warming at the company offices in the Godfrey Bldg., to celebrate the event.

## To Dine Hays

British Industry Plans Function for Him—Percentage Still Absorbing Topic in England

By ERNEST W. FREDMAN

The Film Renter, London

(Special to THE FILM DAILY)

London—Will Hays, who arrived in this country on Saturday, is to be entertained at a big banquet in his honor given by the whole of the film industry here. Col. A. C. Bromhead, head of the K. M. A., Reginald Bromhead, head of the K. R. S., and Major Gale, president of the C. E. A., are combining to give Hays a fitting reception, and this is certainly likely to be the biggest public function in the film industry that has taken place this year.

Percentage continues the main topic of discussion in film circles, and many meetings are being held throughout the country to discuss the matter. At the moment it cannot be said to be particularly popular, but many leading exhibitors are veering round in its favor, recognizing that this is the only fair way of doing business in the future on big productions.

"If Winter Comes" has opened at the Palace and is scoring a success. The Palace was packed from floor to ceiling with a representative gathering of the trade, and opinions were emphatically in favor of the Fox production. Crowded houses have been the rule ever since.

"The Covered Wagon" is also doing big business at the London Pavilion, standing room only being the order of every night performance.

## Johnson Coming East

Emory Johnson and Mrs. Emilie Johnson, author and continuity writer of the Johnson productions which are released through F. B. O., are expected in New York shortly.

## Columbia Courses Start Oct. 2

Columbia's fall courses in photoplay production will start Oct. 2nd. Rowland Rogers will be the instructor.

## Gasnier Eastbound

(Special to THE FILM DAILY)

Los Angeles—Louis J. Gasnier leaves for New York today. He has completed "Maytime."

## Williams En Route East

(Special to THE FILM DAILY)

Los Angeles—J. D. Williams has left for New York.

## Allens Coming Back

Concentrating Their Canadian Activities Under Name of Dominion Films, Ltd.

(Special to THE FILM DAILY)

Toronto—The Allen interests are continuing to make progress in re-establishing themselves in the Canadian theater field following the collapse of Allen Theaters, Ltd., last spring. The latest development has been the purchase of the Royal, at Peterboro, Ont., for \$70,000. This purchase was made by Dominion Films, Ltd., which is the new company organized by the Allens. They have secured a number of houses in the Ottawa Valley as well as in Western Ontario.

Dominion Films, with its chain of exchange branches in six cities, is distributing both English and American film productions on an extensive scale. The brands handled include Preferred Pictures as well as 25 selected British releases. Considerable success was gained in the presentation of "Rob Roy" at Massey Hall, Toronto, during the two weeks of the Canadian National Exhibition at Toronto. This was followed by "The Prodigal Son," in Massey Hall.

## J. J. Allen Here

J. J. Allen was at the Biltmore on Saturday, but could not be reached for a statement relative to the renewed Allen activities in Canada.

## Ingram to Make "The Arab"

Rex Ingram's next production will be "The Arab," in which Ramon Novarro will appear. This will be made in Europe and will go into production before "The World's Illusion."

## Rowland Homeward Bound

(Special to THE FILM DAILY)

Los Angeles—R. A. Rowland, who has been conferring with Earl J. Hudson relative to First National producing plans, has left for New York.

## Many Coast Premieres

(Special to THE FILM DAILY)

Los Angeles—"Little Old New York" opened at the California Saturday night. The Davies picture instituted a new policy at that house of two shows a day. Many notables in films attended the opening.

"The Extra Girl," the new Normand picture, opens at the Mission today.

The Criterion (the former Kinema) opens on Wednesday, with "A Woman of Paris."



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**Quotations**

	High	Low	Close	Sales
East Kod.				Not quoted
F. P.-L.	71 1/4	70 1/2	70 1/2	1,600
do pfd.	88	88	88	100
Goldwyn				Not quoted
Loew's				Not quoted

**THE CHECK**

(Continued from Page 1)  
hibitor, or his manager, posted, and works to advantage in every way. You have to eliminate the crazy kicks and complaints, of course.

Here's an idea that every exhibitor of this country could use to advantage. One of the biggest operators in the South, after hearing of Plunkett's idea, declared he intended to put it into effect immediately.

Viola Dana is now at work on "In Search of a Thrill," under direction of O-scar Apfel.

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**Warns About Europe**

(Continued from Page 1)  
"There is a great demand for American stars and directors abroad today to create values for this market. There is no possible doubt that product from England and Germany, at least, henceforth to be presented in this market is going to be worthy of the most careful and receptive consideration."  
"Certainly production in England and Germany is making great strides forward in the right direction and I cannot help believing, from the evidences I have seen in these countries, that whatever prejudice may still exist in exhibitor minds toward product from abroad will be shattered by the merit of a great percentage of the pictures now being made in these countries and being planned for the future."  
"We all know that producers abroad do not face the almost prohibitive costs of manufacture which constitute one of the great drawbacks in attracting investment in American product today and motion pictures which hold forth promise of returns in American dollars can with great facility find plenty of capital abroad."  
"This situation, combined with the realization of producers that to properly exploit the American market they must have American 'box-office' names, is bound to increase the value of this product in America."

Producing companies abroad are making plans that will give them more than a mere foothold in the world's market, according to Schlager. He cited the instances of Stoll and Butcher's in England and the Orplid Film Co. of Berlin, and incidentally added that Luxor had made arrangements to handle the Butcher and Orplid product in this country.

**No More Comedy Cops?**  
(Special to THE FILM DAILY)

Los Angeles—The stand that Chief of Police Vollmer has taken relative to comedy cops may be a step forward to abolishing this character in films. The police chief declares that burlesque comedy cops tends to sow seeds of contempt.

**Augusta May Get Large Movie Co.**  
(Special to THE FILM DAILY)

Augusta, Ga.—At a meeting of the Board of Commerce the matter of organizing a producing company with a capital ranging from \$1,000,000 to \$5,000,000 was discussed by A. N. Catrevas of New York.

**Charlie Toy Back Home**  
(Special to THE FILM DAILY)

Milwaukee—Charlie Toy, wealthy theater and real estate owner, is back from an extended trip to the Orient. Toy missed the earthquake in Japan by five days.

**Take Over Capitol**  
(Special to THE FILM DAILY)

San Francisco—It is reported that the Rothschild interests have taken over the Capitol, to be used for long runs. "The Hunchback" is drawing \$1.50 top at the Capitol now.

**Fire Destroys Theater**  
(Special to THE FILM DAILY)

Hertford, N. C.—Fire, of an unknown origin, destroyed the Rex. Damage \$8,000.

**Fox To Make "Arizona Express"**  
(Special to THE FILM DAILY)

Los Angeles—Lincoln J. Carter's "The Arizona Express," will be produced by Fox.

**Film Library Established**

The Roosevelt Memorial Ass'n has established what it terms the first memorial film library. Fire-proof vaults will be installed in the Roosevelt Museum for the storage of all motion pictures dealing with the life of Theodore Roosevelt. In conjunction with this there will be a complete reference library through which producers can secure quotations from Roosevelt's addresses. The service, according to its sponsors, will operate on a non-profit basis. Prints of any of the Roosevelt film on hand will be supplied to the producer desiring it at print cost plus a small charge for service. The Association is securing its product from news reel organizations and from various of the important producing organizations in the business.

**Paramount Has Outing**

The annual outing of the Paramount Pep Club, was held at Asbury Park on Saturday. The members travelled by boat early Saturday morning as far as Atlantic Highlands, whence they traveled by train. There was dancing all day at the Beach Arcade with music supplied by a Riesenfeld orchestra; the wind-up of a tennis tournament a leg on a championship golf tournament, and of course, lunch and dinner.

**Studio On Catalina Island?**  
(Special to THE FILM DAILY)

Los Angeles—Reports going the rounds have it that a group of Eastern capitalists are behind a move to establish a large studio on Catalina Island. William Wrigley, the chewing gum magnate owns the Island.

**Start On "Flaming Barriers" Soon**  
(Special to THE FILM DAILY)

Los Angeles—George Melford will start work on "Flaming Barriers," next week. Jacqueline Logan, Antonio Moreno, Walter Hiers, Charles Ogle and Robert McKim are in the cast.

**Editing "The Escape"**  
(Special to THE FILM DAILY)

Los Angeles—Nat Rose is now editing and titling "The Escape," from William McLeod Raine's novel, "The Texas Ranger."

Jane and Eva Novak will appear in "The Living Past" for Metro.

**Theater Changes**

Pekin, Ill.—The Capitol has been done over throughout and is now open.

New Haven—The Majestic has completed alterations to comply with the new fire code.

Milton, Pa.—The Bijou Dream and the Strand have been bought by R. N. Merrill & Sons, Sayre, Pa.

Toledo—The Coliseum, owned by the Braily interests, has been leased by the Sheean-Woodward Amusement Co., Chicago.

Marysville, O.—Asman & Smith have sold the Strand and Rex to Mr. & Mrs. C. D. Moore of Ada.

Columbia, Tenn.—Rapid progress is being made on the Grand, and its owners, The Crescent Amusement Co., expect to open Oct. 1.

Binghamton, N. Y.—Louis Smith of Binghamton, has been appointed manager of the Lyceum in Elmira.

Buffalo—Lou Weiner, former Paramount salesman, has been appointed manager of the Star.

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### On Broadway

Astor—"The Hunchback of Notre Dame."  
 Broadway—"Red Lights."  
 Brooklyn Strand—"Dulcy."  
 Cameo—"The Call of the Wild."  
 Capitol—"Six Days."  
 Central—"Monna Vanna."  
 Cosmopolitan—"Little Old New York."  
 Criterion—"The Covered Wagon."  
 Forty-Fourth Street—"The White Sister."  
 Loew's New York—Today—"The French Doll."  
 Tuesday—"A Chapter in Her Life" and "Cyclone Jones."  
 Wednesday—"The Eagle's Feather."  
 Thursday—"The Love Trap."  
 Friday—"The Knock on the Door" and "The Law of Compensation."  
 Saturday—"The Last Hour."  
 Sunday—"The Cheat."  
 Lyric—"Rosita."  
 Rialto—"Zaza."  
 Rivoli—"Ashes of Vengeance."  
 Strand—"Potash and Perlmutter."  
 Times Square—"If Winter Comes."

#### Week of Oct. 1

Astor—"The Hunchback of Notre Dame."  
 Broadway—Not yet determined.  
 Brooklyn Strand—"The Gold Diggers."  
 Cameo—Not yet determined.  
 Capitol—"The Eternal Three."  
 Central—"Monna Vanna."  
 Cosmopolitan—"Little Old New York."  
 Criterion—"The Covered Wagon."  
 Forty-Fourth Street—"The White Sister."  
 Lyric—"A Woman of Paris."  
 Rialto—Not yet determined.  
 Rivoli—Not yet determined.  
 Strand—"Potash and Perlmutter."  
 Times Square—"If Winter Comes."

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### Many Sales On "Growing Better"

(Special to THE FILM DAILY)

Los Angeles—Sanford Prod. report the following sales on "Growing Better," in which Bill Patton is featured:

Eastern Feature Films, Boston; Capital Exchange, New York; Security Film Service, Cleveland; Columbia Films, Pittsburg; Reelcraft Exchanges in Chicago and Indianapolis; Dave Munstauk, Detroit; Federal Film Service, Washington; Eltabran Film Exchanges in Charlotte and Atlanta; Independent Film Service, Dallas; Supreme Exchanges in Los Angeles and San Francisco; General Dist., Portland and Denver; Tri State, Minneapolis; Fontanelle Feature Films, Omaha; and Standard Film Service of Kansas City.

### Bessie Love In Title Role

(Special to THE FILM DAILY)

Los Angeles—Bessie Love will play the lead in "Gentle Julia," to be made by Fox. Harold Goodwin will appear opposite while the rest of the cast includes, Frank Elliot, Charles French, Clyde Benson, Frank Narcross, Harvey Clark and Emma Tansey. Rowland Lee will direct.

### Start On "Daddies" Soon

(Special to THE FILM DAILY)

Los Angeles—William Seiter will start work on "Daddies" in the near future. Mae Marsh, Monte Blue, Harry Meyers, Claude Gillingwater, Willard Louis, the De Briac twins, Priscilla Dean Moran, Murial Dana, George Woodthorpe, Boyce Combe and Otto Hoffman are in the cast.

### Film Party Back On Coast

(Special to THE FILM DAILY)

Seattle—George Edward Lewis, Mrs. Lewis, L. H. Moomaw, Ray Johnson, Gladys Johnson and Alexis Johnson have arrived in Seattle from Alaska where the party spent the last six months filming "The Checkakos," a historical production of the Northland in the early days.

### Zeidman Rounds Out Cast

(Special to THE FILM DAILY)

Los Angeles—The complete cast of "The Good Bad Boy" which Bennie Zeidman is producing for Principal, includes Forrest Robinson, Joe Butterworth, Mary Jane Irving, Lucy Beaumont, Richard Wayne, Edwards Davis, Percy Hemus, Arthur Hull and "Brownie" the dog. Edward F. Cline is directing.

### Gilbert's Latest Finished

(Special to THE FILM DAILY)

Hollywood—John Gilbert has finished last scenes for "The Exiles." Edmund Mortimer directed the story which was adapted by John Russell from a Richard Harding Davis story.

### W. P. Nichols Buys House

(Special to THE FILM DAILY)

Vancouver—The Royal has been acquired by W. P. Nichols from George Nichols. Arrangements have been made for extensive alterations to the building, including a new front.

### Badger to Direct "McGrew"

(Special to THE FILM DAILY)

Los Angeles—Clarence Badger will direct "The Shooting of Dan McGrew," to be released by Metro.

### Metro Forms New Department

A new department, known as the "Department of Exchange Maintenance," has been inaugurated by Metro, the purpose of which is to facilitate the physical work at exchanges. The new department will be under the charge of J. S. MacLeod, who is now preparing a pamphlet entitled, "Standard Regulations Covering Care and Handling of Film." He will make a tour of the exchanges and institute a uniformity of film handling and other efficient methods.

### "Dorothy Vernon" in Work

(Special to THE FILM DAILY)

Los Angeles—Work on "Dorothy Vernon of Haddon Hall," Mary Pickford's new picture, has started. Clare Eames is coming from Italy to play Queen Elizabeth. Carrie Daumery has just been engaged to play Lady Vernon. Eric Mayne, the Earl of Rutland.

Lottie Pickford, Jenny Faxton, and Allan Forrest, Sir John Manners. Marshall Neilan will direct.

### Margetts Goes to Calgary

(Special to THE FILM DAILY)

Toronto—R. K. Evans, Canadian manager of United Artists, has appointed George A. Margetts sales manager for Western Canada, with headquarters in Calgary, succeeding A. A. Hixon, resigned. Sam Glazer has been appointed sales representative in Ontario.

### Elliott Controls "Birth" Rights

Elliott Film Corp. of Minneapolis in a letter to this office declares that it still controls the Pacific Northwest rights to "The Birth of a Nation," and that Greater Features, Inc. of Seattle is merely the agent for that territory. It was stated on Monday that Greater Features had purchased the picture.

### "Jealous Fools" Completed

(Special to THE FILM DAILY)

Los Angeles—Maurice Tourneur has shot the last scene of "Jealous Fools," his third picture for First National. Cutting and editing has begun. Walter Anthony is to write the titles.

### Tucson Premiere for Wright Film

(Special to THE FILM DAILY)

Los Angeles—Mike Rosenberg of Principal Pictures declares that the first Harold Bell Wright production, "When a Man's a Man," will have its world premiere in Tucson, Arizona, Wright's home.

### Hurley Gets Promotion

(Special to THE FILM DAILY)

Harrisburg, Pa.—Walter J. Hurley has been appointed publicity and advertising manager of the six Wilmer & Vincent theaters here.

### Leatrice Joy in Honolulu

(Special to THE FILM DAILY)

Los Angeles—Leatrice Joy, who will play one of the principal parts in "Triumph," is on a brief vacation trip in Honolulu.

### Coast Brevities

(Special to THE FILM DAILY)

Hollywood—Norma Talmadge on location in the Mohave Desert filming desert scenes on "Dust of Desire," her latest.

Jack Holt has gone to Portland Ore., where Mrs. Holt is seriously ill.

Spottiswood Aitken is portraying the role of a ship captain in "Trajectory."

Charlotte Merriam has returned to Christie to appear opposite Ned Burns in a new comedy.

Al Christie will film "Done in Oil" in the Southern California oil field. It will feature Jimmie Adams.

Editing is going on a rapid pace on Hoot Gibson's new Universal production, "The Extra Man."

Joe Rock has finished his 12th two-reeler for Grand-Asher. Rock will take a rest before starting on a new series.

Irvin Willat, who will direct "The Heritage of the Desert," has gone to Lee's Ferry in Southern Utah, where exteriors will be made.

Ned Sparks, Vic Potel Anna Hernandez and James Corrigan have been added to the cast of the new Baby Peggy picture, "The Right Love."

WALTER R. GREENE.

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# The BRADSTREET of FILMDOM THE Film DAILY The RECOGNIZED AUTHORITY

Vol. XXV No. 72

Tuesday, September 25, 1923

Price 5 Cents

## STARS

By DANNY

And their values. To every exhibitor. Can easily be worked out. By using the idea that Joe Plunkett has in the Strand, New York. By checking up, through ushers, and other help, as noted yesterday. And then you have an idea of what your patronage feels about all of them. So if you think you're paying too much for any one star. And your crowd doesn't seem overly anxious about that star. You can easily lay off for the following season. And let the boy down the street bear the burden. Having the glory and the headaches as well.

### Pride

Charley Burr should be proud of what some of these state right boys think of his methods. They surely went on record strong enough. According to what is said in "The Answer," just issued by the Burr organization. If Charley don't make good on the strength of that well—what's the use?

*Standing up to big business. "The Hunchback" probably doing better than any of the other big ones now out on Broadway. And this, in the face of the strongest opposition any picture can have. "White Sister" also doing big business. Meanwhile "The Covered Wagon" continues to mop up. And the Capitol did close to \$54,000 last week with "Six Days."*

### ISN'T THIS FINE BUSINESS?

The pressure is on. Every sales force in the business is feeling it. The millions that are in production must come back to the producer. And the distributing end is feeling the jam. This is only September. What will it be by February?

### The Answer

Who knows it? Where will it be found? Will it mean productions of lower costs for the coming season?

(Continued on Page 2)

### Laemmle Due Friday

Carle Laemmle is due in New York from Europe on Friday. Aboard the Aquitania.

### Smith Here

David Smith, Vitagraph director, is in New York on what is his first vacation since 1914. While here, he will make plans for future productions.

### Kent Leaves Friday

S. R. Kent leaves for the coast on Friday. He will stop off at Denver and Salt Lake en route.

### Williams Back

J. D. Williams is back from the coast.

### F. B. O. Plans Sales Meeting

About 20 F. B. O. sales heads and home office executives held a meeting over Saturday and Sunday in New York. Joe Schnitzer, Harry Berman and Nat Rothstein leave in a few days for Chicago, where a Mid-West conference will be held at the Blackstone. From there, Berman will go to the coast.

F. B. O. officials declare that this season will be the most important in the company's history.

## Business

### U. S. Chamber of Commerce Sees Improvement—Bankers Divided Over Economic Conditions

*Widely divergent views of business conditions are taken by the U. S. Chamber of Commerce and the American Bankers Ass'n. Their ideas will be found below:*

Washington—Surveying the business situation, Archer Wall Douglas, Chairman of the Committee on Statistics of the United States Chamber of Commerce, states in a report that there will be a definite improvement soon after the present general cessation in manufacturing activity.

Atlantic City—Bankers from all parts of the country, assembled here for the 49th annual convention of the American Bankers' Association, fall into two groups regarding business conditions. The big city bankers are very optimistic, reporting considerable prosperity in their localities, while the men from the agricultural communities talk gloomily of widespread economic depression in the rural districts.

### Two Openings Sunday

"The White Sister" moves from the 44th St. theater to the Ambassador on Sunday, while "Scaramouche," originally intended for the 44th St., beginning Oct 8th, opens at that theater on Sunday.

### Abe Warner's Condition

The many friends of Abe Warner will be delighted to know that he is progressing as favorably as can be expected and that within the next few days he may be on the road to recovery.

### Nebraska Meets Oct. 16-17

(Special to THE FILM DAILY)

Omaha—The dates for the annual convention of the state exhibitor organization has been set for Oct. 16-17. The meeting will be held in this city.

### "Six Days" Grosses \$53,917

Goldwyn-Cosmopolitan announced yesterday that "Six Days" had grossed \$53,917 at the Capitol theater last week. The picture has been held over for a second week.

### Nolan on Rotating Committee

Harry T. Nolan, of Denver, is in New York serving on the First National rotating committee.

## French Inventions

### To Be Tried Out by Hugo Riesenfeld Here This Winter—One is "Radio Film"

Two new inventions will be tested by Hugo Riesenfeld at his New York theaters during the winter. Both are French importations, made by Charles Delacommune.

One is a modified "speak movie." It is a radio-film device making it possible to show a picture in a hundred theaters with an explanatory lecture coming through from a single transmitting station. It does not aim to reproduce what the characters on the screen are saying, but is designed to make intricate films, such as the Einstein theory, more understandable to the audience. Instead of screen titles, there is continuous vocal explanation through an amplifier. Electrical connections between the projection room and the receiving set insure perfect timing of lecture and picture.

In the second invention which he will bring to this country, Riesenfeld

(Continued on Page 6)

## Eastern Confab

Exchangemen East of Chicago to Meet Here in October—C. C. Pettijohn Back from Coast

The presidents of the F. I. L. M. Boards of Trade in all key cities east of Chicago, will be called into conference in New York in October to discuss a number of problems that have arisen through careful observation of the workings of the uniform contract.

This will make the third of such territorial meetings. The first was held in Chicago several weeks ago when exchangemen from points surrounding that city met. The second was held about ten days ago in Los Angeles, when 11 cities partook in the discussions. Charles C. Pettijohn, general counsel of the Hays' office, went West for that series of conferences and has just returned with an optimistic story of how successfully everything there worked out. He declared the three-day meeting resulted in a better understanding of certain problems that had presented themselves.

Following the contemplated New York meeting, as noted, there will be a national meeting here, at which the presidents of the 33 Boards of Trade will be called to New York, together with an exhibitor member from each board. Some changes in the uniform contract may result from this meeting.

Commonwealth Handling Preferred  
Commonwealth is again handling the Preferred output in Greater New York.

### \$3,000,000 House for Syracuse?

(Special to THE FILM DAILY)

Syracuse—Reports have it that Robert M. Catts, of New York, has leased the site of the old Bastable theater, destroyed last February by fire, and that he represents a group of well known financial men from the Metropolitan city who will erect a \$3,000,000 house on the site.

### DeMille Reorganizes Unit

Cecil B. De Mille has reorganized his production unit. Lou M. Goodstadt, for seven years casting director at the Lasky studio has been named De Mille's business manager; Paul Iribe has been appointed assistant director, succeeding Cullen Tate who has gone over to Grand-Asher as a full-fledged director; Gene Lowry and Rudolph Berliner will be Iribe's aids and Paul Ferren, production manager.

"Triumph," the producer's next picture will be made both on the coast and here in New York.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	104½	104½	104½	600
F. P.-L.	71¼	70½	71¼	600
do pfd.				Not quoted
Goldwyn				Not quoted
Loew's	15½	15½	15½	200

**STARS**

(Continued from Page 1)

Or will the standard set be continued—or improved—if such is possible.

Last March—writing from the Coast—the expression was: "Gentlemen; it's something to think about."

That question might again be asked—not impertinently—just seriously.

**Fecke Here**

George M. A. Fecke, of Boston, is in New York.



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**Coast Brevities**

(Special to THE FILM DAILY)

Hollywood—William S. Hart has engaged Paul (Scoop) Conlon as manager and publicity director for his production company.

A large ballroom set has been completed at the Schulberg studios for "Maytime." Two stages were utilized.

Edward Horton, who played the title role in "Ruggles of Red Gap," and Helen Jerome Eddy have been chosen to play the leads in "To the Ladies."

Mabel Forrest will be starred in a Ben Wilson production entitled "The Satin Girl" according to Samuel V. Grand, president of Grand-Asher, who will release the picture. Norman Kerry is the male lead.

GREENE.

**Bennett To Star Eddie Hearn**

(Special to THE FILM DAILY)

Los Angeles—Chester Bennett will star Eddie Hearn in the first of a new series of five features which he will produce. The production deals with the life of Daniel Boone. The company will film the Boone story in Kentucky.

**"Elk's Tooth," The First**

(Special to THE FILM DAILY)

Los Angeles—Renalles, Inc., is now casting for the first production, "The Elk's Tooth." Following this the company will produce a two-reeler, to be called "The Purple Bath Tub."

**May Move Waldorf Activities**

(Special to THE FILM DAILY)

Los Angeles—The Waldorf plant may be located in Lankershim, Calif., soon, if present negotiations, now under way by Harry Cohn, with a Los Angeles realty syndicate, mature.

**B. D. Murphy Succeeds Ramage**

(Special to THE FILM DAILY)

Toronto—Following the resignation of Charles Ramage, as manager of First National, B. D. Murphy, formerly assistant manager, has been appointed Ramage's successor.

**Lucien Hubbard Back On the Coast**

(Special to THE FILM DAILY)

Los Angeles—Lucien Hubbard has returned from New York. In the East he conferred with Jesse Lasky relative to "West of the Water Tower."

**Meighan Unit Here**

Tom Meighan is back in New York to make "Pied Piper Malone." Al Green is again directing with Al Kaufman installed as production manager.

**Ralph Lewis to Play Lead**

(Special to THE FILM DAILY)

Los Angeles—Ralph Lewis will probably play the lead in Emory Johnson's next picture for F. B. O.

**Sam Warner Here**

Sam Warner is in town from Los Angeles.

**Going to Coast**

Valentine Mandelstamm of Paris, who attended the Authors Congress here, is in New York for a week prior to leaving for Los Angeles, where he anticipates working both in production and perhaps as a scenarist.

**New Crandall House Opens**

(Special to THE FILM DAILY)

Washington—The Ambassador, the latest of the Crandall theater chain, opened with "Main Street" as the feature. There was a turn-away crowd at the premiere.

**Lonergan on Coast**

(Special to THE FILM DAILY)

Los Angeles—Phil Lonergan is here from New York. He is writing scenarios.

**Stoll Representative Here**

Gordon Mischie, representing the Stoll Film Co., of London, is at the Commodore.

Phone—Beekman 9091

119 Fulton St., N. Y.  
**INSURANCE EXPERTS TO THE THEATRICAL AND MOTION PICTURE INDUSTRY**

**Nat'l Theaters Take Over Third**

(Special to THE FILM DAILY)

San Francisco—The National Theater Syndicate, headed by L. R. Cook, has added the Madera Opera House to its chain of two houses. The new acquisition will be managed by E. V. Clover.

**INDEPENDENT EXCHANGES STAY INDEPENDENT WITH**



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## **THE GOLD RUSH OF '49**

**P**RAIRIE schooners on burning plains, bearing brave men, oak-hearted women, happy children, all lured by the mirage of GOLD!

**I**NDIANS on the warpath! A hopeless battle against cruel odds—the MASSACRE!

**Y**OUTH'S Loyalty, Hope, Love, tested by Hate's treachery—the ever living romance of the Builders of the Glorious WEST!

*A David Smith  
Production with  
an All-Star Cast*

**VITAGRAPH**  
ALBERT E. SMITH PRESIDENT

# **An Epic of the West**

**Theater Changes**

(Special to THE FILM DAILY)

Girardeau, Mo.—G. M. Wendle has taken over the Gayety at Middletown, Ill.

Danvill, Ill.—The redecorated Fisher has opened after being dark 2 months.

Mahoney City, Pa.—It is reported the Order of Moose will purchase the Family for \$95,000.

Waverly, O.—Purdy and Jones has purchased the Dreamland from Messrs. Hamilton and Kretschmar.

Middletown, Ill.—The Park has been closed for repairs and redecorating. It will re-open in about two weeks.

Hudson, N. Y.—Edward and Samuel Hochstin, of Albany, have taken over the Star from Julius Thomsen.

San Francisco—"Meet Me at the Spot for a Dime" is the slogan of Mark M. Leichter, who opened the Spot recently.

Morganstown, W. Va.—The Evans, formerly the Grand, has reopened after being redecorated, with W. R. Evans managing.

Jacksonville, Fla.—After being closed two weeks for beautifying and the installation of a new organ, the Arcade is again open.

Macon, Mo.—R. E. Rice of Kansas City, has taken over the Yale, and changed its name to the Royal. Rice bought the house from Earl Hayes, who also owns a theater in Moberly.

Centralia, Ill.—Elmer Brient formerly manager of the Hal Amusement Company's houses has resigned. The Hall theaters, the Grand and Illinois were recently sold to the Reed, Yemm & Hayes circuit.

**Stuart Ill**

Lem Stuart, of the Paramount theater department, is ill at home.

**Housman Joins "Nellie" Unit**

Arthur Housman has joined the cast of "Nellie, the Beautiful Cloak Model." He will go West with the company next week.

**Cline with Universal**

Eddie Cline has been signed by Universal to direct "The Man About Town," a new Reginald Denny picture."

**Seastrom Finishes Picture**

(Special to THE FILM DAILY)

Los Angeles—Victor Seastrom is through with his first Goldwyn picture "Name the Man!", from "The Master of Man."

Alan Crosland and his company filming "Three Weeks," are making rapid progress.

**Leave for the East**

(Special to THE FILM DAILY)

Los Angeles—E. G. Patterson, business manager of the Standard Film Laboratories has left for a short business trip to New York City. Accompanying him is F. G. Conklin, who has been engaged to take charge of Standard's New York offices. Patterson will return to the coast in October.

**Dembow Handling Albany**

The rearrangement of territories controlled by various of the Goldwyn-Cosmopolitan sales supervisors places George F. Dembow in charge of Albany. He now supervises Albany, Boston and New Haven. George A. Hickey, Illinois, Wisconsin and Minnesota supervisor has taken over Indianapolis, formerly controlled by J. A. Koerpel.

**Pathe News Claims Scoop**

Advices from the West Coast received by Pathe tell of the showing of pictures of the Japanese earthquake and subsequent fires, secured by the Pathe cameraman, in the leading theaters of San Francisco on Monday. These showings it is claimed, constitute an undisputed "scoop" on the West Coast. Views of the disaster are being shot to all parts of the country in the current issue of Pathe News as fast as aeroplane and rail can rush them.

**Claims Chicago Record**

Jack Edwards, of the Hodkinson organization wired the following from Chicago yesterday:

"All records for a day and date showing were shattered here Sunday when 55 Chicago neighborhood theaters began a week's simultaneous presentation of 'Down to the Sea in Ships.' Reports received at the local Hodkinson office indicate that the picture was witnessed by at least 165,000 persons. A intensive advertising campaign which included full and half pages in the Chicago daily newspapers preceded the record breaking showing. The success of this unprecedented campaign is due largely to the efforts of W. F. Seymour, Eastern and Central Division sales manager for Hodkinson and Ralph Simmons, branch sales manager." Edwards also says he is entitled to some of it.

**ALL THE NEWS**



**ALL THE TIME**



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# PATHE NEWS

and will be included in the regular issues  
to its customers without extra charge as  
quickly as the film can be distributed.

### PROMISES DON'T COUNT—BUT DEEDS DO!

### French Inventions

(Continued from Page 1)

believes he has found the first perfect synchronization of music and pictures. It consists of a revolving roll attached to the conductor's stand. Over this roll the score is run in such a way that only a few lines can be seen at a time. An electrical device connects the projection machine and roll so that if the operator changes the pace of the picture, the roll automatically goes faster or slower.

#### "Yellow Trail," Its First (Special to THE FILM DAILY)

Los Angeles—A new producing unit, headed by George Marshall and Robert Kerr, has been formed. The new unit will shortly commence activities on the initial picture, "The Yellow Trail."

### 17836 U. S. THEATRES SHOWING PICTURES

Under 250 seats, 30%; under 500, 70%; under 800, 85%; over 800, 15% The most economical method of reaching theatres is our ADDRESSING SERVICE, \$4.00 PER M UP. Lists if desired. 30 to 50% saved in postage, etc., through elimination of dead and duplicate theatres usually listed.

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### N. W. Theaters Change Hands (Special to THE FILM DAILY)

Seattle—A Wishnand has bought the Orpheum, Snohomish, from H. J. Carey, who recently purchased the house. Carey has bought the Good Luck, on Jackson, Seattle, from Joe Gargano.

### Rawlinson in "Noblest Roman" (Special to THE FILM DAILY)

Los Angeles—Herbert Rawlinson has just started work on "The Noblest Roman." Among the players in the supporting cast are; Margaret Landis, Fay Tincher, Melbourne McDowell, Kalla Pasha.

### Buys Canadian Rights (Special to THE FILM DAILY)

Toronto—Canadian rights to the Hepworth picture, "Lily of the Alley," have been secured by Regal Films, Ltd.

### Capitol Opens (Special to THE FILM DAILY)

Sacramento, Cal.—The Capitol, formerly the T & D, is now open after being completely remodeled.

### Sawyer on the Coast (Special to THE FILM DAILY)

Los Angeles—Arthur H. Sawyer and Marcus Jacobowsky have arrived from New York.

### Wm. de Mille Starts Soon (Special to THE FILM DAILY)

Los Angeles—William de Mille is scheduled to start production on "Everyday Love," on Sept. 20. Nita Naldi will play one of the featured roles. "Everyday Love" was adapted from "Rita Coventry."

### Printz Changes Policy (Special to THE FILM DAILY)

Cleveland—Martin Printz will hereafter show extended runs at the Circle, in direct competition with the East 105th Street Loew house and Keith's East 105th Street theater. "Human Wreckage," will be the first long run.

### Baumann Quits Wisconsin Unit (Special to THE FILM DAILY)

Milwaukee—Walter F. Baumann, executive secretary of the state exhibitor organization for the past three years, has tendered his resignation.

### Apfel To Direct "Angel Face Molly" (Special to THE FILM DAILY)

Los Angeles—Oscar Apfel will direct Viola Dana in "Angel Face Molly," written by Fred Myton.

### Large London House Opened (Special to THE FILM DAILY)

London—The Shepherd's Bush Pavilion, which seats 3,000, opened recently with "Within the Law."



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# The DRIVIN' FOOL

WHEN THEY ALL SAY IT'S GREAT  
IT MUST BE SO—GRAB IT QUICK

FILM DAILY says:

"A sure-fire number that has pep and good humor. Get your hands on this one and then go after the business. The receipts should prove completely satisfying."

MOVING PICTURE WORLD says:

"The thrills, action and comedy should get any audience. A speed picture of more than usual interest. No footage is wasted. A live-wire performance that never allows your attention to lag."

MOTION PICTURE NEWS says:

"This one will recall to mind Wally Reid's auto sto-

ries. He (Wally Van) is admirably suited for the role. The plot is well put together and kicks up plenty of dust and should prove enjoyable everywhere."

EXHIBITORS' HERALD says:

"Delightful entertainment is this breezy drama of a cross-country auto race. There isn't a dull moment from the start of the race to the exciting finish."

HARRISON'S REPORTS says:

"Possesses all the elements that bid for audience appeal—fast action, spills, thrills and a break-neck motor trip. 'The Drivin' Fool' should please well and all."

100% OF THRILLS AND ACTION  
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Presented by Regents Pictures Corp.  
Directed by Robert J. Thornby

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HODKINSON  
PICTURES

# THE **Film** DAILY

**The BRADSTREET**  
**of FILMDOM** **The RECOGNIZED**  
**AUTHORITY**

XXV No. 73

Wednesday, September 26, 1923

Price 5 Cents

## A CHANCE

By DANNY

They say Opportunity knocks once. But when the old man struck the door opening Dorothy Mackaill's home that young woman must have been standing on the edge of the easiest door waiting. And bounced to the door before the old woman could half get away. And then at Dorothy Mackaill did to the woman Opportunity is his. She knocked her for a while. That was some months ago. Eddie Carewe was made as Opportunity. And to his credit in making "Mighty Lak" a success Dorothy Mackaill can claim all the rest.

For a few days ago Dorothy Mackaill was given a chance by Famous to do a character, which, successfully handled, will make her one of the greatest women of the screen. She will have the lead in Kate Jorlan's splendid story "The Next Corner." You will have an idea of what a part it is when you know that Joe Schenck tried for nearly two years to get the story for Norma.

When you know that Famous has Conway Tearle and Lon Chaney cast for this one you may have an idea of its importance. And this is the chance that has come to Dorothy Mackaill. There are a hundred—yes, more—women in pictures, men trying to get in pictures and many well known stars who would give a lot for the opportunity that comes to this little girl—practically unknown to producers here a little more than a year ago. She has stepped rapidly since her first chance. She has just finished with Dick Barrows in "The Fighting Blade."

More absorbing news. That Lillian Gish is to do "Joan of Arc" for Inspiration. And the production is to be made in France. Who will direct? That's the next question. Henry King probably. That is if he completes his "Romola" in time. Otherwise some lucky director is also getting a great opportunity.

(Continued on Page 2)

## Controlling Sales

Tom Meighan to Have Representative Watching Contracts at Paramount—A New Idea

Tom Meighan is understood to have made a new arrangement with Famous Players which will permit him to name and to maintain his own representative in the department of distribution.

So far as is known, this proceeding is unusual with Paramount. At least, so far as an individual star is concerned. It is true that when William Randolph Hearst released through Famous Players, James R. Grainger exercised a sales control over contracts but to all intents and purposes, Cosmopolitan functioned as an outside producer releasing through Paramount.

Meighan's position with Paramount is somewhat unusual. He maintains his own producing organization and practically has the final word on everything pertaining to production. If a comparison might be at all drawn, it would not be amiss to state that Meighan really operated as an individual producer and that Paramount released the product.

No one at Famous Players yesterday cared to discuss the appointment of Meighan's sales representative.

## Signs Dorothy Mackaill

Dorothy Mackaill, last with Richard Barthelmess in "Twenty-One," leaves next week for Hollywood, where she will appear in "The Next Corner," for Famous Players. This will be her first trip to the Coast.

Sam Wood will direct the picture in which Conway Tearle, Lon Chaney and a newcomer by the name of Ricardo Cortez will also appear.

## F. P. Indianapolis Theater

(Special to THE FILM DAILY)

Indianapolis — The long-dormant plans of Famous Players to build a \$1,000,000 theater on the site of the old English Hotel have materialized. Arrangements have been made for the City Trust Co., to underwrite a bond issue that will finance the proposition. The structure will be five stories in height, and will contain a theater seating 2,800. The house will have two entrances, one on Market St. and the other from the Circle.

The English Hotel site in Indianapolis, has been held by Famous for several years. There have been constant reports of the plan to build there, but at last the project has crystallized definitely.

## "Joan of Arc" Again

Inspiration to Star Lillian Gish in It — Production to Be Made in France

Inspiration Pictures, Inc., announced yesterday that Lillian Gish will be starred in "Joan of Arc," which will be made in France early next year. The picture will be placed in production immediately after the completion of "Romola," which is to be launched shortly in Italy under direction of Henry King.

The tentative production date for "Joan of Arc" is set for the spring. Inspiration declared yesterday that no director has as yet been selected.

The story of "Joan of Arc" has been done in pictures before under the release title of "Jean the Woman." It was produced in a lavish manner by Cecil B. De Mille with Geraldine Farrar starred and Theodore Roberts, Tully Marshall, Hobart Bosworth, Wallace Reid, Raymond Hatton, Charles Cary and others in the large cast. The De Mille version was marked by a number of impressive battle scenes, but the producer not only told the beautiful story of Joan as it is known throughout the world.

(Continued on Page 2)

## Utassy Transferred

George Utassy, who has been acting as general manager of Cosmopolitan Prod., has been transferred to the newspaper end of the Hearst activities. His successor at the studio has not been appointed.

## Paramount Gets 'Quake' Films

For the first time in its history, Paramount intends issuing a special release embodying about 2,500 feet of film, shot by Tom D. Cochrane and R. E. McIntyre, its Tokio managers, of the recent earthquake. The pictures were expected in New York last night by aeroplane and are designed to be shown at the Rialto and Rivoli theaters at the afternoon performances today.

Pathe News stated yesterday that its pictures would probably be sent out to first run accounts in the Greater New York territory not later than tomorrow. The Pathe material was shot by Ralph Earl, one of the first cameramen that Pathe had, who was travelling in Japan, at the time of the disaster and by a stroke of luck was on the spot when the shocks were levelling Tokio and Yokohama.

## Fight Is On

T. O. C. C. Secures Temporary Injunction Against Goldwyn Tying Up Showing of "Enemies"

The long threatened break in the relations between the T. O. C. C. and Goldwyn-Cosmopolitan over contracts on "Little Old New York" and "Enemies of Women," occurred in the Special Term of the Supreme Court of New York yesterday when James J. Walker, counsel for the T. O. C. C. and acting on behalf of the Gotham Amusement Co. secured a temporary injunction against the Goldwyn-Cosmopolitan Dist. Corp. and the Phoenix Amusement Co. thus preventing the showing of "Enemies of Women," at the Washington theater, today and tomorrow.

The action is returnable today before Justice McCook. The Gotham Amusement Co. operates the Gotham at Broadway and 138th St. and is a member of the T. O. C. C. It brought the proceedings because the Phoenix Amusement Co. operators of Fox's Washington at Amsterdam Avenue

(Continued on Page 2)

## Three "Scaramouche" Premieres

"Scaramouche" opens at three different points Sunday night: at the 44th St. in New York; at Woods', Chicago and at Cox's theater, Cincinnati. Marcus Loew will leave for Chicago either today or tomorrow to attend the Mid-West premiere.

## Ingram Sails Saturday

Rex Ingram sails for Europe on Saturday, a day before "Scaramouche" opens simultaneously in New York, Chicago and Cincinnati.

Ramon Novarro will not accompany Ingram, since he has returned to the coast to appear with Barbara La Marr in "Thy Name is Woman," Fred Niblo's next production for Metro.

## Not After Quantity

So Declares Carl Anderson, Back from Coast—First Series to Be Made by J. J. Glavey

Carl Anderson of Anderson Pictures has returned to New York from a three weeks' trip to the coast where he addressed the M. P. T. O. of Southern California on the plans of the Theater Owners Dist. Corp. and secured from that body its endorsement of the exhibitor-distribution idea.

(Continued on Page 2)



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London Representative—Ernest W. Fredman, The Film Renter, 53a Shaftesbury Ave., London, W. 1.

Paris Representative—Le Film, 42 Rue de Clichy.

Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelplatz.

**Quotations**

	High	Low	Close	Sales
East. Kod.	.....	.....	.....	Not quoted
F. P.-L.	71 3/8	71 3/8	71 3/8	300
do. pfd.	.....	.....	.....	Not quoted
Goldwyn	.....	.....	.....	Not quoted
Loew's	15 1/2	15 1/2	15 1/2	100

**A CHANCE**

(Continued from Page 1)

Down in Philadelphia the Stanley Co. has just moved. And they do say that the new home is so gorgeous—formerly the residence of a multimillionaire—that Abe Soblotzky. And John McGuirk. Want to be called Mister.

**Oscar Lewis Dead**

Oscar Lewis, colored, died Sunday morning at the age of 31. Lewis familiarly known as Oscar to a host of film men about New York was in charge of the film at Lloyd's Film Storage and had made many friends by virtue of his congenial disposition.

**Toronto Laboratory Damaged**  
(Special to THE FILM DAILY)

Toronto—The plant of Filmcraft Industries, Ltd., is seriously damaged as a result of a fire of unknown origin. The loss is estimated at \$140,000. A considerable quantity of prints, raw stock, laboratory equipment and furniture was destroyed. The president of the firm is Irwin Proctor of Hamilton, and the general manager, Blaine Irish, a former Pathe cameraman.

**At Broadway Theaters**

**Cameo**

"The Call of the Wild," the feature; Pathe News; "Aesop Fables," and the Dempsey-Enjo night pictures makes up the program.

**Central**

"Morana Vama" is the feature. An overture and a musical selection comprise the remaining part of the program.

**Strand**

The current bill at the Strand includes: "Isabella," played by the orchestra as the overture; "The Telephone Doll," in two acts, (a) "Love Bells," sung by Estelle Carey, soprano, and (b) "Pirouette," by Mlle. Klementowicz, dancer; "The Topical Review"; "Musical Miniatures," self-explanatory; "Potash and Perlmutter," the feature and "Odds and Ends," a compilation of short subjects, Percy Starnes renders a closing selection on the organ.

**At Other Houses**

The indefinite runs at Broadway theaters remain about the same, with "The Hunchback" at the Astor; "Little Old New York," at the Cosmopolitan; "The Covered Wagon," at the Criterion; "White Sister," at the Forty Fourth Street; "Rosita," at the Lyric and "It Winter Comes," at the Times Square. Other hold overs include: "Zaza," playing a second week on Broadway, coming from the Rivoli to the Rialto; while "Ashes of Vengeance" reopens at the Rivoli, and "Six Days" has been held for a second week at the Capitol.

**Alien Theaters Get New Names**  
(Special to THE FILM DAILY)

Toronto—The Allen theaters are gradually passing out of the picture under their original names. The Allen, at Brandon, one of the first is no longer called the Allen, the name being changed to the Capitol, to conform with the name of the numerous Famous Players houses throughout the Dominion. At Vancouver, the Allen theater has been rechristened the Strand as there is already a Capitol there.

**New Tax in Saskatoon**  
(Special to THE FILM DAILY)

Saskatoon, Sask. — The city's amusement tax on theater tickets is expected to reduce the municipal tax rate by at least one mill during the first year of its operation. It has been estimated that the new tax will net the city approximately \$30,000. Local exhibitors strongly opposed the civic tax, which is in addition to the provincial amusement tax, but the city was finally able to put over the extra levy.

**Boosts National Organization**  
(Special to THE FILM DAILY)

Omaha—In the current issue of "The Movie Age," C. E. Williams, business manager of the Nebraska M. P. T. O. makes a rather lengthy statement relative to the merits of the national organization. He states, among other things, that, to every thinking exhibitor, a national organization is apparent, and that many problems arise that can only be handled by a national body.

**"Joan of Arc" Again**

(Continued from Page 1)

but added to it a modern prologue and an epilogue.

It is also interesting to note that "Joan the Woman" is said to be the first picture to be roadshowed by Famous Players, the entire detail being handled by the company's own sales force.

**Not After Quantity**

(Continued from Page 1)

Anderson stated yesterday that it was not his plan to annex a quantity output for his organization but that he was more anxious to secure pictures of merit. His trip to the coast did concern product and yesterday he stated the first series for Anderson would be made by John J. Glavey under the name of Hollywood Enterprises, Inc. Eddie Gribbon will be started in the group which will consist of four pictures.

A second series, according to the Anderson office will be announced next week. This is expected to be Choice Productions.

**Worried Over Hillyer**

(Special to THE FILM DAILY)

Los Angeles—Fox officials are worried over the disappearance of Lambert Hillyer, who went into the mountains on a combined vacation and business trip. He hasn't been heard from for over a week, although the studio was all set to start work on "The Eyes of the Forest," a new Tom Mix picture.

**New Two-Reel Series**

"Far Better Than Worse," the first of a series of 12 two-reelers to be made from Octavus Roy Cohen's Saturday Evening Post stories, has been completed at the Spitz studio. Roy Rice directed, with Irving J. Rubenstein as cameraman. Rice and H. Whitman are the producers, and in addition, they plan two features. A cast of all whites is being used.

**Clare Eames Here**

Clare Eames has arrived from Italy en route to Hollywood, where she will play the role of Queen Elizabeth in "Dorothy Vernon of Haddon Hall," Mary Pickford's new picture.

**Fight Is On**

(Continued from Page 1)

and 149th St. had secured "Enemy" from Goldwyn-Cosmopolitan while the Gotham claims a perfectly good contract for the picture from Famous Players. The action is one that has been threatened by the T. O. C. unless Goldwyn observed the Famous Players contracts.

There was quite an array of legal talent in the Supreme Court yesterday. State Senator Walker appeared for the T. O. C. C. and the Gotham theater; Saul E. Rogers for Famous Nathan Burkan for William Randolph Hearst and Cosmopolitan and Gabriel Hess for Goldwyn-Cosmopolitan.

**Regal Handling Many Series**

(Special to THE FILM DAILY)

Toronto—Regal Films, Ltd., which is affiliated with Famous Players Canadian Corp., in making its fall announcement, declares it is the exclusive Canadian distributor for Metro, Pathe, the Warners, Goldwyn, Cosmopolitan, Selznick and Bette Balfour pictures. Regal recently secured Canadian rights from Welsch Pearson, of London, for the Balfour features, the first of which is "Squib M. P." The company has also bought the Canadian rights for the Hepworth production, "Lily of the Valley."

**Keith Opens in Paducah, Ky.**

(Special to THE FILM DAILY)

Paducah, Ky.—The new Keith C. pheim has opened with vaudeville and pictures.

**Adams Here**

Cleve Adams, assistant general sales manager for Universal Kansas City is in town.

**A LESSON IN LOVE**

(The Prude's Fall.)

by

**RUDOLPH BESIER & MAY EDGINTON**

produced

**39th Street Theatre, New York Sept. 24th**

with

**WILLIAM FAVERSHAM & EMILY STEVENS**

**A Real Hit.**

**A Real Story.**

**A Real Property.**

*Sole Picture Agents*

Hughes Massie & Co.  
(S. A. Sanders, Gen. Man.)

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*Presented by Burton King*

*With a Brilliant Cast Including*

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LONDON, W. 1, ENGLAND

## San Francisco News

(Special to THE FILM DAILY)

San Francisco—Abe Kahn, formerly manager of Goldberg's Central on Market Street, is now occupying a similar position at the Class A theater on Fillmore St.

A. G. Fustace, has been slated as house manager of Aaron Goldberg's latest theater acquisition, the "Circle," formerly the Maio adjoining Loew's Warfield.

Floyd St. John has returned from Los Angeles where he went on business in connection with his new exchange.

Mrs. Mark Harrison of the Star, will leave shortly for the East. She will be gone about two months.

Irving Releasing Through Selznick?

(Special to THE FILM DAILY)

Los Angeles—I. W. Irving has taken offices at the Standard Film Laboratories, and announces that he will make a series of four I. W. Irving Prod. for Selznick release. He is now in the Big Bear country hunting locations for his first picture, "The Dawn of Love."

No one at Selznick could be reached yesterday for a statement.

United Studios Expand

(Special to THE FILM DAILY)

Los Angeles—M. C. Levee, president of United Studios, has formed a new affiliated organization for the purpose of supplying various local studios with every need in the shape of properties. The new rental organization will be in charge of M. S. Epstein, for some time associated with Levee at United.

In Louisiana for Exteriors

(Special to THE FILM DAILY)

Los Angeles—Director J. P. McGowan, and the company working on "The Whipping Boss," a Beverly Prod. being made at the Hollywood studios, with a cast headed by Lloyd Hughes, Barbara Bedford and Eddie Phillips, are en route to New Orleans, where they will work for several days in a Louisiana logging camp.

Rondeau a Paralytic

(Special to THE FILM DAILY)

Montreal—Armand Rondeau, manager of the Metro-Warner department of Regal, is recovering slowly from the stroke of paralysis which he suffered some weeks ago. Charles Lalumiere, Pathe manager, is temporarily handling Rondeau's work.

Greiver Buys "Barefoot Boy"

Si Greiver, of Chicago, has purchased "The Barefoot Boy." Greiver recently made a blanket purchase of the entire C. B. C. product for Northern Illinois and Indiana.

Famous' Memphis Office Opened

(Special to THE FILM DAILY)

Memphis—The new Famous Players' office is open under management of M. W. Davis.

## Putting it Over

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

### American Tobacco Co. Co-Operates

In "Tea-With A Kick!" there is a scene in which Creighton Hale thwarts a crook by making a pack of cigarettes look like a pistol. He does it by keeping his hand behind a curtain through which a light is thrown. The butt of the gun is formed by the pack itself and the barrel is made by having several cigarettes extend out of the pack.

The pack of cigarettes used happened to be Lucky Strikes. The American Tobacco Co. saw a chance to tie-up with the picture and got in touch with Edward Halperin, with the result that an attractive pictorial window strip was produced. This shows Creighton Hale demonstrating the pose that he uses in the picture to produce the effect of the gun, and also carries two scenes of the picture, "Tea-With A Kick!" The wording reads: "See Creighton Hale get a 'kick' out of Lucky Strikes in Victor Hugo Halperin's 'Tea-With A Kick!'"

These strips, by arrangement with H. Seidner, manager of the window trimming department of the United Cigar Stores, were displayed in 460 United Cigar stores, the entire chain, throughout greater New York.

### "Sparky" Makes His Debut

East St. Louis—As a box-office builder, Larry Richardson made use of a prologue for "The Hottentot," when that picture played his Lyric theater, recently.

Girl ushers and boy pages were all dressed as jockeys, carrying whips. Then, in newspaper advertisements, the Lyric announced the personal appearance of the well known "Barney Google and His Ever Faithful Steed, (Not Speed) Spark Plug."

The Lyric patrons were allowed to give "Sparky" the once over and gave him an A-1 physical O. K. Their attention was then turned towards the prologue which consisted of a monologue by Mr. Google, after which he put the animal through a few tricks.

### Mercantile Houses Co-operate

A new angle of co-operative mercantile advertising recently developed by the Warners through efforts of Lon Young is expected to be a great exploitation medium for all exhibitors who have contracted for "The Printer's Devil," and "George Washington Jr." This campaign is being carried on with more detail and on a larger scale than ever before. Each manufacturer who has entered the tie-up is furnished with play dates in the different towns where his dealers are located. On the Barry series, the exhibitor has more than 100,000 window displays waiting for him to help exploit his picture.

These tie-ups call for appropriate photographs, life-sized cut-outs of the star and interesting lay-outs of Wesley Barry using or applying one of the selected kinds of merchandise arranged for. A tie-up with the Ingersoll Redipoint Pencil Co., calls for window displays with 22,000 dealers handling the Ingersoll merchandise, and in all displays, Wesley Barry is shown, either in a life-sized figure or else in a special lay-out display. The Ingersoll Company has also appropriated the sum of \$100,000 to carry on this tie-up in advertisements in important publications.

Many other tie-ups have been arranged. Among these manufacturers are the Van Houton Cocoa Co., Ben Weiner Clothing Co., Walter Janvier Drug Co., U. S. Rubber Co. tying up with Keds, Pittsburg Water Heater Co., F. A. D. A. Radio Sets, Hohner Harmonicas, and the Westinghouse Electric Co.

### An Original Idea

St. John's, N. B.—When "Mighty Lak' a Rose" was the attraction at the Opera House, R. McDonald, the manager, obtained the names of all Scotch people in the city, from the secretaries of the different Scotch clans. To these people, McDonald sent a personal letter and attached thereto, a rose, both tying-up with the picture.

## FINANCIAL REPORT

### FALL GOLF TOURNAMENT—SEPTEMBER 25th, 1923

July 1, 1923	Balance on Hand.....	\$42.59
Sept., 1923	Receipts .....	1890.50
Total .....		\$1933.09

### Expenditures—September, 1923

General Expense .....	\$57.80	
Prizes .....	611.58	
Belleclair Country Club.....	1250.65	
Total .....		\$1920.03

Balance on Hand..... \$13.06

New York Chicago Hollywood

## Rothacker Laboratories

WILLIAM S. GILL, Eastern Sales Mgr.  
542 Fifth Ave. Tel. Murray Hill 1831

Cosmos Art Pictures Association

The Exhibitors Association

JOIN NOW

## OFFICE FOR RENT FURNITURE FOR SALE

Completely equipped office and ante room, renting at Eighty-two Dollars month, including furniture for sale a tremendous bargain. Apply at Room 1115, at 1540 Broadway.

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THEATRE BUILDING

"WE NEVER DISAPPOINT"

CROMLOW FILM  
LABORATORIES  
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220 WEST 42<sup>ND</sup> STREET  
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ALLAN A. LOWNES, GEN. MGR.

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CORPORATION

1540 B'way INDEPENDENT PICTURES N. Y. C.



First Motion Pictures  
of the

# JAPANESE EARTHQUAKE

*A Paramount Picture*

Not just flashes of scenes but a continued negative 2500 feet long \* \* \* secured on the spot by Paramount's Japanese representatives \* \* \* scenes of Tokio and Yokohama being shaken to the ground, with the fire and indescribable events that followed \* \* \* by express steamer from Kobe to Vancouver, by seaplane to Seattle, by airplane to New York \* \* \* all records for quick transportation of film smashed \* \* \* as always, Paramount leads the world.

*Wire your nearest Paramount exchange as to when you can secure a print*

Showing Now in New York

RIVOLI

RIALTO

**Newspaper Opinions**

**"Potash and Perlmutter"—1st Nat'l—Strand**

AMERICAN—... the same amount of helpless laughter as they did in the play. In fact, a very amusing and highly creditable story has been filmed, and the wonderful pantomimic work of Barney Bernard and Alexander Carr is word proof. It is the acid test.

EVENING WORLD—... a heart scream from start to finish. ... Abe and Mawruss ... have never been more whimsical or more pathetic, for that matter, than they are in celluloid form. ...

The picture is almost one long, continuous laugh. ...

MAIL—It is the funniest of the full length comedies that have come to the Broadway picture houses in many seasons and brings the screen three well known actors, Barney Bernard, Alexander Carr and Vera Gordon, whose performance are perfect. ... Barney Bernard's Abe Potash will always remain a classic screen characterization. His pantomime was exceedingly good, being responsible for most of the laughs.

MORNING TELEGRAPH—There is a fine mixture of comedy and pathos in "Potash and Perlmutter," two characters who can bring the tear as quickly as the smile, and can turn the laugh into a sob with amazing speed. ...

The titles are funny, although a bit plentiful, and the fine work of Barney Bernard and Alexander Carr supplies any number of hearty laughs throughout the film. ...

"Potash and Perlmutter" will be a successful picture, of that there is no doubt.

SUN—... Laughable and entertaining in movie form. ... Highly "salty," salubrious and successful show in cinema capsule form equally as much as in the original stage version.

TIMES—"Potash and Perlmutter," be it known, are as funny on the screen as they were on the stage, than which there is no higher praise. ... The picture has as many laughs as a Chaplin comedy.

WORLD—It had them holding to their seats almost from the opening scene. ... This production, which Samuel Goldwyn has made by himself, strikes us as being a motion picture which any cinema producer could own and still sleep nights.

**"The Call of the Wild"—Pathe—Cameo**

AMERICAN—The picture follows with commendable closeness the plot of Jack London's finest story.

EVENING JOURNAL—The animal is fairly intelligent but there is not the spontaneity about his actions that is observable in other dog players.

Yet this does not altogether detract from the real interest "The Call of the Wild" offers.

EVENING WORLD—It is an enjoyable picture, if one cares for snow-stuff and the "great open spaces where dogs are dogs."

MAIL—With the exception of several gross exaggerations "The Call of the Wild" is an excellent picture. It is entirely devoid of the ordinary love interest and despite this glaring lack is entertaining throughout. Indeed several scenes reach dramatic heights.

MORNING TELEGRAPH—... In no recent production has he (Hal Roach) been happier than in his results with the dog actor, "Buck," who is the star of the London story. ... Much credit should go to Fred Jackman, who directed the film and without whose clever handling of the dog "The Call of the Wild" would be entirely commonplace.

SUN—... Very effective picture version of Jack London's "The Call of the Wild." The settings are very well done, and the dog himself will probably be starred soon.

*Newspaper opinions from out-of-town papers will only appear when the feature reviewed has its world's premiere in that city. New York newspaper opinions will also be published when the production reaches Broadway.*

**"The Eternal Struggle"—Metro Loew's State, Los Angeles (Special to THE FILM DAILY)**

Los Angeles—Newspaper opinions on "The Eternal Struggle," at Loew's State follow:

EXAMINER—Reginald Barker has made a film of quickfire action, exquisite background and excellent histrionism in "The Eternal Struggle" ... Photographically, the picture is delightfully done by Percy Hilburn, who with clever changes of lighting adds materially to the climatic moments of the drama.

EXPRESS—... Rene Adoree bursts into stardom with a splendid characterization of a French-Canadian girl. ... To this reviewer it seemed impossible that a story of this type at this day could hold any interest. But Reginald Barker has turned the trick. ...

Evidently filmed in the Canadian Rockies, there are some magnificent views of jagged, snowy peaks, swift mountain streams and heavily timbered hills.

But it is in Miss Adoree that most of the interest centers.

HERALD—... one of the most dramatic motion picture plays of the Canadian northwest country that has ever been filmed. ... For motion picture entertainment that will hold you tense in your seats, see this photoplay by all means.

RECORD—The scenario writers, the director and the cameraman apparently did

their best with plot 748-c, "North Mounted Policemen Track Down Who They Love," and they have indeed instilled a degree of humor which, coupled with the photography, is a saving grace for a trite fiction.

TIMES—"The Eternal Struggle," suggest trite formulae of movie-making to the mind, but I am really astonished much has been gotten out of the much exploited field of the Canadian North Mounted Police in this picture, even if I am also charmed and interested by its star. ... he has put live characters in his picture instead of dummies, and because he has offered a background of natural scenery that is a marvel of snowy grandeur. ... Miss Adoree ... has some marvelous scenes.

**July Exports Total \$617,669**  
(Special to THE FILM DAILY)  
Washington—Exports of films during July, as reported by the Department of Commerce, included 9,720,000 ft. of positive film, valued at \$393,962,215,733 ft. of sensitized, but unposed, film, valued at \$155,096,595,365 feet of negative, valued \$68,664, or a total of \$617,669.

The most important market positives was Canada, whose imports totalled 1,241,600 ft., valued at \$48,000.

The best customer for unexposed film was Japan, to which countries were sent 2,575,372 ft., valued \$76,607; while England was the largest market for negative film, taking 633 ft., valued at \$45,602.

**Stern on the Aquitania**  
Abe Stern of Century, is returning from Europe with Carl Laemmle. They are due in Friday on the Aquitania.

# FIGURES DON'T LIE!

*Read 'em and Reap*

Elmer Clifton's

## "DOWN TO THE SEA IN SHIPS"

During the torrid month of August played to 140,000 people—to \$75,058.82 at Balaban & Katz Roosevelt Theatre, Chicago

(Seating capacity 1576)

W. W. Hodkinson opens his books to the Exhibitor

First Week	Second Week	Third Week	Fourth Week
\$22,601.25	\$17,437.06	\$17,344.07	\$17,676.44

55 CHICAGO THEATRES BOOKED DAY AND DATE WEEK SEPT. 23RD

Setting a world's record in simultaneous showings

IT'S A HODKINSON PICTURE

# THE **Film** DAILY

**The BRADSTREET FILMDOM** **The RECOGNIZED AUTHORITY**

XXV No. 74

Thursday, September 27, 1923

Price 5 Cents

## CHAINS

By DANNY

and how they operate against little fellow gives Joe Heim, Danville, Pa., a chance to tell story. Joe writes in that one of the chains took over Opera House in Danville, he getting his Paramount and Universal and Educational product without difficulty. Then Opera House went into the hands of Heim, he left him with his 650 seats minus the product he had been using a long time.

"We are not worrying about not getting enough service to run our house," he says, "but we have made the name of Paramount Pictures, Educational Comedies, Universal Jewels and Century Comedies known in this small town by spending our money on advertising, only to have the name put in an opposition house. Every patron we have will ask the question: 'How is it they are running the pictures in the Opera House that you have been running?'"

"It cannot be explained to the people who attend pictures."

### Like Difficulties

the way Heim has his troubles right here on Broadway the problem exists at this minute. Mark has been playing Norma Talmadge for years at the Strand. Moe and Eschmann, of First National, cannot get together on "Geance," and "Doc" Reisenfeld has the biggest of all Talmadge pictures for opposition to the Strand.

So the little fellow isn't the only one who has troubles with product. The big ones have it; they always have, and probably always will. At least until existing distribution plans and ideas change.

### Day and Date

that Chicago run of "Down to the Sea in Ships" with 55 houses playing and date must make the Hodkinson people feel pretty good.

## Support for M. P. Day

M. P. T. O. Declares State Units Are in Line—November 19 the Date

According to officials of the M. P. T. O., the interest in Motion Picture Day, November 19, is gaining momentum daily. No movement furthered by the national organization, says the statement, has met with such a quick and enthusiastic response from the rank and file of exhibitors as this.

The statement says Indiana has taken hold. William Bender, Jr., treasurer of the M. P. T. O. and national chairman of the committee, has appointed sub-committees covering the entire state. Harry Davis, of Pittsburgh, was in New York last week and declared that he is calling a mass meeting of the theater owners of Western Pennsylvania, to be held at Pittsburgh, to designate sub-committees and formulate definite plans of participation.

C. E. Whitehurst of Baltimore, likewise has announced a mass meeting to be held at Baltimore, to name committees and discussing ways and means. Martin Smith, president of the M. P. T. O., of Ohio, has divided his state into 40 districts with exhibitor leaders in each district to carry on the work. C. E. Williams, representing Nebraska, has named the chairmen for the various cities and counties of that state and is actively at work. A. B. Momand, secretary of the Theater Owners and Managers Ass'n, of Oklahoma, is laying plans to have his state up among the leaders. G. B. Sparrow, president

(Continued on Page 2)

### Mayer Leaves Today

Louis B. Mayer leaves for Los Angeles today.

### Badger on His Own

(Special to THE FILM DAILY)

Los Angeles—Associated Pictures Corp. plans to give Clarence Badger his own producing unit, to make four pictures a year. Marcus Jacobowsky, president, has returned to Chicago.

### 1st Nat'l Sells Six

Associated First National has disposed of the following six productions to the Societa Anonima Stefano Pittaluga, off Torino, Italy, for Italy, Sardinia, Italian African Colonies, and the Italian African Protectorate: "Circus Days," "Within the Law," "The Voice from the Minaret," "Yes or No," "The Isle of Lost Ships," and "The Bright Shawl."

## Settle Wrangle

T. O. C. C.-Goldwyn-Fox Spat Over "Enemies" Settled Out of Court—Action is Withdrawn

Apparently the difficulties between the Gotham Amusement Co. and the Phoenix Amusement Co. over the West Side showing of "Enemies of Women" were not so very much involved that a settlement could not be made. Following the legal tilt in the Special Term of the Supreme Court on Tuesday, State Senator James J. Walker, counsel for the Gotham Amusement Co., which operates the Gotham, and Saul E. Rogers, of Fox, representing the Phoenix Amusement Co., which runs the Washington on Amsterdam Ave., and 149th St., got together and decided to settle the matter out of court.

Notice of the settlement was sent to Justice McCook, before whom the argument was to be argued yesterday afternoon. On Tuesday Justice Whittaker granted a temporary injunction and later that afternoon decided to revoke it. It was the plan then of Walker to seek another injunction but instead the action was withdrawn.

The trouble started over the booking of "Enemies of Women," at the Washington, despite an existing contract with Famous Players claimed by the Gotham. While the T. O. C. C. did not appear officially in the matter, it was the opinion in film circles that the suit reflected the sentiment of the organization on the differences with Goldwyn-Cosmopolitan.

The Washington showed "Enemies" yesterday and will continue to do so today.

## A News Scoop

Paramount Beats Regular News Reels by Getting Earthquake Films on Broadway First

Paramount succeeded in securing a scoop on the entire industry by rushing its Japanese earthquake pictures across country by aeroplane, and rushing them through the laboratory in time for the first shows at the Rialto and Rivoli last night.

The pictures arrived East yesterday afternoon about three o'clock by aeroplane with Eddie Stimson at the wheel. The fog was so thick that regular U. S. mail planes were forced to abandon regular schedules until weather conditions were more advantageous, but Stimson managed to get through.

The pictures are to be supplied to all of the Paramount theaters by fast

(Continued on Page 2)

## Davis With Hearst

Well Known Producer and Magazine Expert Joins Cosmopolitan—Has Had Interesting Career

H. O. Davis, one of the foremost efficiency experts identified with production will become general manager of Cosmopolitan Productions, replacing George Utassy.

Davis, who was with Triangle in the old days, and has since been actively interested in pictures until he resumed his former work in the magazine field, established a unique place for himself in the old days by declaring that wastage (beyond a certain point), was unnecessary in studios and proceeded to carry out his ideas with Triangle. This led to the claim of "factory methods" and had Triangle continued Davis' position might have been justified.

### Rogers Joins Burr

Charles R. Rogers is now financially interested in Mastodon Films, Inc., as vice-president in charge of distribution. He will retain his interests as treasurer of Griffith Prod., president of Resolute Film Sales Corp., and vice-president of the Hunt Stromberg units.

Charles C. Burr, president of Mastodon, will devote his time to production.

### 55 Joint Runs in Chicago

(Special to THE FILM DAILY)

Chicago—"Down to the Sea in Ships" is playing at 55 local theaters, day and date this week. The local Hodkinson offices claim that this is the greatest number of simultaneous bookings of a feature picture ever put on. The bulk runs follow the four week's engagement of the picture at the Roosevelt. Ralph Simmons, local Hodkinson manager, is responsible for the feat.

While the Chicago showing for "Down to the Sea in Ships" is admittedly an extremely creditable one, it is not a record. In New York, the contracts for the Chaplin series provided for day and date runs with the result that "The Idle Class" was shown in about 120 Greater New York theaters simultaneously.

Clyde Eckhardt, of Fox, declared yesterday that "Over the Hill" had 50 day and date runs in Chicago, starting Sunday and ending the following Saturday, and that on a repeat engagement there were 75 day and date runs, each running four and five consecutive days.



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**Quotations**

	High	Low	Close	Sales
East. Kod...	108½	108½	108½	100
F. P.-L. ....	72	70½	72	3,600
do pfd. ....				Not quoted
Goldwyn ....	14	14	14	200
Loew's ....	15½	15½	15½	200

**A News Scoop**

(Continued from Page 1)

'plane. It was admitted by the regular news reels organizations that Paramount had scooped them all. Pathe News, it is true, did show its pictures on the coast on Monday, and by yesterday had supplied the entire country as far East as Chicago, and including all important Mid-West points. Paramount, however, was the only company to reach New York screens as rapidly as it did.

Fox News declared its pictures were here but stated that they were not ready for the theaters. No one at Kinograms could be reached for a statement. At International, R. V. Anderson declared he expected to show his pictures locally by noon tomorrow. The negative was expected in last night at ten o'clock.

Tom Cochrane and R. E. McIntyre shot the pictures for Paramount, dispatched them by runner to Kobe, where it was discovered the first boat out for the States had left. A seaplane was hired and the steamer reached at sea. The pictures were then met by another 'plane at quarantine at Vancouver, and started East.



**Support for M. P. Day Newspaper Opinions**

(Continued from Page 1)

of the M. P. T. O., of Canada, and Vincent Gould, secretary, when in New York said Canada was strongly behind the project.

Reports indicate that theaters everywhere are preparing special programs and special presentations. Some theaters will show the advancement of the motion picture by comparing their establishments five or ten years ago with what they are today. A special department has been organized at the national headquarters to handle the detail work of the event, as well as prepare the necessary material for the theater owners' use. A special service book containing a detailed campaign for the promotion of the day will be distributed. It is understood that this book will contain not only a campaign of suggestions, such as specially prepared letters, press stories, advertising and exploitation copy and practical aids.

**S. E. Florida Houses Open**

(Special to THE FILM DAILY)

Atlanta—Announcement has been made by Southern Enterprises of the reopening of the company's theaters in Florida.

The Fairfax, Miami will reopen Oct. 8, instead of Oct. 1, as originally scheduled; vaudeville three days and pictures the rest of the week will be the policy. The Victory, Tampa, will reopen Sunday with the same policy as the Fairfax. The Plaza, St. Petersburg, will open Oct. 4 for one day a week, and vaudeville on that day on Nov. 30, the house will open for full weeks. The Hippodrome, Miami reopens Saturday, while the Paramount which was running all summer closes next week to undergo extensive remodeling and redeccorating.

**Taylor Promoted by "U"**

(Special to THE FILM DAILY)

Toronto—P. C. Taylor, Universal manager at St. John, N. B., has been appointed general sales manager for Canadian Universal with headquarters here. Taylor is succeeded at St. John by J. A. Kirkpatrick, who has been at the Toronto Universal office for a number of years.

**Al Lena Joins Flynn**

Al Lena, formerly with Emile Chautard, is in New York from the coast to act as production manager for Emmett J. Flynn, who is making "Nellie, The Beautiful Cloak Model."

**Daly Succeeds White**

J. A. Daly, recently with the Universal in Philadelphia, has been appointed press representative of the Louis B. Mayer Prod., succeeding R. M. White, resigned.

**Convention Dates Changed**

(Special to THE FILM DAILY)

Detroit—The dates of the state M. P. T. O. convention have been changed from Sept. 25, 26 to Oct. 16, 17.

**"Monna Vanna"—Fox Central**

EVENING JOURNAL—The best feature of the picture is the huge assemblage of armed men. The terrible armies with banners seem to stretch for acres and the spears and halberds are thick as trees in a forest. \* \* \* Paul Wegener, in the role of the doughty Gurlino, wins the dramatic honors.

MORNING TELEGRAPH—\* \* \* Richard Eichberg\* \* \* is a most able maker of spectacles on a large scale, and the picture affords him an opportunity to line up with men like Lubitsch and Griffith and to prove himself their peer. The chief fault with the production is in the poor continuity and titles, both of which may be attributed to changes made in this country—or may possibly have been imported with it. \* \* \* On the whole "Monna Vanna" is like the little lady in the fable, in that when it is good it is very, very good and when it is bad—it's just stupid.

TIMES—Castles, moats, drawbridges, winding staircases, men in armor, maids with flowing hair, priests, fools—these always make effective scenes, \* \* \* The production suffers, too, from the slow pace of the first half of the story. \* \* \*

The actors have been skillfully chosen for their roles. They all look like Italians of the period. Lee Parry as Monna Vanna is surely one of the most beautiful actresses in her branch of the profession. \* \* \*

**Progress in Deal With Arrow**

(Special to THE FILM DAILY)

San Francisco—Progress Pictures have concluded a contract with Arrow, whereby they secure for California, Arizona, Nevada and the Hawaiian Islands a series of six William Fairbanks westerns, 10 Edmund Cobb westerns and six star westerns; "Chain Lightning," "Man and Wife," "The Broken Violin," "None So Blind," and "High Speed Lee."

Boston—Patton, Heffron and McConville, of Independent Films, Inc., have secured the New England rights to "The Santa Fe Trail," and also the new series of Mirthquake Comedies, starring Bobby Dunn and the 12 Eddie Lyons Comedy Specials for Arrow.

**Declare Dividend**

(Special to THE FILM DAILY)

New Bedford, Mass.—As a result of the success of "Down to the Sea in Ships," the Whaling Film Corp. has declared a cash dividend of \$2.50 a share on the capitol stock. Checks will be mailed within the next two weeks.

**"Ashes" to Move to Rialto**

Norma Talmadge in "Ashes of Vengeance," now at the Rivoli, will play a second week on Broadway, when Hugo Riesenfeld moves it to the Rialto.

"Buster" Keaton in his first full-length comedy, "Three Ages," goes into the Rivoli on Sunday.

**Landau Bound for Coast**

Arthur M. Landau, of L. L. Hiller Enterprises, Inc., has left for the Coast to be gone about three weeks.

**Levenson With Inspiration**

Lewis F. Levenson, formerly editor and critic of "Movie Weekly," has been appointed director of publicity for Inspiration Pictures, Inc.

**Cuts and Flashes**

Lebbeus H. Mitchell, in charge of the trade journal publicity for Goldwyn, Cosmopolitan, and author of "The Circus Comes to Town" and "Bobby in Search of a Birthday," has written another book, "Here Trick Here!" published by the Century Co.

Louis Baum, who is on a sales tour for Equity, has closed with the Columbia Film Service of Pittsburg for "Daring Years," for Western Pennsylvania and West Virginia.

Gardner James is one of the principals in "The Avenger," which was completed last week at the Erbograp studio. Joseph Levering directed.

"The Eternal Three," will begin its first New York showing at the Capitol, beginning Sept. 30th.

**Says Fall Will Be "Best Yet"**

G. H. Dumond, personal representative of the Warners, payed a visit recently to the Home office after looking over conditions in the territories. Dumond declared that the Fall season should be the most prosperous in recent years and that exhibitors in all sections are looking forward to a booming business.

"Exhibitors," he stated "have already had one of the best summers since the war, and the winter promises much for them. They realize that there is a wealth of production material on the market for the coming season and they are preparing to handle it as exploit it in a more elaborate way than they have ever before attempted.

"New theaters are being opened everywhere, and theaters that have been closed for a short time are being renovated and put into shape for the new season. Thousands of new houses are being built in Pittsburg, or in Cleveland and one in Lorraine, and suburban theaters are being built in all territories. About these suburban houses, it is interesting to note that they are being built larger and more commodious than ever before, with all the features included that characterize the big houses in the theater district.

**A STORY AND ACTING NEVER BEFORE EQUALLED IN**



**YOUR CHANCES ARE**

**.00362%**

**INDEPENDENT PICTURES CORPORATION**

1540 B'way



N. Y. C.

*Love and Chuckles*

Every woman always is in love with Love, and every man pretends he likes to laugh at Love. Mae Marsh, in "Paddy-the-Next-Best-Thing," gives both women and men their chance as she returns to the film in the greatest picture of her entire career.

*Tears and Laughter*

Women love tears, when not too long sustained by emotion. Mae Marsh in her great screen version of "Paddy-the-Next-Best-Thing", a story millions have read, brings up tears only to quickly dissolve them into laughter that will sweep any audience.

*Thrills and Chills*

There are enough thrills and creepy sensations in Mae Marsh's new picture to satisfy any audience. In "Paddy-the-Next-Best-Thing" there is action so fast and swift, adventure so thrilling, that patrons are certain to talk about the picture to their friends.

*Fast-moving Drama*

Mae Marsh, in the role of the next-best-thing to the son that never came, gives an intensely human portrayal in a film that never lags nor sags, but keeps moving rapidly to a sane and logical climax. Every human emotion is roused by her great art.

*Graham Wilcox Productions, Ltd.*

*present*

**MAE MARSH**

*in*

**"Paddy-the-Next-Best-Thing"**

*By Gertrude Page*

Now Booking

Allied Producers and Distributors Corporation

729 Seventh Ave., New York

Hiram Abrams, President

A Branch Office Located in every United Artists Exchange

An Entire Issue Devoted to the Disaster of the Century!

In accordance with the importance of the subject, issue No. 79 of the

# PATHE NEWS

will be entirely devoted to marvelous pictures of the

# JAPANESE EARTHQUAKE

These pictures were furnished to regular customers of the Pathe News on the Pacific Coast on Monday, Sept. 24, being the first pictures of this world-horrifying event to be shown anywhere in the United States.

Prints of this issue will be shipped from Chicago for Middle Western customers today. Prints will also probably be shipped today from New York to Pathe News accounts in the East.

You get it all, you get it quick, you get it best in the Pathe News, and without extra charge.

## PROMISES DON'T COUNT—BUT DEEDS DO

"Congratulations on extraordinary scoop of the Japanese Fire and Earthquake pictures, which it was our good fortune to throw on screen same day they arrived from Japan. Pathe News is indeed supreme." H. H. Campbell, Manager.  
Orpheum Theatre, Orpheum Circuit, San Francisco.

"Congratulations on being first to obtain Japanese Earthquake film. Your local office furnished print Monday."  
M. L. Markowitz, San Francisco.

"Congratulations on tremendous scoop Japanese Earthquake pictures. We were able to show them in Pathe News our Loew's Warfield Theatre on Monday."

A. M. Bowles, Gen. Manager West Coast Theatres Co. of Northern California.



# THE BRADSTREET OF FILMDOM

# THE FILM DAILY

# THE RECOGNIZED AUTHORITY

XXV No. 75

Friday, September 28, 1923

Price 5 Cents

## IN THE JOB

By DANNY

What an outfit that Famous Players organization is! They are not a news weekly business, but an energy unequalled they out all the regular news organizations by getting Japanese earthquake pictures to Broadway a full day or more ahead of all others.

The real trick was pulled in getting their pictures off at Vancouver in the winter and then shooting an aerial through fog and storm ahead of the rest. But then enthusiasm and energy put behind this little trick only showed what they can do when they get in to do something.

### "The Unknown Purple"

Produced by Abe Carlos with Roland S. the author as the director, and by B. Walthal in the lead. One of the best mystery plays ever produced, and the picture is as good, if not better than the play. Should be a safe office bet. Release to be determined. A mighty interesting picture well cast, well mounted.

Off to the Coast today. Just a bit interested to see what's in store for the forthcoming productions. A line now and then and a lot after looking things over. Meanwhile, patience.

Reports of rumors being circulated relative to probable changes in important companies. This is the gathering of the clouds before the breaking of the storm?

Philadelphia and Logan Open Jan. 1 (Special to THE FILM DAILY) Philadelphia—The Logan and Elmer the two Stanley houses now under construction, are expected to be around the holidays.

### Arthur Levey Here

Arthur Levey is back in New York after spending two years in Europe, where he disposed of Associated Producers' pictures. He is here looking for a product for England on behalf of Pathe Freres Co., Ltd., of London, in which Lord Beaverbrook has a controlling interest. Levey has purchased the Dempsey-Firpo pictures for Great Britain and Ireland. He is at the Ansonia.

## 300 Prints Made

Paramount Sending Japanese Pictures All Over Country—Extra Shows Held on Broadway

The Japanese earthquake pictures, which Famous Players secured through Tom Cochrane and R. E. McIntyre in advance of any of the regular news reels, created such intense interest at the Rialto and Rivoli Wednesday night that special midnight shows were put on to accommodate the crowds.

Yesterday, rush orders for 300 prints were made, and the services of every available laboratory enlisted to get the unusual demand out on time. Sidney R. Kent received no less than 35 telephone inquiries from out-of-town points for the pictures.

E. V. Richards saw the business attracted by the pictures at the Broadway theaters on Wednesday night,

(Continued on Page 6)

### Jack Cohn Sailing

Jack Cohn of C. B. C. will sail next week on the Aquitania, for a six weeks' trip to Europe in the interest of his company.

### Tully in from Coast

Richard Walton Tully arrived from Los Angeles yesterday to confer with Rex Beach on productions of "Flowing Gold." From here, Tully will go to Dallas, where some of the picture will be made.

Following this, Tully will make "The Bird of Paradise" in the Hawaiian Islands.

### Laemmle Arrives Today

Carl Laemmle and Abe Stern are due in today from Europe. Universal has received a wireless from the boat in which Laemmle states that he and R. H. Cochrane had been invited to attend the Biltmore lunch, to be tendered to David Lloyd George on Saturday. Lloyd George is on the same boat.

### Paramount Wins Oregon Action

(Special to THE FILM DAILY)

Portland, Ore. — Circuit Court Judge Evans has held that "The Trail of the Covered Wagon" was too near like the Paramount film, "The Covered Wagon," and upheld Famous Players, which alleged an infringement on the part of Jesse Sill and his partners, who were exhibiting a film of that name in Oregon. The plaintiffs claim they have already been damaged to the extent of \$20,000, but the court withheld judgment on that portion of the complaint.

## Plan Road Shows

Inspiration to Handle "The White Sister" as a Legitimate Attraction—Successful Here

Inspiration has decided to release "The White Sister" as a road show. The picture will therefore go out as an attraction similar to "The Covered Wagon," and in the same way as "The Ten Commandments" will be booked.

At present, there is only one run, at the 44th St. theater in New York, but on Sunday the picture will be transferred to the Ambassador for an indefinite run. The business enjoyed by the production here has been commented on a good deal in film circles. As a matter of the fact, the 44th St. run was scheduled for two weeks only with "Scaramouche" to follow, but the business held up so well that the Ingram picture was delayed for a time.

### "Potash" Held Over

"Potash and Perlmutter" will be held over for a second week at the Strand.

### Resignations at Preferred

Several resignations of minor officials and assistants in the offices of Preferred Pictures occurred yesterday. Al Lichtman said they were of no importance.

(Special to THE FILM DAILY)

Los Angeles—B. P. Schulberg has left here for New York.

### T. O. C. C. and "Enemies of Women"

In a lengthy statement issued yesterday relative to the court proceedings on "Enemies of Women" (as noted recently), the T. O. C. C. said in conclusion:

"Warning, however, is served upon the producer and distributor of the picture and on all theater owners in the territory of New York, whether members of the Chamber or not, that in the event of any theater attempting to show this picture in violation of any contract held by any member of the Theater Owners Chamber of Commerce, the Chamber will prosecute to the full extent of the law any remedies which they may be advised they possess."

That efforts will be made to adjust the difficulties existing seems probable, but just how this can be done seems uncertain at the moment.

Nathan Burkan denied yesterday that he had conceded anything on behalf of Goldwyn-Cosmopolitan and declared that contracts made by the company for "Enemies" will be carried out while these originally made by Famous Players will be cancelled.

## Chaplin Here

Expects to Return to Coast Shortly to Start His Next Production—Will Have Representative Here

Anxious to see how New York takes to "A Woman of Paris," Charlie Chaplin arrived in town yesterday and put up at the Ritz. Within half an hour his suite was besieged with reporters, and Chaplin's ideas about pictures and other things will be all over the papers today and tomorrow.

He said he expects to remain here only a week—but this can be taken with discretion. He will return to the Coast direct and said he expects to start in on his next picture immediately. Whether it will be a straight Chaplin comedy or another special he would not say; but from his remarks it was inferred he would likely turn to pictures of his latest type rather than comedies in which he has built his reputation.

He will leave here Arthur W. Kelly as his personal representative. Kelly will have offices in the Candler Bldg. Chaplin was accompanied East by Eddie Sutherland, his assistant director. Chaplin said he would rather not discuss his latest picture, preferring to see what the public thinks of it prior to making any statement.

### C. B. C. Foreign Deal

J. C. Barnstyn of the British & Continental Trading Co., has taken over the foreign sales of all C. B. C. product.

### Cohen to Sail

Milton Cohen of Inter-Globe Export plans to sail next week on the Majestic for a brief visit to London where he will meet his partner Sidney "Cheerio" Garrett. He expects to return in about a month.

## Guarantees

W. C. J. Doolittle of Selznick Again Takes Up Question Interesting To Producers

THE FILM DAILY recently took pleasure in printing some ideas of W. C. J. Doolittle, president of Selznick Dis. Corp., regarding guarantees to producers. Some editorial comment followed this and Mr. Doolittle yesterday forwarded the following to the editor:

"Pursuing a little further the question of Guarantee Insurance and at the same time offering a reply to your editorial remarks on this subject under date of Friday, September 21:

(Continued on Page 6)



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**Quotations**

	High	Low	Close	Sales
East. Kod.	106 1/8	105	106 1/8	800
F. P.-L.	72 1/4	70 1/2	72 1/4	5,400
do pfd.	89 7/8	89 7/8	89 7/8	100
Goldwyn	Not quoted			
Loew's	15 1/2	15 1/2	15 1/2	200

**Deny Meighan Report**

Famous Players deny that Tom Meighan will have his own sales supervisor in that organization, as reported earlier in the week. Famous declared that no such move has been made, nor has it been under consideration.

**St. Louis Film Shown**  
(Special to THE FILM DAILY)

St. Louis—"The Spirit of St. Louis," produced by Rothacker, with local talent, is at the New Grand Central this week. The picture traces the development of the city and was warmly received by local newspapers.

**ADVERTISE YOUR SHORT SUBJECTS**  
**MATS for this "ad" FREE at your Educational Exchange**

MORE LAUGHS THAN THE NAVY HAS BEANS

**DOROTHY DEVORE**  
**"NAVY BLUES"**

*Christie Comedy*  
Educational Pictures

New York Chicago Hollywood

**Rothacker Laboratories**

WILLIAM S. GILL, Eastern Sales Mgr.  
542 Fifth Ave. Tel. Murray Hill 1831

**Cuts and Flashes**

On Monday, Oct. 15, twenty-nine U. S. postal bands situated in principal cities, will hold a radio concert contest in competition for a cash prize of \$500 and a silver cup, to be offered by Emory Johnson, who has just completed "The Mail Man" for F. B. O.

Grosset & Dunlap are the publishers of a special film edition of "Scar-mouche." The jacket of the cover contains scenes of the production.

Voting for the third Photoplay Magazine Medal of Honor, for the best picture of 1922 closes Oct. 1st.

The department of visual instruction, recently formed by the National Education Ass'n. is now functioning.

"Foolish Parents," will be released by Associated Exhibitors Oct. 7.

**Elfelt Here and Gone**

Clifford S. Elfelt, who recently announced a series of Jane Thomas productions for the state right market, spent the last few days in New York, and is understood to have left for the coast yesterday. The petition in bankruptcy filed against him by Roger Ferri and other creditors recently was withdrawn in order, to permit Elfelt to get his affairs in shape, according to Ferri yesterday.

**Metro Has Fire Prevention Film**

Metro will distribute "The Keystone," a fire prevention film, sponsored by the National Board of Fire Underwriters. The picture will be a part of the official program during Fire Prevention Week, the week of Oct. 8th, at the 71st Regiment Armory. Theaters throughout the country will be requested by the fire department to show the film that week.

**Selznick Gets "Bag and Baggage"**

Selznick has acquired distribution of "Bag and Baggage," a Finis Fox production, and his fourth for the independent market. Gloria Grey, Carmelita Geraghty, John Roche and Paul Weigel are in the cast.

**"Water Tower" Studio Party**

Famous will entertain a party of newspaper people today on the street exterior built for "West of the Water Tower" in Long Island. Some actual scenes will be shot.

**Big Outing Sunday**  
(Special to THE FILM DAILY)

Philadelphia—The Film Board of Trade is conducting a monster picnic and outing for the film folk of Philadelphia on Sunday, at Delair-on-the-Delaware.

**Celebrate Laemmle's Home Coming**

Next week will be marked as "Laemmle Home Coming Week" in all the company's exchanges, in honor of Carl Laemmle's return from Europe.

**Southwestern Notes**

(Special to THE FILM DAILY)

Oklahoma City—Thomas H. Boland of the Empress, is back after having served two weeks on the rotating committee at the First National office in New York.

Corsicana, Tex.—Dave Monitz, formerly with Fox at Dallas, has assumed the position as publicity head at the Ideal.

Dallas—The Associated Sales Co., has dissolved. H. J. Bailey, one of the organization's backers, has left for New York.

Atlanta—Arthur C. Bromberg, head of Progress Pictures, is back from Dallas where he opened a new office.

Dallas—Manager P. K. Johnson, of the Fox office is on a trip through the territory.

**Mel Shauer Heads Club**

The Paramount Pep Club, the home office employees' organization of Famous Players, held its annual election of officers Tuesday, with the following result:

President, Mel Shauer; vice-president, H. A. Nadel; secretary, Mrs. E. Peters treasurer, E. A. Brown, board of governors, H. C. Wylie, W. J. Pineaul, Oscar Morgan, Miss M. E. White, Daniel Hynes, E. C. Norrington.

**Offeman in Town**  
Hal Offeman, studio manager of the Powers plant, Los Angeles, is in town.

**OFFICE FOR RENT**  
With Cutting Room and Vault Space  
Suitable for Film Exchange or State Right Distributor  
Room 901—130 W. 46th St.  
Phone Bryant 6436

**QUALITY ART TITLES**  
The Waller Studios  
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YOUR FILM

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NEW YORK

PHONE CHICKERING 2937  
ALLAN A. LOWMYER PRES.

**EASTMAN POSITIVE FILM**

To protect the exhibitor against screening, unknowingly, film of inferior photographic quality we make Eastman Positive Film identifiable. The words "Eastman" "Kodak" are stenciled in *black* letters in the transparent film margin. Look for this positive proof that you are projecting the "film that carries quality through to the screen."

Eastman Film, both regular and tinted base, is now available in thousand foot lengths.

**EASTMAN KODAK COMPANY**  
ROCHESTER, N. Y.

**What would you  
call a man who  
swipes your liquor  
and then fills the  
bottle with water**



we  
think he's  
the

**M**

**M**



in the

**W**

**What  
do you  
think  
?**



## Putting It Over

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

### Parade for Daniel Boone

Herman Weingarten with his assistant, Max Klamfer, and the co-operation of Joe Weil, Universal exploiter, gave the "Daniel Boone" serial a send-off at its opening at the Parthenon, Brooklyn. The services of a local band made up of girl musicians were employed, and a Daniel Boone parade was formed. Big banners flaunted captions, "Join the Daniel Boone Club," and "Fall in line for 'In the Days of Daniel Boone.'"

Daniel Boone Club cards, prepared by Weil, were distributed in all the neighborhood stores. At the time of the parade, hundreds of kids fell in line. The parade wended its way through the busiest sections of Ridgewood, and came to a halt in front of the Parthenon. One thousand Daniel Boone Club buttons were distributed, as the children entered the theater, and became members of the Daniel Boone Club.

### Makes Use of Exploitation Aid

Lawrence, Mass.—Frank Boschetti, of the Star, submits a new idea to help bring crowds to a theater on serial days and bring them back again on other days.

Boschetti laid in a supply of Indian war bonnets, issued by the Universal exploitation department in connection with "In the Days of Daniel Boone." He next had printed cards reading:

"The management of the star theater will present Name..... Address..... with a beautiful Indian War Bonnet when this ticket is punched upon the reverse side for fifteen (15) consecutive weeks, upon which will be shown the superb chapter-play 'In the Days of Daniel Boone,' in fifteen episodes."

The reverse side of the ticket had a border consisting of consecutive dates, Sundays excepted, from Aug. 27 to Nov. 7.

### Richardson Used His Brains

East St. Louis, Ill.—Through the heavy traffic of a Saturday night, there wended a stage coach attended by two horsemen clad in chaparejos and mounted on ponies. On the box of the coach beside the driver rode "The Girl of the Golden West," for the odd sight was a ballyhoo for the picture coming to the Lyric.

To Manager Larry Richardson goes the credit for the exploitation campaign for there were no stage coaches in civilized East St. Louis. Richardson improvised his own coach from an antiquated carriage dug up in a wagon maker's shop. When it was finished, however, it had every appearance of a vehicle used by the 49ers except that it seemed too new for that decade.

### Houses Under New Agreement

(Special to THE FILM DAILY)

Philadelphia—With the beginning of the new season, the new Keith-Stanley booking agreement becomes effective. The agreement calls for Keith to book vaudeville for both circuits, while the Stanley interests will book pictures for both. The houses include: Allegheny, Globe, Crosskeys, Nixon's Grand, Nixon, Broadway, William Penn, Alhambra and the Towers, Camden. The Logan and Elrac, the new Stanley houses now being built will also be included in the arrangement, although they will not be ready until the first of the year.

### Settles With Cleveland Musicians

(Special to THE FILM DAILY)

Cleveland—Loew's Ohio Theatres, Inc., has settled the musicians' wage scale for all of its theaters on a basis of a 12½% increase. This includes the Stillman, State, Allen, Park, Mall, Alhambra, Liberty and Dean. It is expected that the wage scale with suburban and second run down town houses will be settled this week.

### Jersey M. P. T. O. Meets

(Special to THE FILM DAILY)

Trenton—At a regular meeting of the Board of Directors of the M. P. T. O., of New Jersey, held at the Hotel Stacey Trent, William Keegan was elected treasurer to serve the unexpired term of Louis Bollinger, of West Hohoken, resigned. Plans for M. P. Day were also discussed.

### Claim "Shadows" Was Pirated

Al Lichtman declares that prints of "Shadows" have been pirated and shown in Cuba. In this connection, he states that despite published advertisements of a competitive concern appearing in a Cuban trade paper relative to the picture, those rights are vested in the Cuban Medal Film Co. only.

### Ed Carrier With Chicago Aschers

(Special to THE FILM DAILY)

Cleveland—Eddie Carrier, who has been exploiting Goldwyn pictures in these parts for the past year, will be located in Chicago after Oct. 1st. He has been appointed assistant manager of the Ascher circuit of theaters there.

### George Gallup Honored

As a mark of esteem in which they held George B. Gallup, the Hodgkinson home office staff presented him with a cane, with a gold band suitably engraved, upon his resignation to join First National.

### Lyric, Atlanta, Robbed of \$3,500

(Special to THE FILM DAILY)

Atlanta—Robbers forced open the safe of the Lyric and made away with \$3,500 besides some valuable deeds and papers.

### Schmidt on Coast

It is reported Artie Schmidt, former sales manager for Universal, has gone to the coast.

THE BEST  
ADVERTISING BUY  
OF THE YEAR  
IS THE  
1924 FILM  
YEAR BOOK

Our advertising department is as close to you as your phone

# International First

NEWS REEL TO SHOW COMPLETE  
PICTURES OF THE GREAT

# JAPANESE DISASTER

BOOK INTERNATIONAL NEWS  
REEL NUMBER 80 FOR

# THE ONLY COMPLETE PICTURES

HERE ARE THE STIRRING FACTS:

AT FIRST WORD OF THE GREAT JAPANESE disaster, International News cameramen flew from Shanghai to Tokyo and Yokohama.

AT THE RISK OF THEIR LIVES THEY SECURED the most complete and remarkable pictures of this great calamity.

THE PICTURES WERE THEN SHIPPED BY express steamer to Seattle.

THEY WERE THENCE FORWARDED, WITHOUT any stops for showings, etc., direct to New York by one of the fastest airplanes.

THE NEGATIVE WAS RUSHED TO THE laboratory and prints were gotten out in record time.

THESE HAVE ALREADY BEEN SHIPPED TO exchanges all over the country.

THE PICTURES ARE NOW PLAYING THE LEADING theatres of New York and the surrounding territory in the east.

INTERNATIONAL NEWS IS THE FIRST news reel to be able to show in New York the only complete and most remarkable pictures taken of the great Japanese disaster.

INTERNATIONAL NEWS INCLUDES THESE pictures as part of its regular service. Exhibitors show them at no extra cost.

INTERNATIONAL NEWS AGAIN SWEEPS the news reel field with this big scoop, giving exhibitors the best service first at no additional cost.

SEE YOUR UNIVERSAL EXCHANGE IMMEDIATELY and arrange to show these pictures at once.

NOW PLAYING LEADING N. Y. THEATRES  
RELEASED THRU UNIVERSAL

### 300 Prints Made

(Continued from Page 1)

and at once communicated with Paramount in order to secure the shots for the Saenger circuit in the South. A special messenger left for New Orleans yesterday with a print.

Eddie Stimson, who brought the print east, went through a number of varied experiences before he arrived in New York. After he left Cleveland, he ran into a heavy fog bank that caused him to descend several times. When a landing was found necessary in New Jersey, his mechanic, who had been with him for three years in all sorts of trying conditions, told Stimson he was crazy to endeavor to get through and so the aviator had to come on alone.

The pictures of all the news weeklies arrived at Vancouver on the same boat, but Paramount got ahead of the rest by arranging for an aeroplane to take them off at quarantine.

International's pictures were held up at Cleveland by the same fog that failed to daunt Stimson. They were put aboard a New York Central limited express and rushed East, arriving in New York yesterday morning. The prints were rushed through at once and released for the evening performances at theaters last night.

Kinograms will embody its pictures in its regular release out tomorrow. The Paramount pictures go out as a special, International's will be a full reel showing Tokio and Yokohama before the catastrophe and after.

### Japanese Damage Great

Aboard the plane that brought the earthquake picture from Japan was a letter to E. E. Shauer of Famous Players from Tom Cochrane and R. E. McIntyre, who described the havoc caused by the disaster.

"All first-run theaters in Tokio are now ashes. The Universal office in Tokyo, burned to the ground. The United office and stock were saved.

"Everything—books, papers, records, film—in our office was totally destroyed by fire. Not a scrap left for us to go on. What film was out working outside of Tokio, we are locating as quickly as we can."

### Pierson Here From Japan

H. Wayne Pierson, United Artists manager in Tokio, is in New York. He is probably the first film man to reach here from Japan since the disaster. He, together with his family arrived in Seattle on the President Jefferson from the Orient.

Pierson was preparing to return to the States for a vacation when the shocks came. He suffered an injury of the spine, while Mrs. Pierson met with severe bruises. Their baby escaped unscathed. Charles Dreher, and Mr. Westendorff and family also returned to Seattle with the Piersons but they have remained there for the time being.

### Zuro Opera Co. at Rivoli

Hugo Riesefeld has engaged the Zuro Grand Opera Co. for the Rivoli during the coming season.

### Guarantees

(Continued from Page 1)

"I agree with you that no distributor 'anticipates being confronted by failure very often,' and I believe that the policy which we have with producers comes as near obviating the possibility of failure as is humanly possible, (which doesn't, I instantly concede, entirely eliminate that possibility).

"Primarily we protect ourselves by dealing only with well known producers, all of whom have backgrounds of successful experience in the production of worth while pictures. In addition, our contract specifically provides that we be permitted to supervise the selection of cast, story and direction; and we supervise the entire production, at all times, and what is of equal importance, we supervise and O. K. the production expense budget, thus assuring ourselves that there is no inflation in the matter of negative costs.

"Our nine months guarantee covers only the actual certified negative which we approve and you may be certain that we will withhold this approval until we are thoroughly satisfied that these costs are actual and necessary.

"You cite the case of a producer who lost something like \$28,000, although fortified by a so-called guarantee. I venture to state, without any actual knowledge of the case, that this guarantee was not protected by a plan such as ours, based on the commercially accepted law of averages.

"The principle of insurance is too thoroughly established and conceded to require any defense on my part and, what is more pertinent to our Guarantee Insurance policy, this same insurance principle is being applied today by many large businesses which arrange to set aside a certain percentage of their entire gross as insurance protection, believing it to be an economic saving to finance their own insurance.

"The percentage which they set aside invariably covers certain items which are absolutely safe against possible loss but they apply the law of averages over their entire product as a general protection against any possible weak factors.

### Downing to Film "Ten Nights" (Special to THE FILM DAILY)

Richmond, Va. — The Downing Film Co., headed by Robert Downing, will shortly begin work on "Ten Nights," from the novel by T. S. Arthur. The picture will be made in and around this city and will be directed by J. B. Calvert.

### Weinstock Operating Elsmere

Joe Weinstock is president of the Elsmere Theater Operating Co. which reopens the Elsmere, Crotona Parkway and Elsmere Place, the Bronx, tomorrow night.

### Claude Ezell in New York

Claude Ezell, special sales executive for Selznick, is in New York from Dallas, for a conference with David Blythe.

"If the man who lost \$28,000 had been distributing through an organization which was holding in trust a special fund withdrawn impartially from all of its product, his guarantee would have been more than a mere scrap of paper, because there would have been a fund immediately available to be applied to meet the deficit in this one production, which evidently must have been a weak sister, at least from a point of revenue. You can undoubtedly point out many pictures which, prior to their release, looked to be big winners but which failed to get over, but it is equally true that you can point out far many more pictures which have been financially successful.

"We are relying on two factors to assure us of a reasonable amount of success. First, the fact that we are not guaranteeing productions except where we are reasonably certain of their favorable reception by exhibitors generally. This should mean that our percentage on failures will be extremely low. Second, that the application of the law of averages applied on this basis makes it almost certain that the carefully calculated percentage of the gross of all guaranteed productions which we set aside will more than cover the few failures which may develop.

"You speak of giving the producer a guarantee in the shape of a piece of paper which he could not discount at any bank. I do not think that you seriously suggest that any distributor go to this extent in protecting the producer. After all, the producer should be willing to accept some portion of the gamble with the distributor, providing he has that reasonable degree of protection which our plan offers him.

"In closing I think you will agree with me that we have gone farther in this matter of protection of producers than any other distributing organization of record and I want to say that these plans which we have laid down are being backed with a sincerity of purpose which is certain to spell success."

### Two More Detroit Houses Robbed (Special to THE FILM DAILY)

Detroit—Two more have been added to the list of robberies. The Delthe, on Mack Ave was entered a few days ago and the safe dragged out into the alley, broken open, and \$1,274 stolen. Robbers also stole \$600 from the safe of the Russell.

### Straight Pictures for Fox's? (Special to THE FILM DAILY)

Philadelphia—Reports in circulation indicate that the new Fox theater, at 16th and Market, will only show pictures.

### Butterfield's New Office Opened (Special to THE FILM DAILY)

Detroit—The Bijou Theatrical Enterprises, now have offices in the Joseph Mack Bldg.

### Cosman to Coast

Jack T. Cosman expects to leave the middle of next week for the Coast.

### NEGATIVES FOR SALE

The Essanay Film Mfg. Company negatives, consisting of features, comedies, westerns, dramas, comedy-dramas, serials, scenics and educational. Wire, write or call on

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# THE Film DAILY

The RECOGNIZED  
AUTHORITY

XXV No. 76

Sunday, September 30, 1923

Price 25 Cents

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Imagine the crowds when you play Meighan in "Woman-Proof"—Meighan in a big love-comedy by the author of "Back Home and Broke," produced by the same director (Al Green), with the same leading woman (Lila Lee).

With the same racy American humor and wholesome romance that made "Back Home and Broke" a knockout everywhere. Book "Woman-Proof" and then hire your ticket-seller an assistant!



*A Paramount Picture*

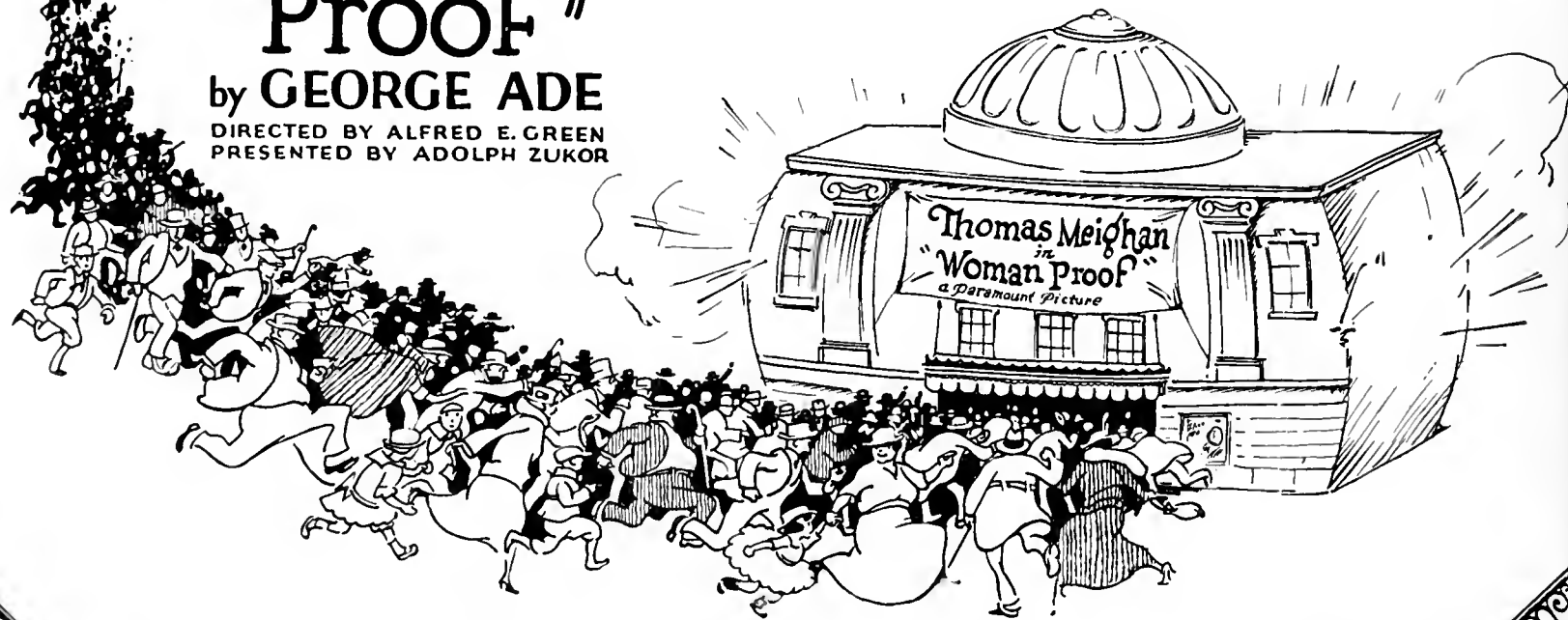


## THOMAS MEIGHAN

"in **Woman-Proof**"

by **GEORGE ADE**

DIRECTED BY ALFRED E. GREEN  
PRESENTED BY ADOLPH ZUKOR





# THE Film DAILY

**BRADSTREET FILMDOM** **The RECOGNIZED AUTHORITY**

XXV No. 76

Sunday, September 30, 1923

Price 25 Cents

## Using the Broom

O. Davis Does Some House Cleaning at Cosmopolitan—Macloon, Meeker, Out

O. Davis, the new general manager of Cosmopolitan Prod., who has established for himself a reputation as an efficiency engineer, has started to hold the broom at the studio. He has made a number of dismissals in the organization among which are the following:

- Entire publicity department including Louis A. Macloon, Sue McEwen, and Joseph McInerney.
- Cutting room force.
- St. John, Macloon's special publicity representative.
- Misses Meeker and Tevelan at the Cosmopolitan Players where they super-contract on the Cosmopolitan pictures released through Paramount.

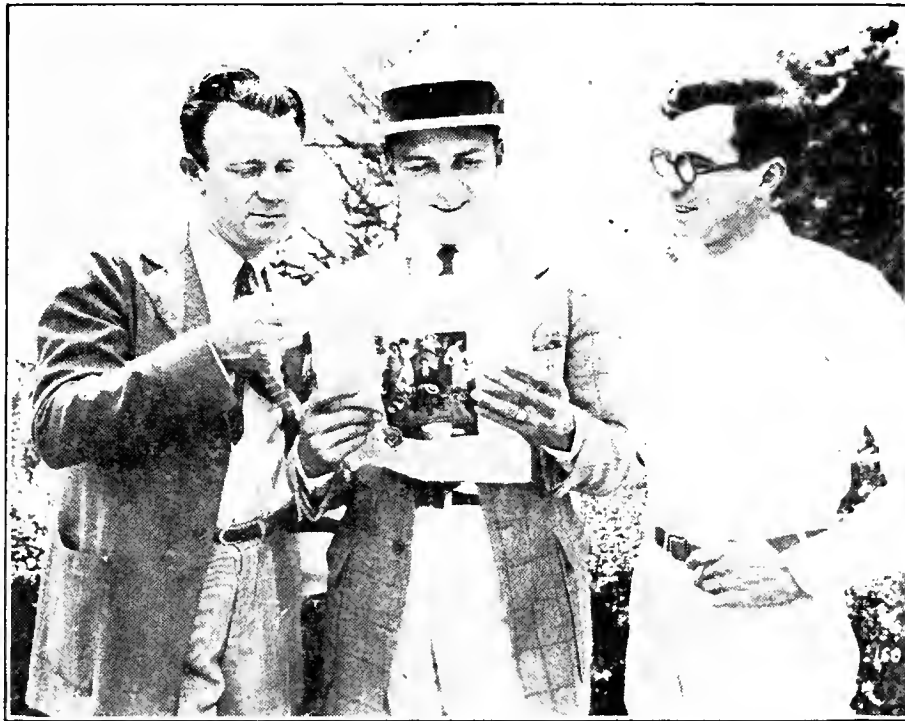
It is reported that Cosmopolitan has put down production in the immediate future. Several pictures are ready awaiting release.

## Laemmle and Stern Arrive

Carl Laemmle and Abe Stern arrived in late Friday from Europe. Aquitania did not dock until Saturday. R. H. Cochrane and E. H. Stein went down the bay to meet them.

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Left to right, Cullen Tate, Bryant Washburn and Jules Furthman who adapted "Try and Get It," from Eugene P. Lyle's Sat. Eve. Post story "The Ring-Tailed Galliwampus." Bryant Washburn is starring. Cullen Tate directing.—Adv.

## Policy

The Fox organization is out with a letter. And in no uncertain tones tells Mr. Exhibitor how Fox pictures will be sold. Some of the phrases used in this lengthy communication are interesting. For instance, page nine includes the following: \* \* \*

You will be permitted to review each picture but you will not be allowed to pick one or two and leave the rest. You may buy individually in lots of 2, 3, 4, 5, etc., or the entire 11 Specials, in the order in which they are released in your particular territory. Exhibitors may divide the specials amongst themselves. We must be assured, in contract form, that each of the 11 Specials have a first run exhibition before any part of the Specials are sold. You will agree with us that in allowing you this latitude we pave the road for quick sales and early play dates, so that your locality and box office will have an immediate showing and immediate revenue to help pay for your investment.

### SECOND RUNS

"For all theaters that are classified as second runs, suburban runs or small towns, no contract will be accepted without play dates. Play dates will be an important consideration. We desire that the small town exhibitor have a chance to contract for our

(Continued on Page 4)

## Big Job for Brabin

Selected to Direct "Ben Hur" Which Will Be Made Abroad—Sails With Edward Bowes

Charles Brabin will direct "Ben Hur," according to an announcement made yesterday jointly by F. J. Godsol, of Goldwyn and A. L. Erlanger. Brabin's recent productions have been "Driven," which was made independently and taken over by Universal for distribution and "Six Days," made at the Goldwyn studio and now running at the Capitol, where it grossed \$53,917 last week.

In making "Ben Hur," Brabin will work in the close association with June Mathis, who will assume the editorial directorship of the enterprise.

Edward Bowes, vice president of Goldwyn, and Brabin, will sail for Europe Saturday morning on the Leviathan. They will be followed shortly by Miss Mathis and a complete technical staff, which is due in New York from the studio in about a week.

After considerable speculation it was decided that the entire production of "Ben Hur" will be filmed abroad.

(Continued on Page 11)

### Davies' Run Ends Oct. 27

"Little Old New York" closes its run at the Cosmopolitan theater on Oct. 27 and on the next day, "Unseeing Eyes" opens there. The Davies picture goes into the Capitol Nov. 11. "Unseeing Eyes" was produced from "Snowblind." Katherine Newlin Burt's story of the Canadian Northwest. Lionel Barrymore heads the cast. E. H. Griffith directed.

## Sees Evolution

Williams Expects 500 Houses to Play Two Shows a Day and Others Scaled to Different Prices

J. D. Williams of Ritz Carlton, just back from the coast, is certain that there will be a real evolution in the exhibition end of the industry within a year. It is his belief that within 12 months there will be at least 500 theaters playing two shows a day of high class pictures, and also that prices of theaters will be scaled to meet the various kinds of productions shown. That is to say just as there are prices for classes of both amusements and the commodities of life, so it will be in pictures.

When asked about the reports that Rodolph Valentino, under contract to Ritz, might appear as Romeo opposite the Juliet of Norma Talmadge, Williams scouted the idea.



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**Universal City Active**

(Special to THE FILM DAILY)

Hollywood—Universal City is humming these days with many new productions scheduled to go into work besides those now being filmed.

Hobart Henley is working on "The Turmoil," in which George Hackathorne, Eleanor Boardman, Emmett Corrigan, Eileen Percy, Pauline Garon, Edward Hearn Bert Roach, Kenneth Gibson and Theodore Von Eltz appear. Clarence L. Brown will start soon on "The Signal Tower." Irving Cummings is well into production on Mary Philbin's new vehicle, "Morality." Reginald Denny is being directed by Harry A. Pollard in an original by Byron Morgan, "There He Goes," under the working title of "The Spice of Life." Edward Sedgwick just completed Hoot Gibson's "The Extra Man" and will start soon on "Hook and Ladder."

**Detroit May Boost Admissions**

(Special to THE FILM DAILY)

Detroit—Next week will probably see admissions of all Detroit theaters raised, due to increased wages being paid to operators. Theaters that formerly got 17 cents will most likely go to 20 while those getting 20 are expected to raise to 25 cents. The big downtown houses are also planning an increase of five cents.

Although no definite agreement has been reached with the musicians, it is almost certain that there will be no strike.

**Protest New Theater**

(Special to THE FILM DAILY)

Covington, Ky.—Permit to erect a theater at the corner of Gilbert Ave. and Beecher St. has been withheld by the building commissioner, because the site is so close to a hospital. The house, which is for negro people, was so vigorously protested by citizens that the permit was withheld, waiting for the city authorities to act.

**San Francisco News**

(Special to THE FILM DAILY)

San Francisco—Byard & Byard plan a theater at Eureka. They operate a chain in the northern section of the state which includes the Majestic at Willits; Hart, Ferndale; Minor, Arcata; Lolita, Lolita; Rohneville, Rohneville; Korbel, Korbel; Meriam, Blue Lake, and the Crandall at Little River.

Alexandria Theater Corp. has been formed with a capital of \$50,000 by George A. Oppenheimer, Alex E. Levin and Edgar Sinton. The company will operate a theater, now under construction, in the residential district to be called the Alexandria.

J. H. (Lani) Magoon, of the Consolidated Amusement Co., Honolulu, T. H., has returned to the Islands, following a stay of several months here.

The offices of West Coast Prod. have been removed to the Phelan Bldg. West Coast is now filming "Nobody's Child," at the Pacific plant at San Mateo.

Mitchell Lewis has finished his part in "Half-A-Dollar Bill" and has left with his wife for Los Angeles.

Gerson Pictures have finished "Waterfront Wolves." The film is being edited and titled.

Edward Belasco is back from Los Angeles, where he made arrangements for his next picture.

Golden State Films are being reorganized on a larger scale.

**Bennett's Second Ready**

Whitman Benne has delivered to Vitagraph the second of a series of six pictures to be released by that organization. The picture is a screen version of "The Leavenworth Case," by Anna Katherine Green. Bennett states that the story was first published in 1878 and since then has been read by over 10,000,000 in this country alone. He further declares that it has been translated into every modern language known and has appeared in practically every form of serialization and syndicated literature.

**Merit Films Owe \$36,418**

(Special to THE FILM DAILY)

Detroit—The following is a list of creditors of Merit Films, of which Ray J. Branch is receiver; City of Detroit, \$379.11; State of Michigan, \$303.52; Chicago Show Printing Co., \$38.50; E. L. Sargent, \$307.39; E. W. Bills, \$346.25; Evans Film Mfg. Co., \$37.55; S. M. Krohen, \$17,287; Whitman & Graffert, \$1140; Rob't E. Weber, \$3,777.99; R. L. Kantlehner, \$4,459.82; Clyde A. Leonard, \$6,207.50; George R. Pray, \$1,333.34; Ray J. Branch, \$801. The total is \$36,418.97.

**Differences Amicably Adjusted**

(Special to THE FILM DAILY)

Boston—There will not be any strike in New England theaters because of differences between operators, musicians and stage hands, who asked for wage increases, and the theater owners, they having been amicably adjusted. An increase was granted, and, although it was not as much as asked for, it is satisfactory.

**Friedman Leases Bankrupt Capitol**

(Special to THE FILM DAILY)

Pittsburgh—Samuel Friedman has leased the Capitol, at Farrell, from Attorney Fred Fruit, who bought the theater at a recent sale to satisfy claims. Fruit represents a party of creditors. The house was built two years ago by the Stahl Bros. Amusement Co. at a cost of \$125,000. Friedman also owns the Luna at Sharon.

**Gladys Walton in Cleveland**

(Special to THE FILM DAILY)

Cleveland—Gladys Walton, otherwise known as Mrs. H. M. Herbel, is living at the Hotel Cleveland with her husband, who is district manager for Universal.

Gladys Walton is still under contract with Universal. Enough of her pictures have been completed to meet January release dates.

**Booth Hardy Promoted**

(Special to THE FILM DAILY)

Toledo—Booth J. Hardy, formerly manager of the Pantheon has been promoted manager of the Alhambra.

**Fox Running Boston Fenway**

(Special to THE FILM DAILY)

Boston—Fox is operating the way. "St. Elmo" was the open attraction.

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Metro presents

# VIOLA DANA

in

## Rouged Lips

With  
**Tom Moore**

From the story  
**"UPSTAGE" by RITA WEIMAN**  
 Directed by  
**HAROLD SHAW**

Motion Picture News

### Rouged Lips (Metro—5150 Feet) (Reviewed by L. C. Moen)

**P**ERHAPS no American writer today deals more intelligently with life backstage than Rita Weiman, and in "Rouged Lips," we have an adaptation of one of her best short stories, "Upstage." Naturally, short story has been filled out with other incidents, but the spirit of the original is fairly well kept, on the whole. As a picture of life backstage, it is rather better than most, mirroring the petty squabbles and jealousies of the "chorines" with considerable fidelity.

Primarily, of course, it is a Viola Dana vehicle, and she romps through it in typical Dana fashion, her breezy "clowning" ably seconded by the equally breezy Mr. Moore. It is a picture of chuckles and giggles, rather than roars of laughter, but it goes along on its merry way at a smooth rate and should register well with Dana fans. A well chosen supporting cast has been placed around the star, including the aforementioned Tom Moore as the wealthy young man who misunderstands the heroine, Nola Luxford as her chum, Burwell Hamrick as her chum's brother, Arline Pretty as a typical show-girl, and Francis Powers and Georgie Woodthorpe as the mother and father. As usual, the vivacious Miss Dana walks away with the picture, but the competency of the other members of the cast provides a balanced production.

The entertainment value of the production, as a whole, is high and the production is entirely adequate. One of the best things about the picture is the subtling, which is snappy, colloquial and at times sparkling. The best of the laughs, in fact, come from the titles.

**THEME.** Chorus girl's efforts to maintain a "front" and please wealthy suitor, leading to misunderstanding of her character.

**PRODUCTION HIGHLIGHTS.** The traffic scenes. The opening night of the revue. The comedy in the dentist's office. The work of the star. Tom Moore as leading man. The snappy subtitles. The interiors. The excellent photography.

**DIRECTION.** Backstage atmosphere has been very well maintained, on the whole. Dramatic values and characterization of the Rita Weiman story well preserved generally. Good sense of comedy values. Tempo good, considering padding that had to be resorted to to lengthen short story into full length feature.

**EXPLOITATION ANGLES.** In Viola Dana and Tom Moore you have two players whose names will probably mean something at your box-office, and they should be featured prominently in all your advertising. Also play up the story and author at your discretion. The picture offers an opportunity for many tie-ups. The most obvious of these, of course, is the cosmetic tie-up with drug stores, beauty parlors, etc., on the title. A good tie-up offers, too, with ready-to-wear shops, and the dressing room scenes should be good for a lingerie window hook-up. A discussion on the ethics of using rouge might also be stirred up. Teaser possibilities to suggest themselves.

**DRAWING POWER.** Should do well almost anywhere. **SUMMARY.** Excellent vehicle for the star's comedy gifts, having high entertainment value and wide audience appeal. Not uproarious, but consistently amusing.

"Vivacious and cute."  
**N. Y. Morning Telegraph.**

"A novelty pap is delight."  
 Viola Dana never looked prettier or played a role with more convincing charm and allurements. Many never bits of acting."  
**Exhibitor's Trade Review.**

"Art titles are catchier than anything we've seen in a long time. Viola Dana latest comedy cause for laughs and giggles."  
**N. Y. Daily News.**

"Viola Dana is very alluring. Titles are laugh provoking. Miss Dana is convincing. The clothes she wears are well thought out and are intrusive in their good taste."  
**Variety.**

"Rises head and shoulders above the welter of program pictures we've been saddled with lately. Gives everybody a chance to exercise the laughter muscles. Funniest sub-titles since Hector was adolescent canine. Warm, human, pulsating and funny. The last named above all others. Viola Dana and Tom Moore make a dandy light-comedy team."  
**Washington Times.**

"The best Dana picture a long time. Filled with stage atmosphere and compelling. Darn good entertainment. Viola Dana is an eyeful as the little chorus girl."  
**Washington News.**

"Has deft touch. Directed with rare spirit. One of the few that depicts back-stage life with reality. Chorus rehearsing and mannerisms and attire of girls very good."  
**Billboard.**

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*national Stage Success*

## 4 YEARS IN LONDON

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"Here is one that is going to stand out distinctly in the year's product. Fred Niblo has rung the bull's-eye. Mr. Moore and Miss Bennett gave the best performances of their career.—Perfect is the only word to fit them both in their respective roles.—As fine a picture as will be seen in a long time."—*Exhibitor's Trade Review.*


"The picture is capitally staged and acted. There is tone and quality written all over it.—Metro has a money-maker here.—Fine staging.—Should draw well in any house.—Fine atmosphere throughout."—*Motion Picture News.*

"One of the finest examples of motion picture entertainment.

That applies from every angle.—The picture is easily one of the best ever screened.—Wonderful artistry. Splendid acting. Marvelous entertainment."—*Moving Picture World.*

Adapted by  
BESS MEREDYTH  
With:  
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Enid Bennett  
Matt Moore ...  
Robert McKim,  
Thomas Ricketts,  
and Emily Fitzroy



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Distributors throught Great Britain..  
Sir William Jury, Managing Director

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# DESIRE

*An original story by* JOHN B. CLYMER  
and HENRY R. SYMONDS .....

*Directed by*  
ROWLAND V. LEE

WITH AN  
ALL STAR  
CAST *including*

MARGUERITE  
DE LA MOTTE

JOHN  
BOWERS

ESTELLE  
TAYLOR

DAVID  
BUTLER

EDWARD  
CONNELLY

*and* RALPH  
LEWIS



*By Imperial Pictures Ltd. Exclusive  
Distributors through Great Britain  
Sir William Murray - Director General*

# Reviews of the Newest Features

## The Meanest Man in the World

**Producer:** Principal Pictures  
**Distributor:** First Nat'l  
As a Whole.....NOT BIG BUT INTERESTING. NOT HEAVY BUT ENJOYABLE. NICE ENTERTAINMENT; WELL CAST WITH SUFFICIENT PRODUCTION VALUES TO GET OVER WHERE THEY DON'T EXPECT SOMETHING NORMOUS.

.....Some good names to work with. Bryant Washburn good; Bert Lytell satisfactory and Blanche Sweet charming. Ward Crane does another heavy in his usual way. Forrest Robinson gives the best performance in a small bit. **Type of Story**.....A bit unusual for pictures. Shows how a young lawyer, practically a failure because of his generosity and kindness, declares he will be the meanest man in the world to be successful. But at the end discovers that kindness pays, fails to become what he started out to be and by being himself, a big hearted, good natured person, achieves a fortune and a wife. George M. Cohan, who knows his American public probably better than any other stage producer of the day, wrote this and the picturization has, if anything, helped. There are good touches all the way, the climax working out very well. The picture needs tightening up for the first few reels, but otherwise is satisfactory for entertainment purposes. Not big, but good.

**Box Office Angle**.....You cannot go out and make a big fuss over this one, but you can promise your people a mighty good entertainment with a story that is bound to please, and a cast that fits very well. The title offers a few opportunities for catchlines, such as "What does a man have to be to be 'The Meanest Man in the World'?" Come to the blank theater and find out."

**Exploitation**.....You can tell your people this is a Georgie Cohan play and it will be hard to find a community where his name doesn't stand for a lot. You have some good box office bets in the cast, notably Blanche Sweet and Bert Lytell. You must not overlook Bryant Washburn, who is also well known. Where the girls like handsome villains you can use the name of Ward Crane. You might get a trailer of the oil well gushing and may bring them back.

**Direction** by.....Edward F. Cline does very well usually, although the story doesn't give him much opportunity to step out as he can. Too many titles.

**Author**.....George M. Cohan  
**Scenario** by... Augustin MacHugh  
**Camera** man..... Arthur Martinelli  
**Photography**..... Average  
**Locale**..... Chiefly small town  
**Length**.....6,500 feet, but will be cut

## "The Bright Lights of Broadway"

**Producer:** B. F. Zeidman  
**Distributor:** Principal Pictures  
State Rights

As a Whole...A CONVENTIONAL PLOT ALTHOUGH GOOD PRODUCTION, CAST AND ATMOSPHERE THAT CONTAINS SURE-FIRE AUDIENCE APPEAL FOR MANY, WILL UNDOUBTEDLY MAKE IT GOOD BOX OFFICE NUMBER FOR CERTAIN EXHIBITORS.

**Cast**.....Lowell Sherman can certainly be said to live the part of the theatrical-producer villain. He looks and acts the part and never fails to make himself convincing, perhaps a little too much so at times for those of more conservative tastes. This is not disputing, however, but that Sherman is a good actor. Doris Kenyon gives a satisfactory performance as the girl lured by the bright lights. Her dramatic moments are well handled. Harrison Ford is her unhappy, country suitor. Claire Dolores is well cast as Sherman's ex-favorite. Her make-up is poor.

**Type of Story**.....Doesn't vary materially from the usual cut-and-dried plot of the popular conception of how they attain stardom. Naturally, there is also the usual sex appeal that may make the number unfitted for family clientele although, for the most part, director Campbell has gotten around the situations delicately enough. There are one or two bits of pretty offensive suggestion that should come out—one—a close-up of the list of girl's telephone numbers within reach of the theatrical producer's bed.

**Box Office Angle**....Atmosphere of the stage, rise of a country girl to stardom on Broadway, cabaret scenes, lavish display, pretty gowns, a good cast, etc.—all audience appeal if your crowd is right for it.

**Exploitation**.....Shouldn't be at all difficult if you want to bring them in. Title has drawing power. Display it prominently in lights on your marquee. Show them a trailer, using some of the shots of Broadway at night, the auto-train race and wreck, the third degree, etc.

The title should be sufficient to let them know what the story is about and catchlines will explain it in more detail if you wish. A fashion show might be appropriate.

**Direction** by....Webster Campbell; has supplied first rate production and handled material rather well except for occasional extreme or pointed detail.

**Author**.....Gerald C. Duffy  
**Scenario**.....Edmund Goulding  
**Camera** man..... Not credited  
**Photography**...Very good; lightings—sometimes too bright.  
**Locale**..... Broadway and environs  
**Length**..... 6,800 feet

## "The Knock on the Door"

**Eddie Polo in**  
**Producer:** Johnny Walker  
**Distributor:** Capital Films—State Rights

As a Whole...PLEASING AVERAGE ENTERTAINMENT. ROMANCE WILL APPEAL PARTICULARLY TO WOMEN FOLKS. PRODUCTION IS GOOD AND THERE IS SOME ACTION.

**Star**.....Dream sequence furnishes him with opportunities for action. There are some good fights and a sort of suspense that will go well where they like a little variation from straight romance. Polo's make-up a bit careless.

**Cast**...Kathleen Myers a pretty addition to the picture. It is to be wondered at that she isn't seen more often. She screens very well and helps make the picture "good to look at." Others Glen White and Mathilde Brundage.

**Type of Story**...Practically straight romantic theme but dream sequence supplies fair action and suspense; it is of a rather improbable variety but the surprise ending excuses it. It is a good thing they made a dream of it otherwise they'd be wondering how on earth the heroine ever gets to the mountain lodge first, when she plods up the hill on foot while the robbers go up in an auto. Inconsistencies of this nature matter little though since the denouement covers them up. The theme is not especially weighty but it makes a rather interesting little picture that will probably please enough people to get it over.

Hero dreams he falls in love with a girl at first sight and after saving her life marries her. He awakes to find an introduction to her and the ending leaves you to imagine that he will fulfill his dream.

**Box Office Angle**..... Suitable for a regular one time showing. May not draw big enough to warrant any special fuss, but it is a satisfying number that most of your folks should like.

**Exploitation**...Ad sheets picturing a door, and a hand in the act of knocking upon it, would furnish good teaser advertising, provided you kept from using the title on the ad. Catchlines for your program could read: "Have you heard 'The Knock on the Door.' Better plan to be on at the blank theater on (date) and find out what it's all about."

**Direction** by...Wm. Hughes Curran; secured especially effective locations for shooting the picture and had a good working cast. Allows Polo a little too much prominence at times even though he is starred.

**Author**.....Melville Brown  
**Scenario**..... Not credited  
**Camera** man..... Phillip Tannura  
**Photography**..... All right  
**Locale**....In and around a mountain lodge.  
**Length**..... About 5,000 feet

## "The Call of the Wild"

**Producer:** Hal Roach  
**Distributor:** Pathe

As a Whole....A LOVABLE ST. BERNARD DOG HOLDS THE CENTER OF THE STAGE; STORY HASN'T VERY MUCH ACTION BUT IS STRONG IN HUMAN INTEREST AND PICTORIAL APPEAL.

**Cast**.....Buck, an affectionate and intelligent dog, the star performer. While Buck does not show off to as good advantage as Rin Tin Tin, already famous for his screen exploits, he will gather in many admirers for his kindly face and protective characteristics. Very likely Buck hasn't been long enough in the "movie" harness to realize the responsibilities. The dog will find many friends especially among dog lovers.

Jack Mulhall and Walter Long have the principal acting roles and furnish a genuinely exciting fight toward the finish. The only trouble is that there should have been more such encounters.

**Type of Story**...Deals with the life of a St. Bernard dog, first a pet of children, stolen and brought North to draw sleds over the frozen snow. His various encounters with the man who gave him his first beating offer a series of events that portray the alertness and memory of the animal. His better nature, his great loyalty, is the keynote of the story and splendidly brought out through the animal's devotion to the man who eventually befriended him and whose death he avenged by killing his long hated enemy. The subsequent answer to "The Call of the Wild" shows Buck enjoying "home life" surrounded by the Mrs. and several pups.

**Box Office Angle**....A fine human interest entertainment that will please the majority. It may strike them as a trifle slow moving but if they appreciate the human interest element that predominates, they shouldn't mind the lack of action.

**Exploitation**.....If your folks have seen any of the recent pictures in which Rin Tin Tin, the famous police dog, appeared, contrast might be an effective means of interesting them. Tell them Rin Tin Tin has a competitor for screen honors in Buck, the St. Bernard, featured in Hal Roach's "The Call of the Wild." Show them pictures of Buck.

A St. Bernard dog, with dog-sled harness, going about the streets, would likely prove a good stunt to get them in. If there is a kennel near, you might secure a train of dogs and attract still more attention. The picture should please.

**Direction** by....Fred Jackman; did very nicely in most every respect.  
**Author**..... Jack London  
**Scenario**..... Fred Jackman  
**Camera** man..... Floyd Jackman  
**Photography**..... Very good  
**Locale**..... Northwest  
**Length**..... 6,772 feet

## Policy

(Continued from Page 1)

pictures after he knows all about the exhibition value of the 11 Specials.

"With reference to the balance of the Giant Special Productions which have been announced for release during the 1923-24 season, you will be notified at a later date with reference to the sales policy and with reference to their release. Remember, there are 14 more Giant Special productions which Fox will have available for your theater during the 1923-24 season. Keep your time open for these entertainments."

### TELLING IT WITHOUT FLOWERS

Then comes this stuff in plain English:

"We want it definitely and clearly understood that any exhibitor who did not in the past properly carry out his contract by reason of his failure to pay his bills or provide play dates will not receive any consideration nor will we solicit his contract for the coming season. We want to do everything in our power to take care of our friend exhibitors who have lived up to their obligations and carried out their contracts. We want nothing to do with a man who has proved by past experience that he is not reliable. We do not want to clog our wheels of progress with contracts from men who do not keep faith."

### WHAT IT'S ALL ABOUT

Those familiar with sales conditions throughout the country find no puzzle in the above. There are those who say that a lot of exhibitors had contracts—some with play dates—with Fox, and refused to make good because of the prices contracted for plus what they heard of the picture contracted for. In other words, they laid down. Since then Fox hasn't been able to do business with these exhibitors, and the amount of unplayed business contracted for is said to be extremely heavy, running into big figures.

### SOB STUFF OUT

Then the letter continues:

"The negative cost is greater this year; the quality of the pictures is higher. We have eliminated mother tales, sob stories and other type of entertainment not wanted by the public," \* \* \* and goes on to say:

"It has been definitely agreed upon and we will insist upon having a Fox News contract included in every proposition for Specials, Star Series and Comedies for the coming year.

"With all the product we have for sale and release this year, particularly the increased number of special pictures, it is of the utmost importance that we pay special attention to the question of play dates. Play dates must be secured and set on every picture at the time when the contract is closed. A play date arrangement of the Star Series should also be made at the time the contract is closed and definite starting dates of the first pictures of each unit decided upon before the salesman submits the proposition."

### AMBITION

Louie Auerbach at Export and Import is worried. Extremely worried. He doesn't know what to do about the following letter just received:

Bainbridge, Ga.  
Sept. 18, 1923.

Export and Import Film Corp.

Dear Sirs:

As you are in the picture producing business I have five or six picture I would like to have produced. They are Western Pictures. One is a chapter picture containing 15 chapters. I have a partner in with me. His name is Hiram Hunt. We wish to sell these pictures to you, but we want to go an act them our self. Now if you want these great wild western pictures just send us our R. R. tickets from Bainbridge, Ga., to New York an write us how much you will pay us for our pictures.

Yours resp.

John A. Pollock.  
Bainbridge, Ga.

The question is whether Export is missing a bet in not signing these comers.

### SOL WELL

Note from Sol Lesser. Written on the "Leviathan." Wh out four days. Not sick a minute. And his first trip. Brave bo

### TRANSPARENT SLIDE

Used in Worcester, Mass. By Nate Gordon. So postcard Walter Eberhardt, First National. The slide is used in the lobby and informs the passer-by just what is on the stage at the moment—the feature, comedy, overture, etc. And Walter says it's good.

### PERCENTAGE

Writes Walter Lisman of F. B. O.—the golf playing distributors:

"If Mr. Metro and Mr. Paramount are really anxious to sell their pictures on a percentage basis, they should put their own productions in the theaters they control on a percentage basis, and publish daily box office reports for the benefit of other exhibitors to whom they intend to sell. As every type of house is represented among the theaters controlled by Mr. Metro and Mr. Paramount, an exhibitor can judge how the picture in question would go in his house comparing it with some houses on the aforesaid circuits.

"Now, the picture business, like all other businesses, is not an altruistic organization, and the producer, as well as the selling organization, if they happen to get a poor picture, wants to get back the money invested. This would not be possible on the percentage arrangement, as no exhibitor would book a picture that he knew was not remunerative. But, under the present arrangement, an exhibitor can often be sold a bad picture by a salesman who has the gift of gab. \* \* \*"

DANN

## Incorporations

Austin—Progressive Pictures, Inc., Dallas. Capital \$10,000. Incorporators, C. C. Ezell, Diaz Callahan and A. C. Bromberg, all of Dallas.

Jefferson City, Mo.—Paul Felix Amusement Enterprises, Inc., Kansas City. Capital \$20,000. Incorporators, Paul, Oscar and Zillah Felix.

Des Moines, Ia.—The Star Theater Co., Inc., Mason City. Capital \$10,000. Incorporators, W. E. Millington, M. K. Tournier and M. R. Tournier.

Frankfort, Ky.—Columbia, Amusement Co., Inc., McCracken. Capital \$50,000. Incorporators, L. F. Keller,

R. R. Kirkland, R. C. Davis and Leo Haag.

Jefferson City, Mo.—Twelfth Street Amusement Co., Inc., Kansas City. Capital \$10,000. Incorporators, Archie Josephson, Reuben Finkelshtein, J. A. Harzfeld and J. H. Roth.

Austin, Tex.—Southern Theatrical Corp., Dallas. Capital \$100,000. Incorporators, J. H. Yeargan, Jr., L. Fitzhugh and R. T. Meador.

Austin, Tex.—Galveston Opera House Co., Galveston. Capital \$5,000. Incorporators, J. E. Pearce, H. Foster and E. Rigg.

Albany—Superior Prod. New York City. Capital \$500. Incorporators, J. Lurie, I. Skutch and J. P. Rieper.

Attorneys, Feiner, Maas & Skutch, New York.

Albany—Efrem Zimbalist, motion pictures, New York. Capital \$500. Incorporators, J. L. Greenberg, J. M. Berk and M. Tischeler. Attorney, L. J. Luce.

Albany—Andy & Min Corp., New York. Capital \$10,000. Incorporators, J. Leffler, J. Goetts and F. C. Schopbach. Attorney, J. J. Sullivan, New York.

Albany—Foto Topics, New York. Capital \$10,000. Incorporators, H. and C. A. Stein and W. T. Hennessy. Attorney, A. Groemetstein, New York.

Albany—Columbus Cinema Pro Co., Inc., New York. Capital \$50,000. Incorporators, N. S. Minolfi, M. Sola and A. Candolfi. Attorney, Rothmayer, Woodhaven, L. I.

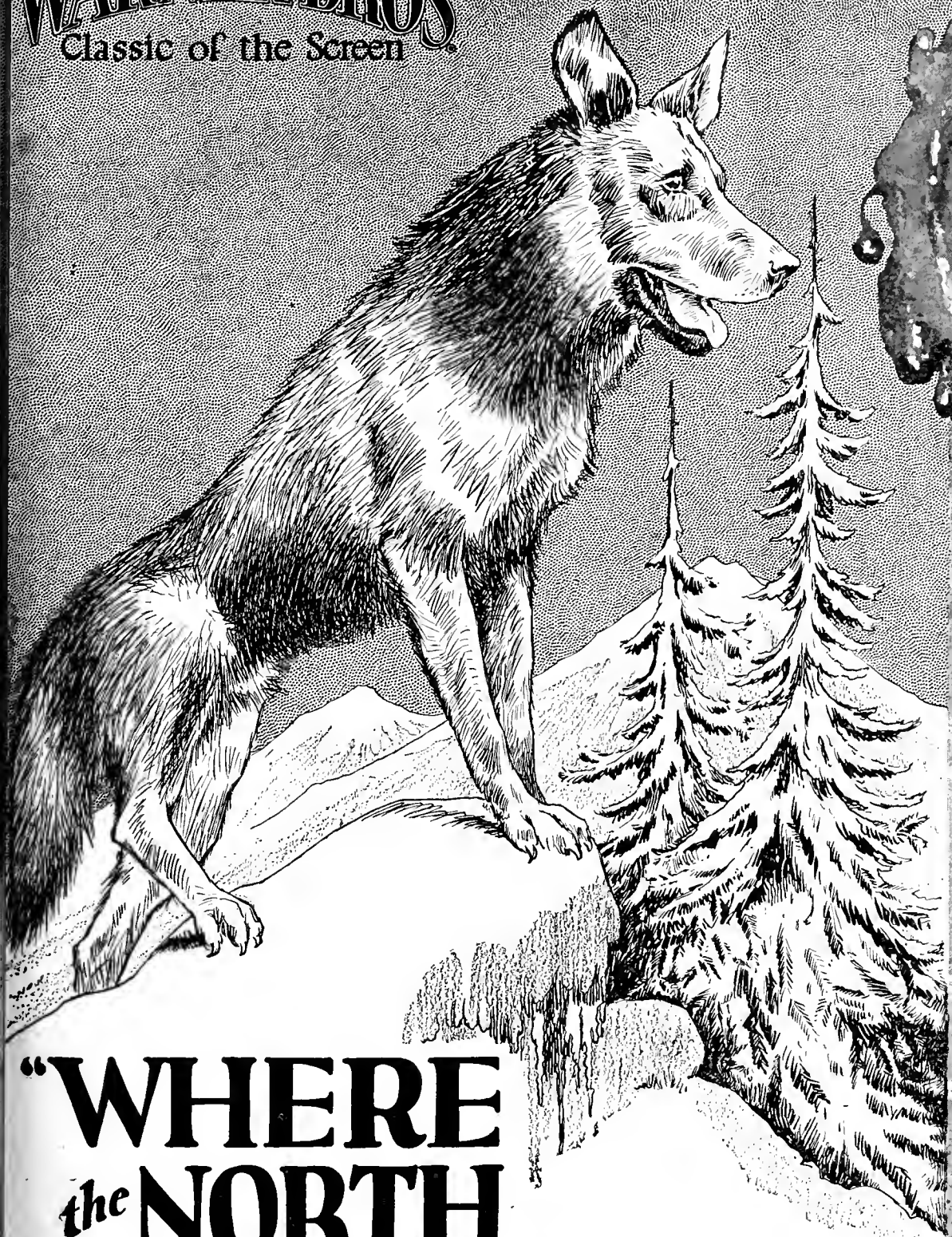
Albany—Kelly & Co., Inc., New York, motion pictures. Capital \$50,000. Incorporators, H. A. Kelly, E. Gonzales and F. A. Lavin. Attorney, L. Bleecker, New York.

Theater for Ft. Madison, Ia.  
(Special to THE FILM DAILY)

Ft. Madison, Ia.—Jack Heffler, owner of the Orpheum, Quincy, Ill. and U. M. Dailey, former sales for the F. B. O., plan a \$200,000 hotel and theater building here. The hotel will seat 850.



**WARNER BROS.**  
Classic of the Screen



(Telegram from Bernard Depkin,  
Metropolitan Theatre, Baltimore, Md.)

"Where the North Begins' breaking all records. Compelled to turn crowds away first four days. (Stop) Holding picture for another week. (Stop) Give us more pictures of this calibre and there will be no blues to sing."

(S) Metropolitan Theatre.

"The picture had The Capitol (New York) crowd applauding—a mark of honor in this sophisticated house."—*Motion Picture News.*

"A fine box-office attraction with wonder dog a real drawing card; a whale of an action picture."—*Film Daily.*

"The audience hung on the edge of their chairs in their excitement."—*N. Y. Sun & Globe.*

"Both a strong drama and unexcelled animal acting."—*Seattle Times.*

"Will prove a winning card on any program. RIN-TIN-TIN'S work excels that of the great 'Strongheart.'"—*Exhibitor's Herald.*

"The greatest dog picture ever filmed."—*N. Y. Eve. Telegram.*

"RIN-TIN-TIN is not only a dog—he is an actor."—*Boston Transcript.*

"The best canine entertainment we ever saw."—*N. Y. Eve. Telegram.*



# "WHERE the NORTH BEGINS"

Featuring the Famous  
Police Dog Hero  
**RIN-TIN-TIN**  
Directed by Chet Franklin  
A HARRY RAPF Production

## Warner Bros. 18 "Classics of the Screen"

- |                                    |                         |                         |
|------------------------------------|-------------------------|-------------------------|
| "Little Johnny Jones"              | "Tiger Rose"            | "Beau Brummel"          |
| "The Gold Diggers"                 | "The Country Kid"       | "Broadway After Dark"   |
| "The Age of Innocence"             | "Daddies"               | "The Printer's Devil"   |
| "Lucretia Lombard"                 | "Cornered"              | "How to Educate a Wife" |
| "Being Respectable"                | "Conductor 1492"        | "Geo. Washington, Jr."  |
| "The Trial of Mary Queen of Scots" | "The Sign of the Cross" | "Rabbit"                |

**"Thundering Dawn"**

Universal-Jewel

As a Whole.....**LIKELY TO PROVE A GOOD BOX OFFICE BET ON ACCOUNT OF ACTION, INTRIGUE, A GREAT STORM, AND A GOOD CAST.**

Cast....A first rate cast required to do some very outlandish things. J. Warren Kerrigan, a gallant son of a proud Boston family who runs away from home to save the family name when the family lawyer, played by Charles Clary, misuses funds entrusted to hero's father. Anna Q. Nilsson adequate as the faithful fiancée of Kerrigan. Tom Santachi, the unscrupulous one, and Winifred Bryson, a white vamp in a tropical setting.

**Type of Story.....**Affords reason enough for an attractive tropical atmosphere and an excellently staged typhoon that makes for a thoroughly exciting climax, but otherwise there is little depth to this highly fictitious, illogical theme. The development is arrived at through a series of weak links in which there is little conviction. Hero assumes the blame for the disappearance of certain moneys. Just why the guilty lawyer could not be exposed then and there, as well as later, is not explained. Why hero should be the victim of the villain's wrath, even before the appearance of his pretty fiancée offers a reason, is not discussed. Nor is it apparent why a girl of her wealth and position would be permitted to travel, unaccompanied, to such a place. The development is full of such incongruities.

**Box Office Angle....**There is still a good majority of picture goers who will be perfectly willing to forego such qualities as original story, probable situations, and realism, as long as you can offer them a picture that gives them excitement, action and thrills. These will enjoy "Thundering Dawn."

**Exploitation....**The climax sequence presenting a typhoon that Director Garson has taken quite a little pains to present realistically, is your biggest talking point. Link up the thrill with the recent Japanese disaster. Tell them they'll see the horrors of a typhoon in "Thundering Dawn."

In your exploitation tell your people about the stage play "Rain," which is enjoying a long run in New York, and to which "Thundering Dawn" bears close resemblance.

**Direction by....**Harry Garson; production is very good and players well handled; might have trimmed the rough edges off the story a little better.

**Author .....**John Blackwood  
**Scenario....**Lenore Coffey and John Goodrich.

**Cameramen.....**Chas. Richardson, Louis Physioc and Elmer Ellsworth.

**Photography .....**Very good  
**Locale .....**Boston and Java  
**Length .....**6,600 feet

**Hollywood Previews**

*As productions are invariably cut after previewing, a general idea of each picture only is given, rather than a complete analysis. The usual review will appear when the picture is shown in New York.*

**"The Unknown Purple"**

Carlos Prod.—Truart

Here's a mystery play that should provide plenty of excitement, and also get over most satisfactorily. The mystery theme, built around the discovery of a purple ray of light which makes a person in it invisible, is very nicely developed. After a short introduction to set the characters, the story moves along at a rapid pace, with many exciting highlights.

Henry Walthall proves himself again a fine dramatic artist, and Helen Ferguson also stands out amidst a good cast.

**Box Office Angle—**High class audiences will undoubtedly be pleased with this one on account of the scientific problem presented, in addition to the story itself. Audiences universally will like it on account of the mystery angle development. If you can get them in for the first shows and get them talking, the picture should hit most satisfactorily.

**"The Eternal Three"**

Goldwyn-Cosmopolitan

Taking a general theme that has been done many times, Marshall Neilan gives it his typical handling, and turns out a decidedly interesting audience picture.

As the title suggests, the story is the old love triangle—busy business man—beautiful young wife—and the irresponsible love-making youth.

Hobart Bosworth and Claire Windsor put over their roles very well, but Raymond Griffith gives a characterization that shows him a coming favorite with the public.

**Box Office Angle—**You will find this a picture that will please every type of audience. You have the exploitation angle of the theme to work on; also the fact that it is a typical Neilan production, which guarantees audience satisfaction.

**Short Subjects****"Columbus"—Chronicles of America**  
Pathe*Well Presented Educational*

Type of production

4 reel historical picture

A timely subject for this season of the year is being released by Pathe. It is an interesting presentation of the story of the discovery of America by Columbus, and is one of a group of educational historical films produced in co-operation with Yale University Press. It deals with the life of Columbus from the time he is first denied a hearing at the court of Portugal until, with his little cavalcade he lands on the shores of an island in the West Indies—believing he had found, not a new continent, but a shorter route to India. The film has been well mounted, and the spirit of the story caught to a good extent.

**"No Pets"—Hal Roach—Pathe***Amusing Slapstick*

Type of production....1 reel comedy

A satisfying amount of laughter should result from this Paul Parrott comedy which although frankly slapstick, moves along at a sprightly pace and has some good stuff in it. A mule that eats everything it can reach in a hotel where no pets are allowed comes in for its share of the fun. Paul has smuggled the animal into his room but when the hotel-keeper finds that the ceiling in the room below is coming down he starts on a tour of investigation. The mule then, draped in a sheet, breaks up a spiritual seance among other things.

**"A Regular Boy"—Century—**  
Universal*Should Please Average Crowd*

Type of production....2 reel comedy

"A Regular Boy" gives Buddy Messenger one of the best comedy opportunities he has had for some time. In it he is a young brother with an inventive turn of mind. All sorts of trick apparatus, electrical and otherwise, is distributed throughout the house, from exploding peanuts to a bed with a revolving mattress. The other members of the cast are very well suited although no names are given. Some exceedingly ludicrous by-play being held between two very ugly but laughable individuals. This should give good satisfaction.

**"Cracked Wedding Bells"—Universal***A Good Idea*

Type of production....1 reel comedy

"Cracked Wedding Bells," starring Chuck Reisner, succeeds in being mildly entertaining all the way as far as it goes, but it might easily have been carried to a more satisfactory conclusion. The idea of the plot is good—a reporter sent to cover a colored wedding makes up as a coon, and is forced to become the bridegroom—and the comedy is well-developed, leading one to expect more of a finish than is given when the minister and guests as well as the bride leave the ceremony unfinished to re-capture some escaped chickens. Chuck Reisner wrote the story and directed.

(Continued on page 9)

**"The Eagle's Feather"**

Metro

As a Whole.....**STORY IS UNUSUAL AND FURNISHES GOOD SCREEN MATERIAL. HAS BEEN VERY WELL DIRECTED AND ACTED BY CAPABLE PLAYERS**

Cast....James Kirkwood gives very good performance in role that requires some fighting; his make-up in early reels very careless; Mary Alden excellent as "the biggest man in the valley"; her characterization is different and very effective at all times.

**Type of Story....**Western drama that is well out of the ordinary and very interesting; development is never allowed to become obvious with a resultant well sustained interest; they aren't likely to figure this one out ahead of time. Has several strong dramatic moments, notably the stampede. This sequence is remarkably well done both as to direction and photography. The only bad bit is the cut-out used when Kirkwood is supposed to rescue Mary Alden from being trampled to death. It is obviously "doctored."

**Box Office Angle....**Many of your patrons will find this a pleasant variation from the usual cut-and-dried plot. It is a good deal out of the ordinary and offers, besides a good action story, splendid pictorial appeal, and fine acting, a characterization that of itself is thoroughly interesting—that of the woman ranger known as the "biggest man in the valley."

**Exploitation.....**The point of story in this case, that will be to play up is the idea of the woman ranger. Give them an idea of what it is about through catchlines such as: "In 'The Eagle's Feather' you will see how a woman manages a cattle ranch and a lot of cowboys. No wonder they called her 'the biggest man in the valley.'"

Use a trailer showing them some of the gorgeous shots of the ranch country. They are very beautiful and the photography splendid. Also show them shots of the stampede.

To advertise the showing extensively, have a woman, in attire of a ranch woman, gallop about on horseback. You can elaborate on this by having her accompanied by several cowboys on horseback with signs reading "She's their boss. In 'The Eagle's Feather' at the blank theater you will see how she manages them."

**Direction by....**Edward Sloman directed this one satisfactorily, and picked very appropriate production and handled players to good advantage.

**Author .....**Katherine Newlin  
**Scenario by .....**Winifred D.  
**Cameraman .....**Geo. R.  
**Photography .....**Excellent  
**Locale .....**Range country  
**Length .....**6,299 feet

**Thrillingly Different!**

*Carlos Productions presents*

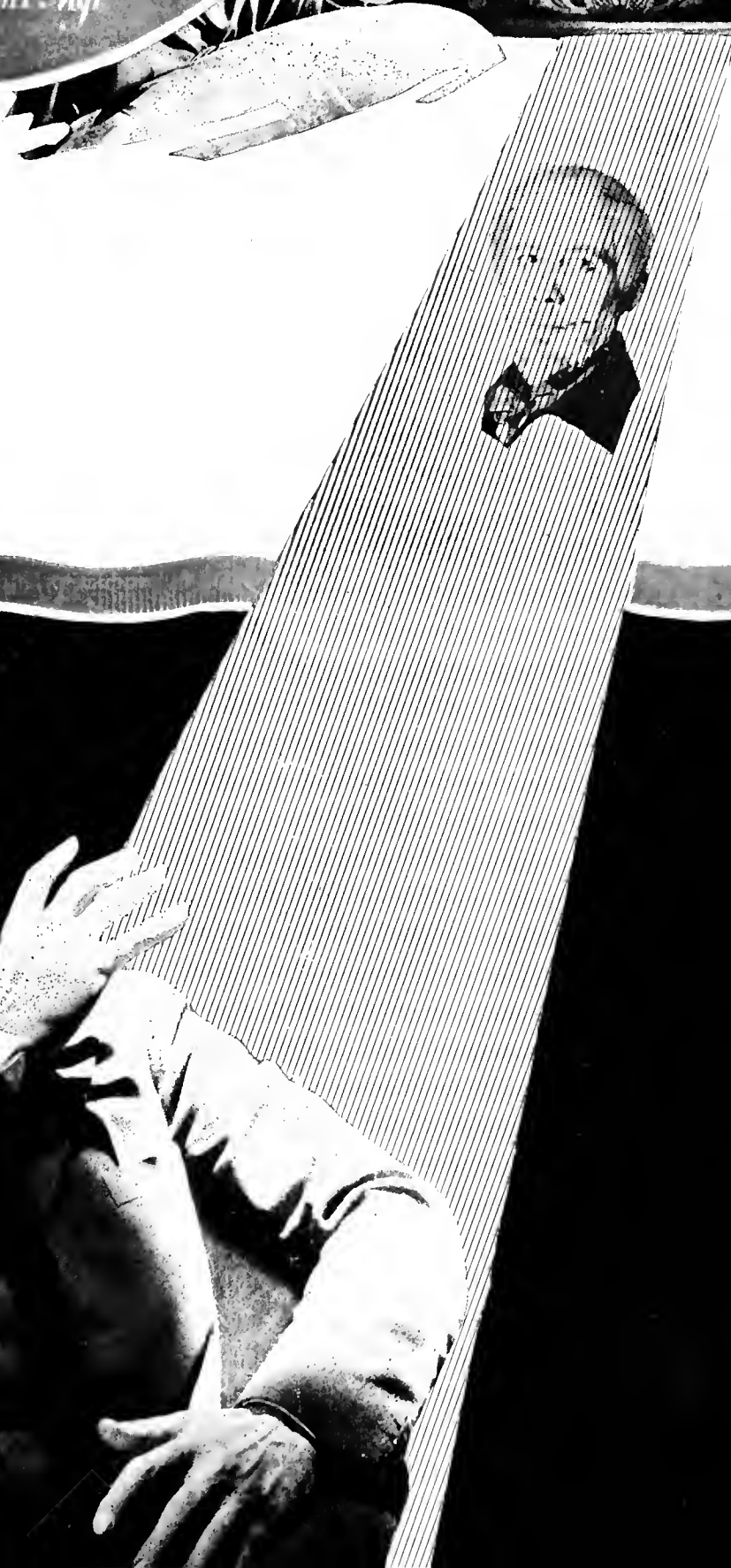
# **the Unknown Purple**

*Adapted from Roland West's  
Sensational Stage Success  
directed by ROLAND WEST*

*Releasing Arrangements thru  
TRIART FILM Corporation  
M. H. Hoffman  
Vice Pres & Genl. Mgr*



*Triart Films*  
*The Perfect Setting*



# *As Mysterious as Chain Lightning*



*"The Unknown  
Thrillingly"*



"THE UNKNOWN PURPLE"—in theme, in investiture of production, in calibre of artistry, in genius of direction, in inspired action, and in its unforgettably thrilling quality,—is the type of photoplay the motion picture theatre will be proud to exhibit to its public!

IT IS THRILLINGLY DIFFERENT!

Produced by  
Carlos Productions, Inc.  
A. Carlos, President

and as Swift!



Henry B. Walthall



Henry B. Walthall



Alice Lake



Helen Ferguson

Purple"  
Different!



Frankie Lee



Ethel Grey Terry



Richard Wayne



Brinsley Shaw



Stuart Holmes



James Morrison

EXPLOITATION is the power behind a picture's success. A production must offer the opportunity to motivate its exploitation through

Cast Popularity

Salient Story Points

Known Value of Title

Tangible Novelty Possibilities

and above all

Real Entertainment Value

It is Truart's firm conviction that "THE UNKNOWN PURPLE" has all of these attributes to success!

IT IS UNFORGETABLY THRILLING!

Releasing arrangements thru

Truart Film Corporation

M. H. Hoffman

Vice Pres. & Gen'l Mgr.

**Southwestern Notes**

(Special to THE FILM DAILY)

Dallas—J. R. Rhode has been appointed short reel salesman for Pathe, covering Texas.

Drumright, Okla.—The Strand Amusement Co. is the new owner of the Idle Hour, having bought out J. R. Snodgrass.

Dallas—A local exhibitor has been fined \$25 by the Federal authorities, who are now conducting a check-up on admission tax returns, for failing to print "war tax, 2 cents" on his tickets.

Dallas—Thomas Guianan has opened the new Vitagraph office. Guianan is district manager for Oklahoma City, New Orleans, Atlanta, and Dallas.

Walnut Ridge, Ark.—L. L. Lewis will open the new Swan Oct. 15th.

Fayetteville, Ark.—E. C. Robertson's new theater will be opened in the near future.

**N. W. Strike Averted**

(Special to THE FILM DAILY)

Seattle—A threatened strike of employees, musicians and operators in half a dozen Northwest cities, at Pantages theaters, has been temporarily averted, according to Charles Crichmore, district manager of the stage employees union. Action has been suspended pending the arrival of international officers of the union.

The dispute arose over working conditions in Pantages theaters in Seattle and Vancouver. One of the principal points of controversy is that one additional stage hand be employed at each of these houses.

**Posing as Pathe Cameraman**

(Special to THE FILM DAILY)

Kansas City—The trade has been warned of a man known as Van S. Trefon, who is said to be traveling through Kansas representing himself as a Pathe News cameraman. He is working a co-operative advertising scheme with the merchants and exhibitors in the different towns collecting for novelty film advertising, which he is said to never make, defrauding both the merchants and the exhibitors.

**Starkey Buys Spokane House**

(Special to THE FILM DAILY)

Spokane—Charles Packeritz has sold the Empress to Will Starkey, who also owns the Rex in Lewiston, Ida. A. J. Bischell will manage both houses for Starkey.

Seattle—W. A. Simons of the Simons circuit, Coeur d'Alene, Wallace, Mullen and Kellogg, has reopened the Liberty in Missoula, Mont., after two years.

**Wright in Los Angeles**

(Special to THE FILM DAILY)

Seattle—Reports state that H. B. Wright, who left the J. & V. Strand, will manage the Criterion, formerly the Kinema, of Los Angeles.

**Unions Win Point Over Danz**

(Special to THE FILM DAILY)

Seattle—Judge Everett E. Smith has dismissed the temporary restraining order granted John Danz, who operates a chain of downtown houses, from preventing Seattle unions from picketing his theaters. The injunction was issued again the Musicians' Assn., Theatrical Employees Local 154, and the Building Service Employees Union. Judge Smith ruled that the three organizations, being voluntary associations, cannot be restrained or sued. Danz also asked \$10,000 damages.

Danz has been engaged in legal controversies with his former employees for many months. He claims pickets have damaged him to the extent of \$10,000.

**Goldman Returns to St. Louis**

(Special to THE FILM DAILY)

St. Louis—William Goldman, owner of the Kings and Queens theaters, has returned from New York. While East he conferred with Jimmy Grainger of Goldwyn-Cosmopolitan relative to the new house on Grand Blvd. at Morgan St. which Goldman contemplates erecting. The new house will be the St. Louis first run for Goldwyn-Cosmopolitan productions, which has consented to purchase a substantial block of the building bonds in return for the first run contract.

**New Device for Science**

Dr. Charles F. Herm, formerly with the American Museum of Natural History, is the inventor of a new camera device, which it is said, will prove valuable to the scientific world. The camera, driven automatically by a time clock, snaps pictures every ten minutes. The device will be of great use in recording processes, which heretofore had been impossible and a strain on the eyes. Such things as the incubation of an egg, the process of wound healing, the way cancer works, etc., are possibilities.

**Fight Starts in Kansas City**

(Special to THE FILM DAILY)

Kansas City—Following a demand made upon Jay Means of the Murray by the musicians union, that a union piano player be installed in the house at \$30, and the threat to have the operator strike in sympathy if the demand be refused quite a row has started theater circles. Means refused the demand and immediately called a meeting of fellow exhibitors, who formed a body to fight the affair to a finish, each pledging to finance the battle.

**Operators Win in Alton, Ill.**

(Special to THE FILM DAILY)

Alton, Ill.—The strike of operators and stage hands at local theaters has resulted in a victory for the workers, the owners granting their demands for an increase of 25% in wages. The men were getting 80 cents an hour and struck for \$1.

**New Theaters**

Hammond, Ind.—Whiting's new theater will be ready Jan. 1. The house is being built at a cost of \$200,000.

Corry, Pa.—The Corry Amusement Co. has opened the new Grand, a 625 seat house.

Elgin, Ill.—The Crocker, built by Ralph W. Crocker, Elgin's newest theater, has opened. The house accommodates over 1,200.

Berd, Ill.—Simultaneously with the opening of the new Hotel Redmond, the theater connected with the building has opened. The Sparks Amusement Co., controls the house.

Richmond, Mo.—M. F. Kell's new picture house will be ready about Nov. 1st.

Pottsville, Pa.—The Higgins Amusement Co. will start their new theater about Oct. 1st.

Presho, S. D.—J. J. Keaton opened his new Lyric recently.

Pottstown, Pa.—The Bennethum-Snyder interests will erect a new theater at High and Charlotte St., next Spring.

**Form Booking Combine**

(Special to THE FILM DAILY)

Portland, Ore.—Incorporation papers have been granted the Coos Bay Amusement Co., capitalized at \$60,000. The company will operate from North Bend. The incorporators are, Dennis Hull, North Bend; Robert Marsden, Jr., and John Noble, both of Marshfield.

North Bend, Ore.—Dennis Hull, owner of a local theater, Robert Marsden, Jr., and John Noble, who operate a house at Mansfield have formed the Coos Bay Amusement Co., Inc., to book pictures for both houses.

**Lustig on Coast Tour**

(Special to THE FILM DAILY)

Los Angeles—Harry Lustig, Western Division manager for Metro, has returned from New York and is now making a swing around the coast offices.

**Two Chains Merge**

(Special to THE FILM DAILY)

Clarksburg, W. Va.—P. L. Dysard, owner of theaters at Hinton, and D. C. Medows, who operates house at Beckley have merged, forming the Allegheny Theater Co., in which Seven houses are involved.

**Workman Killed as Theater Falls**

(Special to THE FILM DAILY)

Rockford, Ill.—A workman was killed and many others injured when the theater being built by Fox Brothers recently caved in. The wreckage fell on the building occupied by the Troy Steam Laundry Co., breaking the boiler.

**Greenblatt New Associated Manager**

(Special to THE FILM DAILY)

Omaha—B. R. Greenblatt has assumed the management of the Associated Exhibitors office, formerly in charge of S. J. Baker, who resigned to take charge of the Film Classification exchange.

**Two Change Hands Again**

(Special to THE FILM DAILY)

Leesburg, O.—Word has been received from Hillsboro of the transfer of the Forum and Palace from C. C. Sauner to Ronald Stratton. The two houses have changed hands several times within the past year.

**Porter on Trip for Christie**

(Special to THE FILM DAILY)

Los Angeles—Fred Porter Christie Film, leaves this week on seven week tour throughout country.

**Adrian Theater Robbed**

(Special to THE FILM DAILY)

Adrian, Mich.—The Crowell minus \$1,000, as a result of a robbery.

AT YOUR SERVICE  
**DAY AND NIGHT**  
**-EGGERS-**  
**PHOTO-ENGRAVING**  
 250 WEST 54TH ST.  
 JUST WEST OF BROADWAY, N.Y.  
 ART WORK, MATS, STEREO'S, ELECTROS.  
 PHONES, — CIRCLE — 2450-1-2.

Johnny Walker in

**"Shattered Reputations"**

Capital Film Co.—State Rights  
Whole.....AN AMERICAN  
URISH ATTEMPT AND  
NSIDERABLY BELOW  
E AVERAGE PRESENT  
AY OFFERING; PICTURE  
OKS AS THOUGH IT HAD  
EN MADE SOME TIME  
A.O.

...Johnny Walker would even  
amused himself to see this one.  
Certainly it was made before he be-  
came popular. Neither his acting  
appearance have much resem-  
blance to the Johnny Walker of re-  
cent releases.

...Includes no familiar faces  
and players wear clothes, the style  
which is one indication that the  
film is not of current make.

...of Story.....A very conven-  
tional, rather poorly constructed  
plot in which a girl tries to shield a  
ward brother and keep the  
knowledge that he is a convict from  
her father who loves him. The  
self-sacrifice angle in which she  
contemplates giving herself to a  
blackmailer to keep the secret hid-  
den, gains practically no sympathy  
from the heroine. The love interest  
is also quite weak. The material  
is not being skilfully handled nor  
is it as good advantage as it  
might have been in spite of its  
interest.

Office Angle...Offers only the  
usual alternatives, either for tran-  
sient trade, double feature  
programs or in conjunction with a first  
rate short reel program. Folks are  
likely to recognize the film as not  
being of recent manufacture, espe-  
cially where they have seen John-  
ny Walker in "The Third Alarm,"  
"In the Name of the Law" or oth-  
ers in which he had the principal  
role.

Exploitation...You have very little  
in this one to base your exploitation  
upon. If it is just a matter of  
bringing them in and you don't  
have to listen to complaints regard-  
ing the pictures you give them, you  
can advertise this as "a girl's at-  
tempt to save her father from a  
broken heart by keeping from him  
the fact that his favorite child is an  
escaped convict." To those with a  
keen taste for the more lurid or  
sensational subjects, this will un-  
doubtedly bring them in.

The title will also prove fairly at-  
tractive and can be used in con-  
junction with stills and other dis-  
play that will advertise it suffi-  
ciently. The offering will not do  
for a particular clientele. It is well  
below the average.

Direction by...Not credited; a de-  
cidedly poor attempt at picture di-  
recting; looks very much like the  
attempt of someone who had very  
little knowledge of the business.

Author.....Not credited  
Scenario by.....Not credited  
Cameraman.....Not credited  
Photography.....Usually quite poor  
Scale.....A summer resort  
Length.....About 5,000 feet

**Short Subjects**

(Continued from Page 6)

**"Seeing Double"—Arrow Film Corp.  
Good Lively Comedy**

Type of production...2 reel comedy  
"Seeing Double," another comedy  
produced and directed by the star,  
Eddie Lyons, should prove to be ex-  
cellent amusement for a large major-  
ity of houses. Lyons plays a dual  
role, that of a tough newsboy and of  
an English Prince, and does them  
both very well indeed. The photog-  
raphy throughout is excellent, in-  
cluding some good double exposure  
scenes, and the fun runs high almost  
all the way through. There could  
have been a bit less repetition of the  
chase through the house and the  
catching time after time of the cul-  
prit. It would have heightened the  
fun to have had less of this chase as  
it loses somewhat with constant rep-  
etition. However, the comedy as a  
whole is enjoyable.

**"Handy-Andy"—Tuxedo Comedies  
Educational**

A Thoroughly Entertaining Number  
Type of production...2 reel comedy

This Educational comedy brings  
"Poodles" Hannaford to motion pic-  
ture audiences. "Poodles" it will be  
remembered has been the clown at  
the New York Hippodrome for about  
ten years. His tumbling, as seen in  
"Handy-Andy," is among the best  
ever brought to the screen. His com-  
edy, too, gets over. And gets over  
well. There isn't anyone starred in  
this, but it's a very good comedy and  
will bring the laughs. The rest of the  
cast is also very good—the character-  
ization being extremely well-done for  
this type of picture, although no  
names are given. You can bank on  
it. Don't let it pass.  
this one to send your folks out smil-

**Shearer Does Complete Job  
(Special to THE FILM DAILY)**

Seattle—B. F. Shearer, Inc., was  
recently awarded a complete con-  
struction contract. He bought the  
lots, furnished plans, arranged the  
building contract, and will turn the  
house over ready for the opening per-  
formance after lighting, decorating,  
furnishing and equipping it, to A. L.  
Beardsley, who owns houses in  
Snohomish, Sultan and Monroe.  
Beardsley hasn't the time to spend  
over details, so put the work in com-  
petent hands. The site selected was  
as 10th Ave., N. E., and East 66th  
Sts. The house will seat 650 and  
will cost \$90,000.

W. A. Peterson is to have a \$15,000  
house at 5623 Duwamish Ave.

Cheney, Wash.—Wm. Card has  
sold the Rose to S. F. Guenther.

**Paramount's New "Lab Starts"  
(Special to THE FILM DAILY)**

Los Angeles—A new laboratory,  
has been opened here by Famous  
Players. At present, it can take  
turn out 30,000 feet of film per week  
but within a few weeks, over 1,000,000  
feet weekly can be handled. The  
laboratory is in charge of Frank  
Garbutt, who designed and construct-  
ed the building.

**"A Gentle Reminder"**

(Special to THE FILM DAILY)

**Philadelphia—"The Exhibitor,"  
says editorially:**

"Where, oh where, are the critics of yes-  
terday who were lamenting the decline of the  
movies and predicting the day when they  
would lose their appeal with the millions of  
movie fans. Not only the professional re-  
form elements but the newspapers and mag-  
azines of the nation who were so liberal with  
the space they devoted to the widespread  
campaign of abuse are silent today in the  
face of extraordinary quality of the current  
and forthcoming productions.  
Here and there a daily has come out with  
a grudging editorial admission of the im-  
provement in motion picture production, but  
those journals that were foremost in attack-  
ing the scheme in the past two years are  
silent today in face of the perfect avalanche  
of wonderful pictures."

**Keith Takes Over State, Dayton  
(Special to THE FILM DAILY)**

Dayton, O.—The Keith interests  
have taken over the State from the  
Rauh estate. The house has been  
closed and is undergoing extensive  
remodeling, prior to its opening the  
first of next week. Pictures will con-  
tinue to be the policy. Keith will  
now have two picture houses in Day-  
ton, the State and the Strand.

**Film Once Rejected Passed  
(Special to THE FILM DAILY)**

Kansas City—"Contrast," a film  
advocating union labor has been pass-  
ed by the censor board, after having  
been rejected some time ago because  
it was feared it would instigate labor  
trouble.

**Extended Runs For Aldine  
(Special to THE FILM DAILY)**

Philadelphia—With the re-opening  
of Stanley's Aldine, a new policy has  
been inaugurated, that of extended  
runs. A 20 piece orchestra has been  
installed under direction of Albert  
F. Wayne.

**Pennsylvania Has 2100 Operators  
(Special to THE FILM DAILY)**

Harrisburg—Files statistics show  
that there are 2,100 licensed operators  
in this state. Seventy-five took the  
examination held in seven cities re-  
cently, while 92 apprentice licenses  
were applied for.

**S. E. Add Two More  
(Special to THE FILM DAILY)**

Chickasha, Okla.—Southern Enter-  
prises have added the Kozy and Sugg  
theaters to their chain. J. D. Snugg  
was the former owner.

Southern Enterprises also operates  
the Rialto here.

**Victor Film Exchange Opens  
(Special to THE FILM DAILY)**

Philadelphia—Edward Krupa,  
formerly owner of the Monarch Film  
Exchange has opened a new ex-  
change, the Victor Film Co.

**Detroit Screen Club Expanding  
(Special to THE FILM DAILY)**

Detroit—The Screen Club will  
shortly move into new and larger  
quarters in the Film Bldg.

**Censor To Inspect Theaters  
(Special to THE FILM DAILY)**

Allentown, Pa.—William Good,  
a member of the State Board of Cen-  
sors, will shortly come here on a  
tour of inspection of theaters.

**Putting It Over**

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

**Prizes for "David Copperfield"**

Associated Exhibitors' \$3,000 "Da-  
vid Copperfield" prize essay contest  
has received a powerful ally in the  
National Association of Book Pub-  
lishers which has voluntarily enlisted  
in the campaign to exploit it. Not  
only will this organization, composed  
of practically all the representative  
book publishers of the country, carry  
on a special drive in behalf of sales  
of the Dickens masterpiece, but it  
will scatter broadcast information re-  
garding the film and the prize offer  
for essays by school children.

**Cartier's, Mark Cross, Help**

During the run "The Gold Dig-  
gers," at the Rialto, window tie-ups  
were made with many exclusive Fifth  
Avenue shops and other stores that  
have been regarded as unapproach-  
able for exploitation purposes.  
Among them:

Cartier's, internationally known  
jewelers, placed photographs of Hope  
Hampton wearing \$150,000 worth of  
jewels that she displays in a scene of  
the picture, in prominent positions in  
their windows. Other artistic scenes  
from the film also appeared.

Mark Cross, well known leather  
goods firm also displayed prominent-  
ly, portraits of Miss Hampton and  
scenes from "The Gold Diggers" that  
lent distinction to their windows. The  
Gotham Hosiery Shop, contributed  
to the tie-up by doing the same, as  
well as I. Miller, the shoe dealer.

**Two Birds With One Stone**

Beverly, Mass.—Two pictures  
"Gimme" and The Strangers' Ban-  
quet," which split the week at the  
Larcom, were exploited jointly by  
Mrs. J. M. Whitney wife of the man-  
ager, and by the Goldwyn exploita-  
tion man in Boston.

Two thousand "How to Save Your  
Gas and Electricity," heralds were  
mailed and distributed; 1,000 regular  
heralds were distributed by the Lar-  
com & Howard Grocery Co., a her-  
ald being placed in every package  
sent out; 200 regular and 100 special  
cards were placed on "The Strangers'  
Banquet" campaign; cut-out heads of  
the 24-sheets of both productions  
were hung in the lobby. Two cut-  
outs were also used there, one show-  
ing Helene Chadwick with hand ex-  
tended and uttering the word  
"gimme" and another of Eleanor  
Boardman in "The Strangers' Ban-  
quet," with a champagne glass held  
aloft. One thousand heralds and  
1,000 "Strangers' Banquet" toast  
books were distributed in stores and  
in automobiles parked about the  
square.

**Waite on Sales Trip**

Stanley B. Waite, sales manager  
of Pathe's recently formed two-reel  
comedy department, is on a tour of  
exchanges.

# Among the Stars and Director

## Doug "Spreading"

Making "Thief of Bagdad" on Very Lavish Scale—4,000 in Big Mass Scenes

(Special to THE FILM DAILY)

Hollywood—Douglas Fairbanks is going the limit on "The Thief of Bagdad." It is expected that there remain about 10 weeks more of actual shooting, six to be devoted to outdoor scenes and the remainder to sequences, in which Fairbanks figures directly.

The filming of the climax is the next event on the calendar of production. Preparations are under way for the major sequence, and when the work is at its height it is anticipated that 4,000 people will be on the settings for the feature.

The episodes that will be shot shortly, include the love scenes, the festival, the entry of the principal character into Bagdad, the battle in which the Chinese Prince's army captures the city, and the culmination showing the regenerated thief and the Princess, whose love he finally wins, sailing over Bagdad on the magic rug.

"The Thief of Bagdad" is by far the most ambitious feature that Doug has ever planned.

## Baker Back With Metro

(Special to THE FILM DAILY)

Hollywood—George D. Baker, who recently finished the direction of "The Magic Skin," has rejoined Metro as director for Viola Dana. The picture will be "The Rose Bush of a Thousand Years," a special Dana release following her scheduled series of four, which will be "Rouged Lips," "In Search of a Thrill," "The Social Code," and "Angel Face Molly."

The same story was made by Metro in 1916, with Nazimova, and released as "Revelation."

## New Chautard Film

(Special to THE FILM DAILY)

Hollywood—Emile Chautard has completed "Born of the Cyclone" at the Powers studio for F. B. O. release. In the cast are Derelys Perdue, Lloyd Hughes, Ralph Lewis, Max Davidson, Emilie Fitzroy, Mickey M'Ban, Joe Dowling, John O'Brien and others.

## "After Marriage" for Mayer & Quinn

(Special to THE FILM DAILY)

Hollywood—Norman Dawn is in Alaska obtaining snow stuff for "After Marriage," a Mayer-Quinn production. The cast includes Helen Lynch, George Fisher, Margaret Livingstone, Hershall Mayall, Arthur Jasmine, Annette Perry, Mary Young and Lois Lee.

## Jack White Special Launched

(Special to THE FILM DAILY)

Los Angeles—Production is well under way on the first of the three Jack White specials which will be distributed by Educational. It is being directed by Norman Taurog.

## Contract Ends Oct. 31

(Special to THE FILM DAILY)

Los Angeles—Baby Peggy's contract with the Century and the agreement under which she is being starred made jointly by Century and Universal, will not be completed until Oct. 31, according to Julius and Abe Stern. Several comedies await release. Two Universals, "Whose Baby Are You?" and "The Burglar's Kid," have been finished and "The Right to Love" is the current production.

## To Film a Spanish Story

(Special to THE FILM DAILY)

Hollywood—J. G. Mayer has purchased the screen rights to "Dons of Old Pueblo," a story of early California in the times of Fremont and Stockton.

According to present plans, the first scenes will be shot in November, under direction of Hugh Dierker. It will be released as a road show in ten reels, according to Mayer.

## Cruze Rounds Out Cast

(Special to THE FILM DAILY)

Los Angeles—With the additions of Z. Wall Covinton and Jack Gardner the cast for "To the Ladies" has been completed by James Cruze. Edward Horton, Helen Jerome Eddy, Theodore Roberts and Louise Dresser are the featured players.

## Rocketts to Film "Dixie"

(Special to THE FILM DAILY)

Los Angeles—Al and Ray Rockett, producers of "The Dramatic Life of Abraham Lincoln," announce that their next picture will be "Dixie," a 12-reel story of the Old South. George A. Billings and Ruth Clifford will be featured.

One of the big features of the picture will be the race between the two crack steamboats, the Natchez and the Robert E. Lee.

## Fox Coast Plant Active

(Special to THE FILM DAILY)

Hollywood—Shirley Mason, back from New York, has started work on "With The Tide," with David Solomon directing.

Tom Mix is scheduled to start work at once on a new picture, while Buck Jones will shortly start production on "Mike McGee's Chorus Girl."

Work on "The Beast" will shortly be commenced by John Gilbert.

## Universal Signs Arthur

(Special to THE FILM DAILY)

Los Angeles—Universal has signed George K. Arthur to appear in comedies. Arthur and Robertson-Cole have mutually agreed to cancel the long term contract existing between them on account of the cutting down producing activities by Robertson-Cole.

## Coast Brevities

(Special to THE FILM DAILY)

Hollywood—Claire Adams has been added to the cast of "Daddies."

Al Ray has been made head of the Jack White scenario department.

Camera work has begun on "Misunderstood," a J. K. McDonald Prod, for First National.

Carmelita Gerraghty and Harry Mestayer are in the cast of "Black Oxen."

"Yes, We Have No Pajamas" will be the next Century Follies Girls picture.

As soon as the final shot is taken of "George Washington, Jr.," Wesley Barry will take a vacation.

"Lucretia Lombard," first changed to "Loveless Marriages," will be released by Warners under its original title.

While preparing for "Pied Piper Malone" Al Green and Tom Geraghty, just in from the coast, will finish editing and titling "Woman-Proof."

Filming of "The Near Lady" has been completed at Universal City. Gladys Walton is featured. Herbert Blache directed.

Olga Printzlau is adapting "White Man," which will be produced by Tom Forman for Preferred. Kenneth Harlan will be starred.

Billie Rhodes has returned from a vacation in San Francisco, following the completion of "Leave It to Gerry."

Malcolm McGregor has been engaged for one of the leading roles in "The Human Mill," Allen Holubar's first production for Metro.

Jack Gilbert visited San Francisco last week, making personal appearances at the Fox Oakland house with "Count of Monte Cristo."

Manson N. Litson, former general manager of production for Louis B. Mayer, has joined the J. K. McDonald unit in the same capacity.

Following "The Acquittal" and "The Hunchback" Norman Kerry is now playing the leading role opposite Mabel Forrest in "The Satin Girl" for Grand-Asher.

"The Way Men Love" has been chosen as the title of Elliott Dexter's first production for Grand-Asher. The picture had as a working title "The Man Who Forgave."

GREENE.

## "America" Under W

Outdoor Scenes Being Shot New York—War Dep't Co-operating With Griffith

Riding with a thousand horse along the hills of Putnam County W. Griffith has begun the big door scenes for his Revolution War picture, "America." Secret of War Weeks has instructed War Department to lend every reasonable assistance to the making of the film which is being undertaken on the suggestion of the D. A. R.

At Somers, Griffith has established an encampment for several thousand players and soldiers. Three thousand have been surrendered as a site for the encampment which covers a side about a mile. A site overlooking a valley beaded with lakes from half a mile to a mile, with incident action as far away as seven miles.

With the technical advice of Federal army officers, Griffith is preparing to stage with exact accuracy the major battles of the Revolution. The horsemen have been assembled from reserve cavalry units under the command of Captain Love, representing an exact duplicate of the cavalry strength of the American troops in the engagements that are to be produced.

## "Eternal City" Finished

Filming of "The Eternal City" which George Fitzmaurice is directing will be completed in a few days. The cast includes Bert Lytell, Barbara La Marr, Richard Bennett, Marguerite Love and Lionel Barrymore.

## Goodman Casting New Picture

Daniel Carson Goodman's work next week on "Week-end Bands." He is now engaged on the picture which will be made in the East. It is reported Eddythe Simmons, said to be discovery film magazine, will be in it.

## Writes Story for Detroit Firm

Pearl Doles Bell has written a story called "Mary," for the Detroit M. P. Corp., which is understood to have built its own studio in that city. She is also author of a series of Shirley Mason pictures including "Wing Toy" and "Her Elephant Man." A recent story of hers, "The Love Missionary," in which Gladys Walton is starring for Grand-Asher.

## "Twenty-One" Completed

"Twenty-One," in which Richard Barthelmess is starred, will be completed the coming week at the Grand-Asher studio in Fort Lee. John Robertson is directing the picture. Dorothy Mackaill plays opposite Dick, and in the cast are Elsie Simpson, Joe King, Ivan Simpson, Eddy Cumming, Bradley Barker, Elsie Parker Spaulding and Trace.



# Activities in the Market Abroad

**Not Like Trust**—Kine (Special to THE FILM DAILY)  
 London—In Kine's "Long Shots," the following:  
 amount, despite the Federal Trade Commission inquiry, does not seem to be act a trust these days. It has opened doors to independent product, including o and Rivoli, on New York's justly d Broadway, and after showing 'Go Round' at the Rialto, it has conor more of the Universal product."

(Special to THE FILM DAILY)  
 London—A new Anglo-French ng company has been formed Denis Ricaud, late of Pathe-tium-Cinema, and a group of financiers, headed by Sirs on, Dalziel and O'Malley  
 The company is called the -British Film Co., Ltd., and lziel as chairman and Ricaud aging director. The two chief ers are Albert Capellani and Harry Lambart. The capital is 50.

ck Tilley in Kine, analyzes the expected from distribution of ganization's product abroad as d in a prospectus and draws nclusion that the whole of the ates" are incorrect.

aise for "Covered Wagon" (Special to THE FILM DAILY)  
 London—"Tatler" says in "The Renter:  
 Covered Wagon' has captured the ess of this country by the magnif- ing of its principals and the beauty production. Crowded houses have e order of the day at the London from the moment it has been shown."

**Job for Brabin**  
 (Continued from Page 1)  
 g, not even the interior shots, made in American studios, of the settings for the pic- ve been made and these will n abroad to be constructed on scale in Italy, Egypt and the ity. It is estimated that the ction of settings and actual apy on "Ben Hur" will last year. The first three months spent by Bowes, Brabin, Miss and their staff in preparing undwork, contracting for lo- and cementing diplomatic re- n the various countries. When nstruction of the stadium is ed and the chariot race is to be filmed, Erlanger will join Erlanger will also supervising of the sea fight in which Hur" rescues Arrius from g.  
 tall Neilan was originally the commission to direct the However, when it was de- film the entire production on authentic locations, Neilan that he preferred to continue ice in the United States.  
 g the technical staff that will rtly after the departure of nd Brabin are: A. L. Raboch, director Lawrence Marsten, stage director of the original

**Chagrined at Tivoli Opening**  
 (Special to THE FILM DAILY)  
 London—"The Film Renter" ex- perience a disappointment over the opening of the Tivoli, which had "Where the Pavement Ends" for the feature. "Tatler" says:

"I never remember attending such a badly- managed opening of a new theater during the whole time I have been connected with this industry. During the showing of this picture the lights went up in the auditorium quite half-a-dozen times—the effects intro- duced evoked titters of laughter from the audience, and at various intervals one could hear the shouting of the conductor to his players. The picture, under any circum- stances, cannot be considered as a really great attraction for the opening of an important house like the Tivoli, and proved exceedingly disappointing to a great majority of the audience present.

"The effects were stupid in the extreme, and the noises introduced when the water- fall scenes came on the screen were really so laughable that the whole of the audience were tittering with mirth, and it was thought desirable a little later to eliminate this effect from the performance."

**Paramount Films Honored**  
 E. E. Shauer has just received word that pictures produced by Para- mount's German subsidiary, E. F. A.-Paramount Film Vertriev, have been awarded the three highest prizes at the International Cinematograph Ex- position at Turin, Italy. The first prize was awarded to "Peter the Great," the second prize to "Mont- martre," and third to "In the Ante- room of Matrimony." The latter two have not been exhibited in this country yet.

Erlanger production; Louis Kolb, chief electrician; John Boyle and D. W. Martinelli, cameramen; Aubry Scotto, film editor; and William Hinckley, laboratory expert. The scenic staff wardrobe designers and others will follow.  
 The personnel of the cast has not been finally decided upon. Principal players will not be called upon until December. Meanwhile tests are being made at the Goldwyn studio.

**Walsh for Role?**  
 (Special to THE FILM DAILY)  
 Los Angeles—In many quarters, it is assumed that George Walsh will have the title part in "Ben Hur." The Goldwyn studio is silent on the matter.

**Brabin's Career**  
 Charles Brabin has been assigned production of one of the most im- portant pieces of theatrical property that has ever been annexed by a film company. The original plan called for the filming of "Ben Hur" in this country at a cost of from \$1,000,000 to \$1,500,000. In view of the fact that the picture will be made abroad, the cost will probably be somewhat low- er. It is probable that the Unione

**England Likes England**  
 (Special to THE FILM DAILY)  
 London—"The Cinema's" New York correspondent writes to his paper:

"I dropped in at the Rivoli today. Ordinary programme—one feature, one re- issued comedy, and a conglomeration of news reels and an organ accompaniment the whole time. The programme goes on without a break; the lights are kept lowered, one film follows another without a second's pause. I don't call this 'good showmanship.'  
 "They seem to be crazy about organs here. The organist apparently goes about it just as he likes, without much regard for 'playing to the picture.' All he appears to trouble about is that some sort of noise has to be made while the picture is showing."

To which is added by the editorial pen here:  
 From this impression it does not appear that British exhibitors have a great deal to envy. Indeed, it would seem that so far as showmanship is concerned, America is not able to teach the old country a great deal."

**Pathe May Build Near London**  
 (Special to THE FILM DAILY)  
 London—Kine's Paris correspon- dent writes that the Societe Anonyme Pathe-Cinema has decided to build an immense works very near to Lon- don. The site has not yet been chosen. Charles Pathe will himself visit the site, and personally approve and superintend the new enterprise.

**New Wardour Series**  
 (Special to THE FILM DAILY)  
 London—Wardour Films, Ltd., will release a series of four two reel dramas based upon the home and home life. The first is entitled "Dis- posing of Mother."

Cinematografica Italiana will co-op- erate with Goldwyn in making it.

Brabin, according to the FILM YEAR BOOK has directed 18 pic- tures since 1918. Seven of them were for Metro and five of that number starred the Bushman-Bayne team; and eight were for Fox, including several with Theda Bara. "Ben Hur" will be by far the biggest thing Bra- bin has ever attempted. His pro- ductions to date:

Picture	Company
<b>1918</b>	
The Adopted Son	Metro
Red White and Blue Blood	Metro
Breakers Ahead	Metro
Social Quicksands	Metro
A Pair of Cupids	Metro
Persuasive Peggy	Mayfair
<b>1919</b>	
His Bonded Wife	Metro
Thou Shalt Not	Fox
Poor Rich Man	Metro
Buchanan's Wife	Fox
<b>1920</b>	
La Belle Russe	Fox
Kathleen Mavourneen	Fox
While New York Sleeps	Fox
<b>1921</b>	
Blind Wives	Fox
<b>1922</b>	
A Broadway Peacock	Fox
Driven	Universa
Lights of New York	Fox
Six Days	Goldwyn

**"Koenigsmark" Completed**  
 (Special to THE FILM DAILY)  
 Paris—Leonce Perret has com- pleted "Koenigsmark" on which he has been working for some time in various European countries. A buffalo hunt in Africa is said to pro- vide one of the principal thrills. The cast includes: Huguette Duflos, Marcya Capri Jaque-Catelain, Georges Vaultier, Henry Houry and A. Liabel, M. Petrovitch, Kayser Heyl, E. de Romero and Joseph Coenen.

**Paramount in Latin-America**  
 Headquarters for Paramount dis- tribution in Nicaragua, San Salvador, Costa Rica Guatemala and Honduras have been opened at Guatemala City, according to E. E. Shauer. This new office, which will be under the juris- diction of Famous Players-Lasky S. A., of Mexico City, will be in charge of C. C. Margon. This will be the 36th exchange operated by Famous Players in foreign countries.

**Dominion Has English Films**  
 (Special to THE FILM DAILY)  
 Toronto—Dominion Films an- nounce the following current releases: "Rob Roy," "The Sporting Earl," "The Prodigal Son," and "A Royal Divorce." They are English-made.

**McLaglen in English Film**  
 London—"In the Blood" is the title of a new production starting at the Kew Bridge studios. Victor McLaglen is the star. Walter West the director.

**Theater Changes**  
 Barkersburg, W. Va.—The State has reopened, after having been closed all summer. The theater was com- pletely redecorated and remodeled.  
 East St. Louis, Ill.—The Lyric has been changed to the Family Play- house, with Larry Richardson as the new manager.  
 Sundbury, Pa.—Extensive improve- ments have been made on the Chest- nut St. theater, which is now open.  
 Parkersburg, Va.—The Strand has closed for a week to undergo exten- sive remodeling and redecorating.  
 Holly Springs, Miss.—Mrs. Janie Lyons has reopened the old Mac- Greene theater as the Pastime.  
 Winston-Salem, N. C.—A complete redecorating has been given the Forsythe, which is now open.  
 Greenwood, S. C.—The Pastime theater and building have been sold to W. A. Collins for \$30,000.  
 Logan, Utah.—W. J. Barker of Newton, has bought the Oak from Harvey Johnson.

**Ingram Signs Marion Burton**

Rex Ingram has signed G. Marion Burton for a year to write scenarios. Miss Burton is a member of the party that sails Saturday morning for Europe where Ingram will produce "The Arab." Exteriors will be made in Tunis. Miss Burton is the author of the play from which "Born of the Cyclone," Emile Chautard's new picture for F. B. O., was made.

Following "The Arab," she will visit several of the Central European countries to secure data for "The World's Illusion."

**Leave for Coast Soon**

Ernest Torrence has completed work in "West of the Water Tower" at the Paramount Long Island studio, and leaves for the Lasky studio in a few days, where he will next appear in "The Heritage of the Desert," a Zane Grey story.

Zazu Pitts, also a member of the "Water Tower" cast, will leave for Los Angeles shortly with Tom Gallery, her husband.

**Philadelphia Operators Seek Increase**  
(Special to THE FILM DAILY)

Philadelphia—Local No. 307, I. T. A. S. E., has asked for an increase in wages of from \$30 to \$32.50 for the night shift and from \$40 to \$42.50 for matinees and nights. The Stanley Co. has already met the increase as well as many of the smaller houses, although there are several managers who refuse to grant the raise.

**Fisher In Charge**

(Special to THE FILM DAILY)

Philadelphia—Al Fisher has been appointed in charge of the Metro independent department, which is separate from the company's local office. The independent department handles the Elaine Hammerstein pictures and four Charles Burr specials.

**Extend Course One Year**

(Special to THE FILM DAILY)

Philadelphia—The Stanley course in scenario writing will hereafter be two years, instead of one as was formerly the case. Harry D. Westcott has charge of the school held at the Temple University.

**Reports Theft of Camera**

James J. Goebel's specially built Gillon camera was stolen from him while he was in the Grand Central Palace the other day. The thief took the camera, the magazine and two special Zeiss lenses.

**Glenn Reynolds Back Home**

(Special to THE FILM DAILY)

Chicago—Glenn Reynolds, head of the Illinois M. P. T. O., is back from a three weeks' vacation trip through the East.

**New House for Geller**

J. Louis Geller, who operates the 86th St., Winter Garden has taken over the Harlem 5th Ave. theater, at 5th and 110th St., effective Oct. 15.

**Sterns Here from Omaha**

J. L. and M. L. Stern of the Independent Film Exchange of Omaha are in town. They are newcomers to the state right market.

**The Week's Headlines**

**Monday**

The Allens again active in Canadian field. Operating exchanges and theaters as Dominion Films, Ltd.

Industry in England to dine Will H. Hays.

Sig Schlager, back from Europe, tells of foreign tendency to build barriers against American pictures. Thinks production standards are better.

**Tuesday**

Eastern confab of Films Board of Trade planned for October. National meeting later on.

Hugo Riesenfeld to introduce two French inventions at theaters. One is radio film and the other, a synchronization of sound and action.

**Wednesday**

T. O. C. C. supporting action of Gotham Amusement Co. in suit to prevent Phoenix Amusement from securing New York run on "Enemies of Women."

Lillian Gish to star in "Joan of Arc" for Inspiration. To follow "Romola." Tom Meighan to have own sales supervisor at Famous Players.

Carl Anderson back from coast announces series of John J. Glavey Prod. Says he is not after quantity distribution.

**Thursday**

H. O. Davis succeeds George Utassy as general manager of Cosmopolitan Prod.

Scrap over "Enemies of Women" settled out of court with T. O. C. C. withdrawing its suit.

M. P. T. O. says territorial units are lined up for M. P. Day, November 19.

Paramount succeeds in placing Japanese earthquake films on Broadway before regular news reels. A clean scoop.

**Friday**

Charlie Chaplin here for "A Woman of Paris" premiere. Returns to coast shortly to start new picture.

Paramount orders 300 prints of Japanese films to meet exhibitor demand.

Inspiration to road show "The White Sister." W. C. J. Doolittle of Selznick, gives further ideas on producer guarantees.

**Saturday**

Charles Brabin to direct "Ben Hur" for Goldwyn. Entire production to be made abroad.

H. O. Davis, new general manager for Cosmopolitan, makes sweeping changes at studio.

J. D. Williams sees evolution in exhibition coming in next two years. Says theaters will be divided according to kind of pictures they play.

**McElroy Interested**

(Special to THE FILM DAILY)

Chicago—Blair McElroy's name mentioned prominently in the Hovey Theater Co., Inc., chartered the Secretary of State with a capital of \$500,000. Others interested in company include: John P. Brauer, Charles O. Fletscher and Charles Walthier. Offices have been opened at 202 South State, the building housing the Blair McElroy Co.

The incorporation papers state the purpose of the new company to build and lease theaters.

**Would Segregate Films**

(Special to THE FILM DAILY)

Winnipeg—It is understood that Mrs. Patriarch, of the Censor Board of Manitoba, is again advocating segregation of motion pictures according to adults and children; that she favors indicating the types of productions. Her plan is to prevent children from witnessing pictures marked suitable for adults only.

**More Admission Increases**

(Special to THE FILM DAILY)

Philadelphia—Many houses in nearby towns have increased admissions among them: the Hippodrome, York run by the Appels, who raised prices from 25 cents to 30 cents; the Johnson, York, a similar increase; Third Street, Easton, from 33 to 40 cents and the Colonial, Easton, from 33 to 40 cents.

**Commonwealth Celebrates**

The fourth anniversary of Commonwealth as a distributor in New York territory was marked on Monday by a housewarming in the large quarters, 15th floor of Godfrey Bldg., which the company has taken over. There were quite a number of local exhibitors present.

**Tandler Heads Orchestra**

(Special to THE FILM DAILY)

Los Angeles—Adolf Tandler, former conductor of the Los Angeles Symphony Orchestra, has taken charge of the orchestra at the theater which opened Wednesday "A Woman of Paris."

**Jack Elms Honored**

(Special to THE FILM DAILY)

Montreal—Local film people recently honored Jack Elms, at a banquet upon his resignation as manager of Loew's. He will go to Los Angeles for his health.

**Seltzer With De Luxe**

(Special to THE FILM DAILY)

Philadelphia—Frank Seltzer, known in local film circles, has taken charge of De Luxe where he will have charge of exploitation.

**Pathe Plans Special Showing**

Pathe's screen expose of me titled "Is Conan Doyle Right?" will be given a special showing at the Palace at 11:30 on Tuesday.

**Dick Byrnes Joins McVicker's**

(Special to THE FILM DAILY)

Chicago—Dick Byrnes, formerly with Skouras Bros in St. Louis, has joined the McVickers' staff.

**Cuts and Flashes**

Harry A. Fishbeck, cameraman, has joined Sidney Olcott's unit at the Paramount Long Island studio. Next week he will start photographing Gloria Swanson in "The Humming Bird."

Henry Cronjager and H. Weststrom are photographing "Cain and Mabel," which is being directed by E. Mason Hopper for Cosmopolitan. Eddie James is business manager of the unit.

It is reported that Regents Pictures will star Wally Van in another automobile story. Van's latest is "The Drivin' Fool," released by Hodgkinson.

Caryl S. Fleming and Fred A. Fleck have become members of Sidney Olcott's production staff at the Paramount Long Island studio.

Charles B. Wilson, formerly with B. F. Porter, has joined Sam Kaplan, accessories dealer in the Godfrey Bldg.

Betty Blythe is back in New York after an extensive trip abroad where she made two pictures.

**Kyne Suing Famous Players**

(Special to THE FILM DAILY)

Los Angeles—Charging Famous Players with breach of contract, Peter B. Kyne has filed suit for \$1,500, which he says is due him by the terms of an agreement made a year ago. Kyne asserts that on Oct. 17, 1922, he entered into a contract to write a scenario on "The Light to Leeward," and that he was to write the titles and subtitles. Afterward, says the complaint, the corporation proceeded to write the continuity without his assistance and produced the play under the title "Homeward Bound."

**Among Exchangemen**

Following is the staff which will handle the two-reel comedy product of Pathe:

Norris Wilcox, New York; H. M. White, Boston and New Haven; Thomas Cooper, Pittsburgh; Harry Devere, Buffalo; Leon Medem, Minneapolis; G. L. Stiles, Cleveland; Albert Lachnit, Indianapolis; H. D. Hondorf, Detroit; Oscar Kuschner, Milwaukee; J. O. Rhode, Dallas; D. E. Boswell, St. Louis; Frank Cassill, Kansas City; Jack Auslet, Charlotte and Atlanta; E. H. Wachter San Francisco, and C. Beale, Portland, Seattle and Spokane.

Boston—M. A. Wolf, for several years manager of the Goldwyn office in Los Angeles, has been promoted to manage the company's exchange here. The exchange is now in a building of its own at 39 Church St.

Des Moines—B. N. Judell, one of the pioneers in the film business, has joined Film Classics, Inc., and is selling the Warner product in the Southern part of the State.

St. John, N. B.—E. H. Teel, formerly connected with the Canadian Releasing Corp., is now selling for First National.

Omaha—L. A. Getzler, is now selling Southern Iowa for Film Classics, Inc., out of Des Moines.

**Quad-Cities M. P. T. O. Formed**

(Special to THE FILM DAILY)

Rock Island, Ill.—Exhibitors of Davenport, Ia.; Rock Island, Moline and East Moline, Ill., have formed the Quad-Cities M. P. T. O. Ass'n. Regular meetings will be held on the first Monday of each month. The officers elected as follows:

Joseph Hopp, Rock Island, president; John Koletic, Rock Island, vice-president; H. S. Earl, Davenport, recording and corresponding secretary; C. Carpenter, East Moline, financial secretary; Julius Geertz, Davenport, treasurer. The executive committee consists of: Barney Brotman, Moline, chairman; Ralph Blank, Davenport, Ernest Lynch Moline; Milton Overman, Davenport; C. N. Petrie, East Moline, and Harry Pabst, Davenport.

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# THE BRADSTREET OF FILMDOM THE Film DAILY The RECOGNIZED AUTHORITY

Vol. XXVI. No. 1

Monday, October 1, 1923

Price 5 Cents

## THOUGHTS

By DANNY

Chicago—Out in the Windy City, en route to Hollywood, where they make them. Going to look them over. Trying to figure out what the schedule will be after Jan. 1. And for next season. Because something must happen. Or these faded film rolls must be replenished at a rate that will spell ruination some—perhaps to more than one be healthy.

### Wangerism's

Who should be in Chicago but Walter Wanger. Remember some of Wanger's ideas—as printed last week? Well, Walter has a few more up his sleeve made coat sleeve. And here are:

"Too many producers are making pictures for the theaters that are being demolished instead of the theaters that are being constructed. Rentals will never come down—the only thing coming down is the 'nickelodion'."

### ADJUSTMENT

"The business must adjust itself to the a la carte service or the exhibitors that have wasted Universal's 'Hunchback', Paramount's 'Covered Wagon'. They will never be satisfied with their table d'hôte gain."

"Scaramouche" Opens  
"Scaramouche" opened at the 44th theater last night for an indefinite

Loew at Chicago Premiere  
(Special to THE FILM DAILY)  
Chicago—Marcus Loew attended premiere of "Scaramouche" at Woods' last night.

Third Run in Cincinnati  
(Special to THE FILM DAILY)  
Cincinnati—"Scaramouche" opened at Cox's theater last night.

Ingram Party Off  
Max Ingram and party sailed for London on Saturday. They will spend three weeks in London, after which they will go to Tunis to make "Arab." All told, about three months will be spent on the other

## Fears Politics

Laemmle Says Europe Wants Pictures But Warns of Effect of National Upheavals

Carl Laemmle returned from Europe late Friday night. The first thing he did on Saturday was to walk down Broadway, to the Astor theater and witness a performance of "The Hunchback of Notre Dame."

The Universal president tempered his observations of European film conditions with a certain restraint in view of political conditions on the other side. These conditions, he found, do not keep people out of the theaters but, contrary, Laemmle declares they are seeking more and more amusement. It is only the possible outcome of political upheavals with national disorders in the background that the film industry has to fear, in his contention.

Laemmle returned with his two children, Rosabelle and Julius; Abe Stern, Mrs. Stern, Harry Zehner, Laemmle's secretary and Estelle Cohen, a friend of Miss Laemmle's were also in the party. He was more inclined to talk about Universal than about conditions abroad. He said his organization had made rapid progress in Europe and ventured the opinion that Universal was second to none in the foreign field.

### Maxwell Off for Australia (Special to THE FILM DAILY)

San Francisco—M. E. Maxwell sails for Australia tomorrow to become general manager of United Artists, Australasia, Ltd. Maxwell, formerly with Realart, was more latterly with Cosmopolitan as one of the field sales supervisors.

Creswell E. Smith, United Artists manager in Australia, will return to New York as soon as Maxwell arrives in Sydney.

### Rothchild in Theater Deal (Special to THE FILM DAILY)

San Francisco—The Herbert L. Rothchild interests and Louis R. Luire, lessee of the Capitol, have just closed a deal whereby the former assumes control of that theater. The Shuberts of New York and Homer Curran of San Francisco are reported financially interested in the Rothchild's new acquisition, which increases their holdings to five houses.

### Weiss Back

Alfred Weiss of Artclass Pictures, who sailed for Europe on July 4th, has returned to New York.

## Competition

In Revolutionary Pictures Seen—Cosmopolitan to Have One—Griffith at Work—Harry Cohn, Too

Keen competition in Revolutionary War pictures is looked for in some quarters by late Winter or early Spring. It would appear now that there will be at least three pictures dealing with the highlights of that period of American history.

The one that has been widely talked about is "America," on which D. W. Griffith is now busy. He is at present shooting outdoor scenes for it in the hills of Putnam County making Somers, N. Y., his headquarters. For this portion of the story he is using about 1,000 extras.

While nothing has been said at Cosmopolitan, it is understood some tests have been made of possible actors for "Janice Meredith," a Revolutionary story, written by Robert W. Chambers, who incidentally is assisting Griffith on "America." No one at Cosmopolitan cared to talk about "Janice Meredith" yesterday, but it would not prove surprising to learn that Marion Davies had been cast for it, following completion of "Yolanda," her present vehicle.

If Cosmopolitan places the Cham-  
(Continued on Page 2)

### Borzage Directing Norma? (Special to THE FILM DAILY)

Los Angeles—It is reported that Frank Borzage will direct Norma Talmadge in "Secrets" and that Eugene O'Brien will play the leading male role.

Frank Borzage has been directing his own productions for First National. It was impossible to secure any information relative to the coast report on Saturday from either First National or the Schenck office.

### In Another Goulding Story

Edmund Goulding has sold an original story, "The Beautiful City," to Inspiration for Richard Barthelmess, who had previously appeared in several other Goulding stories, including "Tol'able David" and "Fury." Goulding has also been engaged by Fox to adapt "The Fool."

Credit for the adaptation of "The Bright Lights of Broadway" has been given to Goulding, but it should go to Gerald Duffy.

### Grainger Returns

James R. Grainger returned from a Mid-West sales trip on Saturday.

## Rowland Warns

Sees a Crash Coming Unless Producers Rearrange Their Ideas About the Gross of Pictures

Richard A. Rowland issued a somewhat startling statement on Saturday—startling in that, contrary to the usual observations emanating from important film executives this one told some truths and told them plainly. Mr. Rowland has just returned from the coast where he watched the various units producing for First National release.

What he says is important. There is nothing that is in it that is particularly new to close observers of the trend in production in the past six months. Rowland warns and warns very strongly against what will happen in the event that producers do not change their ideas concerning the potential gross of their various pictures.

This is what he states: and in issuing his remarks, Rowland declares that he has made no pretense at disguising the real situation with a cloak of flimsy optimism:

"I gathered from my recent visit on the coast that there was an erroneous opinion amongst directors and producers about the gross business their pictures do. They will tell you sums of money that I know from a practical standpoint are impossible, and whether they are kidding themselves on these figures or really believe them, I am firmly of the opinion that these figures they have in mind—which are never done—have a tendency to materially increase the costs of pictures because in laying out production costs, they have these bogus figures of gross in their minds.

"Unless the distributors of motion pictures sit down and discuss with the directors and producers the real truth as to what the possibility of gross on pictures is, sooner or later directors, producers and distributors are apt to be sitting down with the sheriff trying to figure out what has happened. Intelligent enlightenment on this subject is very essential.

(Continued on Page 2)

### Schulberg Due Today

Ben P. Schulberg is due in New York today from the coast to confer with Al Lichtman and J. G. Bachmann on future Preferred plans. Preferred has finished five of its scheduled 15 for the new season.



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### Quotations

	High	Low	Close	Sales
East. Kod.	106 $\frac{1}{8}$	105	106 $\frac{1}{8}$	800
F. P.-L.	72 $\frac{1}{4}$	70 $\frac{1}{2}$	72 $\frac{1}{4}$	5,400
do pfd.	89 $\frac{7}{8}$	89 $\frac{7}{8}$	89 $\frac{7}{8}$	100
Goldwyn	Not quoted			
Loew's	15 $\frac{1}{2}$	15 $\frac{1}{2}$	15 $\frac{1}{2}$	200

### Incorporations

Boston—The Eastern American Corp. Capital \$100,000. Incorporators, Thomas Gaul, Burlington, Vt.; John Murphy, Brookline, and Elmer Carlton, New York.

Boston—Union Film Corp. Capital \$150,000. Incorporators, Harry Asher, Brookline, and Louis Rosenlerg, Nathan Ginsburg and David Stoneham, Boston.

Boston—Central Theaters Corp. Capital \$25,000. Incorporators, Nathan and Harriet Hoffman and Paul Markson, all of Roxbury.

Dover, Del.—Western Maryland Theater Co. Capital \$100,000. Incorporators, A. M. and H. C. Evans and Floyd Lininger.

### Jaffe Promoted

(Special to THE FILM DAILY)

Los Angeles—Sam Jaffe has been made general manager for the Preferred. Fred Leahy has been made studio manager, Al Freudenmann, art director; Harry Strite, construction superintendent and Sid Street, purchasing agent.

### Rowland Warns

(Continued from Page 1)

"The trouble is that a few big pictures have gone to the heads of producers and directors and blinded them to the sober facts of the balance sheet. They are planning and working in terms of mythical grosses when the actual figures are about one half. Where are they going to get a return on this money?"

"Here is the situation: Motion Picture men have talked big figures until they have come to be accepted as facts, when in reality most of them are fiction. As a result pictures are being made at an excessive and unreasonable negative cost. The production bubble is going to be pricked by the bookkeeper's pen.

"Figure it out for yourself. During the past year, how many productions have actually grossed over \$500,000? A few, but not many. Most assuredly they are the exception, not the rule. And it will be the same this season.

"We may divide pictures into three general classes, eliminating the big stars. There is the lowest grade, including productions that vary from poor to fair and may gross from \$75,000 to \$100,000; next, the high class average photoplay which comprises the great bulk of the yearly supply for the leading theaters and may be expected to gross from \$300,000 to \$400,000 top; and finally the unusual super-production which may pass the million mark.

"It is not difficult to foresee what will happen when producers with pictures that belong in the first or second class permit a negative cost warranted only by inclusion in the third class.

"During the past year the cost of making pictures has increased about twenty-five per cent, which is all the more reason why a sane policy such as that adopted by First National is essential. One important factor in this increase in production cost is the centralization of production in a comparatively small community where there is a limited number of directors and actors to draw upon. If there was more production in the East, thereby utilizing players who cannot be taken to the coast, greater variety in casting roles would ensue and salaries would equalize.

### Baggott Starts "Blackmail"

(Special to THE FILM DAILY)

Los Angeles—Under the working title of "Blackmail" King Baggott has started work on a new picture at Universal. The story is adapted by Raymond L. Schrock from "The Respondent," by Rita Weiman. In the cast so far are Ruth Clifford, Charles Clary, Herbert Fortier, Arthur Howard, Joseph North and William E. Lawrence.

### Blanche Sweet With Metro

(Special to THE FILM DAILY)

Hollywood—Following her work in "Anna Christie," Blanche Sweet has signed a contract with Metro to play the leading role in "The Human Mill," which Allen Holuba will direct.

### Competition

(Continued from Page 1)

bers story in production, it seems to be the opinion that this production and the Griffith picture will appear on the market at the same time.

Recently Harry Cohn announced in Los Angeles that he planned to film "The Life of George Washington," and that the important battle sequences would be shot in the East.

### Deal Involves Over \$1,000,000

(Special to THE FILM DAILY)

Boston—\$1,350,000 is reported involved in a deal which gives Gordon Theaters, Inc., a majority holding in the Olympia City, Strand and Rialto theaters at Brockton. Other houses are also included in the deal. A change in policy will probably occur in the three theaters, with the Strand housing only pictures.

### De Milles End Vacation

(Special to THE FILM DAILY)

Los Angeles—Cecil B. De Mille and William De Mille have returned to Los Angeles from a 16-day cruise aboard the former's yacht. Both will plunge into production, Cecil B., in preparation, for "Triumph," while editing "The Ten Commandments," and William on the actual filming of "Everday Love."

### Carewe Going Abroad

Edwin Carewe will make his next picture in Algiers. It will be "A Son of the Desert." Sailing with him shortly will be Finis Fox and Adelaide Heilbron, who will work on the script. Sol Polito will be chief cameraman and Thomas Storey, in charge of laboratory work which presents some unusual problems in a climate such as exists in Algiers.

### Gov't Experts Finish Work

(Special to THE FILM DAILY)

Los Angeles—The special committee of income tax experts sent from Washington at the request of Collector Goodsell, to confer with the producers and fix a standard for applying the income tax laws to the industry has completed its work yesterday.

### A. S. C. Ball Oct. 27

(Special to THE FILM DAILY)

Los Angeles—The American Society of Cinematographers will probably hold the first ball of the season at the new Biltmore Hotel, Oct. 27. This will be the fourth annual affair.

Detroit—Dave Mundstuk, of exclusive Films has bought the rights to the series of 18 one reelers called "Tense Moments."

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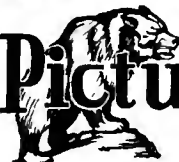
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## Putting It Over

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

### "Just See 'Maytime'"

Preferred Pictures have a good stunt for "Maytime," a personal letter being used. Upon opening the letter an engagement ring falls out. The contents of the letter speaks for itself:

"Dearest:

"I am returning your ring and we must never see each other again.

"My eyes are filled with tears, and I am trying so hard to tell you why it is best we must part forever—but I can't. The words won't come.

"All I can say is that you will understand all if you will just (this finished the first page, it has created interest, and the reader certainly will turn over, finding this—) see that wonderful picture, 'Maytime.'

"It tells, oh so well, just what is in my heart. The love story of Harrison Ford, Ethel Shannon and Clara Bow is just like my own.

"It is a wonderful picture. See it and you will understand why. Though my heart is breaking, I am still your

Sweetheart."

### Miniature Stage An Attention-Getter

For the second week's showing of "The Spoilers," at the Capitol, the Goldwyn-Cosmopolitan exploitation force used a window cut-out to attract attention.

The display was made by painting, on beaver board, the characters from the picture, shown in one of the fight stills. The figures were hand painted on the board and then cut out and mounted within the frame of an old oil painting. It showed the fight between Milton Sills and Noah Beery, with Robert Edeson holding the door against all comers. The display was lighted by a globe concealed behind the door, which reflected its light on those standing in the doorway; and by another light concealed behind the proscenium on the left, illuminating the figures of Sills and Beery. Painted curtains were shown at each end of the frame picture, giving it the appearance of a stage. This display was first used in a store window near the Capitol, and after the showing taken to the New York Exchange.

Meriden, Conn.—The Community Playhouse, in co-operation with houses at Hartford, New Bedford, Bristol and Middletown, are conducting a beauty contest. The fact that there are four towns participating makes things livelier.

Hartford—Manager E. S. Raffile of the Globe is building business by advertising his attractions on the street cars. A 24 sheet is fastened on each side of the car.

### Protest Price Increases

(Special to THE FILM DAILY)

Wilmington, Del.—The Wilmington Central Labor Union is reported to be strenuously protesting the admission increase made by some local theaters, declaring that instead they could economize by replacing their elaborate orchestras with symphony orchestras.

## On Broadway

Ambassador—"The White Sister."  
Astor—"The Hunchback of Notre Dame."

Broadway—"The Spoilers."  
Brooklyn Strand—"The Gold Diggers."

Cameo—"The Call of the Wild."  
Capitol—"The Eternal Three."  
Central—"Monna Vanna."  
Cosmopolitan—"Little Old New York."

Criterion—"The Covered Wagon."  
Forty-Fourth Street—"Scaramouche."  
Loew's New York—Monday—"The Cheat."

Tuesday—"Loyal Lives" and "Haldane of the Secret Service."

Wednesday—"Drifting."

Thursday—"Desire."

Friday—"Gold Madness" and "The Valley of Lost Souls."

Saturday—"Marriage Morals."

Sunday—"The White Rose."

Lyric—"A Woman of Paris."

Rialto—"Ashes of Vengeance."

Rivoli—"Three Ages."

Strand—"Potash and Perlmutter."

Times Square—"If Winter Comes."

### Next Week

Ambassador—"The White Sister."  
Astor—"The Hunchback of Notre Dame."

Broadway—Not yet determined.  
Brooklyn Strand—"Potash and Perlmutter."

Cameo—Not yet determined.  
Capitol—"Strangers of the Night."  
Central—"Monna Vanna."

Cosmopolitan—"Little Old New York."  
Criterion—"The Covered Wagon."  
Forty-Fourth Street—"Scaramouche."

Lyric—"A Woman of Paris."  
Rialto—"The Broken Wing" tentative.

Rivoli—"Spanish Dancer."  
Strand—Not yet determined.  
Times Square—"If Winter Comes."

### Ft. Wayne Operators Get Increase

(Special to THE FILM DAILY)

Ft. Wayne, Ind.—Operators were granted an increase of 10% by their new agreement, the old one having recently expired.

### Sees Great Field in China

(Special to THE FILM DAILY)

Milwaukee—Charlie Toy, wealthy theater and real estate owner, back from a trip to his native country, China, declares that there is an unlimited field in that country for theaters.

Toy plans building a large theater there, patterned after the American style.

### O'Brien Joins Creative Prod.

(Special to THE FILM DAILY)

Los Angeles—Creative Film Prod., is the name of the company filming "Superstition" or "Trapped," as I. W. Irving's story was first called. John B. O'Brien is directing. Frank Beresford has been promoted to production editor of the organization with W. H. Carr as general production manager; Otto Kusse is business manager, and Fred Kusse, auditor.

## In the Courts

Casco Prod., Inc., through Allan Deutsch, has filed a suit in the Supreme Court against the Canadian Feature Prod., Co., Ltd., with offices in Toronto, to recover \$3,500 on a note which it is alleged the defendant made on Jan. 20, and failed to meet. The note was signed by the defendant corporation and John A. Martin, secretary and treasurer.

Aisenstein, Woronock and Sons, are defendants in the Supreme Court in an action brought by the Italian Discount and Trust Co., as assignees of a claim held by the D. N. Schwab Prod., Inc. It is alleged that the defendants received from the Schwab company certain properties for which they promised to pay \$3,692 which, however, they failed to do. Ewing, Alley and Voorhees, are attorneys for the plaintiff.

### Turners Acquire Another

(Special to THE FILM DAILY)

Palmyra, Ill.—The Turner Bros. have added another to their string, having bought the Moonbeam. They will make improvements.

### John Davis Hurt

(Special to THE FILM DAILY)

Pittsburgh—John Davis, of the Carrick, is recuperating from injuries sustained when he was hit by an automobile.

### Robbers Open Garden Safe

(Special to THE FILM DAILY)

Pittsburgh—In mid-afternoon, robbers entered the office of the Garden, in the North Side, and made away with \$400 in cash and Liberty bonds.

### Charles Richelieu Sells Out

(Special to THE FILM DAILY)

Bedford, Pa.—Charles Richelieu has sold out the Richelieu to H. R. Cromwell, for a reported price of \$45,000. The theater is located on the Lincoln Highway.

### Better Films Committee Meet

(Special to THE FILM DAILY)

Jacksonville, Fla.—The second meeting of the Florida section of the Better Films Committee was held recently at the Plaza. The business discussed included a suggested program for children's matinees which will be sent to theater owners throughout Florida.

### Start on New Comerford House

(Special to THE FILM DAILY)

Pittston, Pa.—Work of razing the old Eagle Hotel has begun, to make way for the new Comerford theater to be built on that site.

Binghamton, N. Y.—The Comerfords have acquired the Stone Opera House and the Binghamton theater from O. S. Hathaway, for a price said to exceed \$750,000.

Northumberland, Pa.—M. E. Comerford is expected here soon to look over several sites on Queens St., on which he will build a theater. Negotiations were under way for the acquisition of the old Palace.

Favors Educational Films  
Philadelphia—The Board of Education has just installed ten projection machines in various schools throughout the city for educational purposes.

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# The BRADSTREET of FILMDOM THE Film DAILY The RECOGNIZED AUTHORITY

Vol. XXVI No. 2

Tuesday, October 2, 1923

Price 5 Cents

## CHAPLIN

By DANNY

Chicago—The great comedian has taken himself seriously. He has produced "A Woman of Paris," which, lacking many of the touches which have made his name known all the world over as a great comedian, might easily be classified as "a good picture" with some unusual touches.

### Chaplin's Name an Asset

Of course the name of Chaplin appearing on any picture is insurance for the theater which shows it. The crowd will want to see anything in which he is interested. But they will certainly expect comedy. And they will see very little of the comedy they expect in his latest production. That they will come in—yes, that they will like it when they come—that's a question.

### Different? But—

That it is different from many pictures—yes. Undeniably. Very few producers would dare tackle the subject that Chaplin has, and treat it as he has done. If the women sympathize with the heroine it will be surprising. Men will understand it; if not there is no question. But what remains to be seen. There is a duel over the heroine from the very start. You almost get the impression that she is the "wrong kind" of girl. Then she is seen as the mistress of a wealthy Parisian. Incidentally Adolphe Menjou gives a performance as the man. There is a former lover finds himself kills himself because of her relations with Menjou. Over his dead body she is seen with his mother, and in the end is seen playing with children, indicating that she has reformed; although there is nothing shown to definitely register this.

### Chaplin's Name

insures this distribution, and probably big receipts. Just how this will fare as a straight release with his name attached is an interesting question. But, regardless of this,

(Continued on Page 2)

## Abrams Carries On

Still United Artists Head Despite Reports Naming J. D. Williams—Fairbanks Talks

(Special to THE FILM DAILY)

Los Angeles—The Examiner prints a report from New York to the effect that Hiram Abrams has resigned as president of United Artists and that J. D. Williams has succeeded him. This is what Douglas Fairbanks has to say regarding it:

"The story to the effect that J. D. Williams is to replace Hiram Abrams as president of United Artists is absolutely untrue. Mr. Abrams has not resigned and we have never even considered employment of Mr. Williams in any capacity. Not only has Mr. Abrams been a most successful executive, but there is a most close personal friendship between him and all other members of the United Artists."

When THE FILM DAILY called Abrams on the telephone yesterday, he at once said:

"I know. You are going to tell me that I have resigned. It's not so. I don't know where these rumors start from but there's nothing to it."

Abrams received a telegraphic report of the Examiner statement which declared that with Williams as head of United Artists, Rudolph Valentino would automatically become a United Artists star.

When Williams was reached yesterday, he declared there was absolutely no foundation for the report, that he had never even broached the matter; that no offer had been made to him and that he was busy enough carrying out the Valentino contract.

### Taylor Here

John H. Taylor, of Screen Art, Ltd., London is at the Astor.

## To Star McAvoy?

Reported Inspiration Has Signed Her—First to Appear Opposite Dick Barthelmess

It is understood that May McAvoy will be starred by Inspiration Pictures, Inc. following two pictures in which she will appear opposite Richard Barthelmess.

As noted, Barthelmess' next production will be "The Beautiful City" an original by Edmund Goulding. Miss McAvoy is expected to have the feminine lead in this.

(Continued on Page 7)

## Distributors Admit Inflation

### Exists In Exhibition Values

Zukor, Abrams, Pearson, Hodgkinson, Kane, Doolittle and Aronson Agree With R. A. Rowland—Williams and Morris Take Exception—Unusual Interest Aroused Over First National Executive's Outspoken Ideas About Pictures and Their Grosses

There was little effort made in New York yesterday to conceal the fact that inflation in exhibition values existed in the motion picture business. Following Richard A. Rowland's plain unvarnished statement that, unless distributors sit down and discuss with directors and producers the real truth as to what the possibility of gross on pictures is, these same folks may later find it necessary to talk things over with the sheriff, THE FILM DAILY sought statements from important distributors on what their opinions might be.

## August Picks Up

Admission Taxes \$420,000 Greater Than in July—Month's Total \$5,560,748

(Special to THE FILM DAILY)

Washington — Taxes aggregating \$5,560,748 were collected from admissions to theaters, concerts, etc., during the month of August, according to returns just made public by the Treasury Department. This was an increase of \$420,000, as compared with July, when \$5,140,506 was collected, and \$850,000 as compared with August of last year, when collections totaled \$4,710,470.

Collections from the seating tax on theaters and other places of amusement during August amounted to \$420,344, an increase of \$14,000 over those of August of last year, when \$389,145 was collected.

### Fredman Coming to America

Ernest W. Fredman, editor of "The Film Renter," one of the most important trade journals in England, sails for a short visit to America on the Adriatic, Oct. 13th. Fredman will observe the exhibition conditions in New York and make a tour of the principal cities of the country.

Harry Reichenbach is gathering together a committee to arrange a welcome-to-America luncheon in Fredman's honor upon his arrival.

Statements were secured from nine distributors and one exhibitor. Of the distributors, in the main, seven of them declared Rowland was right and many of them praised him for his courage in stating the facts as they are: J. D. Williams of Ritz Carlton and Sam Morris, of Warner Bros., took exception to the Rowland statement. The tenth emanated from Billy Brandt, of the M. P. T. O., of New York, who very decidedly stated Rowland was right. Universal and Fox were silent and Sydney S. Cohen promised to talk later on.

A mass of interesting ideas resulted from the inquiries. Those in complete sympathy with Rowland are:

Adolph Zukor, for Famous Players. Hiram Abrams, for United Artists. Elmer Pearson, for Pathe. Billy Brandt for the M. P. T. O., of N. Y. Arthur S. Kane for Associated Exhibitors. W. C. J. Doolittle, for Selznick. A. S. Aronson, for Truart Prod.

Their statements, in detail, will be found below:

Adolph Zukor said:

"When Mr. Rowland says that directors and producers have been misled by distributors as to the possible profits in pictures, he speaks the absolute truth and is to be congratulated for his frankness. I might add that the picture business is also to be congratulated on having again in its ranks a man of Mr. Rowland's frankness, honesty and square dealing.

(Continued on Page 6)



## Coast Brevities

(Special to THE FILM DAILY)

Vol. XXVI No. 2 Tuesday, Oct. 2, 1923 Price 5 Cents

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### Quotations

	High	Low	Close	Sales
East Kod..	109	107	108	1,700
F. P.-L. ..	72	71	71	1,200
do pfd. ....				Not quoted
Goldwyn .....				Not quoted
Loew's ....	17½	16½	17	1,400

## CHAPLIN

(Continued from Page 1)

the crowd of fans attracted by his name are in for a disappointment. They will expect a laugh; perhaps a lot of laughs. They will not get them, and they will be disappointed.

### Stick to Your Last

Chaplin has said in interviews recently that he intended deserting his former place as a great comedian and taking up this new line of endeavor. There is a well worn expression with reference to "shoemaker, stick to your last." This might well be told to this great comedian. The world wants to laugh with him. Not at him.

### Parrot and Guoil Hurt

(Special to THE FILM DAILY)

Los Angeles—Paul Parrot and Frederick Guoil, director, both of the Hal Roach studios, were injured in an automobile accident at El Segundo. They were removed to their homes, and will be unable to resume their duties for ten days.



Hollywood—Gasnier's next picture for Preferred will be "Poisoned Paradise." Gaston Glass and Clara Bow will have the leads. Olga Printzlan is preparing the screen version of "When a Woman Reaches Forty," which will be directed by Gasnier, following "Poisoned Paradise."

Heading the cast of "The Marriage Market," which C. B. C. will make, is Jack Mulhall. Others in the cast will be Alice Lake, Pauline Garon, Shannon Day, Jean Debraic, Willard Louis and Vera Lewis.

"There He Goes," an original, by Byron Morgan, is being made by Universal under the working title of "The Spice of Life" as a vehicle for Reginald Denny. Harry A. Pollard is directing.

Anna Q. Nilsson will have the feminine lead in "Innocence," an original story, to be made as a Waldorf Production. Waldorf is the producing organization for C. B. C.

Alan Crosland has started work on "Three Weeks." Aileen Pringle is to play the role of "The Lady," and the part of "Paul," by Conrad Nagel.

### "U" Signs Eleanor Boardman

(Special to THE FILM DAILY)

Los Angeles—Eleanor Boardman has been engaged by Universal to play in Hobart Henley's next production, "The Turmoil," by Booth Tarkington. The cast includes George Hackathorne, Edward Hearn, Pauline Garon, Theodore Von Eltz, Emmett Corrigan, Eileen Percy, Bert Roach and Kenneth Gibson.

### Butterfield Has Plans

(Special to THE FILM DAILY)

Detroit—W. S. Butterfield, while here recently, made the announcement that he would shortly erect a 2,200 seat house at Flint, to show pictures and road shows, while the Palace will continue with Keith vaudeville.

### Sliter on Coast

(Special to THE FILM DAILY)

St. Louis—F. G. Sliter has been promoted to field representative for Associated First National, and is at present working on the Coast. He was formerly special comedy representative.

### Lebanon Exhibitor Dead

(Special to THE FILM DAILY)

Lebanon, Ill.—L. C. Howard, owner of the Alamo, is reported dead after an illness of short duration. Mrs. Howard will endeavor to run the theater.

### Brager Joins Hodkinson

(Special to THE FILM DAILY)

Philadelphia—L. R. Brager has been engaged by Hodkinson to handle publicity and exploitation out of this office. He was formerly with First National.

"Shadows of the East," which Fox will make, will be directed by George Archainbaud. Mildred Harris will play the leading feminine role.

Winifred Allen is returning to picture work after several years' absence. She has been engaged to play in Allan Dwan's new picture, "Big Brother."

Elaine Hammerstein is back after an absence of five months. She has begun work on "The Drums of Jeopardy," immediately.

Eve Unsell has been loaned to Famous Players to prepare the continuity for Pola Negri's next picture, "My Man."

After two weeks of severe illness, Jack Hoxie will leave for Lone Pine, to start another picture.

Camera work has been completed on "The Storm Daughter," a new Priscilla Dean production.

"Maytime" has just been completed at the Schulberg studios. Gasnier produced it.

GREENE.

### Juvenile Shows Twice Weekly

(Special to THE FILM DAILY)

Centralia, Wash.—A. F. Cormier and E. T. Robinson have converted the Rialto into a juvenile house, with Friday and Saturday shows exclusively for children at a 5c admission. Only pictures approved by the National Educational Assn in Washington, will be shown. Admissions and other days will be 10c and 20c.

### Warners Issue Attractive Books

The Warners have prepared two books, one on "The Gold Diggers" and the other, "The Printer's Devil," which are very well done. Each contains about 20 stills from the pictures, presented in a most attractive way, with a synopsis of the story and the cast, etc.

### Northwest Theater Opens

(Special to THE FILM DAILY)

Seattle—The Brook at Meadowbrook Farm, between Snoqualmie and North Bend, has opened. The Brook will serve the two communities and will receive patronage from nearby lumber mills.

### Granite City House Ready

(Special to THE FILM DAILY)

Granite City, Ill.—The new theater here is fast nearing completion. It should be ready for business by the middle of October. Louis Landau, Jr., is the owner.

### King Story, Blackton's Next

"Let No Man Put Asunder," by Basil King, will be J. Stuart Blackton's next for Vitagraph. "On the Banks of the Wabash," the current production, is now being edited and titled.



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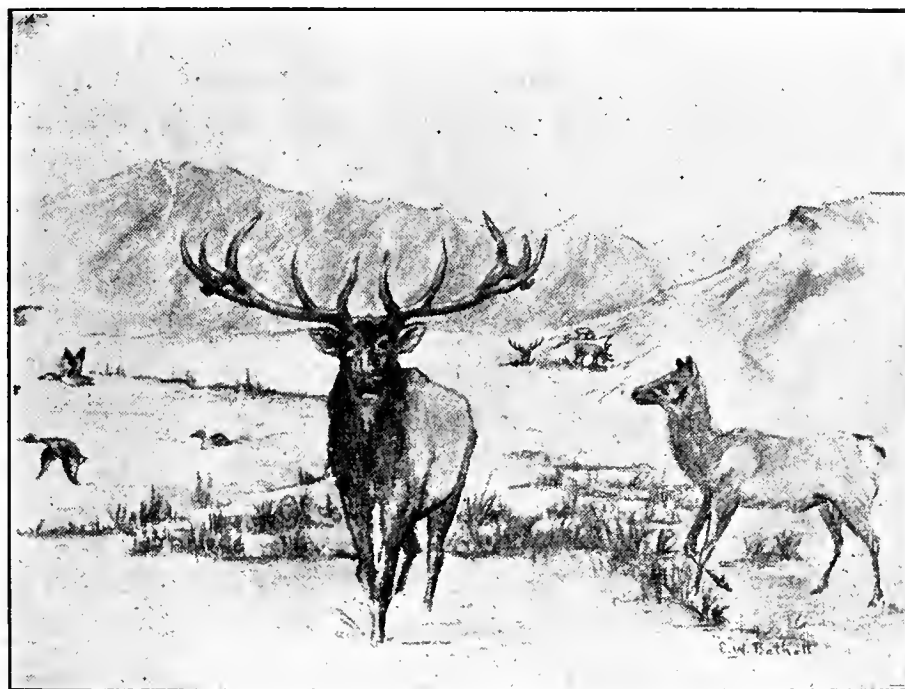
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President, Universal Pictures Corporation

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THEY WON'T!

AT LEAST, UNIVERSAL PRICES WON'T COME DOWN. THIS year, as in every previous year, we have fixed them on the fairest basis we know of. We have fixed them on a basis that will yield us a fair profit but will not rob you nor squeeze you. We have fixed them on a live-and-let-live basis, and you can't beat that if you search fifty ways from the middle.

IF YOU ARE HOLDING OFF BECAUSE YOU THINK YOU CAN DO better later, **don't include Universal in that reckoning.** Book every Universal you can use and book it immediately. Take my word for it that the man who holds off will be worse off than you are, for he **not only will not save a cent but he will lose the best money-making pictures of the year.**

FIRST COME, FIRST SERVED. WE CAN'T AVOID GIVING CONTRACTS to your competitor if he is on the job before you are. When we invest huge sums of money to make the best possible pictures, we've got to work fast to get it back again. Competition is too keen. Other producers can't afford to stand gallantly aside and say to Universal, "You first, my dear Alphonse."

WE GIVE YOU THE BEST PROTECTION WE CAN. WE MAKE THE best pictures we know how to make, we fix fair and decent prices on them and that's all you can expect. You can't ask us to wait. We can't afford to. We've got to get these pictures booked and that's why the first to come is the first to get service.

CONTRACTS ARE POURING IN LIKE MAD, BUT STILL OUR salesmen report that some of you are inclined to hold off because you think the keen competition this year will force us to come down. **You never made a bigger mistake in your life.**

WE CAN'T COME DOWN. WE NEVER FIX A PRICE FOR THE purpose of cutting it down later. Our cards are always on the table. We can't come down until costs come down. They are terrific now and have been for a long time. We are trying to control them, but we can't do it alone. We've got to pay through the nose every time we turn around.

BUT WITH ALL THE HIGH COSTS, WE'VE GOT OUR MONEY'S worth because **Universal has the pictures!** The whole trade knows it and the whole trade knows that our prices are fair.

**DON'T HOLD OFF ON UNIVERSAL! WE'VE GOT THE GOODS.** We're going to sell them to someone. We're going to sell them at the prices already fixed. You've got nothing to gain by waiting. But if you lose the pictures at the prices we've fixed, **YOU'VE LOST SOMETHING, BELIEVE ME!**

—from Current Issue "Universal Weekly."

"Merry Go Round"

"Chapter in Her Life"  
Praise of Critics

THE SENSATIONAL accorded by exhibitors to "Merry Go Round" the talk of the industry as presents the next success Jewels in its Big Ten for half of the year. "Never a picture do what 'Merry Go Round' did at our Imperial Theatre, J. A. Partington, San Francisco, after the opening in the 'Positively the most successful management!' declared James manager of the Mission Los Angeles. These are but of the hundreds of wires ters received from exhibitors all sections of the country.

"A Chapter in Her Life" Weber's tremendous production Clara Louise Burnham's "Jewel," the second of the has been given a hearty by the trade press. "It is entertainment!" declares the Picture World. "Ninety per cent of the folks who see this film deeply moved by it!" was T. Pardy's sum-up in the Trade Review. The Film says "It is a pleasing picture."

Coming unheralded into the Coliseum Theatre, "Drifting," Universal Jewel starring Priscilla caused quite a commotion New York press critics. "Success!" was The Sun and comment. "Sensational!" The New York Mail, and New York Telegram said Dean is as impressive on the screen as Miss Brady and Miss Beery were in the spoken version. The cast includes Mat Moore, Beery and Anna Mac. The picture was directed by Tod Browning.

"The Gumps"  
Big Hit

THE release of "Bim's Gift" and "Papa," first two of Universal's series of "The Gumps" in real life on the screen, has given the signal for lively bookings from exhibitors everywhere.

"They will be sure to receive special attention," said the Picture World. "The preceding comedies in the Gump series are as good as this one," said the Herald of "Watch Post." "The picture will be smooth sailing for Universal."

Denny's New

Exhibitors everywhere are showing much interest in Denny's coming Universal production, "THE SILENT LIFE," being screened at Morgan's popular speedway. Directed by Harry Pollard, one of Universal's Big

(ADVERTISEMENT)

# st Sensation

## Next Two to Get National Big Ten

but the forerunners in sensational Big Ten. in production and in of cutting and editing than uphold the stand- these three, according mme, president of Uni-

## Specials Make Great Hit

VERSAL has kept its promises in re- d to presenting Hoot n the best pictures of r, as was proven with ise of "Blinky," the his eight Big Special ons for the year, and amblin' Kid," which husiastically received York critics at its se showing at the y theatre.

of these pictures re- great amount of care y which was given to ction of stories and n facilities for this young star. "The Kid" has been hailed f the finest Western ever made, while stands alone as a virile drama of the outdoors. Both were by Edward Sedg-

for coming Hoot pictures are even more than those already d, according to Carl

## eries Releases r With Critics

s have already had a what Universal has in hem under "The Star ner in the four big pro- ready released or an- forthcoming during the eptember. Gladys Wal- out in a lavish society ie Untameable," which as one of the best this licsome screen star has . Jack Hoxie whirled with "Where Is This ch topped the high mark s first big Universal pic- Quickshot of the Rio id "The Cleanup," Her- son's first big picture for g the bell. The first of Eight Big Box Office s has been announced as "ifty," from the popular play of the same name. gripping, melodramatic of a gingham girl who t on silklined Broadway nting the cost. It fea- All-Star Cast, including ee, Orville Caldwell and n.



### Scenes from a number of Universal Jewel Productions



1. A tense moment in "Thundering Dawn." 2. A dramatic scene from "A Chapter in Her Life." 3. An episode in "Drifting." 4. Leading players in "The Acquittal." 5. The famous wedding scene from "Merry Go Round."

## "U" Chapter Plays Booked by Hundreds

THE FINEST array of Chapter Plays ever offered by Universal. Leaders in this field, are now available to exhibitors who seek the best and most sure-fire at the box office. Universal heralded its "Lucky 7" Chapter Plays for the season with William Duncan in "The Steel Trail," the resultant flood of bookings from all sections of the country breaking all records.

The next two in this series are "Beasts of Paradise," which is also meeting with a record-breaking reception from exhibitors, and which stars William Desmond and Eileen Sedgwick, and "The Ghost City," starring Pete Morrison.

## Baby Peggy's First Big Production

COMING on top of the nationwide publicity already launched on behalf of little Baby Peggy, the famous child actress, exhibitors will be doubly interested in the announcement of Carl Laemmle that this little girl will soon be presented in her first big production, "The Darling of New York."

Her tremendous success in Century Comedies, coupled with the enormous publicity which she has received, make this production worth the attention of every live showman in the country. Directed by King Baggot, and supported by a carefully selected cast of known excellence, this new Universal Jewel will be eagerly watched for by fans everywhere.

Baby Peggy is presented in her first full length production by Mr. Laemmle through the courtesy of the Century Film Corporation.

## "The Acquittal" Powerful Mystery Drama, Soon Ready

### "Thundering Dawn," One of Most Spectacular Thrillers of Years Also Soon Released

ONE of the most sensational mystery plays ever staged has been transferred by Universal into a fascinating, intriguing drama of the silversheet—a tense and thrilling mystery, the solution of which will defy the most clever among the fans of the screen. This is "THE ACQUITTAL," the Universal Super-Jewel in which Claire Windsor, Norman Kerry, Barbara Bedford and Richard Travers appear under the direction of Clarence Brown.

This production was adapted from the Cohan and Harris production of Rita Weiman's sensational play, and in its screen version is even more sensational than in its stage form. It will reach exhibitors as one of the really big productions of the year—a picture concerning which showmen can make big promises and live up to them.

Another great Super-Jewel included in Universal's Big Ten, and from which exhibitors all over the country expect big things, is "THUNDERING DAWN," a spectacular, thrilling, exciting melodrama of thrills and love. A cast headed by J. Warren Kerrigan, Anna Q. Nilsson, Tom Santschi and other screen notables under the direction of Harry Garson, have succeeded in producing one of the year's most spectacularly thrilling melodramas.

These two great productions, with "MERRY GO ROUND" and "A LADY OF QUALITY," a Hobart Henley Production, starring Virginia Valli, with Milton Sills and a great cast, comprise the four Super-Jewels which are included in the Big Ten, the group of pictures which for this year has overshadowed any other group in the industry.

Exhibitors were quick to appreciate this group, both on merits as box office material, and because of the tremendous amount of national advertising and publicity back of it. It is well known that the public demand for the Universal product this year is larger than ever before in history.

## Universal One Reelers Popular

INCREASED bookings and pleased patronage has been the result of increased production plans for Universal One Reel Comedies, according to reports from all sections of the country. These sparkling comedies, featuring such popular stars as Neely Edwards, Bert Roach and Chuck Reisner, have proved to be among the most popular on the screen today.

## Century Comedies Still Head the Field

Universal's announcement for coming Century Comedies indicates that in this field of amusement it is in a position to offer exhibitors a bigger, more varied, more popular program than ever before.

Baby Peggy, "the most talented child actress on the screen," popular Buddy Messinger, "Pal," the wonderful dog, Jack Earle and Roscoe Karns, famous fun-makers of the screen, as well as The Follies Girls, comprise Universal's remarkable Century Comedy line-up for 1923-24. As in the past they are the most consistent two-reel comedies on the market.

# Concede Values Are Too High

## Serious Situation

(Continued from Page 1)

"It appears to me that the situation which Mr. Rowland describes can be summed up in the phrase 'chickens come home to roost.' It is a situation which for years has been known to all of us in the motion picture business—and it was brought about simply and solely by the tactics of unscrupulous distributors who sought to lure stars and leading directors away from their old associations by golden promises built upon misinformation as to the money that could be obtained from their pictures.

"Bewailing the fact won't do anybody any good at this late day. The thing that should concern us now is the remedy. This remedy rests entirely in the hands of the leaders of this business. It consists simply of honesty and fair dealing toward one's competitors—a policy which does not admit of giving false promises and misleading information to stars and directors with the view toward causing them to break their existing contracts.

"As I say, I agree with Mr. Rowland absolutely, but he has stated something which has been true since the first distributor, armed with lies and false promises, raided his competitor's studio for stars and directors."

Hiram Abrams:

"Mr. Rowland's statement is the best thing I have read in THE FILM DAILY for over a year. There is nothing I can add to it. He has spoken the truth and in a direct straight-from-the-shoulder manner. Mr. Rowland has spoken in a concise, clear manner and every word of it is so. It is not often in the motion picture business that we get such outspoken language."

J. D. Williams of Ritz-Carlton Pictures:

"I have just returned from the coast and I make the unqualified statement that I have never known so large a number of producers so satisfied with things in general as I found in California. The attitude seems to be that if they don't get their money back, they will have learned a lesson. If a legitimate producer sinks \$100,000 in a show and it doesn't go, he merely discards it and throws it into the warehouse.

"There are \$130,000,000. collected in rentals in this country yearly. I venture to say that 'Robin Hood' has already grossed \$2,500,000. That's only one picture and it takes in as much as probably 15 pictures did in the old days. There is a radical change bound to occur.

"Let me say that no experience is a experience unless it is paid for. Producers are making big pictures, which are just beginning to reach the market. They will continue to do so."

## Pointing Out the Danger

As far back as last Spring, Danny pointed out the danger that faced the industry in soaring production costs. He has emphasized the point more than ever of late. Only recently, in the issue of Sept. 6, appeared this:

"Production costs that have soared. Exhibition values that are sky-high. Exhibitors who refuse to advance prices. And consequently claim they cannot run the big pictures and make any money. (They don't tell how they can make money with little ones. Can they?) With sales organizations facing chaos. With producers clamoring for more rentals through distributing agencies.

"Is this the beginning of the storm? Is the prophecy of six months ago in sight?"

"Gentlemen, it's something to think about."

And on Sept. 9 this:

"It's easy enough to talk of million dollar pictures. But it's tough going to get it in. Ask any distributor. And here—as well as any other time—you might as well accept this: many pictures scheduled to get that million won't make the grade. No matter how fine; how big. True they cost enough to demand that return (some won't make a penny profit when that million arrives). But to get it is a question."

Close on the heels of that, he remarked on Sept. 13:

"Others (pictures) because of their splendor, sets, or whatnot, will get a certain quota. But not the quota set by the distributor.

"All quotas for the big pictures of the season are too high. This, while a broad statement, will be verified six or nine months from now."

And as recently as last Tuesday, this:

"The pressure is on. Every sales force in the business is feeling it. The millions that are in production must come back to the producer. And the distributing end is feeling the jam. This is only September. What will it be by February?"

"Who knows it? Where will it be found? Will it mean productions of lower costs for the coming season? Or will the standard set be continued—or improved—if such is possible.

"Last March—writing from the Coast—the expression was: 'Gentlemen; it's something to think about.'

"That question might again be asked—not impertinently—just seriously."

Elmer R. Pearson, of Pathe, said:

"Mr. Rowland is probably one of the very few men representing the distributors who has the courage to tell the producers the truth of the situation. The average representative of distributors in talking to producers fails to tell what may be really expected in the way of returns, because he is afraid the producer will feel there is a lack of efficiency or a lack of optimism.

"Some distributors' agents, or quondam distributors' agents, or those who may some day hope to be distributors, disseminate a good deal of information that they know can't be possibly true. It is too bad there are not more practical men in this business like Rowland. I have the greatest admiration for his courage.

"There is no question in the world but that what he says is the truth. Distributors are setting their figures much too high with the result that the returns on almost all pictures are disappointing.

"I wish there were more in this business who would have the courage to tell of their convictions as they know them to exist."

W. W. Hodkinson said:

"Of course, I have recognized the situation. I see no great value in

merely acknowledging that such a condition exists. It is, perhaps, more important to suggest ways and means of relieving the situation.

"Such matters exist, perhaps, because there is no co-operation in the various elements of the business. We find the exhibitors pulling in one direction and the distributors in another, with the latter chiefly interested in unloading everything they can on the exhibitor."

Billy Brandt, president of the M. P. T. O. of New York State said:

"I congratulate Dick Rowland. At last the real truth in this business. It is indeed refreshing.

"It is about time that someone took the water out of production and exhibitors got pictures nearer their cost. Mr. Rowland declares that 'The trouble is that a few big pictures have gone to the heads of producers and directors and blinded them to the sober facts of the balance sheet.' True enough and when producers do think they have big pictures, whether they are or not, they insist on Broadway showings for them. The result is that, this year especially, exhibitors were forced to open their fall season with mediocre pictures and in some cases, reissues instead of with specials and a big smash.

All the big pictures are one way and many of them are being or have run at no profit class, I would place 'The Goddess,' 'Ashes of Vengeance,' and 'If Winter Comes.' The exhibitors would have been They would have started it with a rush."

Arthur S. Kane, president associated Exhibitors, said:

"This condition has been about by the fact that, with ceptions, the highest grossing have been those of high 'The Birth of a Nation,' at set a record cost for its day, lowed with the most ph earnings ever known. And been down through the 'Four mens,' the 'Robin Hoods,' 'Ered Wagons.'

"The conclusion from th easily reached that all that sary to secure high grosses is

(Continued on Page 7)

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## Serious Situation

(Continued from Page 6)

money. This does not necessarily mean that the market today un-  
derstands calls for high cost pictures, except in the cases of three or four of the greatest stars and directors in the world, it seems to me the market now is in making pictures at cost much more than \$100,000, with such other elements available, which cost much more than \$100,000.

In other words, the safest investment in pictures today seems to me to be one that cost from \$100,000 to \$200,000. Such pictures, if the money is expended for the elements of popularity which commercially successful pictures must have, stand a chance to gross from \$500,000 to \$700,000 or \$800,000, except possibly those made by a few stars and directors who can be capitalized for higher

prices. Morris, speaking for Warner Bros. decided objection to what was stated. He said:

and has no right disseminating information to the public because a wrong impression is bound to be created about the picture business. It also places a decided club on the hands of both exhibitors and distributors and the Lord knows, the industry has enough alibis now to explain why he isn't coming through with the business expected of him.

Great pictures can gross large figures if the returns are good. I can't see the industry hollering 'wolf' until you're

J. Doolittle, president of the National Distributing said:

A full analysis of the warning issued by Richard A. Rowland through the columns of THE FILM DAILY is in almost complete agreement with the points which he has made. We, too, are of the opinion that the picture business is all together too much of a mirage in this matter of estimating possible grosses on pictures to be produced and distributed, and that too sanguine estimates have a direct bearing on production costs.

"In the past, excessive and unreasonable negative, costs have been the rule rather than the exception and, as Mr. Rowland so aptly puts it, 'the production bubble is going to be pricked by the bookkeeper's pen.'

"As I wrote you last week, we are governing our activities so as to correct these two destructive features of the business. In guaranteeing negative costs to our producers, we first make a detailed analysis of these costs so that we are certain that the amount of money to be expended on our production is justifiable and necessary. Our estimates on probable grosses are in the hands of our Department of Sales and Distribution and are based on a comprehensive knowledge of picture values, backed by the experience of years in estimating what is procurable in the way of revenue for any given type of pictures."

A. A. Aronson of Truart said:

"The surprising thing about Mr. Rowland's statement in today's issue is that it was not made a year or more ago, because it could have been said then equally as well as now.

"To my way of thinking the distributor is more to blame than the producer—in the distributor's anxiety to release worthwhile product, he has often stressed the ability of his organization, thereby giving the producer an erroneous conception of the possible gross.

"Great pictures will always get big returns, but they are few and far between and when a picture actually grosses upwards of \$500,000.00, it is a great picture."

An effort to secure a statement from Fox failed, since both Mr. Fox and Winfield R. Sheehan insisted on adhering to their well-known policy of silence on matters of this kind.

Sydney S. Cohen said that he had in preparation a statement along the lines touched on by Rowland, but that it was not yet ready for publication. He promised it later.

At Universal, it was declared that it was felt Rowland's remarks did not apply in that quarter and that therefore there would be no statement."

## To Star McAvoy?

(Continued from Page 1)

No one at Inspiration could be reached yesterday for a statement. It was recalled that an old association will be renewed when Miss McAvoy starts work for Inspiration since John H. Taylor of Screen Art, Detroit, made "Sentimental Tommy" for Famous in which she played one of her important parts.

## Kunsky Managers Shifted

(Special to THE FILM DAILY)

Detroit—Important changes in the Kunsky managerial staff include: Jess Thorn, formerly of Texas to the Capitol; Russell Chapman from the Capitol to the Madison, and Malcolm McInnis from the Madison to the Adams, succeeding Clyde Wixom, who has resigned.

celebrates First Anniversary (Special to THE FILM DAILY)

Rapids, Mich.—The Butterworth Circuit recently celebrated the anniversary of the Ramona. The play featured musical tabloids for the first of the year, closing now to about Decoration Day with a picture policy.

Maurice Hanna III (Special to THE FILM DAILY)

Creek, Mich.—Maurice Hanna III, of the Strand, Holland, Mich., is in the American Legion Roosevelt where he will be confined for at least two months.

New Story for Denny—The National has purchased "The Insurance" by Earl Derr Biggers, written by Reginald Denny. It will be produced by Jewel.

# ASK THE MAN WHO READS



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**Newspaper Opinions**

*Newspaper opinions from out-of-town papers will only appear when the feature reviewed has its world's premiere in that city. New York newspaper opinions will also be published when the production reaches Broadway.*

**"The Extra Girl"—Asso. Exhibitors—Mission, Los Angeles**

(Special to THE FILM DAILY)

Los Angeles—Consensus of newspaper opinions on "The Extra Girl," Mabel Normand's first picture for Associated Exhibitors at the Mission, follows:

EXPRESS—\* \* \* It did seem that the case of the movie-struck girl had been exhausted. But in "The Extra Girl," Mr. Sennett has given her story from the comedy lot angle, in novel and entertaining manner.

The story is interestingly mixed of a generous portion of melodrama, an even larger quantity of comedy and a pinch of pathos. These are well stirred and done to a nicety, with Mabel Normand served as sauce. She is at her comedic best, with here and there a tear shining in her roguish eyes.

EXAMINER—You'll find Mabel Normand at her old time best in "The Extra Girl." \* \* \* In this newest Mack Sennett production the notable little comedienne devotes herself almost entirely to making you laugh. The whole play is built for entertainment, and it's made up of comedy episodes and those tender little touches which show the vibrant Mabel in her most rib-tick-ling mood, as Sennett only has ever been able to present her on the silver sheet.

HERALD—If you like Mabel Normand—nearly everyone does, even the movie folk, who are said to be hard to arouse—then you are going to thrill over her in her latest picture, "The Extra Girl," Mack Sennett's tender story of the little girl who tried to become a film star—but failed. \* \* \*

Just passing on the picture briefly, I might say that it is one of Mabel's greatest efforts in one of the greatest stories which Mack Sennett has written for her.

TIMES—There were lots of laughs, no end of chuckles and giggles, and a warm hand-clapping for the principals. \* \* \*

I don't say that "The Extra Girl" is a true sketching of motion-picture life. It offers its share of hokum. Even the old comedy gags are thrown in for good measure, and there's some of the plot that wouldn't hold molasses, let alone water. Some of the picture needs pruning, and the title isn't exactly justified, because the heroine never appears to become even a full-fledged extra. \* \* \* Mabel is as her very best.

RECORD—And Mabel, with the eyes of a Madonna and the mouth of a mischievous she-devil, can do things with your emotions that Mary Pickford nor Mae Marsh nor Lillian Gish could do better. \* \* \*

Anyhow "The Extra Girl" is the best thing Mabel or Jones or Sennett has done collectively or individually.

**Golf Tournament Soon**

(Special to THE FILM DAILY)

Detroit—Detroit film folk invite "the film industry" to the fall golf tournament to be held the latter part of this month, the date to be announced later. The party will be held at the Redford Country Club, obtained through the courtesy of Maurice Caplan. The affair promises to be a big success, if for no other reason, as a local film man puts it, that "everybody and anybody in Detroit film circles will be there."

**Novel Hunt at Astor Theater**

Marc Lachman, exploiting "The Hunchback of Notre Dame" at the Astor conceived a novel idea in the display that adorns the Theater front. Under the heading of "Everybody's Talking about The Hunchback of Notre Dame" photographic reproductions of all critics on the New York Dailies are in evidence with clippings of their review opposite the picture of the critic. This idea is causing talk in and out of the trade.

**Now Control Seven Theaters.**

With the acquisition of the Duffield, Duffield and Fulton, Sts. Brooklyn, William and Harry Brandt now control seven Brooklyn theaters. They own outright the Carlton, Parkside, Bunny, Cumberland and now the Duffield and book the Sylvia and Stanley Playhouse. They may also book for another shortly.

**Helene Chadwick Coming East**

(Special to THE FILM DAILY)

Los Angeles—Helen Chadwick will leave for New York shortly, and from there she will go to Chadwick, N. Y., where a theater, named in her honor, will be opened.

**Barrymore on Coast**

(Special to THE FILM DAILY)

Hollywood—John Barrymore has arrived in Hollywood to commence work at the Warner Brothers Studio on the screen version of Clyde Fitch's famous play, "Beau Brummel."

**Stahl at Work Again**

(Special to THE FILM DAILY)

Hollywood—John M. Stahl's next production for Louis B. Mayer will be "Why Men Leave Home." Lewis Stone, Helene Chadwick and Mary Carr are in the cast.

**Graf Finishes Sea Film**

(Special to THE FILM DAILY)

San Francisco—Max Graf has completed the filming of "Half-a-Dollar-Bill," which was produced at the Pacific Studios, San Mateo. It is a sea story.

**48 Date and Date Showings**

(Special to THE FILM DAILY)

Cleveland—Vitagraph states that "The Man Next Door" played 48 local houses, recently, day and date for a week.

**Philadelphia Gets Clean Slate**

(Special to THE FILM DAILY)

Philadelphia—Fire Marshall Elliot, having just completed a survey of the condition of theaters in this city states that he found practically every house in satisfactory condition.

**Screen Club in New Quarters**

(Special to THE FILM DAILY)

Detroit—The Michigan Screen Club is now installed in its new quarters on the second floor of the Film Bldg.

**"Green Goddess" Starts Run**

(Special to THE FILM DAILY)

San Francisco—"The Green Goddess" has opened at the Imperial for an extended run.

**On The Schenck Lot**

(Special to THE FILM DAILY)

Hollywood—"The Dangerous Maid," starring Constance Talmadge, is now in the cutting rooms and will be completely edited in about three weeks.

Buster Keaton will be the next to finish. He is now making "Hospitality," his second feature length production.

Norma Talmadge is about half finished with "Dust of Desire."

**"Wild Oranges" Ready Soon**

(Special to THE FILM DAILY)

Hollywood—King Vidor expects to finish "Wild Oranges" within two weeks. The company is at present on location near San Francisco. The production was delayed somewhat due to injuries sustained by James Kirkwood which necessitated refilming the picture with Frank Mayo.

**Showing of "Columbus" Thursday**

The Yale University Press, producers of "Chronicles of America," will give a showing of "Columbus," the first of the series, Thursday night at the Yale Club. Many, prominent in literary circles, will attend.

**Gem Burns in Big Fire**

(Special to THE FILM DAILY)

New Lexington, O.—The Gem is a total loss as a result of a fire of unknown origin that swept practically the whole town of New Straitsville. The loss is estimated at \$250,000.

**Sees Far West**

Hodkinson Executive Optimistic cause of Excellence of Cr New Exchanges Plann

S. J. Vogel, Western Division manager for Hodkinson who came from San Francisco for conference is now en route home. He is now in the Far West picture business in the Far West wonderful and is optimistic outlook for the fall and winter.

He declares crops were better along the Pacific coast this season, although existing prices considerably below what they were a year or so ago. Raisins are selling at four cents a pound as compared to eight and nine, and in some instances as high as 11 cents. Apples are selling at \$30 a ton, a high mark of \$130 per ton ago. Grapes today are selling about \$35 a ton as compared to \$100.

"The West, especially California," says Vogel, "is experiencing a boom of building activity, which does not, however, include much in the way of theater construction. As a matter of fact the coast region is at present over-seated and a period of adjustment is under way."

During his stay in New York, Vogel completed arrangements for the home office for the opening of new branch exchanges in Portland, Ore., and Butte, Mont.

H. L. Burnham will be in charge of the Butte office and Claude Vogel will be in charge of the Portland office.

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## DEVELOP

By DANNY

Chicago—Help this business develop, says Aaron Jones. And Aaron Jones knows whereof he speaks. He is one of the men who, by long experience, knows this business. And the fortune accumulated by his partners and himself proves this. Incidentally shares with Sam Katz the glory of being one of the biggest exhibitors in the second largest city of this country.

*You cannot expect this business to develop, is his idea, unless admission prices advance with the bigger and better pictures.*

### Times Have Changed

Too much, he declares, not to have the whole industry understand it. "There was a day," he says, "when it was easy to charge 10 cents and see money with the kind of pictures released. But that day has passed long ago. And it will never come back. Every other line of business has increased prices as the product developed. It was only a few years ago when you could buy a good pair of shoes for \$3.50. Try to do it today. That applies to pictures just the same. There was a time when you could produce a picture so that when the exhibitor paid it for a dime he, as well as the producer, made money. That is true today.

"The exhibitor who refuses to see the need of advancing his admissions belongs to the old school. There is no place for him in this business. It is moving too fast." That is Aaron Jones' thought.

And it is worth thinking a lot about.

### E. L. Smith Signs Nigh

E. L. Smith, former production manager for Inspiration, declares that he has signed Will Nigh to direct a series of features.

### New House for Bronx

The Consolidated Theater Enterprises has started construction on a 2,000 seat theater in the Bronx, located at 170th St. and Sheridan Ave. The theater will be opened Dec. 1st.

## Rowland's Remedy

Carefully Planned Production, But Not Stint in Cost Will Reduce Overhead, He Declares

"Sixty-five per cent of any production is in the preparation and that is the place to save the money," declared Richard A. Rowland of First National yesterday when he was asked what his organization was doing to bring down exhibition values to a semblance of normalcy.

"It is, of course, the wrong thing to do to attempt to save money in production when the subject is a big one. That is not the idea. The trick is to spend what a story is worth, \$500,000 if necessary. On the coast, the First National units are working on a methodical system. There is no wild waste of money. The picture is carefully planned before the camera crank is turned. The actual number of shooting days is figured out as nearly possible. It is in the time consumed to shoot the picture with an expensive cast on hand that eats up money in production.

(Continued on Page 3)

### Plan Propaganda Film

It is understood that the French Government has approached an important American producer with a proposition to make a propaganda film abroad and that one of the most prominent of American female stars will appear in it.

### Bernheim Going Abroad

(Special to THE FILM DAILY)

Los Angeles—Julius Bernheim, director general of Universal City, plans to leave on a European trip about Nov. 1.

Carl Laemmle leaves for the coast in about two weeks on his usual fall trip of inspection. He, together with E. H. Goldstein and E. J. Smith, returned from Philadelphia yesterday where they witnessed the premiere of "The Hunchback" at the Chestnut Street Opera House on Monday night.

## Offices in Canada

Planned by Grand-Asher, Six All Told—Group in from Coast Today Seeking Plays

Grand-Asher will open their own exchanges in Canada. There will be six offices all told, situated in the six important exchange centers in the Dominion: Montreal, St. John's, Toronto, Winnipeg, Vancouver and Calgary.

(Continued on Page 2)

## Mid-West Exhibitors May Form New Body, Aside From M. P. T. O.

Dissatisfaction Over Cohen's Handling of Legislative Matters the Reason—French Lick the Meeting Place, but Date is Undecided—Eastern Leaders to Be Invited, According to Present Indications

Advices from the Middle West indicate that a new territorial organization of exhibitors is planned to embrace Illinois, Indiana, Michigan and Minnesota. It is for this reason, it is believed, that Illinois has sponsored the meeting to be held at French Lick at a date as yet undetermined.

Chicago reports received yesterday declared that, while Illinois had taken no definite action on withdrawing from the M. P. T. O., such a move would not be at all unexpected. If this occurs, that organization would, of course, find itself free to amalgamate with any new body that may be created.

## Weiss a Producer

Arranges Series Abroad—Plans to Release Ten Annually—Sees Good Year Ahead

Alfred Weiss, president of Artclass Pictures Corp., who returned from Europe last week, arranged for the production of a limited number of features abroad. He will handle the American distribution. Weiss plans to release 10 a year and expects to have the first in this country in about two weeks. It is being made in Austria.

In speaking of conditions abroad, he said that, despite reports to the contrary, Europe is not demoralized and added:

"One impression struck me forcibly and is still clearly retained in my mind—the attitude of the people in Europe. There is such a seriousness to rehabilitate, and an indefatigable striving for bettering one's conditions, an avid desire to 'do business' that one is amazed at such heroism at such a time, when internal discord and the fluctuation of currency exists. But

(Continued on Page 2)

### Loew Still in Chicago

(Special to THE FILM DAILY)

Chicago—Marcus Loew who came on from New York to attend the premier of "Scaramouche," is still here. He expects to return East in a few days.

The scheme, as the details reached New York, call for a body outside of the Cohen association and one that will confine itself to activities in that section of the country only. It would come as no surprise to find such men as Billy Brandt of New York, Jake Wells of Virginia, H. B. Varner of North Carolina and C. C. Griffin of California at the meeting when it convenes.

There was considerable conjecture at the time the call was issued concerning the reason for such a conference. Many of the problems to be taken up at French Lick were in the hands of the national organization and in some quarters queries were raised as to why similar discussions should be undertaken by a group, part of which at least was identified with the national M. P. T. O.

Sydney S. Cohen was asked about this yesterday. In answer he turned over to THE FILM DAILY a letter sent to him by Ludwig Siegel, secretary of the Illinois M. P. T. O. in which Ludwig said:

"At a recent meeting of the board of directors of the Illinois M. P. T. O.

(Continued on Page 2)

### Theater Valuations Increase

The assessed value of important motion picture theaters in New York for 1924 shows slight increases. They are as follows:

Capitol	\$2,550,000	\$2,560,000
Loew's State	4,075,000	4,100,000
Rialto	2,070,000	2,070,000
Rivoli	1,370,000	1,370,000
Strand	2,950,000	2,970,000



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Paris Representative—Le Film, 42 Rue de Clichy.

Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelplatz.

**Quotations**

	High	Low	Close	Sales
East. Kod.				Not quoted
F. P.-L.	73 1/4	71 1/4	72 5/8	30,000
do pfd.	90 7/8	90 7/8	90 7/8	100
Goldwyn				Not quoted
Loew's	17	16 1/2	16 1/2	600
Orpheum	17 3/4	17 3/4	17 3/4	300

**Offices in Canada**

(Continued from Page 1)

Sam Grand is due in New York this morning from the coast accompanied by Sam Bischoff, New York auditor of the organization, Bryant Washburn, Elliott Dexter, Ben Wilson and Roy Neill and their respective wives to remain here for a month, looking over the market for plays to be made as part of next season's schedule.

Mildred Davis has been signed by Grand-Asher to appear in features. Ben Wilson, who supervises all of the feature units for the company, will also make the Davis series.

**Will Speak Before A. M. P. A.**

Charles Chaplin and Richard Barthelmess will speak before the A. M. P. A. at their luncheon on Thursday.

**Better Films Committee Elects**

(Special to THE FILM DAILY)

Asheville, N. C.—Officers of the newly organized North Carolina Better Films Committee are as follows: James H. Howell, permanent chairman; Mrs. J. M. Gudger, vice-chairman and G. O. Shepard, secretary and treasurer.



**Weiss a Producer**

(Continued from Page 1)

this attitude contains a current of optimistic faith, assurance of ultimate content and a gradual improvement stabilized, lots of money is being made.

"All this indicates a good year for the picture business. At such a pace one must seek recourse to some sort of distraction and the cinema offers an inexpensive inducement to the normal pleasure seeker.

"Production there is not at its height owing to insufficient capital, nevertheless there is some activity. I was amazed at the innovations I saw at some studios and were space illimitable, I could cite very interesting examples. Thus their domestic production languishing somewhat, the tendency is towards an increasing demand for American pictures.

"Serious attempts are being made by ambitious picture impressarios to impress upon the people the importance and artistry of the present status of cinema and despite the dearth of picture theaters, owing to wartime restrictions (all building of theaters having been prohibited) whatever theaters were available have been converted to the exhibition of pictures of merit and appeal."

**Plan Large Chicago House**

(Special to THE FILM DAILY)

Chicago—Plans have been drawn and work is announced to start within two months on a 2,300 seat theater, store, and office building at the southwest corner of Robey and Archer, to cost \$500,000 and to be owned and operated by H. Schoenstadt & Sons as the Archer. The site fronts 250 feet on Archer and 125 on Robey.

The new playhouse will supplant the present 800 seat Archer Theater, which may be remodeled into a garage. There are now five Schoenstadt theaters in Chicago, the Archer, Atlantic, Boulevard, Halfield, and the Brighton Park.

**Switow in Big Deal**

(Special to THE FILM DAILY)

Louisville, Ky.—M. Sitow, a veteran exhibitor in Southern territory, has just closed a deal whereby he takes over the New Albany Amusement Co., operating the Grand, Kerrigan, Elba and the East 4th Street theaters at New Albany. The company has a capitalization of \$75,000. Switow's two sons, Samuel, who is vice-president, and Harry, who will act as secretary and treasurer, will have active management of the new acquisitions.

**Showing at the Palace**

"Is Conan Doyle Right?", a two-reeler directed by Jack Harvey was given a special showing by Pathe at the Palace yesterday morning. A large crowd attended. There was special music for the occasion.

**M. P. Book Week Soon**

The week beginning Nov. 11 will be celebrated as "Motion Picture Book Week."

**New Exhibitor Unit?**

(Continued from Page 1)

O., it was suggested that a joint meeting of the officers and directors of the Michigan, Wisconsin, Indiana, Minnesota and Illinois theater owners, at a place convenient to all, be arranged in the near future for the purpose of a closer cooperation between these state units.

"It is not our purpose to tear down, but to stand together to accomplish things of so vital importance to all of us, such as eliminating the road-showing of features, admission taxes, and other evils we have to contend with.

"We are under the impression that much could be accomplished by the united efforts of these various state organizations without antagonizing the national organization."

Cohen also declared that it was his understanding that the Mid-West conference was framed without any intention of electing officers or in any way forming an association separate from the M. P. T. O.

**Question Goes to Arbitrator**

An outside arbitrator will be selected by the T. O. C. C. and the operators' union to settle a question which has arisen over the wage increase for operators in Brooklyn theaters where were employed men belonging to a union, formerly independent but now part of Local No. 306. The wage scale in Brooklyn was lower than in New York and now that the T. O. C. C. has submitted to increases ranging from 7 1/2% to 15%, Local 306 officials declare the increases as they affect Brooklyn will be from 17 to 33%.

**New Office Opens Soon**

(Special to THE FILM DAILY)

Jacksonville, Fla.—Scotty Chestnut will open the new Paramount -exchange here about the middle of the month. Probably on the 15th. The new office will handle Florida and part of Georgia. Ralph Kay, now in the Atlanta office, will be in charge of the ad sales department.

**Pathé News**

No. 80

**FOOTBALL SEASON OPENS**—Shows the opening college games; University of Pennsylvania, Columbia, etc.

**OKLAHOMA GOVERNOR DECLARES MARTIAL LAW**—Scenes in Oklahoma where the trouble between Greece and the United States is finally settled.

**GREECE MAKES AMENDS FOR DEED OF ITALIANS**—Scenes from the International Race for \$100,000.00; see his owner and trainers.

**PAPYRUS HERE!**—Great English horse lands in New York ready for the International Race for \$100,000.00; see his owner and trainers.

**DEMPSEY COMES HOME**—Champion turns to Salt Lake City and gets big come.

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## Rowland's Remedy

(Continued from Page 1)

Experience has shown that production can be commercialized. Of course, there is art in it and that is it should be, but certainly business methods can be introduced and schedules so arranged that money is not worn away carelessly".

Arthur S. Friend of Distinctive yesterday joined the ranks of important executives who expressed a sympathy for Rowland's ideas. This is what he had to say:

Rowland's statement in Monday's **FILM DAILY** is interesting, as most of his statements are. 'Mythical losses' were invented for the sole purpose of weaning directors and producers away from production organizations, and if anybody has been fooled by them, it should not have been the producers who are regularly engaged in the motion picture business. Of course, if the elimination of the 'mythical gross' will affect a reduction in the cost of production, every effort should be made to eliminate it. However, one would think that now the legitimate producer knows that the cost of production has no bearing on the value of a picture, and can make a big picture out of a big subject, and whether you are going to make money out of it will depend upon how wisely and with how much sane economy you produce. The public is not one which is interested in how much the picture costs, it is interested only in whether the picture is or is not good entertainment. Obviously then, you cannot make a big picture out of a small, unimportant, uninteresting subject. Using mobs doesn't help; using massive sets doesn't help; and paying the cast and technical force more than they are worth doesn't help.

Just as soon as those who waste cause waste in production are realized by being made to suffer a proportion of the losses you will see an end of extravagance in production. Some day perhaps we will see universal percentage booking, then when a picture really returns to the producer what the public deems it to be worth, and the producer, be he star, director or corporation, takes the profit or the loss out aid from the distributor, there will be a complete elimination of extravagance and waste on the production side. Meantime there are important things that can be done, and the least of these is Rowland's suggestion to decentralize production. Incidentally too, the producers help the situation by a careful

avoidance of the use of cost figures. Telling the world that any given picture cost any given sum of money to produce, does not help in the effort to keep the directors within reasonable bounds in their current productions.

Al Lichtman said:—

"I agree absolutely with Mr. Rowland. He has stated a fact that has been known a long time in the industry, by most distributors. However, one of the big perplexing problems of distributors is to get producers to realize that every picture cannot be a million dollar picture but at the same time to keep up the producer's enthusiasm during the course of production so that he will put into it every ounce of producing knowledge that he has. Every producer when he starts to make a picture believes that this one is going to break into the million dollar class.

"The big thing is to impress on producers the fact that the mere expenditure of money doesn't make a picture of big box-office value. Production costs must be consistent with the advance estimate of the box-office value of each particular subject. One hundred thousand dollars is the danger line for the average good picture unless the subject matter or star has selling value justifying the high cost.

"Mr. Rowland has clearly and honestly brought to the notice of the trade a subject that a good many have thought about but that no one heretofore has expressed so definitely. He deserves the thanks of all."

Alfred Weiss, former vice-president of Goldwyn and now head of Artclass Pictures declared that Rowland was absolutely right in gauging the present tendency to inflate exhibition values:

"How many pictures", he asked, "have grossed the \$1,000,000 quotas their sponsors talk about? The pressure begins at the home office and then extends from the distributors down the line to the branch managers. The branch manager will send in a contract for \$500 for a certain picture for a certain territory and promptly the home office will return it with a notation to get \$750 for it because the high valuation set on that particular production must be met.

"It is merely a quotation of overselling all along the line. The distributor paints a too rosy picture for the producer and then endeavors to draw the impossible in rentals from the exhibitor."

### Goldburg Leaves for Coast

Joseph J. Goldburg, president of Independent Pictures Corp., has left for Los Angeles, to supervise the making of his first two releases. He intends to remain there for about three months.

In his way west he will visit all the exchange centers between here and the west coast north of Kansas and on his return east he will visit in the exchanges operating in the south.

### Physioc Starts on "Dreamers"

(Special to THE FILM DAILY)

Miami, Fla.—Wray Physioc has started work on "The Dreamers" at the Miami studios at Hialeah.

### Macloon a Stage Producer

Louis O. Macloon, who has resigned as director of advertising and publicity for Cosmopolitan, will enter the production end of the legitimate field. His first show will be "Regular People."

## At Broadway Theaters

### Capitol

"Marche Slav" is the overture. Next comes "Nut-cracker Suite," a musical dance number in five units; namely, (a) "Valse des Fleurs," (b) "Danse Chinoise," (c) "Danse Arabe," (d) "Danse des Mirlitons," and (e) "Danse Russe-Trepack," in which the entire Capitol Ballet Corps participates. "Gems of American Scenery," a Hodge Podge; "Miserere," from "Il Trovatore," sung by Madame Elsa Stralia and William Robyn, and the usual Magazine Reel, follow. "In Our Broadcasting Studio," in which is presented some of the artists who broadcast over the radio for the Capitol theater, is staged just before the feature appears, Marshall Neilan's, "The Eternal Three." An organ solo is last.

### Forty-Fourth Street

"Scaramouche," is the featured. An overture selection is the only other number on the bill.

### Lyric

Charles Chaplin's "A Woman of Paris," featuring Edna Purviance, is the feature at this house.

### Rivoli

Film numbers include, Buster Keaton in his first feature-length comedy, "Three Ages," the Rivoli Pictorial, "Pictorial Potpourri," a novel screen number consisting of "The Chase of Reynard, the Killer," and "Felix Gets Broadcasted," a Pat Sullivan cartoon. The musical units are two: "Second Hungarian Rhapsody," the overture, and Riesenfeld's Classical Jazz. "Blue Danube Waltz," by the Serova Dancers, and a living tableau of the famous painting, "Beethoven's Sonata," complete the program.

### At Other Houses

"The White Sister" has moved from the Forty-Fourth Street theater to the Ambassador to continue indefinitely there. "Ashes of Vengeance" is now playing the Rialto. "Potash and Perlmutter" remains at the Strand, while "The Call of the Wild" is in its second week at the Cameo. The regular long runs remain practically the same, i. e., "The Hunchback of Notre Dame," at the Astor; "Monna Vanna," at the Central; "Little Old New York," at the Cosmopolitan; "The Covered Wagon," at the Criterion, and The Times Square with "If Winter Comes."

### Branch Managers Meet

(Special to THE FILM DAILY)

Atlanta—Branch managers and exploiters of the Paramount offices in six states met here Monday to discuss the new policy of test-runs and formulate a plan to foster closer cooperation between exchanges and exhibitors. Those who attended were:

J. B. Dugger, Dallas; C. E. Peppiat, Charlotte; Scotty Chestnutt, Jacksonville; C. M. Peacock, Oklahoma City; Harold Wilkes, New Orleans; Dave Prince, Atlanta; Ernest Dawson, of the district office and the following exploiters; C. L. Winston, Harry Swift and H. W. "King" Fisher.

### Thieves Busy in St. Louis

(Special to THE FILM DAILY)

St. Louis—Local theaters were hard hit by safe-blowers last week. Three cracksmen invaded William Goldman's Kings theater, blew open the safe, securing \$700 in cash and \$700 in negotiable interest coupons. The force of the explosion jammed the door of an extra compartment of the safe which contained \$9,000, the greater part of the receipts for Saturday and Sunday.

On Thursday burglars broke into the National Film Publicity Studios, and secured \$350 in cash, but left behind \$10,000 worth of cameras and lenses and \$40,000 in negatives. On Friday the combination of the safe of the Cinderella was knocked off and \$60 taken from the strong-box.

### Ethel Shannon in Lead

(Special to THE FILM DAILY)

Hollywood—Ethel Shannon will play the feminine lead in "The Boom-crang."

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## Jackson Meeting Soon

Many Important Discussions to Take Place, Among Them The Non-Theatrical Situation

(Special to THE FILM DAILY)

Detroit—The annual convention of the Michigan M. P. T. O., to be held at Jackson, Oct. 16 and 17, promises to be a red letter event. Two outstanding features of the meeting will be a solution of the non-theatrical situation and adjustment of the music tax.

The non-theatrical invasion is so serious in this territory, that exhibitors want the affair settled once and for all, although they do not mean to eliminate it entirely.

J. C. Rosenthal, head of the American Society of Composers, Authors and Publishers, will be present to discuss the music tax situation. It is expected that the committee representing the publishers and those who will act for the exhibitors will work out a solution, and until then, no suits will be filed by the publishers.

### Programs as Fan Journals

A program that is also a fan magazine is the latest innovation that Hugo Riesenfeld has introduced at his theaters. Issued as the "Rialto Times" and "Rivoli Times," these miniature publications aim to keep the audiences informed on what is happening. The demand for these novelty programs is such that the circulation has exceeded 90,000 weekly during the six weeks they have been published, says Riesenfeld.

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## Putting it Over

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

### "Mothers'-in-Law" Day

Among the early entries for the Al Lichtman prize offer of \$100 and \$50 to exhibitors who put over the best campaign on "Mothers-in-Law," are Haring and Blumenthal, who played the picture at their Lincoln theater. Gerald Gallagher, advertising manager for Haring and Blumenthal, inaugurated a local "Mothers-in-Law Day" for the occasion, by proclamations in the program, lobby and newspapers.

The Hudson Dispatch solicited local merchants, with the result that a co-operative full page of ads was obtained. Furniture, automobile, electric, clothing, and specialty dealers, and jewelers, restaurants and others came in on the full page, with the suggestion that everybody should buy something for his mother-in-law. Part of the page was devoted to an ad from the picture, and for this Gallagher used the regular four column newspaper ad from the Preferred press book. The advertising all carried the announcement that all mothers-in-law would be admitted free if accompanied by their son-in-law or daughter-in-law. The papers co-operated liberally with publicity on the picture and on the "Mothers-in-law" Day idea.

### "Presenting" a Photoplay

That there is room for improvement and advancement in overtures, and that this improvement and advancement is appreciated by patrons and works out beneficially for the box office, is the belief of Eddie L. Hyman, of the Brooklyn Mark Strand.

When "Dulcy," was the feature. Hyman used Tschaiikowsky's "1812" as the overture, to contrast with the nature of the picture. For this impressive number, special scenic and lighting effects were used, which lifted it out of the "overture" class as generally known and placed it in the "presentation" class. Its effectiveness was improved greatly.

As the overture opened, the new llama cloth curtains at the proscenium arch were closed, and on them were thrown four floods (two from projection booth and two from the dome) the colors of which were orange, rose, pink, deep blue and ember, making a rich color blend on the brilliant cloth, with the audience looking through at the faintly visible orchestra.

At the battle theme in the overture these floods dimmed out, the curtains were opened and a scenic effect of the city of Moscow was shown on the presentation stage, bursting into flames at the climax. As the music lulled, the silver cloth curtains were drawn over the presentation stage, and upon them were thrown light pink Mestrum floods from the dome, augmented by light green and orange floods from the booth.

### Uses K. K. K. Angle

Nashville, Tenn.—An effective exploitation campaign was conducted recently for "Three Ages," when that picture played Loew's Vendome.

The campaign was arranged by C. D. Haug, Metro, and was based on the K. K. K. stunt mentioned in the Metro press book.

In addition to posters, window displays, and newspaper advertising, the most effective element was the mail campaign. This was conducted in the following manner:

Fully a week before the opening of the picture, Nashvillities were curiously aroused one morning to find in their mail a letter with the following written in bold red letters over the entire page:

"Prepare. K. K. K. Is Coming!"

The following day they received another inscription of the same sort. This time it read:

"Nashville Will Soon Know The Power of K. K. K."

By this time curiosity had turned to the keenest anticipation not unmixed with a little anxiety, just enough however, to make K. K. K. the talk of the entire city, wherever two people got together the conversation immediately turned to the K. K. K. warnings found in the morning mail. A few days elapsed to permit the K. K. K. slogan to take root. The newspapers were now appearing with teaser ads, white letters on black background, with the same legend. Another teaser letter, printed as the others in beg red letters was sent out. This one announced the place and the date where K. K. K. was coming. There was still no hint anywhere of what the letters represented. Then on the next day the secret was let out, by a letter reading:

"Keaton's Kolossal Komedy. Buster Keaton's First 6 Reel Laughter Riot: 'Three Ages,' Loew's Vendome—Week of Sept. 10th."

This was followed up with another letter on the day of the opening, announcing that K. K. K., Buster Keaton's Kolossal Komedy, "Three Ages" was now playing at Loew's Vendome.

### "Why Worry" Club Organized

Ottawa, Ont.—O. D. Cloakley was responsible for the organization of a "Why Worry" Club formed when "Why Worry" was shown at the Regent. Members received a membership certificate with a fac-simile of Harold Lloyd's signature. One of the rules on the blank reads: that there shall be no initiation fee and that all dues shall be 25, 35 and 50 cents, payable at the box-office of the Regent. Twenty-five, thirty-five and fifty cents represent the Regent's admission scale.

STATEMENT OF THE OWNER MANAGEMENT, CIRCULATION, REQUIRED BY THE ACT OF GRESS OF AUGUST 24, 1912. Of "THE FILM DAILY," published at New York, N. Y., for Oct. 1, 1923. State of New York, ss.: County of New York,

Before me, a notary public, in and State and County aforesaid, personal appeared Joseph Dannenberg, who, having duly sworn according to law, deposes that he is the Editor of "THE DAILY," and that the following is, best of his knowledge and belief, a true statement of the ownership, management (as daily paper, the circulation), etc., of aforesaid publication for the date shown above caption, required by the Act of August 24th, 1912, embodied in Section Postal Laws and Regulations, printed in reverse of this form, to wit:

1. That the names and addresses of publisher, editor, managing editor, and news managers are:

Publisher, "Wid's Films & Film Inc., 71 West 44th St., New York, N. Y.; Editor, Joseph Dannenberg, 71 West St., New York, N. Y.; Managing Editor, Maurice D. Kann, 71 West 44th St., New York, N. Y.; Business Manager, John Alicoate, 71 West 44th St., New York, N. Y.

2. That the owners are: "Wid's Film Folk," Inc., 71 West 44th St., New York, N. Y.; John W. Alicoate, 71 West 44th St., New York, N. Y.; Joseph Dannenberg, 71 West 44th St., New York, N. Y.

3. That the known bondholders, mortgagors and other security holders owning or holding 1 per cent or more of total amount of mortgages, or other securities are: None.

4. That the two paragraphs next following the names of the owners, stockholders and security holders, if any, contain not only a list of stockholders and security holders but also in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is also stated; and that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of bona fide owner; and this affiant has no reason to believe that any other person, partnership, or corporation has any interest direct or indirect in the said stock, bonds or securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, paid subscribers during the six months preceding the date, shown above is 4,865.

JOSEPH DANNENBERG, Editor

Sworn to and subscribed before me 1st day of October, 1923. (Seal) Sadie (My commission expires March 30th, 1924)

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# THE **Film** DAILY

**The BRADSTREET FILMDOM** **The RECOGNIZED AUTHORITY**

XXVI No. 4

Thursday, October 4, 1923

Price 5 Cents

## To Sue Lloyd

**Owen Davis Alleges Plagiarism in "Why Worry?"—Comedian Denies All Allegations**

Brien, Malevinsky and Driscoll, attorneys for Owen Davis, the playwright, are preparing to institute a suit for an accounting of the earnings of "Why Worry?" against Harold Lloyd. Davis will allege that "Why Worry?" was plagiarized from "The Nervous Wreck," a new Davis play, which is scheduled to open in New York next week.

Recently, John C. Ragland, Eastern representative for Harold Lloyd, was called into a conference in the office of Sam Harris, at which were present Owen Davis, Bob Davis, of the Muncie publications, who interested Owen Davis in dramatizing the short story from which "The Nervous Wreck" eventually came into being Hal Roach. According to Ragland, at that meeting, Davis said "Why Worry?" was an infringement of his play and declared that notwithstanding a withdrawal of the picture would prove acceptable. The manuscript of the play was turned over to Ragland for perusal and comparison with the picture. "The Nervous Wreck" was first produced in New York on the coast where Roach witnessed the performance. Ragland declares that Roach made an offer for the picture rights, but that he was unable to get them as they were not available.

It was agreed at the meeting that a decision of some sort would be reached by October 1st. Ragland communicated with the Lloyd interests on the coast and as a result, (Continued on Page 2)

## Engineers Meeting in Ottawa

(Special to THE FILM DAILY)

Ottawa—The Society of Motion Picture Engineers is now holding its annual convention at the Chateau Laurier. One of the outstanding figures at the conference is C. Francis Jenkins of Washington, an inventor and father of the Society. Jenkins is fighting with him tangible evidence of the progress which he is making in the transmission of still photographs by radio, a number of actual pictures being exhibited as an indication of the work that has been accomplished. Announcement was also made that Jenkins has been at work for a considerable period on the plan of transmitting motion pictures by wireless. The broadening of moving pictures can be accomplished, in the opinion of this author.

## Combination Shows

**Planned By Pyramid—Each Picture to Carry Sketch With Same Players in It**

Arthur N. Smallwood, of Pyramid Pictures, Inc., stated yesterday his company will enter at once upon a combination production policy whereby each motion picture will be supplemented by a dramatic sketch, played in person by the featured players in the film and depicting one of the highlights from the picture or by a musical and dancing act concocted from the picture.

This combination show will be booked only in the principal key centers and will be given intensive local exploitation before and during its showing. Subsequent runs will be booked as a straight picture attraction.

Pyramid will confine its negative costs to \$150,000. There will be six pictures produced during the present season, the first a melodrama somewhat similar to the "The Queen of the Moulin Rouge," to be directed by Ray Smallwood. This will be exploited in conjunction with a high grade musical and dancing act. The company will book its combination attractions direct to first run accounts in principal cities and will hold up the release of the picture in each territory until after the first run exploitation has been played.

## Inspiration Signs May McAvoy

Inspiration yesterday announced May McAvoy had been placed under contract to appear in "The Enchanted Cottage," opposite Richard Barthelmess and that the contract also covered an option on her future services.

As noted earlier in the week, Miss McAvoy may be later starred by this organization.

## Reisman Slated for Promotion

It is understood that Phil Reisman, at present district manager for Famous Players in Minneapolis, is slated for a promotion in that organization. No one at Famous cared to discuss the matter yesterday.

## Clark Leaves First National

Ralph H. Clark, for six years associated with First National, as New York Exchange manager, and recently as Eastern District manager, has tendered his resignation to that organization, effective Oct. 7. Clark plans to return to his native state, California.

## Council of 26, Washington Lobby To Fight Exhibitor Battles

**Politically Free Body, Suggested by Jake Wells—Would Finance It Amply and Have Machine On Hand to Wage Tussles for Exhibitors' Legislative Freedom—No Interference With Present State Units Called For**

(Special to THE FILM DAILY)

Washington—The formation of a new exhibitor organization to be free of politics with a membership of twenty-six, provided by representation of each exchange territory by one man, was the principal topic of discussion at a meeting of the M. P. T. O., of Virginia, at the New Arlington Hotel on Tuesday. This association was joined in the meeting by representatives of the Maryland and District of Columbia exhibitor organizations.

The proposal was made by Jake Wells, of Richmond, who outlined his plan briefly, the intention being to hold another meeting, at which time details would be gone into. He explained,

## Forms English Unit

**Anderson Pictures, Ltd., Come Into Being—Eight Offices Planned for Britain**

Anderson Pictures, Ltd., have been formed by Carl Anderson, to act as English distributor for the Anderson product and that of the T. O. D. C. There will be eight offices all told, with headquarters in London and branches in Manchester, Leeds, Newcastle, Glasgow, Cardiff, Torquay and Birmingham.

Samuel Berney has been appointed managing director and Frank K. Thompson, treasurer. The English company will control sales throughout Europe from the London office. Berney and Thompson are now en route for London to start activities.

## Famous Players Common Active

There were 19,100 shares of Famous Players common stock interchanged yesterday on the Exchange. The closing was 74½, an increase of 1¾ points over Tuesday's closing.

## 1st Nat'l Executives Here

Abe Blank is here from Des Moines and Robert Lieber from Indianapolis. The First National executive committee has been meeting.

## Blumenthal Sails

Ben Blumenthal sailed for home yesterday. He has been in Europe for some time.

however, that the "Washington Zone" would include Maryland, Virginia, the District of Columbia, Delaware and North Carolina, and it would be permitted one representative, who would act with the representatives from other similarly formed zones throughout the United States for the benefit of the exhibitors' end of the industry.

Headquarters would be maintained in Washington, where a competent executive would be in charge of an office that would serve as the center for the discussion of matters pertinent to the exhibitors affairs and for the conduct of such campaigns into which they might enter. This new national organization would in no way interfere with the present State organizations. The expenses of the

(Continued on Page 2)

## More Support

"R. A. Rowland's expose of the truth is most timely. It is probably too late to save some of the smaller fry, but if the warning is heeded, it may prevent a big collapse next June and July.

"Rowland deserves the thanks of the entire industry for his fearlessness."

"WILLIAM FAIT, JR.,

"Managing Director,  
"Eastman Theater,  
"Rochester, N. Y."



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Paris Representative—Le Film, 42 Rue de Clichy.

Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelplatz.

### Quotations

	High	Low	Close	Sales
East. Kod.	108½	107¾	108¾	700
F. P.-L. ....	74¾	72¾	74½	19,100
do pfd. ...	91	91	91	100
Goldwyn .....				Not quoted
Loew's .....	17½	16¾	17½	800

### Grand-Asher Group Here

F. Heath Cobb, Eastern representative for Grand-Asher had a busy time yesterday morning greeting the members of the coast group that came on to secure vehicles for future production. In the party were Sam Grand, Sam Bischoff, Elliot Dexter, Bryant Washburn and Mabel Forrest, Roy Neill and Joe Sternberg, the latter's assistant.

Special showings of some of the new Grand-Asher pictures will probably be given during the month the party expects to remain here. These include "Try and Get It," Bryant Washburn's first for the company; "The Way Men Love," starring Elliott Dexter and "The Satin Girl." They will make personal appearances while here.

### Negri at Rivoli

Pola Negri in "The Spanish Dancer," will be given its premiere at the Rivoli next Sunday.

"The Broken Wing," will be the feature at the Rialto next week.

### Blackton Signs Tellegen

J. Stuart Blackton has signed Lou Tellegen to play the male lead in "Let Not Man Put Asunder."



## Council of 26 To Fight Exhibitors' Battles

(Continued from Page 1)

delegates incurred in attending meetings in the Washington office would be defrayed from a fund contributed by the various constituent organizations. Similarly the expenses of the Washington executive and such clerical assistant as he might require would be paid.

R. W. Carrington, attorney for the Virginia association, reported to the meeting the status of the music tax cases, and a motion was adopted leaving the matter in the hands of the executive committee to provide a means for satisfactorily compromising the matter. It developed that there are some exhibitor members who are not in accord with the proposal to compromise, but a recommendation will be made to them later that they join in the compromise that may be entered into as between the executive committee and the legal representatives of the authors' and composers' association.

The Richmond attorney also expressed himself in favor of the censorship, which is exercised by the State of Virginia over films shown in its theaters. He said that there was a moral obligation upon the exhibitors of Virginia which should rise above any desire to get rich from the business, or to obtain enough extra money with which to buy a new automobile. He added that a considerable proportion of the theater patrons are men and women with impressionable minds. Carrington added that inasmuch as the theater patrons looked to the exhibitors to furnish motion pictures of a certain standard, these exhibitors have an advantage in being able to sidestep responsibility for the pictures they show.

Harry M. Crandall, who operates a number of theaters in the District of Columbia, Maryland and West Virginia, explained the workings of the grievance committee, to which both the exhibitors and the exchange managers may take such differences as arise between them which cannot be otherwise amicably settled. He declared that the committee had been very successful in its work.

Those present at the meeting included Elmer D. Heins, Rialto, American and Park, Roanoke; E. T. Craal, Rialto, Imperial and Strand, Newport News; I. Weinberg, the New Lexington, Va.; Harry Bernstein, Colonial, Bijou, Isis and Odeon, Richmond; Jake Wells, Norva, Wells, Strand and American Theaters, Norfolk; Ben Pitts, Leader Theater and the Opera House, Fredericksburg; F. W. Twyman, Jefferson and Lafayette, Charlottesville; William Gordon, Palace, Norfolk; J. Weiss, Weiss, Emporia, Va.; Mr. Robertson, Strand, Covington, Va. M. J. O'Connell, Warrenton, Warrenton; Mr. Casey, Isis, Belvedere and Gayety, Lynchburg; Messrs. Harris and Simpson, the Palace, Petersburg; M. Karanicholas, Rialto and Tivoli, Portsmouth; Mr. Harksen, Rex, Berkley; Mrs. Thorpe and Walter Coulter, Bluebird, Richmond; Frank Durkee, Louis Rome, and Messrs. Schlichter and Boch, Baltimore, Md.; Harry M. Crandall, Joseph P. Morgan and John J. Payette, of the Crandall Amusement Co.; Dr. William P. Herbst, of the Circle; Maurice Davis, the M. Street; Laurence Beatus, of Loew's Palace and Columbia, and Julian Brylawski, Cosmos, all of Washington.

### Cruze To Build Theater

(Special to THE FILM DAILY)

Los Angeles—James Cruze will build a \$1,000,000 theater at Michigan Blvd. and Woodley Lane in the Flintridge section. It will be a personal venture in which Cruze will have the financial assistance of a group of local financiers. It will not be a picture house.

### Standard Cinema Formed

The Standard Cinema Corp., has been formed in Albany to specialize in distribution of short subjects. Officers are: L. J. Darmour, president; J. W. Schleiff, vice-president, James Dent, vice-president; J. L. Tilton, treasurer and H. J. Muller, secretary. The first series of pictures will be thirteen two reels, known as the L. K. C. Hollywood Series. Fred Caldwell is the producer.

### Nigh Agreement Ends

L. Lawrence Weber and Bobby North have terminated their agreement with Will Nigh for a series of pictures. Two, "Notoriety" and "Marriage Morals" were made. Nigh is now tied up with E. L. Smith.

### Berman Back

Harry Berman of F. B. O. returned from Chicago yesterday where a Mid-West sales convention was held.

### C. B. C. Closes English Deal

R. K. Bartlett Co., Inc., has acquired the rights for all of the C. B. C. pictures for this season including, "Yesterday's Wife," "Forgive and Forget," "The Marriage Market," "The Barefoot Boy," "Innocent," "Discontented Husbands," "Traffic in Hearts" and "Pal O'Mine," for England.

### Saxe Theater Collapses

(Special to THE FILM DAILY)

Janesville, Wis.—One of the worst building disasters in Wisconsin happened to the new Saxe theater, which was nearing construction here, when the house mysteriously collapsed, killing one and injuring 40. Tom Saxe had a narrow escape. The house was scheduled to open Nov. 1st.

### Scholl Joins Luxor

Edward Scholl, for several years with D. W. Griffith has joined Luxor Pictures where he will prepare special effects. Scholl did some unusual work on "Orphans of the Storm" and "The White Rose."

### Preferred Officials Here

B. P. Schulberg, president, Sam Jaffe, general manager of the Preferred plant, L. J. Gasnier, director and George Yohalem, his assistant, are here from the coast.

## To Sue Lloyd

(Continued from Page 1)

a letter signed by W. R. Fraser, general manager of the Harold Corp. was forwarded to Davis attorneys, in which it was declared Lloyd would take legal action. Davis carried out his alleged intention of announcing at the production of the show that "Why Worry?" a plagiarism of "The Nervous Wreck."

At the office of O'Brien, Macksky and Driscoll, it was stated yesterday that Davis had not threatened to denounce "Why Worry?" in fashion outlined, but that he intended announcing from the production that "The Nervous Wreck" was produced in stock before "Why Worry?" entered in production and that purpose was merely to insure a unfavorable comment from the paper critics. It was also stated the manuscript was turned over Lloyd's representatives and instead of a declaration of intention letter from Fraser resulted.

It is the contention of the interests that there was no plagiarism. It is their contention further that the gag of building a stage production around a man who thinks he is suffering from all sorts of ailments is new; that it has been used before many shows and that, if Davis claims it is his idea, it might be a pertinent question to ask him from whom he got the thought.

The Lloyd interests point that Roach has received a letter from Charles E. Blaney, who, after seeing the picture, had stated that the likeness in it was similar to that embodied in "The Boy Plunger," produced by Blaney some time ago and turned into scenario form. Blaney stated yesterday it was not his intention to take action but that he wanted to find out who the author of the picture was.

Efforts to reach Owen Davis for statement yesterday failed.

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FRED DESBERG

*Twice in the  
same place*

## Newspaper Opinions

"A Woman of Paris"—United Artists  
Lyric

AMERICAN—\* \* \* now all the world of the motion picture may raise its hat to Charles S. Chaplin master artist of the screen! \* \* \* This picture, which he conceived, wrote, and directed, is rare in its natural realism, unconventional in the originality of technique, and forceful in every effect. There is not a close-up, nor a flash-back in the eight reels of it. The sub-titles are so few as to be negligible, and those few are brief, concise, and devoid of flowery phrases.

DAILY NEWS—Without a moment's hesitation we declare "A Woman of Paris" the finest piece of filmery of the year. There probably won't be another like it for a long while, either, unless Charles Chaplin—just as he promised—will get to work on drama once more. If we could have Chaplin comedies and Chaplin dramas forever and ever everything would be peaches and cream.

EVENING WORLD—\* \* \* Chaplin has given us in "The Woman of Paris," something to be cinematically thankful for; for he has told a big, gripping story of Fate in simple words of a first reader. \* \* \* "A Woman of Paris" grips without using a lariat; it holds without resorting to spectacular sets or the mobilization of an army of extras.

MAIL—A more conventional theme could not have been chosen. In the hands of many directors such a story would have resulted in scene after scene of gorgeous revelry. \* \* \* We question Chaplin's choice in respect to the subject matter of his first serious film. \* \* \* Nevertheless, this venture, we are certain, will have a powerful influence for good on the motion picture industry.

MORNING TELEGRAPH—It is a page from life \* \* \* There are no forced situations, no unnecessary titles, no puppets indulging in fancy acting, but just a straightforward story told in the simplest language by a real human being.

SUN—\* \* \* presentation of a dramatic story in simple condensed form that achieves artistry and authenticity in the exquisite casualness of its touch. \* \* \* As Chaplin had hoped, his first serious picture (in which he has no acting part at all) seems to set something of a new standard for the cinema.

TELEGRAM—After ransacking our vocabulary, however, and delving through the files in an effort to steal a commendation used for some other picture, we find the best is none too good for "A Woman of Paris."

TIMES—As a film director Chaplin reveals himself as a bold, resourceful, imaginative, ingenious, careful, studious and daring artist. \* \* \* The story is not an unusual one, but the handling of it gives it a marvelous depth of charm, for in this film, which runs for about two hours, Chaplin, the director, has not permitted a scene to be made in a hasty or thoughtless manner.

TRIBUNE—Mr. Chaplin has made the perfect motion picture, or if it is not that, at least it is our idea of the perfect motion picture. It is the sort of thing we have always wondered why some one did not do. \* \* \* We can only say that the story is fascinating, that it is more humanly done than anything we ever have seen on the screen and that that no one should miss it.

WORLD—The theme of "A Woman of Paris" is surprisingly conventional movie stuff, yet the execution of the story is quite the sanest business we have seen in films this year. Mr. Chaplin is a far better director than writer of this type of play. \* \* \*

It is a most interesting motion picture because in its method it seems to point the way to something real and vital and living on the silver screen.

Los Angeles—Consensus of newspaper opinions on "A Woman of Paris," which had its first public showing at the Criterion last week follows:

EXAMINER—While Chaplin's success as an author may or may not be unquestioned, his success in eliminating from the screen many old time traditional aggravations is undoubted.

The film will present Chaplin to his admirers in a new light and promises to register with enormous effect.

EXPRESS—It is told cinematically in delightfully direct fashion and free from the

customary camera rulings. Photographically it is exceptionally clear and artistically presented, yet without any evidence of straining at unusual effects. \* \* \*

Apparently Chaplin has found his place among the directorial geniuses, far in advance of the acting ranks.

HERALD—"A Woman of Paris" will have a tremendous vogue. First, it is a most worthy photodrama, a veritable typhoon of artistry, and, second, because it represents the genius of the screen's greatest comedian and, I might add, artist.

RECORD—At one stride Charles Chaplin leaves acting behind and becomes a great realist director. \* \* \*

The first half of "A Woman of Paris" is a masterpiece; the second half a movie. \* \* \*

The direction—or rather the indirection—of Chaplin is delightful. In his first picture he achieves a subtlety, a sly method of exhibiting the most searching frankness. \* \* \*

TIMES—It is the sophisticated film drama of the year. It is so full of novelty and subtlety that it will perhaps open a new epoch for the photoplay technician, and intrigue and mayhap delight the taste jaded by too much routine. \* \* \* The really tremendous thing about Chaplin's picture—for it has a tremendousness of a kind—is its simplicity and directness.

"Three Ages"—Metro  
Rialto

AMERICAN—There is enough to keep the most sophisticated audience smiling steadily while the hero adventuring through the centuries preserves his own imperturbability, although he loses nearly everything else.

EVENING WORLD—\* \* \* "Three Ages," should be set down in the record book as being one of his funniest. And that is the highest praise we can think of to pile upon the rather athletic young shoulders of Buster. \* \* \* It's a whale of a laugh.

MAIL—The entrance of the most serious comedian on the screen into more ambitious fields is not very auspicious. The laughs are few and far between, with several periods of slow moving action.

MORNING TELEGRAPH—\* \* \* the picture skips and jumps from the stone age, through the Roman age, up to the present day with such rapidity that you sometimes wonder what it is all about. \* \* \* Buster Keaton is extremely funny as the luckless suitor.

POST—Buster Keaton has made a comedy that ranks with the best of them on the screen, and it is surely the cleverest he has ever produced.

SUN—Many of those who enjoy Keaton's antics in three reel doses may tire of him when he is scrambling through six reels. The picture, on the whole, is simply a series of slapstick stunts—very cleverly done, and at times howlingly funny, but there is no interpretative value to them, as in a Chaplin classic, and Keaton continues to wear the same face as ever.

TRIBUNE—It is most amusing.

"The Eternal Three"—Gold.-Cosmo.  
Capitol

AMERICAN—There are hectic dinner parties, good acting, lovely gowns, shiny medical instruments and interesting situations—but the sequence jumps around the picture as if trying to follow the hero.

DAILY NEWS—But every bit of the picture ends as it should and the conclusion is most attractive—the best part of the film, in fact.

EVENING JOURNAL—\* \* \* a domestic drama that is not only unusual in its elements, but which is also coherent and clear-cut.

EVENING WORLD—\* \* \* a typical Marshall Neilan production. What more could one ask of motion picture? \* \* \* he seems to have put more real heart into "The Eternal Three" than we have seen throbbing in any picture of recent weeks. The picture certainly reached right out, grasped this reviewer and held him right from start to finish.

MORNING TELEGRAPH—It is typically moving picture fare from beginning to end. \* \* \* Neilan has treated this story sympa-

thetically, and has embellished it with those little touches of humor which are characteristic of his work. It is very well cast. \* \* \*

MAIL—The film is more evident that all hokum is not dead and the more strikingly so because of the large number of excellent films now showing. Scenes of debauchery are its selling point. If moving picture producers are right about the mental age of their patrons, this picture should prove an enormous box office success.

POST—Marshall Neilan is considered one of the leading directors, but his newest film, "The Eternal Three," can hardly be called anything but fair, which is liberal.

SUN—\* \* \* is a typical Neilan picture—full of original sidelights on life, ably directed in many respects, with almost a fierce sting in its climax—and then a good sprinkling of dress all through.

TIMES—If Marshall Neilan had stuck to the idea of showing clearly and sincerely in a running story the great devotion of surgeons and physicians to their duty and profession he might have had a film that would have been the talk of the country. But \* \* \* Neilan has strayed from his narrative and reached out for hokum. \* \* \* There are some interesting sets in this picture, and the photography is faultless, with original thoughts in cafe scenes. Still it is a strange concoction.

TRIBUNE—Yet in spite of the fact that the picture seemed to us scrappy, confusing and unreal we have an idea that if we could have seen in it ten reels or whatever its original condition was, we should have been much pleased with it.

WORLD—Photography, sets and actors fit snugly into their appointed niches. Occasionally the sagacious Neilan derives suspense and humor from narrative material meriting no such penetrating treatment.

Leaves for Coast

Dorothy Mackaill, who has been engaged by Famous to play the lead in "The Next Corner," left for Hollywood yesterday.

Honduras Unprofitable  
(Special to THE FILM DAILY)

Washington—Alexander K. Sic consul at La Ceiba, in a report published in "Commerce Reports" sa-

"The market for motion pictures in Honduras is not nearly as large in many other countries of equal population. This is attributed partly to the lack of cities and partly to the low standard of living of most of the inhabitants. In La Ceiba there are two motion-picture theaters, Tivoli, owned and operated by Se Lorenzo, Castillo, and the Rex, owned and operated by Dr. R. H. Wils. These theaters show films chiefly of the wild west and serial variety.

Public Watches Griffith Work

The Griffith organization has arranged production of the battle scenes in "America," which are being shown at Somers in Putnam County, so that the general public can see how the sequences are taken. This is being done, according to the Griffith office, to dissipate the idea that there is faking. It is said the privilege of being abused by pirate photographers who are taking the action with secret cameras, with a view to selling the film to other producers. Last Saturday State police confiscated seven cameras.

Chaplin Talks Over Radio

Charles Chaplin delivered a broadcast over the W. O. R. broadcasting station last night.

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To protect the exhibitor against screening, unknowingly, film of inferior photographic quality we make Eastman Positive Film identifiable. The words "Eastman" "Kodak" are stenciled in *black* letters in the transparent film margin. Look for this positive proof that you are projecting the "film that carries quality through to the screen."

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ROCHESTER, N. Y.



# THE **Film** DAILY

**The BRADSTREET FILMDOM** **The RECOGNIZED AUTHORITY**

XXVI No. 5

Friday, October 5, 1923

Price 5 Cents

## WANT HELP

By **DANNY**

buquerque, N. M.—Out in wild and wooly. Enough at where to make a whole s. Trains crowded. Louis er talking about big pictures he way. Open question: production be curtailed for le? More about this anon. e poets put it.

### Distributors Can Think

out this. It's a thought from Behrens. Who runs the y, in Davenport, Iowa. Right his way. Commenting on an mentioned in the latest Short ct Quarterly: that exhibitors l advertise their short subjects. s Chris:

any exhibitors would probably ch pleased to be able to adver- their short added subjects to their r features if the producing com- s would have their advertising tment supply suitable mats, well ding matter that could be used e exhibitor in his regular news- advertising. The facts are, one equest press sheets and mats in the better comedies and the reply is that "we do not sup- nem."

hen an exhibitor is making up ular feature ad, if he was also ed with attractive one column or even smaller, that he could t this ad without using an un- ary lot of space he would y advertise his short subjects, e can't get away from the fact t the regular picture houses the e is the thing and the comedy, reel or special subject, is just uch added to the attraction.

taking up a campaign to get the r to advertise short subjects, st requisite would be to supply ith subjects and material from he could prepare copy."

*Maybe you don't agree with ris. But there's a lot in at he says.*

### Shellabarger Promoted

nk L. Shellabarger has been l as advertising and publicity r for Associated Exhibitors. The department is now com- of Arthur S. Kanc, Jr., Mark and Louise Raleigh, who is ng fan publicity.

## Burr State Righting

**Binney and Chic Sales Series Not for Associated Exhibitors—Deal Terminated**

The arrangement made by Charles C. Burr and Associated Exhibitors, Inc., whereby the latter organization would release a series of Constance Binney features and a group starring Chic Sales, has been terminated. Burr will distribute the pictures on the state right market.

This will give him three series all told. He had previously announced a group of four, but yesterday increased the number to the "Big Six" to be composed of "Restless Wives," "Youth to Sell," "The Average Woman," "Lend Me Your Husband" and two more to be announced later.

Burr had completed one Binney feature, "Clipped Wings" for Associated and one Sale picture, then called "Lovers Leap," but now known as "The Young Idea." He plans to give a showing for the Sale film at the Ritz in a few weeks.

### Robbins Consolidates

(Special to THE FILM DAILY)

Albany—The Robbins Amusement Co., Inc., the Robbins Syracuse Co., Inc., the Robbins Watertown Co., Inc.; and the Lafayette Theater Theater Corp. of Buffalo have all been merged into the Robbins Enterprises.

Local exchange managers declared yesterday that there has been some talk of a consolidation of the various Robbins' theatrical enterprises up-state. They believed the notices filed in Albany indicated that Robbins intended operating all of his activities under one holding company.

### Flinn Due Oct. 12

John C. Flinn who went to London to put on "The Covered Wagon," for Famous Players there is due in New York from the other side on Oct. 12. He is expected to go to the coast to confer with Cecil De Mille on exploitation of "The Ten Commandments."

### Warners Sold for England

Gus Schlesinger, foreign manager for the Warners who is now in London has cabled the home office that Arthur Clavering of the F. B. O. Ltd. of England has purchased the 18 Warner Classics.

### Carewe Here From Coast

Edwin Carewe is in town from the coast. He sails Oct. 13th for Algiers to make "A Son of the Desert."

## Hearing Oct. 22

**Trade Commission Returning to New York for Final Sessions—Famous Wants Intermission**

The Federal Trade Commission will resume its hearings into the operations of Famous Players and allied organizations on Oct. 22, in the Engineer Societies' Bldg., where the first sessions were held. The Government will require about a week to gather its testimony here, after which it will rest its case. Robert Swain, of counsel for Famous Players, has asked for a thirty-day intermission, following the adjournment in New York. During that time, Famous will probably gather important testimony in Philadelphia and Atlanta for presentation here.

After the evidence has been gathered completely, the counsel for both the Government and the respondent will prepare briefs and the whole matter set before the Commissioners of the Federal Trade Commission in Washington for review and final determination.

### Chaplin Addresses A. M. P. A.

Charlie Chaplin was the guest of honor and principal speaker at the regular weekly meeting of the A. M. P. A., held at the Cafe Boulevard yesterday.

He was introduced by S. Jay Kaufmann, of the New York Telegram. During his remarks Chaplin laid emphasis upon the necessity for truth, simplicity and directness in the making of pictures, declaring that the real reason for making "The Woman of Paris" was for his personal satisfaction.

About 130 members and guests were in attendance.

### Palmer—F. B. O. Deal

Palmer Photoplay Corp. will distribute through F.B.O. Three pictures are now ready, the first being "Judgment of the Storm". They were all made at the Ince studio on the coast. A campaign in 31 nationally circulated magazines will back the productions.

### Big Delaware Companies

(Special to THE FILM DAILY)

Dover, Del.—New incorporations here include Instructural Pictures Corp., of California, capitalized at \$7,500,000 and Imperial Pictures of California, capitalized at \$2,500,000.

### Plan "Jimmy Grainger Week"

The Goldwyn-Cosmopolitan sales force will celebrate a "Jimmy Grainger Week," beginning Nov. 24th.

## Schenck Approached

**To Produce Propaganda Film For French Government With Norma Talmadge Starred**

The French Government has entered upon negotiations with Joseph M. Schenck to produce an elaborate propaganda film designed to offset the onus cast on French history by such German pictures as "Passion." The subject matter will be the life of Marie Antoinette.

The French Government not only favors Schenck as the producer, but desires Norma Talmadge to appear in the title role. The picture would be made in France and would enter actual production with the full cooperation of the Government there. How important this would be can be gleaned from the fact that the entire contents of the Louvre, and all of the Government archives together with the garden and palaces at Versailles would be placed at Schenck's disposal.

At the present moment, it is understood that the French Government has a representative here in this country in the person of Hugo Rumbold, brother of Sir Horace Rumbold, who figured largely in arranging the Lausanne treaty between Greece and Turkey, expressly for the purpose of making the necessary arrangements. Schenck is not in New York now but is expected here about the 15th of the month.

The dramatic story will be prepared, so it is understood, by M. Noanhc, president of the French Academy of Immortals. It would appear that the propaganda film will go into production in the near future. Miss Talmadge's current picture "Ashes of Vengeance," is now getting into general distribution throughout the country. She is at work on "Dust of Desire," which is far advanced and had made preparations to film "Secrets." Present indications point toward a postponement of "Romeo and Juliet" for the present.

### Shinn With Cosmopolitan

Everett Shinn, nationally known as an illustrator has joined Cosmopolitan as an art director. He will do special work in connection with "Janice Meredith," the Revolutionary War story which will be Marion Davies next picture. Wiard Ihn, technical man has also gone up to Cosmopolitan.

Shinn's recent work has been on "The Bright Shawl," "The Fighting Blade" and "Twenty-One" for Inspiration.



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Paris Representative—Le Film, 42 Rue de Clichy.

Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelplatz.

Quotations

	High	Low	Close	Sales
East. Kod. . . . .	108	107 3/4	107 3/4	200
F. P.-L. . . . .	74	72 1/4	72 1/4	3,600
do pfd. . . . .				Not quoted
Goldwyn . . . . .	13	12 1/4	13	700
Loew's . . . . .	17 1/8	17	17 1/8	400

Roach Didn't Bid For Rights

It was erroneously stated in yesterday's issue that Hal Roach had made a bid for the rights to "The Nervous Wreck," the Owen Davis play which Davis charges was plagiarized by Harold Lloyd and used in "Why Worry?" The statement was attributed to John C. Ragland. What did occur was this: Roach merely asked what had been done about the picture rights at the time he saw the play on the coast and was then told that nothing would be done until the New York premiere. He did not however, bid for them.

Smith Leaves for West

David Smith who has been visiting his brother, Albert E. Smith, of Vitagraph, has left for the coast, taking with him the finished continuity of his next production, "A Tale of Red Roses."

Washington Musicians Win

(Special to THE FILM DAILY)

Washington—As a result of conferences held by the International Theatrical Ass'n and the American Federation of Musicians, 200 local musicians have been granted wage increases.



Newspaper Opinions

"Scaramouche"—Metro.

44th Street Theater

DAILY NEWS—"Scaramouche" as artistry can easily compare with Mr. Ingram's "Four Horsemen of the Apocalypse." \* \* \* But if scenes, settings and characters, including the 10,000 in the mob scene, are interestingly artistic, Mr. Ingram does not forsake the finale of his picture. If you're strong on the French Revolution (you ought to know all about it by now) and if you'd like to see the master director's excellent cast at their best, witness the picture, to be sure.

EVENING JOURNAL—Notable chiefly for its vigorous treatment of the frenzied citizens of Paris bursting the bonds of tyranny. \* \* \* Ingram is in his happiest medium when he discloses the National Assembly in debate. \* \* \* On the whole the fine fire that characterized Mr. Ingram's "The Four Horsemen of the Apocalypse" is lacking in "Scaramouche." There was an epic quality to the Ibanez story that is not so evident in his new picture, which, while interesting, is less human.

EVENING WORLD—It "stands out" in a dozen ways. It is beautifully pictured and excellently acted. \* \* \* In our way of thought this, picture is Scaramouche, and not only that, but a wonderfully gripping, thrilling and beautiful Scaramouche.

HERALD—The main thing in "Scaramouche" is not Rex Ingram's creditable direction or Sabatini's vigorous narrative, but the presence of Ramon Novarro in the title role. \* \* \* He is better looking than Valentino, more versatile, more plastic, more animated and a more accomplished actor. "Scaramouche" gives him a marvelous opportunity for scintillation and he makes the most of it. The only perceptible sag in the picture's interest comes when Novarro fades temporarily from the scene. \* \* \* It is well above the average costume pictures and has a great deal of legitimate thrill, it moves fast and it is consistently beautiful to behold.

MORNING TELEGRAPH—The two men—director and writer—are a fine combination, just as Ingram and Ibanez were in "The Four Horsemen of the Apocalypse," and not since "The Four Horsemen" has the young Irish director made such a picture. \* \* \* Young Novarro gives a fine performance as young Moreau. \* \* \* Young Moreau is sent away for a long time to get help for the cause of liberty, and while he is away from the screen, one realizes what he is to the picture. His colorful personality and his fine acting contribute so largely, one misses him.

POST—Take a good story, a great director and fine actors; add to this excellent photography, an even tempo of action with the artist's perception that a moving picture is just what it's name implies and the result is "Scaramouche."

SUN—\* \* \* given superb direction by Rex Ingram. \* \* \* Ingram has done a marvelous job with practically every scene, but it seemed to us that a number of them had slight bearing on the main thread of the story. Somehow the story didn't seem to hang together after the rabble had been introduced waving their scythes and bent on making French history. Miss Terry is lovely. Novarro is very handsome and Lewis Stone does some splendid acting.

TIMES—With Mr. Ingram's deft, artistic touch and a most competent cast "Scaramouche" is an engrossing and harming film. \* \* \* Lewis Stone plays this part admirably. \* \* \* As Andre Louis Moreau, Ramon Novarro proves himself an accomplished actor. \* \* \* Alice Terry is exceedingly beautiful. \* \* \* Although the production has not the pathos of "The Orphans of the Storm," it is a stronger and more plausible narrative and another feather in Ingram's well-decorated cap.

WORLD—Really, here is the finest thing in French revolutions ever brought to the screen. Indeed, we can go even further than that and report that "Scaramouche" \* \* \* is one of the most deftly made historical screen romances we have ever seen. It is even likely that it is the very best of them all.

TRIBUNE—Nobody in the world could have made us like "Scaramouche" as a picture except Rex Ingram. \* \* \* "Scaramouche" is undoubtedly Rex Ingram's greatest picture. \* \* \*

(Special to THE FILM DAILY)

Cincinnati—Newspaper opinions on "Scaramouche," which opened at the Cox theater simultaneously with the New York and Chicago premieres, follow:

TIMES-STAR—Judged solely on its merits as a motion picture production, Rex Ingram's latest effort, "Scaramouche," is entitled to unqualified praise. It is not as big of theme or tense in treatment as his memorable picturization of "The Four Horsemen." \* \* \* From the standpoint of photoplay mechanics, however, "Scaramouche," which opened its local engagement at the Cox theater Sunday night, is a worthy successor to the noted director's other distinguished achievements.

ENQUIRER—It is on such a large scale that, to be properly appreciated, it must be seen more than once. And yet, with all its hugeness, it is anything but unwieldy. So carefully all the factors going into the making of the picture have been co-ordinated that an almost perfect symmetry and balance have been obtained. \* \* \* The settings of the production are as varied and artistic as they are huge.

POST—As for the picture, it decidedly is worth seeing. \* \* \* Golden opportunities for a director lay in these circumstances and Rex Ingram apparently recognized and shook hands with each opportunity as it came along.

COMMERCIAL TRIBUNE—As a motion picture attraction "Scaramouche" ranks with the best of the big screen specials. It is broad in its dramatic scope, the cast is generally excellent, and it has been given a striking production. Rex Ingram, who is responsible for "Scaramouche," can he relied on to give us something of true worth, and, while we confess at least one other of his offerings impressed us more, he has, nevertheless, given us a representative production of his directorial skill.

"Enchanted Cottage" Next

Inspiration has purchased "The Enchanted Cottage" for Richard Barthelmess' next picture. John S. Robertson will direct.

"Dup" Fight Film in "Chicago"  
(Special to THE FILM DAILY)  
Chicago—Pictures of the Der Gibbons' fight film are being shown at the Rose. Showing the film is illegal, but authorities are not interfering with the Rose showing because the print was made from the original and does not violate the International Commerce Act. A fine was imposed for bringing the original into the city but a fine cannot be levied on the Rose for showing for the above reason. The original print was seized by the local authorities.

Plaza Increases Prices

The Plaza theater, on 57th Street near the Plaza Hotel has put up a slight increase in prices. Orchestra and first balcony seats are now 50 cents at night.

To Discuss Films' Civic Value

The Co-operative Board of Motion Pictures of New York will meet at the Metropolitan Life Insurance Bldg. on Oct. 9, to discuss the value of motion pictures in city life.

Woody Back From Trip

John S. Woody, general sales manager of Associated Exhibitors, has returned from a Mid-West tour. He reports conditions extremely optimistic.

New York Chicago Hollywood  
**Rothacker Laboratories**  
WILLIAM S. GILL, Eastern Sales Manager  
542 Fifth Ave. Tel. Murray Hill 11

We are organizing a  
**MOTION PICTURE AND THEATRICAL COMMITTEE**

to help elect our friend

**FREDERICK E. GOLDSMITH**

Judge of Municipal Court, 5th Dist. Manhattan. If you live in the 5th District (Central Pk. W. to Riverside Drive, 65th to 110th Street)

Call up BRYANT 5526

and give your name to

**HARRY LEVEY**

We will all get together some night next week and organize.

**DO IT NOW!**

Advertisement.

Associated Authors, Inc.,  
Frank Woods AA Elmer Harris  
Thompson Buchanan AA Clark W. Thomas  
present

# "RICHARD THE LION-HEARTED"

*A Frank Woods Production*

*Based on Sir Walter Scott's novel, "The Talisman"  
with Wallace Beery as "King Richard"  
the role he created in "Robin Hood"*

*"100 per cent Entertainment"  
"Overnight Sensation"*

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HEAD OFFICE, TORONTO, ONT.

GEO. D. PERRY, GENERAL MANAGER

BYA 339 147 COLLECT NL 6 EXTRA 1-63

Ottawa, Ont 21

United Artists Corpn Ltd 6 Dundas St W Toronto, Ont.

Have just screened 'Richard, the Lion-Hearted' for two hundred Ottawa prominent citizens and am pleased to advise same was received with great enthusiasm. Mayor Plant was so impressed he has forwarded me letter of endorsation and the Rev. Wesley Megaw, pastor of Stewarton Presbyterian Church is delivering sermon on picture. Personally I think it ranks with the biggest pictures that have been produced to date from stand-point of production and interest. The cast is hand-picked and Wallace Beery does best work of his career. The little touches of comedy relief throughout the picture make it 100 per cent entertainment and I am pleased to have the opportunity of presenting 'Richard, the Lion-Hearted' for its world premier showing in Ottawa, and I feel confident it will become an overnight sensation.

O. D. Cloakey, Mgr., Regent Theatre,  
Ottawa, Ont.

Now Booking  
Allied Producers and Distributors Corporation  
729 Seventh Ave., New York  
Hiram Abrams, President  
A Branch Office Located in every United Artists Exchange.

# Announcing

Louis B. Mayer  
presents the

John M. Stahl

## The WANTERS

Directed by  
John M. Stahl

from the story by  
Leila Burton Wells  
Chief Photographer  
Ernest G. Palmer  
Scenario by  
J. G. Hawks and  
Paul Bern



FIRST  
NATIONAL  
PICTURES



John M. Stahl picked another good one here. A picture whose theme hits everyone of us. We are all WANTERS. We want automobiles if we don't own one and we want a better one if we do; we want more and better clothes, we want jewels; we want to see the world,—we want everything that we have not got. This picture

tells of such people and of their wants. His "Dangerous Age" was a big success because, like "The Wanters," it depicts a problem of life as we all know it. With such a title and cast and story every exhibitor should be able to put this one over with a bang.

Foreign Rights Controlled by  
Associated First National Pictures Inc.  
353 Madison Avenue, New York

A First National Picture

**COMING**

**TOM SANTSCHI**



**J. WARREN KERRIGAN**



**ANNA O. NILSSON**



**WINIFRED BRYSON**

**A Great Cast**  
 in **Universal Super Jewel**  
 Production



**RICHARD KEAN**



**WINTER HALL**

**THUNDERING DAWN**



**GEORGIA WOODETHORPE**



**CHARLES CLARY**

**A HARRY GARSON PRODUCTION**

Soon to be presented  
**Carl Laemmle**

**ONE OF UNIVERSAL'S BIG 10**

# The Public

*Becomes a real partner  
in motion pictures!*

PARAMOUNT has become the biggest motion picture organization only through its ability to please the public consistently over a period of years.

In the past, pictures bearing the name Paramount have been booked and shown with confidence by thousands of theatres. Nor was that confidence misplaced, as both you and the theatres know, and the records show.

The fine support given by the public to Paramount Pictures today makes it possible for us to go even further in justifying public confidence in our organization.

If you were making motion pictures how would you check up what the public wanted? You would eagerly read box-office records, theatre-managers' reports, critics' reviews, searching always for that all-important thing—public opinion.

Paramount has done this for years, but it is not enough!

Now Paramount intends to make the public a real partner!

Under its new policy Paramount has arranged with some of the finest theatres in the country to act as demonstration theatres to test out its productions, beginning October 15.

With this plan Paramount will secure in advance a thoroughly representative public verdict on every Paramount Picture put out. Here, then, is a real, a tremendous in-

centive for bigger and better pictures. Here is a real guide along the path toward the production of photoplays the public truly wants in the months to come.

You who buy your entertainment, you who pay for your motion picture going, are entitled to know and to choose in advance exactly what pictures you want to see!

The result of such a plan means that Paramount Pictures in future will be patterned along lines of known public approval, and that it will be practically impossible for pictures to reach the screen that do not have that public approval.

Paramount asks you to watch your local newspapers closely for the announcement of the demonstration theatre in which productions will be proven out in your city. We want a frank expression of opinion through your theatre manager as to their merits.

The new pictures which we have ready for you, namely: "THE SPANISH DANCER," "HIS CHILDREN'S CHILDREN," "STEPHEN STEPS OUT," "THE LIGHT THAT FAILED" and others to be announced in this publication next week will be offered under this new plan.

We hope to receive from you, the buyers of entertainment, comments and suggestions that will be of untold value in planning your entertainment for the future.

## Paramount Pictures



### Letting the Public Know

The above advertisement appears in the Saturday Evening Post October 27. It will be followed the next week by a two-page spread in color. In addition, Paramount will announce to the public in big newspaper ads in every demonstration center the facts concerning the demonstration policy and its importance to the public.



Robert W. Chambers'  
*famous novel*

# *The* **COMMON LAW**

*Co-Starring*

**CORINNE GRIFFITH  
CONWAY TEARLE  
and ELLIOTT DEXTER**

**A Myron Selznick Master Picture**

*Directed by*  
**George Archainbaud**



CORINNE GRIFFITH  
as VALERIE WEST



CONWAY TEARLE  
as LOUIS NEVILLE

**SELZNICK**  
DISTRIBUTING  
CORPORATION

An absorbing, fascinating, convincing story from  
the talented pen of Robert W. Chamberlain





ELLIOTT DEXTER  
as JOSÉ QUERIDA



DORIS MAY as  
STEPHANIE SWIFT

**SELZNICK**  
DISTRIBUTING  
CORPORATION

The Principal Roles Brilliantly Portrayed by  
Corinne Griffith, Conway Tearle, Elliott Dexter



HOBART BOSWORTH  
as HENRY NEVILLE



BRYANT WASHBURN  
as JOHN BURLESON

**SELZNICK**  
DISTRIBUTING  
CORPORATION

A Supporting Cast Which Includes the Names  
Many of The Screen's Most Notable Artists



**MISS DU PONT**  
as **LILY NEVILLE**

**HARRY MYERS** as  
**PENRHYN CARDEMON**

**SELZNICK**  
DISTRIBUTING  
CORPORATION

Flawless Direction and Perfect Continuity Both  
Faithfully Visualize the Tense, Gripping Story



PHYLLIS HAVER  
as RITA TEVIS



DAGMAR GODOWSKY  
as MAZIE

**SELZNICK**  
DISTRIBUTING  
CORPORATION

**A Picture Whose Tremendous Drawing Power Is  
Attested By Its Impressive First Run Booking**



**ROBERT W. CHAMBERS**  
AUTHOR



**MYRON SELZNICK**  
PRODUCER

**SELZNICK**  
DISTRIBUTING  
CORPORATION

WIRSCHHEAD

Superb Motion Picture, Created Expressly For,  
And Released Only To, Motion Picture Exhibitors

# *The Common Law*

by Robert W. Chamber's  
*Directed by*  
**George Archainbaud**  
*Scenario by*  
**Edward J. Montagne**

*Photography by*  
**Jules Cronjager**

*Settings by*  
**Stephen Goosson**

*Film Edited by*  
**Harold J. McCord**

*The entire production under  
the personal supervision of*

**MYRON SELZNICK**

**SELZNICK**  
DISTRIBUTING  
CORPORATION



# THE **Film** DAILY

**BRADSTREET FILMDOM** **The RECOGNIZED AUTHORITY**

XXVI No. 6

Sunday, October 7, 1923

Price 25 Cents

## Tax Meet Oct. 10

can Society and M.P.T.O. Re-  
negotiations Then—E. C.  
Mills Reports Progress

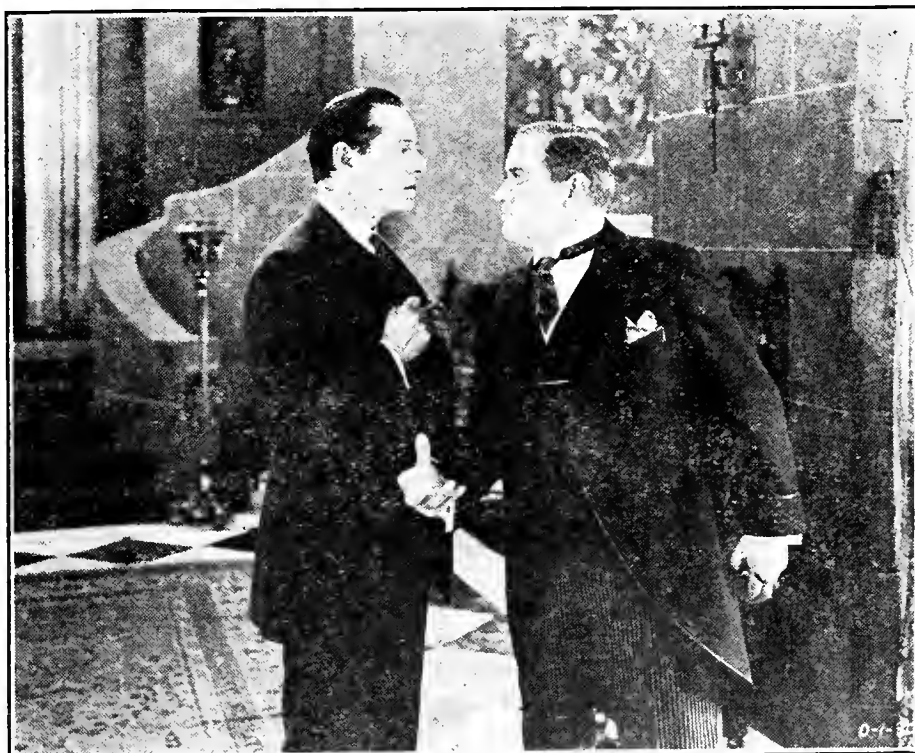
According to E. C. Mills, of the  
Publishers' Protective Ass'n  
special advisor to the American  
Society of Composers, Authors and  
Publishers, the negotiations between  
the organizations and the M. P. T. O.  
will be resumed in New York on  
October 10.

As the result of several meetings, it  
was recently agreed that the society  
will not introduce any more legal  
actions against members of the M.  
P. T. O. until a definite settlement  
has been reached. Mills is just back  
from a trip during which he perfect-  
ed a satisfactory pact with the M.  
P. T. O. of the Northwest covering  
Idaho, Northern Wisconsin and  
North Dakota.

The society has been invited to at-  
tend the Jackson meeting of the  
National state unit to advance a sim-  
ilar proposition, while similar meet-  
ings will be held in North Carolina  
and possibly Virginia in the near fu-  
ture. The society has of late express-  
ed a willingness to change its li-  
cense fees as a result of the claims  
made by exhibitors that they are  
unfair. A new schedule has been  
prepared by Mills awaiting the ap-  
proval of the society. The old scale  
levied a tax of ten cents per seat  
per year but the new scale takes into  
consideration admission prices, size of  
number of shows per week and  
other factors. Mills has followed the pol-  
icy of adopting a minimum rate only  
(Continued on Page 2)

## Features Reviewed

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Paramount	10
The Wild Pary	10
Universal	10
The Huntress	10
First National	10
Anna Vanna	10
Fox	10
Short Subjects	11



A tense moment in "The Way Men Love," featuring Elliot Dexter and Anders Randolph. A Grand Asher release.—Advt.

## Not For \$200,000

Carl Laemmle Won't Relinquish Ran-  
dolph, Chicago Lease—Has It  
for Four More Years

Carl Laemmle admitted yesterday  
that Aaron Jones, of Jones, Linick  
and Schaefer had made him an offer  
of \$100,000 to relinquish the lease held  
on the Randolph, Chicago by Uni-  
versal, as reported in the Times  
Square Daily.

"It is true," said Laemmle. "And  
you can say for me that I won't give  
up the Randolph for \$200,000."

Universal originally leased the  
Chicago house for a period of five  
years. The lease has four years to go.

### Chicago Group Here

Aaron Jones, of Jones, Linick and  
Schaefer; Emil Stern, of Lubliner  
and Trinz and Edward Silverman,  
Warner Bros. Chicago manager, are  
in New York.

William Shapiro, of Franklin Film,  
New England distributors of the  
Warner output, is also here.

### Warner Improving Rapidly

Abe Warner's condition has im-  
proved so rapidly that he may be  
permitted to sit up Monday. He is  
still in the hospital, but may leave it  
in about ten days.

## Eight N. Y. Key Points

Selected as Trial Houses for Famous  
Players' Sales Plan—Two in  
New Jersey

The new Famous Players sales  
system whereby quotas on new pic-  
tures will be determined only after  
the productions have been tried out  
in a number of key first-runs, will go  
into effect in New York City and  
State along about the end of October.

Eight cities have been decided upon  
in which to try out the pictures.  
In New York, of course, the trial  
houses will be the Rialto and Rivoli.  
The other towns will be Albany,  
(Continued on Page 2)

### Aronson Sails Tuesday

A. S. Aronson, general sales man-  
ager of Truart Prod., sails for Europe  
on Tuesday. He will be gone four  
weeks and expects to sell the Truart  
output abroad.

### Betty Compson Returns

Betty Compson is back in New  
York from London where she ap-  
peared in several productions for  
Graham Cutts, English director.

### Hunter Sailing

It is reported that T. Hayes Hun-  
ter, director will sail for Europe  
on Tuesday.

## First Nat'l Confab

Scheduled for French Lick Springs  
Oct. 16—Original Franchise  
Holders to Attend

The regular fall meeting of the  
original franchise holders of Associ-  
ated First National will be held at  
French Lick Springs, Ind., beginning  
Oct. 16 and running for about one  
week.

It will be recalled that at the At-  
lantic City meeting earlier in the  
year, that it was decided that the  
various First National exchanges  
would abandon the handling of out-  
side product. The time limit set was  
Jan. 1, 1924 and on that date, some  
disposition must be made of those  
pictures. In some instances, this has  
already been done. The usual pro-  
cedure has been for the exchanges to  
form separate companies with dis-  
tinct sales forces. This question will  
again come up at the Indiana meeting.

Various other matters are scheduled  
for discussion. One in particular, will  
deal with the internal arrangement  
covering the control of the exchanges  
by the home office.

### Clark Leaves Next Week

Ralph H. Clark, who has just re-  
signed as Eastern District manager  
for First National leaves for San  
Francisco next week.

### Cohn Postpones Trip

Jack Cohn, of C. B. C., has decided  
not to go to London inasmuch as he  
has disposed of the English rights to  
his product to the R. K. Bartlett Co.

### "Quo Vadis" Again

(Special to THE FILM DAILY)

Berlin—"Quo Vadis," originally  
produced in Italy some years ago, is  
to be again filmed. This time, George  
Jacoby, a German director, will make  
it. Emil Jannings will portray Nero.

### M.P.T.O. Offices Opened

(Special to THE FILM DAILY)

Montreal—The Canadian M.P.T.O.  
formed a short while ago, has opened  
headquarters in the Dominion Bank  
Bldg.

### Settle Wage Controversy

(Special to THE FILM DAILY)

Denver, Colo.—The State Industrial  
Commission, acting as arbiters, has  
settled the wage controversy between  
the operators' union, Local No. 230,  
and the Denver Theatrical Ass'n.  
The old scale will prevail for another  
year.



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## Eight N. Y. Key Points

(Continued from Page 1)  
Poughkeepsie, Utica, Patchogue, Yonkers, Newark and Paterson. The Patchogue theater will be Mike Glynn's new Patchogue, which recently showed "The Covered Wagon." The line-up for the rest of the country is now being drawn up. In cities like Kansas City and Detroit, it is assumed that the regular Paramount first-run accounts will be the trial houses.

### Contest Closes

(Special to THE FILM DAILY)

St. Louis—The contest to decide the most popular manager and salesman in the St. Louis and Kansas City territories has closed with the following results: The most popular salesman in the St. Louis territory; Henry Sanders, Vitagraph, with Bob Werth, Metro, second; the most popular manager: Jack Underwood, Enterprise. In Kansas City, Robert Carnie, Metro has the honor of being the most popular salesman, while Roy Churchill, F.B.O. is the best liked manager. E. C. Clay, F.B.O. grabbed second honors in the Kansas City salesman's race.

### "The Acquittal" Here

Universal on Friday received a print of "The Acquittal" from the coast and immediately went into raptures over it. The cast includes Claire Windsor, Norman Kerry and Barbara Bedford. Clarence Brown directed.

### Granville Coming Here

Fred Le Roy Granville, who is making a series of pictures for Luxor, is expected in this country next week from England to confer with Sig Schlager.

### Edwards Vacationing Abroad

J. Gordon Edwards, Fox director, is vacationing in Europe. His last picture was "The Silent Command."

## The Week's Headlines

**Monday**  
R. A. Rowland sees a crash coming unless producers rearrange their ideas about the gross of pictures.

Competition seen this Winter with historical productions. Griffith making "America." Cosmopolitan plans "Janice Meredith" and Harry Cohn, "The Life of George Washington."

Carl Laemmle, just back from Europe, says the continent wants pictures, but warns of political upheavals.

Reported Frank Borzage will direct Norma Talmadge in "Secrets."

**Tuesday**  
Important distributors voice opinion on Rowland statement. Majority admit he is right

Hiram Abrams still United Artists' head despite coast reports naming J. D. Williams.

Admission taxes collected for August, \$5,560,748, \$420,000 greater than July.

Reports name May McAvoy an Inspiration star, first appearing opposite Barthelmess in "The Beautiful City."

**Wednesday**  
Plan to form new Mid-West exhibitor body, aside from national organization, said to be under way. Illinois, Indiana, Minnesota and Michigan involved.

Alfred Weiss, president of Artclass, will produce features on the other side.

R. A. Rowland says carefully planned productions will reduce overhead.

Grand-Asher will open six exchanges in Canada.

## In the Courts

The Continental Screen Corp. has filed an action against Robert J. Mulholland, to recover \$159.84 for money alleged due under a contract providing that the plaintiff was to furnish the defendant with a daily news film service for a period of 52 weeks at \$4.50 a week. Leon C. Schultz, is attorney for the plaintiff.

A judgment for \$1,901 has been filed in the City Court against Franklyn E. Backer, who was sued by the Export and Import Film Co., on two notes. Backer was served in the Fiske Building.

A Supreme Court judgment for \$1,096 has been docketed against Alfred Becker, 159 Menahan St., Brooklyn, in an action brought by Donald Friedman and Co., who sued to recover a balance due on 185 shares common and 150 shares preferred of the Urban M. P. Industries which plaintiffs sold defendant, and for which he was to pay in installments. Godfrey and Marx, are attorneys for the plaintiffs.

### Jules Levy Here

Jules Levy of Philadelphia, an assistant general sales manager of Universal is here for a few days conferring with home office officials.

### India Contemplates Film Bureau

(Special to THE FILM DAILY)

Ottawa—Angus S. Fletcher of the British Library, New York, stated on his recent visit to the Canadian M. P. Bureau that the Government of India will soon start a film bureau similar to that operated by the Canadian authorities.

**Thursday**  
Jake Wells presents plan at M. P. T. O. of Virginia convention for formation of exhibitor group of 26 to wage legislative battles. New body would be politically free.

Pyramid announces combination picture and speaking act policy.

Owen Davis to institute suit against Harold Lloyd, charging plagiarizing of "Why Worry?" from "The Nervous Wreck."

Anderson Pictures, Ltd., formed. New company will have eight offices in England.

**Friday**  
French Government negotiating with Jos. M. Schenck to produce "Marie Antoinette" as a propaganda film with Norma Talmadge featured.

Trade Commission returning to New York Oct. 22 for final sessions of hearing against Famous Players.

Deal for Constance Binney and "Chic" sales pictures through Associated Exhibitors falls through. C. C. Burr will state right them.

**Saturday**  
Regular fall meeting of First Nat'l original franchise holders to be held week of Oct. 16 at French Lick Springs, Ind.

Eight New York theaters selected as trial houses for Famous' sales plan.

American Society of Composers, Authors and Publishers and M. P. T. O. to meet in New York, Oct. 10.

Carl Laemmle won't relinquish lease on Randolph, Chicago for \$200,000. Aaron Jones offered \$100,000.

## Among Exchangemen

(Special to THE FILM DAILY)

Detroit—Eddie Lyons is the newest addition to the Minter United sales force.

Kansas City, Kan.—Stanley Mayer, who formerly covered the Wichita territory for First National has been succeeded by C. G. Craddock.

Kansas City—Al Scrogam is now managing the St. John, a suburban house. Scrogam was formerly on the staff of the local First National office.

Kansas City—Tommy Taylor has rejoined Selznick as salesman in the Mississippi territory.

Omaha—B. N. Judell, formerly Minneapolis state right distributor has joined the sales force of Film Classics, traveling in northern Iowa.

Minneapolis—George Fosdick has joined the local Universal office as Twin-City salesman, succeeding Mark Ross, who has joined F. & R. Film.

### Helen Wethrell With Luxor

Helen Wethrell, for six years editor of the woman's page on the Chicago Daily News, is now with Luxor, handling publicity.

### Films Conan Doyle Story

(Special to THE FILM DAILY)

Ottawa—Raymond S. Peck, director of the Canadian Government. M. P. Bureau is back from Jasper Park, Alberta, where he filmed Conan Doyle's poem, "The Athabasca Trail", the film, a one reeler will be included in the series "Seeing Canada".

## Tax Meet Oct. 10

(Continued from Page 1)

for theaters and even this, he explained yesterday, is subject to revision when it is felt that it imposes too great a burden on the theater. The new scale has been submitted by Cohen and his group of commitmen including Mike Comerford and Harry Davis of Pennsylvania and probably be discussed at the meeting next week.

The schedule as now drawn provides a minimum of \$25 on theaters with admissions are under 20 cents; for theaters charging between 20 and 50 cents; \$75 for theaters charging between 45 and 75 cents and up to \$100 for theaters charging 75 cents and up.

Mills is of the opinion that general music license situation is proving all along the line.

### Firpo in Pictures?

It is reported that Luis Angel Firpo has signed a contract with a Los Angeles company to appear in a picture which will be made in Argentina.

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**FURNITURE FOR SALE**  
Completely equipped office and ante room, renting at Eighty-three Dollars a month, including furniture for sale at tremendous bargain. Apply at Room 1115, at 1540 Broadway.  
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**BROOKS**  
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**17836 U. S. THEATRES SHOWING PICTURES**  
Under 250 seats, 30%; under 500, 70%; under 800, 85%; over 800, 15%. The most economical method of reaching theatres is our ADDRESSING SERVICE. \$4.00 PER M UP. Lists if desired, 30 to 50 saved in postage, etc., through elimination dead and duplicate theatres usually listed.  
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## What A Real Showman Says About A Real Picture!

### Douglas Mac Lean in "Going Up"

is a new laugh and speed record  
Granada Theatre, San Francisco.

You've A Winner"  
wires Jack  
Partington



CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	White
Night Message	N L
Night Letter	N L

*If none of these three symbols appears after the check (number of words) this is a telegram. Topographical character is indicated by the symbol appearing after the check.*

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CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	White
Night Message	N L
Night Letter	N L

*If none of these three symbols appears after the check (number of words) this is a telegram. Topographical character is indicated by the symbol appearing after the check.*

**WESTERN UNION TELEGRAM**

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

RECEIVED AT 41 W. 45TH ST., NEW YORK  
H19F BFL 179 NL      SAN FRANCISCO CALIF OCT 2 1923

J S WOODY      ASSOCIATED EXHIBITORS INC 35 WEST FORTYFIFTH ST NEWYORK NY

I WISH TO CONGRATULATE YOU ON YOUR LATEST RELEASE GOING UP WHICH WE ARE FEATURING AT OUR GRANADA THEATRE THIS WEEK STOP NEVER IN MY EXPERIENCE HAVE I SEEN AS FAST A CLOSING REEL AS THE LAST PART OF THIS PICTURE STOP LAST REEL HAS MORE LAUGHS THAN ANY FEATURE LENGTH COMEDY NOT EXCLUDING LLOYD OR CHAPLIN STOP IT IS FAR BETTER THAN THE HOTTEST OR 23 1/2 HOURS LEAVE BOTH OF WHICH WERE SENSATIONAL FOR DOUGLAS MACLEAN STOP THIS PICTURE IS DESERVING OF PRESENTATION AT THE BEST HOUSES THROUGHOUT THE COUNTRY AND SHOULD DUPLICATE ITS SUCCESSFUL RUN AT THE GRANADA IN ANY LOCALITY STOP DUE TO THE FACT THAT IT HAS BEEN PICTURIZED FROM THE MUSICAL COMEDY GOING UP WE ARE ABLE TO PRESENT IT WITH A PROLOGUE FEATURING THE SONG HITS AND DANCES STOP THIS HELPED PUT OVER ONE OF THE MOST SUCCESSFUL ARTISTIC AND FINANCIAL WEEKS IN THE GRANADA HISTORY STOP YOU HAVE A WINNER IN THIS SEASON BIG PICTURES AND I WISH TO EXTEND MY HEARTIEST CONGRATULATIONS TO YOU AND DOUGLAS MACLEAN

JACK PARTINGTON  
410P

From the  
Great Broadway  
Stage Success By  
Otto A. Harbach  
And Louis A. Hirsch

Based on "The Aviator"  
By James H. Montgomery

Directed by Lloyd Ingraham

**Putting It Over**

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

**Goldman a Live Wire**

St. Louis—Bill Goldman, owner-manager of the Kings, is an optimist and opportunist. When three burglar gentlemen blew the Kings safe and kicked off some \$9,000 in cash because they bungled the job, Bill seized this opening to get some valuable publicity for "Three Wise Fools," which opened a week's run at the Kings on Saturday.

Bill very cleverly called attention to the fact that the burglar gentlemen were "Three Wise Fools," because they failed to do their job properly. St. Louis quickly got the point and Bill got some fine publicity through the safe robbery.

He also worked a nice-tie-up with the Chalmers Motor Car Company on "Six Days," which opened at the Kings the previous week. In this instance he had a Chalmers machine make a Six Days Non-Stop test on the streets of St. Louis, the banners on the car calling attention to the showing of "Six Days" at the Kings. St. Louis hasn't yet forgotten how Goldman tied up the City and Federal Government, the Army, Navy and Marine Corps to exploit the showing of "Human Wreckage."

**Closes for C. B. C. Output**

C. W. Hawxhurst, of Superior Screen Service, Salt Lake, has purchased the C. B. C. output for Colorado, Wyoming, Utah, New Mexico and Southern part of Idaho.

**Sharon Capitol Leased**

(Special to THE FILM DAILY)

Sharon, Pa.—Samuel Friedman has secured a lease on the Capitol, which will be run in connection with the Luna.

**Johnston Makes Stills**

Alfred Cheney Johnston, noted artist, has photographed a number of still pictures of "The Eternal City." They are to be used in exploiting the picture and are beautifully done.

**Direct Exhibitor Service**

A "direct-to-the-exhibitor" exploitation service is being inaugurated by Goldwyn, through its yellow sheet supplement. This was originated by Eddie Bonns, and was prepared originally for the exploitation men in the field.

**Some Mid-West Changes**

(Special to THE FILM DAILY)

Humboldt, Tenn.—George Lawrence of Halls has opened the Lawrence Opera House. It will play pictures with occasional road shows.

Springfield, Ill.—George Cohen has sold the Empress to L. Douglas of South America.

Divernon, Ill.—Bill Beynum of the Opera House is back from a tour of Europe.

**A "Jungle Goddess" Sale**

Louis Auerbach, of Export & Import Film, has sold "The Jungle Goddess" to the Superior Feature Film Co., of Denver, for Colorado, Wyoming, Utah, New Mexico and Southern Idaho.

**"Knick", Holland, Mich., Reopens**  
(Special to THE FILM DAILY)

Holland—The old Knickerbocker theater, has reopened as the Holland. C. Buis is the new owner.

**Teel Joins 1st Nat'l**

(Special to THE FILM DAILY)

St. John, N. B.—E. H. Teel, formerly with Canadian Releasing, has joined the sales staff of Associated First National.

**'Frisco Cameo Opens**

(Special to THE FILM DAILY)

San Francisco—The new Cameo has opened with "Why Worry?" The house is built exactly along the lines of the Cameo in New York.

**West Comedies Sold**

S. & S. Films of Pittsburgh, have purchased the new series of Broadway Comedies starring Billy West, for Western Pennsylvania and West Virginia, while Independent Films, Inc., of Boston, Mass., have also secured this series for New England.

**Allens Pushing English Films**

(Special to THE FILM DAILY)

Toronto—Dominion Films, Ltd., the Canadian releasing organization formed by the Allens, is making a special drive with four English-made productions, "The Prodigal Son," "Rob Boy," "The Sporting Earl" and "Royal Divorce."

**Two Sales on "Broken Hearts"**

Irving Cummings has sold "Broken Hearts of Broadway" to Lande Film, of Pittsburgh, for Western Pennsylvania, and to Graphic Film Exchange of Buffalo for New York, exclusive of Greater New York.

**New Texas Theaters**

(Special to THE FILM DAILY)

Omaha, Tex.—The new Star has opened.

Moran, Tex.—Manager Trammel, of the Moran, has opened his new theater at Albany, with pictures.

**Arthur Busy on Prologues**

(Special to THE FILM DAILY)

Toronto—Jack Arthur, general director of productions for Famous Players, has opened a studio where the various prologues and novelties are now being prepared for presentation at leading houses of the chain in Canada.

**Two More Exchanges**

National Non-Theatrical announces the opening of two more exchanges, making eight now in operation at Boston and Philadelphia. The Boston exchange is in charge of E. P. Cornell, of the Copeley M. P. Service, and the one in Philadelphia, is operated by Williams Brown and Earle Inc.

**New Theaters**

Jacksonville, Fla.—The Athens, a new house, opens Saturday. The house will be open only Saturdays for the present and later a seven day policy will be innovated.

Gettysburg, Pa.—Major C. Dixon's new Community theater has been opened at Biglerville. Only two shows a week will be given.

Ocala, Fla.—Ocala's new house, the Dixon, has been opened by J. W. Phillips and R. G. Walker.

Oncida, N. Y.—Plans for a large hotel and theater are being made, to occupy the site of the Madison House. The Oncida Development Co., Inc., is behind the project. J. H. Cassidy, formerly with the Empire theater, Syracuse, is in the company. Mike Bloom is also interested.

Taylorville, Ill.—D. Frisina, owner of a chain of theaters in Southern Illinois, has had plans drawn for a new theater for Taylorville.

Jacksonville, Fla.—R. Weiland, well known Broad Street furniture dealer, is one of a company of local merchants who will spend over \$100,000 on a new house, construction to start about Jan. 1st.

**Gets 'Shifting Sands'**

"Shifting Sands" has been secured by Hodkinson from Luxor Pictures for fall release.

**Back From Europe**

(Special to THE FILM DAILY)

Detroit—John Tatu and George Flucksa, of the Davison are home after spending three months in Europe.

**Odessa, Mo., Gets New House**

(Special to THE FILM DAILY)

Odessa, Mo.—Odessa is to have a modern picture house. It will be built by J. D. Block of Grain Valley. He has purchased the site and will start construction shortly.

**Adams Goes to Montreal**

(Special to THE FILM DAILY)

Calgary—James C. Adams, former manager of the Capitol, has been appointed manager of Loew's, in Montreal, in succession to J. D. Elmes, who has returned to the States.

**Hall Sells Two**

(Special to THE FILM DAILY)

Chicago—The Hall Amusement Co. has disposed of the Grand and Illinois in Centralia to the Reed, Yenn & Hayes circuit.

**Kiser Working in Bellingham**

(Special to THE FILM DAILY)

Bellingham, Wash.—Fred H. Kiser, head of the company bearing his name, of Portland, Ore., is here working on a picture, the story of which was written by H. H. Matteson.

**832 Czechoslovakian Theaters**

(Special to THE FILM DAILY)

Washington—Acting Com. Attache H. Lawrence Groves, to the Bureau of Foreign and Domestic Commerce from Prague there are a total of 832 theaters in Czechoslovakia, of which 113 are at present in operation. The capacity is 232,000, and it is estimated that the total population of the city in which the cinemas are located is 4,333,000. The majority of the theaters do not give performances. Of the 8 established in the city of Prague, 9 give an average of 23 performances per week.

**Opera Unit Plans Tour**

The Zuro Grand Opera Co. has been engaged to appear at the beginning the end of October following that engagement with the principal cities of the country. The repertoire will include "Fidelio," "I Pagliacci," "Cavalleria Rusticana," "Martha," "Aida," "Il Trovatore," "La Traviata," "La Gioconda," "Tales of Hoffman," as well as Gilbert and Sullivan operas, French comic operas and famous American operas.

**Expect Pictures to Pay Bill**

(Special to THE FILM DAILY)

Brazil, Ind.—The town of Carbon has gone into the picture business to raise money to pay for street lights. When the Central Indiana Power Co. ran its line into Carbon to light and power for streets and residences, the city fathers contracted for street lights. Then they found they had no funds to pay for the lights.

The town board is putting on a benefit show so that the town will have to return to its original state of darkness.

**Uses Dolls for Special Stunt**

(Special to THE FILM DAILY)

La Ridder, La.—The Realar turned to the Baby Peggy, Dolls to help swell the box office receipts. The management ordered ten thousand dolls to be given out to patrons during the runs of Baby Peggy's two comedies.

**Critic Making Hollywood Film**

(Special to THE FILM DAILY)

Los Angeles—Billy Leyser, critic of the Cleveland News-Leader here making his own picture version of Hollywood.

**Goldwyn Milwaukee Office Moved**

(Special to THE FILM DAILY)

Milwaukee—The Goldwyn-Capitol exchange is now located at 102 9th St. They formerly occupied quarters in the Toy Bldg.

**Theater for Negroes**

(Special to THE FILM DAILY)

Cincinnati—The Paul Law Dunbar Assn. has purchased a building on which they will erect a theater for negroes exclusively.

**Conlon Plans Coast Office**

Ben Conlon, of Howe & Co. has left for Hollywood, where he will open a coast office for his firm.

Reviews of the Newest Features

"The Eternal Three"

Producer: Marshall Neilan
Director: Goldwyn-Cosmopolitan
Whole... NEILAN, AUTHOR OF THE PIECE THAT FURNISHES ENTERTAINMENT FOR THE MATTY, EVEN THOUGH BASH-HEME IS TRITE.

Very good cast. Hobart Bos-
Claire Windsor, Bessie
George Cooper, Tom Gal-
Alec Francis, William Norris,
mond Griffith—all well suited,
performers. Raymond
th first class comedian with a
of humor that's somewhat in-
al. He gets the laughs over
r. Claire Windsor very
r, also Bessie Love.

Story... Eternal triangle a
differently handled and com-
this popular formula with an-
that has been used in various
before,—that of the physician
devotes his life to his profes-
ion to the detriment of his
health. Story has a fairly
ful climax in the beating the
r gives his grown adopted son
se he has betrayed the for-
secretary. This angle of the
may make the picture ill-
for family clientele since par-
would hardly care to explain
situation to their children. At
Neilan is original in that he
not reform the scapegrace.
after admitting he's a failure
being ejected from his father's
, he's right on the job follow-
another girl.

Box Office Angle.....The crowd at
Capitol appeared to enjoy it.
undoubtedly a good box office
e, regardless of what else
be said for or against it. It
quantity of audience appeal,
he comedy business especially
likely get it over.

Exploitation....Here you have a pic-
that is of the type that pleases
ority of picture goers. It has
ements of audience appeal that
like,—comedy, romance, some
display, pretty women, at-
ve gowns, good looking lead-
en, and so on. Neilan stages
ty, a la Cecil DeMille. Tell
about the human roulette
. It might give you a hunch
prologue if you go in for
Use Claire Windsor's name
et them acquainted with Ray-
Griffith. They'll like his
ly. They may have seen him
ed Lights." Cardboard tri-
s with pictures of Miss Wind-
osworth and Griffith, occupy-
e corners, and the title of the
e in the center space, should
ise the film nicely.

Direction by... Marshall Neilan and
: Urson satisfactory most of
me; comedy good.
... Marshall Neilan
by ... Marshall Neilan
man ... David Kesson
aphy ... Very good
... Mostly interior sets
... 6,845 feet

"The Fair Cheat"

Film Booking Offices

As a Whole..... SHOULD PROVE
SATISFACTORY ENTERTAIN-
MENT FOR AVERAGE AUDI-
ENCE FOR DESPITE ITS
WEAK PLOT IT IS A WELL
CAST AND NICELY HAND-
LED COMEDY-DRAMA.

Cast... Very good indeed, especially
Dorothy Mackaill, who adds to her
dramatic talent the ability to han-
dle a comedy role in fine shape.
Edmund Breese and Wilfred Lytell
also give good performances in
roles that are difficult to handle be-
cause of the stupid way the char-
acters are made to act. Others in-
clude Marie White, William
Robyns, Harold Fashay.

Type of Story.... Deals with romance
between millionaire's daughter and
one of her father's employees. Her
father proposes to agree to the mar-
riage if she can support herself for
one year without using her own
name. She gets a job in the Follies
on her resemblance to "one of the
society buds," meets her sweet-
heart who fails to recognize her but
becomes interested in her because
of her resemblance to his society
love, and who finally desires to
marry her, though still ignorant of
her identity. News of her father's
death discloses her masquerade
and after many complications, peace
is restored. It holds the interest
and is thoroughly entertaining in
spite of its many improbabilities.

Box Office Angle..... Should easily
please average crowd. Dorothy
Mackaill's work in "Mighty Lak a
Rose" should bring those who saw
it back again. Society angle and
theatrical atmosphere usually please
many.

Exploitation .. The title of this lends
itself easily to exploitation. You
might have throwaways printed in
the form of newspapers with large
type headlines reading "Society de-
butante joins ranks of Follies girls,"
and then, below, or on the inside
of the sheet, "If you want to see
who she is come to the blank the-
ater on ..... and see "The Fair
Cheat." Play up the theatrical
angle. Tell your folks if they want
to see the way girls are "picked"
for the chorus to see "The Fair
Cheat."

Direction by..... Burton King; con-
sidering the improbable angles of
the plot he has done very well in-
deed. Maintains the interest al-
ways.

Author ..... William B. Laub
Scenario ..... Not credited
Cameraman ..... Alfred Ortlieb
Photography ..... Satisfactory
Locale..... New York, millionaire's
home and theater.
Length ..... 5,600 feet

"The Bad Man"

Producer: Edwin Carewe
Distributor: First National

As a Whole..... CAREWE'S PIC-
TURIZATION OF STAGE
PLAY MAKES VERY ENJOY-
ABLE PICTURE; SURE-FIRE
AUDIENCE APPEAL AND
GREAT CHARACTERIZATION
BY BLINN.

Cast..... Holbrook Blinn repeats his
excellent stage performance and
even in spite of the missing dia-
logue his characterization is fully
as interesting, with the sub-titles
written in dialect, making up sur-
prisingly well for the lack of the
spoken word. Blinn knows the art
of pantomime and every gesture
registers definitely. He'll undoubt-
edly gather in a good following
among picture fans for his work
in this. Jack Mulhall and Walter
McGrail good as hero and heavy
respectively. Mulhall poses too
much in close-ups. Enid Bennett
well suited heroine. Charles A.
Sellon and Harry Myers both splen-
did in comedy roles.

Type of story..... Comedy-drama of
the first order. There is a steady
succession of surprises in "The
Bad Man". If it isn't a dramatic
twist, it's a laugh and the develop-
ment is spontaneous, rapid and
sure-fire, well rounded in situations
that make for genuine audience ap-
peal. The characterization of the
bad man is rather new to picture
patrons and they'll welcome some-
thing out of the ordinary. Blinn's
cool procedure and calm manner
will certainly strike them as uncom-
monly amusing. The comedy of
Uncle Henry will also send them
into chuckles. Story deals with the
escapades of the bandit Lopez who
furnishes a series of laughs and
thrills in attempt to make happy
the man who once saved his life.

Box Office Angle..... Good for all
houses. If they enjoy a good
comedy-drama, strong in both ele-
ments, here's your bet.

Exploitation..... Boost the title and
tell them about the stage play. Be
sure to say that Holbrook Blinn,
who originated the role, plays the
part in the picture. They're also
going to see Blinn in "Rosita".
The very best means of acquainting
them with the picture, is a trailer
showing a portion of the sequence
in which Blinn scores his biggest
hit,—his effort to straighten things
out to the satisfaction of his friend.
Stunt advertising will be appropri-
ate. A man representing Blinn go-
ing about should attract attention.
Do your best to interest them.

Direction by..... Edwin Carewe; did
a very good job on this one; first
reel or so needs tightening up to
give Blinn an earlier entrance.
Author..... Porter Emerson Brown
Scenario..... John Lynch and Finis Fox
Cameraman ..... Sol Polito
Photography ..... Very good
Locale ..... Arizona
Length ..... 6,600 feet.

"A Woman of Paris"

Producer: Charles Chaplin
Distributor: United Artists

As a Whole.... CHAPLIN'S NAME
WILL SURELY GET THEM
IN. BUT THEY WILL EX-
PECT A LOT OF COMEDY
AND WILL NOT GET IT.
MAY PROVE VERY DISAP-
POINTING WITH RESULT-
ANT KICK BACK.

Cast... Adolphe Menjou easily steals
the honors from Edna Purviance,
not because she doesn't work well
—she does—but Menjou's part is
at least sincere. Women will hard-
ly sympathize with Edna's role. It
is a man's picture. Men of a cer-
tain type will like it a lot. Few
others in the cast amounting to
anything. Lydia Knott good as
the mother.

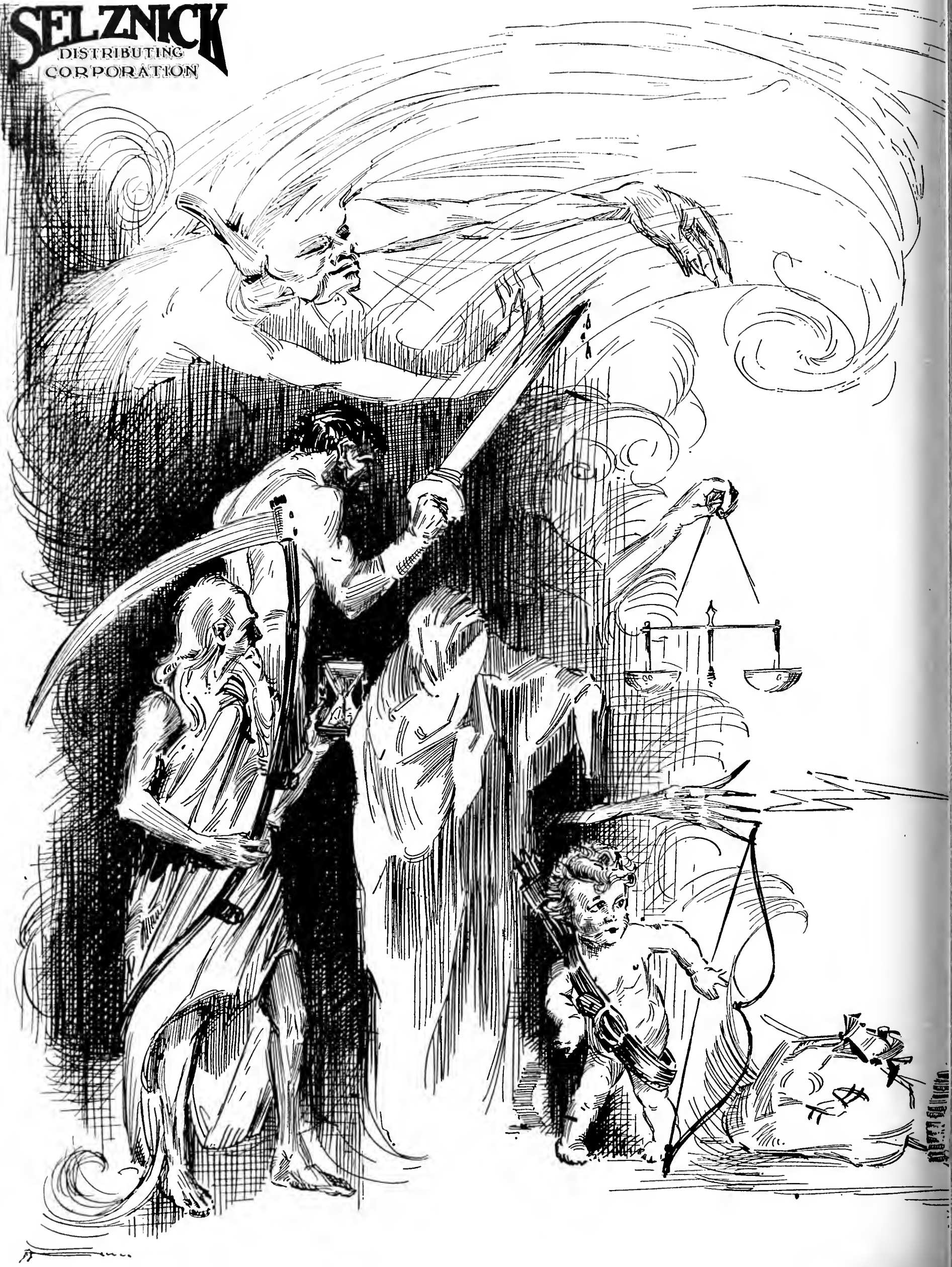
Type of Story.... Girl, disappointed
in her lover not taking her to Paris
to marry her as promised, be-
comes the mistress of a rich man.
The lover eventually kills himself
because of her relations and ap-
parently she reforms in the end.
If anyone but Chaplin had made
this kind of a story it is a question
who would have wanted to take the
chance releasing it. Of course
Chaplin has injected some of those
touches that have made his name
famous the world over. There is
a rather daring studio scene that
the censors may object to—at least
in part. You never see the nude
woman, but the effect is cleverly
handled and may get by. Very
few real comedy touches in the pic-
ture. Nothing like enough to satis-
fy those who come expecting to see
a Chaplin comedy. This class of
patrons will surely be disappointed.

Box Office Angle.... Hard to figure
on this. Of course Chaplin's name
will get them in. He is too im-
mense a favorite for the fans to
let anything go by which bears
his name. But just how they are
going to feel about it when the
picture is over is a question. Might
be a good idea to get an old Chap-
lin, like "Shoulder Arms" or any
of his more recent comedies and
put it on at the same time, telling
your people this is a Chaplin week.
This may ease it off if they expect
a lot of comedy.

Exploitation.... Put everything back
of Chaplin's name, but be careful
of your promises. You might tell
them he doesn't appear in the pic-
ture, but that he took almost a year
to direct and produce it. Tell all
about his great success as the direc-
tor of "The Kid." Better see this
before you put it on.

Direction by..... Charles Chaplin—
splendid at times. Some fine
touches.
Story by ..... Chaplin
Scenario by ..... Chaplin
Cameramen... Roland Titheroh and
Jack Wilson
Photography..... As a rule excellent
Locale..... Paris and a small town
Length ..... About 7,500 feet

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by  
Grace Sanderson Michie

*Featuring*

MONTE BLUE

and IRENE RICH

A Louis Wm. Chaudet Production



# Distributing

**DETROIT:**  
The Film Classics Co.,  
159 E. Elizabeth Street.

**INDIANAPOLIS:**  
Film Classics of Ill., Inc.,  
831 So. Wabash Ave.,  
Chicago, Ill.  
Edwin Silverman, Mgr.

**CALGARY:**  
Regal Films, Ltd.,  
318 Eighth Avenue.

**CHICAGO:**  
Film Classics of Ill., Inc.,  
831 So. Wabash Avenue,  
Edwin Silverman, Mgr.

**KANSAS CITY:**  
Film Classics of K. C., Inc.,  
115 W. Seventeenth St.,  
A. L. Kahn, Gen. Mgr.

**ATLANTA:**  
Southern States Film Co.,  
111 Walton Street,  
Oscar S. Oldknow, Pres.

**CINCINNATI:**  
The Film Classics Co.,  
Broadway Film Bldg.

**LITTLE ROCK:**  
Specialty Film Co.,  
1122 W. Markham St.,  
Sol Davis, Mgr.

**BOSTON:**  
Franklin Film Co.,  
42 Piedmont Street,  
J. L. Wallenstein, Mgr.

**CLEVELAND:**  
The Film Classics Co.,  
Sloane Building,  
Prospect Avenue.

**LOS ANGELES:**  
Geo. A. Oppenheimer, Inc.,  
913 So. Olive Street,  
Harry Goldberg, Mgr.

**BUFFALO:**  
Dependable Exchange, Inc.,  
505 Pearl Street  
H. E. Wilkenson, Mgr.

**DALLAS:**  
Specialty Film Co.,  
1914 Main Street,  
W. G. Underwood, Pres.

**MEMPHIS:**  
Southern States Film Co.,  
So. Main Street,  
H. D. Hearn, Mgr.

**DENVER:**  
Film Classics, Inc.,  
828 - 21st Street.

**MILWAUKEE:**  
Tunstall Film Exchange,  
715 Wells Street,  
E. G. Tunstall, Pres.

**MINNEAPOLIS:**  
The F. & R. Film Co.,  
407 Loeb Arcade Bldg.,  
J. F. Cubberly, Gen. Mgr.

L.K. BRIN, SEATTLE-  
PORTLAND-DENVER

L. BERMAN  
PHILADELPHIA-  
WASHINGTON

EDWIN SILVERMAN, MGR.  
CHICAGO-INDIANAPOLIS

PHIL KAUFMAN  
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HARRY L. CHARNAS  
CLEVELAND-CINCINNATI-  
PITTSBURGH-DETROIT

W. D. SHAPIRO  
BOSTON-NEW HAVEN

HARRY HINES, MGR.  
ST. LOUIS

# 18 Warner Bros

# WARNER BROS. Classics of the Screen

**MONTREAL:**

Regal Films, Ltd.,  
12 Mayor Street.

**NEW HAVEN:**

Franklin Film Co.,  
126 Meadow Street,  
Joe Saperstein, Mgr.

**NEW ORLEANS:**

Creole Enterprises,  
1401 Tulane Avenue,  
L. M. Ash, Mgr.

**NEW YORK:**

Dependable Exchange, Inc.,  
729 Seventh Avenue,  
Chas. S. Goetz, Mgr.

**NEW JERSEY:**

Dependable Exchange, Inc.,  
729 Seventh Avenue,  
Chas. S. Goetz, Mgr.

**OKLAHOMA CITY:**

Specialty Film Co.,  
306 West Reno Street,  
Griffith Brothers.

**OMAHA:**

Film Classics of K. C., Inc.,  
Room 5, Film Bldg.,  
15th & Davenport Streets.

**PHILADELPHIA:**

Independent Film Corp.,  
1319 Vine Street,  
L. Berman, Pres.

**PITTSBURGH:**

The Film Classics Co.,  
1018 Forbes Street.

**PORTLAND:**

Film Classics, Inc.,  
403 Davis Street.

**SAN FRANCISCO:**

Geo. A. Oppenheimer, Inc.,  
298 Turk Street,  
Morgan A. Walsh, Mgr.

**SEATTLE:**

Film Classics, Inc.,  
2006 Third Avenue,  
L. K. Brin, Pres.

**ST. JOHN:**

Regal Films, Ltd.,  
167 Prince Williams St.

**ST. LOUIS:**

St. Louis Film Exchange, Inc.,  
3319 Locust Street,  
Harry Hines, Mgr.

**TORONTO:**

Regal Films, Ltd.,  
21 Dundas Street.

**VANCOUVER:**

Regal Films, Ltd.,  
553 Granville Street.

**WASHINGTON:**

Independent Film Corp.,  
916 G Street, N. W.

**WINNIPEG:**

Regal Films, Ltd.,  
Ellis & Hargreave Sts.

MORRIS KOHN  
NEW YORK,  
BUFFALO,  
NORTHERN  
NEW JERSEY

GEO. A. OPPENHEIMER  
SAN FRANCISCO-  
LOS ANGELES

V. G. UNDERWOOD  
DALLAS-OKLAHOMA CITY-  
LITTLE ROCK

J. F. CUBBERLEY, MGR.  
MINNEAPOLIS

A. L. KAHN  
KANSAS CITY-  
OMAHA

OSCAR OLDKNOW  
ATLANTA-MEMPHIS

# "Classics of the Screen"

**"The Marriage Maker"**

Paramount

As a Whole....ADAPTATION OF STAGE PLAY, MAY PROVE INTERESTING TO THOSE WHO LIKE SOMETHING UNUSUAL; BUT TO THE MAJORITY THIS SATIRE IS ALMOST CERTAIN TO MISS FIRE. NOT A GENERALLY GOOD AUDIENCE PICTURE.

Cast....Charles De Roche tries very hard, in fact too obviously so, to put over a bit of pantomime that is far beyond his reach. His performance consists in a series of leaps and bounds in which he covers all of the set in typical "monkey" fashion. A difficult role to make attractive, to be sure, and his tiger skin raiment is another distraction. Those with highly fantastic notions may concede De Roche something for his efforts but with the majority he's more than likely to be classed as a poor comedian. Jack Holt and Agnes Ayres also suffer from a very poor vehicle.

**Type of Story**.....Edward Knoblock's play might easily have served to satisfy a certain class of patrons of the stage and it may have been considered a thoroughly interesting and unusual fantasy. But the material was far too slight and vague to make a good screen play. It lacks audience appeal, and while it may go well enough with a few, it won't reach the average audience. It may be possible that the piece will strike them as fairly good humorous entertainment, that is assuming they misunderstand the characterization handled by De Roche.

**Box Office Angle**.....Better make your own decision in this case. You know best what your folks want and what they'll stand for. Highbrow clientele may give you less worry.

**Exploitation**....Followers of Agnes Ayres and Jack Holt are likely to get a shock when they see them in "The Marriage Maker." The title will be the first thing to set them off the track. They'll never expect anything like this from the title. The theme doesn't lend itself readily to stunt exploitation so you'll have to resort to the usual methods to let them know about the picture.

Mention the stage play from which it was adapted and the fact that William Faversham starred in it. Say the theme deals with the attempt of an imaginary match-maker who thrusts himself upon society folks bent on making them marry happily.

Use DeMille's name. There are picture goers who pick their entertainments through directors whose previous productions have pleased them.

**Direction by**....William de Mille; a fair attempt but story was too weak to make the effort more than ordinarily successful.

**Author**.....Edward Knoblock  
**Scenario**.....Clara Beranger  
**Cameraman**.....Guy Wilky  
**Photography**.....Good  
**Locale**.....Country estate  
**Length**.....6,295 feet

Gladys Walton in  
**"The Wild Party"**

Universal

As a Whole.....AVERAGE ENTERTAINMENT, OF THE USUAL WALTON VARIETY ALTHOUGH STORY ISN'T AS GOOD AS SOME THEY HAVE BEEN GIVING HER. WILL PLEASE STAR'S ADMIRERS.

**Star**....Cavorts about in her own style and manages to inject plenty of pep into her part; has had better roles than this but she will probably be liked by her following.

**Cast**...Robert Ellis has a fairly silly part to handle. It doesn't ask very much of him, nor do the remainder of the parts for that matter. Others are Freeman Wood, Doria Revier, Sidney De Grey, Lewis Sargent, Esther Ralston, Kater Lester, Jos. Girard, Sydney Bracey and Wm. Robert Daly—a big cast but nothing very much for any of them to do.

**Type of Story**.....Comedy-drama that is not strong in either element. Comedy is rather slight and dramatic situations are weak and not well founded. Story isn't strong in any particular sense, but director Blanche has managed to keep it moving along most of the time even though he resorts to a lot of in and out stuff and considerable repetition to keep it going. A mysterious bootlegger, played by Sydney Bracey, is shown popping in and out of a hiding place at regular intervals for about two reels.

Deals with the efforts of girl reporter to land a big story and her subsequent job to untangle the complications she causes by mixing names. Of course it all straightens out satisfactorily and she wins a rich husband.

**Box Office Angle**....For the average audience, and on a one time showing basis, you can probably satisfy them with "The Wild Party." It will get by nicely where the star has a following and the title will very likely draw a good business where they are attracted by titles that promise something sensational. "The Wild Party," surely gives promise of that although actually, there is nothing unwholesome about the story.

**Exploitation**.....Title and star's name have the most drawing power. If you want to bring them in the on the strength of the title, give it the most prominence. On the other hand, if you cater to family trade and fear that it might keep them away, you could explain that there is nothing offensive in the picture.

Tell them Gladys Walton plays the part of a girl reporter who gets her first story all bawled up, loses her job, but wins a husband.

**Direction by**.....Herbert Blache; satisfactory on the whole.

**Author**.....Martin Orth  
**Scenario**.....Hugh Hoffman  
**Cameraman**.....Clyde De Vinna  
**Photography**.....All right  
**Locale**.....Any city in U. S.  
**Length**.....5,035 feet

**"The Huntress"**

First National

As a Whole.....PLEASING ROMANCE TOUCHED OFF WITH COMEDY AND DRAMA; STORY IS A LITTLE OUT OF THE ORDINARY AND ATMOSPHERE HAS GOOD DEAL OF PICTORIAL APPEAL.

**Cast**.....Colleen Moore featured in role of Bela, a girl reared by Indian tribe, who eventually discovers she is white. Miss Moore gives a thoroughly delightful performance as the scrappy little squaw. Lloyd Hughes a suitable hero. Walter Long always a convincing villain. Snitz Edwards does a very good bit of character work as old Indian. Others Wilfrid North, Russell Simpson, C. E. Anderson.

**Type of Story**....Combines romances with comedy drama in interesting fashion. Story moves along at good pace and furnishes a satisfying entertainment, one that should appeal to the majority. There haven't been many Indian stories abroad lately so perhaps the atmosphere will prove a pleasant variation. You can certainly count on the pictorial appeal pleasing them. The picture contains many especially beautiful shots and locations that are unusually picturesque. Story deals with girl who runs away from tribe that reared her when she discovers she is white, her subsequent meeting with white man she decides she wants for a husband, her danger at the hands of the villain and her happiness with the white man who finally falls in love with her.

**Box Office Angle**....A good attraction that should prove a worth while booking for most exhibitors. Your folks will like Colleen Moore for what she does in this. The story is a good mixture of laughs, comedy and drama,—all good points for audience appeal.

**Exploitation**.....You have a good cast headed by Colleen Moore. Talk about it. You have a story that has audience value. Let them know there are laughs, action, romance in it. Your women folks will be particularly interested in the love story angle of it. Catchlines can read: "Girls, Attention! When you spot your man, don't chase him. It doesn't pay to play 'The Huntress'." See Colleen Moore in First National's latest release and you'll know why." Anything in the way of Indian atmosphere or decoration will be good exploitation. Have your ushers dressed as squaws and a girl in Indian attire, going about the streets, advertising the showing, will also bring them in. Show them stills in the lobby that will indicate the picture's pictorial value.

**Direction by**.....Lynn Reynolds; provided very good production and distributed the action and comedy bits evenly and in good judgment; handled cast very well also.

**Author**.....Hulbert Footner  
**Scenario**.....Percy Heath  
**Cameraman**.....James V. Van Trees  
**Photography**.....Very good  
**Locale**.....Indian reservation  
**Length**.....6,236 feet

**"Monna Vanna"**

Fox

As a Whole.....SPECTACLE OF A BIG SCALE; PRODUCTION SURELY A BIG UNDERTAKING AND SUCCESSFUL IN SOME RESPECTS ALTHOUGH PICTURE MAY NOT RANK AS A BOX OFFICE NUMBER.

**Cast**.....Paul Wegener, remember for his work in "The Golem", especially forceful dramatic actor who makes a mighty Gurlino this. Lee Parry capable and times beautiful although she suffers frequently from being poorly photographed. Lydia Salmons very unattractive and the remainder of the cast hardly boasts beauties but several very good performances are contributed by players unknown to American audiences.

**Type of story**.....A drama of a period of the Italian Renaissance. Splendidly staged and notable chiefly for its extensive and lavishly handled. The combats are done on a very large scale and the seems to be no end to the number of people used in these scenes. In this respect direct Richard Eichberg compares favorably with European contemporaries. The picture suffers, however, from a poor continuity and too many sub-titles. It is far too long for the average exhibitor to use it satisfactorily and the theme is one that will appeal to individuals rather than masses.

Story deals with the fight between the Florentines and Pisas with the victories and defeats of each side spectacularly pictured and the great sacrifice and love of Monna Vanna a prominent part of the plot.

**Box Office Angle**.....You know best what you can do with this type of production. If you folks like the big spectacles, and you should know whether they do or not, you have played any of the previous foreign spectacle pictures.

**Exploitation**.....Play it up as the picture of the Italian Renaissance. Play of the Italian Renaissance. Tell them Mary Garden created the title role in grand opera, that Bertha Kalich is called the American Monna Vanna, and mention Georgette LeBlanc, the author's wife, for whom the story was written and who created the role in Paris. Then tell them about Lee Parry, the Monna Vanna of the screen. Stills of the four women can also be used. Mention Paul Wegener and recall his portrait in "The Golem". A trailer will give a sufficient idea of the magnitude of the production.

**Direction by**.....Richard Eichberg has made a great spectacle if a great entertainment.

**Author**.....Maurice Maeterlinck  
**Scenario**.....Not credited  
**Cameraman**.....Not credited  
**Photography**.....Sometimes good, sometimes poor; lightings usually too bright  
**Length**.....About 9,000 feet





*Every man's picture and the real  
classic of the screen—*

# PATHÉ NEWS

Ask the man in the street, the housewife  
in her home, the child in the school what is  
the *best* of all motion pictures.

Ask Mr. Every Exhibitor of Everywhere  
what picture is the most popular with his  
audiences, what picture is the surest of pleas-  
ing everybody, the *one* picture he could not  
do without.

The large majority of all will say the one  
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Then it must truly be what we call it and  
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 SHOW AND FLOWER CARNIVAL STOP SHORT FOOTAGE MADE THIS ATTENDANCE  
 POSSIBLE STOP CONGRATULATIONS AND REGARDS  
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1923 SEP 9 AM 1 17

# Lloyd Worry?"

*The most highly praised comedy  
ever made—*

When Pathe released Dr. Jack many persons said "the best thing Lloyd has ever done."

With the release of "Safety Last" the chorus was almost unanimous,—"the greatest comedy ever made."

Now with "Why Worry?" critics, exhibitors, public, all exclaim "*greater than 'Safety Last'.*"

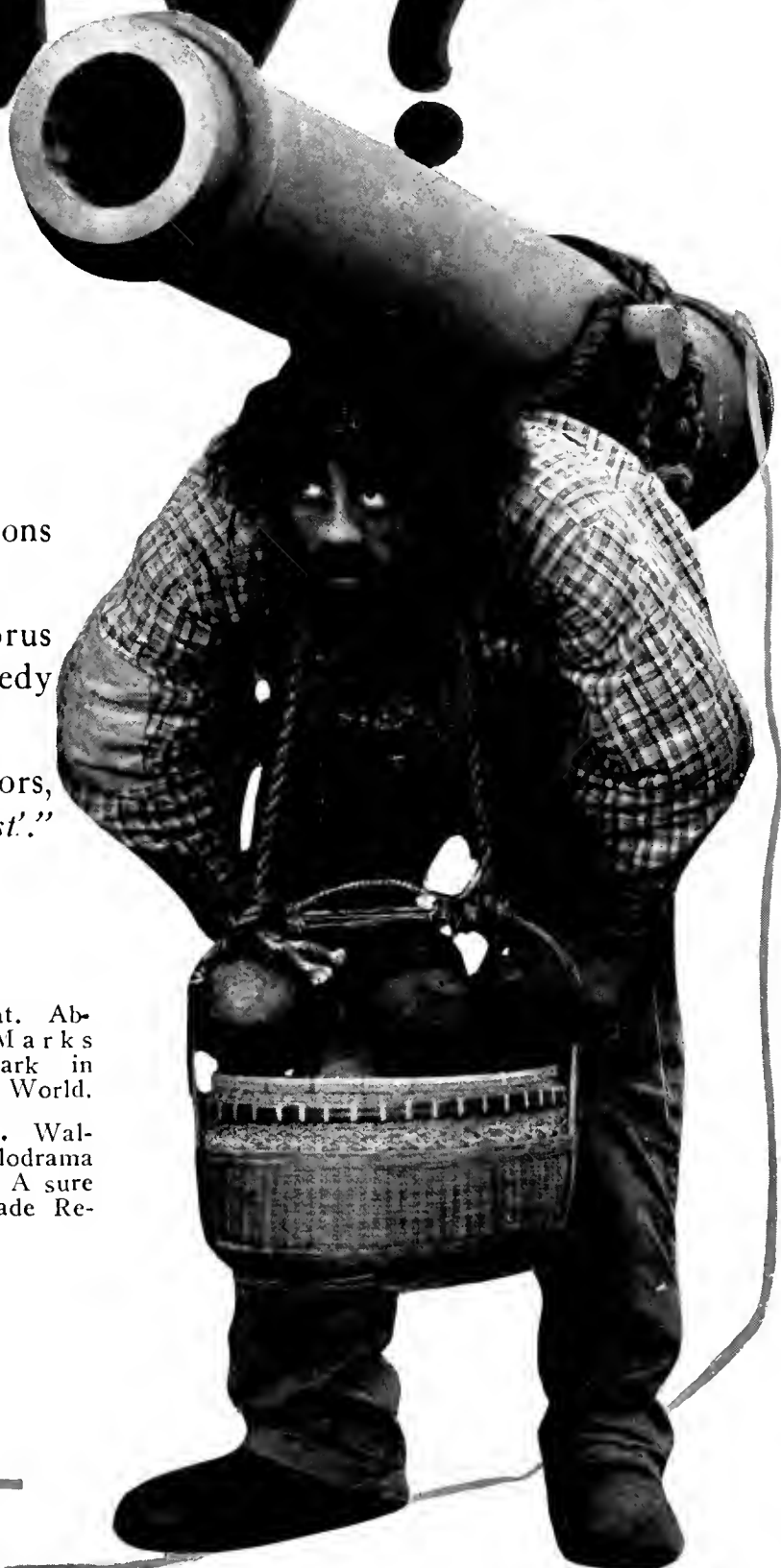
**Just look 'em over;**

"It goes on building fun and excitement which terminates in an uproarious climax. It's an extraordinary comedy, exceptionally funny."—M. P. News.

"Great enough to warrant the erection of a statue to Mr. Lloyd by an appreciative public."—Morning Telegraph.

"Lloyd as always great. Absolutely new gags. Marks Lloyd's high-water mark in clean buffoonery."—M. P. World.

"A laugh in every foot. Wall-  
loping, tearing mock melodrama  
of the most lively kind. A sure  
winning funmaker."—Trade Re-  
view.



## Pathécomedy

TRADE



MARK



*As well known as the Pacific Ocean—*

# Mack Sennett Comedies

*Two parts*

It's a mighty sight easier to sell well known pictures to your audiences than those that are unknown.

If anyone doesn't know Mack Sennett or his comedies it must be because they've been hugging the North Pole all their lives.

When you can get a Grade A laugh machine why bother with others?

Make a date now to see these high-power rib rockers at the nearest Pathe exchange.

## Pathécomedy

TRADE



MARK

# Foreign Doings

## Mixed Reception for "Chu"

(Special to THE FILM DAILY)

London—The Graham Wilcox "Chu Chin Chow," has received a mixed reception. The Film says:

Ever opinions there may be as to the merits of this British picture, and it undoubtedly requires drastic cutting, there can be no denying the fact that Herbert Wilcox has achieved an extraordinary success in the production of this very successful picture. \* \* \* "Chu-Chin Chow," as produced and directed by Herbert Wilcox, is a spectacle, full of beauty and with dramatic moments. It has wonderful scenery, superb architecture, and above all a romantic atmosphere that is convincing throughout the entire length of the picture. In every scene, whether depicting Chu-Chin or imploring him to return her, she (Betty Blythe), is magnificent in this picture, if it is a triumph for Wilcox as a production, it is equally a triumph for Miss Blythe for her fine

says:

... of indifferent photography, woodwork, acting, and a failure to render the scene the imaginative beauty of the play or its spectacular grandeur. The elements of popular appeal in this picture, with drastic cutting and a revision of sub-titles, could make a success. \* \* \* As the film stands, the action is inadequate, and, while many faults could be removed by cutting, it is difficult to see how they could be completely swept away. \* \* \* Some of the sets are occasionally magnificent, but the camera has succeeded in recording their qualities. Several incidents which ought to have had a full share of achieving dramatic effect are less exciting than many of the marriage occasions of the present

Bioscope said:

A well-balanced Zahrat of Betty Blythe is the merit of uniformity in regard to the playfully feminine nature of her appeal. The difficult role of schemer and slave, which she does not reveal herself here as a beautiful actress, we are certainly made to believe she is a beautiful woman.

Outstanding feature of the production is the artistry in general are artistically conceived and executed, and, in particular, the use of space and distance in the scenes are convincingly conveyed. It is much to admire and to enjoy in this picture, even though it may not be as good as it has fulfilled the promise of the picture. \* \* \*

A number of the well-known ingredients of spectacular film success are present in this picture—story, beauty of setting, and composition of photography—yet, somehow or other, the picture "Chu Chin Chow" as a whole does not give the greatness one would have expected for it.

## Releasing Naval Two Reeler

(Special to THE FILM DAILY)

London—Pioneer Film Agency, is releasing a two-reeler called "The Romance of H. M. S. Victory," which narrates the history of the famous ship.

## More in British League

(Special to THE FILM DAILY)

London—Artistic Films and National Film have joined the British Film League.

## Wimpson Film for London Run

(Special to THE FILM DAILY)

London—"Woman to Woman," the new Cutts production starring Joan Wimpson, opens at the Marble Arch for a run on Nov. 12th.

## French Subsidiaries Growing

(Special to THE FILM DAILY)

Paris—Paramount's French company, Societe Anonyme des Films Paramount, is seeking to increase its capital from 500,000 francs to 3,000,000 by the issue of 2,500 shares of 1,000 francs each at par.

The French branch of the Universal has reorganized as Societe Anonyme Universal-Film, with a capital of 1,400,000 in shares of 100 francs each, of which only 13,500 are controlled by the parent company, and those not in payment, but in return for stock, goodwill, etc. The board of directors is composed of R. H. Cochran and E. H., of the American unit, Goldstein and Messrs. Blofson, Specter and Neill, of Paris. Albert B. Blofson is managing director.

## A German-Dutch Unit

(Special to THE FILM DAILY)

Berlin—A new German-Dutch organization has been formed with a capital of one milliard marks. It is allied with the Lucifer film. "The Great Admiral," has been chosen for this company's first production, and will represent the life of de Ruyter, the actors being Dutch and German.

## Venezuela Likes U. S. Films

(Special to THE FILM DAILY)

Washington—"The great majority of motion pictures shown in Venezuela are of American origin," says "Commerce Reports," "and they are very popular with the Venezuelan public, which patronizes motion-picture theaters to a large extent. In Caracas, the capital of Venezuela, there are several large modern motion-picture theaters which give showings each day, and in other cities, such as Puerto Cabello and Maracaibo, the numbers of theaters and showing of films are proportionate to the importance of the towns."

## Stoll Gets Two Films

(Special to THE FILM DAILY)

London—Stoll has acquired British distribution of "Henry, King of Navarre," based on the stories of Alexandre Dumas. Matheson Lang is starred; Maurice Elvey directed. Another acquisition is "Becket," starring Sir Frank Benson and produced by George Ridgwell.

## Pathe Planned Japanese Plant

(Special to THE FILM DAILY)

Paris—It is learned that the Societe Anonyme Pathe-Cinema was on the point of creating a large Japanese branch for the manufacture of raw stock, when the recent earthquake upset the plans.

## Italy Plans a "Cavalleria"

(Special to THE FILM DAILY)

Rome—Mario Garguilo will produce "Cavalleria Rusticana." All the scenes will be taken in Sicily, Comm. Grasso, the Sicilian actor, has been engaged to play the lead.

# Short Subjects

## "Jus' Passin' Through"—Hal Roach—Pathe

Will Rogers Without His Rope

Type of production... 2 reel comedy  
Will Rogers' name usually brings to mind the flash of a lasso swung deftly. However, although Mill is the star of this Hal Roach comedy, there is nary the sign of a rope. This does not detract in any way from the enjoyment of the film, nevertheless and it does bring out strongly the fact that Rogers is a first-rate comedian. He is seen as a "gentleman of the road," who is "jus' passin' through" a town where no hoboes are permitted, and deals with his really very funny efforts to get something to eat on Thanksgiving Day. He even gets himself arrested because he hears that the prisoners are going to be fed. But he's just "out of luck" because each time, just as he is about to eat, something happens. Don't miss this one. It has real entertainment value.

## "Don't Scream"—Century—Universal

Pal Proves a Clever Pup

Type of production... 2 reel comedy  
The first reel of "Don't Scream" which stars "Pal," a very clever English bull pup, is devoted mainly to showing him off. He does everything from scrub his master's back to get him a full-dress suit, and does it with spirit and enthusiasm. One funny bit shows Pal suffering from the effects of too much candy. His master goes to a masquerade ball given at his sweetheart's home. Several thieves make the house their headquarters and pop out at unexpected times, making the party a lively one indeed. Should afford good amusement.

## "Down to the Sea in Shoes"—Mack Sennett—Pathe

A Novel Idea

Type of production... 2 reel comedy  
The chief charm of this Mack Sennett comedy is the novelty of seeing the players literally walk on the sea with the aid of some sort of pneumatic shoes, that when punctured let the wearer down into the water

without warning. The stunts employed by Sennett to get this idea over are typical of his type of comedy and will surely be enjoyed by audiences to whom a novel idea appeals. The manner in which the players are enabled to walk on the surface of the water will mystify as well as amuse. The comedy is diverting.

## "No Tenderfoot"—Universal

Thoroughly interesting western

Type of production... 2 reel western  
"No Tenderfoot" has in its cast Edmund Cobb, Lillian Hackett, Jay Morley and a group of boys who know how to ride. There is some good broncho riding, etc., in some shots showing a local rodeo in addition to a pleasant little love-story. There is no reason why this one shouldn't please the majority of audiences. R. N. Bradbury directed. Tom Windon returns to his father's and like each other. Jane visits the Atwater ranch at Milton, Arizona. Tom Windon returns to his father's ranch some little distance away. At the yearly rodeo, Tom Atwater is discovered to have planted some steers in the Windon herd to keep them from entering the rodeo. He is captured by Tom who also captures the lady's heart.

## "Heavy Seas"—Hal Roach—Pathe

A Real Comedy

Type of production... 2 reel comedy  
Get this one. Don't let the other fellow have it—or for that matter, any of "The Spat Family" series—if they're all as good as the first two, "Let's Build" and "Heavy Seas." The same characters appear in each—a married couple and the wife's "smart Alec" brother. The husband is a fastidious Englishman and a more discordant trio it would be hard to find. But funny! This time, having won a yacht in a raffle, they attempt a cruise. Everything that is possible to happen, happens. Laugh after laugh ensues. The titling is fine. All told, one of the most enjoyable comedies seen in many a day.

## Coast Brevities

(Special to THE FILM DAILY)

Hollywood—"His Mystery Girl," is the new title for the Rawlinson picture which Universal has been filming as "All for the Love of Gloria."

Constance Talmadge has returned after a two weeks' rest at Del Monte. She will begin work on her new feature, "The Mirage," within a month.

Ralph Lewis will play the featured role in an all-star production before he stars in another commercial hero feature.

Max Alexander is the new property manager at Century.

The script for "The Turmoil" has been written by Edward T. Lowe, who did the continuity for "The Hunchback of Notre Dame."

Jack Pickford and his troupe are back from Feather River Canyon, where were filmed exterior scenes for "Valley of the Wolf."

Frances Marion is preparing the script for Norma Talmadge's new picture, "Secrets."

Joan Standing has been cast in Goldwyn's "Three Weeks."

GREENE.

# Among the Stars and Directors

## Sheehan to Direct for "U" (Special to THE FILM DAILY)

Universal City—Perley Poore Sheehan, well-known as an author has been engaged by Universal to direct. His first picture will be "Innocent." Sheehan adapted "The Hunchback."

## Sawyer Engages Whittaker (Special to THE FILM DAILY)

Los Angeles—Arthur H. Sawyer of Associated Pictures has engaged Charles E. Whittaker in an editorial capacity to select suitable stories for the proposed La Marr-First National series.

## Horner Starts New Series (Special to THE FILM DAILY)

Hollywood—Bob Horner, at Horsley studios, has started production on first of series of six pictures. Eva Novak and George Chesebro are starring in "The Isle of Paradise," which is well under way with Horner directing.

## "Flaming Barriers" Cast (Special to THE FILM DAILY)

Hollywood—The featured players in George Melford's new production, "Flaming Barriers," will be Jacqueline Logan, Antonio Moreno, Walter Hiers and Charles Ogle. The cast will also include Robert McKim, Luke Cosgrave and Warren Rogers.

## Starts "Everyday Love" (Special to THE FILM DAILY)

Hollywood—Agnes Ayres, Jack Holt, Nita Naldi, Robert Edeson, Theodore Kosloff, Julia Faye and George Calliga have been cast by William de Mille in "Everyday Love" on which production has just commenced. It was adapted from "Rita Coventry."

## Tamar Lane Turns Author (Special to THE FILM DAILY)

Los Angeles—What is described as a critical analysis of picture making, as well as the questions of censorship and the public viewpoint has just been published under the title of "What's Wrong With the Movies." The writer is Tamar Lane, former press agent for Selznick.

## "Subtitles Superfluous"—Mrs. Glyn (Special to THE FILM DAILY)

Hollywood—"Subtitles are superfluous in motion pictures," so says Elinor Glyn. "The subtitle is the weak point in a photoplay," she declares. "Use of them, especially of a number of them, is an admission on the part of the maker of the picture that he cannot show that which he seeks to express, in action."

## Planning "Maud Muller"? (Special to THE FILM DAILY)

Hollywood—It is reported here that "Maud Muller" will shortly be placed in production and that Lewis Dayton will have the male lead.

## In Eastern Studios

### Lytell in Carewe Film

Bert Lytell has been engaged for one of the leads in "A Son of the Desert" which Edwin Carewe will produce in Algiers. Others in the cast will be Teddy Sampson and Claire Windsor but they will not sail until the director arrives on the other side.

Carewe arrived here from Los Angeles earlier in the week accompanied by Walter McGrail, actor, John Schulte, art director and Adelaide Heilbron, scenarist. The first group sails Saturday.

### Four Units at Paramount

The Paramount Long Island studio has four units at work. Glenn Hunter is nearing the end of "West of the Water Tower," Allan Dwan has just started "Big Brother," Sydney Olcott is preparing for "The Humming Bird" and Al Green is editing "Woman Proof" while preparing for "Pied Piper Malone," Tom Meighan's new picture. The script for Glenn Hunter's next picture is now in preparation.

### Off for Coast

Claire Windsor, Mae Busch, Lew Cody, Edmund Lowe, Raymond Griffith, Dorothy Cumming and Lilyan Tashman, who have been taking exteriors here for "Nellie, the Beautiful Cloak Model," under direction of Emmett Flynn, are now en route to the Coast. Lucien Andriot is the cameraman and Al Lena production manager of the Flynn unit.

### Burr To Have Two Units

Charles C. Burr is now producing "Restless Wives" at the Glendale L. I. studio with Doris Kenyon in the lead and Gregory La Cava directing. Constance Binney starts work on "The Lonely Road" on Monday. Both will be released on the state right market. Sheridan Hall will probably direct the Binney feature.

### Add to "Warrens" Cast

Through Jess Smith, J. Barney Sherry, Harlan Knight, George Strickling, Frances Grant and George Backus have been added to the cast of "The Warrens of Virginia," being directed by Elmer Clifton for Fox. Martha Mansfield and Wilfred Lytell are the leads.

### Ince Making "Painted Women" (Special to THE FILM DAILY)

Culver City, Cal.—Thomas H. Ince is producing "Painted Women," by Bruce Mitchell. James Kirkwood, Lila Lee, Wallace Beery and Matt Moore are in the cast.

### Bill Hart's Next (Special to THE FILM DAILY)

Hollywood—William S. Hart's next picture will be "Singing Jim McGee." Following this he will undertake "Patrick Henry."

### Meighan Unit Going to Maine

After a trip to Kennebunkport, Me., where they conferred with Booth Tarkington and looked over some locations Thomas Meighan and Alfred E. Green have returned to New York and are preparing to take players to Maine to film "Pied Piper Malone." Emma Dunn will play one of the principal parts.

### Laub Busy on New Series

The story and continuity of F. B. O.'s "The Fair Cheat," starring Dorothy Mackaill, were written by William Laub who is now engaged in preparing the continuities for a series of pictures based on Samuel Lover's humorous stories.

### Dorothy Cumming in "Nellie"

Dorothy Cumming, who appears in "Twenty One" with Richard Barthelmess, leaves shortly for the coast, where she will appear in "Nellie, the Beautiful Cloak Model," being directed by Emmett Flynn for Goldwyn.

### Edith Roberts in "Big Brother"

Edith Roberts will have the leading feminine role in "Big Brother" in place of Winifred Allen. Other principals include Tom Moore, Raymond Hatton, Joe King and Mickey Bennett.

### Dane in Bennett Film

Frank Dane, an English actor who recently appeared in "Pagliacci" produced in England and on the Continent, has an important part in "The Hoosier Schoolmaster," Whitman Bennett's new picture.

### New One for E. H. Griffith

E. H. Griffith will direct "Week-End Husbands," written by Daniel Carson Goodman, who is also the producer. Production will be in the East.

### Branford in Horner Prod.

Eugene Branford who has been vacationing in the East leaves for the Coast Monday to appear in "The Midnight Limited," to be produced as a Bob Horner Prod. in Hollywood.

### Doris Pawn Here

Doris Pawn who has been working in a number of recent Preferred pictures is in New York and is understood to be considering some legitimate stage work.

### Mayer Signs Younger (Special to THE FILM DAILY)

Los Angeles—A. P. Younger has signed a contract with Louis B. Mayer. He will aid John M. Stahl in the production of his pictures.

### Baxter Renews With R-C (Special to THE FILM DAILY)

Hollywood—Warner Baxter has signed a year's contract with Robertson-Cole. His recent pictures include "Blow Your Own Horn" and "Alimony."

## Talk of Another Studio (Special to THE FILM DAILY)

Hollywood—The News says: "M. P. Waite, representing Hollywood motion picture interests, has authority for the statement that ground has already been broken on the White ranch, located three miles of Val Verde, for a studio which cost approximately \$2,000,000 and is intended to accommodate 20 companies at one time."

## Horne Directing "Yankee Con" (Special to THE FILM DAILY)

Los Angeles—James W. Horne directing "The Yankee Con" Douglas Mac Lean's new picture. The cast includes Patsy Ruth M. Stanhope Wheatcroft, Arthur S. Hull, Eulalie Jensen, Bert Ha. Fred Kelsey, George Periolat and Eric Mayne.

## Negri's Next, "My Man" (Special to THE FILM DAILY)

Los Angeles—Pola Negri's next picture will be "My Man," which Albert Brenon will direct. The cast includes Charles de Roche, H. Gordon, Adolphe Menjou, G. Hughes, Vera Reynolds, Rose D. Rosita Marstini, Edward Kip, Robert Cannon, Frank Nelson and George O'Brien.

## Back from Louisiana

(Special to THE FILM DAILY)  
Los Angeles—J. P. McGowan Beverly Prod. and company, have been in Louisiana lumber camps taking scenes for "The White Boss," with Lloyd Hughes, B. Bedford and Eddie Phillips, having returned to the Hollywood studios.

## Rex Taylor With Universal (Special to THE FILM DAILY)

Los Angeles—Rex Taylor, associated with Mack Sennett, has been assigned by Bernard McCarty at Universal City to write the continuity of "Love Insurance," Reg Denny's next vehicle.

## Lasky Again in Hollywood (Special to THE FILM DAILY)

Hollywood—Jesse L. Lasky has returned to the Lasky studio after having spent a vacation in Arizona, where he was the guest of Zane Grey. The object of the trip was to explore Horse Mesa and possibly find locations for future Grey pictures.

## Adapting Censor's Story (Special to THE FILM DAILY)

Hollywood—Olga Printzlau started the scenario of "When a Woman Reaches Forty," written by Royal A. Baker, Detroit film editor.

## Searching for a Story (Special to THE FILM DAILY)

Hollywood—Priscilla Dean is searching for material for her first story. The name of the new company is the name of the new company.

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*Every Day*

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*Out Jan. 1st*



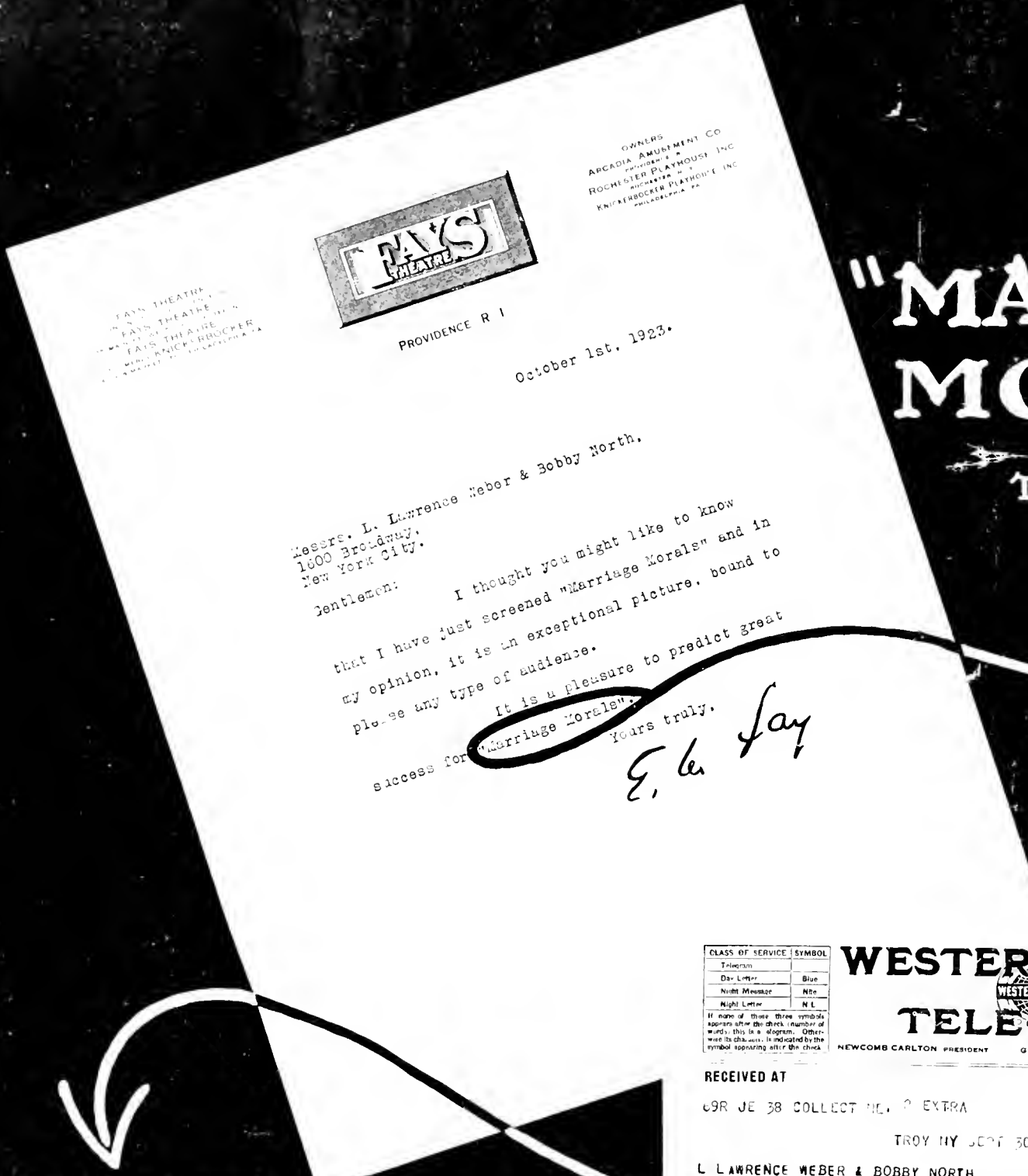
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# THE FILM DAILY

the BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

XXVI No. 7 Monday, October 8, 1923 Price 5 Cents

## Stock Transfer

**Deal With Grauman Not Completed—Under Way for Some Time**

Long-pending deal between Famous Players and Sid Grauman, by which Famous will assume co-ownership of three Grauman theaters in Los Angeles, has not been completely closed, all published reports to the contrary.

It is true that the deal will, in all probability, go through as planned. As a matter of fact, so near consummation is the deal that last week Ralph Schenck, assistant treasurer of Famous Players, filed an application with the New York Stock Exchange to issue additional shares of common stock, all of which will revert to Famous for his 50 per cent share in the theaters.

Schenck will leave for the coast in a few days to arrange the final details. He is being held here because the Federal Trade Commission resumes its investigations into the affairs of Famous in New York, on Oct. 22. Schenck wants to be on hand to assist Famous's counsel. After the hearing, which may run for a week, it is probably not longer, Kohn will be released.

(Special to THE FILM DAILY)

Los Angeles—The status of the deal between Famous Players-Grauman theater is understood here is this: The actual transfer in ownership of the theaters will occur in about a month. The deal covers Grauman's Rialto, Grauman's Metropolitan and Grauman's Dollar Theater. One extremely important proviso is that the deal will not be completed until the theaters are sold.

## Action in Denver

**Company of Virginia Wants Colorado Injunction to Change Its Name—Gets Temporary Injunction**

(Special to THE FILM DAILY)

Denver—The Arrow Film Corp., of Virginia, with offices in New York, has obtained a temporary restraining order in the Federal District Court against the Arrow Film Corp., of Colorado, when a petition for damages and an injunction was filed by Federal Judge J. Fosberg.

The restraining order will prohibit the company of Colorado from using the name of Arrow in such a manner as to deceive or cause doubt and confusion in the minds of exhibitors. The date for the hearing on a permanent injunction has not yet been set by Judge Symes.

(Continued on Page 2)

## Deal Now Pending

**Joe Schenck Admits Receiving Offer to Make "Antoinette"—Coming East to Settle It**

(Special to THE FILM DAILY)

Los Angeles—Joseph M. Schenck yesterday admitted to a representative of THE FILM DAILY that it was true he had been made an offer by the French Government to produce "Marie Antoinette," to offset German propaganda. That's as far as he would go.

Schenck, Constance Talmadge, Mrs. Talmadge and Buster Keaton are due in New York from the coast the end of this week. Constance has just finished "The Dangerous Maid," a costume story of old England and Buster, "Hospitality," his second full length comedy for Metro. Norma will not come on because she is still at work on "Dust of Desire."

It is understood that Hugo Ruben, who is said to represent the French Government in the negotiations with Schenck, has been at the local Schenck office on several occasions in this connection.

It seems quite likely that the deal will be settled one way or another when Schenck arrives here, with the chances considerably in his favor.

## Bosworth in One Metro Film

(Special to THE FILM DAILY)

Hollywood—Hobart Bosworth has been "farmed" out by Goldwyn to Metro for "The Man Whom Life Passed By," which Victor Schertzinger is directing.

## Northern Wisconsin Unites

(Special to THE FILM DAILY)

Milwaukee—Work on completing the organization of the Northern Wisconsin Exhibitors Ass'n, formed recently at Rice Lake, Wis., is under way.

## Cherry Secretary of Loew's Ottawa

(Special to THE FILM DAILY)

Ottawa—R. H. Cherry, assistant manager of Loew's theater, has been promoted to secretary of Loew's Ottawa Theater Co., Ltd.

## Educational Bldg. Near Ready

(Special to THE FILM DAILY)

Kansas City—The new Educational building being erected at 18th and Wyandotte Sts. will be ready for occupancy soon.

## Levy With Renown

Emanuel J. Levy, formerly with Commonwealth, is now office manager with Renown Pictures, Inc.

## Investment in Morals

(Special Cable)

London—At a luncheon at which Col. George Harvey, American Ambassador presided, Will H. Hays said in an impressive speech that he represents an investment in moral lives of 100,000,000 people and not merely an industry.

## Hays Sails on the 9th

(Special cable to THE FILM DAILY)

London—Will H. Hays has booked passage on the Leviathan, which sails from Southampton for New York on the 9th.

## Frank Joins Roach

**Leaves Pathe to Represent Producer in the East—First Plans Visit to Coast**

W. B. Frank, recently promoted to the post of feature sales manager at Pathe, has resigned to become Eastern representative for Hal E. Roach. Frank expects to leave Pathe in about two weeks, after which he will go to the coast for a short stay.

Upon his return to New York, he will open an office and exercise a general managership of Roach's interests, this probably to include a supervision of contracts received by Pathe.

Frank has been with Pathe in various capacities for seven years. He recently made several trips with Roach to Mid-West points where the producer met local exhibitors and secured from them their ideas on short subjects. It was during one of those trips that Roach made his offer.

Frank's successor has not been appointed.

## Waldorf Studios Expanding

(Special to THE FILM DAILY)

Los Angeles—Waldorf Studios, located at Sunset Blvd. and Gower St. will move to larger quarters. Three sites are now under consideration where a larger plant will be erected, to cost in the neighborhood of \$750,000.

## Platt With Inspiration

It is understood that Livingston Platt has joined Inspiration as art director, succeeding Everett Shinn, who has transferred his activities to Cosmopolitan.

## "U" Buys "The Free Trader"

The motion picture rights to "The Free Trader," by Katherine and Robert Pinkerton, have been sold to Universal by Brandt & Kirkpatrick.

## Lichtman Out?

**May Withdraw From Preferred—Company Says He Leaves on "Indefinite Absence"**

Al Lichtman may retire as president of Preferred Pictures, turning the management over to his present partners, B. P. Schulberg and J. G. Bachmann.

All that Preferred will say about it is that Lichtman is going away on an "indefinite absence" while "Mr. Schulberg and Mr. Bachmann, assisted by Henry Ginsberg, sales manager of Preferred, will direct the distribution activities of Preferred." One official of the company maintained that there was nothing to it; that Lichtman was ill and that he needed a rest which he was determined to secure. An effort to communicate with Messrs. Lichtman, Schulberg and Bachmann along about noon Saturday, failed.

This is the statement, however, issued by Preferred:

"B. P. Schulberg, producer of Preferred Pictures, who came from Los Angeles to New York last week to discuss distribution plans with Al Lichtman and J. G. Bachmann, his partners in Preferred Pictures Corporation, will return to the Schulberg Studios in Los Angeles next week to begin work on new Preferred Pictures."

"Al Lichtman, after a strenuous summer and fall, has decided to take a long vacation and will go into the mountains far from telephones and telegraph offices to take a much-needed rest."

"Mr. Schulberg and Mr. Bachmann, assisted by Henry Ginsberg, sales manager of Preferred, will direct the distribution activities of Preferred in Mr. Lichtman's indefinite absence."

(Continued on Page 4)

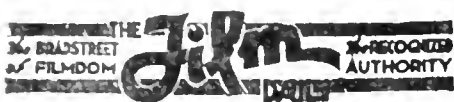
## 1st Nat'l After Epic

**Starts Filming Big Western Spectacle Today—One Shot to Show 50,000 Cattle in Stampede**

Today at Columbus, New Mexico, First National will shoot the first scenes in "Sundown," which the company expects to make another epic of American history. As the company states "it will be a genuine picture of the thrilling west that is fast passing," and will deal with cattle ranches. The story will not be a period one but modern in every respect.

Arrangements have been made for the photographing of what is termed the largest cattle herd in existence, numbering 50,000. Jack Dillon will

(Continued on Page 2)



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**On Broadway**

Ambassador—"The White Sister."  
Astor—"The Hunchback of Notre Dame."  
Broadway—"Six Days."  
Brooklyn Strand—"Potash and Perlmutter."  
Cameo—"Going Up."  
Capitol—"Strangers of the Night." ("Captain Applejack.")  
Central—"Monna Vanna."  
Cosmopolitan—"Little Old New York."  
Criterion—"The Covered Wagon."  
Forty-Fourth Street—"Scaramouche."  
Loew's New York—Today—"The White Rose."  
Tuesday—"The Man Who Won" and "A Wild Party."  
Wednesday—"The Bright Lights of Broadway."  
Thursday—"Forgive and Forget."  
Friday—"Men in the Raw" and "The Dancer of the Nile."  
Saturday—"Soft Boiled."  
Sunday—"Why Worry?"  
Lyric—"A Woman of Paris."  
Rialto—"The Broken Wing."  
Rivoli—"The Spanish Dancer."  
Strand—"The Bad Man."  
Times Square—"If Winter Comes."

**Next Week**

Ambassador—"The White Sister."  
Astor—"The Hunchback of Notre Dame."  
Broadway—Not yet determined.  
Brooklyn Strand—"The Bad Man."  
Capitol—"Strangers of the Night." ("Captain Applejack.") (tentative.)  
Central—"Monna Vanna."  
Cosmopolitan—"Little Old New York."  
Criterion—"The Covered Wagon."  
Forty-Fourth Street—"Scaramouche."  
Lyric—"A Woman of Paris."  
Rialto—Not yet determined.  
Rivoli—Not yet determined.  
Strand—"The Fighting Blade."  
Times Square—"If Winter Comes."

**A Stock Transfer**

(Continued from Page 1)

Grauman name on these houses will also revert to Famous Players, while Grauman will not be permitted to build any houses down town under his own name.

The transaction will not include Grauman's Egyptian theater in Hollywood, where "The Covered Wagon" is now playing. Incidentally, Grauman is on record in the Times as saying that "the situation represents nothing but negotiations."

**Action in Denver**

(Continued from Page 1)

The Virginia corporation contended that the Colorado corporation came into existence on March 9, 1923; that the local concern adopted the name of the Arrow Film Corp. of Colorado after taking over the business of the Arrow Photo Plays Co. Incorporators of the Colorado concern named as defendants are Joseph J. Goodstein, Barney M. Shooker, Charles Zagrains and Edgar P. Sparks.

Sparks in an answer filed a short time before the hearing started, denied that the Colorado corporation had any connection with the Arrow Photo Plays Co. The local concern has not transacted any business as the Arrow Film Corp. of Colorado for some time, he said, and the offices at 2040 Broadway have been closed.

W. Ray Johnston, of Arrow, stated Saturday that this is the second action brought in Denver courts, the other being a suit against Arrow Photo Plays Co., to recover prints of "Ten Nights in a Bar Room" on the ground that the company has not made its payments. Johnston stated his organization had won and that a court order had been issued for the return of the prints. He asserted that Arrow, of Colorado, had been formed to succeed Arrow Photo Plays Co. and that the similarity in names had made it difficult for the Virginia corporation to operate there. W. E. Shallenberger arrived here Saturday, having stopped off at Denver inbound from Los Angeles to press the action.

**1st Nat'l After Epic**

(Continued from Page 1)

direct the picture for which no cast has been announced. Six aeroplanes will shoot some of the sequences. It was stated on Saturday that a number of producers have been anxious to secure similar scenes and that a special corps of officers will patrol the ranch to prevent pirating on behalf of other companies.

The production high lights will include the stampede; the fording of a river and the loss of cattle swept over the falls by a torrent of water; a prairie fire which chokes the Colorado River with the cattle trying to escape the flames and the burning of the cattlemen's settlement.

Universal is starring Jack Mower in a series of two reel westerns.

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Pathe has acquired the exclusive motion picture rights to the great International horse race between Papyrus and Zev at Belmont Park on Oct. 20th. Every newspaper in the country is filled with stories on this great race. You never had such advance exploitation on *any* picture. Grand Stand Seats are selling at \$22.00, an unheard of figure in the history of the track. There is no question but what at any price demanded the seating capacity of the stands will be insufficient. **EVERY MAN, WOMAN AND CHILD IN THE COUNTRY WOULD LIKE TO SEE THIS RACE.**

The only chance to all except a very few will be through this big Pathe Special!

**PRINTS WILL BE SHIPPED ON THE NIGHT OF THE RACE**

All Eastern Cities will be able to show the pictures on

**SUNDAY, OCTOBER 21st**

This is a real Honest-To-Goodness Mop-up Picture!

**ORDER NOW!****PATHEPICTURE**

## In the Courts

(Special to THE FILM DAILY)

Los Angeles—Charles Chaplin's long pending action against Charles Amador and Western Feature Prod., to restrain them from imitating Chaplin's style of dress is now up in the Supreme Court. Chaplin claims his clothes are an inseparable part of his work and that they form a sort of trademark peculiar to his person. Amador claims that Chaplin is only an imitator of the old time jester.

Judge Learned Hand, in the U. S. District Court has decided that it is not necessary for J. C. Boss, who is suing Famous Players for \$529,575 damages alleging conspiracy and unfair competition to change or eliminate any of his allegations as filed in the original papers. Boss claims he was forced to give up his theater at McAlester, Okla., when Famous Players took over a competitive house there.

Charles O. Baumann, by a court order will have to show cause in the Supreme Court today why he should not be permanently enjoined from advertising that he has House Peters under contract, pending the trial of the action brought by Peters against Baumann, alleging a breach of contract.

### To Push Good Pictures

(Special to THE FILM DAILY)

Kansas City—The fifth annual convention of the Kansas M. P. T. O. was well attended. R. G. Liggett, president, outlined happenings at the directors' meeting of the Minnesota association which he attended. A resolution was passed to cooperate with the Parents-Teachers Assn. and other civic bodies to show good pictures. The committee appointed some time ago to work out a solution for the repeal of the admission tax reported a number of plans.

Thoroughly competent man understanding all details of publicity and distribution either on the State Rights market or National Distribution basis. wants connections as Eastern representative of a producer.

Box S-8

c/o The Film Daily  
71 W. 44th St., New York

### Chicago on "Scaramouche"

(Special to THE FILM DAILY)

Chicago—"Scaramouche" opened at the Woods' on Sunday simultaneously with the New York and Cincinnati premieres. Here's how the Chicago critics received it:

**EVENING AMERICAN**—For sheer magnificence alone this production will quarrel with the best of them. It cost in the neighborhood of \$1,500,000 to make—a big sum even in these days of super-super features.

The mob scenes constitute one of the outstanding features of the film, showing Rex Ingram's ability, more mature than formerly, to fine advantage. \* \* \*

"Scaramouche" is certainly a big production. If any producer was thinking of making another movie of the French Revolution, he may as well change his mind. This one would rob him of all his thunder.

**HERALD**—I don't think any reputations will be builded or demolished by this photodrama, which is large, beautiful, intelligent, but nowhere taking hold of you as a work of genius. "Scaramouche" is a good but not a great picture. And perhaps that's rather comforting, too. I've often felt that I could enjoy Griffith's pictures more if they weren't, nearly all of them, so deliberately great.

**JOURNAL**—It quickly arrested interest, firmly sustained it, and in the end fully satisfied it. First of all its good points is its story-telling value; it says, in animate photography, all it sets out to say. \* \* \*

Ingram has built up with fine success the sympathetic element, and never has permitted stretches of scenery, seething crowds nor spectacle in any guise to smother the story. \* \* \*

This is an excellent narrative and pseudo-historical film, carefully cast, skillfully directed, alive with movement, often delicate in its shading. Quality is Ingram's watchword.

**POST**—Again the director of "The Four Horsemen" proves his skill in handling whirlwind action and building up a thrilling climax without letting the spectacular features swamp the human appeal. \* \* \*

But it is in the second half that the real power of the picture lies. The growing menace of the aroused public becomes the howling terror of the mob and in these scenes of rioting are actually terrifying in their vividness. \* \* \*

The picture is well worth anyone's time and money to see. It is a credit to its producers and it is a credit to the screen, for in many respects it is the kind of story the screen tells more effectively than any other medium.

**TRIBUNE**—"Scaramouche" is a story of the French revolution. The book had power and subtlety. The film resolves itself into a gigantic effort to call attention to itself. It would have been so much better had it been made more simply. \* \* \*

The photography, costumes, and mob scenes are splendid. Perhaps—who knows—the entire picture may thrill you as no other has done. With all my heart I hope so! Most certainly a lot of money has been spent on "Scaramouche." My best wishes go with you as you witness the film—and with the film as you witness it.

## Lichtman Out?

(Continued from Page 1)

"Work will begin in a few days at the Schulberg Studios on George Agnew Chamberlain's novel, 'White Man,' in which Kenneth Harlan is to be starred. Louis Gasnier, Preferred director, who has been taking a vacation in New York following the completion of 'Maytime,' will return to Los Angeles to start work on 'Poisoned Paradise,' the Robert W. Service story of Paris and Monte Carlo."

### New Projection Device

A new invention in the projection field is being given a tryout at the Capitol. The appliance is called the Marten Biocular Projection Attachment and is the invention of Thomas Henry Marten, a Canadian. The outstanding features of the attachment are said to be the reduction of eye strain to a minimum; the production of an appearance of depth and the illusion of a third dimension; and the creating of special atmosphere to offset the flat tone of the screen.

Harry Myers has replaced Monte Blue in the cast of "Daddies."

STILLS COPIES QUANTITY REPRODUCTIONS  
STERN PHOTO ADVERTISING CO.  
164-356 WEST 52ND ST. CIRCLE 963

### NEGATIVES WANTED!

We will buy outright or undertake distribution of worthwhile pictures for U. S. and Canada, or the entire world.  
Box S-1600 c/o The Film Daily  
71 W. 44th St.  
New York

New York Chicago Hollywood  
**Rothacker Laboratories**  
WILLIAM S. GILL, Eastern Sales Mgr.  
542 Fifth Ave. Tel. Murray Hill 1831

## The Secret is Out!

Associated First National Pictures, Inc.  
announces production of

# "SUNDOWN"

Today's West—The Passing of The Cattle Kings

50,000 head of cattle in the greatest drive in history. Mad stampedes from prairie fires—the Colorado River choked with cattle—the thrilling sweep over the falls of thousands of the herd—an entire settlement wiped out by fire and flood.

Scenes exclusively enacted  
for First National Pictures

Directed by John F. Dillon

Watch for "Sundown"—There can be no other like it.



A First National Picture

**RENALLES, INC.**

CULVER CITY WE DO WHAT WE SAY WE DO KEEP FAITH CALIFORNIA

**DISTINCTIVE CINEMA LEGITIMATE ATTRACTIONS**

PHONE CULVER CITY 546

# THE **Film** DAILY

**The BRADSTREET OF FILMDOM** **The RECOGNIZED AUTHORITY**

XXVI No. 8

Tuesday, October 9, 1923

Price 5 Cents

## ny Local Mergers

**Side Involved In New One—Brooklyn Deal the Prelude to Others—Harlem Mentioned, Too**

much discussed topic among exhibitors and exchangenien ves the completed merger and ted mergers of local theaters. amalgamations have been re- y put through in Brooklyn, but are said to be only the prelude ore now under consideration.

e report concerns the activities e Mayer and Schneider circuit he theaters operated by Charles er, on the East Side. The M. S. circuit includes the Delancey, f. and S., Clinton, Waco, Palace, ew York, and the Roebing in klyn, while Steiner, among houses, controls the New 14th the Sunshine and Casino. A er of these two circuits has been ts wind for some time, but the ts have now become more int-

in Harlem, it is said the Regun, ted by Steiner; the Cosmo, op- d by Greenberg Bros. and the um, operated by Sherman and are considering some sort of an gamation. These houses are red worth about \$750,000.

is estimated by well posted film that the Rachmil-Rinzeler- elbaum combination in the East York and Brownsville sections ooklyn involves \$2,500,000. This includes the Stone, the Stadium, Capitol, the Sheffield, and Su- e, controlled by Hyman Rach- nd Ben Rinzeler and the new iere, owned by Sam Lesselbaum. all Enterprises, Inc., a \$2,000,000 ration, will be formed shortly to

(Continued on Page 6)

### Loew Back

rcus Loew has returned from go where he attended the ere of "Scaramouche."

### Louis Project Eight Stories

Special to THE FILM DAILY)

Louis—Marcus Loew, who was last week to inspect the pro- of his new theater at 8th and ington, announced that the and store annex would be eight s instead of three as originally nplated. The completed struc- will represent an investment of \$2,300,000 to \$2,500,000. The d plans will not interfere with on the theater which will open March 1st.

### George Blair in Town

George Blair of the Eastman Ko- o, Rochester is in New York.

## Cutting Production

**Cosmopolitan to Keep Only Davies Unit Busy Until New Year— Way Ahead on Releases**

Cosmopolitan will cut down on pro- duction for the next few months. Marion Davies is now finishing "Yolanda" with Robert C. Vignola directing and after that she will ap- pear in "Janice Meredith," for which a director has not yet been selected.

The company plans to make the new Davies picture on a really large scale. At any rate, this is what H. O. Davis, the new general manager de- clares. The reports in circulation have it that, because Cosmopolitan is so far ahead of release date, it will not be necessary to keep any number of units at work. The pictures now completed or nearly completed in- clude:

"The Daughter of Mother Mc- Ginn," produced on the coast.

"Under the Red Robe," a costume story with Alma Rubens.

(Continued on Page 2)

### Gardy Leaves; Ryskind In

Louis Gardy, for some time past in charge of publicity and advertising at the Rialto and Rivoli, will join the William de Mille unit when the direc- tor comes East shortly to make "Ice- bound." When de Mille returns to the coast, Gardy will go along as press representative.

It is understood that Morrie Ryskind will succeed Gardy at the theaters.

### "Les Miserables" Again

(Special to THE FILM DAILY)

Los Angeles—Wallace Worsley has received an offer from a French syndi- cate offering him the direction of "Les Miserables," which the company plans to produce. Fox made it once before.

### Chaplin at T. O. C. C. Today

Charlie Chaplin will address the T. O. C. C. at its regular meeting to- day. Previous to that he will talk before the Dutch Treat Club, at the Martinique.

### Blumenthal Due Tomorrow

Ben Blumenthal is on the Majestic, due in from the other side tomorrow if heavy storms do not interfere. A number of foreign film men are understood to be on the same boat.

### Carewe Here

Edwin Carewe is in town, prepara- tory to going abroad, where he will make "A Son of the Desert."

## No Deal in N. W.

**Reported Sale of Jensen and Von Herberg Chain Denied—Partners Going Abroad**

Revived reports of the sale of the important chain of theaters operated by Jensen and Von Herberg in the Pacific Northwest have been current in New York in the past few days. The reports credited both West Coast Theaters, Inc., the Lesser-Ramish-Gore chain—and Famous Players as being purchasers.

Investigation brought forth this: J. H. Von Herberg, who is at the Ritz, en route to Europe, declared yesterday for the theater circuit:

"I regret to report that there is nothing to it."

Irving M. Lesser, vice-president of West Coast Theaters, Inc., added to this:

"There is nothing to it." Harold B. Franklin, head of the theater department at Famous Play- ers, went Lesser one better and said:

(Continued on Page 2)

### Sailings

Bookings on the Mauretania, which sails for Europe today include:

Milton Cohen, of Inter-Globe Ex- port Co.

A. S. Aronson, general sales man- ager of Truart.

Claude Jensen and J. H. Von Her- berg, of Seattle. The latter two may change their plans because of pres- sure of business here.

Walter Wanger, who terminates a short American visit.

### Pathe Secures Exclusive Rights

By arrangement with the West- chester Racing Ass'n, Pathe will film the international race between Papy- rus and Zev at the Belmont Track, Oct. 20. Pathe will have exclusive right to film the event which will be released in two reels.

### Schenck Leaves Friday

The Schenck office has been ad- vised from the coast that Schenck, Constance Talmadge, Mrs. Talmadge and Buster Keaton will leave for New York on Friday.

### To Make "Icebound" Here

William de Mille is expected in New York about Nov 1st, to make "Icebound," at Paramount's Long Island plant.

### Off for Coast Today

Sam Morris, and Myer Lesser of Warner Bros. leave for the coast today. Morris on distribution and Lesser on advertising matters.

## New "Enemies" Suit

**T. O. C. C. Member Again in Tilt with Goldwyn and Hearst on Picture—This Time in Bronx**

Haring and Blumenthal, members of the T. O. C. C., and operators of the Belmont theater, Belmont and Tremont Aves., the Bronx, have filed complaint against the Elmsere The- ater Operating Co., Inc., which con- ducts the Elmsere theater, Crotona Parkway and Elmsere Place the Bronx. They will seek an injunction to restrain the latter from showing "Enemies of Women" beginning Thursday. Mentioned in the papers are International Film Service Co., Inc., Cosmopolitan Prod., Inc., and the Goldwyn-Cosmopolitan Dist. Corp. Justice Mahoney in Part I, Special Term of the Supreme Court, has ordered the defendants to show cause why the injunction should not be granted, the papers being return- able this morning when the argu- ments will be heard before Justice Wagner. Back of the individual ac- tion by Haring and Blumenthal is seen the hand of the T. O. C. C., which is fighting William Randolph Hearst and Goldwyn on the picture for which many theater owners hold contracts made by Famous Players. The Belmont alleges it is entitled to "Enemies" by virtue of a deal with Paramount. The Elmsere booked the picture from Goldwyn-Cosmopolitan.

In court today Nathan Burkan will represent Hearst; State Senator James J. Walker, who returns from

(Continued on Page 2)

### Enthusiasm !!!

Sidney R. Kent saw "The Ten Commandments" on the coast with Jesse L. Lasky and thought so much of it that he sent a 600 word night letter to Adolph Zukor in which he used all sorts of adjectives and then some. Said he, in part:

"You wouldn't take a check for five million today and give up this pic- ture. \* \* \* If the 'Ten Command- ments' doesn't gross ten million dollars or more it will be because the world is helpless and because the majority of human beings are bad and not good. \* \* \* I would rather be associ- ated with the company that has made 'The Ten Commandments', irrespec- tive of the future, than to enjoy any other personal accomplishment that I could mention."

From which it can be gather- ed that Mr. Kent feels Mr. De Mille has made a picture.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	107 3/4	107	107	700
F. P.-L.	72 1/8	70 3/4	72	2,800
do. pfd.				Not quoted
Goldwyn	12	12	12	200
Loew's	16 1/8	16 1/8	16 1/8	400

**New "Enemies" Suit**

(Continued from Page 1)

Chicago today, for Haring and Blumenthal and Gabriel Hess for Goldwyn-Cosmopolitan. T. O. C. C. members declare that the fact no decision was rendered in the recent action of the Gotham theater against Fox's Washington on the West Side is sufficient for them to try out another case in an effort to secure a legal interpretation of their rights. The Gotham-Washington action was settled out of court. It is claimed by the exhibitor interests the Gotham case was lost because the operating company was a Delaware company and such had never obtained the right to transact business in New York State.

**Case Put Off to 16th**

The action of House Peters against Charles O. Baumann was postponed to the 16th by Justice Wagner in the Supreme Court yesterday. Peters wants the court to enjoin Baumann from advertising that he has Peters under contract, alleging that Baumann breached his contract when he failed to deposit \$75,000 in a Los Angeles bank in accordance with an agreement entered upon by both parties.

**No Deal in N. W.**

(Continued from Page 1)

"There is absolutely nothing to it." Shortly after West Coast Theaters, Inc., annexed the Turner and Dahukken chain of houses in and around San Francisco, there came reports from the coast that a further deal would either include the purchase of the J. and V. H. string or a booking arrangement covering the entire Pacific Slope from Seattle to Los Angeles. Then came rumblings of a possible deal between J. and V. H. and Famous Players.

Jensen and Von Herberg expect to leave for Europe today on a short trip.

**Apollo Closes Foreign Deals**

Apollo Trading Corp. has sold "Marriage Morals" and "Don't Marry for Money," to Max Glucksmann, for Argentine, Chile, Peru and Bolivia, to International Variety and Theatrical Agency for South Africa and Quality Features, Ltd., for Australia.

British Exhibitors Films, 1922, Ltd., have purchased through Apollo "Don't Marry for Money" for the United Kingdom.

**Attempt to Rob F. B. O. Office**  
(Special to THE FILM DAILY)

Des Moines—Police recently frustrated an attempt of robbers to open the safe of the local F. B. O. exchange.

Des Moines—The safe of the Rialto was about to be blown open when the yeggs were frightened away by police. At the time there was several thousand dollars in it.

**International News Designated**  
(Special to THE FILM DAILY)

Albany—International News Service, Inc., a New Jersey corporation, has been authorized by the Secretary of State to do business in New York. The company has a capital of \$10,000.

Albany—Friedland & Brandt Amusement Co., Inc., a Brooklyn firm, has filed dissolution papers.

**Report Business Good**  
(Special to THE FILM DAILY)

Chicago—M. J. Weisfeldt and F. W. Fitch, managers of F. B. O.'s Minneapolis and Sioux Falls exchanges respectively, while here recently to attend a district meeting, reported business in their territories much improved over last year.

**Clara Bow in "Poisoned Paradise"**  
(Special to THE FILM DAILY)

Hollywood—Clara Bow will appear as the French street gamin in "Poisoned Paradise," by Robert W. Service. Gaston Glass will play the lead in this Gasnier production.

**Fire Destroys Canadian House**  
(Special to THE FILM DAILY)

Gravelbourg, Sask.—Fire did heavy damage to the Des Varieties theater recently. The blaze started after the last performance.

**Two Weeks at the Capitol**

"The Green Goddess," goes into the Capitol on Sunday for two weeks.

**Outlook Bright**

"No pronounced change in business conditions or sentiment has taken place in the past month, but the trend of developments and opinion supports the view that while there will be no such outbursts of activity as characterized the markets last spring, good business is assured throughout the remainder of the year and likely to continue beyond."—National City Bank of New York.

**Gasnier Leaves Saturday**

Louis J. Gasnier expects to leave for the coast Saturday to start work on a new picture for Preferred. This will either be "The Breath of Scandal" or "Poisoned Paradise."

**Buys Wisconsin Rights**

(Special to THE FILM DAILY)

Milwaukee—Celebrated Players will distribute Screen Snapshots in Wisconsin.

**Dan W. Fish Back**

Dan W. Fish, who went to London recently as representative there for Preferred, is back in New York.

**Ben Amsterdam Here**

Ben Amsterdam, Masterpiece Film Attractions, Philadelphia was in New York yesterday.

**Cutting Production**

(Continued from Page 1)

"Unseeing Eyes," with Lio Barrymore.

"Cain and Mabel," with Art Stewart.

"Yolanda," with Marion Davies.

Aside from these, "Enemies Women" and "Little Old New York" are just getting into general distribution throughout the country. T gives the company seven pictures available for exploitation by Goldwyn-Cosmopolitan.

According to Davis, who did not deny that there would be a decrease in production activity, "Jan Meredith" will be done so lavishly that it will require the entire Harlan studio to accommodate the shoot. This is the Revolutionary War picture which may appear on Broadway simultaneously with "America," new Griffith picture.

**"Temple of Venus" Next**

"The Temple of Venus" will follow "Monna Vanna" at the Century. The date has not been determined. Henry Otto, who directed the picture on the coast, is here cutting it. Several hundred girls figure in the important sequences.

**"The Arab" Filmed Before**

Rex Ingram's next picture Metro will be "The Arab." It was filmed once before, about eight years ago by Famous Players, with Edgar Selwyn in the leading role.

**EASTMAN POSITIVE FILM**

To protect the exhibitor against screening, unknowingly, film of inferior photographic quality we make Eastman Positive Film identifiable. The words "Eastman" "Kodak" are stenciled in black letters in the transparent film margin. Look for this positive proof that you are projecting the "film that carries quality through to the screen."

Eastman Film, both regular and tinted base, is now available in thousand foot lengths.

**EASTMAN KODAK COMPANY**  
ROCHESTER, N. Y.



*SPLENDID CAST IN*  
**"ON THE BANKS OF THE WABASH"**



**"ON THE BANKS OF THE WABASH"**  
*J. STUART BLACKTON Production*

A TYPICAL BLACKTON ALL-STAR CAST APPEARS IN "ON THE BANKS OF THE WABASH," THE GREAT HEART INTEREST STORY OF INDIANA, PICTURIZED FROM THE SONG CLASSIC BY PAUL DRESSER.

**MARY CARR**, the screen mother beloved by millions of fans throughout the world, in the most sympathetic, *self-sacrificing part she has ever played.*

**BURR McINTOSH**, one of the greatest character actors of stage and screen, in a role of *sturdy strength, courage and indomitable will.*

**MARY MacLAREN**, whose beauty has won the hearts of thousands of fans as the *girl spoiled by the luxury of millions.*

**JAMES MORRISON**, the most popular juvenile on the screen, as the simple *country boy who wins wealth and love* despite the sneers of small town unbelievers.

**MADGE EVANS**, an ingenue of whole-souled sweetness, whose bravery saves the boy's life when angry waters sweep the town *in the greatest flood scene ever screened.*

**LUMSDEN HARE**, noted stage and screen player, as the man around whom *the drama of tears and laughter* revolves.

**EVERY PART A STAR ROLE!**

**IN EVERY ROLE A STAR!**

***A town swept by flood and fire! The most sensational climax ever screened!***

**VITAGRAPH**  
 ALBERT E. SMITH PRESIDENT

**Putting It Over**

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

**Big Campaign on Coast**

Los Angeles—An invasion of the sky, and the Ambassador and Alexandria hotels supplemented the usual advertising campaign in putting over "Red Lights," when the picture was the attraction at the California.

A tie-up was effected with the Ambassador, a "Red Lights" night being arranged in the Coconut Grove. A cup was provided by the theater, to be presented by June Mathis, head of the Goldwyn editorial staff, to the prize dancers of the evening. Ina Anson, who dances in the picture appeared. Fifteen-hundred placards announcing the special event, were put at the plate of each guest at the hotel. Pastel paintings of the stars of the picture, with announcements of the night, were also used in the lobbies of the two hotels. Six hundred special menus, with the front page announcing the picture's engagement boosted the event some more.

Another feature of the campaign was an airplane which flew over Los Angeles. The first flight was made on the Wednesday preceding the Sunday opening, red flares being burned on the wing tips. As the flight was made at night, nothing was visible other than the flaming red flares. The Examiner ran a story the following morning to the effect that the theater, fearful that the picture would not be delivered in time from New York, had engaged a plane to fly to Reno, Neb., meet the train and bring the picture, the red flares being the signal to the theater that the print had been transferred to the air machine and was being delivered as per schedule. On Friday and Saturday nights the plane made nocturnal flights, burning the red flares and throwing out 10,000 small throw-aways announcing the opening.

**A Five-Foot Shelf**

An exploitation stunt which proved to be attractive, and at the same time very inexpensive, proved to be a good business getter for "A Chapter in Her Life," at the Parthenon in Brooklyn.

Murray Weiser is the enterprising showman in charge of this popular Ridgewood house.

Weiser figured his neighborhood wanted something "strong" to wake them up for "A Chapter in Her Life." "Tickle the people with a 'kick,'" he told Joe Weil, "U" Exploiteer, "and you get them coming." Weil prepared the "kick" in the form of a Five Foot Shelf of "Looks." Two banners were painted. The first read: "Do you recognize a Chapter in Her Life?" Below this, Weiser placed his shelf. On it were articles which represented chapters in a woman's life: a nursing bottle, a rag doll, school books, powder puff, high-heeled slippers and silk stockings, cigarettes, hootch and cocktail glass,

**Changes In Blank Force**  
(Special to THE FILM DAILY)

Des Moines—Following the removal of the A. H. Blank quarters to the Commonwealth Bldg., housing the Capitol, many changes have been made in the organization. Among them: John Shipley, formerly connected with Finkelstein & Ruben, has been placed in charge of publicity; Dorothy Day will handle special publicity, while Arthur Solte, former manager of the Des Moines will, in the future, do all the booking and buying. His successor at the Des Moines has not as yet been named.

**Cubberly Offers Bonus**  
(Special to THE FILM DAILY)

Des Moines—J. F. Cubberly, manager of the F. & R. exchange offers an additional bonus of \$100 to the ace salesman in the Warner Bros. "Heavy Hitting," sales contest. F. & R. handles the Warner product in this territory.

**Saskatchewan Passes Measure**  
(Special to THE FILM DAILY)

Regina, Sask.—After a long fight between city authorities, theater owners and the press, the latter taking the part of the exhibitors, an admission tax has been levied in Regina and Moose Jaw, this in addition to the tax collected by the Government.

**Kopald Named Steffes' Secretary**  
(Special to THE FILM DAILY)

Minneapolis—H. H. Kopald, of Dryer & Kopald, operating the Crystal, has been named secretary to W. A. Steffes, head of the state exhibitor unit. Kopald was more recently a member of the F. B. O. sales force.

**Kansas City Strand Reopens**  
(Special to THE FILM DAILY)

Kansas City—One of the last in this city to reopen for the new season, the Strand, a suburban house, which has been dark since last May is open, under the management of Jack Roth, who also manages the Apollo.

**"No Censorship By 1933"**  
(Special to THE FILM DAILY)

Chicago—Mrs. A. L. Adams head of the city's censor board says that censorship is fast losing its hold and in ten years the issue will be a dead one.

**Hostettlers Buy 38th Theater**  
(Special to THE FILM DAILY)

Des Moines—With the acquisition of the Hildreth Opera House, Charles City Ia., the Hostettler Amusement Co. controls 38 theaters in Iowa and Nebraska.

**Jackie on Childhood Classics**  
(Special to THE FILM DAILY)

Hollywood—A long statement from the Coogan offices includes this: "We are planning to make with Jackie a series of childhood classics."

a wedding ring and certificate, mens' socks and darning material and last, another nursing bottle.

Below this was another banner reading: "No woman should miss, Every man will enjoy: 'A Chapter in Her Life.'" The entire display cost Weiser \$1.65.

**Newspaper Opinions**

*Newspaper opinions from out-of-town papers will only appear when the feature reviewed has its world's premiere in that city. New York newspaper opinions will also be published when the production reaches Broadway.*

**"The Courtship of Myles Standish"—**  
Asso. Exhibitors—Grauman's Million Dollar Theater, Los Angeles

(Special to THE FILM DAILY)

Los Angeles—Consensus of newspaper opinion on "The Courtship of Myles Standish," Charles Ray's first picture for Associated Exhibitors now at Grauman's Million Dollar Theater follows:

EXAMINER—Scenically the picture is magnificently complete. \* \* \* You will like Ray in his new characterization. His dramatic power becomes the more vivid and convincing as he turns from the mocking mood of the early reels to the tender moments. \* \* \*

Frederic Sullivan directed the picture with a subtle appreciation of contrasts. His vigorous action is played with broad and almost brutal shadings, while in the gentler scenes he makes his theme fairly sing with lyric gesture and spirit.

HERALD—"The Courtship of Myles Standish" is perhaps the most beautiful thing Ray has ever attempted. Scenically, dramatically and photographically, it is beautiful. The story, however, has not that appeal—for Ray—that other vehicles have given the star.

Words are inadequate to express the distinctive beauty of the atmospheric charm of this cinema masterpiece.

RECORD—Charles Ray's most ambitious screen endeavor is marked by an absorbing picture of life aboard the Mayflower in its early portions. The animating spirit that brought these people to a new continent is stirring felt. \* \* \*

But alas! The artificiality of painted scenery inflicts itself in the midst of many an otherwise stirring incident, emphasizes that this is Charles Ray, not John Alden; a movie set, not the Plymouth settlement. \* \* \*

"The Courtship of Myles Standish" may be Ray's most elaborate, most expensive picture. But "A Girl I Loved" still stands as his masterpiece. The Myles Standish film will be most successful in its appeal to school children, and in helping them visualize their primary history.

TIMES—The most enjoyment will be derived by the audiences, I believe, from those episodes which relate to the life aboard the Mayflower. Truly, this was a remarkable setting. \* \* \*

That Mr. Ray has exhausted the possibilities of the theme and the story in the picture, as a whole, I cannot feel. I find certain artistic drawbacks to this complete realization. There is uncertainty in the way the feature has been cut (which I believe can be remedied) and there is something lacking of the steady epic quality that it should possess. Too much prominence is also occasionally given to the star. \* \* \* Mr. Ray himself presents in Alden a character that is entirely difficult from anything he has previously done. It is not an obviously interesting personage either, but the flashes of heroism that he discloses lend picturesqueness to his otherwise quiet demeanor. Ray shows a wider range and variety in this interpretation, even though he is testing new ground, of which one is conscious at times.

**Next Section Meeting Oct. 17**  
(Special to THE FILM DAILY)

Minneapolis—The next sectional meeting of the Southern Minnesota exhibitors will be held at Windom, Oct. 17.

Moving Picture Studio Equipment  
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**PREFERRED PICTURES***Five Delivered—Ten on the Way*

**W**ITH the 1923-1924 season hardly started, Preferred Pictures Corporation already has completed one-third of its production program and is going ahead at top speed.

*Five pictures are finished.* These are "The Broken Wing," "Mothers-in-Law," "The Virginian," "April Showers" and "Maytime."

*Two pictures are in production.* These are "White Man" and "Poisoned Paradise."

*Two pictures are ready to shoot.* These are "The Boomerang" and "Faint Perfume."

*Six pictures are in preparation.* These are "The Triflers," "The Mansion of Aching Hearts," "When a Woman Reaches Forty," "The Breath of Scandal," "The First Year" and "My Lady's Lips."

The first five Preferred Pictures are of unusual box-office strength and are a sound indication of the quality of the ten that are on the way.

They will be of the same high standard, made by the same production staff and sold on the same equitable basis through the same exchanges.

Preferred delivered to exhibitors last season, eight excellent pictures that were sold fairly and that got the business.

This year, with the Preferred Fifteen, this company has set a standard even higher and that new standard is being maintained.

Preferred will make good its every promise.

*B. P. Schulberg*

**PREFERRED PICTURES**

### Sale of 450 Stories

Reliance M. P. Corp. and Its Properties to Be Disposed of by Triangle—Bids Invited

The Reliance M. P. Corp., one of the old units which, together with the New M. P. Corp. and Fine Arts, was included in the Triangle Film Corp., will be dissolved and the rights to about 450 negatives and stories thrown on the market for purchase by producers.

The subjects vary from one reel to four reels in length and have appearing in them such people as the two Gish girls, Jack Pickford, Henry B. Walthall, Elmo Lincoln, Sam De Grasse, Seena Owen and Mae Marsh. The pictures were originally released through the old Mutual organization. Reliance intends disposing of the negatives either in part or in their entirety. Bids are being sought.

#### Seymour Honored

Members of the Hodkinson, New York Exchange gave a testimonial lunch on Saturday, to W. F. Seymour, Eastern and Central Division Manager, to celebrate his first anniversary in that post. Geo. M. Dillon, was master of ceremonies and presented Seymour with a Swiss watch.

#### "Common Law" at Strand

"The Common Law" has been booked into the Strand for the week of Oct. 28th.

### Pathe Winners Announced

Winners of the Pearson Pennant Race have been announced by Pathe. Awards total \$8,000 in cash. The race extended from April 22 to Sept. 8th, based on business done during the period from April 22 to June 16. The 34 Pathe exchanges were divided into five leagues, the Champion League, National League, American League, Capitol League and the Minor League. Following are the winners:

Champion League, Philadelphia, Charles Henschel; National League, Portland L. A. Samuelson; American League, Memphis, Cecil C. Vaughan; Capitol League, R. S. Ballantyne; Minor League, Salt Lake City, W. G. Seib.

#### Shauer Turns Musician

Mel Shauer is in charge of the accessory department at Famous Players. He is also a musician of considerable capabilities. Yesterday he received an extremely complimentary telegram from Pola Negri in which she thanked him for dedicating a new song called "The Spanish Dancer" to her. The song is being used all over the country as part of the exploitation for the picture.

#### Jetta Goudal Signs

Jetta Goudal, whose work in "The Green Goddess," attracted some attention has been signed by Distinctive under a long term contract. It is reported Distinctive will resume production shortly.

### Insist Chicago Runs Are Record

The Hodkinson office insists that the recent day and date showings of "Down to the Sea in Ships," in Chicago, when 55 theaters ran the picture for one week, represents a record for that city and maintains that the claim advanced by Clyde Eckhardt of Fox that "Over the Hill," was shown in 49 theaters there day and date is exaggerated. Eckhardt told THE FILM DAILY recently that his picture had played 49 theaters but when told that, according to the Fox advertising inserted when the picture played there were only 42 theaters listed, he admitted that his first figure had been given off hand and that the other was probably right.

Eckhardt, however, insisted that no one has ever touched his record on "Over the Hill," for subsequent runs when 73 theaters in the Windy City played the picture day and date for four and five day runs. He also states that when the first deal on "Over the Hill," was made, it also included "A Connecticut Yankee" and "The Queen of Sheba," for the same number of bookings, thus giving Fox a three-fold bulk booking in the one city.

F. Seymour, district sales manager for Hodkinson and Jack Edwards, publicity chief who handled the Chicago stunt are jealous of their record and declare by simple mathematics that the difference between the 43 "Over the Hill" runs and the 55 "Down to the Sea" runs is an even dozen.

### Many Local Mergers

(Continued from Page 1)

cover the merger of six theaters, the Williamsburgh section of Brooklyn. The houses include the Summit, the State and Kismet, operated by Strasberg, Blendes and Cohen; the Republic, operated by William Smith, who will be president of the new company and the Marcy and Williamsburgh, controlled by Jack Hamilton. This combine is understood to be figuring on three or four more theaters before it rounds out its growth. It is estimated the theaters at present included are worth \$2,000,000.

Naturally, there has been a good deal of speculation about the reason for all this. From the exhibitor's angle, the reason is to save money in film rentals. Many of the theaters now merged in the one company have been active competitors for some time. This has rebounded to the advantage of the exchanges which have been receiving prices out of all reason for their pictures, so exhibitors maintain. With a pooling of resources, this cut-throat bidding will be largely eliminated and, it is expected, a good deal of money saved on the general operating overhead.

#### Fan Sheet in Birmingham

(Special to THE FILM DAILY)

Birmingham, Ala.—Nat L. Roys is the editor of the "Photoplay News," a new fan magazine designed to make its appearance here weekly.

# The DRIVIN' FOOL

Presented by  
Regents Pictures Corp.  
Directed by  
Robert Thornby

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Featuring  
Wally Van with  
Patsy Ruth Miller and  
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FAMOUS PLAYERS-LASKY

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UNIVERSAL FILM CO.

For the Randolph Theatre, Chicago

POLI CIRCUIT—PANTAGES CIRCUIT—JENSEN &

VON HERBERG CIRCUIT

And by almost every big independent theatre owner in America.

THEY KNOW "THE DRIVIN' FOOL"  
IS A GREAT BIG SEAT SELLER

**HODKINSON**  
PICTURES

# THE **Film** DAILY

**The BRADSTREET FILMDOM** **The RECOGNIZED AUTHORITY**

XXVI No. 9 Wednesday, October 10, 1923 Price 5 Cents

## STUDIOS

By **DANNY**

On the coast show a slacken- generally, over a few months Natural. Expected. Much the product for the early part the season is up and on the ves—where it isn't in the ters. Practically all of the c now in hand for release January. Maybe later. So producers are taking a few ths.

### Warner's Busy

Warner's are busy, of course. Have companies working. Lots of tant stars hanging around. Barrymore busy day and night ing "Beau Brummel." Must be in New York by November. h doesn't give him much time is big picture. Big sets. Beau- And Mary Astor in support. a beauty she is!

ary is now under contract ith Famous. At a figure out four or five times as gh as they had her several ars ago. Then she had a ifling salary and was to be eveloped." Then some smart eople let her out. So she ould be secured again at a emendous price. Instead of eveloping her. But that's e picture business.

### Many Big Pictures

ng shown in Los Angeles. Al- the same kind of a fight the big had when they slammed each in New York. Among the big shown here and not in New are "The Extra Girl" with Ma- ormand, and "The Courtship of Standish," the latest big Char- ay picture. Just a few ideas e these two in tomorrow's issue. "Zaza," Negri in "The Spanish er," Chaplin's "A Woman of " "Strangers of the Night," e Old New York" and "If Win- omes."

### Expect Decision Today

vice Wagner is expected to a decision today in the com- filed by Haring and Blumenthal it the Elmsere Theater Opera- o. Inc., Cosmopolitan and Gold- osmopolitan in which an in- on against the Elmsere theater ght to restrain the showing of ies of Women" at that house ow. Briefs were submitted ay by both parties.

## 31 Boards Active

With Dallas Functioning, National Arbitration System is Working— Texas Board the Last

(Special to THE FILM DAILY)

Dallas—Dallas at last has its F. I. L. M. Board of Trade functioning with Don C. Douglas in charge. This city is the last to swing into line.

The 31 F. I. L. M. Boards of Trade designed to operate under the uni- form contract and arbitration system as drawn up by the Hays office are now a reality. All have been active for some time with the exception of Dallas where a peculiar twist of cir- cumstances held up the organization of that particular body.

In Texas, there is a statute which makes the formation of credit organi- zations illegal. In June, the impres- sion existed in Dallas film circles that the F. I. L. M. Board of Trade would never be sanctioned by the Attorney- General of Texas because of that law. Attorneys, however, conferred at Austin and later a legal interpretation of the arbitration system as seen by former United States Attorney General Wickersham was sent down from New York for the state attorney's perusal.

(Continued on Page 2)

### Chaplin Ill with Fever

One of the largest turnouts at a meeting of the T. O. C. C. was dis- appointed yesterday at the failure of Charlie Chaplin to address the body as planned. Billy Brandt was advised from the Ritz that Chaplin was in bed with a fever and a temperature of 104. At the hotel, someone in the Chaplin suite declared that the com- edian was feeling better and that he expected to be up today.

## Schnitzer in Accord

Says R. A. Rowland is Right About Inflated Exhibition Values—Warns "Wild-Eyed" Producers

"Some of our wild-eyed producers had better beware", is the manner in which Joseph I. Schnitzer of F. B. O. sums up some interesting re- marks anent Richard A. Rowland's ideas on exhibition values. Schnitzer agrees with Rowland in no uncertain terms. This is what he says:

"Mr. Rowland is certainly not talk- ing through his hat. He has hit the nail squarely on the head. In my judgment, this business is never going to be able to return to the producers the tremendous sums of money which they are now investing in motion picture productions. Speaking on be-

(Continued on Page 4)

## Bids \$180,000

For English Rights to "Potash and Perlmutter"—Wanger Makes Of- fer—Exporters Interested

First National declared yesterday that Walter Wanger had made an offer to purchase "Potash and Perlmutter," for England for \$180,000 or about £40,000. The statement quotes Wanger as stating that if he is suc- cessful in securing the picture he will roadshow it throughout Britain.

First National describes the offer as the biggest "ever made for a motion picture production rights in England" and then goes on to say that "while no statement has been made by Bruce Johnson, head of First National's for- eign department, as to whether the offer is to be accepted, at least it is under consideration."

Inquiries among exporters revealed the fact that if Wanger's offer is bona fide, he has really approached a rec- ord. Some doubt was expressed about the outcome of such a buy. It was pointed out that the original pur- chase price, plus import duty, the manufacture of prints in London and the cost of roadshowing would in- volve a considerable amount of money. It seemed to be the consensus of opinion that "Potash and Perlmutter" is a picture that will be

(Continued on Page 2)

### Clara Young Contract Ends

Clara Kimball Young has com- pleted her contract with the Sam Zierler Photoplay Corp., with the de- livery of "A Wife's Romance," the fifth of a series which included "Cor- delia the Magnificent," "The Woman of Bronze," and "Enter Madame," Zierler handled New York State dis- tribution through Commonwealth while the rest of the country was re- leased through Metro.

## Sign Ad Contracts

Agreement with Continental Pays Ex- hibitor Dues in M. P. T. O. of N. Y. Unit—Elsewhere, Too

Representatives of the Continental Screen Service Corp. a companion company to the Paramount Slide Corp. signed a number of members of the M. P. T. O. of New York at the T. O. C. C. meeting yesterday to a two year agreement whereby the exhibitor has a choice of projecting either an advertising slide or an ad- vertising film in lieu of actual pay- ment of dues to the state treasury.

The agreement entered upon be- tween Continental and Billy Brandt was closed some weeks ago but it was only yesterday that steps were taken locally to secure the necessary theater

(Continued on Page 4)

## Move for Repeal

T. O. C. C. to Raise Funds for Tax Fight—May Get Together with M. P. T. O.

The T. O. C. C. is in active line for the repeal of the admission tax. A resolution was passed at yesterday's meeting which didn't break up until about 6:15 o'clock to set aside 25% of the receipts of a given day's busi- ness and establish a war chest which will be used to secure the much sought after legislative relief. After the money is raised, a meeting will be held at which various exhibitor fac- tions will be represented, including the M. P. T. O. of which the T. O. C. C. is not a member. At that con- ference, steps will be taken to carry the matter further.

The resolution occasioned consid- erable debate at the meeting which was a lengthy one. Sydney S. Cohen, who is an honorary member of the Chamber made one of his infrequent appearances ostensibly for the pur- pose of securing the Chamber's en- dorsement of Motion Picture Day, which falls on Nov. 19. While the T. O. C. C., technically speaking, did not endorse Motion Picture Day, as such, its decision to raise a war chest, in effect, sponsors the Cohen move- ment. The money gathered by the various state treasuries on that day, it is understood, will be used by the

(Continued on Page 4)

### Callaghan a Distributor

Andrew J. Callaghan has formed Monogram Pictures Corp. to distrib- ute in the state right field. His first series will be made by Harry J. Brown Enterprises and will star Fred Thomson. The title of the first is "The Mask of Lopez." Callaghan will be recalled as the producer of "The Devil," in which George Arliss starred and also of a group of Bessie Love features handled through Federated.

### Vogel Sailing Soon

William M. Vogel sails for Europe a week from Saturday.

### Sol Brill Back

Sol Brill has returned from a trip to the coast.

### Gleichman Here

Phil Gleichman, of the Broadway- Strand, Detroit, is in New York.

Friday, Oct. 12 being Co- lumbus Day and a legal holi- day there will be no issue of THE FILM DAILY published.



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Paris Representative—Le Film, 42 Rue de Clichy.

Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelplatz.

**Quotations**

	High	Low	Close	Sales
East. Kod.	106	105	105½	400
F. P.-L.	71½	69½	70½	6,400
do pfd.	91	91	91	100
Goldwyn	12	12	12	200
Loew	16½	16¼	16½	1,100

**Bids \$180,000**

(Continued from Page 1)

mutter," would have to gross upwards of \$400,000 before those interested begin to realize on their investment.

Endeavors to secure data on what business important pictures have done in England proved difficult because of the varied information obtained. One conservative estimate, however, placed total business to date on "Way Down East," at £100,000 or about \$450,000; that of "The Four Horsemen" at about £85,000 or \$380,000; on "Robin Hood" at about £75,000 or \$300,000 and on "Orphans of the Storm" at about £80,000 or \$360,000.

**Dillon Nearly Finished**

(Special to THE FILM DAILY)

Los Angeles—Edward Dillon has about one more week to go on Elaine Hammerstein's second for Truart, "Drums of Jeopardy." Immediately upon completion of this, work will start on the next, the cast of which will be announced later. Edward Dillon will also direct this one.

**ADVERTISE YOUR SHORT SUBJECTS**

MATS for this "ad" FREE at your Educational Exchange

A JACK WHITE PRODUCTION



**31 Boards Active**

(Continued from Page 1)

The Texas law in particular related to price fixing. It was thought in New York at the time that Dallas film men were under the impression that the plan was similar to the one used by the Hoy Reporting Service which has since been abandoned.

**May Call Off Eastern Confab**

There seems to exist some doubt about the proposed Eastern conference of F. I. L. M. Clubs, similar to these held in Chicago and in Los Angeles recently.

It was planned to hold the Eastern meeting in New York this month and there is still a possibility that the original plan will be adhered to.

Charles C. Pettijohn, general counsel of the M. P. P. D. A. has been visiting various local boards in recent weeks. A few days ago he returned from a trip to Albany, Buffalo and New Haven and the fact that he has been on the ground personally, may influence the suggestion to cancel the Eastern zone meeting. This, however, will have no effect on the national meeting to be held, as noted, this winter in New York. At that time, all of the F. I. L. M. Boards of Trade will be represented at meetings which may end in some changes in the present form of the uniform contract.

**Pettijohn at Albany Lunch**  
(Special to THE FILM DAILY)

Albany—The Albany F. I. L. M. Board of Trade at a luncheon-meeting at the Ten Eyck honored Charles C. Pettijohn, general counsel of the M. P. P. D. A. Among those present were: F. S. Hopkins, president, Grace L. Tickner, secretary, Messrs Bruner, Morgan, Kempner, and Woodard, of the Board of Directors, and the entire membership. G. W. Erdmann recently elected vice-president of the Cleveland board was also present.

Pettijohn has been visiting different exchange centers, in the East.

**Theater For State Fair Grounds**

(Special to THE FILM DAILY)

Milwaukee—A theater on the state fair grounds is being talked of, so states Oliver Remy, secretary of the Wisconsin State Fair Ass'n.

**Lyman With Old Masters Studio**

William O. Lyman, formerly head of the still department of Famous at the Long Island plant, has joined Old Masters Studio where he will head the photographic division.

**Wisconsin Unit To Help Book Week**

(Special to THE FILM DAILY)

Milwaukee—The Wisconsin exhibitor organization promises whole-hearted co-operation in putting over Motion Picture Book Week, Nov. 11 to 17.

**Rembusch Buys Another**

(Special to THE FILM DAILY)

Marion, Ind.—Frank Rembusch now has 22 theaters, having just taken over the Capitol theater. Rembusch has three others in this city.

**At Broadway Theaters**

**Cameo**

A selection taken from the score of the feature, "Going Up," is played as the overture, followed by Pathe News, an Aesop Fable, pictures of the Dempsey-Firpo Fight, Douglas MacLean in "Going Up" and an organ solo, by John Priest.

**Capitol**

The Capitol program this week includes: "Air of Salome," from "Herodiade," sung by Viola Philol, dramatic soprano; "The Virgin Islands," a scenic; "Schuman Cycle," (a) "Abendlied," sung by Gladys Rice, soprano, and (b) "Traumerci," by Yasha Bunchuk, solo cellist; The entire Capitol Ballet Corps and ensemble, in "Bomnie"; the news magazine; the overture, "The Jolly Robbers," played by the orchestra, prior to the screening of "Strangers of the Night" ("Captain Applejack.") An organ selection concludes the performance.

**Rialto**

"Sicilian Vespers" starts off the program. Next comes the regular Weekly Magazine and a song number, "A La Luz La Luna" ("By the Light of the Moon"), sung by Juna Pulido, baritone. "The Broken Wing" is the feature. "Valse Ballet," by Betty May, danseuse, and "Three Strikes," a comedy, are the last two numbers on the bill.

**Rivoli**

"The Spanish Dancer" is the feature. Other attractions include, The Pictorial News, "Capriccio Espagnol," played as the overture; Riesenfeld's Classical Jazz and a musical, dance number, titled, "Impressions of D'Espagnol."

**Strand**

"Oberon," the overture, is followed by "Here and There," a compilation of interesting short subjects, "Pierott," a dance fantasy; The Strand Topical Review and a prologue to the feature film, "The Bad Man," which follows. Hal Roach next presents a new Spat Family Comedy, "Let's Build." Percy Starnes closes the show with an organ number.

**At Other Houses**

Pictures now playing Broadway houses that have been seen before, include: "The White Sister," now at the Ambassador; "The Hunchback of Notre Dame," which has played the Astor for some weeks "Monna Vanna," at the Central; "Little Old New York," at the Cosmopolitan, and "The Covered Wagon," at the Criterion, "Scaramouche," is at the 44th Street theater and "A Woman of Paris," at the Lyric.

**Palace, White Plains, Sold**

(Special to THE FILM DAILY)

White Plains, N. Y.—William Cantor, a realtor, has taken over the Palace and the Newell Bldg., for a reported price of \$125,000. The White Plains Theater Corp. has a lease on the house which has two more years to run.

**Tracy City, Tenn. City Burns**

(Special to THE FILM DAILY)

Tracy City, Tenn.—Sam Werner's Dixie theater and a number of other buildings have been destroyed by fire.

**Pathé News**

No. 82

JAPAN ARISES FROM HER RUINS  
Tackling the colossal job of clearing away the wilderness of ruin in Tokio and Yokohama  
NEW RECORDS AT INTERNATIONAL AIR RACE—St. Louis sees remarkable records made in great airplane race.

CHACOLET WINS KENTUCKY SP CIAL—Record crowd views stirring race which five year old mare gets \$50,000 prize.

Other news from Torquay, England; New York; Washington; etc., etc.

today

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New York City



# *With the Exception— of the Universal!"*

*A Straight-from-the-Shoulder-Talk by Carl Laemmle,  
President, Universal Pictures Corp.*

Once more the Universal delivers the goods while others are delivering raises.

With all the big publicity promises about "new sales plans" and "giving exhibitor a new deal," it looks to me as though the only big hits the exhibitor can get while they're hot are the Universal's.

Did you read the editorial in the Moving Picture World, in which the editor published a letter he had received from "a small town exhibitor"? The exhibitor wrote:

"We fellows in the small towns have not been able to get the season started. I made a little jaunt to five of the neighboring towns recently and without exception **THEY HAD NOT BOUGHT NOR WERE THEY ABLE TO BUY** a single new picture of the so-called big features. Such is the case with us at the present time **WITH THE EXCEPTION OF THE UNIVERSAL'S JEWELS.**"

I hope you will let that fact sink deep into the old bean. I hope you will read it carefully enough to get the full significance of it.

For one thing it means that nobody is keeping promises and living up to promises **EXCEPT THE UNIVERSAL.**

For another thing it means that right now when the exhibitor needs the big hits while they are piping hot, he cannot get them **EXCEPT FROM THE UNIVERSAL.**

And for another thing it means that the exhibitors are sore at all prices **EXCEPT THE UNIVERSAL'S.**

Except Universal—always and forever except Universal! You hear it everywhere—throughout the United States and Canada and England and all America and the whole wide world. The Universal is always on the job, ready to do a clean-cut business with any and every clean-cut exhibitor.

This good will is the greatest stuff on earth. It is better than cash, because cash can dwindle away. It is better than stocks and bonds, because stocks and bonds are cold blooded things even though it is nice to have them. It is the thing that warms the cockles of the heart and makes the game worth playing.

The Universal has less trouble with exhibitors than any concern in the business. It is the **EXCEPTION.** Exhibitors damn producers right and left but they always **EXCEPT** the Universal.

Thousands of exhibitors this very minute are just as glad as I am that the Universal has the pictures. They take a personal pride in the fact. To my very day I will glory in the knowledge that **OUR CUSTOMERS ARE OUR FRIENDS.**

*(from Current Issue—"Universal Weekly")*

## **MERRY GO ROUND**

This Universal Super Jewel, directed by Rupert Julian, did a "Record-smashing business," reports the COLUMBIA Theatre, Seattle, Wash.

## **A CHAPTER IN HER LIFE**

This LOIS WEBER PRODUCTION, based on the story of 'JEWEL,' by Clara Louise Burnham is, in the words of Moving Picture World, "Ideal entertainment."

## **DRIFTING**

is "A Success!" according to the New York Sun & Globe. It's from the play by John Colton and Daisy H. Andrews, produced by Wm. A. Brody on Broadway and directed by Tod Browning.

## **THUNDERING DAWN**

"Good box-office bet," says FILM DAILY of this picture. It's a Universal Super Jewel with J. WARREN KERRIGAN and ANNA Q. NILSSON. A Harry Garson Production.

## **THE ACQUITTAL**

This powerful mystery play will create a tremendous sensation. It's a Universal Super Jewel with CLAIRE WINDSOR and NORMAN KERRY, directed by CLARENCE BROWN, from Cohan & Harris' production of Rita Weiman's play.

## **BABY PEGGY**

"The most talented child actress on the screen," in the opinion of The New York World, will captivate the industry with her first big Jewel, "THE DARLING OF NEW YORK."

---

## **COMING**

### **WHITE TIGER**

Starring PRISCILLA DEAN in a spectacular and original melodrama of society's underworld. Directed by TOD BROWNING.

### **THE SPICE OF LIFE**

Is a vivid, lightning-actioned romance from the well-known story by Byron Morgan, superbly directed by HARRY POLLARD.

### **MORALITY**

starring MARY PHILBIN, the big hit in 'Merry Go Round,' is a beautiful heart-interest romance, directed by IRVING CUMMINGS.

### **A LADY OF QUALITY**

will set a new high standard in screen production. This magnificent spectacle starring VIRGINIA VALLI with Milton Sills and an extraordinary cast is HOBART HENLEY'S greatest production. From Frances Hodgson Burnett's famous novel and play.

---

## *Watch for*

### **HANDS IN THE DARK**

starring WILLIAM DESMOND and EILEEN SEDGWICK, the Chapter Play with the big, new thrills that will put new life into box-offices everywhere. Directed by W. J. CRAFT.

### **HOOT GIBSON in THE THRILL CHASER**

A superb outdoor romance even bigger and better than his last box-office sensation, 'The Ramblin' Kid.'

## Schnitzer in Accord

(Continued from Page 1)

half of F. B. O., I want to point out that no such condition exists with us.

"Our pictures are being made at a very nominal cost, and particular effort is being made to select the kinds of stories that lend themselves to exploitation and advertising. We sometimes spend as much (or more) money for our advertising and exploitation campaigns as the negative itself cost, but when we do so it is because the production itself merits this, and there is more than a reasonable possibility of the returns to the exhibitor warranting the kind of a campaign that we put behind the pictures.

"We are making and exploiting pictures on the basis of a cost that will enable the exhibitor to pay us a fair rental for the picture and enable him to make a fair profit after he has shown it. In my judgment, the necessity for spending as much as three, four and five hundred thousand dollars on motion picture productions is all rot. Most of it is represented in waste and is never seen on the screen.

"I should like, some time, to have a director show me where the difference between a production that cost \$100,000 and one that cost \$150,000 lies. The only explanation he can offer is wasted time. Just because some producer spends a half million dollars on a picture is no reason why it is worth that much, to himself or to the exhibitor. If the distributing agency doesn't gross enough money to allow him the cost of his negative back and a fair margin of profit, the distributor gets all the blame. The producer never stops to think that he never had any earthly right to stick that kind of money into a production.

"This business is founded on its ability to provide entertainment to the masses, at a price that will permit the masses to buy such entertainment. Once in a while a picture can be put out that the public will pay a \$2 price to see, but it's the exception and not the general rule.

"As far as F. B. O. is concerned, it is going to provide the best kind of motion pictures at moderate costs. Good entertainment, good values, and at prices that will let the producer, distributor and exhibitor make a fair margin of profit on the money invested.

"I repeat that Mr. Rowland knows what he's talking about, and some of our wild-eyed producers had better beware. A day of reckoning is coming."

### Hirsh Closes for New England

Nathan Hirsh of Aywon has closed a deal with Independent Films of Boston, Mass. for a series of five reels featuring "Big Boy" Williams and the following features: "White Hell," "Dawn of Revenge," "Rum Runners," "Girl From The West," "Master of Beasts," "Lure of the Orient," "With Wings Outspread" and "Fidelity" for New England.

## Eliminate "Kidding", Says Richey

(Special to THE FILM DAILY)

Detroit—R. A. Rowland's ideas on inflated exhibition values find sympathy—and lots of it—at the hands of H. M. Richey, general manager of the Michigan exhibitor organization, who says:

"Mr. Rowland's statement, for which he is deserving of the congratulations of the entire industry, is particularly opportune at this time of the year.

"Daily, exhibitors who are attempting to buy fall product are asking the question, How can I pay fifty to one hundred per cent increased rentals when my business does not show ten or fifteen per cent increase?"

"If there is one thing that will get this business down nearer a business basis than anything else, it will be the elimination of the kidding relative to prices, and that certainly applies to the director, producer and in many cases the theater owner. If the gross mentioned so many times for a picture, isn't in the country, the producer is not going to get it.

"And, if the exhibitor cannot get the gross out of his community, he either must not try to buy on that basis or if he does receive a visit from that self same sheriff Mr. Rowland mentions."

## Sign Ad Contracts

(Continued from Page 1)

signatures. Up-state, Continental has had a number of salesman at work securing contracts. The company pays to the exhibitor treasury a lump sum obtained, of course from the advertiser whose product is boosted on the screen.

The contract is to run for two years and under it, the exhibitor agrees to show either the slide or the film, as the case may be at each performance. The agreement is made binding on the new owner, in the event that the theater changes hands.

The contract with Brandt is similar to those now in operation with state exhibitor bodies throughout the country. Those connected with Continental declare that similar agreements are now in effect in the following states: Missouri, Kansas, California, Minnesota, Wisconsin, Idaho, Ohio, Michigan, Pennsylvania, North Carolina, Virginia, Iowa and Nebraska. Some of these organizations have been using the service for some time and only recent renewals were made with Kansas, Missouri, Pennsylvania and Ohio.

Charles J. Morton, former publicity man for the local Fox exchange has joined Continental as manager. The company has about 25 salesmen on the road and a large local staff. Contracts are made directly with exhibitors in some cases.

### Introduces New Stage Effect

"Potash and Perlmutter," is the feature at the Brooklyn Strand this week, and for the production, Manager Edward L. Hyman introduced the new glass traps in the floor of the presentation stage, which permits of lighting from beneath the stage shooting upward and backward, to augment the side and front lighting.

## Move for Repeal

(Continued from Page 1)

national organization for the purpose which is identical with that of the T. O. C. C.

The Chamber also discussed the "Enemies of Women" situation and it was decided to fight Goldwyn-Cosmopolitan to the last ditch and on every contract, if such far-flung action should be deemed necessary. It was gathered that several exhibitors who had made contracts for the picture with Goldwyn-Cosmopolitan would cancel them in deference to the Chamber's wishes and so that a united front might be presented. A special executive committee meeting has been called for tomorrow to discuss the situation.

### Mrs. De Mille Buried Today

(Special to THE FILM DAILY)

Los Angeles—Beatrice M. de Mille, mother of Cecil and William de Mille, and late head of the de Mille Agency, dealing in stage plays, will be buried this morning from her home, 2026 Argyle Ave. Services will be held at St. Stephen's Church.

### Scientific Film Shown

A picture showing the scientific work of Dr. Eugen Steinach of Vienna, pioneer in the rejuvenation field, was shown for the first time in this country Monday night by Dr. Harry Benjamin at a meeting of the German Medical Society at the Academy of Medicine, 17 West 43rd St.

Many, prominent in scientific research, and the medical world attended.

Hand painted pictorial lobby stand



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**TRUART FILMS**  
announces  
a motion picture production  
**Richard Talmadge**  
in  
**"Making Good"**  
All rights reserved  
**Truart Film Corporation**  
M. H. HOFFMAN  
Vice-President and General Manager  
1540 Broadway New York

# A Demonstrated Hit!

"The Spanish Dancer," the first picture to be demonstrated under Paramount's new sales plan, is having its first demonstration showings at the Rivoli, New York, and Grauman's Rialto, Los Angeles, this week. Other points will follow.

On the opening day (Sunday) at the Rivoli, 9,033 people flocked to "The Spanish Dancer." (8,939 saw "Manslaughter" at its opening at the Rivoli. And you know what a success "Manslaughter" has been!) Business has held steadily at capacity.

Tremendous crowds are jamming Grauman's Rialto at every performance.

This is the first demonstrated evidence that "The Spanish Dancer" is a big hit. Watch for more!

## *And the Critics Say:*

"As the gypsy dancer who fascinated the King of Spain, Pola Negri returns happily to the mood of her superb 'Carmen.' Miss Negri is far better than she has been in either of her previous American productions."

—New York Herald.

"At last Pola Negri has returned to the picturesque costumes in which she made her first success. A long and enthusiastic ovation was accorded her by the audience. A distinct popular triumph."

—Los Angeles Times.

"In 'The Spanish Dancer' one finds the old, flaming, glorious, gorgeous Pola Negri, and one finds a great deal more. Will doubtless make millions of dollars."

—New York Tribune.

"The Pola of some of her first pictures comes back to us in 'The Spanish Dancer.' The picture is lavish with beautiful settings and costumes. In their roles every player does splendid work."

—Los Angeles Examiner.

"1,000 per cent better than 'Bella Donna' and 'The Cheat.'"

—N. Y. Evening World.

"Pola is more lustrous than ever as the gypsy dancer in the gallant days of early Spain. It is a picture replete with gorgeous costumes and picturesque incidents—the very thing, in fact, that grownups, as well as children, cry for."

—New York Sun-Globe.

"Gorgeous in the very strictest sense of the word. From first to last, vibrant with life. It is a long picture but never dull."

—New York Telegraph.

Adolph Zukor presents

# POLA NEGRI

in a

Herbert Brenon Production

## "The Spanish Dancer"

with Antonio Moreno

Screenplay by Beulah Marie Dix and June Mathis from "Don Caesar de Bazan" by Adolphe D'Ennery and P. S. P. Dumanoir

*A Paramount Picture*



FAMOUS PLAYERS-LASKY CORPORATION  
ADOLPH ZUKOR, President  
NEW YORK CITY



**Newspaper Opinions**

**"The Spanish Dancer"—F. P. L.—Rivoli**

AMERICAN—Situations are interesting, the settings are castles in Spain, and Antonio Moreno, as Don Caesar, is a delight in well-groomed satins and laces and plumes.

EVENING WORLD—We will say that it is our opinion that Pola Negri in "The Spanish Dancer" is not nearly so good as she was in her old pre-American days, and that she is 1,000 per cent better than she was in "Bella Donna" and "The Cheat."

In our estimation, "The Spanish Dancer" is by far the best of the trio Miss Negri has made since she went to Hollywood, became a regular screen actress and bobbed her hair.

HERALD—Miss Negri is far better than she has been in either of her previous American productions, and although hers was a losing fight with the rampagous projection machine yesterday, she has indicated in this picture that she is returning to her old dominance.

Herbert Brenon's production of "The Spanish Dancer" is many degrees below "Rosita" in pictorial beauty.

MAIL—This one happens to be better than her last, if not the best since her advent in Hollywood. She has always excelled in what might be called the costume picture, and this one gives her several opportunities of which she makes the best.

"The Spanish Dancer" is a big production and might well hold its own with others which have been given dignity by their appearance in houses heretofore devoted to the drama. It is skillfully directed by Herbert Brenon and beautifully and sumptuously staged.

MORNING TELEGRAPH—From the very first foot of the first reel to the last foot of the last, in short, every step of the way, the picture is vibrant with life. It is a long picture, too, but it is never dull. Herbert Brenon, who directed it, deserves a large part of the credit.

POST—She is given more opportunity to act than in any of the preceding American productions. Where is the old Pola? the naivete of action, the abandon of passion, the lack of clothes consciousness—they have gone; so perhaps once again transatlantic has meant artistic death.

SUN—Pola is more lustrous than ever as the gypsy dancer. It is a picture replete with gorgeous costumes and picturesque incidents.

TELEGRAM—One of the most celebrated melodramas of yesteryear, "Don Cesar de Bazan," has been turned into a fascinating film success.

TIMES—"The Spanish Dancer" is not nearly so good a production as "Rosita," and actually there is more dash and spark to Mary Pickford's acting than there is to the famed Polish star's efforts.

The secret is that Ernst Lubitsch, Pola Negri's director in her German productions was the master mind in Mary Pickford's picture. Pola Negri appears to suffer from an overdose of direction. This picture proves that Mary Pickford still is an accomplished screen actress and Lubitsch a masterful director.

TRIBUNE—In "The Spanish Dancer" one finds the old, flaming, glorious, gorgeous Pola Negri, a gypsy girl, almost as untamed as Carmen, and one finds, also, a great deal more, but nothing that was exactly to our liking, with the exception of the cast.

After saying that "The Spanish Dancer" will doubtless make millions of dollars for the producers we may with a clear conscience announce that it seems to us a wholly artificial, rather tedious picture.

WORLD—There seems to be more of the dash of the old European Pola Negri in "The Spanish Dancer" than in any cinema she has made since Hollywood got hold of her. Miss Pickford's exhibit was a sweeter and a more dramatic one, while Miss Negri's is a more colorful, more vigorous, more dazzling and gaudier one. Miss Pickford would tell you that in her production one would find art, while the Famous Players are content to have made what they consider to be an entertaining movie.

**"The Bad Man"—1st Nat'l Strand**

EVENING JOURNAL—Hollbrook Blinn plays the role with an almost Gallic humor and so much charm that many young men will like to visualize himself as the death-dealing, knife-eating Pancho Lopez of his interpretation.

Altogether the picture has that whimsy about it that a play by Brown has. It is a new note entirely.

EVENING WORLD—In this, his first starring picture, Blinn has proved that he is as good, if not better, before the camera than he was behind the footlights. His technique, as far as we can see, is well nigh perfect.

And we'll wager that when the film critics of the country make their selections of the "ten best pictures of the year," the "Bad Man" will be in the money.

MAIL—Edwin Carewe, the director, deserves much praise for his part in the making of the film. He realized the possibilities and limits of the story and at no time introduced any scenes which detracted from the interest. The result is a simple, straightforward film excellently photographed and effectively portrayed.

MORNING TELEGRAPH—Hollbrook Blinn is an amusing screen actor. He can express more in the flick of an ash from his cigarette than most actors can by running what is commonly referred to as "the whole gamut of emotions."

All in all, "The Bad Man," although not quite as good a picture as it was a play, is entertaining and is the medium of giving a very fine actor a part on the screen in which he excels.

POST—Surely one cannot hope for anything much better than Mr. Blinn as the bandit chieftain. His performance alone is sufficient to make this film most entertaining, but the entire cast measures up well, so the result is most satisfactory. It is a safe bet that every one will enjoy the picture.

SUN—We can recommend "The Bad Man" as an entertaining picture, but we refuse pointblank to say it is better than the play. It isn't as good.

TELEGRAM—Just as absorbing as the play. Edwin Carewe has made a good job of the film production of "The Bad Man." He directed it as well as Hollbrook Blinn acts the role.

TIMES—"The Bad Man" provokes a constant chuckle. None of the whimsical humor with which Porter Emerson Browne, author of the play, surrounded the chief character has been lost. Blinn seems to take the same keen enjoyment in playing the part for the screen as he did before the footlights.

TRIBUNE—It is not so good a Bad Man as the play, but it is good enough. Probably those who never saw the play will be delighted with it and even those who did see it will not be disappointed in the picture. It follows the play so closely, scene for scene, that the most ardent addict could find nothing to resent in the translation.

Hollbrook Blinn is seen in his original role, Pancho Lopez, which would go a long way toward making the picture a success.

WORLD—"The Bad Man" in pictures is one of the best examples of sane transference of a stage play to the screen which we have seen, and the picture is distinctly worthy of the large patronage which it apparently is going to enjoy.

**"Strangers of the Night"—Metro Capitol**

AMERICAN—Anyone who tells a wildly improbable story of hazard and gold and love, and tells it with exciting effectiveness, is bound to put that story across, and that's what they've done with "Strangers of the Night."

DAILY NEWS—The action, while a trifle boring in the beginning, captures a true spark of life toward the middle, which burns straight through to the conclusion.

EVENING WORLD—The film version is just as rollicking, just as finely acted and far more entertaining, to us, than was the stage version.

MAIL—A rollicking good film it is. Fred Niblo has succeeded in turning out a film far above the average run. He caught the romantic spirit of the play and the spectators enjoyed it.

MORNING TELEGRAPH—It makes a very good picture, and although it is too long, it can easily be cut.

Fred Niblo has directed this offering in fine style. The lighting is effective and the photography is excellent. The sets, too, are convincing, and in good taste.

POST—All in all, it is one of the most enjoyable lighter "movies" ever filmed. Then, too, the photography and captions are excellent allies in upholding a high artistic standard.

SUN—Fred Niblo has made an excellent translation to the screen of Walter Hackett's "Captain Applejack," preserving all the rollicking quality of the stage original as well as adding a few blithe touches and knife flourishes of his own. The most agreeable point, actually, is that Matt Moore at last comes into his own as a screen comedian,

giving a delightful, subdued, yet none the less twinkling, impersonation of the timorous Britisher.

TELEGRAM—"Strangers of the Night" is one of the most alluring films, with its quaint mingling of present day life on shore and the rollicking life on sea.

TIMES—It makes an excellent photoplay, which was to be supposed, as the story is one which lends itself well to picturization. Niblo picked a competent cast, the selection of Matt Moore being a very happy one. It is a film which will undoubtedly prove a great drawing card at the Capitol this week.

TRIBUNE—He has managed to transfer to the screen nearly all of the delightful little subtleties which made the play such a success.

WORLD—The acting will hardly bear minute inspection. Particularly in the playing of Matt Moore and Edie Bennett does the adjective "negative" seem applicable. Yet in the smartly twisted plot there is sufficient activity to entertain above the average.

**Sold for 7 S. A. Countries**

A deal has been made between Preferred and Sociedad General Cinematografica, involving the sale of the "Preferred Fifteen" for Argentine, Chile, Peru, Bolivia, Ecuador, Uruguay and Paraguay.

**No Deal for Gibbs Story**

Curtis Brown, Ltd. deny that picture rights to "The Middle of the Road", the novel by Sir Philip Gibbs have been sold. Grand-Asher were dickering for the novel but the story did not fit in with the type of picture they are making.

**"Puritan Passions" Premiere Sunday**

The Film Guild's production, "Puritan Passions," opens at the Cameo Sunday.

**Johnson Lunch Today**

Emory Johnson will be the guest of honor at a lunch to be given him by F. B. O. at the Astor today. Johnson is making a series of pictures for F. B. O., the most recent being "Mail Man."

**New Sunday Record at Rivoli**

"The Spanish Dancer," business the Rivoli Sunday outstripped "The Y. Y. Rajah" by seven patrons, and "B. and Sand," by 236. Even "The Slaughter," which was one of the successes of the Rivoli, was by 94 patrons for an opening Sunday.

**Changes In Hodkinson Personnel**

Hodkinson Corporation announce the appointment of B. Foster as assistant manager in Detroit, succeeding S. K. Decker, resigned. C. Bodenstein is now assistant manager at Pittsburgh, having taken the place of S. A. Fineberg, resigned.

**Harry Brandt Engaged**

Harry Brandt, brother of William and joint owner with him of a number of Brooklyn theaters announce his engagement to Ann Isakov, a Brooklyn girl.

**Sold on Franchise**

"Making Good" has been definitely decided upon as the title of the Richard Talmadge production for lease through Truart. This will be franchised in the same way as the Hammerstein series.

**EASTMAN POSITIVE FILM**

To protect the exhibitor against screening, unknowingly, film of inferior photographic quality we make Eastman Positive Film identifiable. The words "Eastman" "Kodak" are stenciled in black letters in the transparent film margin. Look for this positive proof that you are projecting the "film that carries quality through to the screen."

Eastman Film, both regular and tinted base, is now available in thousand foot lengths.

**EASTMAN KODAK COMPANY ROCHESTER, N. Y.**



# THE **Film** DAILY

**the BRADSTREET of FILMDOM** **The RECOGNIZED AUTHORITY**

XXVI No. 10

Thursday, October 11, 1923

Price 5 Cents

## GORGEOUS

By **DANNY**

That's the word. It describes the "ship" scenes in the picture "The Courtship of Es Standish." Nothing shown any of the great big pictures this season outdoes this stuff. It holds you every minute by its tremendous charm and beauty, as well as the action of the Bible-land Pilgrims. In contrast to the rough neck crew. The cinematography also is unusually good. This portion of the picture stands out for years.

When they cut and trim the best of it so that it keeps pace with the "ship" material Ray will have a great box office attraction. But it must be cut. And cut a lot.

### Mabel's Hit

Mabel Normand gives a mighty performance in "The Extra Girl." She doesn't look so good and she looks a little heavy. But she still winks and smiles, has a lot of hokum in her work, and puts the picture over in a way that's breaking house records at the Mission. Of course, in any picture is somewhat along the lines of "Hollywood" and "Souls for Sale" but it's just enough different to stand out. They have one more chance of Mabel leading a real lion through the studio—thinking it's a leaded up dog—that's a riot. Dickson deserves a lot of credit for the picture. Because the story is just a trifle trite. Still he's got a lot out of it.

Beginning in Sunday's issue you'll find some mighty interesting ideas of what producers think about next year—and the product coming. Joe Schenck starts the discussion.

## Motion Denied

Justice Wagner yesterday denied application of Haring and Blumenthal for a temporary injunction to restrain the Elsmere theater in the Bronx from showing "Enemies of Women" the last half of the week, beginning today. The injunction was sought by Haring and Blumenthal on behalf of their Belmont theater. This is the second set-back that the C. C. members have met with.

(Continued on Page 2)

## Buys "I. N. R. I."

Ben Blumenthal to Distribute It Here—Dimitri Buchowetski Coming Next Month

Ben Blumenthal, president of Export and Import Film Co. Inc. returned from abroad yesterday on the Majestic. He has secured for this country, a picture called "I. N. R. I.", a story dealing with the life of Christ and made in Berlin by National Film A. G.

Blumenthal brought back with him a number of stills and stated yesterday that the print will follow from Berlin in a few weeks. It will be recalled that Blumenthal recently

(Continued on Page 2)

### Baby Peggy Here Next Week

Baby Peggy is due in New York from the coast a week from today. Her contract with Principal becomes effective the end of this month when the child's present agreement with Universal ends.

### Hammons Back

Earl W. Hammons of Educational returned from Europe yesterday and immediately went home to shake his sea legs.

## Harmony Move Under Way To Bring Insurgents Back Into M.P.T.O.

Repeal of Admission Tax Is the Common Motive—Cohen, Brandt, O'Reilly Not So Far Apart As Appears on Surface—Jimmy Walker Yet to Be Reconciled—Other State Units to Be Invited to Conference

A common objective: the repeal of the admission tax, which is burdening exhibitors all over the country, may be the instrument through which the differences, long standing between the Motion Picture Theater Owners of America and various insurgent units, will be forgotten and a nationally effective exhibitor body formed.

For weeks there has been a maze of reports circulated in New York about the M. P. T. O., the T. O. C. C. and the M. P. T. O. of New York, of which Billy Brandt is president. It is no secret that various important exhibitor leaders, particularly in the T. O. C. C. and the Brandt unit, have hoped that politics might be forgotten and a basis of understanding reached that would wipe out the grievances which both sides, more or less, claim.

The soothing syrup will be the fight for the admission tax repeal. Brandt is on record, on behalf of the New York unit, as favoring joint exhibitor action, no matter who the leader might be. When Sydney S. Cohen appeared at the meeting of the T. O. C. C. on Tuesday, the impression was at once created that there was something in the wind.

(Continued on Page 4)

## Sales Plan Starts

Famous Players has inaugurated its new sales plan with "The Spanish Dancer" at the Rivoli this week. The picture is also playing at Grauman's Rialto in Los Angeles and, in accordance with the announced intention of the company will not have its sales quota set until it plays one or more demonstration theaters in each key city or territory.

The picture will be transferred from the Rivoli to the Rialto for another week and in the near future will open at Nate Robbins' theater, Utica

(Continued on Page 4)



THE BALLET SCENE IN "THE MARRIAGE MARKET". A COLUMBIA-C. B. C. PRODUCTION. Featuring, Jack Mulhall, Alice Lake; Pauline Garon and Shannon Day. Adv.

Tomorrow, Oct. 12, being Columbus Day, and a legal holiday there will be no issue of THE FILM DAILY published.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	105 1/8	105	105	300
F. P.-L.	71 1/8	70	70 5/8	1,300
do pfd.				Not quoted
Goldwyn	12 1/4	12	12 1/4	775
Loew's	16 1/2	16	16 1/2	1,300

**Incorporations**

Albany—Fernbrook Amusement Corp., Yonkers. No active capital. Incorporators, M. and F. Chrystmos and G. A. Graves. Attorneys, Wallin, Beckwith & Edie, Yonkers.

Albany—Capitol Hill Theater Corp., New York. Capital, \$5,000. Incorporators, S. L. Helmann and M. R. Weinberg. Attorney, J. P. Bickerton.

New Haven, Conn.—Moritani Corporation of West Haven. Capital \$50,000. Incorporators, K. Moritani, A. Cusano and A. Burne.

Dover, Del.—Instructural Pictures Corp. of California, Wilmington. Capital, \$7,500,000. (Corporation Trust Co. of America).

Dover, Del.—Imperial Pictures Corp. of California, Wilmington. Capital, \$2,500,000. (Corporation Trust Co. of America).

H. T. Snowden With Libson Interests (Special to THE FILM DAILY)

Columbus, O.—H. T. Snowden, formerly exploiter with Goldwyn, has joined the Libson theater interests. He will act as publicity head.



**Motion Denied**

(Continued from Page 1)

in New York courts. A similar action was brought by the Gotham theater against Fox's Washington and was settled out of court. In that instance it was claimed by the T. O. C. C. that the Gotham theater company was a foreign corporation.

Nathan Burkan's office is handling the litigation for Cosmopolitan. It was intimated very strongly there that the continued suits brought by T. O. C. C. members were rather distasteful and that some legal redress may be sought on behalf of the Hearst interests. Further than that, no statement would be made.

**Another Philadelphia House**

(Special to THE FILM DAILY)

Philadelphia—An interesting situation will arise around Christmas with the opening of two new Stanley Houses and Mayer Milgram's new theater at 23rd and South Sts. The three houses promise to be up-to-date in every respect together with the many Philadelphia houses clamoring for patronage there promises to be some disappointment for someone.

The Spring Garden theater at 12th and Spring Garden Sts. has been added to the city's ever-growing list of new theaters. Louis Blumberg is behind the venture.

**Here for World's Series**

Quite a number of out-of-town film men are in New York for the world's series. A Washington group includes John Payette, assistant general manager of the Crandall theaters; Edward A. Sherwood, manager of the Exhibitor's Film Exchange, which is operated by Crandall, and Sam Galanti, a former Hodkinson manager.

**Lesser on Leviathan**

Sol Lesser is returning to New York on the Leviathan, due in Monday.

Lesser has cut his European trip short because he is scheduled to attend the First National Meeting at French Lick next week.

**Many at Baseball Game**

Yesterday afternoon was in the nature of a holiday in the business. Many of the sales executives forgot to return contracts for more money and attended the first game of the world's series.

**Plymouth Has New Release**

Plymouth Film Corp., which caters to the non-theatrical field, has completed "Lest We Forget," and will show it at the Rialto next Monday at 10:30 in the morning.

**Eddie Hayes Resigns**

(Special to THE FILM DAILY)

Buffalo—Eddie Hayes has resigned as manager of the First National office.

**Heyl in From Coast**

Martin J. Heyl, vice-president of Anderson Pictures, is in New York from the coast

**Buys "I. N. R. I."**

(Continued from Page 1)

placed Dimitri Buchowetski, the Polish director, under contract and was expected to return with him to this country. Buchowetzski is now at Nice, vacationing and is due here some time next month.

Blumenthal had some interesting information to impart about conditions in general in Europe. He said the business in Russia is opening up and that, despite the Government monopolies said to exist there, large shipments of film are getting into the country regularly through Berlin. He was of the impression that the Russian field will prove a lucrative one.

**F. P. Wins Action**

Famous Players stated yesterday that a temporary injunction granted against Jesse Sill, J. C. Cook and James C. McClellan, owners and distributors of "The Trail of the Covered Wagon" had been made permanent and that Judge Rossman of the Circuit Court of Multnomah County, Oregon had ordered out the words "The Covered Wagon" from the title of that picture. Famous alleged the title deceived the public into believing that the other production was their "The Covered Wagon".

As noted, a temporary injunction was obtained recently.

**Plan an International Film**

(Special to THE FILM DAILY)

London—It is understood that a syndicate is being formed here to produce a picture, scenes for which will be shot in every European country. Just to make it really international, an American star, Betty Compson will play the lead. Miss Compson is expected back here shortly.

**The Johnsons Entertained**

Many local exhibitors attended the luncheon given yesterday to Emory Johnson and Mrs. Johnson (Ella Hall) at the Astor by F. B. O. It was a nice little party, particularly so because no one insisted upon making long-winded speeches.

**Balaban & Katz Change Name**

(Special to THE FILM DAILY)

Springfield, Ill.—Balaban & Katz, have filed a name change with the Secretary of State. Hereafter the company will be known as B. and K. Amusement Co.

**"In the Works"**

When Charles Steiner was asked what the status of his reported deal with the Mayer and Schneider circuit was, he smilingly said yesterday: "Oh, it's still in the works."

**Mrs. Buxbaum Ill**

Mrs. Harry H. Buxbaum, wife of "Bux" of Famous Players had her tonsils removed this week. She is resting quietly.

**Walton Recovers**

Charles Walton has recovered from a serious operation, and is now back at his office.

**Brinch With Famous in Vienna**  
(Special to THE FILM DAILY)

Vienna—P. N. Brinch is managing the Paramount office here.

Brinch was former general sales manager of Hodkinson. When the organization decided to break away from Pathe and form its own changes, Brinch was the man selected to organize them.

Moving Picture Studio Equipment at College Point. Kliegl Liliput Lights, Spot Lights, Switch Boards, M. J. Wohl Lamps, Cooper-Hewitt Lights, scenery, lumber, motors.

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**A Two Reel Special with the Pull of a Big Feature**

The exclusive picture of the  
**GREAT INTERNATIONAL RACE**  
at Belmont Park, Oct. 20,

**PAPYRUS vs. ZEY**

From the day on which it was announced that Britain's best horse, the winner of the Derby, would meet the best America could produce, the papers of the nation have been filled with this greatest of sporting events.

Your public doesn't have to be sold on this picture. They're already sold.

Prints will be shipped on the night of the race and will be ready for showing in Eastern Cities on

**SUNDAY OCT. 21st**

It's booking very fast  
**GET IT NOW!**

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Walsh,  
Carmel  
Myers,  
Bessie  
Love.

Carmel Myers as the Cursed Courtesan in

Balzac's  
*Slave of Desire*

Revealing the Show Window of Paris Life

A. George D. Baker production. June Mathis,  
Editorial director, presented by Gilbert E. Gable

Coming from Goldwyn & Cosmopolitan

## Sales Plan Starts

(Continued from Page 1)

and at Mike Glynn's Patchogue theater, Patchogue, Long Island, the demonstration runs in those zones. There will be further showings in Poughkeepsie and the other points decided upon for this territory and on the basis of what the picture does, it will have its valuation fixed. Just what that value will be is problematical but Paramount officials are understood to hold the impression that the picture will gross over \$1,000,000.

The complete list of demonstration theaters is now being rounded out in what will be its final form. More applications were received by the Paramount sales department than can possibly be taken care of. The theaters do not necessarily have to be confined to exchange centers or big cities. Some of them will probably be located in small towns.

### Announce Winners Next Week

The winners of the Carl Laemmle Scholarship and Scenario Contest will be announced next week by Universal. The number of scenarios submitted precluded naming the winners by Sept. 15. College students were eligible.

A survey of the scripts submitted to Universal showed that the subject matter varied in the following order: romance, business, politics, sociology, war and adventure. Most of the stories deal with small town life and the majority ended happily.

### Burr, Rogers in New Unit

(Special to THE FILM DAILY)

Albany—The Burr-Rogers Producing Corp. has been formed here, listing 100 shares of common stock, no par value.

Charles C. Burr and Charles R. Rogers, as noted, recently made an arrangement covering production and distribution with Burr in charge of the former and Rogers, in charge of the latter.

### Sure of a Record

Harry Reichenbach of the Sam Goldwyn offices declared yesterday that "Potash and Perlmutter", for which Walter Wanger is reported to have offered \$180,000 for England, would gross more money than any film in the history of features in England if road showed.

There are a lot of film men who disagree with Harry.

### Clubs to Talk Films

Col. Jason Joy, chairman of the Public Relations Committee of the Hays office and Charles C. Pettijohn, general counsel will attend a regional conference of the General Federation of Women's Clubs at Minneapolis Oct. 18-20, at which motion pictures will figure largely in the discussions.

### Jones Starts Work On Another

(Special to THE FILM DAILY)

Hollywood—"Buck" Jones, having finished work on "Big Dan" for Fox, has started work on his next, "Mike McGee's Chorus Girl".

## Harmony Move Under Way

(Continued from Page 1)

That was decidedly so. Cohen, Brandt and Charles O'Reilly, president of the T. O. C. C., did everything but kiss at the meeting and certainly, a mighty long step was taken to heal the breach. Cohen specifically sought the support of the T. O. C. C. on behalf of M. P. Day which, according to local comment, is purely designed to raise funds with which to carry on a legislative fight. When the T. O. C. C. meets next Tuesday, it is expected the resolution passed this week will be approved by the entire organization. November 19 has been set aside by the T. O. C. C., and on that day, 25% of the receipts will be turned over to the T. O. C. C. treasury in the nature of a war chest to secure the repeal of the tax.

It is expected that Cohen will call a meeting, national in scope, to draw up the necessary plans. Invitations will be extended to the insurgent units out of New York to participate in the discussions. Present indications point to an acceptance of the Cohen invitation rather than a refusal. The units which have withdrawn from the M. P. T. O. are: Michigan, Northern California, Minnesota and North Carolina. Efforts will be made to bring the Illinois unit, which is at present not as friendly toward the national organization as it might be, into line.

### 200 Replies From Congressmen

Cohen stated at the T. O. C. C. meeting Tuesday, that he has received 200 favorable replies from Congressmen all over the country on the tax question.

There is one angle that might present some trouble, and that is the reconciliation of State Senator James J. Walker, who said a number of unkind things about Sydney Cohen, when the latter proceeded to engage another attorney for the national organization. Those who are hoping—and working—for a general house-cleaning and the smoothening of ruffled feelings, maintain that the job must be complete, and that all those individuals who split in the beginning must be brought back into the fold.

Those parties most directly concerned in this matter may not admit that the signs point toward the harmony idea but, nevertheless, it can be stated that the signs are right. The attitude of many exhibitors may be gleaned from the remarks made by a certain man, who is prominent in local circles:

"If the admission tax is repealed, I will save about \$50,000 a year. Now what difference does it make, who heads the united exhibitor bodies, so long as we get the infernal tax repealed. That's all that counts. Let the glory be divided later on, after the battle is won".

### Arkansas In Line

The M. P. T. O. of Arkansas at a meeting held at Little Rock, according to national headquarters, en-

dorsed National M. P. Day. The following officers were elected: President, Eli Whitney Collins, Jonesboro; vice-president, H. D. Wharton, Warren, and Secretary and Treasurer, O. C. Hauber, Pine Bluff.

The following state units are supporting the plan: Southern California, Indiana, Connecticut, Kentucky, Wisconsin, Eastern Pennsylvania and Southern New Jersey, Western Pennsylvania, Maryland, Ohio, and Oklahoma.

### Discuss Music Tax

The M. P. T. O. committee which has been discussing the music tax situation with the America Society of Composers, Authors and Publishers again conferred with E. C. Mill yesterday. The discussion was said to be along general lines. Another meeting has been set for Oct. 23.

### Elmore Heads Managers' Ass'n

(Special to THE FILM DAILY)

Bridgeport, Conn.—George E. Elmore, manager of Poli's New Lyric, has been elected president of the Bridgeport Theater Managers' Protective Ass'n. Other officers elected include: James McCarthy, of Poli's vice-president; M. A. Heanue, assistant manager of Dawe's treasurer; advisory board, Peter Dawe, Dawe's; F. A. Vallis, of the Majestic, and Matthew Saunders, of the Palace.

### Theater War In Winsted

(Special to THE FILM DAILY)

Winsted, Conn.—Competition here in theater circles is very keen. Abe Davidson, of Norwich, will erect a large theater on a site which he bought some time ago. In addition to this, James E. Panora, owner of the Winstead O. H. plans to build a \$125,000 house near the Davidson property.

## Coast Brevities

(Special to THE FILM DAILY)

Hollywood—William C. Thompson, president of Shadowland Prod., declares plans have been completed a series of outdoor features to be marketed, as Thompson says, "on a surprisingly gross cost basis." The first is scheduled for release Dec. 1.

Isadore Bernstein has gone to Sonora to secure atmosphere for "Two Men of Sandy Bar," a Harte story on which he will work the continuity.

George Melford and a company of 70 have gone to Sonora, to shoot outdoor scenes for "Flaming Rapiers."

Bessie Love has been cast for leading role in Rowland V. Lee's Fox picture.

GREEN

### Herb Given Joins F. B. O.

(Special to THE FILM DAILY)

Philadelphia—Herb Given, formerly district manager for Paramount Chicago, and more recently branch manager for the same company Detroit, has joined the local F. B. sales force.

I. S. Fleisher has been transferred from F. B. O.'s Detroit office to Philadelphia.

Sam Frank has resigned from B. O. to devote his time to his theater acquisitions at Hammontown, Eagle and Palace.

### Independent In Several Deals

The following deals have been closed by Independent Pictures Co. "Shattered Faith," to 20th Century Film for Eastern Pennsylvania to Lande Film for Western Pennsylvania; "In the Spider's Web," Rialto Film, for Eastern Pennsylvania; "Shattered Faith", to Producer's Feature Service, for Greater New York and Northern New Jersey. Independent will distribute "The Defenders", starring Marjory Wilson.

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"Potash and Perlmutter" is demonstrating that it is, just what we have always claimed it to be, one of the outstanding money makers of the year and the greatest comedy drama that has ever been offered to exhibitors.

Wherever this production plays the condition is always the same at the box-office—CROWDS!

At the Mark-Strand, New York, where it ran for two weeks to big business they had 16,000 admissions on the opening day. In Baltimore, Chicago and other cities the condition has been the same—CROWDS!

A picture to make money for you must be a good one. A picture to pull them the way "Potash and Perlmutter" is pulling them has got to be a world beater and That's Just What This One Is.

The S. G. Co. presents

## POTASH and PERLMUTTER

With

BARNEY ALEX VERA  
BARNARD CARR GORDON

by Montague Glass and  
Charles Klein

from the scenario by  
Frances Marion

Produced by Arrangement  
with A. H. Woods

Directed by

CLARENCE  
BADGER



### A telegram that speaks for itself

1923 OCT 8 AM 9 32

YOUNGSTOWN OHIO OCT 7

HARRY REICHENBACH

CARE SAMUEL GOLDWYN 383 MADISON AVE NEW  
YORK, N Y POTASH AND PERLMUTTER BROKE ALL  
BOX OFFICE RECORDS FOR DOME POLICE CALLED TO  
KEEP PEOPLE IN ORDERLY LINE STOP FOUR ROWS  
STANDING ROOM IN ORCHESTRA AND BALCONY UP TO  
TEN FIFTEEN HOLDING THEM IN LOBBY UP TO TIME  
OF WRITING MAYOR REESE TRIED TO GAIN ADMISSION  
BUT COULDN T GET THROUGH

FRANKLYN.

*From Variety*

**\$51,000 FOR "P & P."**

**LAST WEEK IN CHI**

"Zaza" Got \$23,500 at Mc-  
Vickers—\$24,000 for U.

Picture at Roosevelt

Chicago, Oct. 2

A little warm last week did not  
make any dent in picture house gross-  
es.

The leader was the Chicago theater  
with "Potash and Perlmutter," \$51,-  
000 for the week.

*From Baltimore American*

Last night the police were called  
out to handle two huge lines at both  
box offices at the Rivoli Theater  
where "Potash and Perlmutter" is  
showing.

The lines stretched for two blocks  
and despite a rain storm stood and  
waited to buy tickets.

Business otherwise in town was  
only fair.

## A First National Picture

Foreign rights controlled by Association First National Pictures Inc., 383 Madison Ave., N. Y.

## In the Courts

(Special to THE FILM DAILY)

Trenton, N. J.—An application filed to prevent Fatty Arbuckle pictures during a vaudeville performance at the Moose Auditorium, has been refused by Director of Public Safety George B. La Barre. In turning down the request, the city official said that he would revoke the license of any theater in Trenton displaying a film in which Arbuckle appeared. He also declared that he would not allow the personal appearance of Arbuckle in Trenton.

It was made plain by the commissioner that his decision was not to be construed as an expression of views as to the guilt or innocence of the former star, but that he did not feel that the entire case should be revived in Trenton by permitting Arbuckle to appear.

Washington—The liability of the Knickerbocker Theater Co., for the collapse of the roof of the Knickerbocker theater on Jan. 28, 1922, which resulted in the death and injury of nearly 200 persons, will be one of the first cases to be taken up by the District Grand Jury, which has just convened. The second, third and fourth cases on the docket are those arising from the deaths of persons in the disaster. These cases, however, involve only the corporation and do not cover the personal liability of the various parties connected with the construction and operation of the theater.

Moline, Ill.—H. B. Paul is being held by the Federal Government for failure to make returns on admission taxes for a theater he formerly operated in Idaho.

### Star, Author, Film Together

(Special to THE FILM DAILY)

Cleveland—A coincidence somewhat unusual for Cleveland occurred this week when Bert Lytell, opened in headline position in "The Valiant" at Keith's Palace and right next door at Loew's State, "The Meanest Man in the World," in which Lytell stars began its engagement. To the right of Loew's State George M. Cohan opened the same day in "The Song and Dance Man." This brought the star of the picture the picture, and the author together in three houses separate, but adjoining each other.

### Hunter to Direct "Recoil"

T. Hayes Hunter is to direct "Recoil" for Goldwyn. The production unit will be in charge of J. Parker Read, Jr., who is now en route to Paris with Hunter to make the picture there and at Deauville. Betty Blythe and Mahlon Hamilton will be two of the leads.

### Action on Fight Films Near

(Special to THE FILM DAILY)

Los Angeles—Federal authorities say they have nearly completed their investigation into the circumstances surrounding the shipment here of the Dempsey-Gibbons fight pictures and that prosecution will shortly be started.

## Newspaper Opinions

### "Going Up"—Asso. Exhib. Cameo

AMERICAN—The film clings close to the stage play, as far as the stage play goes, but the picture is at its best when the airplane leaves the ground and the stage and strikes out for itself. \* \* \*

EVENING WORLD—They have a nice little picture in "Going Up." \* \* \* For those of us who like and enjoy the work of Douglas MacLean, there are scores of hearty laughs in the screen version of the stage success. It will serve well to while away an hour or so. It is enjoyable, but frothy.

HERALD—Good farce comedy is extremely rare on the screen, and the opportunity to see it is not often presented. Therefore one should not miss Douglas MacLean's new picture "Going Up." \* \* \*

MacLean is one of the few adroit farceurs of the silent drama. \* \* \* He is suave, graceful and well finished in his methods; he can get along comfortably without the aid of obvious gags.

"Going Up" is by far the best picture he has done since the memorable "23½ Hours Leave."

MORNING TELEGRAPH—\* \* \* It contrives to be very amusing in its celluloid form yesterday. Many a hearty laugh greeted the tale of the young man ambitious to prove he could be an aviator. The situations, though worked out after a stereotyped fashion, are often very funny. \* \* \*

POST—It clings closely to the play and makes a most interesting picture. \* \* \*

SUN—\* \* \* in a clever film version of "Going Up." \* \* \*

We enjoyed the picture yesterday afternoon as much as the musical comedy. It is full of humor and humorous turns in the plot. In addition, the cast is thoroughly adequate.

TELEGRAM—While the picture is very humorous it also is very thrilling. \* \* \*

TIMES—It is really very funny; the photographer has been kept on the alert with trick photography in the airplane exploits of Robert Street, which part is played effectively by Douglas MacLean. Hence the Cameo, \* \* \* is a merry theater this week, and the laughter almost drowns the work of the musicians. \* \* \* This is a film which will appeal to everybody who wants a really good laugh.

TRIBUNE—"Going Up" is a better picture than it ever was a play or musical comedy, and it had a big amount of popularity in both of its previous incarnations. \* \* \*

Yesterday at the Cameo we laughed more loudly than we care to do in one of those intimate theaters. "Going Up" is one of the funniest things we ever have seen on the screen and, as a rule, comedies—not comedy—bore us to extinction.

*Newspaper opinions from out-of-town papers will only appear when the feature reviewed has its world's premiere in that city. New York newspaper opinions will also be published when the production reaches Broadway.*

### "Going Up"—Asso. Exhib.—Granada San Francisco

(Special to THE FILM DAILY)

San Francisco—Consensus of newspaper opinions on "Going Up," Doug MacLean's new picture for Associated Exhibitors which had its premiere at the Granada follows:

BULLETIN—The manner in which Douglas MacLean seemingly manipulates an airship \* \* \* is not only thrilling, but one of the funniest situations ever brought to the screen. \* \* \*

There is a romantic side to this comedy in which Marjorie Daw has a large part, but the love interest is almost submerged in the fun-provoking incidents. It is a picture which gives MacLean a vehicle in which he equals his accomplishment in "The Hottentot."

CALL—The comical situations in "Going Up" come in such rapid succession that one is in constant laughter. \* \* \* The rest of the cast is well selected to bring out all the laughs there are possible in any audience.

CHRONICLE—"Going Up," the picture, proved to be a lively comedy. \* \* \* Douglas MacLean's dry humor gets over very well. \* \* \*

EXAMINER—"Going Up," is a delicious comedy \* \* \* MacLean has never done any better work than in "Going Up"; the only film of his to compare with it is "The Hottentot." The air scenes are screams of hilarity.

NEWS—"Going Up" is convulsively, uproariously funny and its comedy entertainment of the first water. Equally amusing is the calf-love romance of the young author.

### "The Broken Wing"—Preferred—Rialto

AMERICAN—In film form, it is fuller of incident than in the spoken version.

DAILY NEWS—You won't be sorry for seeing "The Broken Wing." It's good entertainment.

EVENING WORLD—"The Broken Wing" is much more thrilling on the Rialto screen than it was on the speaking stage. And that is surely saying a great deal for it. \* \* \* It is well worth the seeing and we're glad we went.

MAIL—An excellent screen adaptation has been made of \* \* \* "The Broken Wing." \* \* \*

We have seen better pictures in this category. Its saving grace is the comic opera seriousness of Walter Long. \* \* \*

MORNING TELEGRAPH—\* \* \* has two outstanding claims in its favor—the sets are uniformly designed with exceptional taste and the photography is certainly superior in every respect. \* \* \*

Slight as the narrative is there is an underlying comic element which, if it had been sufficiently elaborated, would have transformed the picture from a rather frivolous attempt at mechanistic romance of the modern fashion into a completely diverting satire on exotic dress. As it stands the most hilarious episode depicts a Mexican soldier, who prefers death to the ordeal of taking a bath.

POST—That thrilling airplane crash in the first act of "The Broken Wing" still lingers in the memory of those who saw the play, but this incident is even more exciting in the film. On the whole, the motion picture at the Rialto compares very favorably with the play. \* \* \*

SUN—It is an agreeable entertainment. \* \* \*

TELEGRAM—The subsequent crash when the wing breaks and his mechanician falls, furnishes a thrilling moment.

TIMES—\* \* \* causing plenty of laughter. Here again, although this photoplay is directed by Tom Forman, one appreciates that the spoken titles taken from the play have a great share in its success. \* \* \*

There is quite a good story attached to so-called farcical-melodrama, and the story is, of course, pleasing to the spectator to Inez. "The Broken Wing," which is to the airplane, is a splendid show, with much merit as the play.

However, it is an interesting picture which does not demand too much. \* \* \*

### Patterson Here

E. G. Patterson, of Standard Laboratories, is in town from the coast. Eastern offices have been opened with F. G. Conklin in charge.

### WANTED

Young man with executive ability who understands accounting and can take short hand. Unlimited possibilities. Box No. M-370

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# THE Film DAILY

The RECOGNIZED  
AUTHORITY

VI No. 11

Sunday, October 14, 1923

Price 25 Cents

dare you to guess who committed the crime!



YOU'LL NEVER KNOW UNTIL  
THE FINAL FADEOUT OF

## The Acquittal

from the play by Rita Weiman  
as produced by Cohan and Harris.

A Brilliant cast headed by  
CLAIRE WINDSOR - NORMAN KERRY  
(COURTESY OF GOLDWYN PICTURES)  
Barbara Bedford - Richard Travers

Presented by CARL LAEMMLE

NATIONALLY ADVERTISED IN THE SATURDAY EVENING POST

Directed by CLARENCE BROWN

A UNIVERSAL SUPER JEWEL ONE OF THE BIG TEN

# REPORT

“THE SPANISH DANCER” at the Rivoli is doing extraordinary business, afternoon and night.

It's the biggest picture-theatre success on Broadway in a week of 5 supposed-to-be big pictures.

Variety's daily box-office scout says this:

“— — and — — held about half a house each on the lower floor for the final show last night. It was off all along the line with the exception of the Rivoli, where Pola Negri in ‘The Spanish Dancer’ was getting the best play of any of the four features in the regular houses.”

And this:

“Last night at the — — did not show anything extraordinary in the way of business, but then the Rivoli on a check-up seems to be doing the business of the street this week with ‘The Spanish Dancer.’”

“The Spanish Dancer” is a Herbert Brenon production by Adolphe D'Ennery and P. S. P. Dumanoir. It was written for the screen by June Mathis and Beulah Marie Dix. Antonio Moreno is featured as “Don Caesar” and the supporting cast includes Wallace Beery, Kathlyn Williams, Robert Agnew, Gareth Hughes and Adolphe Menjou.

“The Spanish Dancer” is Paramount's first demonstrated picture.

New York City business proves it is big!

Watch for the others!

*A Paramount Picture*





# THE Film DAILY

BRADSTREET FILMDOM The RECOGNIZED AUTHORITY

XXVI No. 11 Sunday, October 14, 1923 Price 25 Cents

## Loew Quits T. O. C. C.

Resignation to Directors Accepted—Fox and Moss Actions Pending

Loew presented his resignation to the board of directors of T. O. C. C. on Thursday. It was accepted.

Loew was summoned to appear before the board on one occasion to explain why his circuit had settled controversy with the operators' despite the decision of the T. O. C. C. members to act in the matter. When the meeting occurred, Loew was out of town.

While no comment was made on his resignation, it is known that Loew feels the T. O. C. C. has been interfering in his affairs and that the financial interference has proved too heavy to be borne.

William Fox and B. S. Moss are expected to be held accountable by the T. O. C. C. on a similar charge. Both are expected to be called before the board of directors. The Loew case had been discussed previously.

## Series for Standard Cinema

W. D. Darmour, president of the newly formed Standard Cinema, has acquired 12 two reel comedies featuring Jimmy Aubrey, negotiations having been completed with Madwick Pictures Corp. Darmour has also signed contracts to distribute 26 Chester Outings, all one reel comedies.

The comedies will be released one by one and the Outings one every week.

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Mabel Forrest, Norman Kerry, and Marc McDermott in a striking scene from "THE SATIN GIRL," for release this fall by Grand-Asher Distributing Corp.—Adv't.

## "The Future"

(As seen by Joseph M. Schenck)

Hollywood—"The bigger and better picture has come to stay. The people want the bigger picture; the finer production. They have said so, and are saying so at the box office. This is being demonstrated day after day with Norma Talmadge's latest production, 'Ashes of Vengeance.' To me 'Ashes' is not as good a story as some of Norma's other recent releases. But the big sets; the splendid cast, the presentation is bringing in a greater volume at the box office than any of her pictures. This proves my point. I don't believe in producers dragging in big sets where they aren't necessary. I don't believe in building a big set just to show a big set, or a lot of people where they aren't necessary. But where they fit in and belong I think it helps a picture immensely. That is what we did in Ashes and the business sense of this is being proven every day.

### WHAT IS COMING

"The run of this picture at the Roosevelt, Chicago, demonstrated to me what I have long believed to be true—that a big, fine picture should be played in a long run house in the big cities until the public tires of it. That is what this business must come to—long runs, real runs, for fine pictures. The idea of showing

(Continued on page 12)

## Deal With Ideal

Hammons Arranges to Handle English Company's Product in Canada—Found Conditions Better

When Earl W. Hammons was in England, he closed a deal with Ideal Films, Ltd., one of the most progressive of English producing and distributing companies whereby Canadian Educational Films, Ltd. will handle Canadian release of whatever important features Ideal may make.

While Educational in this country handles short reels only, this is not true of the Canadian subsidiary through which, at the present moment several American distributors are sending their product.

Hammons found conditions improving in England. He declared producers there are breaking away from the program picture in favor of the special production which involves a greater negative cost. To this end, he found British producers anxious to secure American players.

### Wilcox Coming from London

(Special to THE FILM DAILY)

London—Charles Wilcox of Graham-Wilcox Prod. is en route for New York on the Olympic, carrying with him a print of "Chu Chin Chow". He is due in New York on the 17th.

### Work Starts Soon

(Special to THE FILM DAILY)

Chicago—The National Theater Corp. will start work in the near future on the \$1,000,000 Capital theater, to be erected at Halstead and 79th Sts. The house will seat 3,000.

### No Successor to Frank Yet

Pathe has not yet appointed a new feature sales manager to succeed W. B. Frank who leaves shortly to become Eastern representative for Hal Roach.

### Flinn Back

John C. Flinn, who made a special trip to London to put on "The Covered Wagon" for Famous Players at the Pavilion there, is back in New York.

### "Wabash" at the Rialto

The Rialto has booked "On the Banks of the Wabash" for the week of Oct. 21. This is J. Stuart Blackton's first American-made picture in several years.

### Tully Engages De Grasse

Richard Walton Tully has engaged Joseph De Grasse to direct "Flowing Gold". Production starts on the coast in about two weeks.



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Butte Without Picture Shows (Special to THE FILM DAILY)

Butte, Mont.—Butte picture houses have been dark for some days with no sign of weakening on the part of exhibitors or striking operators and musicians who walked out when the exhibitors refused to grant their demands for an increase of about \$5 a week.

"Finding it impossible to meet the increased wage demand of our musicians and operators, we are compelled to discontinue for the present."

Chicago Theater Deal (Special to THE FILM DAILY)

Chicago—Isador Gumbiner, owner of the Wicker Park has taken over the Banner from Fred Smalley for \$95,000. The Banner, which now seats but 900, will be remodeled to accommodate 1,800.

John Mangel and John Canger have purchased property at 7542 Pidge Ave., and will build a three-story theater building on the site.

Four Involved in Deal (Special to THE FILM DAILY)

Decatur, Ala.—Announcement has been made of the acquisition of the Princess, Masonic, Delite and Star by Sudekum Bros., controlling the Crescent Amusement Co., which operates over 30 houses in Tennessee and Kentucky.

Foreign Producers On Coast (Special to THE FILM DAILY)

Los Angeles—John H. Taylor of London, and John Maxwell of Edinburgh, are here visiting Charles H. Christie. Taylor is managing director of Christie Film Sales, Ltd., London, and Maxwell controls large theater interests in Scotland.

The Week's Headlines

Monday

M. Lichtman reported out of Preferred, J. G. Bachmann and B. P. Schulberg to manage both production and distribution.

Famous Players' deal with Sid Grauman for three Los Angeles theaters near completion. Grauman to get 11,000 shares of Famous Players stock.

Joseph M. Schenck admits receiving offer to make "Marie Antoinette" for French Government.

W. B. Frank leaves Pathé to become Hal Roach's Eastern representative.

First National plans to make "Sundown," a western epic. Spectacular episodes to be included.

Arrow of Virginia sues Arrow of Colorado to have name changed.

Tuesday

T. O. C. C. in back of new "Enemies" suit against Hearst and Goldwyn.

Many local theater mergers completed with others under way.

Cosmopolitan cutting down on production. Far ahead of release schedule.

Jensen and Von Herberg deny reported sale of Northwest theaters to either West Coast Theaters, Inc., or Famous Players.

Wednesday

T. O. C. C. to work with national M. P. T. O. for admission tax repeal. Chamber votes to fight "Enemies" situation to a finish.

Dallas F. I. L. M. Board of Trade formed. Thirty-one centers now functioning.

First National declares Walter Wanger has bid \$180,000 for English rights to "Potash and Perlmutter." Exporters concede price is very high and say picture must gross \$400,000 before investors realize a profit.

Joseph I. Schnitzer, of F. B. O., joins R. A. Rowland in war on inflated exhibition values.

M. P. T. O. of New York signs advertising agreement with Continental Screen Service Corp. Similar contracts in many other states.

Thursday

Harmony move under way to bring insurgent exhibitor units back into M. P. T. O. A common objective—the repeal of the admission tax to be the lever.

Ben Blumenthal, back from abroad, purchases "I. N. R. I.," big German picture. Says Dimitri Buchowetzki is coming here in November.

Local injunction proceedings against Hearst and Goldwyn on "Enemies" thrown out of court.

Famous Players starts pre-demonstration sales plan with "The Spanish Dancer" in New York and in Los Angeles.

Friday

Columbus Day, a legal holiday.

Saturday

Canadian Educational Films, Ltd., to handle product of Ideal Films, Ltd., in Canada. Marcus Loew resigns from T. O. C. C. Resignation is accepted.

Oklahoma and Dallas (Special to THE FILM DAILY)

Holdenville, Okla.—W. O. Perkins has opened a new house here.

Beeville, Tex.—The Hall Brothers have acquired the Mission.

Dallas—A new \$50,000 theater, the Oak Lawn, has been opened by Jack Joyce.

Robbers Take \$480 From Safe (Special to THE FILM DAILY)

Detroit—\$480 was taken from the Forest theater recently, when robbers dynamited the safe.

Coolidge Cheerful

Washington—Spokesmen for President Coolidge declare that the President is optimistic over general business conditions and that while realizing there are several bad spots in the country, he believes general conditions are good.

New Theaters

At a recent meeting of the Tompkinsville Staten Island Board of Trade, it was decided that steps would be taken to erect a theater there.

Salisbury, N. C.—R. L. Mahaley and James Davis will erect a 1,100 seat theater to be called the Capitol, on West Innis St. Davis will manage the house.

Topeka, Kans.—Ralph J. Gabriel, formerly organist at the Cozy, has received a permit to erect a theater in the suburbs, at 1251 Seward Ave.

Richmond, Va.—The new National has been finished and is expected to be opened shortly.

Daytona, Fla.—Henry T. Titus has opened his new Victoria at Symrna. Titus also operates the Vivian there.

Altoona, Pa.—The new Columbia at 8th Ave. and 12th St., has been opened by Notopoulos Bros.

Quincy, Ill.—Construction has already started on the new Washington Square theater.

Forms Mail Order Department (Special to THE FILM DAILY)

Minneapolis—The F. B. O. offices has discontinued sending a salesman into the North Dakota territory, and instead has installed a mail order department for exhibitors in that state.

May Build in Everett, Wash. (Special to THE FILM DAILY)

Everett, Wash.—Reports are again current of a new downtown house here.

Bothell, Wash.—The Bothell has been destroyed by fire.

Bi-weekly 'Change in Winnipeg (Special to THE FILM DAILY)

Winnipeg—Ed Seamans, proprietor of the Strand is re-opening that house on Oct. 15, with a combination policy of pictures and vaudeville, with changes twice each week.

W. D. Burford Better (Special to THE FILM DAILY)

Chicago—W. D. Burford, of Midwest Theaters, Inc., is back at his desk after a few weeks' illness.

45 Cleveland Runs for Serial (Special to THE FILM DAILY)

Cleveland—Forty-five local houses are now running "The Sante Fe Trail" serial, released by the Progress.

Pathé News

No. 83

GIANTS WIN FIRST GAME—Hot gle between Giants and Yanks for V Championship at New York results in victory; Stengel whales out home run.

"SEPARATISTS" DEMAND REPUBLIC—Exclusive pictures of strations at Dusseldorf that resulted in killed and many wounded.

WITH LLOYD GEORGE ON WA CANADA—Interesting side-lights on famous statesman. Other news as usual.

THE ONLY ONE REEL FEAT

today

Graduated architect studies Paris, Berlin and London last three years in charge South American architectural office of big New York conce wants position in moving picture studio.

THE FILM DAILY, Box 1110.

Advertisement for CRAMER & MIMS STUDIOS INC. The finest Title Making Equipment in the East makes possible our GUARANTEED TWENTY FOUR HOUR SERVICE.

Advertisement for COSTUME FOR HIRE. New York's Newest and Foremost Costume Rental Organization. BROOKS 143 W 40th St. N.Y.C.

Advertisement for Barnes Printing Comp INC. Phone Watkins 1416-17 229 W. 28th St., New York

Advertisement for 17836 U. S. THEATRES SHOWING PICTUR Under 250 seats, 30%; under 500, under 800, 85%; over 800, 15%. The most economical method of reaching theatres is our ADDRESSING SERVICE \$4.00 PER M UP. Lists if desired, 30¢ saved in postage, etc., through elimination of dead and duplicate theatres usually.

Metro  
*presents*

Viola  
Dana

*in*

Rouged  
Lips

*With*

Tom Moore  
AND A REMARKABLE CAST

*Adapted from*  
RITA WEIMAN'S story  
"UPSTAGE" which appeared  
*in the Cosmopolitan Magazine*

*Directed by* HAROLD SHAW



*Jury Imperial Pictures Ltd. Exclusive  
Distributors thruout Great Britain -  
Sir William Jury, Managing Director*



# Packs the Capitol and

Robert Z. Leo

# MAE M

# CAPITOL IN The F MAE MURRAY DOLL THE FRENCH

THE FRENCH DOLL  
IN OUR BROADCASTING STUDIO

"Considerable money was lavished on Mae Murray's latest starring vehicle to make it as elaborate and spectacular as her former films. There are enough elaborate sets to fit out two pictures." — *Exhibitor's Herald.*



**Metro**  
Picture

Scenario by  
**FRANCES MARIC**  
A TIFFANY PRODUCTION  
M H HOFFMAN ROBERT Z LEON

# Endorsed by the Press

ward presents

# MURRAY in FRENCH DOLL

## ALL THE CRITICS AGREE

"The star at her prettiest. Mae Murray at her best. The captions are exceedingly good. Almost every city audience will laugh uproariously." — *Moving Picture World*.

"It is wonderfully made. Feminine population will be deeply interested. Miss Murray displays a countless collection of French gowns." — *N. Y. Morning World*.

"Lively comedy — gorgeous gowns and other startling sartorial effects. Easy picture to look at and enjoy. Possesses all the Gallic smartness and speed of the original. Remarkable interior of cabaret. Bright, crisp comedy." — *Exhibitor's Trade Review*.

"Miss Murray's costumes alluring. Sets are good" — *N. Y. Times*.

"'The French Doll' contains romance, adventure, gorgeous costumes and sumptuous settings. Suited to the particular bright talents of Miss Murray." — *N. Y. Evening Telegram*.

"Miss Murray appears in some of the most fascinating garments it has ever been our good fortune to behold. Miss Murray looks like a French Doll herself." — *N. Y. Tribune*.

"Mae Murray looks most adorable in her close-ups. Many expensive and classy sets give this excellent production value. Star has established herself as sure-fire draw." — *Wid's*

"Miss Murray is a good drawing card. Her ability second to none in wearing exotic costumes, and here again she is more lavish than usual." — *N. Y. Morning Telegraph*.

"Star makes an attractive French Doll and will please her admirers."

"Miss Murray is as beautiful as ever—if not more so—and her gowns are as remarkable as usual." — *N. Y. Evening Journal*.

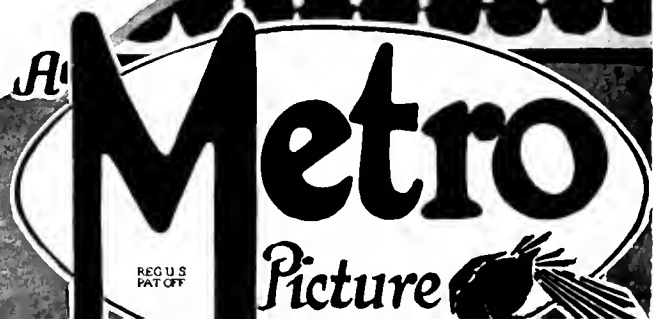
— *Film Daily*.

"'The French Doll' has been directed in a manner aimed to extract from the original several excellent farcical incidents. In its new form it should have more financial success than it had on the stage." — *N. Y. Evening Mail*.

TOOK RECORD MONEY ON BROADWAY  
AGAINST STRONGEST OPPOSITION THE  
STREET HAS EVER KNOWN

Adapted by  
A. E. THOMAS from the  
French by PAUL ARMONT  
and MARCEL GERBIDOU

Jury Imperial Pictures, Ltd., Ex-



This is  
what "Doug"  
thinks of  
**BUSTER'S**  
"Three Ages"

Douglas Fairbanks

Hollywood, California  
August 8, 1923

Dear Buster:

"The Three Ages". Crazy about  
cellent. Really ex-  
whimsical. Has a delightfully  
unusual. Thoroughly recommend  
it for the tired motion-picture  
man -- of whom I'm one these  
days. Congratulations.

Sincerely,

Doug

Mr. Buster Keaton,  
c/o United Studios,  
5341 Melrose Avenue,  
Hollywood, California

Jury Imperial Pic-  
tures Ltd, Exclusive  
Distributors thruout  
Great Britain -- Sir  
William Jury, Man-  
aging Director

A **Metro**  
Picture

# and Receptive Ear to Jake Wells' Plan

## Michigan Seeks Data Declares Any Co-Ordinating Worth Attention—Griffin With Reservations

Michigan and Northern California interested in Jake Wells' maintain a council of 26 exchange centers in Washington to act as a clearing house on behalf of all the exchange centers in the country. H. M. Richey, manager of the Michigan M. P. T. O. in discussing the Wells plan stated that, if it is found to be practical, Michigan will be glad to join.

Griffin of the Allied Amusement Industries of California and the Pacific Coast States, in which is now the M. P. T. O. of Northern California, in response to a telegraphic communication says he is interested in the Wells plan for exhibitor representation in Washington "provided all exhibitors concur and help in the financial

Wells suggestion, made at the exhibitor meeting in Washington last week is this:

Exchange centers would be maintained in Washington with an executive in an office that would serve as a clearing house for discussion of matters relating to exhibitor affairs and for the conduct of such campaigns into which they might enter. This organization would in no way interfere with the present state organizations. The expenses of the delegates attending meetings in the exchange office would be defrayed and contributed by the various independent organizations. Similar expenses of the Washington office and such clerical assistance as might be required would be

on behalf of the Michigan M. P. T. O. is to say:

The plan that will co-ordinate the activities of theater owners is worthy

## Griffin Likes Plan, in Principle

C. C. Griffin, of the Allied Amusement Industries of California and the Pacific Coast States, has this to say about the Wells' plan for exhibitor representation in Washington:

"It is hard to express an opinion without a fuller knowledge of the details, but I fully believe that exhibitors should be well represented in Washington provided all exhibitor bodies concur and help finance.

"Nothing should be attempted which would conflict with the work already done and plans already laid by various exhibitor bodies. Whatever is done should have the full backing of the entire industry. Petty differences should be forgotten and all pull together.

"If this can be accomplished, I say go to it."

of serious consideration. Mr. Wells should be commended for having the courage to spend time and thought on such a problem, the need of which becomes more and more apparent all the time.

"Michigan had a plan for national organization that it was sold on only because the plan had worked out so successfully in Michigan. But, I have no doubt that if the plan suggested by Mr. Wells looks plausible, this state realizing the vital necessity of an efficient national body, once convinced that it could be carried out, would gladly adopt it. What matters the plan? If the theater owners of the country set their heads to work out a national organization, it will be done, whether this or some other plan is adopted.

"It seems to me that the most important cog in the whole wheel is the successful state units, but I also appreciate the vital necessity of states who are functioning assisting other states to get on their feet, and if Mr. Wells' plan will do this, it certainly is worthy of serious consideration.

"Probably one of the most important

factors in the plan as suggested would be the selection of one man from each exchange center who would be satisfactory to all of the theater owners in that section, and who would be so conversant with all situations in that vicinity as to be able to satisfactorily represent them. It will require a great deal of his time, but if such men can be secured, there is no reason why 26 cannot accomplish more than a large crowd, less conversant with the true situation. Personally, I should like to hear more details relative to the constructive suggestion made by Mr. Wells."

Advices from Washington indicate that Wells plans to call another meeting soon to discuss the matter further. No date, however, has been set for it.

## No Date For Mid-West Meet

No word has come from the Middle West relative to the date for the proposed meeting at French Lick Springs. The impression was created that it would be held in October but with the month about half gone, word

is still awaited from Indiana whence the invitations originated.

From Minneapolis comes word that W. A. Steffes of the Minnesota unit is following the cautious policy of not committing himself or his organization until a definite program for the meeting is defined. He is quoted in "Greater Amusements," as stating that Minnesota is not "interested" until a concrete program is outlined.

## Nebraska Meets Tuesday

(Special to THE FILM DAILY)

Omaha—The M. P. T. O. of Nebraska will hold a two day meeting here beginning Tuesday.

## Michigan Convention, Too

(Special to THE FILM DAILY)

Detroit—The Michigan M. P. T. O. will hold a two day session at Jackson on Tuesday and Wednesday. Upstate exhibitors are desirous of forming their own exhibitor body, to be affiliated with the state unit. They plan a meeting of their own on Friday at Marquette.

## Pettijohn May Attend

Charles C. Pettijohn, general counsel of the Hays office may attend the Jackson exhibitor meeting, enroute to Minneapolis where, together with Col. Jason Joy of the Hays office, he will attend a conference of the General Federation of Women's Clubs. Pettijohn will be gone for ten days.

## Berman Going Up State

Sam I. Berman, executive secretary of the M. P. T. O. of New York—the Brandt unit—will shortly start up-state on behalf of the organization. He has been held up because of illness.

## Exchange Men

(Special to THE FILM DAILY)

—Ira Cohn, Fox special representative, has brought his seven exchange centers in Cleveland to a close in Albany territory. Frank C. C. Fox exchange manager in Albany, is continuing in the territory where Cohn left off.

—The Mid-West Educational Film Exchange, Inc. has moved to new quarters at 130 West 12th where the company occupies a building.

—Basil Brady has been promoted to manager of the local Pathe exchange. Brady was a member of the exchange staff for five years.

—Wash.—Louis Amacher, manager of the Colonial, has accepted the sales staff of the Metropolitan.

## Burr Franchises Sold

Charles R. Rogers, in charge of distribution of the C. C. Burr output has sold the pictures on a franchise basis with the following: Columbia Film Service, Inc. Pittsburgh for Western Pennsylvania and West Virginia and Metro Pictures, Inc., Philadelphia for Eastern Pennsylvania and Southern New Jersey. Commonwealth has the New York franchise; Skirboll Bros. for territories served by Cleveland and Cincinnati and Moscow Films for New England.

The Burr-Rogers Producing Corp. formed this week in Albany, will, of course, take care of production while another company is planned to manage distribution.

## Kenton Again With Sennett

(Special to THE FILM DAILY)

Hollywood—Following an absence of three years, Earl Kenton is again with the Sennett directorial forces. Kenton will direct Ben Turpin.

## Sees Canada Prospering

(Special to THE FILM DAILY)

Toronto—"Indications were never brighter for a wave of prosperity in the amusement business than at present," declared Charles G. Branham, director of theaters for Famous Players Canadian Corp., after a tour of a number of Canadian cities in which theaters of this company are in operation.

## Must Tear Down Theater

(Special to THE FILM DAILY)

Oklahoma City—The Fire Department has obtained papers condemning the Lyric, operated by John and Pete Sinoupolo. The house must be torn down.

## Criterion, Buffalo, Closed Again

(Special to THE FILM DAILY)

Buffalo—The Criterion has closed again after several attempts to make the house go, trying straight pictures, vaudeville and then a mixed policy.

## In the Courts

Arnold A. Kline and the Arnold Picture Co., Inc., have obtained and filed a Supreme Court judgment for \$10,946 against Morris Shiller and Ross C. Cropper. The Myriad Pictures Corp., originally was also a defendant, but is not one of the judgment debtors. The suit was based on a number of notes signed by Cropper in payment of 12 one-reel Merry Time Comedies.

## Montreal Theater Reopens

(Special to THE FILM DAILY)

Montreal—The Alcazar has reopened under management of B. M. Garfield, as secretary-treasurer of the new company, the Alcazar Theater Co. Inc., which has been formed. N. B. Dunning is the president and Charles Smith is vice-president.

## To Fight Sp'c'l Tax

Saskatchewan Cities Face 10% Levy on Admissions—Aid of M. P. T. O. Sought

(Special to THE FILM DAILY)

Regina—Exhibitors here are faced with the prospect of a municipally imposed tax on amusement tickets of 10%, a bylaw providing for this assessment on theater admissions having been favorably received by the Regina City Council. This action on the part of the Regina authorities follows closely the move made by two cities of the Province for the collection of a 10% tax on theater tickets, these being Moose Jaw and Saskatoon. At Moose Jaw, the revenue derived by the city through this tax during its first year will amount to \$40,000, all of which is coming out of the pockets of theatergoers. Saskatoon does not yet know how much it will collect.

The law which empowers the cities of the Province to levy a tax on theater tickets has been on the statute books of Saskatchewan for the past two years but the cities have been slow to take advantage of the legislation until recently. The exhibitors of Regina, some of whom declare that they will have to close shop if the tax is collected, are appealing to the newly formed Canadian branch of the M. P. T. O. for assistance.

### New Exchange in Cleveland

(Special to THE FILM DAILY)

Cleveland—W. A. Kaiser, of the American M. P. Ass'n, of Cincinnati, has opened a branch office here, on the sixth floor of the Film Exchange Bldg. The company distributes non-theatrical films.

### Lower Admissions Help

(Special to THE FILM DAILY)

Troy, N. Y.—The Palace a few weeks ago dropped admissions to ten cents as an experiment. Now, the management announces, the prices will stay ten cents, since business has become more profitable.

### Tri-State In Deal

(Special to THE FILM DAILY)

Stuebenville, O.—The Tri-State Amusement Co., of this city has extended its holdings by acquiring a 20 year lease on the Strand. The Walsh estate owns the property.

### Capitol Amusement Co. Formed

(Special to THE FILM DAILY)

Springfield, Ill.—The Capitol Amusement Co., has been chartered by Fred Arnold, W. T. Foley and G. A. Schmalbach, with headquarters in Chicago.

### Dissolves Interest In L. & H.

(Special to THE FILM DAILY)

Philadelphia—Dan Heenon has dissolved his partnership in the L. & H. Film Exchange and has joined the Select office, covering the up-state territory.

### Fire At Manheim Theater

(Special to THE FILM DAILY)

Philadelphia—A fire recently threatened John Evan's Manheim theater when film in the projection booth exploded.

## In Eastern Studios

### M. P. Studio Chartered

(Special to THE FILM DAILY)

Albany—The M. P. Studio Ass'n of New York City has been granted a charter by Secretary of State James A. Hamilton. Its objects are to promote social intercourse and good fellowship among the members of the organization. The incorporators are: Edward William Durr, Griffin Davies, Fred B. Durr and Arthur Gerson of New York, William C. Johnson of Brooklyn, John W. Murphy of Astoria, N. Y. and Harry C. Loch of Union Hill, N. J.

The incorporators of the M. P. Studio Ass'n are all electricians and technical men in Eastern studios.

### Kirkland Directing "Married"

Arnold Daly, Tyrone Power, Mary Thurman and Florence Billings will appear in "Married", an original story, being produced in Detroit by the Detroit M. P. Co., with David Kirkland directing. Agnes Christine Johnson and Frank Dazey wrote the continuity. H. G. Plimpton is the cameraman. R. W. Alexander is the New York representative of the company.

### Kenyon Picture in Work

Gregory La Cava has started work on "Restless Wives" at the Burr studio in Glendale. Doris Kenyon will be featured and in the support will be James Rennie, Lowell Sherman, Montagu Love, Burr McIntosh, Edmund Breese, Edna May Oliver and Fern Oakley.

### John Daumery Europe-Bound

John Daumery of Rex Ingram's production staff is on board the Mauretania, bound for England. Daumery will scout for locations in Egypt and other countries where Ingram will film "The Arab" and "The World's Illusion".

### Meighan in "Honor of House"

It is understood that Selznick has sold the rights to "The Honor of His House," to Famous Players and that Tom Meighan will be starred in it.

### Olcott Engages d'Auray

In order to get correct French atmosphere in "The Humming Bird," Sidney Olcott has engaged Jacques d'Auray to act as a technical advisor.

### Fall Moving Day in Seattle

(Special to THE FILM DAILY)

Seattle — Three exchanges have moved to new quarters. L. K. Brin has gone into new offices at 2015 3rd Ave. Greater Features, Inc., has moved into the Brin exchange, which has been remodeled. The Seattle Film Exchange has vacated 2022 3rd Ave., in favor of 2014.

### Compson in "The Stranger"

Betty Compson has signed a contract with Famous Players to appear in John Galsworthy's "The Stranger" which will be made on the coast. The contract is for one picture only.

Miss Compson expects to leave for Los Angeles today. She has been made a number of offers to return to Europe and appear in British and French-made pictures. She may decide to do so and stay in Europe permanently. As noted, a London report credits her with a role in a picture which will be made in all the countries of Europe.

### Hunter Going To Coast

Glenn Hunter is expected to make his next picture for Famous Players on the coast. "Merton of the Movies" goes to Chicago next week and shortly after it opens there, Hunter will probably step out of the cast to continue picture work. "West of the Water Tower," is about completed except for a few retakes.

At Famous, it was declared no one knew just yet where the next Hunter film will be made.

### Film Guild-Chronicles Deal

The Film Guild, producer of several Glenn Hunter features for Hodkinson distribution has just completed "Peter Stuyvesant," for the Chronicles of America Pictures Corp., which releases the historical series through Pathe.

Local reports declare the same association may continue on additional pictures of the series.

### Goodman Feature Started

Daniel Carson Goodman has placed "Week-End Husbands" in production at the Tilford studio. Alma Rubens, Holmes E. Herbert, Maurice Costello, Sally Crute and Margaret Dale are in the cast. E. H. Griffith is directing.

### Sailing Oct. 23

Betty Blythe sails for Europe on the Aquitania on the 23rd to start work in "Recoil," which will be released through Goldwyn.

### Universal Purchases "Wine"

Selznick has sold the rights to "Wine" to Universal. It will go into production on the coast shortly.

### Switches to Pictures

(Special to THE FILM DAILY)

Toronto—The Princess, for years a high class theater for the presentation of dramatic and musical productions, is changing its policy after October 20, as a result of the decision of the Shuberts to book nothing but pictures into the house.

## Plans Eight Picture

Steward and Rohrer to Finance Ernest Shipman—Will Make Some Productions in the South

Ernest Shipman states that he has completed arrangements with Steward and Rohrer for the financing a series of eight pictures, to be produced in Canada, on Long Island and in the South.

Four of the group will be made in Canada and on the Island, and remainder in the South starting in winter. The first will be "The Road," for which Shipman has the picture rights for some months. The second will be based on J. Howard Payne's "Home, Sweet Home." No mention has been made of where production headquarters will be located in the South, Florida is understood to be the location.

Larger offices have been taken at the Straus Building.

### "Outside" Film at L. A. "Met"

(Special to THE FILM DAILY)

Los Angeles—Sid Grauman has booked "Going Up", the new Douglas MacLean feature for the Metropolitan beginning Saturday. It is the first outside picture, aside from the Paramount output, that the Metropolitan will show in some time.

### Seek Higher Wages, Refused

(Special to THE FILM DAILY)

New London, Conn.—Local F. of M. has asked higher wages. As a result, Walter T. Murphy, manager of the Crown, Capitol and Lyceum has asked national headquarters of the A. F. M. to adjust the matter.

### Gehring Active

(Special to THE FILM DAILY)

Davenport, Ia.—Frank Gehring, well known in Chicago film circles, has taken over the Liberty here, renamed it the Rialto. He will continue vaudeville and pictures, a new place for the house.

### Hodkinson, Philadelphia, Moves

(Special to THE FILM DAILY)

Philadelphia—The Hodkinson offices on Nov. 1, will move from present headquarters to 1235 Vine Street, formerly occupied by the United States Equipment.

### Endorses Films For Children

(Special to THE FILM DAILY)

Wilmington, N. C.—At the session of the Business and Professional Women's Club, endorsement was given to children attending picture shows.

### Big Keith House Starts

(Special to THE FILM DAILY)

Youngstown, O.—A corporation comprised of many prominent citizens will build a \$1,450,000 theater to be leased to the Keith interests upon completion.

### Riesefeld to Write Musical

Hugo Riesefeld is en route to Los Angeles to see "The Ten Commandments" so that he can write a musical score for it. He will accompany the film on the coast for two days.



# Reviews of the Newest Features

## Hoot Gibson in "The Ramblin' Kid"

Universal

Whole... ANOTHER GOOD SON ENTERTAINMENT; TRY IS FAIRLY ORIGINAL SUFFICES VERY WELL VEHICLE FOR STAR; LET HIM GOOD ROLE AND KIND OF OPPORTUNES.

Will please his following; them what they want usually offers plenty of excitement for approval; fortunate in getting uniformly good stories.

Laura La Plante a pretty and capable too. Harold Good has quite a bit to do and does the part satisfactorily except that he is inclined to overdo his expressions. G. Raymond a good villain. Others Wil Welsh, W. T. Culley, Chas. K. Chas. Carol Hollaway.

Story... Typical western but with a few new twists turns that make it rather original and good entertainment of this kind. With the average western "fan", it will probably be called "great." Has several good sequences that are properly distributed and offer some first rate thrills. The rescue of the girl from the sand, the rodeo meet, the race, Hoot's capture of the wild animal, help to keep things going. Deals with a very much misunderstood hero who nearly loses the girl he loves because she thought he was drunk at the time of the big fight when in reality his boss' men had drugged him. Happy ending of course.

Box Office Angle... Good for the age crowd. Especially good admirers of westerns and A-1 number for Hoot Gibson "fans." Introduction of one character with referring to his owning the best in the county need not necessarily have boosted a Pierce Arrow

Exploitation... Rely on star's names and his past attractions to get them. Recall his "Blinky" and "Out Luck." Any stunt exploitation in way of cowboys riding about, the staging of a miniature rodeo, will be good advertising for the picture.

A man wearing an elaborate cowboy outfit and riding an attractive horse might distribute throw-aways reading: "I'm the Ramblin' Kid." Just rambled into town. Available around to the blank theater take a look at me. Show a trailer of the race.

Direction by... Edward Sedgwick; very good use of material on whole. Might have speeded up first reel or two a little more, though cutting can still do it.

Authors... Earl Wayland Bowman  
 Scenario... E. Richard Schayer  
 Cameraman... Virgil Miller  
 Photography... Good  
 Locale... The West  
 Length... 6,395 feet

## Douglas MacLean in "Going Up"

Associated Exhibitors

As a Whole... MAC LEAN'S BEST SINCE "THE HOTTENTOT." THOROUGHLY PLEASING COMEDY ENTERTAINMENT THAT IS BRIM FULL OF HUMOROUS SITUATIONS AND HAS A GREAT COMEDY-THRILL CLIMAX.

Star... Does fine work in role of author who is forced to keep up the public's supposition that he is a great aviator. They're going to get a heap of laughs from the expressions on MacLean's face when he unintentionally "goes up" up an aeroplane and doesn't know how to bring it down. Star's work all the way through is first rate.

Cast... MacLean ably supported by Hallam Cooley, who also makes good use of comedy opportunities; Hughie Mack, an instructor in aviation who never flies himself; Francis McDonald, the French challenger, who forces MacLean to a contest flight; Wade Boteler and others, Marjorie Daw plays opposite the star, and Edna Murphy has a minor part.

Type of Story... From the musical comedy of the same name. Story rather scant for screen purposes but it has been surprisingly well adapted and skilfully handled, with its comedy value used to the best advantage. The picture starts off a little slow but it gradually gains in speed until it ends in a comedy-thrill climax that compares favorably with the great climax of MacLean's "The Hottentot." It's a succession of laughs with no let-ups until they flash "The End." "Going Up," is very good comedy at all times, and thoroughly enjoyable entertainment.

Box Office Angle... All your patrons enjoy a good laugh. If they don't you shouldn't be in business. Here's a chance to make them happy. You can't get a much better, cleaner, comedy number.

Exploitation... Should be especially easy. Play up the star's name and tell them he's got another that they'll enjoy as much as "The Hottentot." Boost the title and exploit it with stunts. Give out toy parachutes which, incidentally are the rage with youngsters right now.

A man togged out as an aviator, distributing them about the prominent thoroughfares, should advertise the picture nicely. Use the music from the show for your score.

Direction by... Lloyd Ingraham; did a nice job on this one; deserves special mention for splendid handling of comedy climax. Aeroplane stuff is great.

Authors... Otto Harbach and Louis A. Hirsch  
 Scenario... Raymond Griffith  
 Cameraman... Ross Fisher  
 Photography... Good  
 Locale... Berkshires  
 Length... 6,053 feet

## Pola Negri in "The Spanish Dancer"

Paramount

As a Whole... POLA NEGRI BETTER THAN SHE WAS IN FIRST TWO AMERICAN PRODUCTIONS BUT NOT THE POLA OF "PASSION." LUBITSCH DIRECTION SHOULD RESTORE HER. WHY NOT USE THE OLD COMBINATION?

Star... Appears to better advantage here than she did in either "Bella Donna" or "The Cheat" principally because the atmosphere is more suited to her and the role appropriate for her talents but Pola is still not doing the big things that she did under Lubitsch's direction. As the gypsy dancer in this she works well at times but seems to be caught off her guard on several occasions.

Cast... Antonio Moreno a successfully romantic Don Caesar. Wallace Beery, a good no-account King and Adolphe Menjou convincing as the wily courtier. Others Kathlyn Williams, who wears most unbecoming wigs, Gareth Hughes, Edward Kipling, little Dawn O'Day, Chas. Stevenson.

Type of Story... From the play "Don Caesar de Bazan," from which Mary Pickford's recent "Rosita" was also adapted. Pleasing romance with historical setting and very colorful atmosphere. Splendidly produced and with no evidence of stint in production cost. Whether or not the returns will prove that it warranted the expenditure is doubtful. The sets are big and at times magnificent, as well as notable for their depth. Against them, however, is a lot of hectic action, made doubly so by poor cutting. This is particularly noticeable in the Feast of the Madonna carnival sequence when the scenes are short and jerky.

Box Office Angle... Will please those who favor colorful, romantic pictures and will go nicely with star's following. May not fit snugly as a box office number. Depends largely upon class you cater to.

Exploitation... Star's name linked with the title should indicate the type of picture to expect: romance, pleasing atmosphere, pictorial appeal, love interest, big sets, spectacular effects. At any rate play up these features of the production. Mention that the story also served for Mary Pickford's latest venture. They should be interested enough to want to make comparisons.

Direction by... Herbert Brenon; an artistic production and nicely staged story; picture runs too long.

Authors... Adolphe D'Ennery and P. S. T. Dumanoir  
 Scenario... June Mathis and Beulah Marie Dix  
 Cameraman... James Howe  
 Photography... Splendid  
 Locale... Spain  
 Length... 8,434 feet

## "Scaramouche"

Producer: Rex Ingram

Distributor: Metro  
 As a Whole... AN ENTERTAINMENT GEM, A BEAUTIFUL PRODUCTION, A SPLENDID CAST, GORGEOUS PHOTOGRAPHY, A DELIGHTFUL STORY. NEEDS A LOT OF ADJECTIVES TO DESCRIBE REX INGRAM'S LATEST.

Cast... Ramon Novarro, Alice Terry and Lewis Stone an ideal romantic trio. Novarro better than ever before. He never loses his grip on the part. Stone, capable as always. Alice Terry as beautiful as ever and gorgeously photographed. Her quaint costumes charming except for their being generally too décolleté. It was too bad to kill off Otto Matiesen so early in the story. He promised an interesting performance. George Siegmann, a perfect Danton.

Type of Story... Romance of the French Revolution. An adaptation of Rafael Sabatini's popular novel, which Willis Goldbeck, scenario writer, and Ingram, have given a most worthy presentation. The novel has been kept practically intact. It is told with all the spirit the author intended, all the romance and atmosphere of the original, and the thrills are not omitted. There is a far-reaching appeal in this historical spectacle,—another achievement for Ingram, another treat for the public, another "box office."

Box Office Angle... You know what you did with "The Four Horsemen." Answer: "You should know what you can do with "Scaramouche". It's another of the year's biggest and best. The picture runs long, probably too long for you to use anything else, but you don't need anything else.

Exploitation... Broadcast Rex Ingram's name. Post it everywhere you can find room for it. Tell your folks that the man who gave them "The Four Horsemen," now gives them his great picturization of Rafael Sabatini's delightful novel of the French Revolution. Play the story up from whatever angle you know appeals to your crowd the most—romance, spectacle, thrills, pictorial appeal, players, etc. Show them plenty of stills of Alice Terry. Promise more good work from Ramon Novarro and Lewis Stone. Get busy on "Scaramouche" now.

Direction by... Rex Ingram; did a big job in a big way; nothing misses; the mob scenes are splendid; the settings beautiful, detail interesting; it's all good. Picture needs a little cutting in the first half to tighten it up a bit.

Author... Rafael Sabatini  
 Scenario... Willis Goldbeck  
 Cameraman... John F. Seitz  
 Photography... Superb; Seitz a master photographer.  
 Locale... France of the Revolution.  
 Length... 10,164 feet

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"Lucretia Lombard"  
"Being Respectable"  
"The Tenth Woman"

"Tiger Rose"  
"The Country Kid"  
"Daddies"  
"Cornered"  
"Conductor 1492"  
"Lover's Lane"

"Beau Brummel"  
"Broadway After Dark"  
"The Printer's Devil"  
"How to Educate a Wife"  
"Geo. Washington, Jr."  
"Babbitt"

**"The Valley of Lost Souls"**

Producer: Iroquois Pictures  
Distributor: Independent Films  
State Rights

As a Whole.....STORY IS FAR TOO SLIGHT FOR FEATURE PURPOSES; TAKES TOO LONG TO GET INTO THE ACTION AND WHEN IT IS ARRIVED AT, THE PICTURE IS ABOUT THROUGH.

Cast.....Victor Sutherland a good hero once he gets going; gives villain Luis Alberni a good fight. There are no well known players nor especially good performances. The cast includes Edward Harrison, Muriel Kingston, Anne Hamilton, Stanley Walpole.

Type of Story.....Drama that has only one situation and that one not big enough to build up a picture of feature strength. Result is a slow-moving, tedious picture that never seems to get anywhere. Numerous sub-titles help to fill in the gaps but they also slacken the interest. Development contains some illogical twists that the keen observer will find fault with.

Director has not developed the mystery angle sufficiently. There is an alleged ghost purported to kill men who enter a certain valley. This might have been used as the basis of a first rate mystery meller but there is no effort toward suspense nor building toward a climax, so that when the denouement is arrived at, and the real "ghost" exposed, there is no punch, nor surprise for the spectator.

Box Office Angle....May do for the average crowd, on a one time showing schedule. Played with a good supporting feature, you may use it satisfactorily on a double feature day program, or in conjunction with a good variety of short subjects. The offering is hardly strong enough to stand alone.

Exploitation....You will not be able to make particular promises for this one. The only talking point is the action in the last reel which may send them out satisfied if they don't mind waiting for it. The title is a good one and will probably bring them in of its own accord. There are no well known players so you'll have to use the regulation announcements, stills in the lobby, or trailer. If you think they're acquainted with Victor Sutherland use his name, but the title will likely prove more attractive.

Catchlines: "Who was the mysterious killer in 'The Valley of Lost Souls?' Find the answer in the picture at the blank theater."

Direction by.....Caryl Fleming; could have improved the story a great deal, several noticeable flaws in direction such as girl wearing different dress in scenes immediately following each other, and without lapse of time.

Author .....J. Seton Drummond  
Scenario .....George Proctor  
Cameraman .....Frank Purugini  
Photography .....Fair  
Locale .....Mountain Camp  
Length .....4,817 feet

Guy Bates Post in  
**"Gold Madness"**

Principal Pictures—State Rights

As a Whole....GOOD CAST AND PRODUCTION FAIL TO MAKE TRITE PLOT ENTERTAINING; DEVELOPMENT IS ALWAYS OBVIOUS WITH RESULTANT POORLY SUSTAINED INTEREST.

Star....Prominent and capable but not well suited to particular role; is too stiff in his carriage and manner of playing. Improves considerably as the picture progresses both in his work and screening. Photographs poorly in early sequences.

Cast ....Mitchell Lewis good as the stock panhandler with Cleo Madison and Grace Darmond the only others of any prominence in the story. Miss Madison and Miss Darmond might have switched roles to advantage.

Type of Story...Adapted from James Oliver Curwood's "The Man From Ten Strike." Another of those dramas of the Northwest in which the hero returns from the gold mines to find his wife has gone off with another. The plot becomes involved in an elaborate scheme whereby hero, now a millionaire mounted police officer, is sent to bring in the man who stole his wife. But of course there is a counterplot in which hero is nearly trapped except for the efforts of his new found love. The development is obvious from the start and the story is pieced together in illogical fashion in more than one instance. Shrewd fakers become such boobs in the hands of scenario writers, that it must annoy those of this "profession."

Box Office Angle....Guy Bates Post's name, the title, a good production, and other names in the cast,—all good talking points to bring them in. They may like it. They may not. It depends upon how easy or how hard they are to please. There are many beautiful shots of the North country to appeal to them.

Exploitation.....Play up the star's name and recall his appearance in "The Masquerader." His name will be known to them for his success on the legitimate. Or if you think you won't attract them with names, stick to the title and exploit it with stunts to attract their attention.

Distribute small imitation money bags with tags attached reading: "Money isn't everything. See 'Gold Madness' at the blank theater and you'll know why." Or, "Can happiness be bought? 'Gold Madness' answers the question." You can say the picture is good to look at but your promises will have to end there. Use stills in the lobby.

Direction by....Robt. T. Thornby; fair.

Author .....James Oliver Curwood  
Scenario .....Fred Kennedy Myton  
Cameraman .....Not credited  
Photography.....Good except on occasional interiors  
Locale.....Northwest and San Francisco.  
Length .....6,068 feet

Dustin Farnum in  
**"The Man Who Won"**

Fox

As a Whole.....AN AVERAGE WESTERN WITH HUMAN INTEREST ANGLE THAT GAINS FAIRLY SINCERE SYMPATHY FOR CHARACTERS; DUSTIN FARNUM IS STARRED BUT NOT IN STELLAR ROLE.

Star.....Has the hero part but it is not the real acting piece of the story, Farnum's role is unimportant in comparison with that of Ralph Cloninger. The story doesn't really provide him with an especially appropriate vehicle.

Cast ....Ralph Cloninger has the real stellar acting part and handles it very well Lloyd Whitlock a fair villain; he seldom seems capable of shrewd, villainous characterization; Muriel McCormack and Mickey McBan two clever and pleasing youngsters; others Jacqueline Gadsden, Mary Warren, Pee Wee Holmes, Harvey Clark.

Type of Story....Drama of the West in which the human interest angle is uppermost. There are occasional bits of action but too few and far between to satisfy those who may come in expecting a rousing good action-western. Is essentially a sympathetic tale in which the eternal triangle serves as the usual foundation, with two neglected youngsters, children of the faithless wife, added touches of pathos through sub-titles in which they call for their "mummy" and the distracted faithful husband, tries to pacify them. Not a strong theme, by any means, but may get by where they aren't fussy.

Box Office Angle....Your women folks will like this one much better than the men. The latter are not likely to accord the faithful husband much sympathy since there is a good deal too much tolerance in his make-up. But the women will call him "grand" and they'll hate the foolish wife, in fact they'll probably take the sorrowful theme very much to heart and feel thoroughly satisfied with themselves for having been "touched" by the pathos.

Exploitation.....Best to appeal to your women folks on the grounds indicated in the above paragraph. Tell them you have a human interest story in which a husband takes back his erring wife after another has laid down his life to bring about their reunion for the sake of the children. Don't bring them in on promises of its being a western. They'll expect action and won't get it. Dustin Farnum admirers may also be disappointed. He hasn't the prominence that they'll expect a star should have. In fact Farnum has only one or two real opportunities in the entire picture.

Direction by....William Wellman; makes fairly good use of material.  
Author .....Ridgwell Cullen  
Scenario .....Ewart Adamson  
Cameraman .....Joe August  
Photography .....All right  
Locale .....The West  
Length .....5,500 feet

Luxor Picture Corp. presents  
**"Shifting Sands"**

Hodkinson

As a Whole....GOOD PRODUCTION AND A LOT OF ATTRACTIVE DESERT LOCATIONS HELP TO COVER SHORTCOMINGS OF ETERNAL TRIANGLE.

Cast.....Peggy Hyland returns to screen after long absence. Satisfying and gives a satisfying performance. No other names may mean anything to you, but the entire cast is well suited and capable. Peggy Willoughby an alert hero Richard Atwood a good villain when he is once aroused. C. Mlle. Valia, Gibson Gowland, Melford and Douglas Webster.

Type of Story.....An introductory title advises you that the thing happens "under the lights in a drawing room can occur on the sands or the desert," or something to that effect, so the story proceeds to unfold the conventional eternal triangle, only with a desert atmosphere for variation. The plot itself holds little that is new, in fact or theory but a good production and numerous fine touches that lend considerable to the play, help in no small degree to cover up a weak story. Continuity is inclined to be erratic having practically three distinct sequences, but through some or other, director Granville has succeeded in sustaining the interest rather well.

Theme has to do with the love of a girl for a man married to a woman who is faithless to him. His disappearance and the death of the wife, followed by the return of the two years later.

Box Office Angle....Show some trailers of a sandstorm on the desert, tribes of Arabs scampering over the blowing sands, a man abducted by a desert chieftain, that's all you'll need to bring them back when you show the picture. The desert sequences of "Shifting Sands," are really very attractive and worth seeing.

Tell your folks that the picture was made in Northern California. Boost the pictorial appeal. Make your best talking point. Let them know that Peggy Hyland is on the screen after a long absence. They should remember her as a Fox star.

A man dressed in Arab costume riding about on a camel, should be a good stunt exploitation.

Direction by....Fred Leroy; provided excellent production and handled desert sequences especially well.

Author .....R. C. ...  
Scenario .....Not credited  
Cameraman...Walter Blakel  
Silvano Balboni  
Photography ....Usually very good  
Locale .....London and North Africa  
Length .....5,300 feet



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tion everywhere."  
—HARRISON REPORTS



# Short Subjects

## Harry Houdini in Haldane of the Secret Service

Film Booking Offices

Whole.....MYSTERY MELO-  
RAMA WITH PLOT INVOLVING COUNTERFEITERS AND WILY ORIENTALS; LOCALE JUMPS FROM THIS COUNTRY TO EUROPE, ADDING INTEREST; REGULATION MOVIE STUFF BUT CONTAINS EXCITEMENT AND SOME STUNTS.

.....By far the best member of the cast, but is always the regulation "movie" detective rounding up a band of desperate criminals. Gets over one or two sensational stunts.

.....Includes Gladys Leslie, William Humphrey, Richard Carle, Edward Boulden and others. There is not much time in the hectic plot for any of the characters to seem real, with the possible exception of Gladys Leslie.

.....of story.....Mystery melodrama that is more meller than mystery. Made more impressive than it could otherwise have been by the spots taken in London and Paris. There is plenty of helter-skelter action but little or no character development. Hero, a member of the secret service, is after international counterfeiters who have killed his father, also a member of the Service. He falls in love with the innocent ward of the chief of the criminals. She is unaware of the workings of the gang and after many adventures he rounds them up and carries the girl.

Office Angle.....Where your crowd likes hectic action in preference to character development, or where Houdini's name is a drawing card this should get by. The title will attract those who favor detective stories.

Exploitation.....This shouldn't be difficult to exploit if you want to pay the picture. If you know your crowd likes excitement of the nature that is contained in this one and think they will be satisfied with the old-school "movie" stuff it embodies you can let them know what to expect by a good display of the title and the star's name in your lobby. Catchlines such as "See Harry Houdini, the Handcuff King, see himself from a moving mill-wheel in Haldane of the Secret Service" could be used. A display of different types of handcuffs in your lobby would be attractive if you can obtain them, and a trailer showing any of the European shots, the bit where Houdini is tied to the revolving mill-wheel should bring them back.

Concentrate on Houdini's name and get your local paper to devote space telling of some of his famous stunts in freeing himself from straight-jackets, etc.

Section by....Harry Houdini; Fair. Scenario .....Not credited. Program .....Not credited. Photography.....All right on exteriors; interiors sometimes too dark. Sale .....New York and Europe. Length .....5,908 feet

### "Stage Fright"—Our Gang—Pathe Another Riot

Type of production 2 reel kid comedy  
Little Farina and her brother Sammy are hired by a would-be missionary as a sample of the wild cannibals living in the region he is trying to raise funds for. Their performance is so realistic that the audience is moved to suggest amateur theatricals as a means to raise funds for them. The rest of the film is devoted to the doings of the gang, who for the first time are trying to "act." Nero, Marcus Antonius, a captive maiden and numerous others are chased around the stage in the funniest way imaginable. To add to the fun, one persistent mother insists that her little girl recite. This is without doubt one of the most enjoyable of this wonderfully entertaining series.

### "Gentlemen of the West"—Universal Average Entertainment

Type of production....2 reel western  
"Gentlemen of the West" gets away from the usual cattle-rustling western plot formula and gives us a heroine who is the editor of a small but snappy newspaper. She gets on the trail of a couple of real estate thieves and makes things hot for them, but the cowboy hero appears on the scene and champions her cause. There is a bit of humor, and quite a nice degree of entertainment in this one.

### "The Life of Reilly"—Hodkinson Not Easy To Laugh At

Type of production....1 reel cartoon  
Reilly's wife loved dogs and Reilly didn't, so "The Life of Reilly," a C. C. Burr comedy released by Hodkinson, resolves itself into a series of attempts on the part of Charlie Murray, as Reilly, to do away with the fuzzy-haired pup. Whether or not the S. P. C. A. will stand for the abuse that the dog is supposed to receive, is a question. And some real dog fanciers may not take kindly to killing off of a pup, as comedy. "The Life of Reilly," is very mediocre comedy and not always refined comedy at that, even though there is nothing decidedly offensive. A fair number if they laugh easily.

### "Done in Oil"—Christie—Educational Action, Thrills and Comedy

Type of production....2 reel comedy  
Activity, and there is plenty, in the oil fields of California form the plot of this excellent Christie Comedy.

Jimmie Adams is the star, and the good supporting cast includes Charlotte Merriam, Babe London and others. There is, to be sure, quite a bit of slapstick, but the thrills that exist in "Done in Oil" are extremely good. Adams climbs us to the top of the frame structure of a well, and when he gets up there a nest full of live hornets makes things a bit too lively for him. Your folks will gasp and thrill as well as laugh at this one.

### "People of Many Climes"—Hodge Podge—Educational Novel and Diverting

Type of production....1 reel novelty  
A composite of short flashes of different interesting scenes and people presented in unusual ways, clever cartoons, good titles and novel handling make this number of Lyman H. Howe's "Hodge Podge" entirely up to the standard set by preceding reels of the series. One subject in particular shows some exceedingly beautiful shots of "reflections" cast by different objects. Some are mountains seen in the waters of a lake others are folks faces seen in distorting mirrors, all are interesting. This is a short reel that's sure to be liked.

### "Winner Take All"—Hal Roach— Pathe A Pretty Good Comedy

Type of production....1 reel comedy  
Tournament day at a Country Club provides an opportunity for Paul Parrot to do a lot of comedy acrobatic stuff that includes some good diving. A pogo race, a diving contest and a golf tournament are all burlesque. A laugh comes at the very finish when, after having won the girl and the cup, Parrot spies his wife and several kiddies, and is carried off to wheel the baby carriage.

### "Aged in the Wood"—Aesop Fable— Pathe Very Entertaining Cartoon

Type of production...1 reel animated cartoon  
Henry Cat is a bootlegger of the worst type in this one-reel cartoon. The kick that his liquor has is stronger than a mule. He gives some to a parrot, who is promptly knocked out and so Henry tries some himself, with surprising results. The animation in this is particularly good, and some novel effects have been introduced. It's one of the best of this excellent series.

### Valentino Back In November

Rudolph Valentino is expected back in New York with his wife, the early part of next month, after spending several months abroad.

### "Covered Wagon" Grosses \$45,000 (Special to THE FILM DAILY)

Cincinnati—"The Covered Wagon," which recently finished a three weeks' run at the Grand Opera House grossed approximately \$45,000.

### "Covered Wagon" In South (Special to THE FILM DAILY)

New Orleans—"The Covered Wagon" is playing the Tulane. Atlanta will see the picture about Nov. 1.

### Regal Films Has Fight Pictures (Special to THE FILM DAILY)

Toronto—Regal Films are handling the Canadian distribution of the Dempsey-Firpo fight pictures.

### Open Allen La Plaza

(Special to THE FILM DAILY)

Toronto—Messrs. S. Blum, S. Fine and A. Pollakoff have opened the old Allen La Plaza in the eastern section of the city.

### Government To Film Jamaica (Special to THE FILM DAILY)

Ottawa, Ont.—The Canadian Government M. P. Bureau will make a two real scenic of Jamaica sometime this Winter.

### Attempt to Rob Globe Frustrated (Special to THE FILM DAILY)

Toronto—An attempt to rob the Globe, operated by Fred Piton, was frustrated recently when a policeman heard a noise in the house.

### Film Destroyed at Gonvick Fire (Special to THE FILM DAILY)

Gonvick, Minn.—Fire that started in the projection booth of the Gonvick, destroying many reels of film, for a time threatened the whole house. The theater has been closed indefinitely.

### Bailey In Charge Of Royal (Special to THE FILM DAILY)

Wilmington, N. C.—Byron D. Bailey, who hails from Bangor, Me., where he managed a theater, has joined the Howard-Wells Amusement Co., in charge of the Royal.

### Rob Print

(Special to THE FILM DAILY)

Philadelphia—Robbers recently held up Barton Harnish, operator of the Lawndale while he was returning a print of "Fools First," to the exchange. The bandits evidently disgusted with their plunder threw the can out of their car on the road where it was found later.

### Theater Merger

(Special to THE FILM DAILY)

Pottstown, Pa.—J. L. Gring, of the Hippodrome is back from Cambridge, Md., where he closed a deal merging the Grand O. H. in that city with the Arcade. Bennethum is interested in the Cambridge Amusement Co. which operates the Arcade in Cambridge.

## Putting it Over

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

### Using the Prologue For Effect

St. Louis—Following the overture recently, at the Lyric theater, East St. Louis when "The Isle of Lost Ships," was the feature a prologue was staged that later brought much comment from the patrons.

When the overture ended, the pages, standing at attention slightly to the rear of the fountain in the fore of the stage, pulled aside the hangings, hiding a striking set of "The Isle" on which were two castaways hopelessly tinkering with a wireless key. A short dialogue preceded the pair singing "The Stormy Sea," and, as song ended, the picture appeared. "Well done," said many.

### Ray Leason Scores

Ray H. Leason, Metro, effected a choice tie-up when he got himself elected a member of the advisory committee of the Buffalo Community Players who are to offer as their opening bill next week. "Captain Applejack." A few days later Metro's version of the play, "Strangers of the Night" is to open at Shea's Hippodrome.

Leason pledged himself to do all in his power to put over the play for the Community Players and they in turn have pledged themselves to do all they can for "Strangers of the Night." The Buffalo newspapers, who are heartily supporting the players, have expressed their willingness to publicize both attractions.

The Community Players are sponsored by Buffalo society and business men. Because of this Leason is effecting many window displays and other tie-ups.

### Associated Launches Essay Contest

A \$3,000 prize essay contest, country-wide, open to pupils of all schools, has been announced by Associated Exhibitors, in connection with the distribution of "David Copperfield."

There will be 350 awards to students for the best compositions, the three schools having the most winners will also receive a large cash award to be applied to the school library or whatever the school authorities select.

The pupils' prizes will be awarded to two groups—to students 12 years of age or under, and to those 13 and over. The younger children writing on the subject, "The Characters I Like Best in 'David Copperfield,' And Why," and the older contestants discussing the question, "In A 5-Reel Motion Picture of 'David Copperfield,' Which Scenes And Characters Should Be Included?"

To each group 165 cash prizes are to be given, a first prize of \$100, four prizes of \$25 each, and 160 of \$5 each, a total of \$2,000 to be distributed among 330 contestants. Three additional prizes aggregating \$1,000, \$500, \$300 and \$200, will be awarded

to the schools with the greatest number of prize-winners. The contest closes March 31, 1924. The judges consist of:

Olive M. Jones, president of the National Education Ass'n; Gertrude Lane, editor of Woman's Home Companion; James K. West, president of the Boy Scouts of America, and William A. Johnson, editor of the Motion Picture News.

School authorities would readily lend their support to the exhibitor in selling this picture, since it is a version of one of Charles Dickens' works.

### Laundry Company Co-operates

Cincinnati—"Enemies of Women," went over at Ike Libson's Strand recently, due to the co-operation of the Model Laundry Co., which operates seven large plants throughout the city.

The nature of the tie-up with the laundry establishment was along these lines. For the entire week of the showing, in every bundle of laundry that went out of the seven plants there appeared the herald made up by Goldwyn stating "Wash Days Are Enemies of Women." The laundry company also used the copy from this herald in special display ads inserted every day during the showing in three papers. Besides the combined circulation of the papers, over 50,000 people knew of the showing through the laundry inserts.

### Credit This To Ben Apple

Troy, N. Y.—A few days before the opening of "Don't Marry For Money," at the American Ben Apple, manager, started a teaser campaign with a series of teaser ads, set two inches deep, double column, and carrying no date. The first read:

"A woman sells herself for money! The world calls her—? A woman sells herself for luxury! Using a clergyman as a broker, and the world calls her—clever! But is there really any difference? 'Don't Marry For Money.'"

Another read: "Are you one of those who believe 'there's nothing I want that money can't buy?' 'Don't Marry For Money.'"

Then followed: "She had six charms! (Face—eyes—smile—lips—figure—?) He had six charms! (Six million dollars.) Yet their marriage wasn't happy! 'Don't Marry For Money.'"

Then he ran this warning: "He was rich! She was poor! He gave her everything! Yet she had nothing! 'Don't Marry For Money.'"

The last teaser gave a hint at what was to follow: "When Rubye De Remer married House Peters to please her uncle, everyone knew it wouldn't last. 'Don't Marry For Money.'"

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The Film Daily



# Among the Stars and Directors

**Tommy Grey Quits Universal**  
(Special to THE FILM DAILY)  
Hollywood—Tommy Grey, in charge of comedy production at Universal, has resigned to join the scenario staff of the Lloyd outfit.

**New Coast Company**  
(Special to THE FILM DAILY)  
Los Angeles—United Producers Distributors, Inc., has been organized here, to aid producers in the production and distribution of pictures.

**Ernest Cummings Plans Another**  
(Special to THE FILM DAILY)  
Hollywood—Upon completion of "Mamie's Rose," for Universal, Cummings plans to produce another production, something similar to "Broken Hearts of Broadway."

**Arthur Rosson Starts On Davis Film**  
(Special to THE FILM DAILY)  
Hollywood—Arthur Rosson has been assigned work on Mildred Davis' first picture for Grand-Asher.

**Syd Chaplin Signed By Ince**  
(Special to THE FILM DAILY)  
Hollywood—Syd Chaplin has been signed by Thos. Ince for "The Galloping Fish," which will be directed by Ed Andrews.

**Now F. P. Casting Director**  
(Special to THE FILM DAILY)  
Hollywood—Tom White, formerly production manager for Famous, has been appointed casting director at the Lasky studio, succeeding L. M. Stadt.

**"Jekyll and Hyde" Again?**  
(Special to THE FILM DAILY)  
Los Angeles—"Dr Jekyll and Mr. Hyde," which appeared twice on the screen, will be done again. It is said to be an independent organization expected to film the picture for the third time, featuring William V. Mong.

**Working On Two Zellner Stories**  
(Special to THE FILM DAILY)  
Hollywood—"The Co-Respondent" and "The Right To Love," both written by Lois Zellner are in the course of production at Universal. The artist is now busy on an original, "Ha, Ha, Yourself".

## Another Slam

"One delightful publicity paragon in Hollywood, where the stars grow, declares that during the taking of 'Scaramouche' English was spoken in the studio in order to preserve the French atmosphere. Surely this is redundant. Do they speak English in studios in any other place?"—Kine, London.

## Coast Brevities

(Special to THE FILM DAILY)

Hollywood—Harvey Gates will prepare the continuity for "Wine," to be filmed by Universal.

Helene Chadwick is working in "Why Men Leave Home."

Corinne Griffith will next appear in "Lilies of the Field."

Buster Keaton has completed editing and titling "Hospitality."

Gloria Grey will play the leading role in Gene Stratton Porter's "The Girl of the Limberlost."

Fred Niblo has added Wallace McDonald to the cast of "Thy Name is Woman."

Douglas Fairbanks, Jr., has completed his first starring vehicle, "Stephen Steps Out."

Edward Luddy, recently elevated to directorship by Century, will direct Buddy Messinger's next comedy.

Virginia Pearson may have a leading role in one of the new productions planned by Famous Players.

Thomas R. Mills has finished "Win the Man You Love," which he directed for Choice Productions.

Michael Dark has been engaged by Warner Brothers to play the role of Lord Manly in "Beau Brummel."

Elinor Fair is playing opposite Robert Ellis at Universal City in "The Right to Love."

Wallace Mac Donald has been cast for "Thy Name Is Woman." Fred Niblo's new picture for Metro.

Noel Smith has returned to the Fox studio, where he commenced production on comedies.

### Three Back From Location

(Special to THE FILM DAILY)

Hollywood—Emmett Flynn with the "Nellie, The Beautiful Cloak Model," company is back from New York where all the exteriors were made. About a month will be spent in filming the interiors. The "Wild Oranges" company, headed by King Vidor has returned from San Francisco.

Four pictures are now in the Goldwyn cutting room. They include: "Law Against Law," "Name The Man," "The Day of Faith" and "Slave of Desire."

### Colonial Reopens

(Special to THE FILM DAILY)

Troy, N. Y.—The Colonial has reopened for the new season.

Phyllis Haver will appear with William S. Hart in "Singer Jim McGee," which is now in preparation.

M. C. Levee has engaged Walter Anthony to collaborate with Maurice Tourneur on the titling of "Jealous Husbands."

Tom Wilson, character comedian loaned by F. B. O. to D. W. Griffith and then to Fox has returned to the Coast.

William V. Mong has completed work in "Why Men Leave Home," and has started work in "Thy Name is Woman."

Sol Polito, cameraman, has been loaned by the Edwin Carewe company to the Mayer studios to film "Why Men Leave Home."

Herbert Rawlinson and Robert F. Hill have finished "His Mystery Girl." This is the first Rawlinson production Hill has directed.

Frank Beresford has been engaged by Universal to write the continuity for "The Inheritors," a novel by I. A. R. Wylie.

Owen Moore has finished the lead in "Her Temporary Husband."

Joseph De Grasse has been engaged to direct "Flowing Gold," for Richard Walton Tully.

Cullen Landis is playing the juvenile role in "The Man Whom Life Passed By." Percy Marmont is playing the title role under direction of Victor Schertzinger.

Robert North Bradbury, director, will go to Medicine Bow, Wyoming, for scenes in "Wyoming," Jack Hoxie's new picture. Irene Rich is leading woman.

GREENE.

### Sigmund Moos Home

(Special to THE FILM DAILY)

Los Angeles—Sigmund Moos, head of the leasing department at Universal City, is back from a three months' trip to Europe.

### Paramount Busy On Coast

(Special to THE FILM DAILY)

Hollywood—Six pictures are in the making at the Lasky studio. Two units are shooting exteriors and four have either just returned from location or are getting ready to depart.

### Over Ten Months On "Greed"

(Special to THE FILM DAILY)

Hollywood—Erich Von Stroheim spent over ten months in filming "Greed". The picture was made in the exact locations described by Frank Norris in the novel.

### Mildred June Signed

(Special to THE FILM DAILY)

Hollywood—Edward Sedgwick has selected Mildred June to appear opposite Hoot Gibson in "Hook and Ladder".

### Now "Jealous Husbands"

(Special to THE FILM DAILY)

Los Angeles—The title of Maurice Tourneur's latest has been changed from "Jealous Fools," to "Jealous Husbands."

### Pete Smith Exporting

(Special to THE FILM DAILY)

Los Angeles—Pete Smith is handling the exploitation for the Los Angeles run of "The Meanest Man In The World", which opens next week at Loew's State.

### Moriarity With Universal

(Special to THE FILM DAILY)

Hollywood—Edward Moriarity, has joined Universal where he will write titles.

### Graf Signs Duncan Sisters

(Special to THE FILM DAILY)

San Francisco—Louis Graf, has signed the Duncan sisters to appear in Graf Prod., on a long-term contract. Reports state that the first picture will be made in New York and will probably be "The Unheavenly Twins".

### King Baggot Busy On "Blackmail"

(Special to THE FILM DAILY)

Hollywood—King Baggot is busy making "Blackmail" with Ruth Clifford in a stellar role. Elaine Hammerstein appeared in it several years ago under the title "The Co-respondent".

### Renalles Preparing "Elk's Tooth"

(Special to THE FILM DAILY)

Los Angeles—Renalles, Inc., headed by Clarke Renalles, is preparing to produce "The Elk's Tooth," The cast includes Rosemary Theby, Kate Price, Peter Burke, George McDaniel, David Dunbar, Fred de Silva, John Herdman, Nancy Caswell and Lillian Hall. Production will probably be centered in Wyoming, and the Northwest.

### "Innocence" Cast Announced

(Special to THE FILM DAILY)

Hollywood—Waldorf Prod. say the cast of "Innocence," which Edward J. Le Saint will direct will include Anna Q. Nilsson, Wilfred Lucas, Freeman Wood, Earl Foxe, Vera Lewis, William Scott, Kate Lester, Marion Harlan and Jessie Arnold.

### "Censorship Dangerous"

(Special to THE FILM DAILY)

Portland, Ore.—President Matthew Woll of the International Labor Press of America, in his report to the 10th annual convention of the organization strongly flayed censorship. He openly declared that "censorship is dangerous to the freedom of speech and press."

## The Future

(Continued from Page 1)

a big costly picture in a large city for a week, or even two weeks is all wrong. In the first place if it is the kind of a picture the people want to see they will be stimulated by the word of mouth advertising which fails in its actual opportunities by a short run. These long runs should not be planned at a ridiculously high price. I should say that the Roosevelt prices of 55 cents should be enough, and this for the finest of pictures. There are only one or two cities in this country where we can get \$1 or more for pictures, no matter how fine they may be, barring of course, the exceptional outstanding pictures which comes only too occasionally. At a 55 cent price a big picture can remain four weeks or more and take in a lot of money for the producer as well as the exhibitor. Then it is ready for the second runs, etc., and still will get a lot of money.

### LONG RUN HOUSES

"I expect to see long run first run houses established in every city of importance within the next year or so. I expect to see these houses play on percentage—a percentage which will not prove a burden, but a natural, healthy figure where the exhibitor after taking out his nut, and the producer his share of negative cost based on the size of the town, will then split fifty-fifty, or perhaps on some other equitable terms, whatever they should be. Obviously some of these pictures will get a break better than fifty-fifty; some may go as strong as seventy-five, twenty-five, the exhibitor taking the smaller amount.

### THE COMBINE AND CLOSED TOWN SITUATION

"Will not bother or annoy the producer of a big picture long. It may force him to stay out, or go into that territory, whether a big or little town, either as a road show, in the biggest hall he can find, or if necessary the important stars can protect themselves with a theater of their own. This business must work out on a basis of equity to all, and the minute that equity is abused then either side will protect himself to the utmost of his ability."

### THE DIVISION

In Schenck's opinion the important long run showings will naturally develop theaters for such runs, and consequently the productions not good enough for such showings will automatically find their place in the houses either running short run first-runs, or others. It is his belief that this system will develop for the coming season. The result of the extended run in the largest cities will be reflected in the smaller cities, is his belief, in that when the large picture reaches these neighborhoods that they will

have even longer runs than heretofore; for instance instead the smaller theater changings three times weekly, or daily, the case may be the larger pictures will get an extra few days. In other words longer runs throughout the business for the serving pictures.

### PAYING FOR DISTRIBUTION

An interesting point made by Schenck in his discussion is that the distributing companies do not operate advantageously to the star, or stars and that these stars help pay for the distribution of less valuable product.

Let us figure, "he said, "that a certain star, whose pictures are being released by any good distributor, will average a million gross for his pictures. For this distribution he pays 30 per cent. Suppose he makes three pictures a year. The distributor gets \$900,000 a year for distributing this product. Also the distributor has other pictures in his machine which may gross on an average \$200,000. He gets \$60,000 for each of such pictures. But there is no question that it is through releasing the star's product that the machine carries on. It might have grave difficulty in existing by distributing only the product of the \$200,000 producer. This producer has the benefits of the star's distributing machine and because of the cheaper distribution of this secondary product this producer is able to compete for players, even stars, direct including the best, and, in fact, everything that goes into picture making. In other words, through this existing distributing method the second rate producer becomes a definite competitor to the very star whose distributing arrangements allow the second rate man to be in business. It is true, of course, that if he attempted to distribute his own pictures the cost of such distribution would be so high that he could not exist. But it should happen, and what, I believe, will, is that the distribution of the star product will not be allowed to take 30 per cent of gross for the distribution of the star's product, but a more equitable arrangement will be made for handling his pictures through the distributors' machine. All of these problems will work out as the business grows older. But they are not that serious that we should become upset over the future of the picture business. There is no cause nor occasion for worry. This system is proving just what a magnificent business we have—the pictures are fine, splendid. I am most optimistic over the outlook."

Schenck left Friday for New York.

DAN

### Many Sales On C. B. C. Product

C. B. C. declares the United Exhibitors of Canada, Ltd., have bought "Only A Shopgirl." The Superior Screen Service, Inc. will distribute "The Barefoot Boy" in Colorado, Wyoming, Utah, New Mexico and Southern Idaho. J. C. Barnstyn, foreign representative of C. B. C. has closed a deal whereby the Sociedad General Cinematografica acquires "The Marriage Market", "Yesterday's Wife," "Discontented Husbands" and "Traffic in Hearts" for Argentine, Uruguay, Paraguay, Chile, Peru, Ecuador and Bolivia.

### Anti-Klan Picture Expected

(Special to THE FILM DAILY)  
Atlanta—It is expected that Thomas Dixon's "The Traitor", a story exposing the Ku Kluxers, will be put into production this winter.

### Eltabran Film Has 52

(Special to THE FILM DAILY)  
Atlanta—Eltabran Film has 52 pictures for release during the coming year or one a week.

### Keith In Deal For Two

(Special to THE FILM DAILY)  
Louisville, Ky.—A deal between the Majestic Corp., operating the Rialto and Majestic, and the Keith interests is expected to be closed shortly, whereby the latter will assume control of the two houses, running the Rialto as a vaudeville stand and continue pictures at the Majestic. The Rialto is also a picture house.

### Finegan Heads Visual Association

(Special to THE FILM DAILY)  
Dr. Thomas E. Finegan has been appointed Chairman of the Motion Picture Committee of the National Ass'n of Visual Education, succeeding Dr. Charles H. Judd, resigned. Dr. Finegan formerly held the post of Commissioner of Education in Pennsylvania.

### Fire Wipes Out S. C. Theater

(Special to THE FILM DAILY)  
Belton, S. C.—The Belton is a total loss as a result of a fire that destroyed a good deal of property here.

### Gregory Amusement Co. Expanding

(Special to THE FILM DAILY)  
Chicago—The J. Gregory Amusement Co., controlling the theater situation at Hammond, and owning theaters at Chicago Heights and Crown Point, has taken over two other East Chicago houses. Current reports state the company plans invading the field at Whiting and Gary.

### Decker Heads Minter-United

(Special to THE FILM DAILY)  
Detroit—Kelly Decker has been appointed manager and booker for the Minter-United office. He is well known in exchange circles in this section and was formerly with Hodgkinson and Pathe.

### Another For Furniture City

(Special to THE FILM DAILY)  
Grand Rapids, Mich.—The city's newest in the theater field will make its appearance about Dec. 1st. The Family, as it will be known, will seat over 700.

### Illinois Exhibitor Dead

(Special to THE FILM DAILY)  
Lebanon, Ill.—L. C. H. owner of the Alamo is dead. His wife will continue operation of the theater.

### Celebrates First Anniversary

(Special to THE FILM DAILY)  
Milwaukee—The new Milwaukee is celebrating its first anniversary. George Fisher is manager.

### Ready January 1

(Special to THE FILM DAILY)  
Milwaukee—The new \$119,000 theater and post-office building in Allis, one of the suburbs, is ready Jan. 1. The theater will seat about 800.

### Issues Bond Issue

(Special to THE FILM DAILY)  
Princeton, Ill.—Backers of Spring Valley's new theater have received permission to issue \$25,000 bond issue to help build a \$75,000 house planned for this

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# THE **Film** DAILY

**The BRADSTREET FILMDOM** **The RECOGNIZED AUTHORITY**

XXVI No. 12

Monday, October 15, 1923

Price 5 Cents

## BUSINESS?

By **DANNY**

Hollywood—The business of a concern which has on program for this season, one of the greatest lineups of attractions. This concern is of outstanding importance. The production schedule calls for an expenditure running into millions, many millions.

These millions were invested in business they would be sold, under natural banking conditions, to draw at least six per cent, the risk of doing business in the industry barred.

In the picture business it has been assumed that because of the risk involved that a fair return would be from 25 to 40 per cent on productions. Some estimates given out by flight producers will tell you a good picture should make a minimum of 100 per cent for producer and distributor.

But this distributor has not asked for 40 per cent return for production schedule for this season, nor 25. Not even for ten, or six. He hasn't asked for a return of three per cent.

He has not asked for a penny profit on the investment of millions. He has asked his salesmen to get back only the many millions involved.

### WHY?

Because production costs are so heavy that if exhibitors were asked to meet the prices naturally for such productions he exhibitors would be unable to pay them and yet maintain their theaters at a profit.

Is this the first indication of a wrong heavy expenditures on the pictures of this season. Will it continue?

## More Suits Planned

**T. O. C. C. Seek Clear-Cut Decision on "Enemies" Case—Balked Technically, Is Claim**

Additional litigation may be expected from the T. O. C. C. ranks against William Randolph Hearst and Goldwyn-Cosmopolitan, over the local bookings on "Enemies of Women." The claim is advanced in exhibitor circles that as yet there has been no decisive decision from the courts which would define the rights of exhibitors in the matter.

It is declared that the Gotham vs. Washington suit was thrown out of court by a technicality in that the Gotham Theater Co. was a foreign corporation which had never secured the necessary permission from the Secretary of State in Albany to transact business here. It is also asserted that the Belmont vs. Elsmere suit was thrown out because the plaintiff failed to sue the rightful owners of the picture. In this connection, it is

(Continued on Page 2)

### Seek to List 14,228 Shares

The application of Famous Players before the Stock Exchange asks that the company be permitted to list 14,228 additional shares of common stock, no par value. As noted, 11,000 will probably be turned to Sid Grauman for his 50% interest in the Million Dollar, Metropolitan and Rialto theaters in Los Angeles. The remaining shares would cover other corporate purposes.

### Larry Semon Here

Larry Semon is in town from the coast.

## Borzage Through

**Contract with First Nat'l for Two Pictures—To Direct Norma Talmadge**

Frank Borzage has completed two pictures for First National, thereby completing his contract with the releasing company. The pictures are "Children of Dust" and "Dust in the Doorway" which were directed by Borzage for Arthur H. Jacobs who is the producer. Borzage has been engaged to direct Norma Talmadge in "Secrets," her next picture.

Jacobs has been in town for the past week or so. He owns the rights to "Bread," the new Norris novel which has been scenarioized by Lenore Coffee, since returned to the coast. It is understood that Jacobs will make the picture in the East.

## Interested

(Special to THE FILM DAILY)

Richmond, Va.—Jake Wells says:

"I have read your account of the Virginia exhibitor gathering at Washington and note the manner in which you presented the twenty-six zone idea. There will be another meeting on the 30th, of the exhibitors of what would constitute the Washington zone for the purpose of going more seriously into this plan.

"I have received telegrams and letters from exhibitors from various parts of the country who have read THE FILM DAILY article, so, evidently, quite some interest has been created on the lines suggested."

## An Austrian Deal

**Alfred Weiss To Handle Films of Vita of Vienna—See Field for Foreign Pictures Here**

Alfred Weiss, of Artclass, has arranged to distribute the entire product of the Vita Co., of Vienna in this country. This is the unit with which, as noted, he closed a deal while in Europe this summer.

Weiss recently returned from a three months' trip abroad, part of which was spent in Vienna. He says he was amazed at what he saw there in the way of production, and adds that he thinks the foreign picture has at last "arrived." Efficient studio methods are cited by Weiss as a strong reason why pictures there can be made at a relatively low negative cost as compared with American product.

(Continued on Page 2)

### New Tax Law in Austin

(Special to THE FILM DAILY)

Austin, Tex.—A new law has been passed here, imposing a special occupation tax, and making it compulsory for all theaters, places of amusement, etc., to take out a state license.

### Mrs. Coogan Coming East

(Special to THE FILM DAILY)

Los Angeles—Mrs. Lillian Coogan, Jackie's mother, who is now en route East, is due in New York today.

### Chaplin Leaves for Coast

Charles Chaplin left for Los Angeles yesterday.

## Product Partly Split

**Some First Nat'l Members Now Operating Own Exchanges for Outside Pictures**

Several of the First National franchise holders have already carried out the decision made at the Atlantic City convention last spring, and have formed separate exchanges to handle whatever product aside from the First National output, they may be handling in their respective territories.

This question is certain to come again at the French Lick meeting this week. Those franchise holders who have separated the independent releases from the First National output include:

Harry Crandall, Washington, who operates the Exhibitors' Film Exchange; Skouras Bros., St. Louis, who operate the St. Louis Film Exchange; Finkelstein and Ruben, Minneapolis, who operate the F. and R. Film Co.; Rowland and Clark, Pittsburgh, who operate the Columbia Film Service; Col. Fred Levy, Louisville, who operates Big Feature Rights Corp.; and John H. Kunsky, Detroit, who recently formed an exchange of his own.

(Continued on Page 2)

### Plans Two Period Plays

(Special to THE FILM DAILY)

Los Angeles—Sidney A. Franklin, who is now busy cutting "Tiger Rose," numbers two period plays in his future production schedule. One will be a social drama of the early 70's and the other a drama of the early 80's. For release through the Warner's.

Hans Kraely, who adapted "Passion" and "Deception," will do scripts for Ernst Lubitsch. The first will be "Deburau."

### Mae Marsh on Her Own?

(Special to THE FILM DAILY)

Los Angeles—The Times declares that Mae Marsh will form her own producing company some time next year and make as her first picture a story by Louis Lee Arms, her husband. If the plan is carried out it will be produced in England.

Miss Marsh is scheduled to appear in the picture D. W. Griffith will make following "America."

### Ince Plans "Last Frontier"

(Special to THE FILM DAILY)

Los Angeles—Thomas H. Ince may personally direct "The Last Frontier," a Western which will be one of his series for First National release.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	105 1/8	105	105	300
F. P.-L.	71 1/8	70	70 5/8	1,300
do pfd.				Not quoted
Goldwyn	12 3/4	12	12 1/4	775
Loew's	16 1/2	16	16 1/2	1,300

**Carewe Sails**

Edwin Carewe sailed Saturday on the Majestic for London en route to Biskra, Algiers where he will produce "A Son of the Sahara" for First National. With him went Rene Plaissetty, co-director; Adelaide Heilbron, scenarist; and Walter McGrail, who will be in the cast. Claire Windsor, Bert Lytell, Montagu Love, Rosemary Theby and Paul Panzer, are scheduled to leave on Nov. 10, together with Carewe's technical, production and business staff.

**Release Date Set**

"Little Old New York" will be released by Goldwyn-Cosmopolitan, Nov. 4. The picture has had a three months' run at the Cosmopolitan here, and recently opened for an extended run at the California, Los Angeles.

**Try Four Times to Rob Blank Offices**  
(Special to THE FILM DAILY)

Des Moines—Four attempts to rob the offices of the A. H. Blank interests, recently, proved fruitless.

**ADVERTISE YOUR SHORT SUBJECTS MATS for this "ad" FREE at your Educational Exchange**

A JACK WHITE PRODUCTION  
**"HIGH LIFE"**  
A MERMAID COMEDY  
with LIOE CONLEY  
Educational Pictures

**More Suits Planned**

(Continued from Page 1)

claimed that Cosmopolitan Prod. was sued when the International Film Service Co., Inc., should have been made the defendant.

The Cosmopolitan stand is that Famous Players were selected merely as the agent to secure contracts for the picture and that, when the producer of the picture discovered that his first agent was not doing satisfactory work, he discharged him and secured a new one, in this case, Goldwyn-Cosmopolitan. The exhibitor stand is that if this attitude is to be followed, when can a contract be construed as a contract in the picture business? They advance the argument that, with this order of things, they can never be certain that the agreements they enter upon will be lived up by the distributor.

**Says Films "Distort" U. S.**

(Special to THE FILM DAILY)

Washington—Secretary Hughes, in a statement describing the amicable relations existing between this country and South America republics says this about films:—

"I wish indeed that the important educational instrument, the moving picture, was not so frequently used in foreign countries to give forth impressions of American life. It is most discouraging to reflect upon the extent to which the best efforts of educators and the men of public affairs are thwarted by the subtle influence of a pernicious distortion among other peoples with respect to the way in which our people live and the prevalence here of vice and crime."

**Film Board Meets**

(Special to THE FILM DAILY)

Minneapolis—Managers, bookers and salesmen in and around the city attended a meeting of the Film Board of Trade Saturday at the Hotel West. The meeting was called by the Board to help promote better co-operation and understanding between exchange and field forces.

**Leave L. A. for French Lick**

(Special to THE FILM DAILY)

Los Angeles—Joseph M. Schenck and Mike C. Levee are bound for French Lick to attend the First National meeting there. They will come to New York later.

**Fredman Sails**

(Special cable to THE FILM DAILY)

London—Ernest W. Fredman, editor of The Film Renter, left for the States on Saturday. He will make his American headquarters at the Plaza.

**Alexander En Route**

(Special to THE FILM DAILY)

Los Angeles—William Alexander of Anderson Pictures has left for New York.

**Fish Sails For England**

Dan W. Fish, sailed for England on the Majestic Saturday to resume his duties as representative for Preferred in London.

**T. O. C. C. Ball Dec. 15**

The T. O. C. C. ball, a regular annual affair will be held at the Astor on Dec. 15.

**Product Partly Split**

(Continued from Page 1)

State right releases are now being handled through about 16 First National exchanges, which include the following:

New York, (both for New York City and Northern Jersey); Atlanta, Albany, Buffalo, Atlanta, New Orleans, Indianapolis, Kansas City, Des Moines, Los Angeles and Charlotte.

**Meeting Starts Today**

(Special to THE FILM DAILY)

French Lick Springs, Ind.—The New York group of First National executives arrived at the West Baden Hotel last night over the Pennsylvania. The group included Harry Schwalbe, Richard A. Rowland, E. A. Eschmann, Moe Mark, C. S. Pinkerton, Sam Spring, and E. Bruce Johnson. Most of the franchise holders came in directly from their home towns.

The meetings are expected to start today and will run through Wednesday with the various individuals leaving for home that night. Sol Lesser is expected here tomorrow from New York with his brother, Irving.

**Kirkwood-Lee Series**

(Special to THE FILM DAILY)

Los Angeles—James Kirkwood and Lila Lee are to be co-starred in a series of pictures which are to be made on the Ince lot. The first is "The Painted Woman."

**Butler Here With Comedies**

Roy E. Butler is in town with "Chips," the first of a series of 12, two reels to be made by Wautauga Comedies, Inc., of East Tennessee. Butler says he has already arranged their release.

**Sharick Heads New Dep't**

A. J. Sharick has been placed in charge of a new co-operative department at Warner Bros. He will act as liaison officer between the home office and the sales force in the field.

**Weingarten Eastbound**

(Special to THE FILM DAILY)

Los Angeles—Larry Weingarten is bound for New York to exploit "Long Live the King," the new Jackie Coogan picture.

**An Austrian Deal**

(Continued from Page 1)

"Naturally I know," says W. "exhibitors cannot offer an foreign program to their patrons, I do insist that we have arrived a point where a selected number foreign productions can be shown successfully and the interesting picture is that, due to lowered production costs, (which economies, it must be understood, in no way are discernible in the finished pictures), they be priced sufficiently low to exhibitors to offer them a real opportunity to operate on a fair margin of profit."

**Bennett Plans Divorce Story**

Whitman Bennett will produce "The Truth About Love," a divorce story. Production starts Nov. 15.

**B A E R**

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**FRED E. BAER**

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To The American Film Industry  
**CHARLES WILCOX**

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The Graham Wilcox Masterpiece

**BETTY BLYTHE**

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*by Oscar Aschie & Frederic Norton*

The Worlds Record Stage Play

All communications

**Charles Wilcox**

%Banzhaf & Pembleton

130 West 42<sup>nd</sup> Street

New York

Mr Wilcox arrives New York Oct. 17

## On Broadway

Ambassador—"The White Sister."  
 Astor—"The Hunchback of Notre Dame."  
 Broadway—"The Broken Wing."  
 Brooklyn Strand—"Potash and Perlmutter."  
 Cameo—"Puritan Passions."  
 Capitol—"The Green Goddess."  
 Central—"Monna Vanna."  
 Cosmopolitan—"Little Old New York."  
 Criterion—"The Covered Wagon."  
 Forty-Fourth Street—"Scaramouche."  
 Loew's New York—Today—"Why Worry."  
 Tuesday—"The Dancer of the Nile" and "The Ramblin' Kid."  
 Wednesday—"The Merry-Go-Round."  
 Thursday—"The Brass Bottle."  
 Friday—"You Are Guilty" and "Modern Matrimony."  
 Saturday—"Ruggles of Red Gap."  
 Sunday—"Three Wise Fools."  
 Lyric—"A Woman of Paris."  
 Rialto—"The Spanish Dancer."  
 Rivoli—"The Eternal Struggle."  
 Strand—"The Fighting Blade."

### Next Week

Ambassador—"The White Sister."  
 Astor—"The Hunchback of Notre Dame."  
 Broadway—Not yet determined.  
 Brooklyn Strand—"The Bad Man."  
 Cameo—Not yet determined.  
 Capitol—"The Green Goddess."  
 Central—"Monna Vanna." (tentative)  
 Cosmopolitan—"Unseeing Eyes."  
 Criterion—"The Covered Wagon."  
 Forty-Fourth Street—"Scaramouche."  
 Lyric—"A Woman of Paris."  
 Rialto—Not yet determined.  
 Rivoli—Not yet determined.  
 Strand—"Richard, The Lion Hearted."

### Willat Film Increase Capital

(Special to THE FILM DAILY)

Albany—The Willat Film Corp., of New York, has increased its capital stock from 1,000 shares common, no par value, to 10,000 shares.  
 The Boulevard Theater & Realty Corp., of the Bronx, has reduced its capital from \$200,000 to \$100,000.

### Mitchell in St. John

(Special to THE FILM DAILY)

St. John, N. B.—W. Mitchell, assistant general manager of First National in the Dominion, is here. Mitchell is on a trip through the Maritime.

### Preparing for Loew Ball

Nils Granlund is at work lining up talent for the Loew-Metro ball which occurs at the Astor on Nov. 1st. He reports this, to date:

Through the courtesy of Bohemians, Inc., "The Greenwich Village Follies" will give the first act finals. There will be two numbers from Earl Carroll's "Vanities." Louis Werba will send the "Adrienne" company to give the opening dance number, while the "Little Jesse James" troupe, through William Friedlander, will contribute several numbers. In addition to the two Paul Whiteman orchestras engaged for dancing, several other bands will render several numbers. A departure will be the placarding of the boxes occupied by stage and screen stars so that they can be discovered easily.

### Setting Mr. Behrens Straight

Gordon S. White, director of advertising and publicity for Educational, wants to set Chris Behrens of the Family theater, Davenport, Ia., straight about short reel advertising accessories. Behrens recently complained that there was a woeful lack of suitable material. Which prompts White to say:

"We wish you had mentioned that one short subjects distributor, at least, provides these helps. A one-column ad cut is prepared for each two-reel comedy or special subject released by Educational Film Exchanges, Inc., and these are advertised regularly in THE FILM DAILY. Mats made from these cuts are supplied without cost to any exhibitor who asks for them."

### "Covered Wagon" in Omaha

(Special to THE FILM DAILY)

Omaha—"The Covered Wagon" opens Sunday at the Brandeis, a "legit" house. This is the first showing in the middle west, outside of Chicago. The run will be indefinite.

### Vidor to Direct "Happiness"

It is understood that King Vidor has been borrowed by Metro through the courtesy of Goldwyn to direct Lorette Taylor in "Happiness." It will be made in the East.

### Stringer Wrote "Unseeing Eyes"

Arthur Stringer is the author of "Unseeing Eyes," a new Cosmopolitan picture which opens at the Cosmopolitan theater on Oct. 28.

### Buster Keaton Here

Buster Keaton is in town from the coast attending the world's series.

## Incorporations

Albany — Mayer-Burman, New York. Capital \$15,000. Incorporators, H. A. Burman, A. Mayer, T. J. Hammerstein. Attorneys, Bickerton, Wittenberg and Fleisher, New York.

Dover, Del.—Graphic-Imperial Pictures. Capital \$5,000. Incorporators, A. J. Sherman and William F. Donohue, both of Philadelphia, and M. B. Reese, of Wilmington. (Colonial Charter Co.)

Albany—Zycoff Amusement Corp., Buffalo. Capital \$15,000. Incorporators, F. M. Zimmerman, M. Cohen and G. W. Ferguson. Attorneys, Aron & Dautch.

Albany—Corba, Inc., New York. Capital \$1,000. Incorporators, M. Lieberman, H. R. Levin and E. Stern. Attorney, M. E. Sterling, New York.

Dover, Del.—Little Rock Amusement Co., Wilmington. Capital \$200,000.

### Metro Salesman Dead

(Special to THE FILM DAILY)

Chicago—Isadore Natkin, Metro salesman died suddenly while on business at the Badger theater in Merrill, Wis. Natkin was a pioneer in the film business. He bought the first theater conducted by Carl Laemmle in Chicago, called the White Front at 1229 South Halstead St.

## Winnipeg News

(Special to THE FILM DAILY)

Winnipeg—The Bijou, formerly one of the Allen houses, is undergoing repairs, to cost in the neighborhood of \$20,000.

The Park has been taken over by Henry Morton. Morton also runs the Gayety and Monarch.

G. H. Larson is now managing the Arlington. Larson comes from the College theater, where he is succeeded by Pete Egan.

### The Gishes Sail Soon

Lillian and Dorothy Gish sail for Italy this week, to start work on "Romola."

## NEGATIVES WANTED!

We will buy outright or undertake distribution of worthwhile pictures for U. S. and Canada, or the entire world.  
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(The Philadelphia Territory)

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 "Gold Madness"  
 "The Spider and the Rose"  
 "East Side - West Side"

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LOUIS MEYER  
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# THE **Film** DAILY

**The BRADSTREET** **The RECOGNIZED**  
**of FILMDOM** **AUTHORITY**

XXVI No. 13

Tuesday, October 16, 1923

Price 5 Cents

## REASONS

By **DANNY**

Hollywood—Why are sales down? Why the hold up on new pictures? Is it that the exhibitor is waiting that through waiting he can't get his big pictures at a lower price? Or is it the attempt to "break" the market? It is one of the big questions of the moment. And has something to do with the problem of the entire industry.

Exhibitors wanted fewer and better pictures. They are getting them. They are here. But they don't seem inclined to pay for them. Exhibitors might well be asked: If you don't expect to pay for big pictures; good pictures; fine pictures, what do you expect to get for what you will pay?

Isn't altogether the fault of the exhibitor who is holding back. In many instances they are being asked to pay more for the product than they can take in. That's true. But in any other instances they won't because they believe they will be able to book what they want when they want it at a price below what distributors are now asking.

### The Producer

Producers don't have money in to keep on with their program making. His rule must go through. Must be maintained. Otherwise production costs become even higher. How can they operate without returns from the exhibitor? The day of "O. P. M."—other people's money—is pretty well over in this business. It is being more and more a straight business problem, or the equivalent of it. "Easy money" isn't to be had—excepting in sporadic instances. And so the producer is laying out his plans for the next year. Some refused to even think about it. They say they still have a lot of time.

They have practically no money. Production plans for 1924-25 must be set, generally speaking, by Jan. 15 next. And how far is that away? Just around the corner—that's all.

## A World Factor

That's How Will H. Hays Regards Films—Back from Europe Much Rested from Vacation

Will H. Hays returned from Europe yesterday on the Leviathan, following a short vacation spent as the guest of Ambassador George Harvey in London. Mr. Hays declared he felt much rested.

The only comment that he would make as a result of his trip was a short statement in which he commented on the importance of the motion picture in international affairs. The statement declared:

"It is interesting to know that the investigation that I caused carefully to be made by English agents showed that ninety per cent of the motion pictures exhibited in England are American-made. It is obvious that the efforts of the industry in America continually to improve itself are of as much interest there as here.

"This means very much for the industry and is a further indication of the importance of our efforts to develop the fullest usefulness of the picture as an instrument of international amity.

"With the better understanding by the peoples each of the other we will move furthest in the direction of a world peace".

## Russia Opening

Sol Lesser Sees Big Field There—Found American Pictures Leading the Field

Sol Lesser returned yesterday on the same ship that brought Will H. Hays back to New York. Lesser left a few weeks ago to look over the foreign literary field and investigate First National's British distributing organization.

Russia offers a wonderful field for trade of all kinds, according to Lesser. In Paris, he met a number of Russian film men from whom he secured his information about conditions in that country. American pictures lead the field, Lesser added, and contradicted all reports about a dearth in business. (Continued on Page 2)

### Another For B. and K.

(Special to THE FILM DAILY)

Chicago—Balaban and Katz have leased the theater to be built on the site of the old Colonial at a rental of \$327,000 yearly. The Orpheum circuit was after the proposed house.

### Laemmle Leaves

Carl Laemmle left Saturday for Universal City.

## Up-State Drive

Sam Berman To Urge Tax Repeal Through Influence of Exhibitors Upon Congressmen

Sam I. Berman, secretary of the M. P. T. O., of New York, leaves on a tour up-state shortly to get active work started on the admission tax repeal.

The aid of Congressmen will be sought, of course, but it is the idea of Billy Brandt, state president, to go about this in a manner that is a little bit different. Brandt plans to secure the co-operation of the legislators through the local exhibitors. He makes the point that an appeal issued by exhibitors of a particular town will have more influence on the Congressman coming from that town, than will pressure brought to bear from headquarters maintained in New York.

Berman will cover the up-state territory thoroughly.

### Tax Committee of 15

The T. O. C. C. has appointed a committee of 15 to handle the campaign by which funds will be raised to fight for the admission tax repeal. The first meeting was held yesterday in the nature of a lunch at the Astor.

## Rapf Checks Up

Asks Exhibitors to Fill Out Questionnaire and Report How His Pictures Take With Public

(Special to THE FILM DAILY)

Los Angeles—Harry Rapf has prepared a questionnaire which is being sent to all exchanges handling the Warner product and which is designed to get the public reaction toward Rapf's pictures.

Rapf declares his check-up system is similar to the one used by Joseph Plunkett at the New York Strand which was described by Danny recently in THE FILM DAILY. Rapf declares that, as a producer he has always felt the need for such a system, especially since the producer in Hollywood can not very well tell what (Continued on Page 2)

### Carlos En Route

Abe Carlos is en route to the coast to start work on the next Richard Talmadge picture. "The Unknown Purple," produced by Carlos in Los Angeles, may be given a Broadway run by Truart.

### Friedman Here

Joe Friedman, Celebrated Players, Chicago, is in town.

## New B'way First-Run

Between 51st and 52nd St. and Close to Capitol—Will Seat 1,576—Lee Ochs to Build

Broadway will have a new first-run picture house along about June, 1924. Lee A. Ochs, owner of the Costello theater, at 23 Fort Washington St., is sponsoring the project which will be known as The Piccadilly.

The house will seat 1,576 divided as follows: orchestra, 838; the stadium, as the balcony will be known, 512; loges, 226. Ochs has secured a site at 1662-64-66 Broadway, between 51st and 52nd St., now occupied by a three story building housing several used automobile stores and a rug store. The site is less than a block away from the Capitol and on the side of the street that houses the Rivoli.

Nathan Burkan has been handling the legal end for Ochs and has finally cleared the title on the property which will be demolished in about a month's time. It is planned to carry on construction during the winter. The house will be built in the stadium style and will have a 30 ft. entrance, bordered on each side by two stores, each with a 14 ft. front. A broadcasting station will be part of the equipment.

The plans have been so prepared by Schloss and Orlando, architects, to permit of the erection of a large-sized electric sign, which will be about a foot smaller than that on the Criterion front for "The Covered Wagon." The site runs through from (Continued on Page 2)

### Krock Leaves Hays Office

Arthur Krock, an executive of the Hays organization, has resigned to become assistant to Ralph Pulitzer, of the N. Y. World. Krock was former news manager of the Louisville Courier Journal, and later editor of the Louisville Times.

### Off For Boston

Sam Warner, of the Warner's, and M. H. Hoffman, of Truart, left for Boston yesterday to visit the Franklin Film Co., distributor of both lines of product in New England.

### Semon Lining Up Cast

Larry Semon is here getting players for the cast of "The Girl in the Limousine," his first picture for Truart. He will be here a week longer.



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F. P.-L.	71	69 1/2	71	3,309
do pfd.				Not quoted
Goldwyn				Not quoted
Loew's				Not quoted

### Russia Opening

(Continued from Page 1)

on the other side by declaring that pictures are in demand so long as they are good.

Lesser met and talked with Arnold Bennett, Maurice Maeterlinck and Sir Hall Caine and spoke to them about writing stories direct for the screen.

### Plan Ball for Nov. 24

The F. I. L. M. Club and the Motion Picture Salesmen Inc., this year will hold a joint ball, scheduled for Nov. 24th, at the Commodore. Both organizations in the past have been running separate functions.

### West Coast Premiere Nov. 6

(Special to THE FILM DAILY)

San Francisco—"The Virginian" will have its first showing at the Granada, Nov. 6th.



### ELLIOT ADDRESSING MACHINE

Latest hand model, large cabinet, 25 trays, 1700 blank stencils. Tremendous bargain.

COMPLETE LIST OF STATE-RIGHT EXCHANGES ALREADY STENCILLED AND RIGHT UP-TO-DATE.

1540 Broadway Room 1115

### Rapf Checks Up

(Continued from Page 1)

the public in scattered sections of the country likes or dislikes.

"I have been advocating for over a year a system which follows so closely that which built up the Keith Booking Office," says Rapf. "Their wonderful system has enabled them to only book such acts as their audiences like. They never repeat with an act that an audience does not like. Each week, after the opening performances the house manager sends to the home office a report of each act, how it was received by the audience, a description of the act, its merit, all of which gives the home office the opportunity of knowing whether they are booking the right material. The same thing holds good for pictures."

Rapf's questionnaire seeks information about the business done by his pictures whether the title, the cast or the story proved the drawing card; whether the cast pleased and who was the most popular player; whether the print was in good condition; what type of picture the exhibitor's audience prefers and whether well known books or plays drew better than unknown material. The questionnaire will go forward to every exhibitor booking a Rapf picture.

### Non-Theatrical Company

Non-Theatrical Pictures Service Co., has opened offices in the Strauss Bldg. and, according to formal announcement, will sell Simplex projectors, fire-proof projection booths and theater screens. The company also promises to distribute pictures to non-theatrical exhibitors. The company's personnel includes Robert W. Priest, of Film Market, Inc. president; George C. Beach, an attorney, who is chairman of the board; H. H. Cudmore, former director, Mazda Bureau, General Electric Co.; who is sales manager; and J. R. Cameron, author of "Motion Picture Projection" whose title is projection engineer.

### At Work on "Three Weeks"

(Special to THE FILM DAILY)

Culver City.—A section of the Grand Canal of Venice has been built at the Goldwyn studio for Elinor Glyn's "Three Weeks" which is now in its third week of production, under the direction of Alan Crosland.

Mrs. Glyn is reported to be forming a company to produce and direct her own pictures, following "Three Weeks".

### Campbell to Make "Gateway"

Webster Campbell, who recently completed "The Frontier Woman" for Chronicles of America, will direct "The Gateway to the West" for the same company. Exteriors will be taken in North Carolina. "George Washington" will be the principal character. Casting is now under way.

### Finishes Battle Scenes

D. W. Griffith has completed the battle scenes for "America", shot in and around Somers, N. Y. The company goes South later for more exteriors. The production will not be finished until Spring.

### New B'way First-Run

(Continued from Page 1)

Broadway to 7th Ave., and on the 7th Ave. side, a sign projecting about eight feet from the wall will be installed. It is figured this will stand out above anything else in the neighborhood and will be clearly seen as far down Times Square as the Times Building.

The house will cost about \$600,000. Ochs and his associate are understood to have secured the property for a number of years. While Ochs could not be reached for a statement yesterday, it is understood he is considering a long run policy when the theater is finally ready. He is understood to have been influenced by what distributors have done on Broadway with special pictures for which they desired long run houses, and for which they found themselves turning to legitimate theaters. The Astor is housing "The Hunchback." It has a trifle over 1,000 seats. The Central, with about 900 seats, is running "Monna Vanna"; the Criterion, with "The Covered Wagon," has only 609 seats, and the Cameo, to which many distributors have turned for Broadway showings, only has 539.

The Piccadilly will be very close to the Capitol. On the 52nd St. corner, what is termed the largest dance hall in the world is under construction. Across the street, B. S. Moss is putting up a new theater which will probably operate like the State-Lake in Chicago, pictures and small time Keith vaudeville. With the Piccadilly, the Broadway first-runs will then include the Capitol, Rivoli, Strand, Criterion, Rialto and Cameo.

In Albany yesterday, the Piccadilly Holding Co. and the Piccadilly Theater, Inc., were formed. Ochs heads the theater company and will be treasurer of the holding company.

### Sam Jaffe Back on Coast

(Special to THE FILM DAILY)

Hollywood—Sam Jaffe, of Preferred, has returned from a trip to New York.

Graduated architect studies in Paris, Berlin and London for last three years in charge of South American architectural office of big New York concern wants position in moving picture studio.

THE FILM DAILY, Box M. 110.

Phone—Beekman 9091



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Pictorial Aids to Exploitation

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"designed to suit your needs"



**Newspaper Opinions**

*Newspaper opinions from out-of-town papers will only appear when the feature reviewed has its world's premiere in that city. New York newspaper opinions will also be published when the production reaches Broadway.*

**"The Spanish Dancer"—F. P.-L. Rialto, Los Angeles**

(Special to THE FILM DAILY)

Los Angeles—"The Spanish Dancer" opened at the Rialto simultaneously with the New York premiere at the Rivoli. Consensus of local newspaper opinions follows:

**LILY NEWS**—There is action—plenty of action—from beginning to end. It is ent. \* \* \* Pola will surprise you. As "The Spanish Dancer" \* \* \* she is delightful. There are enough comedy situations wed into the story to give her opportunity at over some delicious bits of humor. The best thing she has done since "Pas-

**AMINER**—Pola Negri as a beautiful—the Pola of some of her first pictures comes back to us. \* \* \* It's a Pola will rejoice with in her moments of y. \* \* \*

The picture, which is a Herbert Brenon production is lavish with beautiful settings, scenes which reproduce the gorgeous beauty of the early Spanish period. \* \* \*

**CRALD**—A masterpiece \* \* \* "The Spanish Dancer" should not only take its place among the real big pictures of 1923, but in doing so it can hardly do otherwise. It adds new laurels to those already won by Pola Negri and Antonio Moreno, the latter at last having an opportunity to do a big part after his many years before the camera.

**CORD**—"The Spanish Dancer" is a picture of beauty (both Pola and the picture) and beauty is what you seek in drama. But drama it is decidedly no joy forever. \* \* \*

The compensating quality of good horseplay is a part of Antonio Moreno and Wallace Reid saves the picture from being down-fluff.

**MES**—She's almost herself again, in the parts of "The Spanish Dancer." The dismay that was felt following the ending of "Bella Donna," and which was greatly relieved by "The Cheat," the picture in which she appears is somewhat of a relief.

**Battle Over "Blue Laws"**

(Special to THE FILM DAILY)

Waukegan, Wis.—As a result of a football game staged in the public square, on a Sunday, those against the Sunday closing ordinance have started a campaign looking toward the opening of theaters on the Sabbath.

**Wettstein With Associated**

(Special to THE FILM DAILY)

Waukegan—Ralph Wettstein, who recently resigned the managership of the city's Merrill, and more recently secured an industrial film project, has been made manager of the Associated Exhibitors office here.

**Tri-State Opens At Fargo**

(Special to THE FILM DAILY)

Fargo, N. D.—The Tri-State Film Exchange, a Minneapolis state right exhibitor, has opened an office here, in charge of E. E. Perkins, one of the company's veteran salesmen.

**Seek \$85,000 Damages**

Seven actions seeking to recover \$85,000 for property damage and personal injuries involved in the collapse of the American theater, 779 Bedford Ave., Brooklyn last November, have been filed in the Supreme Court of Brooklyn. The plaintiffs are Edward Page, Josephine Page, Edward Page, a brother of the other Edward Page and Catherine Page, whose property was damaged when the theater collapsed. The defendants are Samuel Moskowitz and Sylvester Rosenthal, owners of the house. Joseph Gaydich, architect, Charles J. Pluckham and Joseph Kavanaugh, steel contractors, have been made co-defendants.

**Denounce Films**

(Special to THE FILM DAILY)

Des Moines—At the recent convention of the Iowa State Methodists, films came in for the heaviest discussion. A resolution was passed calling for the establishment of a strict State censorship law, protesting "the vicious and unblushing display of crime and vile suggestions".

**Pass For Licenses**

(Special to THE FILM DAILY)

New Haven, Conn.—Following the fire at the Rialto theater a few days ago, notice was given the six theaters here, that hereafter they would have to have a special fire-building license. The houses were all ordered to make minor alterations, and upon inspection were given the license.

**Divided On Sunday Shows**

(Special to THE FILM DAILY)

Sheridan, Ore.—Petitions signed by 135 citizens and collected by the management of the Grand have been presented to the City Council asking the repeal of the Sunday closing ordinance. About the same number signed a petition opposing the move of the Grand.

**Harmer Plans Consolidation**

Harmer, Inc. inventor and distributor of the Sun-Light Arc, has taken over the entire third floor of the building at 209 W. 48th St. The Long Island City equipment of the organization will be transferred to the new quarters, in order to permit the organization to operate under one roof.

**Delft and Soo Interests in Merger?**

(Special to THE FILM DAILY)

Detroit—Reliable reports indicate that the Delft Theaters, operating several up-state houses, will soon take over the Soo Amusement Co., which controls the Temple and Strand at Saulte Ste Marie.

**Keough Again With Saxe**

(Special to THE FILM DAILY)

Minneapolis — James ("Jimmy") Keough is again general manager of the Saxe theater, replacing G. A. Durlam, who succeeded Keough last June.

**Some Title Changes**

F. B. O. has changed the title of "The Worm" to "Fashionable Fakirs" and "Born of A Cyclone" to "Beware of the Woman".

**Cleveland Notes**

(Special to THE FILM DAILY)

Cleveland—Ed Bokius, owner of the Valentine, Canton, is back from a month's sojourn spent at Cape May, N. J.

Jerry Lewis, special representative of Timely Films, Inc., New York, will make Cleveland his headquarters for the next few weeks while he becomes acquainted with exhibitors in this territory.

Frank Gross, part owner of the Market Square and Grand, has added the Superior to his interests. George Schencker was the former owner.

Matthew Schiessel, is now managing the Reel, which was recently taken over by Victor Wolcott from Louis Zoffer.

Eddie Fontaine, manager of the Paramount office, is in Washington on a vacation.

Max Schatel, is critically ill at Mount Sinai Hospital.

**A. S. C. Ball Oct. 27**

(Special to THE FILM DAILY)

Los Angeles—The annual ball of the American Society of Cinematographers will be held on Oct. 27, at the new Biltmore. John F. Seitz heads the arrangements committee.

**Ouimet Heads Laval Photoplays, Ltd.**

(Special to THE FILM DAILY)

Hollywood—L. E. Ouimet, formerly president of Specialty Film Import, Ltd., of Canada, is now president and general manager of Laval Photoplays, Ltd. The company, as noted, will produce as its first, "The Vital Question," with Andree Lafayette in the leading role, supported by Jack Perrin, Max Constant, Eddie Tiltan and others.

**Sold for New England**

Hopp Hadley has sold "Great Expectations" for New England to the Klein Dist. Corp. of Boston. The picture was made by Nordisk of Copenhagen, the same company that produced "David Copperfield," which Associated Exhibitors will release.

**EASTMAN POSITIVE FILM**

To protect the exhibitor against screening, unknowingly, film of inferior photographic quality we make Eastman Positive Film identifiable. The words "Eastman" "Kodak" are stenciled in black letters in the transparent film margin. Look for this positive proof that you are projecting the "film that carries quality through to the screen."

Eastman Film, both regular and tinted base, is now available in thousand foot lengths.

**EASTMAN KODAK COMPANY**  
ROCHESTER, N. Y.

**Better Business in L. A.**  
(Special to THE FILM DAILY)

Los Angeles—August business in the Los Angeles revenue district is improving, according to a report issued by Collector Goodecell which shows that 14,000,000 persons attended picture theaters and other forms of amusement. This compares with 10,300,000 in August, 1922. Admission taxes totalled \$269,601.43 as compared with \$211,865.15 for August of last year.

**Artclass Closes Deals**

Artclass Pictures Corp. announce the following deals:

Kerman Films, New York City, will distribute "After Six Days" and "The Woman Who Believed" in Greater New York and Northern Jersey; Standard Film Exchange, Philadelphia, will handle "After Six Days" in Pennsylvania; David Mundstuk, of Exclusive Film, Detroit, bought "Tense Moments from Famous Plays and Authors"; Greater New York and Northern New Jersey rights to "The Deerslayer" will be handled by Cameo Film Exchange, New York; International Variety purchased, "It Might Happen to You" for Dutch East Indies.

**13 Hepworths on Schedule**

The Hepworth Dist. Corp., the American releasing unit of Hepworth Picture Plays of London, has increased its 1923-1924 release schedule to 13 pictures, instead of eight as planned. The new group will include "Mrs. Erricker's Reputation," "Mr. Justice Raffles," "The Lunatic at Large," "Once Aboard the Lugger" and "John Forrest Finds Himself."

**Dinner Launches New Company**  
(Special to THE FILM DAILY)

Denver, Col.—Colorado Pictures, Inc., was recently launched at a dinner banquet given at the Albany Hotel. The new company, organized by the Colorado Manufacturers and Merchants' Ass'n., will produce a series of features, the first to be "The Birth of the West." Frank J. Carroll will direct.

**Studio For Augusta Planned**  
(Special to THE FILM DAILY)

Augusta, Ga.—Several well known business men, together with the Board of Commerce, have approved the plan of Paul Schoppel to erect a studio here, and plans are under way toward forming an organization for this purpose. The Board of Commerce may invest in the project.

**Election Deferred Until Oct. 31**  
(Special to THE FILM DAILY)

Charlotte, N. C.—At the recent annual meeting of the Charlotte Better Films' Committee it was decided that election of officers would be postponed until the last of the month. A nominating committee was named, however.

**Another Thomas Film for F. B. O.**  
F. B. O. will release "Phantom Justice", a second Richard Thomas Prod. His first was "The Silent Accuser".

**Fire Wipes Out Whole Block**  
(Special to THE FILM DAILY)

Danville, Va.—An open air theater is among the ruins of the fire that recently laid waste a whole block.

**Putting it Over**

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

**Many Novelties For Exhibitors**

Warner Brothers have ready for "The Gold Diggers," any number of effective novelties that can be used by exhibitors in exploiting the film. Among them are:

Twelve different framed oil paintings in striking colors have been supplied for theater lobbies, and an unique gold lobby display of cards 22 x 28 in attractive colors. A cut-out lobby hanger 8x12, in colors, showing a money bag with the head of Hope Hampton emerging from it, makes an effective display for any marquee. A door-knob hanger in colors can be attached to autos parked on the streets or festooned across the lobby.

Among the smaller novelties is a 16 page booklet, "Famous Gold Diggers of History," describing such characters as Cleopatra, Nell Gwynn, Lucretia Borgia, Camille and others. This is a splendid teaser throw-away. Another throw-away is a check-book herald printed in colors, the outside showing a check-book and inside a cancelled check describing the production, with a back space blank for the theater's imprint. The tie-up made with the popular song hit, "The Gold Digger," ("Dig a little deeper"), insures exploitation with all music dealers.

**Postmaster Helps Sell Postal Film**

Evanston, Ind.—The presentation of "Loyal Lives," at the Hoyburn theater, was not only endorsed warmly at a pre-release showing by William J. Hamilton, postmaster, but he contributed to the management of the theater a statement concerning the activities of his department in Evanston. This statement was published in the program of the theater and in the newspapers of the city. "Loyal Lives," is receiving similar co-operation from postmasters throughout the United States.

The Journal, also helped with a contest in which 25 prizes were awarded to the writers of the best 50-word essays on "What Does a Postman Do With His Time?"

**Loew's Uses Animated Doll**

Toledo—"The French Doll," recently had a very successful engagement at Loew's Valentine. The exploitation campaign used was in the nature of a window display featuring a "French Doll." This was done in Toledo's biggest department store, the Lion Store, on the busiest corner in the city.

In the midst of the big window set with a large lobby painting of Mae Murray an animated French Doll, impersonated by a young and beautiful woman stood on a raised stage. Her "animated French Doll," performances were instantly popular.

**Ads and Window Displays Gratis**

Chicago—The fact that Walk-Over shoes adorn Andree Lafayette's pedal extremities resulted in a tie-up with the Walk-Over people when "Trilby" played at the Chicago.

The shoe people inserted half-page advertisements in six Chicago dailies mentioning the shoes worn by Lafayette in "Trilby", "now at the Chicago Theater". Every Walk-Over shoe store in the city gave prominent window display to the film.

**Hodkinson Issues Special Buttons**

The Hodkinson publicity and exploitation department has sent out to exchanges throughout the country, attractive "Be Square," buttons to be used by exhibitors in putting over "Michael O'Halloran." The buttons will attract the youngsters and can be used in forming "Be Square" clubs.

**Majestic Theater Burns**  
(Special to THE FILM DAILY)  
Elroy, Wis.—Fire which started in the projection machine, destroyed the equipment housed in the booth causing an estimated loss of \$5,000 at the Majestic. The audience fled out quietly when the fire was discovered.

IF CARBONS COULD BE MADE BETTER "BIO" WOULD STILL BE THE BEST  
M. G. Felder Sales Co.  
DISTRIBUTORS  
1540 BROADWAY  
NEW YORK, N. Y.

17836 U. S. THEATRES  
SHOWING PICTURES  
Under 250 seats, 30%; under 500, 70%; under 800, 85%; over 800, 15%.  
The most economical method of reaching theatres is our ADDRESSING SERVICE \$4.00 PER M UP. Lists if desired, 30 to 50% saved in postage, etc., through elimination of dead and duplicate theatres usually listed.  
Multigraphing—Mimeographing—Folding—Enclosing—Mailing.  
MOTION PICTURE DIRECTORY C  
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EXHIBITORS IN  
**NORTH ILLINOIS TERRITORY**  
  
You can obtain bookings on Principal Pictures Corporation's Productions  
  
"Temporary Marriage"  
"Bright Lights of Broadway"  
"Gold Madness"  
"The Spider and the Rose"  
"East Side - West Side"  
  
THROUGH  
**RENOWN PICTURES CORPORATION**  
806 So. WABASH AVE. CHICAGO, ILL.  
  
JERRY ABRAMS, Manager

# THE BRADSTREET FILMDOM **The Film DAILY** The RECOGNIZED AUTHORITY

## THE LULL

**By DANNY**

Hollywood—It's on. And for some one may be grateful. Of course there is a lot of production in work. But the wildness of a few months ago is so much so that "Camera" a local publication, issued by, contains an editorial "Zero Hour," likening existing conditions to the lull which occurred in between battles of peace. And then going on to say, in part:

"Things have not been at such a lull in Hollywood for some time. It is nothing to be alarmed at, it is indicative that the conscientious expended has been for naught. Zero hour is at hand, that is all. Pictures have been made this season, and when they are released this autumn they will decide the status of pictures among the arts. For they are representative of the combined efforts and experiences of many years, the output of Hollywood's industry, and again they have imposed upon the industry has only caused things to come to a temporary standstill."

**The Warning**

It is not the lull that is counting. It is the thought of what will occur in the passing of the lull. Actors, stars, directors—all are wondering what scale pictures will be made and how prices will compare with those paid last January. That is what they are interested in. But the statement of Dick Rowland made a few days ago tells the story. It is all that need be told.

*There must be reduction in production costs for the coming season if there is to be a pure making industry. Big pictures, fine pictures, will be made. But they will not be produced by every company in the business. Generally speaking sanity will come. Good, fine box office values will be the rule. And they will not have negative costs of \$20,000 and upward.*

**Kent Leaves Today**  
(Special to THE FILM DAILY)  
Los Angeles — Sidney R. Kent is leaving for New York today. He may be back here in the near future.

## Backs Wells' Plan

Ross Rogers of Texas For Exhibitor Council in Washington—"A Splendid Idea," He Says (Special to THE FILM DAILY)

Richmond—Jake Wells has received a long telegram from Ross D. Rogers, of the Dye, Ford and Rogers Enterprises, Inc., operators of theaters in Amarillo, Wichita Falls, and Plainview, Texas, in which Rogers expresses his approval of Wells' idea to form a council of exhibitors, one for each exchange territory with headquarters in Washington.

The telegram says:

"Your proposed plan as outlined in THE FILM DAILY, of a council of 26 as a Washington lobby for exhibitors' interests in my opinion is the most splendid idea ever conceived for our good. Composed of right men this council can become the greatest factor for good to both exhibitors and producers."

(Continued on Page 2)

## Brandt Invited

To Attend Virginia Meeting on the 30th—Originally Suggested National Chambers of Commerce

Billy Brandt yesterday received an invitation to attend the Washington meeting of exhibitors, to be held on the 30th, at which the Wells' plan to form an exhibitor council of 26 will be again discussed. Brandt is undecided about going.

The invitation emanated from Harry Bernstein, secretary of the M. P. T. O. of Virginia, who said in his letter that probably North Carolina and Maryland, as well as Virginia would attend.

(Continued on Page 2)

## Visitors

Yesterday's visitors from out-of-town included Fred Desberg, of Loew's Ohio Theaters, Inc., and Bob Lynch, Metro manager in Philadelphia.

## Working In France

Vitagraph Has Picture Under Way—A. E. Smith Sails to Consolidate English Offices

With the departure of Albert E. Smith and Mrs. Smith, (Jean Paige) for London yesterday, it became known that Vitagraph has resumed production in Paris, which was discontinued when the war broke out and the laboratories of the company turned over to the Government.

(Continued on Page 4)

## N. W. Theater Deal

Goldwyn-Cosmopolitan Buying in John Hamrick's Blue Mouse Chain—Involves \$250,000 (Special to THE FILM DAILY)

Portland, Ore.—A deal is underway between the Goldwyn-Cosmopolitan Dist. Corp. and John Hamrick for the acquisition by the former of a fifty per cent interest in Hamrick's string of Blue Mouse theaters in Oregon and Washington.

It is understood that the transaction as involving the Blue Mouse theaters in Seattle and Tacoma has already been consummated.

Under the terms of the deal, approximately \$100,000 will be turned over to Hamrick immediately by Goldwyn-Cosmopolitan, to secure which the leases on all the Hamrick houses will be taken as collateral security. The transaction will eventually involve payment of about \$250,000 to Hamrick.

(Continued on Page 2)

## Col. ("Bill") Yoder Resigns

(Special to THE FILM DAILY)

Kansas City—Colonel William, ("Bill") T. Yoder has resigned as district manager for Pathe, and has left for a four weeks' vacation on the Coast. Yoder has been with Pathe for six years. He is undetermined as to his future connection.

## Parker With Distinctive

Albert Parker has joined Distinctive and will shortly start work on a new picture.

Harmon Weight, who directed several of the Arliss pictures for Distinctive and lately did "The Ragged Edge," is no longer with that organization.

## Buys "Woman on Jury"

First National has purchased film rights to "The Woman on the Jury," which closes at the Eltinge this week after a run on Broadway. Harry O. Hoyt will direct the picture which will be placed in production shortly.

## Kann Resigns

George E. Out of Goldwyn Where He Was Foreign Manager—Plans Own Business

George E. Kann, foreign and Canadian manager for Goldwyn, has resigned, effective Nov. 1st. He plans to enter the foreign business on his own about the middle of November.

Kann went over to Goldwyn from Universal, where he managed that company's foreign business. One of

(Continued on Page 2)

## Cohen Wants Peace

Urges Jimmy Walker to "Bury the Hatchet"—"Enemies" Matter Going to Will Hays

The olive branch was extended to State Senator James J. Walker by Sydney S. Cohen at the T. O. C. C. meeting yesterday. And while "Jimmy" Walker didn't accept it he didn't exactly refuse but diplomatically turned the issue aside and let it go at that.

The signs that read harmony and which were talked about at length in THE FILM DAILY last week were not wrong after all. Cohen urged Walker to perform the familiar ceremony of burying the hatchet and to permit bygones continue their peaceful slumber but Walker was not so receptive. He went to the T. O. C. C. meeting to explain how the court had decided against the T. O. C. C. members in the two "Enemies of Women" actions. When he finished, Cohen arose and made a plea for M. P. Day and incidentally seized the

(Continued on Page 2)

## Schenck Party Here

Joseph M. Schenck, Constance Talmadge and Mrs. Margaret Talmadge arrived from the coast yesterday. Schenck did not stop at French Lick where First National is meeting. Felix Feist left for the Mid-West conference yesterday.

## "North of 36" Next

James Cruze Starts Preliminary Work—To Be Made on Large Scale (Special to THE FILM DAILY)

Los Angeles—"North of 36," Emerson Hough's story of the days that bridged the gap between Indian warfare and America's industrial birth, is to be filmed at once as the result of a decision reached after months of planning, by Famous Players.

James Cruze already has taken up production reins. He left Hollywood Monday with a corps of cameramen on location survey work, to be gone ten days or more. Jack Holt and Ernest Torrence have been selected for leading parts.

Austin, Tex. and Abilene, Kan. as they were 56 years ago, will be rebuilt. Granted climatic conditions permit of uninterrupted work, months will be occupied in making the picture. The adaptation of the story is in the hands of Walter Woods. Assisting in the direction will be Vernon Keays, while Karl Brown will head the cameramen.



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**Quotations**

	High	Low	Close	Sales
East. Kod. ....				Not quoted
F. P.-L. ....	71 3/8	67 3/4	68 7/8	8 200
do pfd. ....				Not quoted
Goldwyn ....	12 1/4	12 1/4	12 1/4	100
Loew's ....	16 7/8	16 3/4	16 3/4	400

**N. W. Theater Deal**

(Continued from Page 1)

John P. Garvin, Seattle attorney, and John Hamrick have been conferring here with local attorneys.

An effort made to reach F. J. Godsol for a statement yesterday proved unavailing. J. R. Grainger is out-of-town until today.

**Clift Signs With Fox**

Denison Clift, who did a number of scenarios for Fox on the coast several years ago and also directed several pictures, has been signed by that organization to direct "Loyalties," which will be made in the West.

**ADVERTISE YOUR SHORT SUBJECTS MATS for this "ad" FREE at your Educational Exchange**

**"FRONT!"**  
A Tuxedo Comedy  
with 'POODLES' HANNAFORD  
Educational Pictures

New York Chicago Hollywood  
**Rothacker Laboratories**  
WILLIAM S. GILL, Eastern Sales Mgr.  
542 Fifth Ave. Tel. Murray Hill 1831

**Cohen Wants Peace**

(Continued from Page 1)

occasion to attempt renewal of former relations with Walker. The latter declared that he wouldn't throw any obstacles in the way of the exhibitor plans to secure the repeal of the admission tax, but from the sarcastic nature of his remarks relative to Cohen's overtures, it was evident to those present that reconciliation might not prove so easy to accomplish.

To be exact, several exhibitors spoke to Walker later and urged him to forget the past and join in on the fast-growing plans to secure the admission tax repeal. Walker has evidently not forgotten the newspaper attack launched on him by Cohen and indications point to the fact that the memory still lingers. It seems doubtful if Cohen and Walker will get together but then again the signs may be wrong. It's possible.

There has been a feeling in some quarters that the Hays organization has failed in not taking up the controversy over "Enemies of Women." Charles O'Reilly stated quite emphatically at the meeting that he intended going to Hays at once with the matter to ascertain definitely whether the Hays creed of confidence and co-operation means anything. It is felt that the T. O. C. C. in persistently fighting Goldwyn in this connection is waging a battle that involves the entire principle of the uniform contract and that to admit that Goldwyn is right would mean that the uniform contract on which T. O. C. C. members worked for many long months has failed.

Leo Brecher of the Plaza and Joe Weinstock of the Elsmere were fined \$150 each for playing "Enemies." Weinstock secured the picture only after the Supreme Court had denied injunction proceedings brought against him by Haring and Blumenthal who held a Paramount contract on the picture for the Belmont.

The organization officially voted to support M. P. Day but made it binding upon the members as individuals only. However, it is expected that the majority of them will donate 25 per cent of the receipts of Nov. 19, which is the day selected to the national treasury to be used to fight for the repeal.

Marcus Loew's resignation was accepted by the Chamber.

**Buys Out Great Authors, Prod.**

While Carl Anderson was on the coast, he purchased seven pictures produced by Benjamin B. Hampton, and originally released through Hodgkinson as Great Authors Prod. The pictures include, "The Westerners," "The Sage Brusher," "The Dwelling Place of Light," "The Spenders," "Heart's Haven," and "The Gray Dawn." The deal also includes the rights to several stories that were never made.

**Veterans See "Scaramouche"**  
(Special to THE FILM DAILY)

Washington—Veterans from the Walter Reed and Mt. Alto Hospitals were guests yesterday at the Shubert-Belasco where they witnessed a performance of "Scaramouche."

**Backs Wells' Plan**

(Continued from Page 1)

"One member from each exchange center is a splendid thought and will certainly represent the crux of the opinion of the needs of the nations' exhibitors as a whole. I believe every exhibitors' unit in this country will be one hundred per cent strong for this council. Do not let the idea drop for it is the finest thought yet advanced in the history of the business.

"Every producer and distributor should see a great good in the proposed council. Congress will be impressed more forcibly than ever before that the motion picture industry is one of the greatest factors of this nation's business.

"You are to be highly congratulated for idea advanced and I consider it every exhibitor's and every exhibitor organization's duty to back the plan in every way. Such a thing as politics could not enter into this proposed plan with reference to producer distributor influence being exerted.

"Your plan, if pushed to completion, will eventually result in all exhibitors being treated fairly by Congress as to tax regulations and law regulations, and will also produce an understanding between exhibitors, producers and distributors that will result in infinite good to all. Our company pledges its support to the proposed plan and I believe every exhibitor in the South will back you up."

**Brandt Invited**

(Continued from Page 1)

It was recalled yesterday that at the Syracuse convention of the New York State exhibitor unit Brandt had advanced the idea of a group of national Chambers of Commerce to function like the T. O. C. C. in New York. It was his plan to have 26 with territorial headquarters located in the exchange centers and the country divided up, not geographically, but according to film zones. The presidents and secretaries were to meet quarterly and confer with a nationally known man as the chief advisor—Brandt had General Pershing in mind—at some central point. The organization was to be financed by assessing each zone on its territorial value. Thus, the New York zone, which is rated as a 14 per cent territory, would be assessed \$14,000.

**Kann Resigns**

(Continued from Page 1)

his most important acts while Goldwyn was the consummation of a contract with N. L. Nathanson for the distribution of the Goldwyn Cosmopolitan product in Canada through Regal Films, Ltd.

His successor has not been pointed.

**Brady Managing Buffalo Office**

(Special to THE FILM DAILY)

Buffalo—Basil Brady is the manager of the Pathe exchange.

**FILM SALESMAN**

Large film corporation requires the services of an experienced film salesman for Italy. Must be one born in Italy. Answer in detail stating qualifications. Box S. 25 FILM DAILY.

**NEGATIVES WANTED!**

We will buy outright or under take distribution of worthwhile pictures for U. S. and Canada or the entire world.  
Box S-1600 c/o The Film Daily  
71 W. 44th St.  
New York

**Independent Exchanges and State Right Buyers**

We have a few unsold territories the following features.  
"BEWARE OF THE LAW"  
A stirring dream of love and venture.  
"ALONG THE MOONBEAM TRAIL"  
Major Dawley's masterpiece of an life. A two reel special.  
"MINTY"  
BRET HARTE'S famous story California in the days of the rush.  
A Revival of "DANTE'S INFERNO"  
A picturization of the poet's conception of Hell.  
"WHY TELL"  
Featuring NOAH BEERY WALTER MILLER.

Write to  
**CHARLES N. JAWITZ**  
29 Seventh Avenue New York



You'll soon know  
who is  
**The Darling**  
of  
New York  
when you  
see me in  
my first  
big  
production

**Baby  
Peggy**

COURTESY CENTURY FILM CORP.

**UNIVERSAL JEWEL**

PRESENTED BY CARL LAEMMLE

Directed by King Baggot

## Working In France

(Continued from Page 1)

Smith plans to remain away for about a month, during which time he will consolidate the two offices that his company now maintains in London. He will also confer with what the announcement characterizes as "one of the greatest and best known English authors," and expects to complete an "extraordinary deal" while on the other side. Upon his return, Smith will leave for the coast together with J. Stuart Blackton, who by that time will have completed "Let Not Man Put Asunder." Blackton will work all through the winter at the Hollywood plant.

### Tourneur's Next "Torment"

(Special to THE FILM DAILY)

Los Angeles—M. C. Levee has purchased film rights to "Torment" by William Dudley Pelley. It will be Maurice Tourneur's next picture.

### Levee After Props

(Special to THE FILM DAILY)

French Lick, Ind.—M. C. Levee will go to New York following the First National meeting to buy about \$50,000 in period furniture for the United Studio. A new prop building is now under construction at the plant.

### Paris Run for "Wagon"

While John C. Flinn was in Europe, he arranged for the Paris premiere of "The Covered Wagon," which has been set for the Madeliene theater beginning Saturday. This is the theater where "L'Atlantide" ran for about eight months. Flinn expects to leave for the coast next week to get advance exploitation under way for "The Ten Commandments," for which a theater will be secured on Broadway. This theater will not be the Criterion, which will house "The Covered Wagon" all through the winter and into the spring as well.

### Boston Run Closing

(Special to THE FILM DAILY)

Boston—"The Covered Wagon" will close its run at the Majestic on Saturday night. This will give the picture 23 weeks here.

### Milwaukee Board to Meet

(Special to THE FILM DAILY)

Milwaukee—The F. I. L. M. Board will hold a get-together meeting for salesmen, branch managers and bookers on Oct. 22nd, to instruct salesmen to use precaution in closing contracts. The various bookers will be called upon to give their ideas to enlighten the salesmen as to how imperative it is to get contracts made out correctly.



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PRESENTS

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A FIRST NATIONAL PICTURE



# THE **Film** DAILY

the BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

XXVI No. 15

Thursday, October 18, 1923

Price 5 Cents

## COME BACK

By DANNY

Hollywood—Says Harry Rapf come back to the good old days of "Schooldays" "Why Girls Leave Home." Says Harry, that all of us—producers, distributors, exhibitors—can make money. Yes, fine big productions are made—they are an inspiration to the public. But why spend half a million making a picture, only to lose it on the gross, and over-look the sure fire results of smaller pictures as mentioned?

Isn't it about time that producers stopped working their heads off and gambling with the future, to give a lot of stars and directors all the money that comes in?

Something must be done," says "to get back. Just how it can be done is up to each producer. So long as they keep bidding their heads for the services of certain stars and directors, just so long as pictures continue to cost sufficient money, producers either broke, or going where the money's coming from.

And how they can continue to do the coming season I don't know. We must get back to some degree of moderation—that's all there is to it."

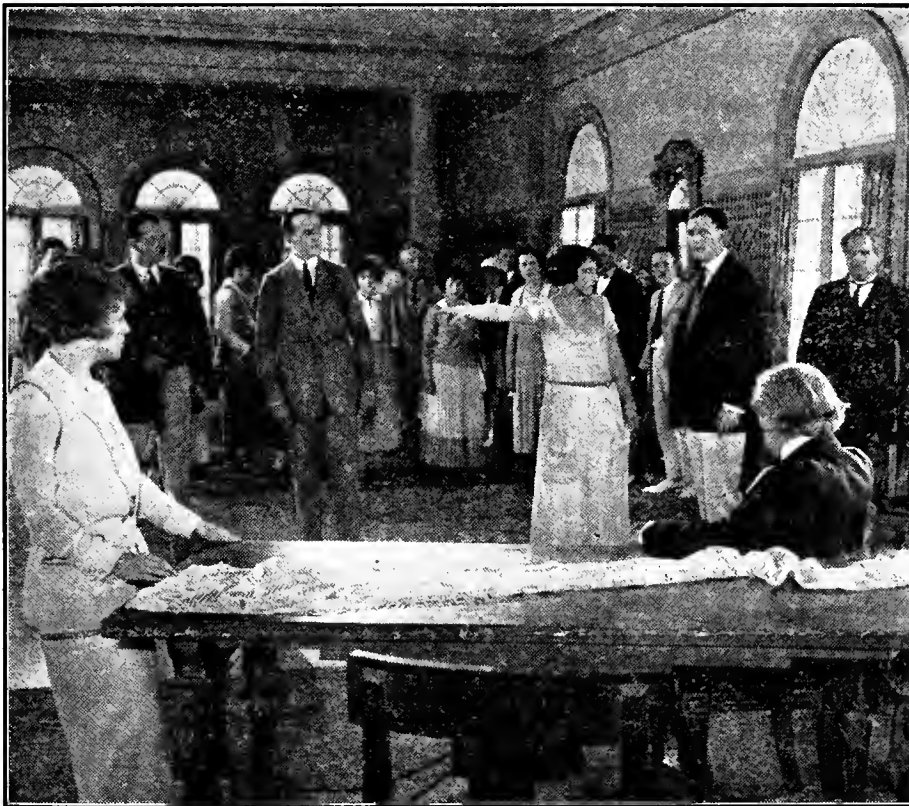
"There are certain stars who can well afford to put a million in a picture. 'Doug,' for instance. It is sure fire money will get it back. But the average producer who figures his way is en route to the old bank home, and you can bet your bank roll on it I'm not going to do that."

### Sailing Saturday

John H. Taylor, of Christie Film Co. Ltd., English distributors of the Comedies and John Maxwell, through exhibitor sail for home on Saturday. They are just in from the coast where they visited the Christie Co.

### Young Here

Charles Young is in town from the coast seeking a lead for "Welcome, Stranger," which he will direct for the World Belasco Prod. The picture will be made on the coast.



One of the big scenes in "Forgive and Forget," A. C. B. C. Box-office winner. Featuring Pauline Garon, Raymond McKee, Josef Swickard, Wyndham Standing, Estelle Taylor and an all-star supporting cast.—Adv't.

## Sues For \$250,000

Tony Kelly Brings Action Against Al Jolson—Claims He Aided in Griffith Contract

An echo of the Jolson-Griffith deal came to light in the Supreme Court yesterday when Anthony Paul Kelly filed a suit against Al Jolson, seeking \$250,000 for services rendered on the comedian's behalf.

Kelly claimed that he was responsible for negotiating the deal with D. W. Griffith for a series of pictures in which the Shubert star was to appear and that he figures his services in that connection are worth \$250,000.

When Jolson abruptly departed for Europe, leaving Griffith with an expensive cast and a number of sets up at Mamaroneck on his hands, negotiations were started that resulted in the substitution of Lloyd Hamilton in what was to be Jolson's role. The picture is now finished, awaiting release.

### No Successor to Krock

The Hays office does not intend appointing any immediate successor to Arthur Krock, who has resigned to become assistant to Ralph Pulitzer, of the World.

## Cohen Issues Call

His Directors to Meet in Rochester—Up-State Exhibitors Plan Convention, Too

The campaign for the repeal of the admission tax is gaining momentum. Sydney S. Cohen yesterday issued a call for a meeting of his national directors to be held at the Seneca Hotel, Rochester on Tuesday, Oct. 31. The next day, up-state exhibitors will hold a meeting at the same place at which the directors will sit in.

Those who will attend the Rochester meeting are allied with Cohen and are not members of the M. P. T. O. of N. Y.—the Brandt organization. Motion Picture Day and the tax repeal will probably constitute the greater part of the discussion.

The M. P. T. O. of Canada will also hold a two day session, Nov. 1 and 2 at the King Edward Hotel, Toronto. At this meeting, exhibitors outside of

(Continued on Page 2)

### Wilcox Here

Charles Wilcox of Graham Wilcox Prod. is in New York with a print of "Chu Chin Chow" and additional features made by his organization in Europe. He intends remaining here for six weeks.

## Oppose Theater

Indiana M. P. T. O. Seeking to Stop Bond Issue Designed to Finance F. P.-L.'s Indianapolis House (Special to THE FILM DAILY)

Indianapolis—The M. P. T. O. of Indiana has filed a protest with the State Securities Commission against the proposal of the Market-Circle Realty Co., to issue \$600,000 in preferred stock in connection with the construction of the Famous Players theater designed for the English Hotel site. The hearing was scheduled to come up on Tuesday but has been put off until Oct. 26.

The realty company has a lease contract for the theater with the Star Amusement Co. This company, in turn, has arranged a lease for 99 years with Famous Players. Under this lease, the corporation agrees to pay enough to enable payment of dividends on the preferred stock, to provide a sinking fund and other financial guarantees.

The protestants allege that the guarantee of Famous Players is not sufficient to protect the preferred stock. The proposed theater was to be erected on a portion of the site of the Hotel English. Whitcomb & Dowden, attorneys, are officers of the realty company, and Wilson & Wilson for the theater owners' association.

### Coast "Gag" Men Organize

(Special to THE FILM DAILY)

Los Angeles—The "gag" men employed in local studios held a meeting last night at which a permanent organization was formed. Tommy Grey, now with Harold Lloyd, was elected president.

## New Export Unit

D. J. Mountan and J. V. Ritchey Form Richmount Pictures—Former Sails on the 30th

Richmount Pictures, Inc., is the name of a new export combination in which D. J. Mountan, at present export manager of Arrow and J. V. Ritchey, of the Ritchey Lithographing Co., are the prime factors. The first deal closed gives the company the foreign sale of the Charles C. Burr product.

Mountan is president and Ritchey, secretary-treasurer. The former sails for the other side on the 30th, to dispose of his line-up, which is understood to include about 40 features all told. He will probably resign from Arrow in order to devote all of his time to the new project.



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### Quotations

	High	Low	Close	Sales
East. Kod. ....				Not quoted
F. P.-L. ....	69 1/8	67	69 1/8	3,000
do pfd. ....				Not quoted
Goldwyn ....	12 1/4	12	12	200
Loew's ....	16 1/2	16 1/2	16 1/8	200

### In the Courts

(Special to THE FILM DAILY)

Seattle, Wash.—Anton Arropian, for the past three years manager of the Liberty, is being held by the police charged with having stolen valuable equipment and property belonging to the theater.

Chicago—"The White Rose," is being shown at the Orpheum under an order issued by Judge Wilson in the Circuit Court, over protests of local reformers, who charge that the film contains immoral scenes.

An original permit for the showing was given some time ago, but was revoked when the charge was made. A second permit was asked for and refused. An injunction was then applied for and granted, restraining the Mayor, police and other public officials from interfering with the showing.

#### A Finis Fox Series?

It was reported yesterday that Finis Fox would make a series of pictures to be released probably by Selznick. Fox is to leave in a few days for the coast.

Jesse Weil is handling special publicity for Producers Security.



### Cohen Issues Call

(Continued from Page 1)

Ontario and Quebec will be brought into the organization.

The T. O. C. C. yesterday issued a statement embodying what has been essentially published regarding that organization's support for M. P. Day. The following committee has been appointed to handle it:

**BOROUGH OF MANHATTAN:** J. Hirsch, Morris Needles, Louis Schneider, J. Louis Geller, William Landau, Harry Traub, A. J. Wolf, Sol Raives, Jack Schwartz, Benjamin Knoble, J. Alton Bradbury, H. Yaffa, Sol Saphier, Charles Steiner, J. Elperin, Lee Ochs, Max Silverman, Nathan Block B. Sherman.

**BOROUGH OF BRONX:** Bernard Grob, Joseph Weinstock, Henry Suchman, Charles Goldreyer, Clarence Cohen, Joseph Jaime.

**BOROUGH OF BROOKLYN:** Samuel Schwartz, Samuel Rhonheimer, John Manheimer, Rudy Sanders, A. H. Eisenstadt, Philip Rosenson, Max Barr, Arthur Rapp, William Small, Otto Lederer, Abraham Schwartz, Samuel Sonin, Hyman Rachmiel, S. Rinzler.

**BOROUGH OF QUEENS:** Charles Schwartz, Hy Gainsboro, Sol Brill, J. Goldberg, B. Rossey.

**BOROUGH OF RICHMOND:** Charles Moses and Leon Rosenblatt.

**NORTHERN NEW JERSEY:** Joseph Seider, David Keiserstein, Louis Rosenthal, and Joseph Stern.

#### Rochester Changing Its Front?

(Special to THE FILM DAILY)

Rochester, N. Y.—It is reported that the local exhibitor body which sided with Sydney S. Cohen and the M. P. T. O. when the Cohen-Walker controversy split the national organization may again join the M. P. T. O. of N. Y. The harmony trend prevalent in New York between the T. O. C. C. and Cohen is said to have carried considerable weight with the local body.

#### De Mille Film at the Harris

It is understood that Famous has taken over the Harris theater on a long-term lease beginning the end of November and that "The Ten Commandments" will open there. The picture will have its coast premiere about the same time in Hollywood.

Cecil De Mille will probably be in New York for the premiere. He will also shoot some scenes for "Triumph" while here.

#### Riesefeld on Coast

(Special to THE FILM DAILY)

Los Angeles—Hugo Riesefeld is here from New York looking at "The Ten Commandments," for which he will prepare the musical score.

#### Many Bills Defeated In Alabama

(Special to THE FILM DAILY)

Montgomery, Ala.—The legislature, which has just adjourned defeated two Sunday closing measures and three theater tax bills. One bill, proposed by the reformers after their failure to have the Sunday closing measure enacted, would levy a tax of \$100 imposed on each theater operating on the Sabbath. Hoxey C. Farley did much in fighting these measures.

#### "If Winter Comes" at Rivoli

"If Winter Comes," goes into the Rivoli on Sunday. This is one of the extremely rare instances when a Fox feature has played any of the Paramount houses in Broadway.

#### Oliver Wins "U" Contest

One of Carl Laemmle's reasons for his trip to the coast is to present William Elswell Oliver, of the University of California with the \$1,000 prize under the terms of the Laemmle Scholarship Contest.

Under the terms of the contest the University is also to receive \$1,000 to be applied for scholarship purposes. In addition, Universal has purchased Oliver's scenario "The Throw-Back," and will use it as a vehicle for Reginald Denny.

Universal has also purchased "Beyond the Law," by Cleo Woods, of the University of Denver, and "Headlights," by Charlotte K. Kunsig of Temple University.

#### Now In Its 31st Week

"The Covered Wagon" is in its thirty-first week at the Criterion.

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Jackie Coogan's, "Long Live T. King" will be released in nine reels

Graduated architect studies in Paris, Berlin and London for last three years in charge of South American architectural office of big New York concern wants position in moving picture studio.  
THE FILM DAILY, Box M. 110.

### Independent Exchanges and State Right Buyers

We have a few unsold territories on the following features.  
"BEWARE OF THE LAW"  
A stirring dream of love and adventure.  
"ALONG THE MOONBEAM TRAIL"  
Major Dawley's masterpiece of animal life. A two reel special.  
"MINTY"  
BRET HARTE'S famous story of California in the days of the gold rush.  
A Revival of "DANTE'S INFERNO"  
A picturization of the poet's conception of Hell.  
"WHY TELL"  
Featuring NOAH BEERY and WALTER MILLER.

Write to  
**CHARLES N. JAWITZ**  
729 Seventh Avenue New York

## DEMONSTRATION BULLETIN

### Pola Negri in "The Spanish Dancer"

DETROIT

"The Spanish Dancer" is a capacity hit at the Madison Theatre.

Detroit Times: "Miss Negri can set this down as her finest picture, not even excepting her 'Passion.'"

Detroit Free Press: "The Spanish Dancer' is in every sense a fine picture that will please with its splendid acting, colorful scenes and beauty."

Detroit News: "Pola is radiant, sparkling, beautiful."

CLEVELAND

Karl Kitchen says in the Cleveland Plain Dealer: "At last Pola Negri has a picture worthy of her talents. 'The Spanish Dancer' is the best picture she has made since 'Passion.' Could have been shown at advanced prices, for it is a 'super special.' However, it is wisely presented at regular motion picture prices and is easily the best film offering in many moons. There is no question, after seeing this picture, that Pola Negri is the greatest actress on the screen today."

*A Paramount Picture*

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**PATHEPICTURE**

**Newspaper Opinions**

**"Puritan Passions"—Hodkinson—  
Cameo**

AMERICAN—Yet the Guild must be commended for its courage in selecting an American drama with an unhappy ending for its initial picture. . . . On the screen it is sufficiently phantastical, but the symbolism is not so clear.

EVENING WORLD— . . . Include "Puritan Passions" in your itinerary for the week. You won't, we feel sure, regret the inclusion.

While we are going to keep the film's secret, we simply can't slither by without mentioning the fine work of Glenn Hunter. . . . To us "Puritan Passions" was a movie treat.

HERALD—"Puritan Passions" has just two visible qualities that deserve favorable citation: a singularly fine, graceful performance by Glenn Hunter, and a small character bit by a trick crew.

For the rest, "Puritan Passions" is suffused with the hopeless air of "let's all get together and make an artistic movie." It struggles through many feeble reels of painfully artificial settings, drearily drawn out situations, amateurish acting and stupid plot.

POST— . . . A most interesting, weird, and fantastic film which apparently pleases everybody at the Cameo Theater. It has been screened without exaggeration, the photography is good and the acting is of a high order of merit.

SUN— . . . A fantastic, at times almost diabolical, and often enthralling photoplay, unique in its vein and searching out a new line on the screen that makes it in a way part of the hope of the future for the films. . . . Moves along with a good rhythm, sticking persistently to its point and mounting to an ending that is as unhackneyed as the rest of the picture.

TELEGRAM—The photography is excellent throughout. . . . Mr. Hunter appears in an entirely new type of character for him as the Scarecrow, who becomes Lord Ravensbane. His gradual awakening from the dummy into a living creature is accomplished as cleverly as was the work of the famous Continental actor who appeared as "The Golem."

There are touches of imagination all through the film.

TIMES—It is an unique effort, a bold photoplay. . . . This production is filmed in a conservative manner, without any over-acting, exaggerations or exasperating reminders; although there are close-ups they can be overlooked because they are not posed as such, or at least, do not appear to be. The narrative itself is not overwhelmingly thrilling, but it has spark and is always interesting. Each player seems to have taken his share of the photoplay in an unselfish way, none more so than Mr. Hunter. . . . This is a singular film, weird, but nevertheless gripping.

TRIBUNE—It seems to us that by making "Puritan Passions," Frank Tuttle has just naturally made it impossible after this to leave his name out of the list of the world's best directors. . . . It is a fascinating story, and Mr. Tuttle has directed it so marvelously that nothing of the grimness, the evilness nor the charm has been lost.

WORLD—"Puritan Passions" is a weak-kneed little fantasy laid in Salem Towne in the early colonial days. It is cleverly written and if acted on the spoken stage for the benefit of children would be received as a right entertaining piece.

**W. A. V. Mack Honored**

(Special to THE FILM DAILY)

Buffalo—The Pathe office recently tendered W. A. V. Mack, for many years manager of that office, a banquet at Brown's Hotel, upon his promotion to manager of the company's exchange in Philadelphia. Mack was presented with a handsome traveling bag. Basil Brady succeeds Mack. All of the exchange managers in Buffalo attended.

**May Ask Aid**

**Of Industry in Eliminating Jokes on Prohibition—Governors Meeting in Washington**

(Special to THE FILM DAILY)

Washington—The committee on educational policy of the Governors' Conference, which is discussing the prohibition problem at length, has submitted a report which suggests a conference with picture producers in an effort to obtain the complete elimination of flings at prohibition.

The committee is of the opinion that prohibition has been scoffed at in the current crop of pictures and that this has had a tendency to induce a disregard of the law on the part of the general public.

It seems safe to assume that such a conference would fall within the sphere of activities of the Hays office. It was stated there yesterday that no word had come from Washington relative to this.

**Walsh in "Ben Hur"**

(Special to THE FILM DAILY)

Los Angeles—The Times states definitely that George Walsh has been selected for the title role in "Ben Hur."

The coast report occasioned no comment at the Goldwyn offices yesterday.

**Denny Injured in Accident**

(Special to THE FILM DAILY)

Los Angeles—Reginald Denny and Ben Hendricks were injured in an automobile accident on Monday. Denny was quite severely shaken up, sufficiently so to hold up work on "Love Insurance," which he is making for Universal.

**Abe Warner Better**

Abe Warner's condition has so improved that he will be able to leave the hospital today. He is going down to Atlantic City for several weeks and declares he would be tickled pink if a lot of his friends dropped in to see him at the Ambassador.

**"Rosita" at the Capitol**

"Rosita" goes into the Capitol, following "The Green Goddess," which will probably play that theater next week as well as this. Following the Capitol, the Brooklyn Strand gets the Pickford picture.

**Lachman to London for "Hunchback"**

Carl Laemmle is sending Marc Lachmann to London to exploit "The Hunchback of Notre Dame," which will open at the Empire on Nov. 20th, for an indefinite run. Lachmann sails on the Acquatania next Tuesday.

**"Nymp" Dissolves**

(Special to THE FILM DAILY)

Albany—Dissolution papers for the New York M. P. Corp., or "Nymp," as it was familiarly known in the business have been filed.

**Shapiro Leaves for N. Y.**

(Special to THE FILM DAILY)

Los Angeles—Victor Shapiro, of Pathe, has left for the East.

**At Broadway Theaters**

**Cameo**

Glenn Hunter in "Puritan Passions" is the feature here.

**Rivoli**

Ambrose Thomas' "Raymond" is the overture; followed by Fowler and Tamara in "Dance Divertissements," (a) Waltz, (b) Fox Trot, and (c) One Step. The usual Rivoli Pictorial comes next, just before Bernard Ferguson, assisted by the Rivoli Ensemble, sings "Mary," baritone. "The Eternal Struggle" is the feature. A Snub Pollard Comedy, "It's a Gift," is the closing unit.

**Strand**

The current Strand program mentions, "Martha" as the overture; "Mother Sings" (in silhouette), inaugurating the return of the Strand Male Quartet; the Topical Review; a prologue to the feature picture, which follows, and a closing selection on the organ, played by Percy J. Starnes.

**At Other Houses**

"The White Sister" continues to be the attraction as the Ambassador, as does "The Hunchback of Notre Dme," at the Astor. "The Green Goddess," which played the Harris a few weeks ago, is back on Broadway for a two week run at the Capitol. "Monna Vanna" continues at the Central. "Little Old New York" is in its 12th and last week at the Cosmopolitan. The Criterion still houses "The Covered Wagon" and the 44th St., "Scaramouche." "A Woman of Paris" is at the Lyric. "The Spanish Dancer," which played the Rivoli last week is at the Rialto this week.

**Blumenthal With Kent**  
(Special to THE FILM DAILY)  
Los Angeles—Ike Blumenthal is returning to New York with S. R. Kent.

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# THE **Film** DAILY

**the BRADSTREET FILMDOM** **The RECOGNIZED AUTHORITY**

XXVI No. 16

Friday, October 19, 1923

Price 5 Cents

## SURPLUS

By **DANNY**

Hollywood—Hal Roach talks something. And when Roach talks he is up to the exhibiting end of the business to really provide surplus needed in this business—just as it is needed in any other business. The reason for this being in his belief no other branch of the business can pile it up.

"The stars won't provide that surplus. nor the directors; the producers cannot—they haven't—and the distributors claim they cannot operate on the 30 and 35 per cent they get for marketing. So it is up to the exhibitor to provide that surplus."

during his trips in the East to exhibitors Roach has held this belief. Hoping that exhibitors would see the wisdom of conditions as they arise. Believing like many other thinking men, Roach believes that a big change is coming in the industry in the next few years—perhaps sooner. Like other thinking men, he believes that the industry should prepare for it.

He is right in his own opinion. And is about to begin the first of two five reel comedies so that if the era of "big productions" continues and the short subjects are crowded off the bill he will not be forced out of business. At the "Our Gang" comedies grossing over \$80,000 a week—and without doubt the most successful short subject releases on the market. But that is how Roach is figuring.

Incidentally, Roach may intend to demonstrate that having had to do with the success of Harold Lloyd that he can duplicate this. He intends directing the five comedies himself. And he hasn't done in several years.

## Blames First Runs

H. M. Warner Says They Lower Production Standards Because of Reluctance to Pay High Rentals

By **HARRY M. WARNER**  
of Warner Brothers

Producers today more than ever before in the history of the picture business are expected to turn out stupendous, mammoth making productions. They are expected to bring forth productions which have never been excelled, but they can never hope to fulfill the demand, because—

The first run situation is responsible for lowering the standard of production.

There isn't a first run house in the country that is willing to pay an adequate rental for a big feature attraction in order to encourage the producer to keep on making bigger and better screen-offerings.

A producer cannot look for large revenue from the smaller houses. The big returns must come from the first run houses. If a producer can't get this big return, he is bound to do one of two things which will effect the growth of bigger and better attractions.

Producers will either go out of business or,

Continued on Page 2)

**Plans an M. P. T. O. of Washington**  
(Special to THE FILM DAILY)

Arlington, Wash.—W. Flint, who owns the American, is reported to be the sponsor of a movement to form an exhibitor organization. A preliminary meeting was held in Seattle, at which Flint was made temporary president. Permanent organization is scheduled for a two day meeting Nov. 7th and 8th. It will be called the M. P. T. O. of Washington.

**Competition Keen In 'Frisco**  
(Special to THE FILM DAILY)

San Francisco—It seems theater competition is growing here. The Rothchild interests have just opened their new Capitol their fifth, and will open the new Circle on Market St. later in the month. Now comes word that Aaron Goldberg will open his new house on Howard St. in November.

**Iris Plans Another Short Reeler**

John J. Iris has arranged with Clarence de Kosta to produce a short reel novelty, along the lines of "Main Streets of New York."

## War In St. Louis

Impending for First Run Control—Goldman Leases Delmonte Theater From Fred Cornwell  
(Special to THE FILM DAILY)

St. Louis—One of the biggest deals of its kind ever put over in St. Louis is covered in an arrangement, whereby William Goldman obtains the Delmonte theater. Under the agreement entered into by Goldman and Fred L. Cornwell, owner of the Delmonte, the theater will play day and date with Goldman's Kings. "The Green Goddess" opened at the Kings and Delmonte on Saturday and was the first picture under the new plan.

The addition of the Delmonte to his group gives Goldman tremendous prestige in building up his forces for the impending struggle with the Skouras Brothers and Famous Players for the domination of the first-run situation. To date, Goldman has the Kings, Delmonte and the Queens, and will shortly begin work on his new \$1,000,000 St. Louis theater, adjoining the Grand Central, owned by Skouras Brothers.

For some time it has been reported that Goldman would head a powerful coalition of independent houses in a line-up to combat Skouras, Famous and St. Louis Amusement Co. com-

Continued on Page 4)

**Two Through Hodkinson?**  
(Special to THE FILM DAILY)

Los Angeles—T. Daniel Frawley is back from the Orient with two pictures made in India, "The Rose of India" and "The Thirteenth Girl" which, according to the Times, will be distributed through Hodkinson.

The Hodkinson offices declared yesterday they knew nothing about the Frawley pictures.

**Strike Settled**

(Special to THE FILM DAILY)

Cleveland—Musicians have settled for a 12½% increase over last year. This brings to a close a three months' period, during which there has been no music in neighborhood theaters. The scale is for two years. The agreement carries a clause saying that all future wage disputes shall be settled by an arbitration board.

**Walsh Coming East**

(Special to THE FILM DAILY)

Los Angeles—George Walsh and his father leave for New York Sunday.

## 52 Theaters Picked

First Paramount Group—More Planned to Bring Total Up to 100—Small Towns Included

Famous Players yesterday announced the names of 52 theaters, comprising the first group of pre-demonstration houses under the new sales plan. Additions now under consideration will bring the group up to one hundred.

The initial block includes cities as large as New York and Chicago and towns as small as Billings, Mont. with a population of 15,100. Paramount declares that the only change in the original plan is in the number of theaters selected, the list being much larger than was at first contemplated. Thirty-five theaters on the final list will be located in so-called key cities, with the remaining fifty-five or sixty in smaller cities where local conditions are such as to justify their selection for the tests. The result is that Paramount feels the theaters chosen represent as widely divergent conditions as are possible, not only as regards population but as to the character of their audiences and their tastes in entertainment.

As the first step toward carrying out the announced provision for "an adequate but not unnatural" exploitation and advertising campaign for each picture, Claud Saunders, director of exploitation, left several weeks ago on a trip which will take him to prac-

Continued on Page 4)

**Scott Succeeds Frank**

Harry Scott has left Ritz Carlton Pictures to become feature sales manager for Pathe, succeeding W. B. Frank who becomes Hal Roach's Eastern representative. Scott was First National manager in Detroit for four years and later joined Pathe in that city. Later he was appointed Educational manager in New York and then joined J. D. Williams.

**Williams Back; Sailing**

J. D. Williams returned from West Baden yesterday where First National is convening. He, together with William M. Vogel and Harry J. Cohn sails for Europe tomorrow.

**Grainger Back**

James R. Grainger returned from West Baden yesterday where he met a number of First National franchise holders, who are convening there.

**Dorothy Gish Sailing**

Dorothy Gish and her mother sail for Italy tomorrow on the Conte Verde to appear in "Romola". Lillian sails in two weeks.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	.105	105	105	100
F. P.-L. ....	68½	66¾	67½	3,500
do pfd. ....			Not quoted	
Goldwyn ...	12½	12	12	300
Loew's ....	16¾	16¼	16¼	300

**Lederman Leaves**

Dan B. Lederman, Universal's Brazilian manager, has left for South America.

**ADVERTISE YOUR SHORT SUBJECTS MATS for this "ad" FREE at your Educational Exchange**

**"FRONT!"**  
A Tuxedo Comedy  
with "POODLES" HANNAFORD  
Educational Pictures

New York Chicago Hollywood  
**Rothacker Laboratories**  
WILLIAM S. GILL, Eastern Sales Mgr.  
542 Fifth Ave. Tel. Murray Hill 1831

17836 U. S. THEATRES  
SHOWING PICTURES  
Under 250 seats, 30%; under 500, 70%;  
under 800, 85%; over 800, 15%.  
The most economical method of reaching the-  
atres is our ADDRESSING SERVICE,  
\$4.00 PER M UP. Lists if desired, 30 to 50%  
saved in postage, etc., through elimination of  
dead and duplicate theatres usually listed.  
Multigraphing—Mimeographing—  
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**MOTION PICTURE DIRECTORY CO**  
244 West 42nd St., Near Broadway  
Phone Bryant 8138

**Blames First Runs**

(Continued from Page 1)

Producers must of necessity decrease the standard of productions. For example:

"If the Warner Brothers, or any other producer for that matter, make a production costing in the neighborhood of \$250,000, \$300,000 or \$400,000 can they receive an adequate profit on their investment if the first run theaters refuse to pay a reasonable rental? Will they pay a sufficient amount to make it possible to exploit the pictures properly, and in addition make it possible for the producer to gain some measure of compensation for his efforts? The answer to these questions is an emphatic—No!

The first run theaters expect a producer to spend more money to exploit a picture in their theaters, than is received from them as rental.

Now the first run theaters of America are not starving to death by a long shot. The truth of the matter is that they are making big money, and conclusive proof of this fact is easily to be seen by those who are not blind. All over the country one can find new, big sumptuously invested theaters cropping up. The theaters are getting bigger and bigger, finer and finer, because they are all making the big money.

On the other hand, a careful study of the production end of the business brings to light the fact that nine people out of ten that are in the producing end are figuring out how to cheapen each picture. And they can't be blamed for assuming this attitude in face of present first run conditions. But ninety-nine cases out of a hundred, the theater people are figuring how to build more impressive picture palaces and expecting to be paid for the privilege of showing an attraction.

Another thing: The men owning first run theaters are also figuring out how to monopolize the theater situation in their respective cities in order to prevent producers that do not meet their demands from showing a picture in their territory. I know of cases where the theater owner expects the producer to even pay the express charges for his picture.

We have got to realize that a picture which has cost a fortune to make, must play a first run because the neighborhood houses cannot afford to pay the large sums of money necessary to keep making big features. There is no bunk about this.

Under present conditions the producer is figuring in this fashion: "Why should I make a picture for \$300,000 and get \$1,000 a week rental out of a first run house, when I can make a picture for \$100,000 and get the same amount of money?"

With this attitude made imperative by the first run situation the producers can never climb out of the present method of picture making. They will fall back into the old ruts, they will not be so eager to make spectacular productions, and the re-

action is bound to be very severe for the larger theaters that are constantly catering to the bigger and better motion picture movement.

There is only one way out of the present crisis. First run theaters must support producers turning out big attractions, or within the very near future they will not be able to show pictures in keeping with their palatial theaters.

**Plans Set to Film Race**

Arrangements are about completed for the filming of the race between Zev and Papyrus, by Pathe on Saturday, at the Belmont track. Ten stands have been erected around the track where 20 cameramen will be stationed to shoot the race. Five cameramen have been kept constantly at the track, filming the workouts. These scenes will be incorporated into the race scenes.

Pathe promises prints for showing Sunday in Eastern cities. They will be shipped Saturday night by fast express.

**Sam Freund With Fox**

Sam Freund has joined the local Fox office.

J. Stuart Blackton III  
J. Stuart Blackton is recuperating in the Prospect Heights Hospital, Brooklyn, following an operation on his foot.

**HAL ROACH'S CHARLEY CHASE COMEDIES**

"Consistently Good"

1 reel

Hal E. Roach Studios  
Culver City, California

Pathécomedy

**FOR SALE**

A series of nine stories by H. C. Wit embodying all the known successful elements of the work of his ingenious pen together with the atmosphere of one of the great stage successes of the decade. Any reasonable offer will be considered.

Address Ed HARMAN  
c/o FILM DAILY

71 W. 44th St. New York

EXHIBITORS IN  
**WISCONSIN AND MICHIGAN PENINSULA TERRITORY**

■ You can obtain bookings on  
**PRINCIPAL PICTURES CORPORATION'S**  
Productions

*"Temporary Marriage"*  
*"Bright Lights of Broadway"*  
*"Gold Madness"*  
*"The Spider and the Rose"*  
*"East Side - West Side"*

THROUGH  
**MID-WEST DISTRIBUTING COMPANY**  
Toy Building Milwaukee, Wis.  
**CHARLES TRAMPE, Mgr.**

## EXCLUSIVE!

Pathe has the exclusive motion picture rights to  
**THE GREAT INTERNATIONAL \$100,000.00 RACE**

# PAPYRUS vs. ZEV

## A TWO REEL SPECIAL

If you could play a feature that every newspaper in the United States was devoting columns to; that was a "front page story," that everybody was interested in and wanted to see, you'd think yourself lucky. Here is a two reel Special that has the pull and the value of the biggest feature.

**THE BIGGEST SHOWMEN EVERYWHERE ARE GRABBING IT EAGERLY**

Prints will be shipped on the night of the race, Saturday Oct. 20th, and will be available for showing on Sunday, Oct. 21st, in Eastern cities. Wherever you are, you'll get it quick.

**THRILLS, ACTION, COLORFUL ATMOSPHERE, BIG CROWDS, AND TWO WONDERFUL HORSES IN THE RACE OF THE CENTURY!**

*If you want an early run you'll have to move fast!*

# PATHEPICTURE

## 52 Theaters Picked

(Continued from Page 1)

tically every one of the demonstration centers, going over the plans of campaign with the exhibitors and the members of the field force of his department.

Selections in the following cities still remain to be made: Akron, O.;

Altoona, Pa.; Boston, Mass.; Louisville, Ky.; Muncie, Ind.; and Wheeling, W. Va. The following tabulation gives an alphabetic list of the cities already selected, their populations, the names of the theaters and their approximate seating capacities:

City	Population	Theater	Capacity
Appleton, Wis	19,561	Appleton	2,500
Atlanta	200,616	Howard	1,500
Bangor, Me	25,978	Opera House	966
Battle Creek, Mich.	36,164	Regent	500
Billings, Mont.	15,100	Regent	850
Birmingham, Ala	178,806	Strand	1,350
Boise City, Ida.	21,393	Pinney	2,180
Buffalo	506,775	Shea's Hippodrome	700
Charleston, W. Va.	39,608	Virginian	1,000
Charlotte, N. C.	46,338	Imperial	2,500
Chicago	2,701,705	McVicker's	3,400
Cleveland	796,841	Loew's State	1,400
Columbus, O.	237,031	Grand	1,200
Denver	256,491	Southern	1,100
Des Moines	126,468	Rialto	2,000
Dayton, O.	152,559	Des Moines	900
Detroit	993,678	Strand	2,350
Erie, Pa.	93,372	Madison	1,400
Flint, Mich.	91,559	State	1,800
Grand Rapids, Mich.	137,634	Regent	800
Jacksonville, Fla.	91,558	Majestic	1,200
Kansas City	324,410	Arcade	180
Lewiston, Me.	31,791	Newman	1,300
Lima, O.	41,326	Empire	900
Little Rock, Ark.	65,142	Quilma	486
Los Angeles	576,673	Capitol	879
Madison, Wis.	38,378	Metropolitan	2,200
Manchester, N. H.	78,384	Madison	2,400
Memphis, Tenn.	162,351	Crown	1,100
Minneapolis	380,582	Loew's Palace	1,600
Mobile, Ala.	60,777	State	1,000
Nashville, Tenn.	118,342	Bijou	1,300
New London, Conn.	25,668	Knickerbocker	1,600
New York	5,620,048	Crown	1,300
Oklahoma City, Okla.	91,295	Rivoli	2,200
Omaha	191,601	Rialto	1,900
Philadelphia	1,823,779	Criterion	1,500
Pittsburgh	588,343	Rialto	1,600
Salt Lake City	118,110	Stanton	1,000
San Antonio, Tex.	161,379	Olympic	1,700
San Francisco	506,676	Paramount-Empress	1,800
Sandusky, O.	22,897	Empire	3,200
St. Louis	772,897	Granada	700
Spokane, Wash.	104,437	Plaza	3,500
Springfield, Ill.	59,183	Missouri	1,000
Utica, N. Y.	94,156	Clemmer	1,200
Washington	437,571	Princess	1,600
Wichita, Kan.	72,217	Avon	231
Zanesville, O.	29,569	Palace	971
		Columbia	2,000
		Miller	600
		Quimby	

### New Coast Unit

(Special to THE FILM DAILY)

Los Angeles—Backed by a number of Italian business men, J. Anthony Bruno, cameraman, has formed Bruno Prod. Joe Gonyea, former production manager with Gerson Prod., will act in a similar capacity, Bruno states, while Reggie Morelli will star in the company's first. The entire company expects to go to Italy and to Egypt to shoot exteriors for the second.

### Fredman Lunch the 26th

The welcome lunch planned for Ernest W. Fredman, editor of "The Film Renter" of London, will be held at the Ritz on Oct. 26th. Harry Reichenbach will be master of ceremonies. Fredman is now on the high seas bound for New York.

### Fairbanks, Jr. Due

Douglas Fairbanks, Jr. is due in New York today from the coast for a vacation. He has completed "Stephen Steps Out", his first Paramount picture.

### Cochrane in From Japan

Tom D. Cochrane, manager for Famous Players in Tokyo, Japan, has arrived in New York to confer with E. E. Shauer. He says of conditions there:

"Temporary theaters will be opened in Tokyo and Yokohama, where the people will be able to find some relief from the horrors through which they have just passed. It will be many months before the two great cities are restored. The motion picture industry was seriously crippled as many of the leading theaters in the earthquake district were destroyed."

### Triangle Alleged Bankrupt

Percy L. Waters has been appointed receiver for Triangle which has been thrown into bankruptcy on a judgment claim of \$93,930 obtained by Charles and Adam Kessel. The liabilities are reported about \$350,000 and nominal assets about as much.

### Colvin Brown

Colvin Brown, Thomas H. Ince's Eastern representative and Pearl Marion Clark of Elgin were married last night at the Chelsea Methodist Church.

## Newspaper Opinions

### "The Eternal Struggle"—Metro Rivoli

DAILY NEWS—You'll like the settings tremendously, and Renee Adoree's eyes are adorable.

EVENING WORLD—\* \* \* For sheer beauty, we have never seen such "spaces." \* \* \* It is well worth the seeing, even if only for the magnificence of most of the exteriors. The company \* \* \* acquits itself nobly.

MAIL—It makes no pretension at being anything but an out-and-out melodrama with a big thrill and fights aplenty. Those who saw the film yesterday, seemed to enjoy it.

MORNING TELEGRAPH—The picture has been well directed, and if it is properly cut so that it isn't so long, it will be quite a bit better than most pictures dealing with the daring Northwest Mounted.

SUN—\* \* \* Reginald Barker has provided something more powerful than the customary Canadian picture. \* \* \* The scenes of the northland are remarkably striking.

TELEGRAM—Miss Adoree is a member of a distinguished cast, but it is certain her work in this picture wins stellar honors for her.

TIMES—An effort is made to give an idea of the maddening loneliness of the trio during the Winter. Tempest, bored to extinction, tears a pack of cards in half. One feels like doing the same thing when sitting through this picture, which is relieved only by a couple of sequences.

TRIBUNE—\* \* \* This is just a little different from most of them. \* \* \* But there is spice and go to this picture which make you feel that the evening is not wasted, even if you do not care for this sort of thing.

WORLD—\* \* \* Barbara La Marr \* \* \* is as furiously beautiful as anything we have seen in the cinema for weeks.

"The Eternal Struggle" is one of those "bristling, vigorous, primitive" things. \* \* \* The picture is well fitted out with "atmosphere." Even the trees seem to know their parts. It is a fairly good movie.

## War In St. Louis

(Continued from Page 1)

binations. In this connection, the Delmonte has been mentioned and the new arrangement indicates that the balance of the program may be carried out.

The alliance between the Goldwyn and Cornwell houses is bound to have far reaching effect. The Kings has the first-run of Goldwyn-Cosmopolitan, while Cornwell recently perfected a contract with Metro Pictures whereby he obtained the exclusive St. Louis and St. Louis County rights for a two year period on the entire Metro program of 30 pictures. Cornwell is said to have paid \$120,000 for the contract and under it the Delmonte was to become the first-run house for Metro while Cornwell was accorded the privilege of saying whether any of the pictures shown at the Delmonte could again be exhibited in St. Louis or St. Louis County. In short all subsequent runs of Metro pictures in the city and environs would have to be approved by Cornwell.

Thus with the Kings and Delmonte controlling both Metro and Goldwyn-Cosmopolitan, the new combination has a powerful position. In addition the joint-booking arrangement enable the houses to bid high for pictures other than Famous Players which show at the Missouri, and First National, Warner Brothers Preferred and other features controlled by Skouras.

# EASTMAN POSITIVE FILM

To protect the exhibitor against screening, unknowingly, film of inferior photographic quality we make Eastman Positive Film identifiable. The words "Eastman" "Kodak" are stenciled in *black* letters in the transparent film margin. Look for this positive proof that you are projecting the "film that carries quality through to the screen."

Eastman Film, both regular and tinted base, is now available in thousand foot lengths.

EASTMAN KODAK COMPANY  
ROCHESTER, N. Y.



# Some of the Theatres in which Paramount Pictures will be demonstrated

(Correct to date, October 20th)

**B**ELOW is a list, to date, of the theatres throughout the country in which the new Paramount Pictures will be demonstrated. This is in accordance with Paramount's new policy under which Paramount Pictures demonstrate their real worth at the box-office before being sold to exhibitors.

A 6-column advertisement will be run in the newspapers of each city in which a demonstration theatre is located, informing the public that this particular theatre will show Paramount's new pictures in advance of general release. This ad depicts the demonstration theatre, the manager, and is localized for each demonstration city.

## Look over this list:

### East

New York.....Rivoli, Rialto  
 Philadelphia.....Stanton  
 Washington, D. C.....Palace, Columbia  
 Buffalo.....Shea's Hippodrome  
 Boston.....Fenway  
 New London, Conn.....Crown  
 Utica, N. Y.....Avon  
 Manchester, N. H.....Crown  
 Lewiston, Me.....Empire  
 Bangor, Me.....Opera House

### South

Atlanta.....Howard  
 Jacksonville.....Arcade  
 Charlotte, N. C.....Imperial  
 Birmingham, Ala.....Strand  
 Mobile, Ala.....Bijou  
 Little Rock, Ark.....Capitol  
 Okla. City, Okla.....Criterion  
 San Antonio, Tex.....Empire  
 Memphis, Tenn.....Loew's Palace  
 Charleston, W. Va.....Virginian  
 Nashville, Tenn.....Knickerbocker

### West

San Francisco.....Granada  
 Los Angeles.....Metropolitan

Denver.....Rialto  
 Salt Lake City.....Paramount-Empress  
 Billings, Mont.....Regent  
 Boise City, Ida.....Pinney  
 Spokane, Wash.....Clemmer

### Mid-West

Chicago.....McVickers  
 St. Louis.....Missouri  
 Detroit.....Madison  
 Pittsburgh.....Olympic  
 Minneapolis.....State  
 Des Moines.....Des Moines  
 Omaha.....Rialto  
 Columbus, O.....Grand Southern  
 Kansas City.....Newman  
 Wichita.....Miller  
 Grand Rapids, Mich.....Majestic  
 Sandusky, O.....Plaza  
 Madison, Wisc.....Madison  
 Appleton, Wisc.....Appleton  
 Springfield, Ill.....Princess  
 Flint, Mich.....Regent  
 Lima, O.....Quilna  
 Zanesville, O.....Quimby  
 Battle Creek, Mich.....Regent  
 Erie, Pa.....State

*Paramount Pictures*



FAMOUS PLAYERS-LASKY CORPORATION  
 ADOLPH ZUKOR President  
 NEW YORK CITY



# It is such pictures as this one that build theatre patronage

DON ALLEN in N. Y. Evening World: "Richard Barthelmess is appearing for a week at the Strand in 'The Fighting Blade,' his latest picture and incidentally, one of his most praiseworthy. For sheer, enjoyable, thrilling film entertainment it ranks up near the top."

ALAN DALE in N. Y. American: "Barthelmess—at his best."

N. Y. Mail: "It teems with action, seventeenth century melodrama, and keeps moving so nicely that we feel certain everyone who goes to this theatre will be well entertained. Every foot a treat to the eye."

N. Y. TRIBUNE: "Mr. Barthelmess is wonderfully fine in the new role. John Robertson has directed the picture beautifully and it is full of excitement and suspense."

N. Y. TELEGRAM: "In the present revival of romantic stories for the screen, Richard Barthelmess takes a first place by his vivid acting in 'The Fighting Blade.'"

INDIANAPOLIS STAR: "One of the finest pictures Richard Barthelmess has made. One of the finest of the year."

A decorative graphic featuring a sword at the top, a portrait of Richard Barthelmess and a woman in an oval frame to the right, and a circular logo for First National Pictures at the bottom right.

Inspiration Pictures, Inc.  
Charles H. Duell, President  
presents

## Richard Barthelmess

in  
"The  
Fighting  
Blade"

By Beulah Marie Dix  
Scenario by Josephine Lovett  
A John S. Robertson Production

Art Director  
Everett Shinn  
Technical Director  
Wiard B. Ihnen  
Photography by  
George Folsey

## A FIRST NATIONAL ATTRACTION

## AVAILABLE ON THE OPEN MARKET

Foreign rights controlled by Associated First National Pictures, Inc., 383 Madison Avenue, New York

**THE** *the* **BRADSTREET**  
**of FILMDOM** **The Film** *The* **RECOGNIZED**  
**DAILY** **AUTHORITY**

XXVI No. 17

Sunday, October 21, 1923

Price 25 Cents

**I defy** anyone  
not familiar with the plot,  
to guess, even when six  
of the seven reels have  
been run, who did kill  
Andrew Prentice.....

THE LOS ANGELES TIMES



# The Acquittal

A Clarence Brown Production

with a brilliant cast headed by  
**CLAIRE WINDSOR** and  
**NORMAN KERRY**  
**BARBARA BEDFORD**  
**RICHARD TRAVERS.**

From the play by **Rita Weiman**  
as produced by **Cohan & Harris**

NATIONALLY ADVERTISED IN THE  
SATURDAY EVENING POST

Presented by  
**Carl Laemmle**



**Universal Super Jewel**

**One of the Big Ten**

Associated Exhibitors  
PHYSICAL DISTRIBUTORS  
PATHÉ EXCHANGE  
INC.

"SOMETHING HAS TURNED  
UP - AT LAST"

*Wilkins Micawber, Esq.*

# David Copperfield

The Masterpiece of the  
Greatest of Novelists~  
and Humorists —

*Charles  
Dickens*

A world-celebrated story of plain folks—all of whom you know—most of whom you love. Not an adaptation but a lavishly illustrated edition of the original, breathing the appealing Dickens atmosphere throughout.

DAVID



MR.  
MICAWBER



HAL ROACH *presents*

# The Call of the Wild

from the famous book by  
**JACK LONDON**

*T*he story of a dog with a soul, in the old mad days of the Yukon trail, when might made right, and men and dogs had to fight to survive.

*Directed by*  
Fred Jackman

Pathépicture  
TRADE  MARK



Hal Roach *presents*

# The Call

*A Feature*

London's great book has passed through edition after edition; it has been read by millions; translated into foreign languages; it is the greatest dog story that has ever been written.

Primitive passions, love, hate, revenge, bravery and cowardice stamp the picture from start to finish. It is an epic of the far North, thrilling, beautiful, appealing.

It is a picture for *every* audience.



# of the Wild

ough not yet shown to the re-  
ewers, several trade papers  
aught" the picture at its pre-  
lease in Los Angeles

roduction that has univer-  
peal. . . Hal Roach has  
pose with a punch that reg-  
. . . A picture that will  
al to everyone who likes a  
of the open with a tang  
e north. . . All the spirit  
e London classic has been  
ed and it is a thoroughly  
esting and novel produc-  
. . . Some remarkable pho-  
phy. . . Action moves  
a fine sweep and is ani-  
l with the utmost sincerity.  
Marvellous snow scenes,  
wastes and wonderful sil-  
tes. Mr. Roach need have  
ear for the success of his

first dramatic effort. . . It  
should prove a money-maker  
for the exhibitor."—Exhibitors  
Trade Review.

"A very satisfactory adaptation  
of Jack London's novel. . . Pro-  
vides fine entertainment. . .  
Should prove a satisfactory au-  
dience picture anywhere."—Film  
Daily.

"Pictorially beautiful with plenty  
of red-blooded action. . . All  
will find real enjoyment in this  
offering. Will undoubtedly prove  
a real box office magnet."—At-  
lanta Weekly Film Review.



## Pathépicture

TRADE



MARK





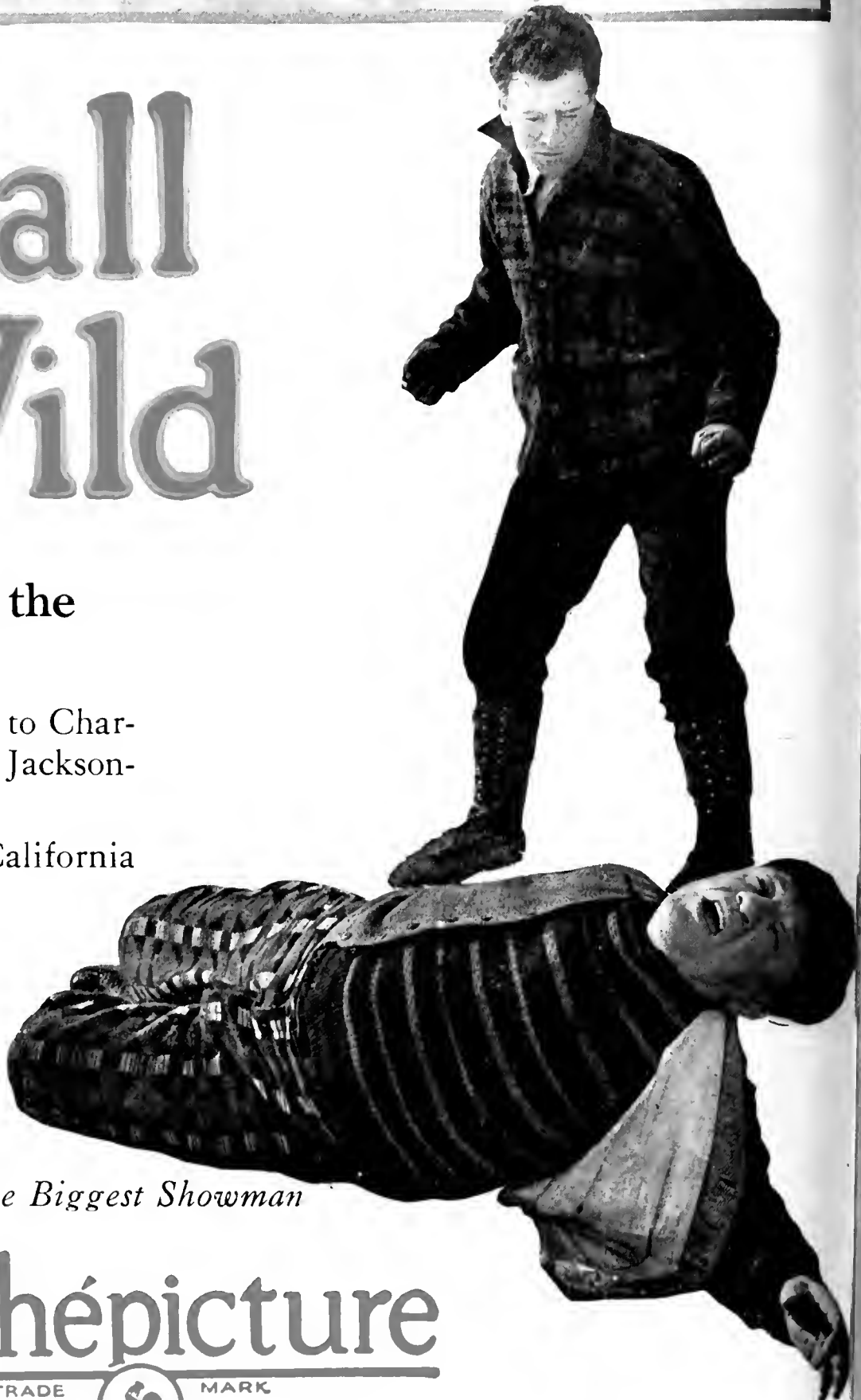
# The Call of the Wild

Booked, *before release*, by the  
Southern Enterprises

for *every* key city from Dallas to Charlotte, and from Memphis to Jacksonville.

Premier showing at The California Theatre, Los Angeles, extended to a second week in response to the demand. Increased attendance at every performance; enthusiastically praised by press and public.

*A Picture Big Enough for the Biggest Showman*



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SOUTHERN ENTERPRISES  
The Southern Enterprises of the United States are the property of Pathé and are NEVER SOLD. The rights in our pictures are held by us and are not to be sold or leased in the United States of America and from no one else. All rights in our pictures are reserved by Pathé. No one can make any use of our pictures without our express permission. Wherever you see our pictures, you will see the name of Pathé. Please send for information regarding our pictures to the nearest Pathé office.

# Pathépicture

TRADE MARK





# THE *Film* DAILY

**BRADSTREET FILMDOM** **The RECOGNIZED AUTHORITY**

XVI No. 17 Sunday, October 21, 1923 Price 25 Cents

## W. Deal Closed

**Buy Hamrick's Three Theaters—One Each in Seattle, Tacoma and Portland**

Understood that the deal pending between Goldwyn-Cosmopolitan and Hamrick, covering three theaters in the Pacific Northwest has closed, and that under the terms of the agreement, the distributing organization will control Hamrick's Blue Heaters.

The theaters are located in Seattle, Tacoma and Portland. The deal provides that Goldwyn-Cosmopolitan will have complete charge of the theaters while Hamrick, it is understood, will act as managing director of the theaters under direction of the Goldwyn home office.

**Hamrick Coming East** (Special to THE FILM DAILY)

Portland, Ore.—John Hamrick is expected to leave for the East shortly to confer with Goldwyn officials.

**"U" Changes in Field**

Announcement yesterday announced important changes in the field. L. W. ... at present Kansas City ... will be transferred to Chicago to succeed Herman Stern, who is now in Des Moines in charge there. ... Davie, former Des Moines ... will become short subject manager in Philadelphia. Harry ... Washington manager will ... Alexander's place in Kansas City ... C. Osberman, head salesman in ... will become manager of the office. Additional changes ... made shortly.

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East National	5
Kirby	5
Love and Forget	8
B. C.—S. R.	8
Girls Out	8
B. O.	8
Over Trails	8
Magraph	8
Acquittal	8
Universal	8
Subjects	5



Mabel Forrest and Norman Kerry in a scene from "The Satin Girl," a Ben Wilson production for Grand-Ascher release.—Advt.

## In Sight

Hollywood—Just what—as to production costs for next year? Have been doing a lot of digging. And find this: broadly speaking there will be a lot of pictures made for next year that will cost a lot of money. This does not include the super-specials, the great big boys that are scheduled to go out on a road show basis—but the general average of regular releases.

This, despite all statements advanced by production leaders in the East who admit that costs should come down.

Everybody admits pictures should not cost as much as at present. But mighty few have any idea of how costs can be cut to meet existing demands for "fine pictures."

Practically everyone admits pictures cost too much. Practically everyone says "something must be done." How? In what way? Everyone has a different answer.

### AS TO SALARIES

Harry Rapf has never won an international reputation because of his desire to pay star's big money. And here is what Harry says:

"Electricians, carpenters and labor generally is at a high level. Such costs mount with every production. You must have a capable crew. So when you put a cheap actor in a part and he has to be rehearsed for an hour or more to give you the same result that a well trained actor costs you are saving money in production by paying the big salary, because the overhead rises tremendously otherwise."

(Continued on Page 3)

## Expansion

**Hodkinson Increases Capital from \$800,000 to \$1,500,000—Reports of Production** (Special to THE FILM DAILY)

Albany, N. Y.—The W. W. Hodkinson Corp. has increased its capital from \$800,000 to \$1,500,000.

The large capital increase put through by Hodkinson is understood to presage an era of expansion with that organization. There have been reports current for the past few days that the company planned to enter production on its own, although no one at the Hodkinson offices would admit this on Friday.

If it is true that Hodkinson will enter production, it will mean an unusual departure for him since he has always maintained that the duties of both distributor and producer in this business were sharply defined. It has been his contention that a distributor should not produce because the problems attendant upon the proper operation of a distributing organization were sufficient to engage the distributing heads at all times.

### New Anderson Unit

(Special to THE FILM DAILY)

Albany—The Anderson-Heyl Corp. has been formed here. Two hundred shares of common stock are listed, no par value.

## Back With Agreement

**J. C. Rosenthal Settles Music Tax Problem With Michigan—Meets M. P. T. O. Tuesday**

J. C. Rosenthal, general manager of the American Society of Composers, Authors and Publishers, is back from Jackson, Mich., where he made arrangement with the M. P. T. O. of Michigan, covering the music license situation.

The arrangement includes about 480 theaters and provides for an analysis of the conditions governing the operation of each theater. The scale of licenses will be adjusted to

(Continued on Page 2)

### What of Russia?

Does the Russian market mean anything to American producers?

Advices from abroad indicate that the vast territory is opening up. Well-posted exporters discuss this interesting situation on page 11, this issue.



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Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelplatz.

### Incorporations

Albany—White Film Corp., New York. Capital \$150,000. Incorporators, A. and F. Laporata, and E. R. Lacava. Attorney, M. M. McCullough.

Albany—Famous Theater Co., Brooklyn. Capital \$5,000. Incorporators, S., J., L., and A. Sapier. Attorney E. J. Horn.

Dover, Del. — Standard Pictures Dist. Corp., Wilmington. Capital, \$25,000. (Delaware Incorporating Corp.)

Albany—Woodhouse & Corbett, Inc., New York. Capital \$15,000. Attorneys, Lennox & Martoin, Syracuse.

Albany—Ademill Prod. Co., Inc., New York. Capital \$6,000. Attorneys, A. Greenburg.

Albany—Cobra, Inc., New York. Capital \$1,000. Attorney, M. E. Sterling.

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"HOLD EVERYTHING"  
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### Millions For Lease

Balaban & Katz Will Pay Over \$16,000,000 in Rentals on Fifty Year Lease for New Colonial

(Special to THE FILM DAILY)

Chicago—Balaban & Katz, who, as noted, have closed a deal for the new Colonial theater which is to be erected as part of the new Masonic Temple, on Randolph St. between State and Dearborn, will pay \$16,350,000 in rentals for the fifty years which they have leased the house. The annual rental amounts to \$327,000, or about \$6,288 a week.

The securities of the new Balaban & Katz Corp., formed recently to consolidate various B. and K. houses, are being traded in on the Stock Exchange; 28,476 shares of preferred, of \$100 par value, and 26,400 shares of common, of \$25 par were offered. Of the common stock, 50,000 shares were bought up by a local syndicate, the balance, amounting to 214,000 shares, will be used by the corporation on an exchange basis to acquire the stocks of the various Balaban & Katz enterprises.

The 50,000 shares, offered by the syndicate at \$47.50 a share, have been far oversubscribed for. Shares sold one day last week on the curb for \$66 on a "when issued" basis.

The new Balaban & Katz Corp. has a capitalization of \$11,000,000, with theater property, etc., valued at \$9,800,000. It is expected that the company will pay dividends of 25 cents a month, or \$3 annually on the common. Net earnings for the current year are expected to be in the neighborhood of \$5 a share on the common.

### Williams Heads Nebraska

(Special to THE FILM DAILY)

Omaha—C. E. Williams has been elected president of the M. P. T. O. of Nebraska, succeeding A. R. Pramer. Other officers are F. M. Honey, Tecumseh, vice-president; J. E. Kirk, secretary and George M. McArdle, treasurer. The Theater Owners Dist. Corp. and M. P. Day have been endorsed.

### "Sapho" Re-edited for Rialto

Hugo Riesenfeld has re-edited "Sapho" which Pauline Frederick made for Famous to run about 30 minutes. It will be part of the Rialto program this week, with special music. This is the third re-edited feature which Riesenfeld has put into houses, the others being "La Tosca" and "Carmen"

### Chaplin's Next a Comedy

Charlie Chaplin has wired United Artists from Chicago that he intends starting work on his next picture, a comedy, as soon as he arrives in Los Angeles.

### Chaplin Film Closes Saturday

"A Woman of Paris" closes its run at the Lyric on Saturday, Oct. 27.

### Isen Here From Buenos Aires

Monroe Isen, general manager for Universal in the Argentine, is in town from Buenos Aires.

### Form Permanent Body

(Special to THE FILM DAILY)

Kansas City—The local division of the state M. P. T. O. has formed a permanent body with A. M. Eisner, president. Other officers are L. C. Walker, vice-president, and Jay Means, secretary-treasurer.

### Film Boards To Meet

(Special to THE FILM DAILY)

San Francisco—The Los Angeles F. I. L. M. Board of Trade is expected here soon to meet with the local board and discuss some important matters.

### Wobber Back In 'Frisco

(Special to THE FILM DAILY)

San Francisco—Hermann Wobber, Pacific Coast representative for Paramount, is back following a three months' tour of the country. He visited all of the company's 36 exchanges.

### Chinese Pictures Planned

(Special to THE FILM DAILY)

San Francisco—The newest producing unit to organize here is Mandearin Picture Corp., which will make pictures with a Chinese background.

### O'Sullivan Joins Hodkinson

Joseph O'Sullivan has joined the home exploitation staff of Hodkinson. He was formerly with Fox. O'Sullivan will handle, "Michael O'Halloran."

### Back With Agreement

(Continued from Page 1)

meet those conditions and in conformity with the general ability of theater owner to meet the Rosenthal expressed himself as being very well satisfied with results of his Michigan trip.

Another meeting with the M. P. T. O. special committee will be held Tuesday. This may be the final out of which a definite agreement be reached.

Rosenthal was impressed by efficiency of the Michigan organization. He declared that about 100,000 had been spent during the year on organization work and the treasury had a balance of \$60,000.

James Cruze has finished "The Ladies."

### HAL ROACH'S

WILL ROGERS COMEDIES

"Wit with a Wallop"

2 reels

Hal E. Roach Studios

Culver City, California

Pathécomedy

## DEMONSTRATION BULLETIN

### Pola Negri in "The Spanish Dancer"

SANDUSKY, O.

Exhibitors in the Sandusky district: If you want to learn the truth about "The Spanish Dancer," ask Art Himmelein, manager of the Plaza Theatre, Sandusky.

Mr. Himmelein reports that the picture equalled the figures on "Manslaughter," which holds his house record. He adds: "Thanks for your wonderful support. I honestly believe 'The Spanish Dancer' will prove one of the season's sensations."

PITTSBURGH

"The Spanish Dancer" is the most sensational success the Olympic Theatre, Pittsburgh, has ever had. The opening was big, and every day has been consistently bigger. Since Wednesday the lobby has been jammed solid every performance and overflowed onto the sidewalk.

The fact that business is better today even than it was at the wonderful opening proves the picture itself must be good. Ask Thomas Schrader, manager of the Olympic, to verify these facts.

A Paramount Picture

## In Sight

(Continued from Page 1)

Almost any producer will admit Rapt is right. But there be a class of the profession in-between the very cheap and very costly competent to handle these parts. For instance—"Trilby" was being made for First National Richard Wal-Tully was up against it for the right kind of a "Svengali." Tests were made of well known actors. None suited Tully. Finally secured Arthur Edmund Carewe. Now Carewe, a actor, had never had a chance to set Hollywood on fire. In they didn't know a lot about him. But "Svengali" put him ne map—and he did not get a salary equal to a prince's om, either.

There are hundreds of good actors about Hollywood who get a chance unless something unusual happens. Producers seem willing to stay in the same old rut constantly trying employ men and women "whose names have box office value". Yet everyone knows most of these names can never be used as exhibitor in advertising the picture. One—two at best—all that can go on the marquee. And six point advertising of known names means nothing.

### ONE OF THE EVILS

And one that is will do a lot of harm for next season is... the m of "hiring out" stars by one producer to another. A producer places a player under contract. For argument's sake, let's the salary at \$600 a week. Another producer wants the use of that player. Do you suppose producer number one lets the second one have that player at \$600 a week? Guess again. The first is "hired out" at a profit. But the shortsightedness of the second plan is apparent. The player knows what the second producer paid and when the contract with number one expires the player gets as compensation that which number two has paid. And the bubble grows bigger and bigger.

And then these same producers yell like the devil because of the players' salaries. Isn't it a joke?

### CUTTING COSTS

There is one big producing unit—one of the very largest that has put a certain maximum on production costs for next season—in fact in effect this minute. That maximum is \$200,000 a picture. Directors employed are so told. Scripts must be kept on a shooting basis that will allow this figure to be met. Serious effort is being made to reduce the amount of "shoot-

Why burn up negative only to have it cut out in the developing? On one production the budget planned has so far been reduced \$87,000 on one picture. Which only goes to show what can be done. Yet the cost is still over the \$200,000 mark.

### THE DIRECTORS' VIEWPOINT

Talked to a number of directors about these conditions a few days ago. At the regular M. P. D. A. meeting; Fred Niblo speaking. Mighty interesting. Directors as desirous of cutting costs as producers—but how? One interesting angle which developed was along the line that if producers and distributors were to showmen a much stronger result would develop after they have left the director and before the exhibitor got it. Too much possible revenue is lost from this point on. And this angle developed another—that the director might well get in closer touch with the exhibitor, and keep in touch with him, to ascertain why some of his pictures do not get over, why others do. That the particular clientele of this or that exhibitor wanted. In other words, let the director know his customer and not everything to the cut and dried publicity machine of the exhibitor or distributor. Several directors declared they intended to do this—at once.

### PLAYERS ALL TIED UP

There isn't wild activity about any of the studios at the moment. Only a few studios have more than one or two contracts at work. And yet almost any producer will tell you it is difficult to get people—they, at least the good ones, are all tied up under contract. And, as noted previously, when one producer "loans" a player or star to another the "loan" usually means a

profit to the producer who holds the player under contract. And this, incidentally, is what keeps production costs up.

### MICKLES AND MUCKLES

When you suggest, however, that this does count in production costs the producer tells you it's only a small matter. But that is where the real trouble lies—all of these matters are incidental—a carpenter holding a whole company up because a nail head isn't painted, and the director or cameraman doesn't use his brains and "shoot" below that pesky nail. It is easier to wait until it is daubed over—even if the company cost is \$1,800 a day. It's all these mickles and muckles that go on the production cost sheet that finally mounts it to an impossible figure. Everyone knows you cannot have efficiency of the blue print type about a studio. But common sense isn't the costliest of things. And what a lot of it could be used—to the advantage of everyone!

### CHAPLIN'S PICTURE

Naturally it has caused much comment out here. The incidental fact that the Criterion (Los Angeles) playing the picture is using increased advertising space on the production indicates that it isn't booming in business, but the big point being registered is the disappointment of the kiddies in not being able to see the picture. A well known producer who was talking of the picture a few nights ago was compelled, reluctantly, he says, to tell his 10 year old boy that he couldn't see the Chaplin picture, and then couldn't tell him why.

Chaplin has made a place for himself among the kiddies unequalled by any player on the screen. These kiddies are going to find it difficult to understand why they cannot see a Chaplin picture—and certainly they won't understand the difference between Charlie just directing a picture and playing in one. Even some grown ups will expect to see him in it despite the efforts made to show that he only directed, and does not appear in the picture.

"A Woman of Paris" may be a great triumph from a directorial viewpoint but those countless thousands—yes, millions—who haven't had a chance to laugh at Charlie's fun for over a year, will certainly be disappointed. They did so want a Chaplin comedy.

### SOME OFFICE

Hal Roach is having a new office built in his studio. Of course it will be well furnished. But the crowning point of all is a mural decoration showing the making of a motion picture from beginning to end; probably the first movie mural ever painted.

### A NEWSPAPER STUNT

"Billy" Leyser, the popular picture editor of the Cleveland News-Leader is pulling a stunt that many other movie editors might well follow. He is out here getting material for a series of articles. But he is incidentally having a five reeler made showing what is going on at the various important studios, and is being photographed as often as the occasion permits. When finished the picture will be shown to Cleveland picture goers at the various Cleveland houses and prove a boom for the News-Leader, as well as the industry in general. A clever stunt.

### GIANT STUFF

John Aason, the giant of "Why Worry" has, or will issue a challenge to fight Jack Dempsey. Publicity stunt of course. But good. Incidentally in the showing of "Why Worry" here all the giants involved in picture making will be put to work carrying feathers around Los Angeles. Just a stunt—but good.

### WARNING

When you happen in at the Mission, Los Angeles, and get talking to Jack Root the amiable manager, and he starts telling you not to worry about the little bugs that crack around your ears don't worry. Because it isn't a bug at all—just a peculiar noise which occurs when Jack taps the big diamond ring he wears. But it's a great trick and has fooled a lot of people up to now.

DANNY

## Mastbaum's Ideas

Sees Outlook Bright—Still Room for Theaters—Frowns on Road Shows

(Special to THE FILM DAILY)

Philadelphia—Jules E. Mastbaum, in answering a questionnaire of 12 paragraphs bearing on the needs of the industry, prepared by "The Exhibitor," gives a comprehensive idea of what the business really needs in the way of further development to assure it of a still greater future. Following are the questions and answers:

Question: Do you think pictures will be better in quality the coming year than the past?

Answer: "Yes. There is every evidence on the part of the larger producing companies to give the public better pictures in every way including stories, cast, direction and settings."

Question: What is the outlook for business at the box office for the current season?

Answer: "The outlook for the season from the box office viewpoint would indicate that business will be very good for the beginning of this season. The start of this season would seem to be my basis for this statement for the business thus early has been larger than for many seasons past at the same period."

Question: In your opinion will it be necessary for the exhibitor to increase admission prices to meet the increased cost of pictures?

Answer: "This is a matter to which the exhibitor must give his own careful consideration in view of the fact that he is best qualified to know whether his patrons would stand for any increase in the price of admission."

Question: Do you agree with the policy of the producers to road-show their big productions in legitimate theaters?

Answer: "I fail to see where anything can be gained in this direction. Photoplays belong in photoplay theaters and it is seldom that any great benefit is derived from exhibiting pictures in legitimate houses."

Question: Do you think percentage booking a solution of the film rental question?

Answer: "No. The present system of film rental, I believe to be much better than the percentage booking idea."

Question: Which system of booking benefits the exhibitor the more—Block booking or individual booking?

Answer: "I consider that the exhibitor himself is the one best qualified to answer this question."

Question: What is the future of the small exhibitor?

Answer: "The small exhibitor will be curtailed by reason of his 'smallness.' He is not in a position to present his patrons with films that will attract them. Consequently, his future is not very encouraging."

Question: Do you look for a curtailment in production activities in the coming year?

Answer: "Yes. I believe that during the coming year, there will be a curtailment in production due to the fact that while fewer pictures will be made they will be of a more artistic and entertaining make."

Question: What, in your opinion, is the greatest single need in the industry today?

Answer: "I think that what is needed to interest the public who go to pictures are stories that are good and carry a greater punch than any of those of the present day."

Question: In your opinion will the repeal of the admission tax result in a marked increase in attendance?

Answer: "This is a matter that is impossible to answer off-hand. The people have become accustomed to paying the tax which they know goes towards government expenses and they are attending the motion picture theater in larger numbers than ever. At the same time it would probably do no harm if the tax were removed from admission tickets."

Question: Should motion picture theaters close in the summer and operate on a 40-week basis the same as the legitimate houses do?

Answer: "It seems to me that this would depend upon many conditions and according to the places where such houses are operated. Some of them undoubtedly should close up for the summer. Here in Philadelphia we have a condition that probably does not exist to such a degree in other cities. Philadelphia motion picture lovers seem to enjoy going to these theaters in the summer as well as

## "Little Big Sheet"

Punxsatowney, Pa.

The Film Daily,  
New York City.

Gentlemen:

Can't get along without the  
"Little Big Information Sheet."

Yours truly,

W. P. McCARTNEY,  
Jefferson Theater.

in the winter and this was still more effectively illustrated during this past summer of 1923, when the Stanton theater, which we have closed heretofore during the summer, continued open all during the hot spell with very gratifying attendance."

Question: Is the country over theatered?  
Answer: "No. It seems to me there is plenty of room for still more theaters."

## Yoder's Post Unfilled

Pathe has not yet appointed a successor to Col. William Yoder, Southern district manager, who has resigned. The post will remain vacant for a time.

## "American Comedies the Standard

Earl W. Hammons, recently returned from Europe says:

"Practically no short subjects are produced in England. They depend entirely on the American made productions. British concerns are producing longer features, generally using American stars and directors, but there is practically no comedy production. American made comedies are the standard."

## Theaters Qualify For Permits

(Special to THE FILM DAILY)

New Haven, Conn.—Announcement is made, by the Board of Examiners of Buildings, that the Lawrence, Bijou, White Way, Majestic, Winchester, Garden, Alpine and Life have qualified for permits.

## Lease Progress Theater, 'Frisco

(Special to THE FILM DAILY)

San Francisco—J. C. Bach and H. Herman, the latter representing Eastern interests, have leased the Progress on Fillmore St. on a 15 year agreement. A \$250,000 house will supplant the one now standing.

## Acquire Old Pantages House

(Special to THE FILM DAILY)

Oakland, Cal.—Louis R. Lurie, of 'Frisco, has taken over the old Pantages at 12th and Franklin. He will re-open late this month. J. A. Brahany has been named general manager, while William McStay will act as house manager of the Lurie, as the house will be known.

## Progress Ready for Season

(Special to THE FILM DAILY)

Atlanta—A. C. Bromberg, head of Progress Pictures, announces the company's line-up for the Fall. Included in this are "Ten Nights in a Barroom," "Night Life In Hollywood," "The Streets of New York" and "Jacqueline," all Arrows; six Big Boy Williams, 6 Fairbanks, 6 Bill Pattons, 14 Jack Hoxies and 10 Edmund Cobbs, all Westerns. Progress will also distribute three serials, "The Fighting Skipper," "The Vanishing Trails" and "The Sante Fe Trail."

## Newspaper Opinions

"The Fighting Blade"—1st Nat'l Strand

DAILY NEWS—Mr. Barthelmess and Dorothy Mackaill do the most work, of course. Morgan Wallace and Bradley Barker are the best of the supporting cast.

EVENING WORLD—\* \* \* One of his most praiseworthy. We will say that for sheer, enjoyable, thrilling film entertainment it ranks up near the top.

HERALD—\* \* \* It deserves to be ranked up near "Tol'able David" in the list of fine pictures that Richard Barthelmess has given to the screen.

Coming at a time when competition in this particular field of the movie art is especially keen, "The Fighting Blade" is able to stand up and hold its own.

MAIL—A motion picture of delightful romance of the days of Oliver Cromwell, beautifully photographed. \* \* \* It teems with action, seventeenth century melodrama, to be more exact, and keeps moving so nicely that we feel certain anyone who goes to this theater will be well entertained.

MORNING TELEGRAPH—After you have picked out the leading players and things are cleared up the picture gathers momentum and rolls along in an entertaining and charming manner. \* \* \* "The Fighting Blade" is an entertaining picture enhanced by the presence of an excellent cast.

SUN—"The Fighting Blade" is Richard Barthelmess's weakest picture in quite some time. We could find little merit in it. \* \* \* The whole trouble with the picture is that it has no story to speak of.

TELEGRAM—\* \* \* Richard Barthelmess takes a first place by his vivid acting in "The Fighting Blade."

TIMES—\* \* \* One must admit that it is an entertainment of certain merit. At the same time one leaves this photoplay with the impression that it fails in subtlety and suspense, and that the narrative has not been made as effective as was possible. There is a certain flatness about the story which has not been redeemed. \* \* \* The settings are remarkable, well constructed, especially those of the old inn and some of the sequences in which the castle is shown. The costuming in this film is especially well done.

TRIBUNE—John Robertson has directed the picture beautifully and it is full of excitement and suspense. \* \* \* Mr. Barthelmess is wonderfully fine in the new role. He is a gallant soldier and an ardent lover. \* \* \* But all of the honors do not go to the star. There is Dorothy Mackaill, who gives a delightful performance as Thomasine.

WORLD—The sticking process seemed to amuse yesterday afternoon's audience particularly. \* \* \* Otherwise the production was pictorial and entertaining. The star is as capable as ever; his lady, Dorothy Mackaill, an able partner in romance.

## Skirboll Buys "Broken Hearts"

(Special to THE FILM DAILY)

Cleveland—Bill Skirboll, of "Gold Seal Productions," has purchased "Broken Hearts of Broadway" for Ohio.

## Adding to Ohio String

(Special to THE FILM DAILY)

Cleveland—Carl B. Moore, has added the Rex, at Marysville, to his string of houses which includes the Strand there and the Opera House at Richwood.

## Four in His Ohio Chain

(Special to THE FILM DAILY)

E. Liverpool, O.—A. G. Constant has just taken over the Strand. He also owns the American here, and the Strand and Olympic in Steubenville.

## Buys Steubenville, O. House

(Special to THE FILM DAILY)

Steubenville, O.—George Shafer, who runs the Victoria and Cort in Wheeling W. Va., has taken over the Victoria. William Shafer, former manager of the Herald Square, here, will manage the Victoria.

## Scheduled For Early Fall Release

Selznick has acquired "Woman of Woman," the Betty Compson vehicle made in England. It will be leased in the Fall.

## Sunday Concerts Start At Howards

(Special to THE FILM DAILY)

Atlanta—The Atlanta Symphony Orchestra has opened for the season at the Howard, giving Sunday concerts. Enrico Leide is the rector.

## Hamilton in St. Louis

(Special to THE FILM DAILY)

St. Louis—Gilbert P. Hamilton, director, has resigned from the Rothacker Film, to join the General Film Corp. Hamilton's most recent production was "The Spirit of St. Louis."

## Selznick, Milwaukee Moves

(Special to THE FILM DAILY)

Milwaukee—Frank M. DeLoren, manager for Selznick, has moved exchange into new quarters at Toy Bldg. E. G. Louthain, B. Kreger and Earl LaBelle will cover this territory.

## Loses Test Case

(Special to THE FILM DAILY)

Kansas City—County licenses required for theaters in this city was recently decided, when A. Eisner, head of the M. P. T. O., appeared before Judge James J. Shepard in the County Court. Eisner, who as president of the exhibitor board made his case a test case, was fined \$50.

## Gibson Back in Chicago

(Special to THE FILM DAILY)

Chicago—George Gibson, superintendent of the Rothacker laboratories is back in harness again. He spent four months at the Rothacker plant in Hollywood, in accordance with the policy of an interchange executives between the two laboratories.

## Registration No Longer Necessary

(Special to THE FILM DAILY)

Chicago—According to Mrs. M. G. Reinecke, collector of inter-revenue in this city, it is no longer necessary for theaters to file registration certificates annually, as formerly provided in the Internal Revenue law. Under the new regulations a tax based on their seating capacity is affected.

## Making a Cooper Story

(Special to THE FILM DAILY)

Los Angeles—"The Last Frontier" which Thomas H. Ince will produce will be an adaptation of Courtenay Riley Cooper's story by that name. The story includes many of the famous characters of Western continental history and centres about the completion of the first trans-continental railroad.

In Wainwright, Alta., Ince will make a huge roundup of buffalo, by arrangement with the Canadian government, for which he will also make an educational of the event. Other directors, John Ince and R. Eason, and seven cameramen will now be there.

# Reviews of the Newest Features

## Hollywood Previews

As productions are invariably cut after previewing, a general idea of each picture only is given, rather than a complete analysis. The usual review will appear when the picture is shown in New York.

Baby Peggy in

### "Whose Baby Are You?"

Everyone will like Baby Peggy in her first feature production. She is certain to hit with the public. The story starts in Italy, then quickly shifts to the New York underworld. Some interesting touches are developed in the latter atmosphere—and naturally there is a good bit of melodrama.

Of course Baby Peggy dominates the picture—that's as it should be; but Sheldon Lewis and Gladys Brockwell also stand out particularly in the good cast of players. Theater-goers are certain to give it a big play.

Emory Johnson Prod.

### "The Mailman"

F. B. O.

Here's another in the series of commercial heroes that drags in every conceivable kind of melodramatic thrill and shopworn situation. But that is the kind of stuff that Emory Johnson gained fame on, and results show many audiences eat it up.

"The Mailman" has all of the forced melodrama, grossly exaggerated; oodles of heart interest; and all of the inconsistencies; that made the old Blaney melodramas famous. It will undoubtedly do as well as the other pictures in the Emory Johnson series—certainly it has all the necessary "hokum".

## Short Subjects

### "Beasts of Paradise"—Universal

Excitement and thrills

Type of production...15 chapter serial

Serial fans are in for fifteen episodes of thrills, romance and excitement laid against the colorful background of a South Sea Island judging by the first three chapters of "Beasts of Paradise". It stars William Desmond and Eileen Sedgwick, a happy combination. In the supporting cast are William Welsh, Ruth Royce, William H. Gould, Margaret Morris and others. The story and scenario are by Val Cleveland and the direction by William Craft. There is plenty of punch and excitement in each episode with the hero escaping from dangers on every hand and the lovers left in a perilous position at the finish of each chapter.

The story deals with the efforts of Philip Grant to reclaim five million dollars in gold stolen from his fathers' steamer by a submarine. The crew of the steamer is lost with the exception of the Captain, John Frazier who is washed upon a South Sea island, which is ruled by Marie Verne, a white woman. The captain's daughter, Helen, is informed by Clegg, one of Grant's skippers sent to try and recover the gold, that her father is still alive. He and Helen leave for the island followed by Philip Grant who is in love with the girl. There are some thrilling scenes showing a storm at sea with Grant being washed off the deck of the vessel during a fight with Clegg. The photography in this sequence is particularly good.

Exploitation on this should be easy and effective. A good bally-hoo stunt is suggested in Universal's press

book. Rent some paper mache animal heads and either have the men wearing them drive around the town or have them walk in a procession. With plenty of heralds and placards advertising the title and play date of the picture.

### "Frozen Hearts"—Hal Roach—Pathe

A Russian Burlesque

Type of production...2 reel comedy

This is the second of Hal Roach's series of two-reelers starring Stan Laurel. The first, "Roughest Africa" was very funny. "Frozen Hearts" while not quite as mirth-provoking, is also extremely good. It burlesques to some extent the Ibanez' feature, "Enemies of Women." Laurel is seen as a poor and simple Russian peasant whose sweetheart is taken off to court by one of the Russian officers. The comedy has been elaborately produced. The scenes in the interior of the palace are large and impressive. The action is quick and snappy and the laughs at close intervals. There shouldn't be any trouble pleasing them with this.

### "The Knockout"—Hal Roach—Pathe

A "Dippy Doo Dad"

Type of production...1 reel animal comedy

The "Dippy Doo Dad" comedies should need no introduction to you. If you aren't playing these novel and highly diverting animal and bird comedies its high time that you were. This one shows the inhabitants of

(Continued on page 9)

### "Cameo Kirby"

Fox

As a Whole.....DELIGHTFUL ATMOSPHERE OF THE OLD SOUTH AND A LOT OF INTRIGUE IN INTERESTING PLOT MAKES "CAMEO KIRBY" ENTERTAINING.

Cast.....John Gilbert featured in title role; he gives an admirable performance, about the best thing he has ever done. Characterization is interesting and convincing. Gertrude Olmsted a very pretty heroine. Alan Hale a good villain. A first rate company all told, that includes Eric Mayne, Richard Tucker, Phillips Smalley, William E. Lawrence, Jack McDonald.

Type of Story.....Drama in which old Southern defense of honor is the keynote. Colorful atmosphere provided through picturesque settings completely representative of the South of old, even to the well known river boats in a race,—a bit that is especially well done.

The story contains situations that provide for plenty of deep-dyed intrigue with a villain doing his utmost to put hero out of the way and hero fighting squarely to live until the finish when his name will be cleared and he can prove that he is not guilty of murdering the father of the girl he loves. Sounds a trifle conventional perhaps but it affords good entertainment for a majority.

Box Office Angle.....Will satisfy your patrons. Picture has good audience value and splendid pictorial appeal. Play it up from that angle particularly. The offering is mighty good to look at at all times. They'll like the performance of John Gilbert as "Cameo Kirby" and your women folks especially will find the love story part of it thoroughly delightful.

Exploitation.....A trailer of the race between the river boats should arouse their interest. Show plenty of stills in the lobby to give an idea of the picture's pictorial value. Use stills of Gertrude Olmsted and John Gilbert and promise them a pretty love story. Play up the title and say that it was adapted from the stage play by Booth Tarkington and Harry Leon Wilson.

Have a man dressed to represent Gilbert and decorated similarly with cameos. Arrange a tie-up with a jewelry shop, having them display a variety of cameo pieces and displaying the sign: "Wear a cameo. It might bring you luck. See an instance of it in 'Cameo Kirby', at the blank theater."

Direction by.....John Ford, satisfactory in most respects; production values very good.

Author Booth Tarkington and Harry Leon Wilson

Scenario.....Robert N. Lee

Cameraman.. George Schneiderman

Photography..... Excellent

Locale..... The old South

Length..... 6,931 feet.

### Richard Barthelmess in "The Fighting Blade"

Producer: Inspiration Pictures  
Distributor: First National  
Whole.....COLORFUL ROMANCE WITH PICTURESQUE MIRROR OF ENGLISH HISTORY FOR A BACKGROUND; MOVES AS VERY PLEASING ENTERTAINMENT FOR A GOOD MAJORITY OF PICTURE PATRONS.

.....His admirers will probably be thoroughly interested in his prowess with the sword and his ability to portray a gallant cavalier convincingly.

.....All wear costumes of the period in good style and with ease. Richard's male support adequate though not imposing. His biggest rival Dorothy Mackaill. Her play is sure, sincere. She demonstrates no little ability as a comedienne in the few opportunities that come her way. Very pretty in close-ups where she is properly lighted. Others Lee Baker, Morley Wallace, Bradley Barker, Fredrick Burton, Stuart Sage.

Type of Story....Dramatic romance, stripped of its historical atmosphere and attractive dressing, would be pretty conventional, but with these added elements, becomes an interesting and enterprising theme that should appeal to the majority of tastes. Romantic element is delightful and will pull with feminine patronage. There is action and thrills besides and a fairly good suspense, with no little realism,—probably a little more of it for comfort, especially in the opinion of folks not used to seeing tortures depicted.

Box Office Angle.....Looks good. You know what you can do with Richard Barthelmess' name. His name should well satisfy his following and patrons in general.

Exploitation.....Boost the star's name for your starting point. Display it in large letters wherever an announcement appears. Get every square space you can in your newspaper and let star's admirers know that he has a role a good deal different from anything he has done before. Promise them excitement and thrills and for the benefit of the women folks, particularly, build up the romantic element cunningly with promises of a delightful love story. Be sure to mention Barthelmess' new leading lady, Dorothy Mackaill. They're always on the alert for new faces, although they'll remember Miss Mackaill for her splendid work in the mighty Lak A Rose'. They'll like her especially well in this.

Direction by.....John Robertson; good.

Author..... Beulah Marie Dix

Scenario.....Josephine Lovatt

Cameraman..... George Falsey

Photography..... Excellent

Locale..... England, 17th century

Length..... 8,729 feet



To You,  
Miss Betty Compson:~

May we offer you our sincerest  
congratulations on the supreme  
artistry which you have brought  
to your delineation of Deloryse~  
the heroine of Michael Morton's  
famous play, "Woman to Woman"?

We believe this to be by far  
your greatest achievement and  
predict that it will be universally  
acclaimed as one of the finest and  
most convincing characterizations  
ever given to the screen.

Selznick Distributing Corporation.



BETTY COMPSON in  
WOMAN to WOMAN

**"Forgive and Forget"**

Producer: Harry Cohn  
Distributor: C. B. C. State Rights

As a Whole.....ANOTHER REHASHING OF THE ETERNAL TRIANGLE THEME INVOLVING DRAMATIC SEQUENCES BUT PLEASING CAST, GOOD TOUCHES AND A CERTAIN DEGREE OF SUSPENSE HELP CONSIDERABLY.

Cast.....Excellent for the most part, and well chosen for their roles. Wyndham Standing thoroughly convincing as the husband. Carries his emotional scenes with fine repression. Estelle Taylor pretty and a good type for the wife. Vernon Steel, although killed off early in the story, does some nice work. Pauline Garon a mighty bright spot whenever she is on the screen. Philo McCullough a true-to-type villain. Others in the cast in small bits include Raymond McKee, Joseph Swickard, Lionel Belmore.

Type of Story....Again the wealthy, pretty, neglected young wife who turns, this time to her golf instructor, for amusement. When he is suspected of theft she turns back to her husband. The really innocent lover is shot to death in a struggle with his villainous roommate who has lured the wife to their apartment on the pretense of returning her love letters. Her husband, following her, is arrested for the crime. After much incident, somewhat stretched to heighten the suspense, the villain is accidentally killed and the husband exonerated through the wife's effort.

Box Office Angle....Should be good for average crowd. Nicely produced and quite a list of names that should attract. Society atmosphere nicely presented. The title with the catchline that appears on all the posters—"The Story of A Woman's Mistake"—will attract those who enjoy this type of entertainment.

Exploitation.....Play up your cast. The names of all the players should be sufficiently well-known to attract. A good display of posters on which the names of the players appear should bring them in as should a lobby display of stills, display cards, etc. A trailer of the tense moments or of the young lovers should not fail to interest them.

Throwaways folded in the form of envelopes with the address reading "Picturegoers", "Everywhere", could have scenes from the picture and a good display of the title and its catchline inside.

Direction by....Howard M. Mitchell; Good. Showed keen sense of dramatic values and kept the suspense well.

Author..... Charles Furthman  
Scenario ..... Charles Furthman  
Cameraman..... King Gray  
Photography..... Good; tinting in some scenes not always uniform  
Locale..... Fashionable summer home; an apartment house.  
Length..... 5,900 feet

**"Lights Out"**

Film Booking Offices

As a Whole....GOOD AUDIENCE PICTURE WITH COMBINATION OF MYSTERY, DRAMA AND COMEDY AND CONTAINS SITUATIONS THAT WILL INTEREST MANY; CUTTING IS NEEDED TO SPEED UP THE CLIMAX.

Cast.....Ben Deeley a sure enough villain both in the main story and the "movie" within the "movie." He gives quite an effective characterization as High Shine Joe. Theodore Von Eltz is first rate as a scenario writer with Walter McGrail and Ruth Stonehouse contributing good work. Hank Mann takes care of the comedy business satisfactorily. Others are Marie Astaire, Ben Hewlett, Mabel Van Buren, Harry Fenwick.

Type of Story....Crook melodrama with some original angles, one idea in particular that is quite effective—that of bringing a crook to justice by making a moving picture of his crime and forcing him into the open through his desire to "get" the man that wrote the scenario and thus expose his work. There are intermittent thrills, comedy bits, and the regulation romantic twist to make the picture complete with elements of audience appeal. There is also a mysterious bit of business in the early reels in which a black bag plays a prominent part. Everyone is after the bag, supposed to contain money stolen from a bank. It develops that the bag contains nothing but scenarios for moving pictures. There is some good natured fun poked at the "movies" and the people that make them that will register well with the typical "fan" audience.

Box Office Angle....Particularly well suited for the regular picture goer. They'll like the studio plant which the story develops in the making of a serial to expose a crook. The number contains a degree of audience appeal that should make it a good one for exhibitors.

Exploitation.....Play up the title and advertise it in advance with teaser ads reading: "Watch for the lights to go out on (use showing date)." Just prior to the play date follow the stunt with the announcement of the title. They should get the connection. Use the names of the players whom you think are best known to your folks. Tell them about the studio scenes.

Direction By...Al Santell; good with a few exceptions: should have speeded up climax and occasionally wasted a trifle too much footage on unimportant bits of detail. Studio sequence has been very well done; production values first rate. Usually handled players to good advantage.

Authors.....Paul Dickey and Mann  
Page  
Scenario by ..... Rex Taylor  
Cameraman ..... Wm. Marshall  
Photography ..... Satisfactory  
Locale ..... Brazil and Los Angeles  
Length ..... 6,650 feet

**"Pioneer Trails"**

Vitagraph

As a Whole...A GOOD AUDIENCE PICTURE WITH VARIETY OF ENTERTAINING ELEMENTS THAT USUALLY APPEAL TO THE MAJORITY; MOST EXHIBITORS CAN USE IT VERY NICELY.

Cast.....A first rate company with Cullen Landis and Alice Calhoun a good hero-heroine team; Landis all that the crowd expects a hero to be and Alice Calhoun pretty and a loyal sweetheart. Bertram Grassby is a bit too theatrical as the villain. Otis Harlan generally injects appropriate comedy touches as lawyer-philosopher. Others Dwight Crittenden, Virginia True Boardman, Aggie Herring, Nelson McDowell.

Type of Story...Drama with prologue of pioneer days that starts the picture off with a good thrill. Indian attack has been very well staged and furnishes an initial thrill. The theme is picked up twenty years later with hero, the baby survivor of the attack, the foster son of a prospector's widow.

The remainder of the story is more or less conventional but it has been so well handled and with such a good amount of action, thrills and intermittent comedy bits, that it becomes interesting and undoubtedly will prove entertaining to a large majority. The picture contains the usual elements that go for audience appeal and make a box office attraction.

Box Office Angle....Should be very good. Folks who still like their entertainment to contain the more popular elements of appeal such as comedy, thrills, action and romance, will find this one very interesting.

Exploitation.....The title will stand plenty of advertising and stunt exploitation. They'll expect a picture of the early days of the settlers and the prologue will serve to satisfy their expectations, followed by a theme of more modern times and yet savoring of California in olden times.

Promise them a variety of entertaining elements. For your men folks play up the action and thrills; for the women talk about the love story end of it. Show them stills of Cullen Landis and Alice Calhoun.

Use a trailer showing shots of the Indian attack. That should readily arouse interest. An old prairie schooner driven about would also be good advertising.

Direction by....David Smith; Gave story a good production and generally handled it to the best advantage. Comedy touches in one or two dramatic sequences are a little out of place. Provided splendid locations that give picture good amount of pictorial appeal. Photography also is good.

Author .....C. Graham Baker  
Scenario by ..... C. Graham Baker  
Cameraman ..... Steve Smith, Jr.  
Photography ..... Good  
Locale ..... The West  
Length ..... 6,996 feet

**"The Acquittal"**

Universal—Jewel

As a Whole....ABSORBING MYSTERY DRAMA THAT SHOULD PROVE FIRST RATE BOX OFFICE ATTRACTION, ESPECIALLY WHERE THERE IS LIKE SUSPENSE. GIVE THEM SOMETHING TO THINK ABOUT.

Cast.....A well suited and, for the most part, capable company with Richard Travers, Claire Windsor, Norman Kerry and Barbara Bedford in the more important parts. Claire Windsor very pretty and does good work; Travers also gives a good performance. Norman Kerry appears ill at ease and nearly as clever in his portrayal as he is capable of. Others Charles Wellesley, Ben Deeley, first rate the butler.

Type of Story.....Murder mystery involving a number of suspects with the trial aiming to fasten guilt on one of the adopted sons of the victim, but with sufficient incident to implicate others. The plot is particularly well developed and keeps the spectator in suspense and entirely in the dark as to a possible solution. The production is cleverly handled, the climax approached carefully with increased suspense. There is a possible loophole that may create the notice of the keen observer at no time during the trial do not discuss the instrument of death, is there an obvious inspector in the room of the murder.

Box Office Angle....Tell some of you have a murder mystery that they will not be able to solve it before the actual denouement and that is sufficient challenge to bring them in. And they'll be out satisfied. "The Acquittal" give them something to think about and if they like cold suspense, assured there is enough of it in the picture to please them.

Exploitation.....One of the stunts to interest them will be of a trailer of the opening, showing the characters implicated and victim of the murder with the title: "Who killed Andrew Irtice", followed by a big question mark. Carry the idea further your lobby display, posters, newspaper ads. Run a teaser first reading: "Who killed Andrew Irtice". You might stimulate interest by giving them some and offering prizes of admission for the nearest correct solution. Use the names of the principal players, especially Claire Windsor and Norman Kerry.

Direction by....Clarence L. Brundage did a very good piece of work especially in sustaining the interest and retaining the suspense; minor details could have been given more care.

Author.....Rita Winters  
Scenario.....Jules Furthman  
Cameraman.....Sylvano Bonanni  
Photography.....Very Good  
Locale.....New York  
Length.....6,520 feet



**Short Subjects**

(Continued from Page 5)

adville very much interested in ze fight between two monkeys. rection in this is excellent. The ence displayed by the animals short of wonderful. And there nty of laughs all the way h.

**Pathe Review No. 43**

*Up to Usual Standard*

of production...1 reel magazine e Review No. 43 opens with pleasing shots of Porto Rico harbor. An interesting sub- titled "The Birth of a Stock- id shows in detail the methods the manufacture of ladies silk The process is shown in de- om raw silk to the finished t. Another interesting subject a new strain of work horses ed from Belgian Stock. They led super-horses because of the ful strength they possess. or scenes of the water falls gal, French West Africa com- e issue.

**Fashion Follies—Century— Universal**

*Mostly Frolicking Girls*

of production....2 reel comedy e a collection of girls, the bath- ch at Hollywood, and Henry ck, the featured player, con- o make this Century comedy g entertainment. Sometimes or borders on the burlesque. the whole the comedy should lease. The girls are members aveling fashion show and the the show has a lovely time would-be suitors away from s. He finally solves the prob- employing the boys as helpers.

**"Be My Guest"—Universal**

*Average Comedy*

of production....1 reel comedy ung Neely Edwards, "Be My t tells the not over-humorous f a chap, forced by circum- to always dine in restaurants, o get a meal that is cooked e. The home it's cooked in matter. He is invited to sev- his friends' homes, but when in each case he is turned i. That's about all there is to it, he are several laughs sprinkled it. Should give average satis-

**"Exploitation Changes**

iversal has placed Joe Mayer age of exploitation in Cincin- ceeding Charles Lowenberg, gone to Detroit in a similar Sam Carver, Detroit ex- has resigned.

**Bond In Two Deals**

(Special to THE FILM DAILY)

o—Bond Photoplays, Inc., istribute the Preferred product th Warner output in the Buffalo any territory.

**Montana Exhibitors Meet**  
(Special to THE FILM DAILY)

Butte—The state exhibitors recent- ly held a get-to-gether at the Hotel Thornton. Following a banquet, a business session was held at which many matters were discussed. Mem- bers were invited to give their views on conditions in their territories.

The officers of the organization in- clude: Merle Davis, Butte, president; Fred Boedecker, Boseman, vice- president; Albert Nodeau, Anaconda, treasurer, and William Wollfall, Butte, secretary.

**Frank Manager of Ferry Field**  
(Special to THE FILM DAILY)

Detroit—Ed. Frank, for many years manager of the Colonial, has taken over the Ferry Field, owned by Phil Gleichman. Frank plans a change in policy, effective today. He will inaugurate a vaudeville program with pictures. Gleichman will later re- model the theater.

**Blumenthal's Father in Auto Wreck**  
(Special to THE FILM DAILY)

Detroit—Max Blumenthal, of the Standard exchange lost his father, who was one of the party of five killed in an auto wreck near Mt. Clemens. The party was on its way to a funeral.

**Jess Fishman Moves**  
(Special to THE FILM DAILY)

Detroit—Jess Fishman will soon move his home to Cleveland. As vice-president of the Standard Film Service, he will visit Detroit every two or three weeks.

**New Film Exchange**  
(Special to THE FILM DAILY)

Detroit—Lloyd Hamilton has open- ed a new exchange on the fourth floor of the Film Building. The company, De Luxe Film, will release as their first, "Determination."

**Capitol Enterprises Move**  
(Special to THE FILM DAILY)

Kansas City—Capitol Enterprises have moved from 115 West 17th St., to the Davidson Bldg., formerly known as the Film Bldg., 17th and Main Sts.

**Floods Destroy Kansas Theater**  
(Special to THE FILM DAILY)

Argentine, Kans.—The Pershing theater, owned by Fred Meyn, is a loss from the flood that covered the town last Sunday.

**Reap Now Assistant Manager**  
(Special to THE FILM DAILY)

Kansas City—C. M. Reap, who hails from Albany, N. Y., is the new assistant manager of the Fox office, replacing Richard Melvin, transferred to Cincinnati.

**Liberty Films Four Years Old**  
(Special to THE FILM DAILY)

Omaha—Liberty Films, Inc., is celebrating its fourth anniversary. A. E. Thiele is manager.

**Varnier's House Opens**  
(Special to THE FILM DAILY)

Lexington, N. C.—H. B. Varnier's new house, the Lexington, opened Monday night.

**Among Exchangemen**

(Special to THE FILM DAILY)

Buffalo—William Sterritt, former treasurer of the Teck theater, Ro- chester, is now with the F. B. O. in this city.

Buffalo—Lou Weiner, recently with Paramount out of this office, is now in the theater field, managing the Star.

Detroit—Tom Ealand, for the past year salesman out of the Paramount office, has been transferred to To- ronto.

Omaha—Geo. M. Colladay is now covering Southern Nebraska for Metro.

Omaha—D. L. Donelson is selling for Goldwyn-Cosmopolitan exchange.

Kansas City—J. J. McCarthy has resigned from First National and will leave soon for the coast for his health.

Kansas City—Herb Stulz, formerly with Select, and more recently with Universal, is now covering Northern Kansas for F. B. O.

Kansas City—T. S. ("Curley") Wilson is no longer booker for Pathe having joined Associated Ex- hibitors.

Kansas City—Albert W. Eaton is now selling for Preferred.

Albany—Jack Pegler is the new exploitation man at the Paramount exchange, succeeding Ted Lewis, who has been transferred to Oklahoma City.

**Evelyn Campbell Here**

Evelyn Campbell, author of "Yes- terday's Wife" and "The Marriage Market," is in New York, conferring with C. B. C. officials relative to stories.

**Goldburg on Coast**

(Special to THE FILM DAILY)

Los Angeles—Jesse J. Goldburg, of Independent Pictures, is here looking for product to be released state rights.

**Proctor's Buy Out Griswold**

(Special to THE FILM DAILY)

Troy, N. Y.—The Proctor interests have bought out Ben Apple's interest in the Griswold. Apple also runs the American. Just what policy Proctor will follow out has not been made known.

**Author Denounces Censorship**

(Special to THE FILM DAILY)

Atlanta—In a long address before the Atlanta Woman's Club, Mrs. Jacques Futrelle, member of the Authors League, strongly flayed censorship. As a member of the League, Mrs. Futrelle had an opportunity to study the measure from every angle.

**Beahan With Hodkinson**

Charles Beahan, author of "Born of a Cyclone," a new F. B. O. release, has joined Hodkinson in an editorial capacity.

**"After Six Days" Sold**

Max Weiss, of Artclass, has sold "After Six Days" to Charles Lalumiere, of Montreal, through Peter White. Lalumiere says he intends roadshowing the picture in Canada.

**Sells Interest in Arion Theater**

Herman Pollock, a T. O. C. C. member, has disposed of his interest in the Arion theater, 47 Fulton St., Middle Village, Queens.

**Milwaukee Goldwyn Office Moves**

(Special to THE FILM DAILY)

Milwaukee—Goldwyn-Cosmopol- itan, formerly located in the Toy build- ing, is now housed at 102 Ninth St.

**Company Formed For Community Shows**

(Special to THE FILM DAILY)

Dunbar, Neb.—To provide shows for Dunbar, the Dunbar Picture Show Ass'n has been formed under the direction of the community club.

**Changes to United Exhibitors**

(Special to THE FILM DAILY)

Toronto—Associated Exhibitors of Canada, will be known in future as the United Exhibitors of Canada, Ltd. Physical distribution is to be handled through Canadian Educational ex- changes.

**School Classes Resumed**

(Special to THE FILM DAILY)

Washington—Harry M. Crandall has again placed all his residential houses at the disposal of the Board of Education for visual instruction purposes. The Board holds classes every morning.

**Stanley Ceremonies Oct. 25.**

(Special to THE FILM DAILY)

Philadelphia—The Stanley Co. will unveil a tablet in the Stanley theater, Oct. 25, in commemoration of the Philadelphia orchestra. Last April the Philadelphia orchestra gave a Wagnerian concert in the theater.

**Try New Advertising Plan**

(Special to THE FILM DAILY)

San Francisco—Following the suc- cessful tryout of the joint advertising plan by the New Mission and New Fillmore theaters, the management of the Royal and Castro have decided to give the plan a trial. The houses often play the same pictures, and even if they don't both theaters can run one piece of advertising copy.

**Competition At Pipestone, Minn.**

(Special to THE FILM DAILY)

Pipestone, Minn.—Competition at Pipestown, is seen with the announce- ment that J. D. Belser is planning to convert a store building into a theater. At the present time but one house, the Orpheum, is being operated by Feldman. The Gem, Feldman's other house, has been dark for some time.

# Among the Stars and Directors

## Conway Tearle Signs With Lasky

(Special to THE FILM DAILY)

Los Angeles—Conway Tearle has been signed by Famous. He is now vacationing for a week at Arrow Head Lake.

## Spearing Finishes Script

(Special to THE FILM DAILY)

Hollywood—James O. Spearing, formerly picture editor of the New York Times, has finished the continuity on "The Signal Tower".

## Myers "Doubling In Brass"

(Special to THE FILM DAILY)

Hollywood—Harry Myers is working in two pictures simultaneously at the Warner studio. He is appearing in "The Marriage Circle" and in "Daddies".

## Five Working On Hollywood Lot

(Special to THE FILM DAILY)

Hollywood—The Hollywood studio has Harold Lloyd and the J. K. MacDonald companies shooting, the Beverly, Creative and Reanud Hoffman units editing, and four others getting ready to start.

## New Western Film Finished

(Special to THE FILM DAILY)

Universal City—Nat Ross has completed a new Western, "Gold Digger Jones." Meriwyn Thayer and Bob Reeves are featured.

## Marjorie Daw Added To Cast

(Special to THE FILM DAILY)

Hollywood—The latest addition to the cast of "The Call of the Canyon," is Marjorie Daw.

## New Invention Important

(Special to THE FILM DAILY)

Los Angeles—Tony Gaudio, is the inventor of a new device which permits the filming of night scenes in daylight, eliminating entirely the lighting equipment, needed in the past. The invention necessitates preparing the raw film in advance.

## Henley Starts Work

(Special to THE FILM DAILY)

Hollywood—Edward T. Lowe, who prepared the continuity on "The Hunchback," has finished "The Turmoil." Hobart Henley has already started shooting. Besides George Hackathorne, who has the lead, the cast includes. Buddy Messenger, Bert Roach and Pauline Garon.

## Universal Makes Some Buys

(Special to THE FILM DAILY)

Hollywood—Universal has purchased, "Court and Calamity," by William Dudley Pelley and "Wine," by William McCard. These are now being adapted. Raymond L. Schrock, scenario editor is at work on another new buy, "Jack of Clubs," a future Rawlinson vehicle. Other recent purchases include, "The Tornado," by Lincoln Carter; George W. Odgen's, "Claim Number One;" and "Souls That Pass in the Night," written by William Flynn, former chief of the U. S. Secret Service.

## In Eastern Studios

### Lois Wilson Here

Lois Wilson is here from the coast to play opposite Thomas Meighan in "Pied Piper Malone".

### Lawrence Wheat Here

Lawrence Wheat, who was last seen in "Dust of Desire", with Norma Talmadge, is here from the coast.

### Production Near Finished

Production work is near ended on "The Hoosier Schoolmaster" at the Bennett studios, Yonkers. Olley Sellers is the director. Harry Hull, James Reede, Jane Thomas and Frank Dane are in the leads.

### Haller Filming Meighan Picture

Ernest Haller is the cameraman of "Pied Piper Malone", in which Thomas Meighan appears. Haller filmed "Woman Proof", also a Meighan picture.

### More Additions To "Oxen" Cast

(Special to THE FILM DAILY)

Hollywood—Allen Hale, Lincoln Stedman, Otto Lederer and Eric Mayne are the latest addition to the "Black Oxen," cast.

### Trimble Going East

(Special to THE FILM DAILY)

Los Angeles—Laurence Trimble will leave for New York shortly with a print of Strongheart's latest, "The Love Master."

### Change Title of Gibson Film

(Special to THE FILM DAILY)

Hollywood—Universal has changed the title of Hoot Gibson's latest, "The Extra Man," to "The Thrill Chaser."

### Fox Plant Busy

(Special to THE FILM DAILY)

Hollywood—The Fox studio has eight companies at work. Tom Mix, is making "Eyes of the Forest," with Pauline Starke opposite him. Al St. John is rushing his comedy so as he can leave for New York by Nov. 1.

### Announce Cast for "Signal Tower"

(Special to THE FILM DAILY)

Hollywood—Clarence L. Brown will direct "The Signal Tower", for Universal. Virginia Valli will be supported in the cast by Rockliffe Fellowes, Wallace Beery, J. F. McDonald, Dot Farley, Frankie Darrow and James Barrows.

### Another Serial In Work

(Special to THE FILM DAILY)

Hollywood—William Duncan has started production on a new serial, "The Fast Express." He is supported by Edith Johnson, Albert J. Smith, Harry Woods, John Cossar, and Harry Carter.

### Moore Responsible For Sets

John Moore, formerly with "Chronicles of America", designed the sets for "Restless Wives", now in production at the Burr Glendale studio.

### Stern Buys Many Stories

Abe Stern, of Centuries Comedies, who returned recently from abroad, brought back with him a number of stories. The list includes, "Come With Me", "The Old Butcher", "The Chimney Climber", "Herr Pop", "One Cold Night", "Three Sneers", "Welcome Ladies", "We Want Woman", and "Don't Say No".

### Announce Cast Of "Big Brother"

Included in the cast of "Big Brother", now in production by Allan Dwan at the Paramount Long Island plant, are Charles Hammond, Hardy Tucker, Hugh Wynne, William Black, Edward Elkas and little Mickey Bennett. Tom Moore will be featured.

### Vitagraph Signs Two

(Special to THE FILM DAILY)

Los Angeles—Vitagraph has signed Dustin Farnum and Patsy Ruth Miller for the leads in "A Tale of Two Roses," the next David Smith production.

### First Brown Film Finished

(Special to THE FILM DAILY)

Los Angeles—H. J. Brown Prod., headed by H. J. Brown, has finished work on its first, "Running Wild." The company plans a series of 12 by Marion Jackson to star Fred Thomson. Arrangements have been made with Monogram Pictures, for release. Work on the second picture, "North of Nevada," will start next week at the Russell studios.

## Landis In New Company

(Special to THE FILM DAILY)

Los Angeles—Cullen Landis will be starred in "The Ridin' Kid From Powder River".

## Will Rogers Working On New O

(Special to THE FILM DAILY)

Hollywood—Will Rogers has begun work on a new picture, a cow-boy comedy, at the Roach plant.

## Titling "Ten Commandments"

(Special to THE FILM DAILY)

Hollywood—Final titles are now being cut for "The Ten Commandments".

## Wilson Remodeling Berwilla Pla

(Special to THE FILM DAILY)

Los Angeles—Ben Wilson is remodeling the Berwilla studio which he is producing for Grand-Ashe.

## "What Next", Arthur's Next

(Special to THE FILM DAILY)

Universal City—"What Next" the title of George Arthur's second production for Universal under direction of Hy Mayer.

## Woods "Between Pictures"

(Special to THE FILM DAILY)

Los Angeles—Frank Woods, of Associated Authors, Inc., describes himself as "in between pictures," and that reason is editing "The Valley of the Wolf," the new Jack Pickens picture. Woods' first Associated picture was "Richard the Lion-Hearted".

## Blanche Sweet, Walthall In C

(Special to THE FILM DAILY)

Hollywood—Blanche Sweet, H. Walthall, Malcolm MacGregor, George Siegmann, Tom Sant, Johnny Fox and Nancy Lee have been signed to appear in Allan F. Barr's next for Metro, "The Hillyer Mill."

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continuously for a number of years  
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be presented to countless thousands!*



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4  
*Larry Semon*  
 deluxe comedies  
 of feature length  
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*Truart Films*  
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*The world has a lot of laughs coming!*

# Russia Looms Up In Foreign Field

## Trade Looked For

Porters Here Think Country Offers Possibilities—Political Situation Important

In certain exporting circles in New York, there is a strong conviction that Russia is about to open up and in mean something in a business way, so far as the export of motion pictures is concerned.

At least two companies have received a number of inquiries relative to Russian rights for their product. The general consensus of opinion seems to be that while Russia, at the present, does not offer a market of worthwhile proportions, the time may not be very far off when that territory will definitely count for something in the foreign field.

In a certain measure, pictures are now being imported into Russia, almost entirely through Berlin. The German Government and the Russian Government have a trade agreement that provides for the German business man the usual protection that comes through the existence of consuls and trade relations but which the American exporter does not enjoy, in view of the fact this Government has never recognized the Soviet.

It is the opinion in one quarter that if the Russian market does grow, that buying will not be centered in New York or even in London. Berlin seems to be the logical center through which those operations will be conducted.

Scattered sales have been made of American pictures for Russia but the terms, while reported satisfactory are not considered an approach of what might be secured if the market were thrown wide open.

E. E. Shauer, head of the foreign department of Famous Players, who has recently returned from Europe has apparently touched on the crux of the situation when he declares that until the Federal Government recognizes Russia and banking interests feel that investments in that country will be accorded the protection that is usually guaranteed in foreign countries, there is little use in endeavoring to do business there. Once this is reached, according to Shauer, the opportunities should be worthwhile.

One individual who is well-informed on conditions abroad stated that the fact that the Soviet Government has failed to recognize the Imperial Russian debt has had a good deal to do with the failure of European powers to recognize the Soviet. Therefore, trade relations have not been socially renewed and business men are a resultingly hesitant to enter upon business transactions when they are not assured of adequate protection.

American organizations are compelled to transact trade with Russia through their Berlin offices because German companies are protected through a trade agreement with the Soviet, Ben Blumenthal of Export and Import pointed out.

## No Ban on Trade with Russia But Exporters Assume Full Risk

(Special to THE FILM DAILY)

Washington—Although the Government has refused to recognize the Russian Soviet, there is nothing, according to officials conversant with the situation, to prevent Americans who are "willing to take a chance" undertaking to do business with that country.

As a parallel case, the situation which existed with regard to Mexico up to a few weeks ago is cited to show that business transactions are not necessarily dependent upon government recognition, although, of course, Americans who do business with a country not recognized by our Government, do so entirely at their own risk and without the many safeguards which Uncle Sam furnishes them in other countries through his ambassadors, consuls, commercial attaches and other officials.

The return from Russia recently of several members of Congress who have been studying conditions abroad, has apparently done nothing to clear up the fog which surrounds the conditions actually prevailing in that country. One Congressman has recommended that the President take no steps toward recognizing Russia at this time, while it is understood that other members will recommend immediate recognition.

As in the case of Mexico, the best business prospects in Russia are the concessions which are being granted. It is semi-officially stated that very little actual purchasing of goods can be done by the country, because of lack of gold currency among the people; that very little goods can be sold because of lack of manufacturing and transportation facilities, and that, therefore, industrial America is but little concerned with Russia.

As has been the case ever since the revolution of 1918, the chief obstacle to American recognition of the present Russian government has been its refusal to agree to stipulations providing for the protection of Americans in that country, of property they might secure there or of transactions they might undertake. Refusing to recognize the right of ownership or the sanctity of contract, the Russian government has no grounds on which to base an appeal for recognition by any country not imbued with the principles which control the Soviet.

When Russia indicates its agreement to the rules which the civilized world has laid down for the conduct of business between the nationals of different countries and the protection of citizens in foreign lands, it will have something to trade with, but it is held here that until that time comes Russia will be in the same position as was Mexico until she recognized the necessity of making similar admissions, and can look to no resumption of diplomatic, business or social relations with the United States.

"In view of the fact that the American trader has no legal status with the Russian Government, this has become the practice," said he. "It has been my observation that Russians have money and that they are ready to deal in cash. There are about 10,000 theaters in Russia before the war but what the number is now, I do not know. The Government there confiscated all property and turned many of the houses into other uses.

"A recent order has been promulgated, however, which permits foreigners and other former theater owners to again secure their theaters, upon application to the Government. There have been at least two companies formed to deal in films there. The usual custom for the Government to follow provides that the Soviet is

to control 51% of the stock with the rest in private hands.

"I know that important pictures, recently made have been shown in various parts of Russia. This occurs because prints of them held for adjacent territories manage to get into the country.

"I am sure that the Russian field has possibilities."

William M. Vogel, who has been making frequent trips to Europe of late is of the opinion that the Russian market will reach a real position of importance in about a year. "Some American pictures are going in there," he said, "but the prices paid are not very high. Conditions in general do not warrant that but I think in about a year, real money will come out of the Russian field. That's the policy

I have been following with the Chaplin series. I intend holding off until conditions bring about better business."

Louis Brock, of the First National foreign department, said:

"Through our Berlin office, there have been some inquiries of late emanating from Russia. We have felt the pressure. Several of our pictures have been sold for Russia recently and at substantial figures, too. The transaction was for cash. I should say the prospects are good, although it is true that we have made no contract covering pictures in bulk.

"The market has not been entirely closed. There have been some pictures placed there through Germany since the war."

"About one half of our time in the past few weeks," said Arthur Loew, manager of the Metro foreign department, "has been spent in answering inquiries on Russia. Personally, I am not acquainted with the market but I feel that the fact that these inquiries have been made indicates the trend. Our Paris office has also been the recipient of similar communications. I think the field offers possibilities."

"Until conditions become more stabilized over there I don't see how Russia can interest Americans," declared George E. Kann of Goldwyn. "The Russian Government is desirous of attracting capital to that country without permitting any of the money to get into foreign hands."

Edward L. Klein said:

"Improvement in the motion picture situation in Soviet Russia is dependent upon improvement in her monetary condition. What Russia needs and wants is capital and investors from other nations to put her back on her feet. Germany is playing strongly for Russian favor and the bulk of the films going into the Soviet Republic come through Berlin. Russia has something like a thousand cinemas; I say cinemas because some are theaters and some are merely places where pictures are shown. These cinemas are served from Moscow, Petrograd and Charkow as well as from Berlin.

"Better distribution facilities are needed, which of course means money! There is a vast audience in the Soviet Republic but until better living and business conditions prevail through intercourse with other nations, Russia's progress in the film industry will be slow."

Sydney Abee, foreign manager at Fox, said his company was not prepared to go into the Russian market. Further than that he would make no comment.

A. C. Berman of United Artists said his company has been looking into the Russian market which he feels has possibilities. He expects that a definite policy will be formulated in the near future.

## The Week's Headlines

### Monday

First National product partly split. Some exchanges form separate companies to handle independent releases.

T. O. C. C. wants clear cut decision on rights in "Enemies" case. Plans more suits.

Alfred Weiss to handle product of Vita of Vienna here.

Frank Borzage completes contract with First National.

### Tuesday

Lee A. Ochs plans a 1,576 seat theater on Broadway between 51st and 52nd St. To be another Broadway first-run.

Will H. Hays returns from Europe, convinced that motion pictures are a factor in promoting world peace.

Sol Lesser back from Europe. Says Russian field is opening up.

M. P. T. O. plans tax repeal up state.

Harry Rapt installs check-up on productions through direct-from-the-exhibitor comment.

### Wednesday

Sydney S. Cohen offers olive branch to James J. Walker at T. O. C. C. meeting. Walker not very receptive. "Enemies" matter to go to Hays.

Ross Rogers of Texas backs Wells' exhibit- or council plan. Billy Brandt invited to Washington meeting.

Goldwyn-Cosmopolitan reported dickering for John Hamrick's Blue House chain in Northwest.

George E. Kann resigns as foreign manager for Goldwyn.

Vitagraph resumes production in France. Albert E. Smith sails.

"North of 36," James Cruze's next picture. Planned on large scale.

### Thursday

Indiana M. P. T. O. opposes Famous Players theater plan in Indianapolis. Endeavor to hold up bond issue necessary for financing.

Anthony Paul Kelly sues Al Jolson for \$250,000; an echo of the Griffith deal.

D. J. Moutan and J. V. Ritchey form Richmond Pictures, an export company.

Sydney S. Cohen issues call for Rochester meeting to discuss admission tax repeal.

### Friday

Paramount picks 52 theaters of pre-demonstration group. Plans 100 all to told.

Harry M. Warner says first-runs are lowering production standards because theaters won't pay proper revenue in rentals.

War in St. Louis impending for first-run control. William Goldman leases the Delmonte from Fred Cornwell.

### Saturday

Goldwyn-Cosmopolitan buys Blue Mouse theaters in Seattle, Tacoma and Portland from John Hamrick.

Michigan M. P. T. O. settles music license situation with American Society of Composers, Authors and Publishers.

Increase in capital of Hodkinson Corp., presages expansion there. Production plans reported under way.

### Sales Changes in St. Louis

(Special to THE FILM DAILY)

St. Louis—George Gambrell is now in charge of exploitation for the Paramount exchange. He comes from Oklahoma City where he held a similar position with Famous.

James Drake, well known local exhibitor has been made exploitation chief for W. W. Hodkinson.

Fred Young formerly of Des Moines, Ia., has been added to Hodkinson sales staff.

## Coast Brevities

(Special to THE FILM DAILY)

Hollywood—"Her Temporary Husband" is in the cutting room. First National plans to release the picture in December.

Frank Norcross has just finished "Uncle Charlie Paterson" one of the "Gentle Julia's Relations" Series. Rowland Lee directed.

Charlie Murray has deserted comedy for a dramatic role. He will appear first in "The Swamp Angel."

Winifred Bryson has finished her part in "The Right to Love," the newest Baby Peggy picture.

Production has started at the Roach studios on a new Stan Laurel comedy.

Ben Carre will assist Fred Niblo in the direction of "Thy Name is Woman."

### Says Exhibitors Are Slack

Joe Brandt, of C. B. C., in speaking of high rentals says:

"It is quite unfair to the producer for an exhibitor to talk about the high cost of rentals when he himself does not do the utmost to get behind the picture and get every dollar out of it that he is entitled to, and which the producer intended that he should get, considering the lavish productions he makes and the wonderful advertising campaign put behind the picture and the exploitation aids that he gets out.

"This is just another proof of the fact that a great many exhibitors in this country are just exhibitors and not showmen."

### Weingarten Here

Larry Weingarten, in charge of publicity of the Coogan company is in New York doing advance work for "Long Live the King." He intends making a swing around the circle on his way back to the coast. Mrs. Lillian Coogan, Jackie's mother who was due here earlier in the week is expected in a day or so.

### Closes Deal by Wireless

Jack Woody is enterprising, if anything. He has just closed a deal with Jensen and Von Herberg by wireless for "Going Up," to play at their Liberty theaters in Portland and Seattle. The Northwest theater owners are en route to Europe.

### Say Series Is 100% Sold

With the signing of a contract with the Liberty Film Exchange of Omaha for its entire product of 15 features, Independent Pictures Corp. states its pictures have been disposed of in every domestic territory.

### Hoffman Leaves Metro

(Special to THE FILM DAILY)

Los Angeles—M. H. Hoffman has resigned as studio manager for Metro. No successor has as yet been appointed.

### Two Join Famous Staff

(Special to THE FILM DAILY)

Milwaukee—Jack Woodward and H. Sharaff are the newest on the sales staff of the Paramount exchange.

Creative Prod., working at the Hollywood studios, has finished its first picture, "Superstition." The film is now being edited and titled.

Harry A. Pollard has finished with "The Spice of Life," in which Reginald Denny is starred. Byron Morgan is the author.

Hobart Bosworth appears as the father of Jane and Eva Novak in "The Man Whom Life Passed By."

Gus Corder will act as assistant to Tom White, the new casting director at the Lasky studio.

"Heads Up," is the title of the second Cameo comedy, directed by Norman Taurog.

"Anna Christie" is in the hands of the cutters.

GREENE

### Ontario Official Resigns

(Special to THE FILM DAILY)

Ottawa, Ont.—Otter Elliott, director of the amusement branch of the Ontario Government has resigned. He had active direction and regulation of the issuance of theater, operators and road show licenses in Ontario. The Ontario Board of Censors was also linked with his department and general rulings with regard to the operation of theaters came largely from Elliott.

### Tom Mix and "Tony" Hurt

(Special to THE FILM DAILY)

Los Angeles—Word has been received from the Tom Mix company, on location about 15 miles from Santa Cruz, that Mix, and his horse, Tony, were hurt when dynamite exploded near them. Mix was rushed to Santa Cruz. As far as can be learned, the injuries are not serious.

### Weber and North Sales

Weber and North have sold "Marriage Morals" and "Don't Marry for Money" to Harry A. Kaufman for Canada. Supreme Photoplays, Inc., of Pittsburgh, have purchased "Don't Marry for Money," for Western Pennsylvania and West Virginia.

### Catholic Art in 'Frisco

(Special to THE FILM DAILY)

San Francisco—The Catholic Art Ass'n of New York has opened a branch office in Phelan Bldg. The organization produces pictures of religious life.

### Take Over Toronto House

(Special to THE FILM DAILY)

Toronto—The Wychwood, a suburban house is being re-opened by Band Bros., who have acquired it. The house is being renovated.

### Lee in "Nellie"

(Special to THE FILM DAILY)

Los Angeles—Harry Lee has been added to the cast of "Nellie, the Beautiful Cloak Model."

## In the Courts

Judge Learned Hand in the U. S. District for the Southern District has handed down a decision permitting Samuel Goldwyn to use the name "Goldwyn" in exploiting motion pictures, provided he follows the word "Goldwyn" with this expression: "Not connected with the Goldwyn Pictures Corp."

The decision follows a bill in equity filed by Goldwyn Pictures Corp. which sought a court order preventing Samuel Goldwyn from using that name. When "Potash and Perlmutter" was shown at the Strand the main title was changed to "S. G., Inc., presents" pending the decision.

The Arrow Film Corp., has filed suit in the Supreme Court against "Edward" R. Champion, of 160 Broadway to recover \$6,406, a balance alleged still due on a note for \$6,822 given by the defendant in June 1922 when there was an agreement signed by the parties under which Champion admitted the indebtedness. The Christian name of Champion is unknown to the plaintiff, for which reason the name Edward used in the complaint appears in quotation marks.

Two judgments have been filed in the City Court against the Twin Americas Film Co., the plaintiff in both cases being Charles H. Martindale. The Twin Americas Film Co. is referred to as a "common law trust" and George J. Levis is a defendant as trustee. The two judgments amounting to to \$1,000 and \$2,110 respectively were unpaid notes.

### Burns, Gloria's New Lead

Edward Burns is in New York from the coast to play opposite Gloria Swanson in "The Humming Bird" which was placed in production Thursday at the Paramount Lo Island studio. Sidney Olcott, director, has selected the following for supporting cast.

William Ricchardi, Cesare Gravi Mario Majeroni, Mme. D'Amico court, Helen Lindrath, Raf Bongini, Regina Quinn and Aure Coccia. Olcott's technical staff includes: Caryl S. Fleming, assistant Frederick Fleck, second assistant Harry Fishbeck, cameraman; P. Vogel, second cameraman; Fred B. assistant cameraman, and Jacob D'Aurey, historiographer.

### Halperin Preparing His Next

(Special to THE FILM DAILY)

Hollywood—Victor Hugo Halperin will soon start work on "Souvenir." Halperin has taken office and studio space at the Hollywood Studios. C. R. Wallace co-direct with Halperin. The picture is for Associated Exhibitors release.

### Brandt Improving Chain

Billy and Harry Brandt will equip marquees for all of their Brooklyn theaters. The first is now up at the Bunny on Flatbush Ave. The lobby of the Carlton is being ripped out and a new one put in.



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§ Your morning newspaper proves that "SCANDAL AND BEAUTIFUL WOMEN" hold greater interest for millions of people than anything else in the world.

§ Couple this fact with side splitting, button busting humor and you will understand why LUXOR is proud to announce for the second of its 1923 program that immortal comedy of Richard Brinsley Sheridan

## *The School for Scandal*

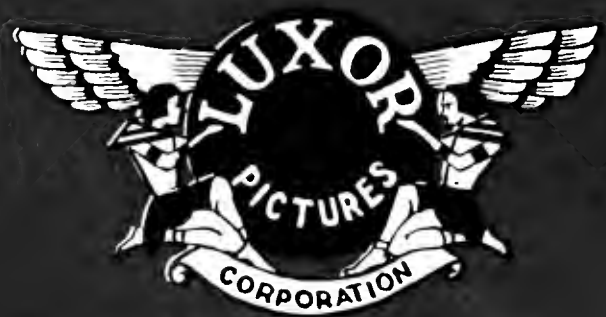
§ Written nearly 150 years ago it has been revived on the stage over seventy-seven times and every time it continues to break box-office records.

§ There can be no question of a doubt that it will do the same thing in pictures. It has been elaborately produced with a beauty of costume, setting, lighting and photography that is amazing and with a cast in which every person is ideally fitted for his part.

§ Moreover it has been produced in strict conformity with the LUXOR policy.

*The Picture Made Where The Story Is Told*

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# THE BRADSTREET OF FILMDOM THE **Film** DAILY The RECOGNIZED AUTHORITY

XXVI No. 18

Monday, October 22, 1923

Price 5 Cents

## BARREN

By DANNY

Hollywood—The place where players and directors obtain thousands from producers. Here wages—there is no such word used here—are terrifically high. And where the money goes. But what becomes of it?

How much can you recall of players putting back into this business—unless they felt they were slipping and had to make a picture to show what they were worth?

What becomes of all the money they take out of this business?

Most of it is in real estate. Right in Hollywood. Outside of that money is well invested. As a rule under the guidance of their attorney, who, is often a lot more than a lawyer. As a rule the attorney serves as mentor, agent, advisor in every respect. A certain star would not part with \$3,500 for a fur wrap last year until her attorney had seen it and believed "it was a good buy."

There is hardly any other business on earth where so much is taken out of the business never to go back into it—this. And yet the development of this industry continues apace. Only proving that a tremendous business really is.

That Harry Reichenbach is in the Peter Gridley Smith is proving himself out here. Peter is handling publicity for so many stars and directors that he has to keep a record of each "breaks" on the first page. He is getting a great "break" out with his players. First page right along. And this is the life of Hollywood publicity—the big star or director doesn't care anyone whether a line is printed or not anywhere else—so long as "breaks" out here—chiefly that rivals see it.

### Organ Here From Australia

William J. Morgan, of the contract department of First National, is back in New York from Australia after absence of seven months. He is the future for motion pictures is very bright, particularly, he is, for First National.

## Loew Subpoenaed

Appears Before Trade Commission Today—Hearing Resumes in New York

The Federal Trade Commission will resume its investigation into the activities of Famous Players this morning at the New York headquarters of the Commission, 105 W. 40th St. Marcus Loew has been subpoenaed to testify at this afternoon's session. It is quite likely that Nicholas Schenck will also appear.

The Government expects to rest about the middle of the week. Famous Players will probably then introduce some witnesses and after that procedure is gone through, briefs will be submitted by both sides. The examiner will make his findings to the Commissioners and then will come the decision.

### Ingram Remaining Abroad?

A special dispatch from Paris to the Chicago Tribune quotes Rex Ingram as follows:

"I will never make another picture there (America) if I can help it.

"I suppose I might have to go back to America once or twice to direct, but I intend to do all my work abroad and remain here permanently."

At Metro, it was stated on Saturday that no plans which would provide for Ingram's remaining abroad indefinitely had been made. It was admitted that the director has a preference for the continent and that such a move was possible.

## Still On the Job

Hiram Abrams Again Denies Reports of New Affiliation—Laughs at Stories

Hiram Abrams again denied on Saturday persistent reports that he was negotiating to join an important distributing corporation in a sales capacity.

"I am still on the job here and I haven't been asked to resign," he said in response to an inquiry from THE FILM DAILY.

Officials of the company Abrams was reported negotiating with laughed at the report. This is the second occasion Abrams had to deny rumblings about himself. Recently on the coast, the Los Angeles Examiner reported that J. D. Williams was to succeed Abrams at United Artists. This was denied by Douglas Fairbanks and at the time, Abrams was contented to point to Fairbanks' statement as sufficient to kill the report.

## In Good Shape

First National Discusses Finance and Production at West Baden—Group Arrives Here

(Special to THE FILM DAILY)

West Baden, Indiana—Finances and production were the two of the most widely discussed topics at the First National meeting here. The original franchise holders attended.

The meetings were, of course, closed. It is understood, however, that the finances of the organization were discussed in full and found to be extremely satisfactory. Production was also gone over.

It is the opinion of the franchise holders that the affairs of the organization are, in general, in very satisfactory shape.

### Home Office Group Back

The home office delegation to the First National convention arrived back in town on Saturday.

### Hayakawa With Stoll

(Special to THE FILM DAILY)

London—The Cinema reports that Stoll has signed a contract by which Sessue Hayakawa and his wife will appear in two productions.

### Marie Doro Signed

(Special to THE FILM DAILY)

London—Maurice Elvey's next production for Stoll will be a screen version of E. Temple Thurston's novel "Sally Bishop," with Marie Doro in the title role.

### French At Odds With Berlin

(Special to THE FILM DAILY)

Paris—There is still considerable dissatisfaction concerning the German arrangement for the import and export of films. While a considerable number of German films have been shown in France, French productions are practically unknown in German theaters.

### M. C. Barnstyn En Route

M. C. Barnstyn and Mrs. Barnstyn are aboard the Rotterdam inbound from Holland. Barnstyn, who is a brother of J. C., of the British and Continental Trading Corp., is head of the Netherland Bioscop Trust of the Hague.

### Jannings in Italy

(Special to THE FILM DAILY)

Rome—Emil Jannings is here, working in the new version of "Quo Vadis?" which is being made by the Unione Cinematografica Italiana.

## Goldwyn in Detroit

Expected to Build Theater There—May Work With Phil Gleichman

Reports from Detroit indicate that Goldwyn-Cosmopolitan will build a theater there to insure for itself a permanent outlet for its product.

While no one at Goldwyn-Cosmopolitan cared to talk about the matter on Saturday, sufficient credence is placed in the report which comes from the Middle West, especially in view of the fact that James R. Grainger, general manager of sales for the company, has visited Detroit about five or six times in the past few months. John H. Kunsky, at present shows the bulk of the Paramount and First National product at his various houses there while William Fox has his own theater, the Washington.

Phil Gleichman, owner of the Broadway-Strand, Detroit, has been variously reported as being interested in a new theater there and in this connection, has made frequent visits to New York to interest distributing companies in his project. It is quite possible that the new Goldwyn-Cosmopolitan theater may be constructed in conjunction with Gleichman.

### Grainger Going to Coast

James R. Grainger expects to leave for the Goldwyn studio in about ten days.

### Hearing on Binderup Case

(Special to THE FILM DAILY)

Washington—Arguments in the case brought by Charles G. Binderup against the Omaha Film Board of Trade are under way in the Supreme Court. Binderup is suing members of the board, including about 18 important companies under an alleged violation of the Sherman Anti-Trust law.

### Sailings

The following sailed for Europe Saturday:

J. D. Williams, William M. Vogel and Harry J. Cohn on the Leviathan. John H. Taylor, of Christie Film Sales, Ltd., London, and John Maxwell, Edinburgh exhibitor, on the Olympic.

### Spitzer Here

Nat Spitzer, formerly interested in the production of the Billy West comedies, is in town from the coast. It is understood he has with him a new picture made for the state right market.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	105	105	105	100
F. P.-L. ....	68½	66¾	67½	3,500
do pfd. ....				Not quoted
Goldwyn .....	12½	12	12	300
Loew's .....	16¾	16¼	16¼	300

**Deal With U. C. I.**

(Special to THE FILM DAILY)

Paris—The negotiations pending between Goldwyn and the U. C. I. of Italy for the production of "Ben Hur" are about concluded. Interiors will be made at Turin.

**ADVERTISE YOUR SHORT SUBJECTS MATS** for this "ad" FREE at your Educational Exchange

AND NOW FOR THE LAUGHS—  
**BOBBY VERNON**  
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**Among Exchangemen**

(Special to THE FILM DAILY)

Cleveland—Norman Moray has succeeded George W. Erdman as First National branch manager. Moray formerly held the same post with Pathe, where he is succeeded by Oscar Ruby.

St. Louis—Al Bartlett, well known locally has joined the Rudolph Wurlitzer Co. and will specialize in the sale of organs in Missouri, Illinois, Kentucky, Tennessee and Arkansas.

Milwaukee—Oscar Kuschner has been named special representative for Pathe. He will have charge of the two-reel comedy department in this territory.

Dallas—W. E. Conway, Southern district manager for First National, is here from New Orleans. He will stop at Oklahoma City before returning.

Buffalo—Jack Stevens has resigned as manager of the Border Amusement's Marlowe and Ellen. He is succeeded by Bill Colhan.

Milwaukee—Harry Terry, former Associated branch manager, and Jack Camp, long affiliated with Metro have joined Universal.

St. Louis—N. M. Basketts, a former salesman for Goldwyn is now traveling for Metro.

**Corona, Montreal Opens**

(Special to THE FILM DAILY)

Montreal—The Corona, 1374 Notre Dame St., opened with "The Cheat." The new theater was built by the Independent and United Amusements, Ltd., which owns the Strand, Moulin Rouge, Regent, Plaza, Belmont and Papineau.

**Broadcasting Musical Program**

(Special to THE FILM DAILY)

Washington—The musical program of Crandall's Metropolitan, was recently broadcasted over Station W. C. A. P. This is the first time a theater has broadcasted its program over the radio in this section.

**Mrs. Al Rosenberg Dead**

(Special to THE FILM DAILY)

Seattle—Messages of sympathy are being extended to Al Rosenberg, manager of De Luxe over the loss of his wife who died from pneumonia on her 25th birthday. Rosenberg and a two year old son, survive.

**Stinnett Lease Capitol**

(Special to THE FILM DAILY)

Dallas—Ray Stinnett and Si Charinsky have taken over the Capitol. An orchestra will be installed and other improvements made.

**Niemeyer Back in St. Louis**

(Special to THE FILM DAILY)

St. Louis—Harry Niemeyer, just back from a trip to Europe has resumed charge of publicity at the Delmonte theater.

**On Broadway**

Ambassador—"The White Sister."  
Astor—"The Hunchback of Notre Dame."

Broadway—"Potash and Perlmutter."  
Brooklyn Strand—"The Fighting Blade."

Cameo—"Puritan Passions."  
Capitol—"The Green Goddess."  
Central—"Monna Vanna."

Cosmopolitan—"Unseeing Eyes."  
Criterion—"The Covered Wagon."  
Forty-Fourth Street—"Scaramouche."

Lyric—"A Woman of Paris."  
Loew's New York—Today—"Three Wise Fools."

Tuesday—"Lights Out" and "The Eleventh Hour."  
Wednesday—"Three Ages."

Thursday—"Rupert of Hentzau."  
Friday—"Trilby" and "A Million to Burn."

Saturday—"The Silent Command."  
Sunday—"The Marriage Maker."

Rialto—"On the Banks of the Wabash."  
Rivoli—"If Winter Comes."  
Strand—"Richard, the Lion Hearted."

**Next Week**

Ambassador—"The White Sister."  
Astor—"The Hunchback of Notre Dame."

Broadway—Not yet determined.  
Brooklyn Strand—"Richard, the Lion Hearted."

Cameo—Not yet determined.  
Capitol—"Rosita."  
Central—"Monna Vanna."

Cosmopolitan—"Unseeing Eyes."  
Criterion—"The Covered Wagon."  
Forty-Fourth Street—"Scaramouche."

Lyric—"A Woman of Paris."  
Rialto—Not yet determined.  
Rivoli—Not yet determined.  
Strand—"The Common Law."

**Schuyler House Sold at Auction**

(Special to THE FILM DAILY)

Schuyler, Neb.—To satisfy claims aggregating \$14,783, the Janeck Opera House was sold by the sheriff recently for \$12,900. The house was built at a cost of \$20,000.

**Edward J. Hays Resigns**

(Special to THE FILM DAILY)

Buffalo—Edward J. Hays has resigned as manager of the First National exchange.

**Files Dissolution Papers**

(Special to THE FILM DAILY)

Ramona, S. D.—The Woodmen Opera House Corp. has filed dissolution papers.

Mabel Normand Getting Ready (Special to THE FILM DAILY)  
Los Angeles—Mabel Normand preparing for "Mary Anne", her new vehicle.

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## Cuts and Flashes

through Minnie Webster, Lou Egen, Effie Shannon, D'Algyia, et De Barros, Maurice Costello George Dollini have been signed "Let Not Man Put Asunder," to be directed by J. Stuart Blackton at Vitagraph studio.

with Ryan has joined Dr. D. C. Edman's production staff. Dr. Edman's story, "Week-End Hustlers," is being produced at the Tilt studio, with E. H. Griffith direc-

Harry Chandler has completed the shooting and titling of "Virgin Kisses," an organization known as Orient India Pictures. This makes Chandler's 16th job in six months.

"Rosita" opens at the Capitol theater on Oct. 28, following "The Divine Goddess." "The Common Man" will be at the Strand the week of Oct. 28.

The Industrial Film Co., is handling local distribution of "Single Shot," a reissue starring Tom Mix. The original title was "The Heart of Texas Ryan."

Robert Kurrie will sail for Alameda shortly to join the Edwin Searle company, which will make production of the "Desert" there.

Supreme Photoplays, Pittsburgh has bought "Patsy," for Western Pennsylvania and West Virginia.

Universal has purchased "Mitsi," a well known French author, for the use of Mary Philbin.

P. Staulcup, formerly with Fox, has joined Chronicles of America as art director.

W. C. Sullivan and Abe Stern plan a tour of the country together, in the interest of Century Comedies.

Brothy Herzog, former editor of "The Movie Weekly," has joined Fox in the studio department.

Hart reports the sale of "The Boy Cradle," to Ferdinand Lutz, for Brazil.

**Loew Unit Dissolved**  
(Special to THE FILM DAILY)  
Many—The Loew's Star Attraction Bureau has filed dissolution papers here.

This is the bureau originally designed to supply a chain of high-class picture houses, including many of the Loew chain with special acts. It was later disbanded without ever getting into actual operation.

**Fay's Theater In Deal**  
(Special to THE FILM DAILY)  
Baltimore—A deal has been closed by Albert A. Fennyvessy, acquiring title to the property at from 15 Main St., West, embracing a theater, several clubs, a hotel, and other business places.

**Compson On the Coast**  
(Special to THE FILM DAILY)  
Los Angeles—Betty Compson has arrived from the East to appear in "The Stranger" for Famous. While in Chicago, she visited the Chicago theater as the guest of the management.

Before leaving the East Miss Compson appointed Bert Adler as her Eastern representative.

**Negri in "Sans Gene"**  
(Special to THE FILM DAILY)  
Hollywood—Sidney Olcott will direct Pola Negri in "Madame Sans Gene," her picture to follow "My Man." The story will take Negri back to the costume picture in which she first made her impression on American audiences.

**Langdon in Sennett Comedy**  
(Special to THE FILM DAILY)  
Los Angeles—Harry Langdon has been loaned by Principal to Mack Sennett for one comedy.

Principal has produced three Langdon comedies for which no distribution has been arranged as yet.

**Bell to Direct for Rapf**  
(Special to THE FILM DAILY)  
Los Angeles—Monte Bell, former dramatic critic of the Washington Post, who recently was a production aide of Charlie Chaplin's, will become a full-fledged director under the guidance of Harry Rapf.

**Carl Miller Signed**  
(Special to THE FILM DAILY)  
Los Angeles—Carl Miller, whose last work was in "A Woman of Paris," has been signed for the leading male role in a new Ben Wilson production.

**Rellimeo Making New Feature**  
(Special to THE FILM DAILY)  
San Francisco—The Rellimeo Film Syndicate is working on "The Yellow Stigma," an original by Grace Sanderson Michie. Colin Campbell is directing. The cast is headed by Wyndham Standing.

**Hunt Stromberg Busy**  
(Special to THE FILM DAILY)  
Hollywood—Hunt Stromberg has rented space at the Hollywood lot, and will soon have three units at work.

**Studio Improvements Finished**  
(Special to THE FILM DAILY)  
Hollywood—With the completion of several new administration buildings, the \$800,000 improvements at the United, have been completed.

**Hart Starts**  
(Special to THE FILM DAILY)  
Hollywood—William S. Hart has started work on "Singer Jim McKee," his second for Paramount.

**Tolhurst Finishes Fifth**  
(Special to THE FILM DAILY)  
Los Angeles—Louis Tolhurst, has finished the fifth of the "Secrets of Life" series.

## Theater Changes

Marinette, Wis.—Improved at a cost reported to exceed \$25,000, the Rialto, has been reopened. The house now has a seating capacity of 750.

Tampa, Fla.—J. H. McLaughlin, manager of the Virginia is remodeling the house. He has also changed the name to Sarasota.

Bayard, Neb.—Clyde Leach has taken over the management of the Rialto for W. H. Ostenburg, Jr., of Scotts Bluff.

Appleton, Wis.—Completely redecorated and with new equipment installed, the Bijou has been reopened by Frank Cook.

Marysville, Wash.—Mrs E. Spjurt, has purchased the Bijou, from Madame Paul.

Terre Haute, Ind.—The old Grand has been completely remodeled and opened as a picture house by George Jacobs.

Evansville, Ind.—Charley Sweeton is now in charge of the American.

Zimcofe Theater Co. Formed  
(Special to THE FILM DAILY)  
Albany—The Zimcofe Theater Co. has been chartered here with a capital of \$15,000. The incorporators include: Fred M. Zimmerman, Maurice Cohen, and George Ferguson.

Buffalo—The Zimcofe Theater Co., Inc., recently chartered, has been formed to manage the Grand at Westfield, a new acquisition.

Sparrow Reopens Montreal House  
(Special to THE FILM DAILY)  
Montreal—J. B. Sparrow recently elected president of the Canadian branch of the M. P. T. O., has reopened the Court, formerly a Loew house, under its original name, Theatre Francais.

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HARRY SEGAL

**Coast Brevities**

(Special to THE FILM DAILY)

Hollywood — Victor Schertzinger will direct Jackie Coogan in "A Boy of Flanders."

Although casting has been completed on "The Dawn of Love," production is being held up for the continuity. Dallas M. Fitzgerald will direct.

Frank Lloyd has engaged William von Brincken to assist him in filming some military and court scenes in "Black Oxen."

Sid Wagner is turning the crank on the Tom Buckingham comedies for Fox.

"Heritage of the Desert," a Zane Grey story, has been finished.

GREENE

**Auditors Now in West**

(Special to THE FILM DAILY)

Seattle—B. O. Lomerson and F. P. Schuellin, auditors for the Hearst interests, are at the Universal office looking over the bookings on International News. The two are visiting all the key cities.

**Standard Pictures Launched**

(Special to THE FILM DAILY)

Dover — Standard Pictures Distributing Co., of Wilmington, has been formed with a capital of \$25,000.

**N. W. Theater Unit Formed**

(Special to THE FILM DAILY)

Seattle—The Coos Bay Amusement Co. has been formed by John Noble and Robert Marsden, Jr., of Marshfield, and Dennis Hull, who owns the Liberty, North Bend, for the purpose of building a new Liberty, that will seat 900. It will cost around \$100,000 and will open about Jan. 15. Noble & Marsden operate the Blue Mouse and Noble in Marshfield.

**1,000 Seater for Toronto**

(Special to THE FILM DAILY)

Toronto—W. A. Somerville of the City Council has purchased the property at Danforth and Woodbine, on which he will erect a theater seating 1,200 at a cost of \$100,000. Somerville's theater will come into direct competition with the Palace, a Famous Players house and also with the Allen's Danforth.

**"Drivin' Fool" in St. Louis**

(Special to THE FILM DAILY)

St. Louis—"The Drivin' Fool" opens for a two weeks' run at the Rivoli Sunday. Charles Geigerich, of the Hodkinson home office is here preparing an exploitation campaign.

**Wineland Succeeds H. B. Wright**

(Special to THE FILM DAILY)

Seattle—Samuel K. Wineland, has been made manager and director of the Strand, replacing H. B. Wright who has gone to Los Angeles to manage the Criterion.

**New Theaters**

(Special to THE FILM DAILY)

San Francisco—The Capitol, San Francisco's new house, opened last week with "The Hunchback of Notre Dame."

Mahoney City, Pa.—Work has started on the \$200,000 theater owned by the Chamberlain Amusement Co., Inc.

Oakland, Cal.—Seating 1000 and to cost \$100,000, John Peters will erect a new house here.

Fort Lauderdale, Fla.—Costing \$125,000 and seating 700, a new house will be built here.

Carmel, Cal.—The Arts and Crafts Club will open their new theater Nov. 25.

Jasper, Ala.—Opening Nov. 1, the new Johnson will seat 800.

**Stillman Host To Kiddies**

(Special to THE FILM DAILY)

Cleveland—The Stillman was recently host to 1,800 kiddies from orphan and other asylums in the city. Local candy merchants co-operated and donated candy while Boy Scouts distributed it.

**To Tour The World**

(Special to THE FILM DAILY)

Niagra Falls, N. Y.—Charlie Hayman, head of the Cataract Corp. leaves soon on a tour of the world.

Grace Darmond To 'Frisco  
(Special to THE FILM DAILY)  
Los Angeles—Grace Darmond left for San Francisco where she will make a picture.

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BRET HARTE'S famous story of California in the days of the gold rush.

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# THE **Film** DAILY

The BRADSTREET OF FILMDOM The RECOGNIZED AUTHORITY

XXVI No. 19

Tuesday, October 23, 1923

Price 5 Cents

## Hays Will Help

United English Trade Reciprocity Here, Says Ernest Fredman in New York from London

Will H. Hays promised the heads of the three nationally organized associations in England that would confer with American producers in an effort to see if English pictures could not secure more reputation here, according to Ernest Fredman, of "The Film Renter," London, who arrived in New York Sunday.

Fredman attended a trade luncheon given to Mr. Hays during a conference held by the producers and representatives of the cinematograph Manufacturers' Society, the Kinematograph Renters' Society and the Cinematograph Exporters' Association, the organizations that represent production, distribution and exhibition in England. It was then that a friendly interchange of ideas ensued and the statement made by Hays that he would favor to comply with English proposals.

Continued on Page 2)

## Hodkinson Won't Produce

W. Hodkinson declared yesterday that it was not true that his organization would produce. He has a number of deals under way for new pictures that his company will sponsor but the company as such will not produce them. He explained that as long as he could secure the kind of pictures he wanted through independent producers, there would be no reason for the Hodkinson Corp. to enter the picture. Incidentally, the capital raised, recorded in Albany last week, should have read \$1,800,000 and not \$1,500,000.

## Deal on With Chadwick

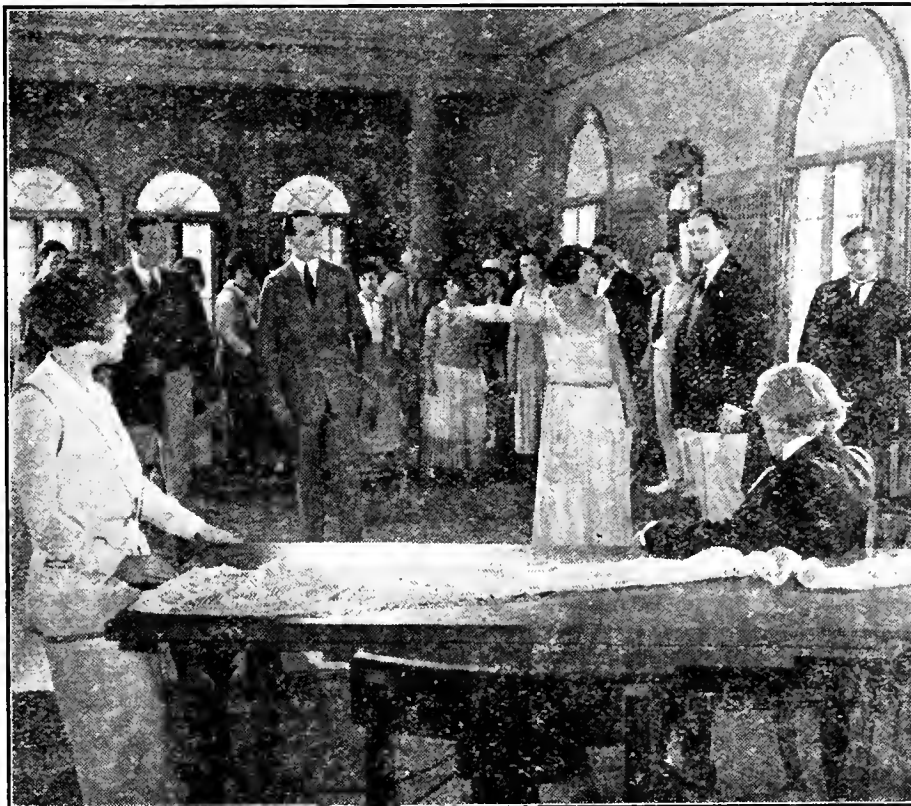
It is understood that Nat Spitzer, on the coast, is dickering with I. Chadwick of Chadwick Pictures to distribute his product through that organization.

## No More Changes at "U"

Universal does not contemplate any more changes in its sales force. As there has been a realignment in the middle West, but with those changes, the force will stand as it is.

## Tops "Six Days"

"The Green Goddess," grossed \$12,750 at the Capitol last week. It tops the total of \$53,917 grossed in "Six Days" the week ending Sept. 24.



One of the big scenes in "Forgive and Forget," A. C. B. C. Box-office winner. Featuring Pauline Garon, Raymond McKee, Josef Swickard Wyndham Standing, Estelle Taylor and an all-star supporting cast.—Advt.

## Baltimore Deal

Between Whitehurst and Wonders Covers Bookings—Control First Runs There Now

(Special to THE FILM DAILY)

Washington—Exchangemen here are very much interested in the reported booking arrangement entered upon by C. E. Whitehurst and Guy L. Wonders of Baltimore.

Whitehurst controls the New, Century and Parkway while Wonders operates the Rivoli. Between them, they have pretty much their own way so far as the first run situation is concerned. The arrangement is said to have been designed to bring about lower rentals.

Sales managers yesterday evinced lively interest in the reported Baltimore booking arrangement. Famous Players have been selling pictures to Whitehurst while Wonders is the First National sub-franchise holder there.

Continued on Page 2)

## Coast Group Here

Adolph Ramish, Sol Lesser, M. C. Levee and Sam Rork are in town from Los Angeles.

## Low Rentals The Aim

New Zoning System for Philadelphia Designed to Prevent Jockeying of Prices There

(Special to THE FILM DAILY)

Philadelphia—The F. I. L. M. Board of Trade has a committee at work on a new zoning plan which, it is hoped, will eliminate a good deal of competitive bidding and ultimately reduce the price of rentals.

The new plan would divide the city into zones and the exhibitors in one zone would not, in their purchase of film, be pitted against others in adjoining zones. This zoning system would be strictly observed by all exchanges in the territory and should be a step toward putting the purchasing and selling of film on a more equitable basis.

There are 12 exchanges here that are now using the uniform contract including Metro, First National, Goldwyn, Warner Brothers, Fox, Select, Pathe, Paramount, Vitagraph, Hodkinson, F. B. O. and Educational.

Continued on Page 2)

## De Wesse on Committee

W. P. De Wesse of Vancouver, B. C., is in New York serving on First National's routing committee.

## Loew, Star Witness

Explains to Trade Commission That Zukor Never Attempted Control of Metro or Loew, Inc.

Marcus Loew, chief witness yesterday at the resumed hearing on the Federal Trade Commission charges against the Famous Players-Lasky group, declared that neither Adolph Zukor personally, nor the Famous Players-Lasky Corporation, had any control or made any attempt to dictate the policy of Metro or Loew, Inc.

The examination of Loew, the feature of the afternoon session, followed the testimony of Leopold Friedman, secretary and counsel for Loew, Inc., by whom the Government brought out that several members of the Zukor family owned stock in Loew, Inc.

Asked whether he owned any stock in F. P.-L., Loew replied: "I wanted some, but Zukor wouldn't let me have it."

The hearings, which had been adjourned for several weeks, got under way again yesterday morning at the offices of the Commission, 105

(Continued on Page 4)

## Sailings

Marc Lachmann leaves for London today to do advance exploitation on "The Hunchback," which opens there in November. The Universal staff gave him a luncheon yesterday at which he was presented with a traveling kit.

Betty Blythe sails on the Aquitania to appear in "The Recoil" for Goldwyn.

## Shapiro Back From Coast

Victor M. Shapiro, exploitation manager for Pathe, returned from the coast yesterday where he conferred with Hal E. Roach, Mack Sennett and various of the Pathe producers. He addressed the Wampas, went to the fights and everything.

## Lascelle Producing

(Special to THE FILM DAILY)

Los Angeles—Ward Lascelle has signed Lester Cuneo to appear in a series of eight westerns which will be state righted. He also plans a series of dramas to be sold in the same manner.

Lascelle, however, has a new kink in distribution. He intends selling the pictures himself so that the product will be made and sold through his own organization.



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Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelplatz.

### Quotations

	High	Low	Close	Sales
East. Kod.	108½	108½	108½	100
F. P.-L.	70	67¾	67	3,000
do pfd.	88½	88½	88½	100
Goldwyn	Not quoted			
Loew's	16	16	16	800

### Low Rentals The Aim

(Continued from Page 1)

The contract has not yet been officially endorsed by the board due to the fact that all the members of the board do not use it.

#### Semon Here for Cast

Larry Semon is in town negotiating with Mabel Bardine for the leads to support him in "The Girl in the Limousine." He is here with J. Basil, assistant director. They are the Baltimore.

#### Cotton Leaves Fox

(Special to THE FILM DAILY)

Cleveland—Robert Cotton has resigned as Fox manager here. He has been succeeded by Frank Drew, who comes from Pittsburgh.

#### Varkony Due Today

Michael Varkony, who played the role of the priest in "Sodom and Gomarrah" or "The Queen of Sin," as it is being released here, is due in from Europe today.



### Hays Will Help

(Continued from Page 1)

When Hays reached England he had a meeting with Col. A. C. Bromhead, of the K. M. S., A. C. Bromhead of the K. R. S. and Major A. J. Gile of the C. E. A. This was followed by another meeting, at which were present six members of each organization. That second meeting was, in turn, followed by the luncheon at which the distribution of British pictures in America was discussed.

Fredman is here on a three weeks' visit during which time he hopes to foster a kindlier spirit on the part of American distributors toward English pictures. He will confine his visit to New York. On Friday, a number of his American friends will give him a lunch at the Ritz Carlton.

Conditions in England, while not normal are improving, according to Fredman. The entertainment tax, which totals about 20 per cent, but which is arranged on a sliding scale to reach that level is so prohibitive that new investors are not attracted to the business and for that reason there is no great activity in theater construction, Fredman maintains.

"In production, England is improving" he said yesterday. "We are really trying to make pictures that will appeal to America. American artistes like Betty Compson and Betty Blythe have appeared in English pictures, which now involve a greater negative cost than ever before. Graham-Wilcox Prod., Ideal, Gaumont and Stoll are particularly active. Harry Rowson of Ideal may come over in about five weeks with the prints of several new Ideal pictures. 'Mary, Queen of Scots,' which Denison Clift directed and 'I Will Repay,' directed by Henry Kolker, one of your directors."

"It is important to bear in mind that England has over 1,000,000 unemployed and a factor of that importance must be considered in amusements. American programs constitute 90 per cent of the shows in England today. French pictures do not mean a thing in England. German pictures have not made a very great impression although 'Dr. Mabuse' has been heavily booked.

"The most important event in England at the moment is British Film Week, scheduled for Feb. 4. Trade shows will be held in November with the Prince of Wales the guest at a luncheon which will officially inaugurate the event."

#### Astra Producing a Serial

(Special to THE FILM DAILY)

London — "Miriam Rozella," a serial, is well under way at the Alliance Studio, St. Margaret's-on-Thames. Astra-National Productions, Ltd., is the producer. Sidney Morgan is directing.

#### Gardner Bradford With Waldorf

(Special to THE FILM DAILY)

Hollywood — Gardner Bradford, former title editor at Universal City, will do titling for Waldorf Prod.

#### Controls "Hamlet" for U. K.

(Special to THE FILM DAILY)

London—H. Kingo-Armstrong will shortly trade show "Hamlet," in which Asta Nielson appears.

"Hamlet" was brought to this country and shown in the Lexington O. H. for a couple of weeks. A company known as Asta Films, Inc., was formed to market it in America, but distribution was never arranged.

In July, 1922, in response to a query of the Times critic, A. M. Becker, secretary of the company, said the picture had never seen the light of day on Broadway because of producer-controlled theaters.

#### To Be Called The Metropolitan

(Special to THE FILM DAILY)

San Francisco—Sam Levin, who commenced building operations on a theater, on Union between Buchanan and Webster Sts., will call the house, The Metropolitan.

#### Klutho Studios Dismantles

(Special to THE FILM DAILY)

Jacksonville, Fla. — The Klutho studio, 22 W. 9th St., is being dismantled. It is the last plant here to close. The West Coast has proven too strong for competitors here.

#### Protest Fight Pictures

(Special to THE FILM DAILY)

Watertown, N. Y.—The Dempsey-Firpo fight pictures were recently strongly opposed by a group of ministers and reformers, when they were playing Nate Robbins' houses.

### Baltimore Deal

(Continued from Page 1)

In several quarters, it was suggested—and this has been advanced before—that a new first-run theater in Baltimore might do a great deal toward relieving the situation there far as those distributors who experience trouble in getting into that city are concerned.

The possibility that a first run will be constricted there is not entirely remote.

#### To Film Life of Livingstone

(Special to THE FILM DAILY)

London—Lord Burnham is sponsoring a company which will film the life of David Livingstone. It will be made in Central Africa with actual production in charge of Wetherell.

### HAL ROACH'S

DIPPY-DOO-DADS

"A Novelty Classic"

1 reel

Hal E. Roach Studios

Culver City, California

Pathécomedy

## DEMONSTRATION BULLETIN

### Pola Negri in "The Spanish Dancer"

ST. LOUIS

"The Spanish Dancer" broke all records of the Missouri Theatre when it played to 6,220 people last Sunday. Business is holding steady far above normal, aided by enthusiastic reviews in all the newspapers.

SPRINGFIELD, ILL.

Telegram: Splendid opening for "The Spanish Dancer" at our Princess Theatre. Congratulations on this greatest of Negri productions. She has created a masterpiece. Mighty glad to have Springfield selected as demonstration city. (Signed) Harry Thornton, Manager. Princess Theatre.

WICHITA, KAN.

Stanley Chambers, Miller Theatre, "highly elated over the success of 'The Spanish Dancer.'"

Wichita Beacon: "Better than Miss Negri's previous American pictures. Highly colorful, gorgeous, imposing."

*A Paramount Picture*





Five Hundred Camels



Marauding Brigands



Wild Desert Storms



A Fascinating Woman



A Terrific Climax



The Picture Made



Where the Story is Laid

This advertisement is authorized by Luxor Pictures Corp., and was designed and executed by Morgan Bryan and T. O. Eltonhead.

**"DOWN TO THE SEA IN SHIPS is the sort of picture that could not possibly be factory made."**

W. W. HODKINSON

*In an editorial in The Moving Picture World.*

**"SHIFTING SANDS" too is the sort of picture that could not possibly be factory made, and be the thrilling stirring picture that it is—**

## Big Stories

By Teddy!

Of international scope. Can no longer be turned out by the griddle factory. And get by the box office. Realism costs too much. In Hollywood. And they tell me the Exhibitors are yelling. In fact the cries of anguish have penetrated to 347 Madison Ave. Where they've been heard.

What's the Exhibitor going to do? His public demands big pictures. But they cost him too much. There must be an out. Somewhere. But where?

Sig. Schlager. He's good at thinking up answers. He's got one. A simple solution. The picture made. Where the story is laid. Honesty to author. Honesty to public. And honesty to the exhibitor where it counts—in the pocket. He proves it. With—

# SHIFTING SANDS

A Fred Leroy Granville. Super production. Made in Europe, Tripoli, and—The Heart of the Libyan Desert. To Be Released November 7. By Hodkinson.

Read this twice. Shifting Sands. Is a cyclonic whirlwind of love and action. A big picture. That required a whole year in the making.

Two Governments. Stopped a war. So that the picture could be made. Exhibitors, too, will fight. For a place at the booking window. In Every Hodkinson Exchange. For play dates.

Shifting Sands. Is the first. Of Luxor's Program Of eight pictures. Big in conception. Big in execution. Big in box office appeal. And every picture. Conforms to the Luxor policy—

*The Picture Made Where The Story Is Laid*

**LUXOR PICTURES CORP.**  
347 Madison Ave.  
New York

## Loew, Star Witness

(Continued from Page 1)

W. 40th St. A full array of counsel were on hand, W. H. Fuller and Gayloré Hawkins appearing for the Government, and Robert T. Swaine, Bruce Bromley, C. Frank Reavis, Ralph Kohn and E. J. Ludvigh representing Famous Players.

When Friedman had produced a stock record of Loew, Inc., Fuller brought out by questions that the following owned Loew stock as of April 4, 1923, according to the list:

Jay Mastbaum, Joseph A. Mastbaum, Jules E. Mastbaum (1500 shares), Mrs. Sadie Sablosky (1900), George H. Earle (2400), Abram D. Saenger (150), Julian H. Saenger (150), E. H. Hulsey (46), Eugene J. Zukor (6,000), Mrs. Adolph Zukor (6,392), E. J. Ludvigh (500), Mrs. Ludvigh (800), C. J. Ludvigh (144), J. E. Brulatour (672), W. H. English (1931), W. H. English, executor (5480), Richard A. Rowland (58), Arthur M. Loew (47,911), Mildred Zukor Loew (6000), Mrs. Marcus Loew (35,481), Marcus Loew himself (5929) and David Loew (47,964).

Swaine prepared to cross-examine, declaring that the implication of what had just been put into the record was "subversive of the truth." There was a tilt between Swaine and Fuller at the end of which the latter said he had no objection to finding out how many shares total were outstanding and how many stockholders there were.

He then asked the witness these questions, to which Friedman answered there were 1,060,780 shares outstanding divided among 8,000 stockholders. Swaine announced he would cross-examine Friedman at the conclusion of Loew's testimony.

When Loew took the stand, Government counsel went through the entire list of Loew theaters, as furnished by the witness, and inquired as to their policy and whether they were first, second or third run.

In the instance of the Aldine, Pittsburgh, a new house, Fuller asked: "Is that a picture theater?"

"It is," the witness answered, and it will be as long as we can get the pictures. We are having a great deal of difficulty in doing so." He declared the same thing was true in the case of other Loew houses.

When Fuller came to the name "Braves Field Exhibition Co.," the witness explained that the company gave picture shows at Braves Field, Boston, last Summer.

Asked whether they were "first runs," Loew answered: "Yes, I'd say they were first runs, and last runs, too."

Loew then traced the history of his acquaintance with Zukor. They met, he said, some 25 years ago, when they were both in the fur business, and were partners in the penny arcade proposition on 14th St. Later, Zukor became interested financially in some of the Loew's theaters, but "neither thought much of the other's ability," according to the witness. At one time, he said, Zukor voted against Loew's getting \$2500 salary.

Fuller then brought out, by reference to exhibits introduced some time ago, that Jane Constance Loew, Mr. Loew's granddaughter, owned 100 shares of F.P.-L. stock, and Mildred Zukor Loew, 900 shares. On cross-examination, Swaine pointed out that the Zukor family owned about 1% of the stock of Loew, Inc., and then the witness stated there was no attempt to dictate the policy of either Metro or Loew, Inc. by the Zukors.

"Since Zukor and I parted company as business associates thirteen years ago, neither has had anything to say about running the other's business," summed up the attitude of the witness.

No favoritism had been shown him in booking F.P.-L. pictures, or any preference given Metro pictures in the Famous Players houses, he went on. "In fact," he declared, "Famous Players does things to us they wouldn't dare do to others."

Regarding the distribution of Metro pictures in Brazil and Australia by F.P.-L., to which he testified on direct examination, Loew told Swaine the arrangement came about merely as a business transaction, because F.P.-L. was able to deliver the goods.

On the subject of protection, Loew told the F.P.-L. counsel that the distributor always favors short protection, because it means a quick turnover, but the exhibitor wants long protection against the other fellow. The condition existed throughout the country, he declared.

When Friedman resumed the stand, Swaine took up the Loew stock record again and read the names of a large number of people in the industry, who were recorded as owning Loew stock. He brought out that those whom Fuller had enumerated owned altogether about 26,000 shares out of 1,060,780, and that neither individually nor collectively had they ever attempted to control the policy of Loew, Inc. or Metro.

He read down through the list, and asked the witness if the fact that these people owned stock in Loew enabled them to dictate policy or gave Metro or Loew the right to dictate to them in a business way. The witness replied "No, there is no community of interest" in each case.

"I see by your record that Hiram Abrams owns 100 shares of stock in Loew, Inc. Does that give him any voice in the affairs of your company or you in his?" Swaine asked. The answer was "None whatever."

"I also see that Sydney S. Cohen is out down as owning 100 shares. Does that give him a voice in running your company?"

"No," Friedman answered.

"Does it give you control of the M. P. T. O. A?"

The answer was "No."

Among the others whose names were read from the list as owning stock in Loew, Inc., were these: George Arliss, Ascher Bros., Hans Bertsch, playbroker; Irving Berlin, A. C. Berman, Abraham Carlos, J. B. Clark, William Collier, Hugh Ford, John L. Golden, Heine Groh and Arthur Fletcher, Sam H. Harris,

David P. Howells, John H. Kunsky, Carl Laemmle, June Mathis, the President and Fellows of Harvard University, Jake Ruppert, William Russell, Sig Samuels, Norma and Constance Palmadge, Victor M. Shapiro, Alfred Weiss, and others.

"Did the Mastbaums ever have anything to do with dictating the policy of Metro or Loew, Inc.?" Swaine queried. The witness said they never did, and added, a minute later, that the Zukors never did, either.

"In other words, all these people bought stock merely as an investment," didn't they?" Swaine pursued. He got an affirmative reply.

On redirect examination, Fuller brought out that "it doesn't alienate a man's affections if he buys stock in your company," and Swaine came back with a few more questions, chief among which resulted in the witness saying that the people on what Swaine called "Mr. Fuller's two and a half per cent list" had never even attended a Loew stockholders' meeting.

The first witness at the morning session was S. E. Applegate, United Artists manager in Philadelphia, who told in detail of the booking situation there. Questioned by Fuller, he went over a list of twenty-one theater zones, describing the first run situation in each, and specified the houses booked through the Stanley interests or controlled by them. It was shown that most of the key centers in the Quaker City were under Stanley control in some form or other.

At the conclusion of his testimony the defense reserved the right to cross examine at a later date if desired.

H. O. Schwalbe, the next witness, sketched the organization of First National Exhibitors Circuit, Inc. 1917 and its reorganization into associated First National Pictures, in 1920.

Examined by Hawkins, of government counsel, Schwalbe said he was the president of the Electric Meter Supply Co. of Philadelphia, that he owned nearly all the capital stock.

Participating in the organization of First National in 1917, the witness said the Peerless Feature Film Co., which he had an interest in, got the Philadelphia franchise paying four a

(Continued on Page 5)

For Motion Picture Rights  
of the  
Tremendous London Success  
**THE DANCERS**  
by  
GERALD DU MAURIER  
Starring  
RICHARD BENNETT  
at the  
BROADHURST THEATRE  
Apply to the Authorized Agents  
HUGHES MASSIE & CO  
347 Fifth Ave. Ashland, 620

## EASTMAN POSITIVE FILM

To protect the exhibitor against screening, unknowingly, film of inferior photographic quality we make Eastman Positive Film identifiable. The words "Eastman" "Kodak" are stenciled in *black* letters in the transparent film margin. Look for this positive proof that you are projecting the "film that carries quality through to the screen."

Eastman Film, both regular and tinted base, is now available in thousand foot lengths.

**EASTMAN KODAK COMPANY**  
ROCHESTER, N. Y.

**ew, Star Witness**

(Continued from Page 4)  
 cent of the negative cost of  
 cture. Practically all the orig-  
 enty-six franchise holders had  
 s. he went on, and all of them  
 were connected with "500 or  
 eaters." Many of them, how-  
 t that time could not be classed  
 class, first run houses, he ex-  
 l, including those controlled by  
 & Dahnken, Frank Ferran-  
 nd Ralph Craver, Tom Saze,  
 Nolan and Aaron Jones.  
 at was the reason for the reza-  
 tion in 1920?" queried Haw-

real reason," responded the  
 s, "was that theaters had work-  
 ether harmoniously and we  
 reason why the company  
 not be extended to take in other  
 owners."

original franchise holders, at  
 nization, sold their stock to the  
 company, Associated First Na-  
 Pictures, Inc.," he continued,  
 ceived stock in the latter. Later  
 ck was put in a voting trust  
 rtificates issued. Fifty-one per  
 of the voting stock certificates  
 ssued to stockholders by the  
 l units, such as the Peerless,  
 rty-nine per cent reserved to  
 ed to sub-franchise holders."  
 he end of the first year of oper-  
 said Mr. Schwalbe, "3200 thea-  
 ere represented in First Na-

w many are there now?" he  
 ked.  
 out 2500," was the reply. The  
 t number at any time, he  
 was 3200 or 3300. There was  
 ss examination.

E. Eames, of Littleton, N. H.,  
 employee of Alfred S. Black,  
 called to correct certain dates  
 given in his testimony in Bos-  
 d then Elek J. Ludvigh took  
 id.

roduced, under subpoena, a  
 f an agreement between the  
 d Film Corp. and Gladys

**36 U. S. THEATRES  
 SHOWING PICTURES**

50 seats, 30%; under 500, 70%;  
 r 800, 85%; over 800, 15%.  
 economical method of reaching the-  
 our ADDRESSING SERVICE,  
 R M UP. Lists if desired, 30 to 50¢  
 postage, etc., through elimination of  
 l duplicate theatres usually listed.

ltigraphing—Mimeographing—  
 Folding—Enclosing—Mailing.

**N PICTURE DIRECTORY CO**  
 West 42nd St., Near Broadway  
 'Phone Bryant 8138

Phone—Beckman 9091



115 Fulton St., N. Y.  
**SURANCE EXPERTS**  
**THE THEATRICAL AND**  
**ION PICTURE INDUSTRY**

Mary Moore (Miss Pickford), dated  
 June 24, 1916; an agreement between  
 the Pickford Corp. and the Nanuet  
 Holding Corp., dated July 6, 1916, and  
 lists of the stockholders and officers  
 of each. It was brought out that  
 the Nanuet concern was merged into  
 Famous Players-Lasky in 1917.

Fuller then went into an extensive  
 examination of the witness relative  
 to the Famous Players Canadian ac-  
 tivities. The Famous Payers Cana-  
 dian Corp., the witness explained, was  
 organized for theater acquisition only,  
 was capitalized at \$4,000,000, the  
 stock to be sold to the Canadian  
 public. The company handling the  
 stock sales failed to dispose of the last  
 million, and F. P. L. was compelled  
 to take \$750,000 of the amount, J.  
 B. Beckell and his associates taking  
 the other \$250,000.

Responding to questions by Fuller,  
 the witness said that the F.P.-L.  
 parent corporation has very little to  
 say about the Canadian Company.

"Well, Mr. Zukor is president of  
 the Canadian corporation, isn't he?"  
 Fuller asked.

Ludvigh said he was, but only "by  
 courtesy", and that Zukor had less  
 than nothing to do with the corpora-  
 tion.

Turning to F. P.-L. theater activi-  
 ties in the United States, Ludvigh  
 said the corporation itself was not  
 building any theaters at the present  
 time. Only two developments were  
 in contemplation: the theater and  
 office building on the property at  
 1493 Broadway, and the theater on  
 the English Hotel site in Indianapolis.  
 On the Putnam site in New York  
 Mr. Ludvigh said, Famous would  
 build a theater that would compare  
 with the Capitol in every respect ex-  
 cept size. "The general feeling is  
 that the Capitol is too large for a  
 picture theater," he added.

Fuller brought out that F.P.-L.  
 owns all the common stock of  
 Charles Frohman, Inc.

Following are the theater acquisi-  
 tions by F.P.-L. through subsidiaries  
 or directly since April 4, 1923, accord-  
 ing to Ludvigh's testimony fifty per  
 cent interest in the Fairfax, Fairfax,  
 Va; lease on the Community, Miami;  
 the Sugg and Kozy theaters, Chick-  
 asha, Okla; the Graphic, Bangor, Me;  
 the Capitol, Pittsfield, Mass; and fifty  
 per cent interest in the Criterion,  
 Oklahoma City. Ludvigh also testi-  
 fied that F.P.-L. had taken a lease  
 on McVicker's Chicago. Seven thea-  
 ters, owned or controlled by Southern  
 Enterprises, Inc., have been sold  
 since April, Ludvigh's statement  
 showed. And Famous Players, ac-  
 cording to the statement, now wholly  
 owns the Metropolitan, Grauman and  
 Rialto in Los Angeles.

**Vincennes Houses Sold**  
 (Special to THE FILM DAILY)

Vincennes, Ind.—H. J. Arnold has  
 bought the Lyric, formerly owned  
 by the Wilkinson-Lyons interests.  
 The Consolidated Realty & Theater  
 Co., of Chicago, has taken over the  
 Pantheon, another Wilkinson house  
 here.

**The Happy Medium**

**As E. L. Smith Sees It—Backs Up  
 Harry Rapf's Ideas About  
 "Good Old Days"**

E. L. Smith, who has just signed  
 Will Nigh to make a series of pic-  
 tures, thinks Harry Rapf is right  
 about the "good old days" in pro-  
 duction. Smith talks about the happy  
 medium in production. Here are his  
 ideas:

"Harry is right one hundred per-  
 cent, and is in a position to know  
 what a simple, gripping story, well  
 directed can do towards making  
 money for producer, distributor and  
 exhibitor. The two pictures he men-  
 tioned demonstrated that.

"Harry does not go quite far  
 enough, however. If the same direc-  
 tor who made those pictures were  
 to screen other stories with the same  
 elements of human appeal as were  
 contained in them, and if he were  
 allowed five or six weeks for produc-  
 tion instead of three or four, and if  
 twenty to twenty-five thousand dol-  
 lars more were judiciously and intel-  
 ligently expended in production, the  
 same high quality could be turned out  
 as 'To'able David,' 'Humoresque' and  
 other similar successes.

"This would result in pictures with  
 the same money making possibilities  
 as 'School Days' and 'Why Girls  
 Leave Home' with the additional  
 benefit of supplying the first run ex-  
 hibitor with product that he would  
 be proud to run in his theater.

"There is a happy medium in  
 everything. No one is justified in  
 investing more in an article than it  
 can be sold for and give satisfaction.  
 Neither should a product be made  
 without putting into it such a reason-  
 able sum as is necessary to make it  
 of a quality acceptable to the greatest  
 possible number of purchasers.

"Unquestionably those producers  
 who can find the middle ground will  
 be those who will make the most net  
 profit for themselves, their distribu-  
 tors and the exhibitors who run their  
 pictures in the future, and we will  
 not except any of the 'million dollar  
 pictures."

**Remodeling the Pershing, St. Louis**  
 (Special to THE FILM DAILY)

St. Louis—The St. Louis Amuse-  
 ment Co., is spending \$5,000 in altera-  
 tions and improvements at the Per-  
 shing. The house will be re-opened  
 shortly.

**EXHIBITORS IN  
 OREGON, IDAHO,  
 WASHINGTON AND ALASKA**

You can obtain bookings on  
**PRINCIPAL PICTURES CORPORATION'S**  
 Productions

*"Temporary Marriage"*  
*"Bright Lights of Broadway"*  
*"Gold Madness"*  
*"The Spider and the Rose"*  
*"East Side - West Side"*

THROUGH  
**DE LUXE FEATURE FILM COMPANY**  
 2016 THIRD AVENUE SEATTLE, WASH.  
*Al Rosenberg*

## Three Paradoxes

In Motion Pictures as Gilbert Gable Sees Them—An Echo of Rowland's Ideas

"Love, labor and law have now become the three great paradoxes of the motion picture industry," says Gilbert E. Gable, president of Achievement Films, Inc., which have just completed "Slave of Desire," for Goldwyn-Cosmopolitan. He says:

"For one thing, I would like to rise up and tell you what I think of the so-called Rowland expose. So far it seems to me the thought in connection with it has been more or less destructive, and I believe I have a constructive idea. It is the last knell of the swash-buckling, buccanering, pioneer methods of the motion picture business. Gone are the opportunities for even apparent or temporary success from sharp practice and grasping and greed. Gone is the margin that once covered carelessness and wanton waste, or thoughtless, extravagant expenditures. Gone are the men who once used those methods. Going are those who still seek success through those methods.

"Mr. Rowland's statements are outward evidence of a great inward change. Love, labor and law have now become the three great paradoxes of the motion picture industry. There are still thousands of people to whom

Hollywood is no longer a place in California, but a state of mind; there are thousands who, in thinking of this industry, place the word 'illicit' before love; 'no' before labor; and 'joke' after law. Nothing could be further from the new truth, for love in this industry is beginning to mean something akin to the 'Golden Rule' and every recent visitor to the coast knows that those who succeed give unlimited and uncounted hours to good hard work; and finally, law, is beginning to mean a relationship so founded upon justice that it is perfectly safe to tear up a contract as soon as it is signed.

"Producers will succeed in proportion to their faithfulness to these principles. Mr. Rowland has scratched the surface at a single point, for obviously there is no justice without perfect cooperation between sales and production at every step of the way.

"Let us not stop at putting that wheel in order. Let us patiently correct it, step by step, from fundamental policy up."

Adler, Taylor's Representative

Bert Adler has been appointed American representative for John H. Taylor of London. Taylor maintains his distributing organization in England.

## In the Courts

Leonide Ducommun is suing Oliver Morosco on a note allegedly dated March 15, 1922, in Los Angeles. The plaintiff alleges that the note was for \$5,000. He alleges an agreement was paid. He is suing for the remainder.

George Gibbs has filed suit against the Universal Film Mfg Co., for \$5,000. He alleges an agreement was entered upon 1919 whereby the defendant was to produce "The Bolted Door," and pay the plaintiff three quarters of a cent a foot for every print made. He says \$5,000 is still due him.

Fogwell Joins Clift; On Trip  
(Special to THE FILM DAILY)

London—R. G. Fogwell, publicity manager of the Fox, has resigned to join Denison Clift. They have left for Austria, Egypt, Turkey, Greece to Japan, China, and finally expect to arrive in Los Angeles somewhere about the end of the year.

As noted, Clift will direct "Loyalties" for Fox on the coast.

Big Chicago Business  
(Special to THE FILM DAILY)

Chicago—"Little Old New York" played to greater business at the Roosevelt in the week which closed Sunday than either "Knighthood" or "Enemies of Women."

## Support For Film

Advocated by Gen'l Federation Women's Clubs—Joy and Pettijohn at Minneapolis Meeting

General endorsement and support for worthwhile motion pictures registered at a three day meeting of the General Federation of Women's Clubs held in Minneapolis last week according to Col. Jason Joy, chairman of the Committee on Publications of the Hays organization. Col. Joy returned on Sunday from conference.

Representatives attended North and South Dakota, Minnesota, Wisconsin, Iowa, Nebraska, Illinois and it so happened, Oregon. A general thought on motion pictures seemed to be that by encouraging good, the bad would gradually be forced out. While no vote was taken children's matinees were heartily endorsed.

Addresses were made by Joy and Charles C. Pettijohn.

Aronson Due Back Soon

A. L. Aronson, general sales manager of Truart, is expected back New York from Europe about 15th.

Kane, Jr. Marries

Arthur S. Kane, Jr. and Frances Cavanaugh were married in Haven on Saturday.

# Make a BIG NOISE to Attract a BIG CROWD and Here's Big Exploitation Noise Already prepared for You

DRIVIN' FOOL CLUBS—A national tie-up that will get the support of your newspapers.

NEWS PICTORIAL SERVICE—Big flash of eight actual auto wrecks for merchants to paste on their windows.

A TAXI TIE-UP—A clever cooperative stunt that will have every taxicab in town working day and night for your show.

HOME MADE MOVING PICTURES—A novelty cut-out cartoon of "The Drivin' Fool."

OLD AUTO STREET BALLYHOO—A stunt that will line up crowds up like a circus parade.

WALLOPING WIND SHIELD STICKERS—Every man and woman that drives an auto will grab these novel stickers.

STREET AND R. R. CROSSING SIGNS—Flaming red, yellow and black posters that will get them coming and going.

POLICE STYLE HAND BILLS—Teaser dodges that will have the whole town on edge. They'll want to know who the Drivin' Fool is.

## Give them Action and you'll Get their Money

~ ~ All the Sharp-Shooting Showmen are Doing it ~ ~

All the Big LIVE-WIRE Circuits and Most of the Shrewd Independents **HAVE BOOKED**

# The DRIVIN' FOOL

HODKINSON  
PICTURES

*A Whirlwind of Recklessness, Snappy  
Romance and a Riot of Fun.*

HODKINSON  
PICTURE

# THE **Film** DAILY

**The BRADSTREET** **The RECOGNIZED**  
**FILMDOM** **AUTHORITY**

XXVI No. 20

Wednesday, October 24, 1923

Price 5 Cents

## The First Deal

Carey Series Through Hodkinson—Hunt Stromberg to Produce Them

(Special to THE FILM DAILY)

Los Angeles—The deal intimated some time ago in THE FILM DAILY between Harry Carey and Hunt Stromberg has been closed. Hunt Stromberg will produce the series. It is told, the first to be "High Society." Stuart Paton will direct.

Hunt Stromberg will also start a new series of Bull Montana comedies next week with Archie Mayo and Hugh Bennett directing. "The Fire Patrol" likewise will be produced by Stromberg as a special, for which no release date has been determined. He will direct personally with Madge Bellamy, Jerome Eddy, John Harron, Alden, Spottiswood Aiken, E. Murray, Frances Ross, Bull Montana, Chester Conklin, Billy West and Jack Richardson in the

Carey deal with Hodkinson is the first of a series of about six deals understood to be under way by W. W. Hodkinson for new production. Hodkinson stated yesterday that he had made careful observations of Carey's popularity and felt that he had gained considerably at the box office in recent months.

## Only a Booking Deal

E. I. Niemeyer, manager for Fred Cornwell of the Delmonte theater, has sent the following telegram to THE FILM DAILY:

"Your story in FILM DAILY Oct. 19, regarding William Goldman of Kings theater has been over Delmonte theater from F. L. Laemmle. No such combination made or considered by Cornwell. Arrangement simply a booking one whereby I who controls for two years, as you say, the entire output of Metro for St. Louis, sells to Goldman day and date right in the Metro pictures and agree to use only six of the Goldwyn's which Goldman has booked. There is no connection between the two houses. Otherwise they are entirely separate institutions and will remain so otherwise. You cannot make this too strong."

## Gets Attachment

Young Secures Court Order to Stop Up Sam Rork's Interest in Pictures at First National

Edward A. Rowland yesterday was granted a warrant of attachment to stop up Sam Rork's interest in "Pondering Daughters" and "Pondering the trial of an action for \$100,000 by Fanny Holt."  
(Continued on Page 4)

## 12 For Vitagraph

Blaney Series Contracted For—First Made and Second in Work Now

Charles E. Blaney, head of the company bearing his name, declared yesterday that he had closed a contract whereby Vitagraph would distribute 12 of his productions, beginning with "The Love Bandit," which has Doris Kenyon, Victor Sutherland and Cecil Spooner in the cast.

The second picture will be "One Law for the Woman," on which production will start soon. This and the third will be made in the East and the rest on the coast. This contract increases the original schedule of Vitagraph from twenty-six to thirty or, perhaps, thirty-two for 1923-1924.

## "St. Sulpice," French Feature

Vitagraph's French picture, now in production in Paris, is "The Beggar of St. Sulpice," which Charles Burguet is directing. The cast includes Desjardins, Gaby Morlay, Charles Varrel, Gaston Modot, Camille Bardou, Suzanne Revonne and Andree Lionel.

## Laemmle in L. A.; Deal On

(Special to THE FILM DAILY)

Los Angeles—Carl Laemmle's arrival here was marked by a dinner Wednesday night, at which studio department heads were present. Laemmle was accompanied by Sam Von Ronkel and his secretary. There is a deal under way whereby a German director may be brought over to direct for Universal.

## Schenck Meets Rumbold

Joseph M. Schenck and Hugo Rumbold held a meeting yesterday at which the latter, representing the French Government, discussed the possibility of Schenck producing "Marie Antoinette" with Norma Talmadge.

## Maberry With Hodkinson

(Special to THE FILM DAILY)

Chicago—Cecil Maberry, former vice-president of Goldwyn, has joined Hodkinson in charge of the local office. He succeeds Ralph Simmons, who has resigned.

## Engel Here

Joe Engel, production chief for Metro on the coast, is in town.

## Deal With Preferred

Export and Import Buys Foreign Rights for Number of Years—15 This Year

Ben Blumenthal yesterday closed a contract with Preferred on behalf of Export and Import Film Co., Inc., whereby his company will control the sale of the entire Preferred output in all countries with the exception of the United States and Canada.

The arrangement is one of the most important foreign transactions to be closed in some time, and covers a period of years. In some instances, the Preferred eight of last season have already been disposed of in foreign territories.

Export and Import have also secured foreign rights on 12 Chaplin comedies, released here by Clark-Cornelius. These include "The Count," "The Floorwalker," "The Rink," "The Fireman," "The Cure," "Easy Street," "The Pawshop," "Behind the Screen," "The Immigrant," "The Adventurer," "One A. M." and "The Vagabond."

## Leaving for Coast

B. P. Schulberg and Louis J. Gasnier expect to leave for the coast  
(Continued on Page 4)

## All Serene in Baltimore

(Special to THE FILM DAILY)

Washington—It's on again, off again, apparently. The booking agreement reported between C. E. Whitehurst and Guy L. Wonders of Baltimore was, but is no more. The arrangements had been made, as a result of differences between both parties on certain films. The matter has now been straightened out, however, and Whitehurst and Wonders will each maintain their future courses, as before.

## First-Runs Again for Allens?

(Special to THE FILM DAILY)

Toronto—It is understood that the Allens will again have first-run theaters in Montreal and Toronto. It is claimed that so successful has been the introduction of British pictures, through Dominion Films, the Allen distributing unit, that suitable theaters are now deemed necessary.

## Confab on Chicago Deal

A conference was held all of yesterday afternoon in the Loew office relative to the possible purchase by Loew and Aaron Jones of Chicago of the Woods' theater there, which according to Chicago reports is held at \$1,250,000. The deal may be closed momentarily.

## List F. P.-L. Stock

Trade Commission Establishes Bulk Is Held by Brokers—None in Zukor's Name

Examination into the stock holdings of Adolph Zukor and the other officers and directors of Famous Players-Lasky was taken up yesterday at the hearing on the Federal Trade Commission charges before Examiner E. C. Alvord.

According to the stock record, produced by E. J. Ludvigh under subpoena and prepared and certified by the Empire Trust Co., Zukor on Sept. 15, 1923 had no common and no preferred stock in his name "as of record." It was brought out, both in the direct and cross examination of Ludvigh, that while the record of that date showed no stock held by the president of the corporation, the stock might be in brokers' hands. "That happens in the case of every corporation," Robert T. Swaine, F.P.-L. chief counsel, took occasion to declare.

W. H. Fuller, Government chief counsel, brought out that the whole board of directors of the corporation had on Sept. 15 only 9378 shares of common as of record out of 225,000 common issued. According to his figuring, the books also showed over 62,000 shares of common in brokers' hands on the date mentioned. Early  
(Continued on Page 2)

## Many to Attend Fredman Lunch

Many prominent personalities in the industry have accepted the invitation to attend the luncheon to Ernest W. Fredman, editor of "The Film Renter" at the Ritz Friday.

Marcus Loew, Samuel Goldwyn, Ben Blumenthal, James R. Grainger, Harry Schwalbe, Richard A. Rowland, Samuel Rothafel, Louis Auerbach, Joseph Schnitzer George E. Kann, and about forty others have secured tickets. Fredman is an extremely popular figure with Americans visiting London.

No tickets will be issued after tomorrow morning, since all arrangements must be concluded by Thursday night. Those who wish to attend and have not sent their request for tickets to Harry Reichenbach at 383 Madison Ave., are urged to do so at once.

## Eastbound

(Special to THE FILM DAILY)

Chicago—Hugo Riesenfeld and Danny, of THE FILM DAILY, are due here today enroute from Los Angeles to New York.



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Chicago Representative—Irving Mack, 738 S. Wabash Ave.

London Representative—Ernest W. Fredman, The Film Renter, 53a Shaftesbury Ave., London, W. 1.

Paris Representative—Le Film, 42 Rue de Clichy.

Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelplatz.

### Quotations

	High	Low	Close	Sales
East. Kod.	104 <sup>7</sup> / <sub>8</sub>	104 <sup>7</sup> / <sub>8</sub>	104 <sup>7</sup> / <sub>8</sub>	100
F. P.-L. ....	16 <sup>1</sup> / <sub>2</sub>	15 <sup>1</sup> / <sub>2</sub>	16 <sup>1</sup> / <sub>2</sub>	6,800
do pfd. ...	89	88 <sup>1</sup> / <sub>2</sub>	88 <sup>1</sup> / <sub>2</sub>	200
Goldwyn .....				Not quoted
Loew's .....				Not quoted

### Sam Warner Warns

A warning has been issued by Sam Warner to exhibitors in all sections stating that theaters booking Warner pictures are not compelled to buy other product in order to obtain the Warner pictures.

### George K. Robinson Dead

(Special to THE FILM DAILY)

Boston—George K. Robinson, an old time actor and director, and of recent years an exploitation man is dead.

### King on Vacation

Edwin C. King, general manager of the Paramount Long Island studio, is at White Sulphur Springs, Va., for a short vacation.

ADVERTISE YOUR SHORT SUBJECTS MATS for this "ad" FREE at your Educational Exchange

A Christie Comedy  
**JIMMIE ADAMS**  
IN  
**"DONE IN OIL"**  
Educational Pictures

New York Chicago Hollywood

**Rothacker Laboratories**

WILLIAM S. GILL, Eastern Sales Mgr.  
542 Fifth Ave. Tel. Murray Hill 1831

## List F. P.-L. Stock

(Continued from Page 1)

in the examination of Ludvigh, it was brought out, through a letter written by him, that Zukor in September, 1920, was one of the largest holders of common in the corporation, having 15,163 shares.

"And on September 15 this year, Mr. Zukor didn't own any of record?" Mr. Fuller asked the witness.

"He does not appear as a common stockholder of record," the witness responded. "But it is impossible to state the complete ownership of stock at any given time. There may be thousands in brokers' hands. They sometimes make transfers in the names of clerks, and the person in whose name the stock stands would, of course receive the dividend."

Explaining that the corporation paid dividends quarterly, Ludvigh, answering a question by Fuller, said that "no dividend was paid Mr. Zukor in October." When Ludvigh was asked whether he knew the name of the broker in whose hands the Zukor stock might be, he declared that he had only impressions and that he thought it would be "very unfair" to make any assertions without consulting Zukor.

"That's all right," Mr. Fuller said, promptly. "If you know yourself, of course we would not want you to say."

According to the stock record, the holdings of other members of the Zukor family on the date mentioned were shown as follows: Eugene Adolph Zukor, grandchild of Zukor, 31 shares common and 100 preferred; Eugene Zukor, 1500 preferred, and no common; Mrs. Adolph Zukor, 1000 common and 1500 preferred; Mrs. Eugene J. Zukor, 2000 common.

Holdings of directors of the corporation were shown as follows: Jesse L. Lasky, 300 shares of common of record as against 3530 in September, 1920. William H. English, 1043 common; Maurice Wertheim, no common and no preferred; Felix E. Kahn, no common and no preferred; Frederic G. Lee, 100 common and no preferred; Frank A. Garbutt, 141 common and no preferred; Theodore F. Whitmarsh, 600 common and 500 preferred; Dominick & Dominick, 3933 common and 2515 preferred; Sir William Wiseman, no common, no preferred.

At this point Mr. Fuller queried: "The list doesn't necessarily indicate, does it, that there are no shares owned by some of these directors?"

"The list can't possibly show the beneficial holders of all the stock," Ludvigh explained. "For instance, I saw in THE FILM DAILY today where my name was read out here yesterday as owning stock in Loew, Inc. As a matter of fact, I sold the stock years ago, but no dividend has been paid, so there was no transfer made on the books. I myself have more F. P.-L. stock in my broker's office than appears on this stock record."

Continuing the list of directors and holdings, the following were shown as of record: Jules E. Brulatour, 100 common, no preferred; Cecil B. DeMille, 10 common, no preferred; Albert A. Kaufman, 521 common, no preferred; Daniel Frohman, 701 common, no preferred; Sidney R. Kent, no common, 100 preferred; Mr. Ludvigh, 860 common, 2 preferred.

Referring again to the letter written by the witness, Mr. Fuller pointed out that it showed the former owned 3785 common in 1920. "Some of it was trustee stock," the witness declared, "and has since been delivered to the parties it belonged to. The eight hundred and sixty common doesn't represent all the common I now own.

"How much do you own?" he was asked. "Twenty-five per cent of 85000 shares," was the answer.

Continuing the list: Emil E. Shauer, 100 common, 150 preferred; Ralph A. Kohn, nine common, no preferred; Harold B. Franklin, no common, no preferred.

"Then," said the Government chief counsel, "outside of the Stanley Company, which is shown as owning 7500 common of record, the largest stockholders shown by the books are brokers." He then read a list of brokers with amounts of common as follows:

Halle & Stieglitz, 4590; Harriman & Co., 40,017; Hutton & Co., 13,105 Keech & Co.,

5682; McClure, Jones and Reid, 17,680; Payne, Weber & Co., 2056; Post & Flagg, 3379; Rothschild & Co., 2209; and Seligsberg & Co., 5390, totaling, according to Mr. Fuller's addition, over 62,000 shares.

The witness explained that 450,000 common were authorized, approximately 225,000 issued, and the rest not issued. Of the preferred, 100 shares had been originally sold to the public, of which 12,000 or 13,000 had been redeemed.

Ludvigh then told how he came to have the Loew, Inc. stock, and which he had since sold. He said he was attorney for Loew and incorporated the People's Vaudeville Co., Loew's "first company." He was to have paid Ludvigh \$1000, said the witness, but was unable to do so in cash, so he paid in stock, which was afterward exchanged for stock in Loew, Inc. He was attorney for Loew, he said, up to three years ago.

The only other witness of the day was Harold B. Franklin, head of the Famous Players theater department, who was subjected to lengthy examination, cross-examination, re-direct and re-cross, on the methods used by his department in booking pictures from Famous and other distributors for houses in the South.

When he took the stand, he produced a copy of the "Buying Record" used by the F. P.-L. theater department in booking the Southern Enterprises' houses.

Cross-examined by Swaine, the witness said that the "Buying Record" was in no sense a contract, but merely a memorandum. In booking pictures for the Southern theaters, he went on, the opinions of local house managers were taken into consideration, relayed through the district managers, and taken up at periodical meetings held in the home office at booking times of the year. The buying of the pictures was actually done, he said, on the usual forms of film contracts used by various distributors.

"Yes," Fuller insisted, "but you fix the price, don't you?"

"I finally have to approve it," Franklin rejoined. "But I don't fix it. The prices we set down on the memorandum are frequently raised by the distributor before negotiations are finally concluded."

Again cross-examined, the witness Swaine that prices paid by F. P.-L. to distributors other than Famous were typically the same as those paid by otheraters of like quality. He also said the L. houses had to buy in competition other theaters and were frequently outl

Mr. Swaine also wanted to know wt the prices paid by Franklin's departme Famous Players as a distributor were h or lower than those paid to other distors. "Practically the same," said the ness.

"The distributor is never satisfied, added. "He always wants more."

Fuller brought out that the F. P.-L. ater department had worked out a perce arrangement with the distributing de ment, and there was frequent haggling whether a release was a twenty per cent ture or a twenty-five per cent picture. C examined again, Franklin said perce arrangements had been worked out also certain other distributors.

With Fuller insisting that contracts the South had to have Franklin's approva Swaine declaring that the "Buying Rec was in no sense a final contract, the hea was adjourned until this morning.

## HAL ROACH'S

STAN LAUREL  
COMEDIES

"The Pinnacle of Pantomine."  
2 reels

Hal E. Roach Studios  
Culver City, California

Pathécomedy

## DEMONSTRATION BULLETIN

### Pola Negri in "The Spanish Dancer"

#### CHICAGO

(Telegram) "The Spanish Dancer' drew record box office line at McVickers Theatre at opening. Stampede for seats. Chicago critics and public acclaim the picture Pola Negri's best. Big business sustained all through opening day."

#### NEW LONDON, CONN.

(Telegram) "At 'The Spanish Dancer,' opening at Crown Theatre, played to tremendous business. Big crowds were turned away. Confidently expect the picture to break all records."

New London Evening Day: "The Spanish Dancer' is far above anything Pola Negri has done in America."

#### BATTLE CREEK, MICH.

(Telegram) "The whole town is talking about 'The Spanish Dancer.'"

#### MADISON, WISC.

Madison Daily Cardinal: "The Spanish Dancer' is one of the best pictures we have ever seen in Madison."

A Paramount Picture

The **ONLY** Complete, Official and Authentic  
Pictures of the celebrated race

# PAPYRUS vs. ZEV

were taken exclusively by Pathe

In the Pathe Two Reel Special you see the reality,—  
thrilling, beautiful, complete from start to finish, in-  
cluding some marvelous Slow Motion pictures.

It is a box-office attraction not only now but will be  
for weeks after the race, ON MERIT, as 100% enter-  
tainment.

That's why Skouras Brothers of St. Louis have  
booked it to run **FOUR WEEKS** from now, first run!

## PATHEPICTURE

## Gets Attachment

(Continued from Page 1)  
mann on behalf of James Young, the director.

Young claims that he was engaged by Rork to direct four pictures; that he completed "Wandering Daughters" and had done three weeks' work on "Ponjola" when he was arbitrarily discharged by Rork. Young alleges that his agreement provided for a stipulated amount for his work on each picture, and that he was to secure fifty per cent of the producers' interest in the pictures. The warrant of attachment was issued in the Kings' County Supreme Court.

Rork could not be reached at the Woodstock yesterday for a statement.

**August Exports Total \$561,687**  
(Special to THE FILM DAILY)

Washington—Exports of films during August, as announced by the Bureau of Foreign and Domestic Commerce, included 12,161,066 ft. of positive, valued at \$461,837; 1,164,002 ft. of unexposed film, valued at \$31,408, and 826,457 ft. of negative, valued at \$68,442. The total for the month was 561,687.

The best market for unexposed film was England, to which country were shipped 404,721 ft.; that country also was the largest importer of negatives, taking 245,063 ft. Australia, however, led the rest of the world in the importation of positive film, taking 2,625,244 ft., while England was next with 1,323,377 ft.

## Society Charges Bad Faith

The conference which was to have been held between the American Society and the M. P. T. O., yesterday, has been postponed to some future date. It is charged by the Society that many exhibitors are manifesting bad faith in their alleged misunderstanding of the conditions prevailing during the pendency of the negotiations.

## To Boston and Then the Coast

Bryant Washburn, Mabel Forrest, Elliot Dexter and the Grand-Asher group that came on from the coast recently left for Boston yesterday where "Try and Get It" and "The Way Men Love," two new pictures of that organization will be shown. From there, the party will go to the coast.

**Progressing On Tax Check-Up**  
(Special to THE FILM DAILY)

Chicago—Field men of the Internal Revenue office are still at work checking-up on returns of admission tax in this section of the state. Although much of the work has been finished, several weeks more will be required to finish up.

## "The Mailman" at the Cameo

"The Mailman," the new Emory Johnson picture, goes into the Cameo beginning Nov. 25th, for an indefinite run. Johnson is now on his way back to the coast.

## Deal With Preferred

(Continued from Page 1)  
tomorrow. Schulberg has assigned production of "The Boomerang," "The First Year" and "Faint Perfume" to Victor L. Schertzinger.

**Friedman Again Has Preferred**  
(Special to THE FILM DAILY)

Chicago—The Preferred exchange here has been closed and the product again placed with Joe Friedman for distribution through Celebrated Players. Celebrated also has secured the Grand-Asher product for this territory.

## Carlos on Coast

(Special to THE FILM DAILY)

Los Angeles—Abe Carlos is back in town, preparing to make the next Richard Talmadge production.

"Let's Go," is the new title for "Fast Freight," Talmadge's first picture for Truart.

**"Monna Vanna" Chicago Run Ends**  
(Special to THE FILM DAILY)

Chicago—"Monna Vanna" closed at the Harris theater last week. The house will revert to "legit."

## Seek a Receiver

A suit of equity has been filed in the Federal Court by Ben Weiss and Ernest Stern, asking the appointment of a receiver for the William Christ Cabanne M. P. Trust, Ltd. in order to preserve the assets. The company is said to be solvent but the creditors whose claims total \$3,462,700 seek this means of protecting the interests.

**Wanted an experienced contest manager and one film accessory purchaser. Must invest \$1000 with substantial concern steady position. Only written applications considered.**

**C. J. McELROY**

505 Fifth Avenue N. Y. C.

## NEGATIVES WANTED!

We will buy outright or undertake distribution of worthwhile pictures for U. S. and Canada, or the entire world.  
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New York

Without  
*Extra*  
Charge!

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*That's Service!*

**Released Thru Universal**

EXHIBITORS IN

**INDIANA**

You can obtain bookings on  
**PRINCIPAL PICTURES CORPORATION'S**  
Productions

*"Temporary Marriage"*  
*"Bright Lights of Broadway"*  
*"Gold Madness"*  
*"The Spider and the Rose"*  
*"East Side - West Side"*

THROUGH

**H. LIEBER COMPANY**  
122 WEST NEW YORK STREET  
INDIANAPOLIS, INDIANA

*Floyd Brown, Mgr.*



# THE BRADSTREET OF FILMDOM **The Film DAILY** The RECOGNIZED AUTHORITY

XXVI No. 21

Thursday, October 25, 1923

Price 5 Cents

## MATERIAL

By DANNY

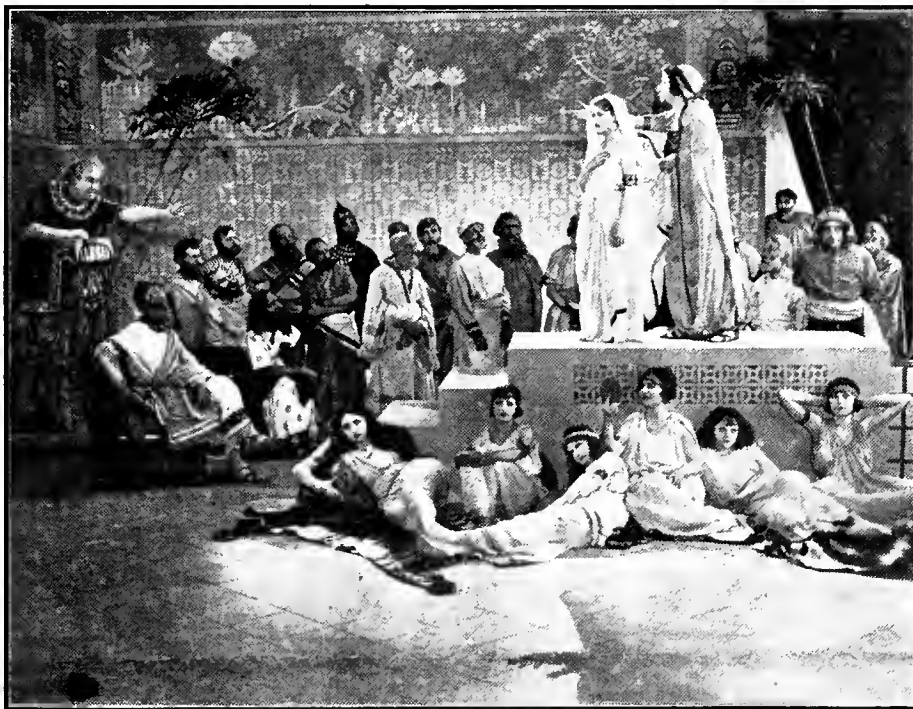
Hollywood—Where to find it? It's the question. Talking to a number of directors this week out: What is the best of all time? What book has more copies than any of the rest of the so called "ten best" year in and year out? Is the type of fiction called "sophisticated," towards which the type of the present day popular has trend? It is not.

The best seller of all time is the Bible. More Bibles are sold every year than all the rest of the so called "best sellers" combined.

Which accounts for this: that the type of picture which is the most successful is that picture which appeals to the better thinking class—the picture which in homely sentiment, fine instincts, cleanliness and sympathetic appeal reaches out to all kinds of people.

In this wild race for material, in these days when bidding for popular success finds one producer outdoing another, this might well be borne in mind. Because the American people are a body, fine, clean thinking, loving people. Every chance we have to demonstrate this they might in the little old box office. "Miracle Man," "Humoresque," "Over the Hill" are but incidental sales. You will note that none of the so called "great, spectacular" pictures are mentioned. For the obvious reason that their appeal lies in another direction which may, or may not, be the reason for their success.

And if any of the finer, more homely world appealing stories cannot be produced for less than \$200,000 then there is something wrong. The greatest of all assets at the box office is story value. The few outstanding exceptions do not prove the rule. Shakespeare are said "the play's the thing." This has been proven during the past decade by



The slave market scene from the new C. B. C. production "THE MARRIAGE MARKET," featuring Jack Mulhall, Pauline Garon, Alice Lake and an all star supporting cast.—Adv't.

## New Sales Plan

Sponsors Say It Would Mean Faster Turn-over for Producer and Aid Exhibitors as Well

(Special to THE FILM DAILY)

Los Angeles—A new plan of distribution, which its sponsors maintain will mean a quicker turn-over for the producer and bring to the exhibitor worthwhile pictures while their prestige is in the ascendant, is in the making here.

The system would involve the sale of the pictures by units, each unit to consist of a separate sales and exploitation force. The plan provides for the breaking up of the country into districts, based on geographical boundaries. Two units would be started simultaneously in two different sections of the country and then work their way East and West. For example, one unit starting opera-

(Continued on Page 4)

## Kane Plans Trip to Coast

Arthur S. Kane, head of Associated Exhibitors expects to leave for Los Angeles shortly to watch productions and to confer with a number of producers relative to distribution.

## Break In F. P. Stock

Common and Preferred Take Drop—Hodkinson and Lichtman on Stand

There was a break in both Famous Players common and preferred on the exchange yesterday. The common closed at 64¼, a drop of 2½ points from Tuesday's close while 19,900 shares changed hands. The preferred closed at 85, a drop of 3½ points from Tuesday.

The financial editor of the Sun said yesterday:

"Apparently, holders of the stocks of the Famous Players-Lasky Corp. were not very much pleased with the disclosures made during the Federal Trade Commission's investigation into the affairs of the company. It was brought out at the inquiry that at the present time, the president of the company has no common stock recorded in his name, though three years ago he was recognized as one of the ten largest stockholders, having held at that time some 15,163 shares.

(Continued on Page 4)

## Baby Peggy Arrives Today

Baby Peggy is due in New York this morning from the coast. Principal Pictures will give her a "welcome lunch" at the Biltmore tomorrow.

## Powers Out of F. B. O.

Succeeded by Major Thomson as Managing Director—Former Now on Way East from Coast

Reports concerning the resignation of Patrick A. Powers as managing director of F. B. O. were confirmed yesterday by Joseph I. Schnitzer, vice-president of the organization. Major H. C. S. Thomson has succeeded Powers.

Thomson has until now occupied a dual post at F. B. O., that of treasurer and chairman of the board of directors. He is the representative of Grahams and Co. of London who are the financial backers of the organization. Schnitzer declared yesterday that there was no change in policy planned and that Powers' resignation presaged no further changes in the personnel of the company.

Powers, at the moment, is on his way East from California.

## Reisman Succeeds Akers

(Special to THE FILM DAILY)

Minneapolis—The reported advancement for Phil Reisman, Famous Players district manager here takes the form of the general managership of the Famous-Lasky Film Service, Ltd. of Canada. Gerald Akers is now in charge there. A. W. Nicolls, Paramount manager at Des Moines will take over Reisman's duties here while Frank Crawford succeeds Nicolls.

## Dispose Of Three More

(Special to THE FILM DAILY)

Fresno, Cal.—It was announced a few weeks ago that the Kehrlein interests sold their holdings at Oakland. Now comes word that the company has disposed of its three houses here, the Kinema, Liberty and Strand, to Frank Purkette and associates.

## Goldwyn's Book Ready

Samuel Goldwyn's book, "Behind the Screen," has been placed on sale by the George H. Doran Co.

## Says Help Is Vital

Joe Brandt Claims Production Monopoly is Stifling Independents—Exhibitors Must Help

Joe Brandt, of C. B. C., has been doing a lot of thinking lately about conditions in the state right field. He has finally reached the point where he has expressed his observations in writing, and what he says about his particular branch of the industry certainly sounds alarming.

(Continued on Page 6)



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**Quotations**

	High	Low	Close	Sales
East. Kod.	105	105	105	400
F. P.-L.	65 3/4	63 3/4	64 1/4	19,900
do pfd.	88	84 1/2	85	800
Goldwyn	12	12	12	400
Loew's	16	15 7/8	15 7/8	250

**MATERIAL**

(Continued from Page 1)  
over 6,000 or more feature pictures. If you don't believe it look over the list.

**Proving It**

Back in the old days when Col. Selig was very actively producing he had Hobart Bosworth and Tom Santschi working. The scenario department worked out the famous story of "Damon and Pythias." The Colonel was afraid of it as a classic. So the scenario boys modernized "Damon and Pythias," and it came out as a Western under the title of "Steve and Dave." And cleaned up.

**"Drivin' Fool" Booked**

Hodkinson has booked "The Drivin' Fool" into the Cameo next week.



**AN ADVERTISING MAN**

—a motion picture adv. man is open for a new connection. Eight years adv. experience qualifies him to fill job of adv. mgr. or asst. adv. mgr. Thoroughly experienced in every phase of motion picture adv. University graduate; references.

Box M-250  
Film Daily  
71 W. 44th St., N. Y. C.

**Woods', "Chi" Sold**

Taken Over by Loew and Aaron Jones—No Policy Change Contemplated for the Present

The long conferences on Tuesday, which were reported in THE FILM DAILY yesterday, have been brought to an end with the purchase of the Woods' theater, Chicago, by Marcus Loew and Aaron Jones, the latter of that city.

The price is placed in the neighborhood of \$1,250,000. "Scaramouche" is now running at the theater. In view of the fact that the transaction has just been closed, and inasmuch as the Ingram picture is expected to remain there indefinitely, the question of policy has not been discussed.

The Woods' is in the Loop.

**Evansville Case Up Soon**

(Special to THE FILM DAILY)

Evansville, Ind.—Eighteen suits of Evansville people against the defunct Vendome Theater, promoters of the Cadick, recently venued to the Gibson county Circuit court at Princeton, will be set for trial within the next two or three weeks, it was announced by William C. Wellborn, one of the attorneys who brought suit. Judgments asked in the suits range from \$100 to \$5,000. The plaintiffs charge conspiracy on the part of the promoters to defraud them in their investment.

**Truart Plans Another Unit**

(Special to THE FILM DAILY)

Albany—Hoffman Prod. have been formed here, listing 50 shares of common stock, no par value.

M. H. Hoffman of Truart stated yesterday that Hoffman Prod. had been formed as a corporate name to cover a new starring series his organization planned. Roland West made "The Unknown Purple" for Carlos Prod. but will make future pictures under the name of Roland West Prod.

**"White Sister" to the Lyric**

"The White Sister" will finish its run at the Ambassador Sunday night, and will reopen at the Lyric, Monday afternoon. This is the third Broadway house the film has played, first opening at the 44th St.

**Bradford Succeeds Briel**

James C. Bradford has succeeded Joseph Carl Briel as musical director of "The White Sister."

**Browning Through With Goldwyn**

(Special to THE FILM DAILY)

Los Angeles—Tod Browning has completed "The Day of Faith" under his one picture contract with Goldwyn. He will direct Theda Bara in a picture for Bernie Fineman. Paul Bern did the continuity.

**Thompson in From Coast**

David H. Thompson, First National production manager, is in New York from Los Angeles. He brought with him the master print of "Flaming Youth."

**Enlist Hays' Aid**

Promises to Help T. O. C. C. in Settling "Enemies" Situation —May Attend Meeting

Charles L. O'Reilly has carried out his original intention of taking the T. O. C. C. troubles over "Enemies of Women" to Will H. Hays. The latter has been informed of the matter and intends giving it his attention at once. William Randolph Hearst and Cosmopolitan Prod. are members of the M. P. P. D. A.

T. O. C. C. members are confident that the long-standing discussion over existing contracts for the picture will be settled through the Hays office. The General will be invited to attend the regular meeting at the Astor on Tuesday. He plans to go to Sullivan, Ind. for a few days but will probably be back in time to attend the meeting, should he accept the invitation.

The T. O. C. C. feels that inasmuch as it was that organization that first endorsed the Hays movement, among exhibitor bodies, and worked so long on the uniform contract, that Hays will make unusual efforts to arrange an amicable settlement between the two parties.

**Ruby Becomes Pathe Manager**

(Special to THE FILM DAILY)

Cleveland—O. J. Ruby has been appointed Pathe manager, succeeding Norman Moray. His service under the Pathe banner started nearly seven years ago as assistant cashier here.

Jack Schreiber III  
(Special to THE FILM DAILY)  
Detroit—Jack Schreiber, of Blackstone, is ill at the Battle Cr sanitarium.

**HAL ROACH'S**  
SPAT FAMILY COMEDIES  
*"Laughing Purposes Only"*  
2 reels  
Hal E. Roach Studios  
Culver City, California  
**Pathécomedy**

**DURATIZE**  
YOUR FILM  
**DURA**  
FILM PROTECTOR  
INC.  
220 WEST 42<sup>ND</sup> STREET  
NEW YORK  
PHONE CHICKERING 2937  
ALLAN A. LOWN  
PRES.

**Is Pola Negri in "The Spanish Dancer" a demonstrated hit?**

**Ask**

- |                  |                                       |
|------------------|---------------------------------------|
| Ed Olmstead      | c/o McVickers, Chicago                |
| Herschel Stuart  | c/o Missouri, St. Louis               |
| George Carpenter | c/o Paramount-Empress, Salt Lake City |
| John Kunsky      | c/o Madison, Detroit                  |
| Art Himelein     | c/o Plaza, Sandusky, O.               |
| Frank Newman     | c/o Newman, Kansas City               |
| Stanley Chambers | c/o Miller, Wichita, Kas.             |
| Thomas Schrader  | c/o Olympic, Pittsburgh               |
| L. H. Cunningham | c/o Quilna, Lima, O.                  |
| Frank Fischer    | c/o Madison, Madison, Wis.            |
| W. W. Watts      | c/o Princess, Springfield, Ill.       |
| W. Murphy        | c/o Crown, New London, Conn.          |
| James and Neth   | c/o Grand, Columbus, O.               |
| Homer Ellison    | c/o Rialto, Denver, Col.              |
| D. L. Shiarella  | c/o Virginian, Charleston, W. Va.     |

We'll stand pat on what they and their audiences say—*You KNOW it's a hit!*

*A Paramount Picture*



## “Breaks Record at Roosevelt”

*Marion Davies Sets New Mark for Chicago*

We wish to advise that “Little Old New York” has opened up to record-breaking business at the Roosevelt Theatre. The first week indicates that this picture will prove a record-breaker for the Roosevelt Theatre and should continue for a long successful run.

We also wish to advise that “Little Old New York” is highly received by the critics and is meeting with enthusiasm from our patrons.

BALABAN & KATZ  
*(signed)* Sam Katz

MARION  
DAVIES

in

Little Old  
New York

Adapted by Luther Reed  
from the stage play by  
Rida Johnson Young. Di-  
rected by Sidney Olcott.  
Settings by Joseph Urban.

A **Cosmopolitan**  
**Production**

Distributed by  
*Goldwyn-Cosmopolitan*

## New Sales Plan

(Continued from Page 1)

sons in Cleveland would work East after playing that territory, while the second, working out of Columbus, would travel West.

The proposition is one of bulk bookings. No one unit will remain in any designated territory longer than six weeks, during which time as many theaters as can be lined up will play the picture. The plan revolves around the exploitation of individual pictures, so that each sales unit can devote its entire time and energy to the promotion of that attraction. If terms cannot be arranged with the first run, the surrounding towns, embracing non-competitive theaters will be booked. At no time will there ever be more than two units at work. In the New York territory, for example, openings may be held in Buffalo and in New York City simultaneously or in either one of the cities. If no Broadway first run, for example, should book any picture handled under this scheme, a circuit booking will be sought for neighborhood theaters in New York and surrounding towns lined up. Local advertising will be resorted to in order to focus the attention of the public on the picture.

The sponsors point out that the plan elevates all theaters to the rank of first runs. Only big productions that mean something at the box-office will be handled under this plan. A committee will pass on the drawing power of each picture, figuring out the cost of distribution and then add a percentage which goes to the selling organization for handling it. This percentage, it is said, will be more attractive than the percentage arrangement usually made. The organizers point out that the life of the picture will be lengthened, but that the country will be covered the first time in about nine months; and that, in that period, the producer will have his money and his profits back rather than wait from 18 months to two years for his investment to bring returns.

### "Growing In Dignity"

(Special to THE FILM DAILY)

Kansas City—Ex-Governor Henry J. Allen, editor of "The Beacon," Wichita, in commenting on the recent convention of the Kansas theater owners, stated editorially in his paper:

"The convention of the moving picture exhibitors in Wichita is revealing to a public that hasn't understood much about it, that the moving picture business has produced not only a steady growth in the quality of pictures but likewise in the quality of the business men and women who have gone into the moving picture business.

"The great enterprise which had a somewhat ragged beginning in shabby theaters made over from vacant store rooms has in less than a dozen years arrived at a point of real dignity and profit.

"The convention presents a type of business manager as keen and constructive as any growing industry in the whole country affords."

### Bothell Theater Destroyed

(Special to THE FILM DAILY)

Bothell, Wash.—The Bothell is in ruins from fire.

## Break In F. P. Stock

(Continued from Page 1)

Another prominent member of the management now holds only 300 shares of the issue contrasted with 3,350 shares in 1920, and the holdings of the secretary of the corporation now total only 860 shares against 3,785 shares several years ago. It developed that brokers are now the largest holders of the issue. This condition caused further heavy selling of both classes of stocks today, making them for a time the weakest features of the list, the common losing some 3 points and the preferred about 4 points, both touching new low prices for the year."

## The Hearing

W. W. Hodkinson and Al Lichtman were the only witnesses yesterday at the Federal Trade Commission hearing in the Famous Players case.

Hodkinson, who testified briefly in the afternoon, told of demands made by Mary Pickford on Adolph Zukor for increases in salary 'at various times, and advances made to the Famous Players Film Co., of which Zukor was the head, to meet the demands.

Discussion of the merger of Famous Players Film Co., the Jesse Lasky Feature Play Co., and Bosworth into the Famous Players-Lasky Corp., was touched upon.

On cross-examination by Robert T. Swain, of defense counsel, it was brought out that prior to the merging of the producer group with Paramount, the distribution end, into the Famous Players-Lasky Corp., the same thing had occurred in the case of the Mutual group.

"Then there was a combination of production and distribution in a single ownership before the Paramount distribution and production was combined," Swain summed up.

The situation in the industry in the days of General Film, the length of pictures released, and other topics of the sort were also discussed.

At one point, Swain asked the witness whether he considered that Miss Pickford was superior to the other Paramount stars at the time Hodkinson was president of Paramount. The witness said he did, with one exception, namely, Marguerite Clark.

The entire morning session was occupied with Lichtman's testimony, which was featured by his statement that since F. P.-L. completely took over Southern Enterprises, he, as a distributor, had been able to sell pictures on an entirely satisfactory basis in the South.

The witness told Hawkins, of Government counsel, that he had sold the entire Preferred output for the present season, where it was available, to the Southern Enterprise houses.

"Whom did you deal with?" asked Hawkins.

"With Harold B. Franklin," was the response. "It was a percentage arrangement, twenty per cent of the gross on some pictures and twenty-five on others."

Lichtman also said he had recently booked one picture, "The Broken Wing," into the Rialto, New York, on a percentage which gave him 17½% of the gross and made money on the deal.

Last Spring he had testified that the situation was quite different. On one occasion, he rented the Criterion from Famous, showed "Poor Men's Wives," and lost money.

Cross-examined by Swain, the witness said he found Franklin entirely fair in his dealings in every respect.

"There was no difficulty whatever," he added.

"Did Mr. Franklin try to coerce you in any way?" Swain queried.

"No," Lichtman responded.

"Last Spring," Hawkins went on, "you said the booking situation in the South was 'awful.' You mean that it's not awful now?"

"That's right," the witness declared.

He also told Swain that in some theaters in the Southern Enterprise chain, Famous had even split the gross fifty-fifty.

The major portion of Lichtman's testimony was occupied with an enumeration, city by city, of theaters which he considered first-class, first run, and a resulting argument between counsel, carried on through redirect and cross examination, over what makes a theater first-class.

This duplicated much of the material brought out at Lichtman's two previous appearances as a witness.

Gaylord Hawkins conducted the case yesterday for the Government. The hearing will be resumed this morning at 10 o'clock before Examiner E. C. Alvord.

### A Correction

In reporting Elek J. Ludvigh's testimony at the Tuesday session of the Federal Trade Commission hearing, it was stated that Ludvigh's interest in Famous Players stock was 25 per cent of 85,000 shares. The number of shares should have read 8,500.

### Perry Named Manager

(Special to THE FILM DAILY)

Boston—Eugene Perry, formerly with Famous at Oakland, Cal., has been appointed manager of the William Gray chain of theaters in New England, with offices in the Social Bldg.

Second Of Series Ready Nov. "Jamestown," the second of "Chronicles of America" series, to be released by Pathe, Nov. 4.

### Minnie Elizabeth Webster

Exclusive representative of

### MR. LOU TELLEGAN

Address all Communications to

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New York

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### The Exhibitors Association

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ALLAN A. LOWNES, GEN. MGR.

## EASTMAN POSITIVE FILM

To protect the exhibitor against screening, unknowingly, film of inferior photographic quality we make Eastman Positive Film identifiable. The words "Eastman" "Kodak" are stenciled in *black* letters in the transparent film margin. Look for this positive proof that you are projecting the "film that carries quality through to the screen."

Eastman Film, both regular and tinted base, is now available in thousand foot lengths.

EASTMAN KODAK COMPANY  
ROCHESTER, N. Y.

**Newspaper Opinions**

**"Unseeing Eyes"—Gold-Cosmopolitan  
Cosmopolitan**

AMERICAN—The picture is crowded with action. There is the thrill of the aeroplane flying on the icy waters, and there is the thrill of the blizzard in which both heroes and heroine are separately lost. Lionel Barrymore played the always difficult role of a dramatic hero with his finest suppression.

"Unseeing Eyes" is a quite unusual film, its surprises, its atmosphere and its dramatic appeal.

LY NEWS—The picture is beautiful in question; clever, extremely clever; yet a trifle too, too—well too much evening's entertainment.

el of the Barrymores is capable, and as fine as an actor could possibly be under the circumstances of the film. \* \* \* The story were disappointed in, said True, there is action, a goodly share. But somewhat of a lack of plot.

NING JOURNAL—\* \* \* It presents a series of scenes so fraught with amazing and high romance that they burn lives upon the memory with the sear of perils personally experienced.

L—A film of the wide open spaces, full of action, including fights—fist and knife—and airplane pursuits. There are several very dull moments also. \* \* \* graced by the presence of two very actors, Lionel Barrymore and Louis.

NING TELEGRAPH—Those who prefer their film fare with action, thrills and of good old-fashioned melodrama can find all these ingredients in "Unseeing Eyes." \* \* \* It has everything the public

—With condensation of some of the protracted and easily anticipated parts in this photoplay, what with good acting principals and by Seena Owen as the one as invigorating as a real plunge into

GRAM—To retell the story here and rob the film play of its thrills. \* \* \* will find yourself gripping the edges of your chair in suspense when the big fights come long. \* \* \*

ES—\* \* \* And some of the snow scenes are as beautiful as anything that has been produced. As a story, however, it is full of impossible adventures that are reduced to a point when they become reality. \* \* \* This picture is not a brilliant successor to the charming "Little Old New York."

BUNE—"Unseeing Eyes" is an interesting snow picture. \* \* \* E. H. Griffith brought out all that there is of interest in the story with his quite sane and modern treatment. He permits his people to act like human beings, which is all wrong.

ORLD—Indeed, some of the views made in the airplane on the trip to the mountain are marvellously done. And glorious scenes are shown. \* \* \* Perhaps there is much made of the snowstorms. And it is quite likely that much of the dramatic interest is heavy and long looked for before the end.

**"On the Banks of the Wabash"—  
Vitagraph—Rialto**

AMERICAN—A number of unnecessary scenes, situations and plots upset the scenic—and then—a fire registers itself—a dam bursts somewhere and a flood sweeps over the town. \* \* \*

LY NEWS—"On the Banks of the Wabash" \* \* \* is scenically extremely well presented. \* \* \* The story—a somewhat interesting one. \* \* \*

NING JOURNAL—\* \* \* Combines the "heck" school of motion picture writing with some distinctly impressive flood and good performances by two members of the cast.

picture, at the Rialto, inclines to gross exaggerations of rural types and occasional liberties, but when the Wabash goes on the page \* \* \* one's interest is thoroughly stimulated.

L—The title doubtlessly will bring to theater many sentimental folk who will

revel in the hokum and manufactured thrills which have been gathered together here for their special consumption. \* \* \* The big scene comes when the Wabash overflows its banks.

MORNING TELEGRAPH—This latest effort of A. J. Stuart Blackton has all the concomitants requisite to a popular appeal. \* \* \* The picture, in addition to the un-failing sentimentalities of bucolic drama, has exciting river scenes, strongly reminiscent of "Way Down East" which brings the story to its climax.

POST—It is pretty poor stuff to offer these days. The picture at the Rialto, however, has one trump card, and that is held until the very last reel—just to keep the picture awake and incidentally the audience. Very likely it will go big in some localities, for it is full to the brim of "Home Sweet Home," and "mother-love" supplied chiefly by Mary Carr.

TELEGRAM—The story centres about a fine old character, "Cap" Hammond, quaint in humor, strong in manhood, who rises to an emergency and provides the thrill of the picture, a climax startling in its immensity.

TIMES—This film happens to be unique inasmuch as it is so irritating that it actually keeps one awake. \* \* \* The acting is pathetic, the direction is negligible, but the photography is excellent. \* \* \*

TRIBUNE—It will no doubt be a very popular picture with those who are interested in the Wabash, and perhaps with those who are interested in banks, and by that we mean that its appeal is catholic. Everybody concerned seems very sincere.

WORLD—Here we have a flood for the climax. And it is quite well carried out. The picture as a whole is slow, tedious, involved business built around the home life in a small country town and the staunch heart of Mary Carr. \* \* \*

**"Richard The Lion-Hearted"—Allied  
Prod. and Dist.—Strand**

AMERICAN—For, to be perfectly frank, I was bored profoundly. I'll admit that a certain amount of imagination, and of ingenuity found a home in this screen adaptation of Walter Scott's decidedly demodé novel, "The Talisman."

EVENING JOURNAL—The reviewer believes that this is the first time that a character created in one photoplay has been utilized as the central figure of another. However, that may be, the results are so good in the present case that one is constrained to cry for more. \* \* \*

All this is done at high pitch with many fine pictures of horsemen prancing and charging and cutting and parrying and swishing their blades on the rocky roads before Jaffa and in the city itself.

Mr. Beery is so outstanding in his role that one pays little attention to the others in his company.

HERALD—"Richard the Lion Hearted" is a good picture, but not by any means a great one; it measures up to "Robin Hood" in only one respect—that being the performance of Wallace Beery in the role of Richard. Mr. Beery is the same splendid, forceful, vital, engaging king that he was in the Fairbanks production.

MAIL—\* \* \* Here Beery is at his best. He makes the character majestic, proud, cunning, noble and brave. For this the hero-worshippers should be satisfied. \* \* \*

It is a poor successor to "Robin Hood." It lacks the spontaneity of that picture—and more than anything else, Douglas Fairbanks.

MORNING TELEGRAPH—Wallace Beery as Richard Coeur de Lion, the mighty king of England, gives a convincing and vital performance. \* \* \* There follows an excellent staged scene in which the Christians meet Saladin's forces on the field of battle.

POST—\* \* \* A surrounding cast of excellent quality. A story which never loses interest, and costuming, staging, and photography that show great care.

SUN—There are many beautiful scenes in this movie with the armored crusaders, their pennants, banners and chargers against backgrounds of Oriental cities and countryside. The cast, headed by Wallace Beery as King Richard, is an excellent one. Charles Gerrard as the Sultan Saladin and Marguerite de la Motte as Lady Edith Plantagenet are splendid.

TELEGRAM—Chet Withey directed it and also supplied Mr. Beery with a glittering cast to match his shining talents. \* \* \*

TIMES—Judging from "Richard the Lion-Hearted," the first production of the Associated Authors, Inc., a newly formed, motion picture concern, much is to be expected from this combination. In their initial effort \* \* \* they have struck home, and it is decidedly gratifying to observe the clever manner in which this picture, \* \* \* has been handled.

On the whole the cast is far above that in the average good production. We shall look forward to future efforts of this new producing company, as they deserve great credit for the characterization inculcated into the players in this picture, which is possessed of originality and stirring interest.

TRIBUNE—\* \* \* But big sets do not make a big picture, and we enjoyed Richard quite as much as we did Robin. In "Richard" we were happily surprised, because we had not expected great things, while in the Fairbanks picture we were very disappointed, having looked for so much. \* \* \* But as Richard the Lion Hearted he (Wallace Beery) is magnificent.

WORLD—\* \* \* The picture, while pictorially beautiful, is occasionally ponderous.

**"Venus" at the Central**  
"The Temple of Venus" opens at the Central Monday night.

**Gage Leaves for Coast**  
Frederick Gage, Jr., of Pyramid, has left for the coast where he will visit Selznick exchanges.

**Capitol Four Years Old**  
The Capitol theater celebrated its fourth anniversary yesterday. The opening picture was Douglas Fairbanks in "The Mark of Zorro."

**Independent Exchanges and State Right Buyers**

We have a few unsold territories on the following features.

"BEWARE OF THE LAW"  
A stirring dream of love and adventure.

"ALONG THE MOONBEAM TRAIL"  
Major Dawley's masterpiece of animal life. A two reel special.

"MINTY"  
BRET HARTE'S famous story of California in the days of the gold rush.

A Revival of  
"DANTE'S INFERNO"  
A picturization of the poet's conception of Hell.

"WHY TELL"  
Featuring NOAH BEERY and WALTER MILLER.

Write to  
**CHARLES N. JAWITZ**  
729 Seventh Avenue New York

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**CALIFORNIA ARIZONA  
NEVADA and HAWAIIAN ISLANDS**

You can obtain bookings on

**PRINCIPAL PICTURES CORPORATION'S  
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**"Temporary Marriage"**  
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**"The Spider and the Rose"**  
**"East Side - West Side"**

THROUGH

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LOUIS HYMAN, Mgr. ELMER BENJAMIN, Mgr.

## Says Help Is Vital

(Continued from Page 1)

It is interesting to recall that it was only recently that a certain sales manager for a state right organization upon his return from the Middle West declared that the market was gone. In the main, other state righters agreed with him, although there were certain angles on the matter as seen by this individual that were objected to.

Now Brandt sums up his impressions by declaring that a production monopoly is gradually coming to the fore, and says that unless aid in no uncertain manner comes to the state righters from exhibitors, it means the end for them: This is what he maintains:

"I look for a return to a production monopoly similar to that of the producers of General Film Co. days. There is the same affinity of interest between the Wall Street-financed producers of today as existed amongst the Patents Company producers.

"It will be remembered that the latter producers were independent and were competitive for many years until financial reasons made it wise for them to consolidate their interests. This is happening amongst the Wall Street-financed companies of today. They have been spending money extravagantly in productions that cannot possibly pay out, and the spirit of amalgamation is in the air. The almighty pocket-book is already talking, even as it did ten or twelve years ago.

"In the days of the General Film Co., the independent producer was the only factor that helped to crush the tremendous hold that this organization had on the industry. Today a great many exhibitors are not talking about it out loud, but are nevertheless whispering among themselves to book independent pictures to bring down the prices demanded by the Wall Street-financed companies. In short, the independent is being used today as the goat just as he was in the days of the General Film Co.

"The independent companies are fighting the battle of their lives today, but they are getting very poor aid from the exhibitors for the risks they are taking and the product they are building. Without the independent factor the field is left open to a consolidation of large interests, some of which have already taken place.

"The independents realize that they cannot possibly hope to get any big revenue from the key cities in the United States, because most of the key cities, as far as first-runs are concerned are controlled in one way or another by Wall Street or affiliated interests. They must necessarily depend upon the best run they can get in each city as a first-run, and the support of the rest of the exhibitors in neighborhood houses and the outlying towns in order to stay in business. The Wall Street pictures made at a tremendous cost goes into a first-run in a key town, and even if that theater should lose money on the engagement, it really means nothing, because it's charged up to exploitation. But because of the money

poured in by Wall Street to exploit the picture, the exhibitors who follow this first-run must pay for the loss.

"In other words, most of the exhibitors of this country are feeding their money into the coffers of a great many Wall Street concerns who are threatening the very life of the independent producer, who must exist if the independent exhibitor is to exist.

"Almost five years ago I resigned from an important company to further the idea of making independent motion pictures, and in the five years I have made a great many pictures that have played first-runs in a great many of the key cities, and I have played them at a sacrifice simply because I was an independent producer. Often when the run was over, the exhibitor a little shame-facedly admitted that it was as good, or better, than some pictures he had bought from some Wall Street-financed organization, and that he had purchased it at half the price that he had paid for a picture of less value at the box-office.

At one point, at least, Brandt touches on the situation as seen by Harry M. Warner, who stated last week that production standards were being lowered by first-runs because those theaters refused to pay equitable rentals for pictures whose negative costs were high. Here Brandt declares:

"What is the incentive for the independent producer to continue? He is told point blank that he cannot expect any support from the first-runs in the big cities—he is told furthermore that unless he gets first-runs in the big cities that he can't expect any sort of a price from the neighborhood houses in the outlying towns. If he makes a big picture, and the first-run does take it, he pays half of what it is worth, and usually the Wall Street-affiliated theater doesn't put half the exploitation behind it that a Wall-Street-financed picture would get.

"In my opinion the handwriting is on the wall. Unless the exhibitors take the situation seriously in hand and begin to realize that the more they support independent pictures the quicker they are going to be able to make the Wall Street-financed producing unit bring down their cost of production and make pictures on a basis that will insure reasonable rentals. Unless the exhibitor is willing to do this, the independent's fight is useless and he might as well give up the field to the Wall Street-financed organizations and let the exhibitors take their chances as to what the result will be.

"The time for theorizing is past—we must get down to brass tacks—if the independent means anything to the industry, he must be supported. If he doesn't let the exhibitor be fair enough to lay his cards on the table and the independent will fold up his tent and disappear from the industry."

Mrs. E. K. Adams Here

Mrs. E. K. Adams, head of the Cecil B. De Mille reading department, is in New York. She will be here about two months doing research work for De Mille's next, "Triumph."

# -and he knows pictures!



an open letter to

EVERY EXHIBITOR  
IN BUSINESS TO  
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"In all the years that I have been passing judgement on pictures, I have yet to remember when I have been so tremendously enthusiastic about the box-office value of a new release as I am about—

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It's a wonder. Go to it strong. It will back up any claim you make for it."

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General Manager

ASSOCIATED FIRST NATIONAL PICTURES, INC.



# THE **Film** DAILY

**The BRADSTREET**  
**of FILMDOM** **The RECOGNIZED**  
**AUTHORITY**

XXVI No. 22

Friday, October 26, 1923

Price 5 Cents

## Moore Testifies

denounces Block-Booking System  
Famous Hearing—Nixon and  
Schwalbe Again On Stand

vigorous denunciation of the  
block-booking system; details of  
what he had tried unsuccessfully to  
do on a fifty-fifty split with Marcus  
Lorenson on Paramount bookings; and  
refutation of his version of the for-  
feiture of First National and a na-  
tional booking combine, featured the  
testimony of Tom Moore, prominent  
operator of Washington, at the Fed-  
eral Trade Commission hearing yes-  
terday.

With the exception of two witness-  
es, Fred G. Nixon-Nirdlinger, of  
Philadelphia, and Harry O. Schwalbe,  
of First National, both recalled,  
Moore was the sole witness of the

in the early part of 1917, Moore  
testified, he was visited by J. D.  
Hamms and Bruce Johnson, who  
showed him the plan to get together  
city exhibitors in a co-operative  
booking scheme. They asserted,  
Moore testified, that Paramount  
bookings were getting prohibitive, and  
that the latter company was also,  
through its entrance into the exhibit-  
ion field, menacing independent pro-  
ducers and the independent exhibit-

(Continued on Page 4)

### Six "Scaramouche" Runs

Metro has arranged six more runs  
of "Scaramouche," in the following  
cities: Garrick, Minneapolis, and  
Clark, St. Paul, opening Nov. 3;  
Allen, Toronto, Nov. 3; Aldine,  
Pittsburgh, opening Nov. 5; the Al-  
bany, Montreal, Nov. 11 and the Park  
Theater, Nov. 12.

### Six From Clift

It is understood that Denison Clift,  
who will direct "Loyalties" for Fox  
on the coast, will make a series of  
pictures for that company. He  
is now en route to America from  
London via the Orient.

### Clarke Joins 1st National

Trace T. Clarke, until recently  
national representative for David P.  
Wells, has joined First National  
in the same capacity. He leaves for  
London early next year.

### Riesensfeld Here

Leo Riesensfeld returned from the  
west yesterday, where he saw "The  
Commandments," for which he  
will prepare the musical score.

## Famous Players Ceases All Production Pending Return of Industry to Normalcy

### Changes In Studio

Coolidge Streeter at F. B. O. Plant—  
Schnitzer Says Only  
Temporarily

(Special to THE FILM DAILY)

Los Angeles—Coolidge Streeter,  
formerly with Hodkinson, has as-  
sumed charge of the F. B. O. studio  
here. Emil Offeman, former studio  
manager, who is now in New York,  
is definitely out.

The impression here is that there  
will be no further changes in the im-  
mediate future, but that a reorgani-  
zation of the studio forces will be  
made. An increase in production is  
also looked for.

There is some speculation locally  
regarding the status of Joseph I.  
Schnitzer, Harry M. Berman and  
Nat Rothstein, and also relative to  
the future of the exchange system.  
Streeter arrived here from New York  
on Wednesday. P. A. Powers, the

(Continued on Page 2)

### Tie-up With Educational Board

The M. P. T. O. has secured the  
co-operation of the U. S. Board of  
Education in exploiting National M.  
P. Day on Nov. 19, which falls in  
American Education Week. Dr.  
John J. Tigert, the commissioner, is  
communicating with all school  
authorities in this connection.

In New York, the film delivery  
services are now carrying banners ad-  
vising the public of the event.

### New State Righter

Red Seal Pictures Corp. has been  
formed with Edwin Miles Fadman,  
president and general manager; Har-  
old Rodner, vice-president and Max  
Fleischer, treasurer. "Unusual and  
distinctive pictures" are promised by  
the organization which will release  
via the state right market.

### Two Lunches Today

American friends of Ernest W.  
Fredman will give him a lunch at  
the Ritz today. Over fifty well  
known film men will attend. Prin-  
cipal will celebrate Baby Peggy's  
birthday by giving her a lunch at the  
Biltmore.

### Twenty Productions Ready—Zukor to Watch How Exhibitors Buy Product Before Carrying Out Re- mainder of Program—Future Schedule Will Be Based on Returns of this Group.

Orders were issued yesterday by Famous Players to close  
down all production activities in both the Eastern and the Holly-  
wood studios, effective at once.

The cause for this unusual and unexpected move, as explained  
by Adolph Zukor is, briefly, that Famous intends to wait and see  
what returns come in on the 20 productions now finished before  
proceeding further on a production schedule which calls for such  
huge sums as outlined.

In other words, Famous will wait to see whether the  
present productions will sell at a profit. Otherwise, exist-  
ing production schedules will be cut to meet the returns  
from the field.

The statement issued by Mr. Zukor is brief, and reads as  
follows:

"The Famous Players-Lasky Corporation has com-  
pleted the production program for this fall that was out-  
lined in its announcement several months ago. We are  
now curtailing production in our studios to the greatest  
possible extent and we will not resume the making of any  
further new negatives until production costs have come  
down to a common sense basis."

In addition to the schedule of regular releases Famous has  
out, "The Covered Wagon" and DeMille's "Ten Commandments"  
will be presented both here and in Hollywood in a few weeks.

Editorial Note—There need be no apprehension—nor should  
there be any misapprehension—of the unexpected order issued  
yesterday to the studios of Famous Players. It is, in all likelihood,  
a move, the wisdom of which will be demonstrated in a few  
months. Because by then all sales reports for the season will  
be in, or practically so. There can then be no alibis. The sales  
department heads may invoke all the curses they please upon  
the heads of exhibitors who "wouldn't come through." But these  
curses will not pay off bank loans. The producer who is depending  
upon big returns from his "big" pictures may well take a tip  
from the action of Famous Players, and not anticipate too highly  
the returns on his pictures now in the field.

(Continued on Page 4)



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**Quotations**

	High	Low	Close	Sales
East. Kod.105	105	105	105	100
F. P.-L. . . . .	66	64 3/4	65 3/8	8,000
do pid. . . . .	85 1/2	85 1/2	85 1/2	100
Goldwyn . . . . .	11 3/4	11 3/4	11 3/4	100
Loew's . . . . .	16	15 7/8	15 7/8	900

**National Sunday Move?**

(Special to THE FILM DAILY)

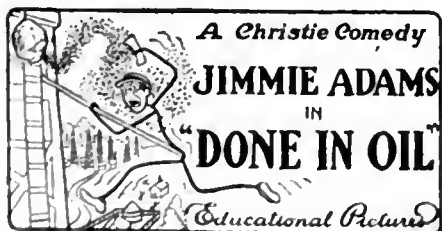
Milwaukee—At a convention of Seventh Day Adventists, blue laws and reformers were condemned and a warning sounded that reformers are planning to introduce a Sunday bill for the District of Columbia, at the next session of Congress, hoping later to use this as a model for the entire country.

The Adventists will begin organization of their forces to defeat this scheme.

**Lloyd in New Role**

When Victor M. Shapiro was on the coast he was informed by W. R. Fraser, general manager of the Harold Lloyd Corp., that in Lloyd's next production, temporarily titled, "The Girl Expert," the comedian has a novel characterization which is said never been done before. Fraser stated that it would be kept a secret until the picture was shown.

**ADVERTISE YOUR SHORT SUBJECTS MATS** for this "ad" FREE at your Educational Exchange



**War On "Evils"**

**Minneapolis Board to Act Against Bicycling and Circuit Buying—Set on Policy**

(Special to THE FILM DAILY)

Minneapolis—The F. I. L. M. Board of Trade has declared war on bicycling and circuit buying. This was decided on at a special open meeting conducted by the board for a general conference between exchange managers and salesmen. L. O. Lukan presided.

A special investigator has been hired to travel through the territory checking up alleged bicycling of prints. Salesmen have been provided with special cards, on which to report films shown by the various theater owners included in their territory. Through this double check on pictures being exhibited, Minneapolis exchangemen hope to eliminate bicycling.

Circuit buying of pictures in the future is not to be tolerated. Every contract signed by an exhibitor must specify the picture contracted for and the date and theater where it is to be played.

Every manager and salesman in the territory, with one or two exceptions, attended the meeting. Closer cooperation between distributor and exhibitor by the salesman as the point of contact, was urged. Practically every function of the salesman, his difficulties, duties and place in the industry were discussed, with all exchangemen present making brief talks.

**"Hunchback" in Baltimore**

(Special to THE FILM DAILY)

Baltimore—"The Hunchback of Notre Dame" opened at the Academy of Music Monday. This company which is managed by Sam Maurice, will open in Washington at the Shubert Belasco, Nov. 18.

**Berger Rejoins Pyramid**

Rudolph Berger has resigned from Ritz Carlton to return to his old post as salesmanager for Pyramid.

Harry Scott has also left Ritz to join Pathe.

**New Artclass Release**

"One Night" is the new title for "Between Worlds," which Artclass will distribute. The picture has been reedited by Katharine Hilliker.

**Trimble Here From Coast**

Larry Trimble is here from Hollywood with a print of "The Love Master," the new Strongheart picture. At the Algonquin.

**Saginaw Next**

(Special to THE FILM DAILY)

Detroit—The 1924 convention of the Michigan M. P. T. O., will be held at Saginaw in October.

**Back From Coast**

Sam Morris and Myer Lesser of the Warners, are back from a short trip to the coast.

**Carolina Tax Soon Functions**  
(Special to THE FILM DAILY)

Columbia, S. C.—The amusement tax created by the last legislature, will be collected without any exceptions after Dec. 31, according to W. G. Query, chairman of the South Carolina Tax Commission. Theaters have been exempted from payment by action of the special commission set up by the legislature, but Query pointed out, the authority of that commission is limited to the calendar year.

**Warner Plans Trip to Coast**

When Abe Warner fully recuperates from his illness he will journey to the Coast on a combined business and pleasure trip. He is now at Atlantic City.

**Darnton on Coast for Fox**  
(Special to THE FILM DAILY)

Los Angeles—Charles Darnton, for many years dramatic critic for the N. Y. Evening World, is here as a member of the Fox scenario staff.

**Schlink Ill**

(Special to THE FILM DAILY)

Los Angeles—Morris Schlink is ill.

**Changes In Studio**

(Continued from Page 1)

former managing director, left New York on Monday.

Joe Schnitzer declared yesterday that Coolidge Streeter would remain in charge of the coast plant on temporarily and that Offeman would continue in his old post. He denied that the election of Major H. C. Thomson as managing director would result in any further changes in the organization.

**HAL ROACH'S**

**CHARLEY CHASE COMEDIES**

*"Consistently Good"*

1 reel

Hal E. Roach Studios  
Culver City, California

**Pathécomedy**

**EXHIBITORS IN**

**COLORADO, WYOMING, NEVADA  
MEXICO, UTAH AND SOUTH IDAHO**

You can obtain bookings on  
**PRINCIPAL PICTURES CORPORATION'S  
Productions**

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*"Bright Lights of Broadway"*

*"Gold Madness"*

*"The Spider and the Rose"*

*"East Side - West Side"*

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Salt Lake City, Utah

*E. J. Drucker*



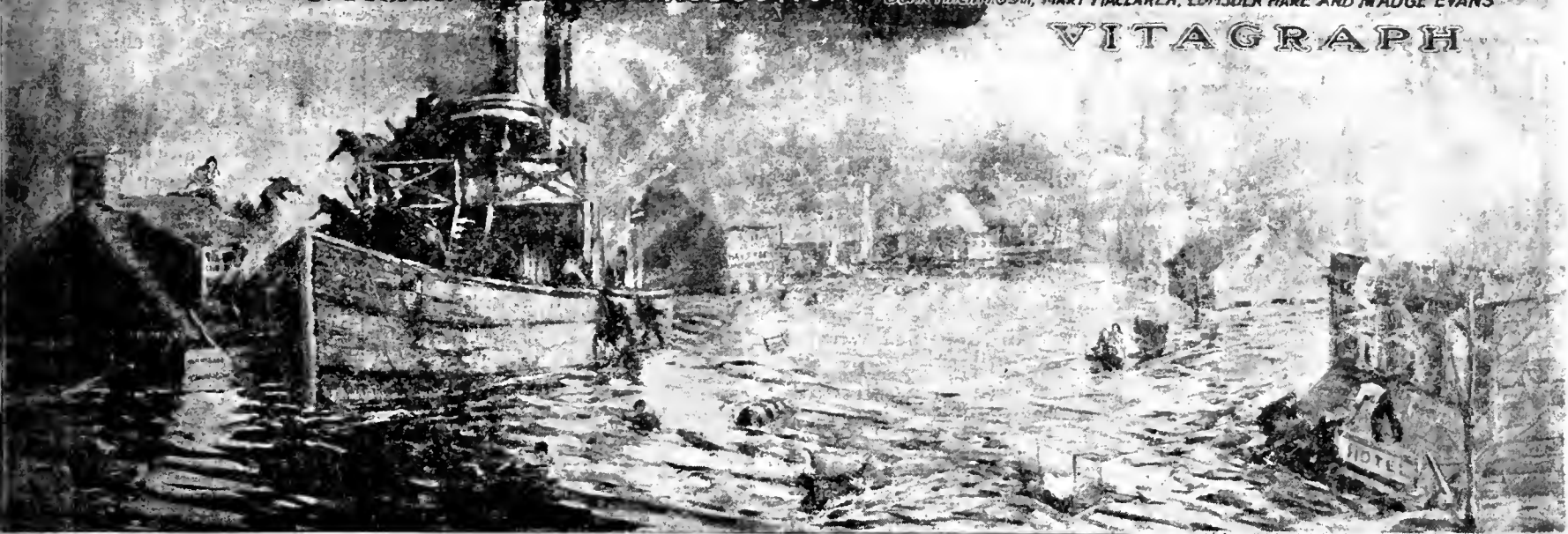
ALBERT E. SMITH  
PRESENTS

# 'ON THE BANKS OF THE WABASH'

J. STUART BLACKTON PRODUCTION

WITH AN ALL STAR CAST INCLUDING MARY CARR, JAMES MORRISON, BURR MCINTOSH, MARY MACLAREN, LUMSDEN HARE AND MADGE EVANS

VITAGRAPH



A heart tugging photoplay with all the "pull" of Paul Dresser's famous song of homeland. You'll love these simple folk—they're right from your own town. Their tears are your tears, their laughter, your laughter. And, Mary Carr, as the sweetest woman in the village—her smile's the same your mother used to greet you with so many years ago!



Mary Carr



Burr McIntosh



Mary MacLaren



Lumsden Hare



James Morrison



Madge Evans



VITAGRAPH  
ALBERT E. SMITH PRESIDENT

## Moore Testifies

(Continued from Page 1)

"I gave them my check on the spot and signed an agreement to enter the circuit," said Moore. "I had tried then unsuccessfully to get Paramount pictures."

The witness then described various meetings of the Circuit which he attended, and the determination of the original franchise holders to stop the releasing of "factory-made and sausage-made product" to the independent theaters.

As an original franchise holder, he testified, he ran the Circuit pictures first and then sold them to exhibitors in his territory through his exchange, singly, the same policy being followed throughout the country.

At this point, Gaylord Hawkins, conducting the case for the Government, asked the witness if he had information of a meeting of the First National Directors at Los Angeles in 1919, when Adolph Zukor appeared before them with a booking plan.

There was vigorous objection by Robert T. Swain, of defense counsel, who was sustained by Examiner Alvord, as Moore had not been present personally at the meeting. Hawkins made a statement for the record and got in his version of what he offered to prove by the witness.

In the Fall of 1919, First National meetings were held at the Astor, New York, the witness continued, as a result of the sale of the Hulsey franchise.

"The purpose was to hold the Circuit together," he explained. "We were being menaced by propositions made to franchise holders by F. P. L." Paramount, according to Moore, at this time was attempting to control production and exhibition, and "forming booking combines."

A committee of which the witness was a member was appointed to devise ways and means to meet the situation, he said. Several methods were proposed but the sub-franchise plan was finally adopted.

Then came the Atlantic City meeting in 1920, the theme of which was according to the witness, that Paramount must be prevented from making "further inroads on the theater field and from taking away stars and directors."

"Block-booking was also a great menace," he added. "Independent exhibitors all over the country were crying to us for help."

The sub-franchise plan was agreed to, the witness went on, by everybody present at the meeting except himself. He did not approve it.

Then came Moore's narration of the Chicago meeting, at which the sub-franchise plan was perfected. This was followed, he said, by the proposal made "either by Mr. Gordon or Mr. Schwalbe" for a national booking combine. Jules Mastbaum, he continued, urged the plan.

Again Swain objected vigorously, declaring there was no connection between Mastbaum and Famous at that time. He was overruled and voted an exception.

## Famous Ceases Production

(Continued from Page 1)

Summed up in a nutshell the action of Adolph Zukor simply means this: That if exhibitors will pay sufficient for the productions which have cost so much to make then Famous will continue making such productions. If the exhibitor doesn't then the production schedule will be altered to meet that which the exhibitor can afford. If that isn't good sane business, what is?

The only difference is that instead of waiting until next February or March to see what returns develop, Zukor is paving the way now, and all future productions will be held up until there is a definite idea, in dollars and cents—and sense—just what the market will accept, and pay for.

If the various old line companies and important "independent" producers are wise they will do what Famous is doing—stop producing on these tremendous high levels of cost and wait and see what is going to happen. It may be too late by next March. The red blooded sheriff that "Dick" Rowland talked about a few weeks ago may be perilously near some if they are not overly careful.

DANNY.

"The National Booking Combine was endorsed, and Mastbaum was elected President," continued Moore. "Only Finkelstein and Ruben opposed it and they later fell in line."

The next step, according to the testimony, was a meeting by a committee of which the witness was a member with Mastbaum in New York. The sub-franchise plan was to be abandoned, if the booking scheme went over. "Mastbaum said," continued Moore, "that if First National would put the booking company into effect, the Stanley company would join it."

He quoted Mastbaum as having said that the "whole industry would be eating out of our hands in six months."

A visit to Philadelphia followed, he said, and a meeting in the Stanley offices, where Moore took an active hand in the proceedings.

"The conference broke up in a miniature riot," he added, "when it was proposed that the Stanley company direct the booking combine. I told them that they were trespassing on dangerous ground that would lead to the Federal Courts. I advised them I would resign from the Committee and give the truth to all the franchise holders, both of which things I did."

In July, 1920, he also got out of First National and sold his franchise to J. D. Williams, the witness continued.

Attempts of the witness to get a fifty-fifty break with Loew in Washington and afterwards to get a day-and-date arrangement, both of which failed, were then told.

The negotiations were prolonged, he said. At one stage, Moore offered to give Paramount fifty per cent interest in his Rialto theater, he testified, and was also favorable to a plan proposed by S. R. Kent that he go into Baltimore and other cities.

He quoted Kent as having told him that Famous was dissatisfied with C. E. Whitehurst and willing to help Moore build and give him all the product.

H. D. Salisbury, the witness declared, went to Washington and looked over his books, and Moore also made a detailed statement in writing to the F. P. L. home office. Finally, W. E. Smith of Philadelphia visited Moore, continued the witness, and an agreement was signed, subject to approval, giving Moore a percentage arrangement on the Paramount pictures. Meanwhile, he bought two large tracts of land in Washington, so he testified, as possible theater sites.

The negotiations came to nothing, in the end, the witness explained, as Loew would not agree to the fifty-fifty split, because, as H. G. Ballance said in a letter to Moore, Loew had bought the Paramount product 100 per cent for the country and this might be endangered if an exception were made in Moore's case.

The direct examination of the witness was concluded by a vigorous denunciation by him of block-booking.

"It makes the exhibitor the goat," he asserted. "But the public doesn't know that. In addition, I believe all our censorship troubles are caused by block-booking. The system makes the producer the censor of the public morals. Under this system, the director, star and author are blind men. They have to turn out pictures on a factory plan to meet the release schedule."

The witness saw distinct hope however in the fact that certain stars and directors had broken away from what he called the factory system, and were thus making pictures on the individual basis.

At the afternoon session, Nixon-Nirdlinger was recalled to identify certain booking contracts with the Stanley Company.

Moore then resumed the stand for a long cross-examination by Swain. The witness had stated on direct examination that in 1917, at the time Williams and Johnson visited him, "Paramount had all the stars and directors."

The Paramount chief counsel took up in detail a who's who of industry in 1917 to show that Paramount did not have them all.

asked the witness to name the Paramount stars and directors in 1917 and Moore responded with a list of names, chief among which were M. Pickford and Marguerite Clark.

Mary, the witness said, was foremost rank. To which Moore agreed, but pointed out that W. Hodkinson had given the opinion the day before, that Marguerite Clark ranked with her.

"Well," said Moore, "if Mr. Hodkinson had been in the exhibit end where I was, I don't think I would have so rated Miss Clark. There is only one Mary."

At several points, Swain declared that stars "didn't get big till they went to Famous."

The witness qualified by saying that Paramount in 1917 had the best of the stars and directors plus a "different standard of picture" than Mr. Zukor had created.

"Then it's not true, as you Williams and Johnson told me," Swain pursued, "that Paramount in 1917 had all the stars and directors." "Couldn't have them all," answered the witness.

Swain then started reading the directors in 1917 to show that most of them were not with Famous at that time.

Recess was taken from 4:55 o'clock, when the night session began.

Just before recess, Schwalbe took the stand to identify a letter he had written to Moore, June 5, 1919.

The meeting was carried long beyond the usual time in order to allow both sides to finish examining Moore. He returned to Washington last night. Further details will be published Sunday's issue.

### Zukor's Interests Large

The following appeared in the financial column of The Mail yesterday:

"The statement appearing in some of the newspapers that it had been testified in Federal Trade Commission proceedings that Mr. Zukor, the president of Famous Players-Lasky Corporation, had since 1920 all his stock in the corporation and the directors of the corporation now own but little of its stock is entirely erroneous. No such testimony was given, and the facts are quite the contrary. Mr. Zukor's interests in the corporation are not large, but are even larger now than in 1919."

### The Telegram said:

The financial district has been keenly interested in the movement of the Famous Players stock on the exchange. The price has dropped more than 35 points since high. The ownership of the majority of the stock through brokerage houses regarded as significant.

There was a recovery in Famous Players stock yesterday. The stock closed at 65½ a rise of 1½ points over Wednesday's close with 8,000 shares changed hands. The preferred went up 1½ points, closing at 85½.

### "Woman Proof" at Rivoli

Thomas Meighan in "Woman Proof," will be the feature at Rivoli next week.

Wesley Barry comes to the Rivoli in "The Country Kid."

**We said it would do it -  
and it did !**

**This is what happened at the Loew's  
State Theatre - Los Angeles -**  
*(Extract of wire from Los Angeles)*

**"Ponjola opened Saturday Loew's State,  
did biggest business both days in  
history of theatre - Line Sunday  
night stretched one block which is  
longest line ever assembled in front  
of that house - including opening"**

**M. E. RORK**  
*presents*

# "PONJOLA"

**with**  
**JAMES KIRKWOOD**  
**ANNA Q. NILSSON**  
**& TULLY MARSHALL**

*Adapted from the thrilling Novel by  
Cynthia Stockley of a young girl on  
the South African veldt, masquerad-  
ing as a Man.*

**A DONALD CRISP**  
**PRODUCTION.**



**A First National Picture**



Foreign Rights Controlled by  
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### Has New Process

C. H. Verity Coming from London to Float Company for Synchronization Invention

(Special to THE FILM DAILY)

London—Claud H. Verity, an inventor of synchronized pictures, sails on the Aquitania Nov. 3rd, to interest American capital in his process.

Verity calls his invention the Veritiphone and declares it can be used with any standard projector. The synchronization apparatus and the control are operated in the same projection room. He claims that there is never more than one twenty-fifth of a second difference between the two machines.

His method is different from other processes of this kind advanced. If a feature were to be made under his process, the dramatic action in the studio would go on without any interruption. That portion of the production would be made first. A stenographer records the speech of the artists during production. The picture is then taken into the recording studio and, if it is found that the artists do not have suitable voices for reproduction purposes, the process allows a substitution of other voices that will be more pleasing to the audience.

Zazu Pitts Back on Coast

(Special to THE FILM DAILY)

Los Angeles—Zazu Pitts, who has been in New York playing in "West of the Water Tower," has returned to Hollywood.

### 84 Buffalo Changes

(Special to THE FILM DAILY)

Buffalo—An executive of one of the local exchanges has a hobby of keeping a record of resignations, in Buffalo. He has been doing this for the past four years and reports that there have been 84 such changes during that period.

More Weber and North Sales

Sam Sax has closed the following deal on behalf of Weber and North. "Marriage Morals" and "Don't Marry for Money," to Celebrated Players of Chicago, "Marriage Morals," "Notoriety" and "Don't Marry for Money" to E. and R. Film Co. of Minneapolis and "Marriage Morals" and "Don't Marry for Money," to Celebrated Players of Wisconsin.

Sign for New Series

The Standard Cinema Corp. has signed a contract with Bray Productions, Inc., to distribute the new series of 20 Colonel Heeza Liar comedy cartoons. These will be released one a month, starting Nov 1st.

Rob Liberty Theater

(Special to THE FILM DAILY)

Terra Haute, Ind.—The Liberty was recently robbed.

### Films For Children

Better Films Ass'n Planning Special Productions—Seek One Showing Weekly

The Better Films Association, an organization actively engaged in establishing a national children's and a Mother's day once a week has started on the production of special programs for this purpose. These programs are promised exhibitors on special days at a low rental inasmuch as the association is based on a semi-commercial basis being the subsidiary of The Children's Matinee Association, Inc., a membership organization supporting better films.

The association declares it has cured the co-operation of every state board of education, and that its advisory board is made up from welfare societies of national repute. Gustav Hinrichs, former manager of the Metropolitan Opera Co., and a lecturer at Columbia, will be in charge of the musical department. Frederick Burlingham, producer of travel films, and Richard J. Cummins complete the board.

The following institutions are named as supporters of the plan. Columbia University, Educators Ass'n., National Federation of Music Clubs, American Society for Psychical Research, Salvation Army, Young Men's Hebrew Ass'n., Jewish Education Ass'n., National Ass'n for the Advancement of Colored People, National Congress of Mother's and

Parent Teachers Ass'n., Boy of America, Girl Scouts of America, National Ass'n for the Advancement of Music. Distribution will start first week of 1924.

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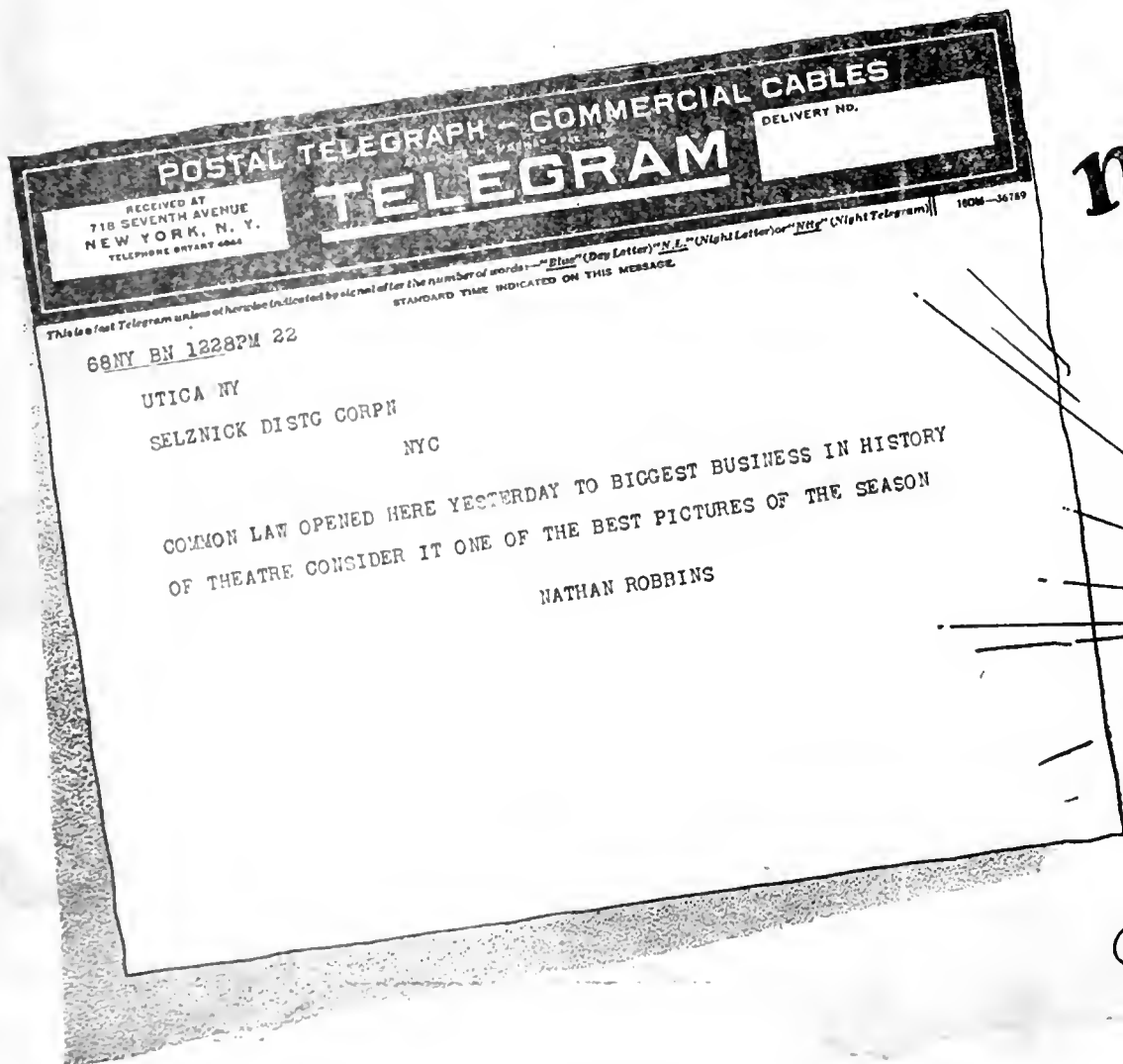
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**We dare you to guess who committed the crime!**

*Society Murder Mystery Develops New Sensation-----Grand Jury Investigation Results In Indictment Of Slain Millionaire's Adopted Son*



**EDITH CRAIG**  
 secretary and secretly the fiancée of the millionaire



**MADLINE WINTHROP**  
 wife of the defendant and third figure in the puzzling triangle



**ANDREW PRENTICE**  
 the murdered millionaire--never known to have had an enemy



**ROBERT ARMSTRONG**  
 second adopted son, will aid State in prosecution.



**KENNETH WINTHROP**  
 adopted son accused of crime



**SOPHIE SAUER**  
 maid in the Prentice home who discovered the crime

Prentices butler, whom the police have grilled a dozen times.

ADVERTISED IN THE SATURDAY EVENING POST

You'll never know until the final fadeout of

**The ACQUITTAL**

Presented by Carl Laemmle A Clarence Brown Production

FROM THE COHAN and HARRIS PRODUCTION OF RITA WEIMAN'S SENSATIONAL PLAY

with **CLAIRE WINDSOR** and **NORMAN KERRY**

UNIVERSAL SUPER JEWEL ONE OF THE BIG TEN

# They Say



§ Something scandalous has been done to Richard Brinsley Sheridan's masterpiece "The School For Scandal."

§ Gossip has it that the screen version has been made the funniest, side splitting, button busting collection of humorous audacity ever filmed.

§ Still, they do say it has been beautifully done and will cause a sensation. Of course you know it was made where the story is laid. Goodness knows what Exhibitors will say about the fortunate brethren who "early look and early book".



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# SCANDAL

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GEN. MGR.

# THE *Film* DAILY

BRADSTREET FILMDOM *The* RECOGNIZED AUTHORITY

XVI No. 23 Sunday, October 28, 1923 Price 25 Cents

## Hearing Adjourns

Government Gets More Witnesses—Moore Tells of Inner Workings at First National

Contrary to expectation, the Government did not finish presenting its case last week at the Federal Commission hearing on the charges against Famous Players-Lasker.

Government sine die was taken at 12.30 o'clock, after Charles O'Reilly, president of the T. O. S. P., had testified for the second time. The only other witness Friday was C. Berman, United Artists' manager.

When O'Reilly had finished, Ex-Attorney General E. C. Alvord inquired of Gay-Lawkins, of Federal counsel, whether the Government rested its case.

Lawkins answered in the negative. The examiner then informed Robert O'Brien, Famous Players' chief counsel, that he would be advised by the Government was ready to adjourn.

(Continued on Page 11)

## Zukor's Close-Down Production Plan Meets with Strong Endorsement of Many



Mildred Harris and Anders Randolph in "The Way Men Love," Elliot Dexter's first production for Grand-Ascher.—Advt.

### Loew, Rowland, Cochrane and Others Subscribe to Policy—Fredman Lunch Provides Keynote

The announcement of Adolph Zukor which appeared in Friday's issue of THE FILM DAILY, that Famous Players intended to cease all production pending the return to normalcy throughout the industry proved a veritable bombshell among motion picture people.

While a number of the more important leaders such as R. H. Cochrane, Universal, F. J. Godsol, Goldwyn H. M. Warner, Warner Bros., issued statements relative to the Zukor idea, it was left for the luncheon tendered to Ernest W. Fredman, editor of "The Film Renter" of London, and held at the Ritz, to really sound the strongest keynote of endorsement of the Zukor idea.

While the luncheon tendered to Fredman developed a splendid spirit of cordiality and courtesy to this well-liked and very popular editor, in reality from a business viewpoint it became practically an endorsement of the production shutdown idea.

Richard A. Rowland, general manager of First National who, as previously noted, has been opposed to the excessive production costs was the first speaker to mention what was in the minds of all present—the sensational announcement of the Famous Players production shut-down. Rowland said that it took a great amount of courage on the part of Zukor to make the move that he did.

"It is practically impossible to make pictures and sell them at the prices paid today," he said, "and Zukor should be congratulated for what he has done. The great trouble with this whole business is that it is 'overheaded' to death. There is too much overhead in production, too much in distribution, too much in the operation of theaters and unless this

(Continued on page 12)

## P. Stock Sags

Close 12 3/8 Points Under Day—47,800 Shares Changed Hands on Exchange

Shut-down in production announced by Adolph Zukor late Thursday strongly reflected on the Exchange Friday when the market closed at 53 3/4, a drop of 12 3/8 points from Thursday's close. Stock was very active, a total of 47,800 changing hands during the day. The preferred closed at 83, a drop of 2 1/2 points from Thursday's sale of 300 shares.

(Continued on Page 11)

## Figures

They look lovely in red bathing suits on the beach. But what a difference when in red ink! And it's the red ink that's now being talked about. And not the other kind of figures. Because, summing up the situation, in a nutshell it looks like this:

Tremendous pictures, huge spectacles, great epic events, destined for road shows first and picture houses later, may gross any amount. But pictures to be a success in picture houses dare not cost over \$150,000 on an average—and must not—if the producer hopes to stay in business.

This isn't going to be sweet reading to the producers who figure they are all set if they "can turn out a good one" so long as it doesn't cost "much over \$200,000." But the facts are there just the same. Who ever—except in slapstick comedies—liked to take castor oil?

### HERE'S THE OIL

The man who designed the first ledger should be boiled in

(Continued on Page 2)

## Features Reviewed

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**Ochs' Companies Formed**  
(Special to THE FILM DAILY)

Albany—The Piccadilly Playhouse, listing 100 shares of common stock, no par value, and the Piccadilly Holding Corp., chartered at \$100,000, have been formed here by Nathan Burkan of New York acting for M. L. Elkin, A. Eichel and E. London, incorporators.

The above named companies will build the Piccadilly at 1662 Broadway, the house in which Lee A. Ochs is interested and of which he will be the managing director.

**Mack With Phila. Pathe**  
(Special to THE FILM DAILY)

Philadelphia—W. A. V. Mack has been appointed Philadelphia manager of Pathe to succeed Charles Henschell who is now division manager in charge of eight eastern offices extending from Boston to Washington.

**Pathe Gives Frank a Lunch**

Pathe tendered W. B. Frank, retiring feature sales manager a lunch Friday at the Lorraine. He will represent Hal Roach in the East in the future.

**WANTED — DESKROOM**

In desirable office building in film district by reliable party. Address Box A-7—c/o THE FILM DAILY

**COSTUMES FOR HIRE**  
New York's Newest and Foremost Costume Rental Organization  
**BROOKS**  
143 W 40th St. N. Y. C.

**Figures**

(Continued from Page 1)

oil. He established the basis for a lot of trouble. And it's the old ledger maker which causes the trouble here.

If the ledger of the production end of this business could be set in type it would look something like this:

Average gross intake on very good pictures, \$350,000 to \$400,000.

As against which would be set up the following:

Average cost of distribution about 35 per cent, or about \$100,000 of the sum above mentioned, including advertising in trade publications. Any other advertising is additional expense. Deduct \$100,000 from \$350,000 and you have \$250,000 left. From this deduct print cost of about \$20,000. This leaves \$230,000. All this should go to the producer who must pay interest on the capital needed for the production, any special advertising he desires, plus exploitation, probably a bonus for the money loaned him to make the picture, and figure to yourself how much he has left over and above \$150,000?

Then multiply this amount by three, figuring he can make three pictures a year, and you have his probable profit. Bear in mind that if you get two good ones out of three you are walking around with the left hind foot of a graveyard rabbit in your hip pocket, or you are especially blessed by Allah. Because the record shows that practically no producer in the business hits with two out of three pictures. So against the probable profit coming from his successful pictures he must arrange to cover a possible—and likely—deficit from some of the others.

**WHAT'S THE ANSWER?**

Some large, important producers do not hesitate to say they don't know. A few try to bluff it out. They talk fulsomely of "the public" and "the insistent demand" for "fine box office attractions." They talk in titles. They either don't know how, or won't put their ears to the ground. Or they wouldn't hesitate at all.

The answer is simple. If exhibitors cannot afford to pay on the quota basis for costly pictures; if a percentage scheme is not workable; then there is only one thing to do—make pictures at a price that the exhibitor can afford to pay.

The time for quibbling and hesitating is over. That day has passed. The average picture will be made at a price that allows exhibitors to show it a profit—and that must not cost over \$150,000—or they must be made at a cost of \$500,000 and upwards. These costly productions may work out. Just as the "big specials" did a few years ago when average cost of production was \$30,000 or less. If production costs, star and player salaries, carpenters and electricians wages are too high they must come down. You can't bite off more than you can chew.

All of this is more or less of a rehash of what has been written during the past few weeks from Hollywood and during the past six months.

**FAMOUS PLAYERS MOVE WISE**

Nothing could more clearly demonstrate that production costs have been too high than the announcement on Thursday by Famous of plans to close down production until the market is re-adjusted. If the largest production unit in the industry finds this necessary and bravely admits it—well, need more be said?

The note of warning regarding excessively high production costs was first sounded in this publication last March. Since then, from time to time, it has been touched upon until we were told to "stop harping" and "be optimistic." Optimism is one thing—sound business sense another.

There are others besides ostriches who stick their heads in the sand to avoid seeing things.

DANNY

**Pathé News**

No. 87

**CELEBRATE NAVY DAY**—The Pr urges the people to unite on boosting the Navy as it is today  
**COWBOY HEADS AMERICAN LE**—John R. Quinn of California, the ne of the veteran's organization  
**LLOYD GEORGE PAYS TRIBUT**  
**LATE PRESIDENT**—Britain's War micr visits Marion, O., to lay a wre Harding's tomb  
Other news from China, Virginia, Long Island, etc., etc.

**today**

**The Week's Headli**

**Monday**  
Goldwyn-Cosmopolitan may build new run in Detroit.  
Marcus Loew to testify before Federal Commission.  
First National finances reported in shape. French Lick meeting ends.  
Hiram Abrams denies reports of United Artists.  
**Tuesday**  
Marcus Loew testifies Adolph Zukor attempted to control Loew, Inc., or Will H. Hays, when in England pro to bring about trade reciprocity British producers, according to W. Fredman.  
Booking deal in Baltimore reported by C. E. Whitehurst and Guy Wonders. Philadelphia zoning territory. Film hopes to reduce rentals.  
**Wednesday**  
Holders of Famous Players stock re at Commission hearing. Thousands of in brokers' hands.  
Harry Carey to release through Hobb Blaney serials for Vitagraph.  
Ben Blumenthal buys Preferred for distribution.  
**Thursday**  
P. A. Powers out of F. B. O. Succ by Major H. C. S. Thomson.  
New sales plan, developed on coast divide countries into units and pi a nine months' turnover for produce Famous Players stock breaks with shares changing hands. W. W. Hobb and Al Lichtman again testify.  
Joe Brandt says state righters fac tinction unless exhibitors help.  
Marcus Loew and Aaron Jones buy W Chicago for \$1,250,000.  
**Friday**  
Famous Players stops production unt dustry reaches normalcy.  
Tom Moore denounces block bookings Commission.  
Coolidge Streeter at F. B. O. stud coast. No changes planned in New  
**Saturday**  
Zukor's shutdown in production ends many at lunch to Ernest W. Fre Stock drops 12 3-8 points on the Exc Trade Commission hearing adjourns. ernment to call more witnesses.

**HAL ROACH'S WILL ROGERS COMEDIE**

"Wit with a Wallop"  
2 reels

Hal E. Roach Studios  
Culver City, California

Pathécomedy



# first

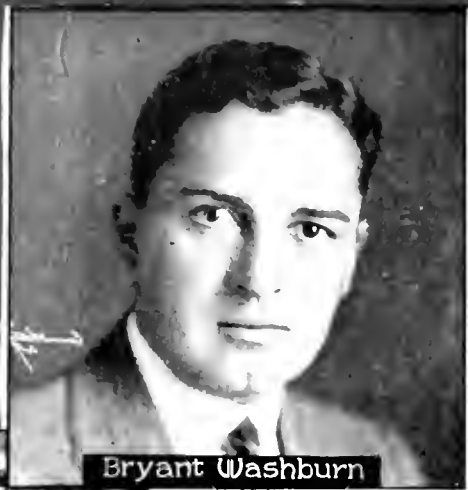
Both Bryant Washburn and Elliott Dexter have just begun work on their first productions for the Grand-Asher Distributing Corporation. In these two features will be seen all that the combined abilities and brains of an extremely carefully chosen group of expert and experienced men can produce.

Into these productions will go sincere effort, thought and the priceless experience in exhibiting and distributing which has been the record of both Samuel V. Grand and Harry Asher, who will act as a guiding critical power to create pictures in which high box-office value and low cost combine to completely satisfy the just demands of the exhibitor and the public.

With Cullen Tate directing Bryant Washburn and R. William Neill in a similar capacity for Elliott Dexter, excellent direction and production is assured. And the marvellous supporting casts which have been selected for both players will further perfect the filming of two stories of outstanding dramatic worth.

Samuel V. Grand and Harry Asher take great pride and pleasure in announcing the two features of which further details may be found on the next page.

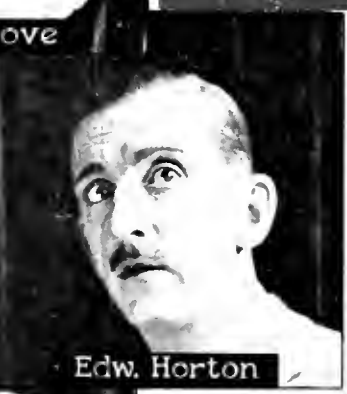




Bryant Washburn



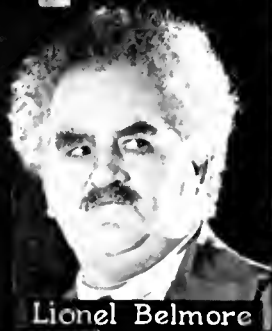
Billie Dove



Edw. Horton



Mme. Rose Dione



Lionel Belmore



Joseph Kilgour



Cullen Tate  
Director



Carl Stockdale

Samuel V. Grand Presents  
**BRYANT  
WASHBURN**  
*and an All-Star Cast*  
in  
**“TRY AND  
GET IT”**

*Directed by*  
**CULLEN TATE**

Adapted by Jules  
Furthman from Eugene  
P. Lyle Jr.'s Saturday  
Evening Post Story "The  
Ring Tailed Galliwampus"

*Produced by*  
**BRYANT WASHBURN  
PRODUCTIONS Inc.**

*Photographed by*  
**KENNETH McLEAN**

**NOW IN  
PRODUCTION**  
*for Release by*  
**GRAND**

1432 Gower Street  
Hollywood Calif.

Samuel V. Grand Presents

# ELLIOTT DEXTER

and an All-Star Cast  
in

An R. William Neill  
Production

# "THE WAY" MEN LOVE

Directed by  
R. WILLIAM NEILL

Produced by  
ELLIOTT DEXTER  
PRODUCTIONS Inc.

Story by  
ADAM HULL SHIRK

Adapted by  
FLORENCE HEIN

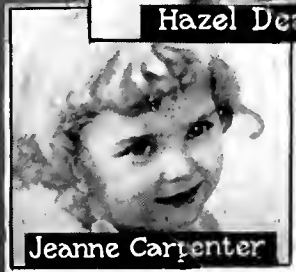
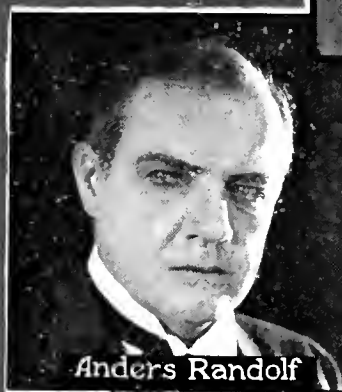
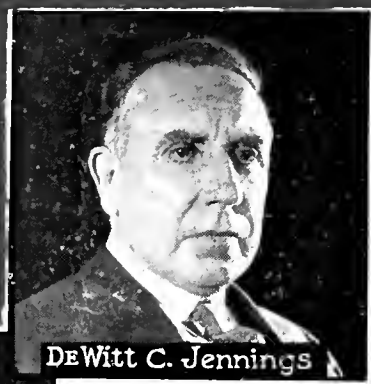
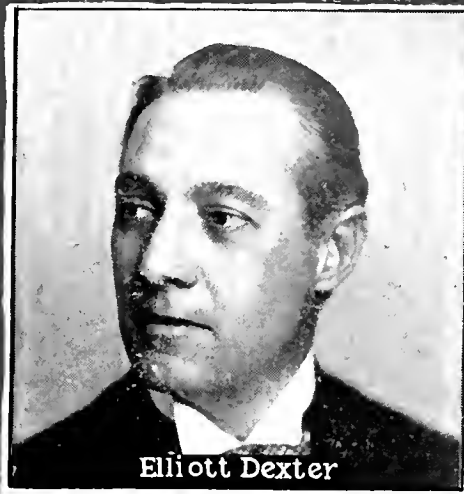
Photographed by  
RAY JUNE

NOW IN  
PRODUCTION

for Release by

# ASHER

15 West 44th Street  
New York City, N.Y.



# from

the very beginning the Grand-Asher Distributing Corporation set a standard of feature production which will always act as complete and final assurance of superlative value.

The elements of this new standard are the following:

That Grand-Asher features shall be produced only by men who have already proven their abilities.

That the actors employed shall be of established box-office worth.

That no absurd amount of money be spent on unimportant details. In other words, while no money or effort will be spared to create fine pictures, yet lavish and gaudy spectacles of little importance to the story will be avoided. This is as much for our protection as it is for the exhibitor's.

That no picture shall leave the Grand-Asher studios of which the producers are not proud.

In the first productions of Elliott Dexter and Bryant Washburn for the Grand-Asher Distributing Corporation this standard will be in evidence. And it will be maintained as long as the Corporation exists. Remember, then, that when you hear of a new Grand-Asher release, you may be certain that the picture will be as good as any you have seen.



# Reviews of the Newest Features

## "Unseeing Eyes"

Goldwyn-Cosmopolitan

Whole.....FINE PICTURE EXHIBITORS. HAS EVERYTHING FOR THE BOX ICE: THRILLS, ACTION, DANCE, AND GORGEOUS SCENERY.

Louis Wolheim the real star, although Lionel Barrymore and Seena Owen are given great prominence. Wolheim, a fearful villain,—a great character actor. Barrymore not suited to either the role or the sphere. More than likely it is his name in the cast that they expect. You'd rather expect to see the woman fighting for him, than the reverse. Seena Owen, and everyone else for that matter, works very hard in the picture. Othes are Gustav von Seyffertitz and Walter Miller.

**Story**....Melodrama laid in the Northwest. Never before, that we recalled, have they employed an aeroplane to furnish thrills in a picture of the Northwest. The story of the plane sailing around snow covered mountains, and landing on the frozen lake. Thrills that are sufficient for anyone wanting to see a picture. Here are genuinely good hair-raisers. The plot, what-critical analysis you might want of it, under such treatment with such a vivid production, will fail to prove vastly interesting and entertaining for picture goers everywhere. It is audience friendly from start to finish. There is no end to the marvelously beautiful locations, all gorgeously photographed.

**Box Office Angle**....Likely to bring good returns for both the producer and exhibitor. Doesn't matter how the meller toward the close on a bit thick, it furnishes thrills and thrills—what they want they're not apt to kick even if it's a trifle long. It holds the audience on all the way.

**Exploitation**....Will make money for you to get behind it. Play up the point of the production:—the production of an aeroplane into infrequented regions of the Northwest. It's the big new feature. Can't go too strong on this. Show them trailers, especially one of the plane landing on the frozen lake. Promises are in the air.

Use Lionel Barrymore's "Unseeing Eyes" offers what may prove to be the big money makers of the Northwest in some respects has done a big job in great style.

by..... Arthur Stringer and Bayard Veiller. Al. Siegler and Jack La

Photography..... Excellent  
 Northwest Canada  
 Length..... 8,500 feet

## "On the Banks of the Wabash"

Vitagraph

As a Whole.....CONTAINS ELEMENTS OF APPEAL POPULAR WITH MANY PICTURE PATRONS; OLD FASHIONED MELLER BUT FIRST RATE ENTERTAINMENT OF ITS KIND AND CAN UNDOUBTEDLY BE USED TO ADVANTAGE BY GOOD MANY EXHIBITORS.

**Cast**....Mary Carr always capable of putting over a "mother" role satisfactorily; a uniformly good cast with many pleasing performances.

**Type of Story**.....What is usually conceded to be "old fashioned meller." Has situations that lead into elements of appeal usually relied upon as real audience getters. They're perfectly willing to overlook improbabilities and poor logic so long as the situations provide thrills, action and the customary ingredients of so-called audience appeal. They'll accept the disappearance of Anne Bixler's husband readily enough and be thoroughly thrilled by his sudden return, in time to take a lively part in the climax, which, incidentally is a corking fine one for the exhibitor to talk about. The flood has been realistically staged and furnishes an exciting finish for the story.

**Box Office Angle**...."On the Banks of the Wabash" will very likely be a happy choice for a good many exhibitors. You know best whether or not the regulation melodrama goes big with your folks. The majority of picture goers is made up of people who still favor this type of entertainment.

**Exploitation**....Mary Carr's name and the flood climax—your two outstanding points to exploit. Tell them that Mary Carr, the screen's greatest portrayer of "mother" roles, plays a principal part in the picture,—that of a wife faithful unto the end, who is rewarded by a happy reunion with her husband. Use a trailer showing shots of the flood sequence. This will get the excitement lovers. On your announcements run the line: "Watch for the big flood in 'On the Banks of the Wabash,' J. Stuart Blackton's production for Vitagraph." Get your local music shop to display copies of the song and if there is a local broadcasting station, have them put on the song prior to the showing. This "listening in" should be a good advertising stunt.

**Direction by**....J. Stuart Blackton; observed good continuity and supplies satisfactory production climax well handled.

**Author**....Adapted from Paul Dresser's song.

**Scenario by**..... Elaine Stern  
**Cameraman**..... Nicholas Muracas  
**Photography**..... Good  
**Locale**..... Indiana  
**Length**..... 7,150 feet

## "The Darling of New York"

Baby Peggy in

Universal-Jewel

As a Whole.....BABY PEGGY ADORABLE; PICTURE HAS EVERYTHING THAT MAKES FOR ENJOYABLE ENTERTAINMENT: LAUGHTER, TEARS, EXCITEMENT, AND A GOOD THRILL.

**Star**....She comes through like a million dollars in her first feature. They will "just love" her. Those who enjoyed seeing her in comedies will be delighted with her work in this, and those who haven't seen her have a treat in store.

**Cast**....Generally very well selected as to types; Sheldon Lewis good as Italian; Gladys Brockwell gets her emotional work over in fine shape. Max Davidson a big laugh as little shoemaker.

**Type of Story**....Affords the Baby every opportunity imaginable to show what she can do, but also holds the attention and interest closely all the way. Amusing and entertaining with one peach of a thrill in the fire sequence. Deals with adventure befalling a child who, after her mother's death, is sent from Italy to America where her wealthy grandfather lives. She falls into the hands of diamond smugglers, and thence from place to place in the Ghetto of New York, finally being restored to her grandfather.

**Box Office Angle**....Get them in. That's all you have to do and they'll be perfectly satisfied with what they see. As this is the Baby's first feature you may have to do some talking and exploiting, but go ahead. "The Darling of New York" should undoubtedly satisfy and delight any audience, especially the women folks. A special children's matinee could be worked with good results.

**Exploitation**....Get behind this and do your best to get them in. Get the name of the picture and the star well in front of your public sufficiently long enough before your playing date. Tell them it's Baby Peggy's first feature and that they have a treat in store.

A good exploitation stunt might be to give away little ragdolls such as Peggy uses in the picture, with cards attached reading: See why I made Baby Peggy the most popular child of the slums, in "The Darling of New York." Or you could have a little girl dressed as Peggy appears with a handkerchief tied over her head, parade the streets bearing a placard saying "I am the 'Darling of New York.'"

**Direction by**....King Baggot. Very good. Gives a little too much footage to opening sequences but cutting will take care of this.

**Author**.... King Baggot and Raymond L. Schrock

**Scenario**.... Raymond L. Schrock  
**Cameraman**..... John Stumar  
**Photography**..... All right  
**Locale**.... Mainly New York's Ghetto  
**Length**..... 6,260 feet.

## 'Richard the Lion-Hearted'

Producer: Associated Authors, Inc. Distributor: Allied Producers and Distributors Corp.

As a Whole.....INTERESTING STORY WITH HISTORICAL BACKGROUND GIVEN COLORFUL PRODUCTION; IS WELL ACTED AND WILL APPEAL TO THOSE WHO LIKE PICTURES OF A SPECTACULAR NATURE.

**Cast**....Wallace Beery continues his portrayal of Richard, the role he made such a success of in Fairbanks' "Robin Hood." Beery's performance splendid in every way. He makes an excellent King Richard and his work in interesting at all times. The cast is uniformly good with the more important roles played by Kathleen Clifford, Marguerite de la Motte, John Bowers, Charles Gerrard.

**Type of Story**.....Adapted from Sir Walter Scott's famous novel of English history, "The Talisman." The theme is especially interesting from a historical standpoint and is more or less of a sequel to "Robin Hood." Incidentally there are two shots taken from that picture with Fairbanks appearing in each.

The picture may not appeal universally, but by those who appreciate an especially fine effort to produce something worth while, it will undoubtedly be very favorably received. The spectacular angle of it will also make it a drawing card where they like their entertainment done on a big scale.

**Box Office Angle**.....Facts such as that it is a follow-up on "Robin Hood," has Wallace Beery once more portraying King Richard, and has been produced on a large scale, give you talking points that should make interesting reading for your patrons.

**Exploitation**....Be sure to tell them "Richard The Lion-Hearted" is a sequel to Douglas Fairbank's "Robin Hood." Play up the name of Wallace Beery and tell them about his splendid performance in the title role. Show them a trailer of Beery fighting off an attack by his enemy. Give an idea of the humor of the characterization by a trailer showing Richard partaking of sugar cane from India.

Display stills to indicate the attractiveness of the production. Be sure to have a good musical accompaniment. Your ushers and attendants in costumes appropriate to the period of the play, should attract attention.

**Direction By**.....Chet Withey; has handled the story nicely and provided first rate production; might have speeded up opening and closing reels to the picture's advantage.

**Author**..... Sir Walter Scott  
**Scenario By**..... Frank Woods  
**Cameraman**..... Joseph Walker  
**Photography**..... Good  
**Locale**..... Crusade period  
**Length**..... 7,298 feet

# Says Russia Offers Big Marke

## Recht Talks

**Soviet's Attorney Here Claims Field Is Important—Washington Doesn't Share His View**

Far-sighted American companies can build a substantial business in Russia provided they are willing to extend lines of credit, according to Charles Recht, attorney for the Soviet Government in America. Recht has spent about a year studying the film situation as applicable to Russia and is therefore qualified to speak of the potentialities of that field.

"There is a decided field in Russia for the right organizations," he maintains. "The chief difficulty is that American companies will only do business on a cash basis. Russia will buy. There is a field there but the Soviet insists in making purchases on its own terms. Films are being bought for cash, but the deals closed on that basis are, at the moment, involving small outlays of money.

"The situation is merely this: To the American company or companies that deal with the Soviet and extend credit will eventually come the proper financial rewards. At present, Russia has four companies which will shortly start active production. That will also engage in exhibition. The City of Moscow has about 200 theaters and the number is growing rapidly.

"While Russia wants American pictures, I predict that unless the Government can make the satisfactory arrangements with producers here, the market will be closed in about two years. This, simply because by that time those producing units will have reached their full bloom and enough pictures will be turned out by them to meet the Russian needs.

"Some American pictures are now being shown in Russia, it is true, but the vintage of these dates back some years. When I was there last year, 'Intolerance' was being shown. In the 'Kino' of Moscow, a weekly paper devoted to film activities, Fox and First National are advertising regularly.

The attitude of the Hays organization toward Russia is understood to be unchanged since the report submitted last winter by Joseph M. Schenck upon his return from Europe. Schenck spent ten days in Berlin where he met Recht on a prearranged plan. Together, they were to journey into Russia to interview officials of the Soviet Government. Schenck, however, changed his mind and abandoned the Russian trip. Al Kaufman, then in Berlin for Famous Players was designated the job of securing data on the Russian situation. When Schenck returned here, his opinion was against dealing with Russia on the ground that internal conditions there had not sufficiently stabilized themselves.

That the Russian Government considers the motion picture important is indicated by the fact that back in 1918, an arrangement was made with Jacques Cibrario and \$1,000,000 in cash deposited with the National City Bank to buy projectors for use in Russia. Cibrario was charged with bad faith and sued for the major part of the money.

Ernest W. Fredman, editor of "The Film Renter" of London stated yesterday that he considered the Russian market important and that, he had planned going to Moscow this fall to see if a reciprocal arrangement with the Soviet could not be made on behalf of English manufacturers.

## Washington Disagrees

(Special to THE FILM DAILY)

Washington—Government officials today puncture with a few well chosen words the Russian film bubble which seems suddenly to have made its appearance. Russia as a film market, it was declared would be non-existent for a number of years, regardless of the form of Government. It was pointed out that ninety per cent of the Russian population are peasants, who rarely see money and never in any considerable sums. Of the population living in the cities, it is true a few have made real money since the Soviet government revised its regulations regarding trade and industry, but even so, there is not a population sufficient to afford the quantity audience which is necessary to make moving pictures profitable.

One thing to remember, officials of the Commerce Department declare, is that all the moving picture activities in Russia are handled, directly or indirectly, by the Soviet Government. No film may be shown in the country which has not passed the censorship of Soviet officials, and no film of the type issue in this country has any chance of passing that censorship unchanged. While it is true a number of German films have been imported, they are chiefly what would be termed junk over here, or re-issues of very old films, and some American re-issues also have been purchased. The films which are permitted in the country are such films, or films showing the successful working out of the Soviet principles, and the high-class type of film issued in this country would not be very popular in Russia.

Any inquiries made to American producers relative to Russian rights for films are "feelers" put out by the Soviet government, even though ostensibly coming from independent in-

dividuals or concerns, according to opinion here. There are a number of organizations, with their own staffs, officers and personnel, but they are, nevertheless, merely the agents of the Soviet government and their policies are dictated direct from Russia. It is felt here that the only way to sell a picture for exhibition in Russia is to get the cash before the picture is turned over to the buyer.

No figures regarding imports of films into Russia have been available, it is stated at the Department of Commerce. However, such data has been secured indicates that the theatrical industry, as least so far regards moving pictures, is much more important than it was before the war. While the Soviet Government has made an effort to keep the theaters open in the larger cities, the lack of fuel, electric power and other necessities has made it difficult to conduct them regularly. However, it is believed that if the Soviet deems it desirable to open the picture theaters to the public, it has plenty of money with which to purchase films and equipment and can operate the theaters at a low price of admission which it would certainly have to do if the bulk of the populace were to be enticed therein.

It must not be forgotten that the Russian Government even today does not recognize the right of foreigners to own property or conduct business transactions in the country other than concessions granted by the Soviet. Furthermore, any American business man who runs afoul of the Soviet government has no remedy with his own government. Even though the Soviet government becomes the most stable in Europe (there is a chance of its being recognized by the United States until property and personal rights of American nations are admitted.

## Edwards Back From Trip

(Special to THE FILM DAILY)

Seattle—Frank Edwards, of the Winter Garden theater, has returned with his family from a three months' trip abroad.

## Handling Fight Films

(Special to THE FILM DAILY)

Montreal, Que.—E. D. Southgate is handling the Leonard-Tendler fight films in the interest of Harry A. Kaufman for Quebec.

## Allens Acquire New House

(Special to THE FILM DAILY)

Toronto—The Allens of Toronto have acquired the Strand in Brandon, Man. George Semper is managing.

## Stern Joins Independent

(Special to THE FILM DAILY)

Omaha—Meyer Stern has resigned from Fox, and has joined his brother, J. L., who recently formed the Independent Film Co.

## New Saxe House Ready Jan. 1

(Special to THE FILM DAILY)

Milwaukee—Saxe's new Modjeska theater, a 2,000 seat house, will be ready Jan. 1st.

## Frank Downey Gets \$500

(Special to THE FILM DAILY)

Detroit—Frank Downey, salesman in the Goldwyn-Cosmopolitan office is one of the winners in the sales contest of last spring. His share is \$500.

## Vandawalker Joins Mann

(Special to THE FILM DAILY)

San Francisco—D. M. Vandawalker, Jr., formerly with Balaban & Katz, and more recently with Universal, has joined the George M. Mann executive staff, with headquarters in this city. Reports indicate that the Mann circuit, will expand in the near future.

## Denies Report

(Special to THE FILM DAILY)

Troy, N. Y.—Oscar Perrin has denied consistent reports that he would take over the old Griswold, owned by the Proctor interests, and now on lease to Ben Apple, and run it in conjunction with his Clinton Square and Leland.

## Edgar Weil to Little Rock

(Special to THE FILM DAILY)

Albany—Edgar Weil, manager of the Strand, has suffered another nervous breakdown, and has left for Little Rock, to recuperate.

## Watertown Seeks Theater

(Special to THE FILM DAILY)

Watertown, N. Y.—Nathan Robbins, of Utica, owner of several houses in that section, is considering the offer made him by prominent residents of Watertown to erect a theater there.

## Organize "Little Theater"

(Special to THE FILM DAILY)

Wilmington—A group of local theater officers have formed a Little Theater. Officers include: director, Paul Vrooman; secretary, Frances Marc; treasurer, Emma R. Keim; executive committee, Kate McLafferty, Walt Kummer; publicity director, J. Cla Samuel.

## Matt and Sunlin On Trip

(Special to THE FILM DAILY)

Flint, Mich.—Lester Matt and F. Sunlin, both owners of theaters here, are on their way to Cuba, by auto.

## Gleichman Books "Old New York"

(Special to THE FILM DAILY)

Detroit—Phil Gleichman, has booked "Little Old New York" for an extended run at his Broadway-Strand; advanced prices. The film will open next month.

October 28, 1923

Charles Jones in  
"Big Dan"

Fox

Whole.....VERY POOR  
RY IN JONES' LATEST.  
HORS HAVE TRIED TO  
IN TOO MANY SITUA-  
NS WITH COINCIDENCE  
IMPLAUSIBLE TWISTS  
HE DEVELOPMENT.

Hasn't material that suits  
Gives him one or two op-  
ities to get over some action  
e way of fights but the re-  
er of the story places him in  
osphere in which he is not at  
home.

Required to do many un-  
l things. Marian Nixon, a  
ead, fairly pretty but photo-  
ed badly at times and given  
any close-ups. Ben Hen-  
Trilby Clark, Jackie Glad-  
Charles Coleman, Monty Col-  
has. Smiley and others.

Story.....Covers a lot of  
1, far too much to be compre-  
e, plausible entertainment.  
off with Jones running a  
for boys, taking in a fighter  
n, giving a home to a mother-  
rl, meeting the wife who de-  
him and sending her to Ari-  
to recover her health, and  
off on numerous other tracks  
little while. They tried to  
e too much in this one with  
sult that there is little real  
ainment, considerable that  
ot be taken seriously, and  
much silly sentiment that is  
it of place in a Charles Jones  
e. They want and expect a  
ve action entertainment from  
They don't get it in "Big  
The continuity doesn't pro-  
sustained interest and the  
give away the story well in  
e.

ce Angle....Likely to disap-  
Jones' admirers. They won't  
e to place him in this type  
ry. There are one or two  
realistic fights, but otherwise  
cture is without excitement  
at's what they want from

tion....You know whether  
Jones brings them in. Per-  
is following won't kick stren-  
against one that is a bit out  
way but they won't want a  
iance of this sort from the  
Say he plays the part of a  
rainer. Your men folks will  
acted by promise of a good  
out they may not like the  
the story dealing with the  
y of Jones for the little girl  
ught into the camp. A par-  
y tall man going about  
g a sign: "I'm Big Dan."  
me at the blank theater"  
be fair exploitation.

by.....William Wellman;  
is quite poor; some touches  
e in very poor judgment.

Frederick and Fanny Hatton  
..... Not credited  
an ..... Joe August  
g phy ..... All right  
A country training camp  
..... 5,934 feet.

"Held To Answer"

Metro.

As a Whole....VERY CONVEN-  
TIONAL AND IMPROBABLE  
SITUATIONS OF AN OLD  
TIME "MOVIE" VARIETY;  
NOT A SATISFYING ENTER-  
TAINMENT FOR THOSE  
LOOKING FOR A PLAUSIBLE,  
ORIGINAL STORY.

Cast.....House Peters too good a  
performer to be waster on such un-  
worthy material; he strives to make  
his role convincing but the job is  
too big for him. Others adequate  
in parts that hold little for them.  
The cast includes Evelyn Brent,  
John Sainpolis, Lydia Knotte,

Type of Story....Drama of a poor,  
illogical type, that holds little ap-  
peal for the overage picture goer.  
The plot consists of a series of situ-  
ations in which a woman plans an  
elaborate revenge for the man who  
once loved her—and whom she lost  
through her own unfaithfulness—  
by arranging to disgrace him in the  
eyes of his fiancee and the people  
who look to him as a model of  
everything that is good and right-  
eous. The characters are made  
stupid and uninteresting not  
through the fault of those portray-  
ing them but by the author who re-  
sorts to such out-of-date methods  
of plot development as are used  
here. The spectator feels urged  
to get up and knock some sense  
into all those concerned in the plot.  
There is a glorious self-sacrifice  
in which hero prepares to accept the  
disgrace in order to protect his  
fiancee's brother,—an equally un-  
original and weak twist that serves  
as a climax.

Box Office Angle.....Not at all  
promising, especially if your clien-  
tele is at all critical, or if they de-  
mand worth while picture enter-  
tainment. There is very little in  
"Held to Answer" that can be rec-  
ommended, except perhaps the ap-  
pearance of House Peters but even  
he cannot lift this one out of its  
rut.

Exploitation.... Cannot be considered  
unless it is merely a matter of  
bringing them in. If you have to  
worry out pleasing them and so  
bring them back again, you'll have  
to give them a better entertainment  
than this. To be sure that you  
don't go wrong you might look at  
it and decide for yourself. You  
may happen to cater to a class of  
patronage that still favors pictures  
of the old school variety. In that  
event you can probably fit it in  
without difficulty. The title isn't  
a bad one and might readily at-  
tract those who usually select their  
picture entertainment from the title  
you display.

Direction by....Harold Shaw; didn't  
have much to work on in the first  
place, but need not necessarily have  
made as poor a picture of it as  
he has.

Author ..... Peter Clark McFarlane  
Scenario ..... Winifred Dunn  
Cameraman ..... Geo. Rizard  
Photography ..... All right  
Locale ..... Any city  
Length ..... 5,106 feet.

Short Subjects

"So Long Sultan"—Universal

Fairly Diverting

Type of production....1 reel comedy

Starring Chuck Reisner, who also  
directed this one reeler, "So Long  
Sultan" is another of the series deal-  
ing with the adventures of a reporter  
on "The Morning Mist." This time  
he is sent to Turkey to find out how  
the Sultan manages his wives. He  
gets mixed up with some Turkish  
soldiers—incidentally there is a good  
bit of pantomime used here, with  
Reisner drawing an American flag in  
the air with his finger to make them  
understand who he is—and then a  
grand chase through the Sultan's  
garden with Reisner all dressed up  
as a harem beauty. Pretty good  
diversion.

"Golfmania"—Century—Universal

Pretty Good Burlesque

Type of production....2 reel comedy

Billy Engle and Jack Earl are the  
stars of "Golfmania," a Century two-  
reeler, which, as the title indicates,  
is a burlesque on the great American  
sport. Some of the stuff is funny—  
some is not so funny, but as a whole  
it will probably get by as good enter-  
tainment with the average crowd.  
There is rather too much of the bear  
sequence, in which Bruin wrecks  
everything he comes in contact with.  
Almost all of the second reel is de-  
voted to this sort of action.

"Lucky Rube"—Sid Smith—Grand-  
Asher

Amusing Slapstick Comedy

Type of production....2 reel comedy

Good, snappy direction makes Sid  
Smith's latest comedy "The Lucky  
Rube," entertaining and diverting.  
It is slapstick humor but funny never-  
theless. Duane Thompson is the  
girl and Smith is a blacksmith's  
helper. A horse kicks him in the  
head and he dreams that he goes to  
the city, etc., etc., coming back six  
months later to boom the town. He  
has just gotten Hickville into shape  
as a blooming young city when—he  
wakes up. Should easily please.

"Roughing It"—Hal Roach—Pathe

Another "Spat Family" Riot

Type of production....2 reel comedy

If you have shown "Heavy Seas"  
or "Let's Build," the two preceding  
numbers of the "Spat Family" series  
all you'll have to do is bill this one  
and they should come back strong.  
The series is without doubt one of  
the most amusing now being released

Rain Insurance In Cleveland

(Special to THE FILM DAILY)

Cleveland—Many prominent ex-  
hibitors have taken out rain insurance  
to protect themselves from bad  
weather. Manager Elk of the Fen-  
way, Martin's Ferry is one.

in the comedy field. If you haven't  
been running them, it's time you  
started. This one deals with the  
struggles of the ill-assorted family  
who are forced to go west to take  
care of a gold-mine that Mr. Spat  
has foolishly purchased. They are  
caught in a rain storm, lose their  
water supply, etc., but it isn't the  
incidents that are so funny as the  
way in which they are handled.  
Frank Butler is extremely good as  
the very English husband. The wife  
in this particular number is Marie  
Mosquini, with Sidney D'Albrook  
again the overbearing brother.

"One Cylinder Love"—Mack Sennett  
—Pathe

Some Excellent Stuff

Type of production....2 reel comedy

Bathing beauties, laughable inci-  
dent and some wonderfully done aero-  
plane stuff make this Sennett comedy  
thoroughly enjoyable. There is also  
a trained bear that comes in for a  
good deal of footage, some of which  
could be cut without injury to the  
picture. The plot is somewhat hel-  
ter-skelter, dealing with the love af-  
fairs of a gentleman-about-town,  
whose chauffeur provides a good por-  
tion of the laughs.

"The Whole Truth"—Hal Roach

—Pathe

Snappy and Amusing

Type of production....I reel comedy

This Stan Laurel—Hal Roach one  
reeler is decidedly amusing and is built  
around the scientific discovery of a  
drug which when administered to a  
patient forces him to tell nothing but  
the truth. Laurel is being sued for  
a divorce and to make him tell the  
real story of his desertion of his wife,  
the court orders the drug to be ad-  
ministered. The story he tells is so  
pitiful that his wife takes him back  
with open arms—but when Laurel  
leaves the courtroom, he takes from  
his mouth the still unswallowed cap-  
sul. There's a big laugh in this bit.

Pathe Review No. 44

Interesting and Varied

Type of production...1 reel magazine

Pathe Review No. 44 opens with a  
pictorial interpretation of Richard  
Henry Dana's well-known poem,  
"The Pleasure Boat"—the poem be-  
ing used in subtitles—verse by verse  
with shots illustrating the lines in  
between. Some interesting views of  
Durango, Mexico, and a most pictur-  
esque Pathe color subject entitled  
"Dutch Doings" which affords some  
delightful scenes in the town of Vol-  
lendam, Holland, complete the issue.

Attempt To Rob Detroit Theater

(Special to THE FILM DAILY)

Detroit—Passersbys recently frus-  
trated an attempt to rob the safe of  
the Grand Victory. More than a doz-  
en theaters in Detroit, some more  
than once have been robbed during  
this year.

**WARNER BROS**  
Classics of the Screen



WARNER BROS Arrangement by **DAVID BELASCO**  
with  
**"The GOLD DIGGERS"**  
PRESENT  
BASED ON THE **AVERY HOPWOOD**  
PLAY BY  
**HOPE HAMPTON**  
AND A NOTABLE CAST INCLUDING  
**WINDHAM STANDING and LOUISE FAZENDA**  
Scenario by **HARRY BEAUMONT**  
Directed by  
**GRANT CARPENTER**

*Coming~*

- "Little Johnny Jones"
- "The Age of Innocence"
- "Lucretia Lombard"
- "Being Respectable"
- "The Tenth Woman"
- "Beau Brummel"
- "Broadway After Dark"
- "The Printer's Devil"
- "How to Educate a Wife"
- "Geo. Washington, Jr."
- "Babbitt"
- "Tiger Rose"
- "The Country Kid"
- "Daddies"
- "Cornered"
- "Conductor 1492"
- "Lover's Lane"
- "The Marriage Circle"
- "Where the North Begins"

**A Warner Bros**



# Personally Approved by DAVID BELASCO

## BELASCO THEATRE

FORTY-FOURTH STREET, NEAR BROADWAY  
NEW YORK CITY

Under the Artistic Management of  
DAVID BELASCO

August twenty-fourth, 1923.

To the Warner Brothers.

My dear friends:

After reviewing the final cutting of the print of "The Gold Diggers," I was deeply gratified, as it assured me that it was possible to faithfully portray a legitimate comedy upon the picture screen.

It made me realize there was much already accomplished in the way of better productions to bring the screen nearer to the Theatre.

The characters are all clean cut and distinctive.

You have indeed made a fine picture. A compliment for

Faithfully

David Belasco

“  
Classic of the Screen”

Now playing to record  
breaking business all  
over the country---

SIR ANTHONY HOPE'S  
**RUPERT of HENTZAU**

A VICTOR HEERMAN PRODUCTION  
*The entire production under the personal  
supervision of MYRON SELZNICK*

**SELZNICK**  
DISTRIBUTING  
CORPORATION



ELAINE HAMMERSTEIN as QUEEN FLAVIA.



HOBART BOSWORTH as COLONEL SAPT



BRYANT WASHBURN as VON TARLENHEIM



MARJORIE DAW as ROSA HOLF



BERT LYTELL as RASSE DYLL and KING RUDOLPH



LEW CODY as RUPERT of HENTZAU



ADOLPHE MENJOU as COUNT RISCHENHEIM



CLAIRE WINDSOR as HELGA VON TARLENHEIM



IRVING CUMMINGS as VON BERNENSTEIN



JOSEPHINE CROWELL as MOTHER HOLF

# Among the Stars and Directors

## Night Scene Device

Claimed by Virgil Miller, Cameraman  
—Valuable in Securing Better  
Moonlight Shots

(Special to THE FILM DAILY)

Los Angeles—Turning night into day with three bits of glass is the feat in photography claimed by Virgil Miller, cameraman at Universal City, and inventor of a number of effects in camera technique. Miller has perfected a "panchromatic filter," which, it is claimed, by reversing rays of light entering a camera lens, can turn noonday sunshine into a moonlight, on the film, so real that the effect is uncanny.

The new invention is a series of glass ray-filters, which break up light into its component parts. When it is applied, peculiar tricks occur. For instance, red, which photographs as black in the ordinary film, comes out as white; blue, which appears as white in ordinary photography, tends to black. The blue sky becomes black, but without "reversing the colors of actors in the foreground, thus resulting in a perfect moonlight effect, according to Miller.

Miller says he is the first man to use the actual moon in motion picture photography, and is also the inventor of a color-filter by which absolute color values may be transformed into light and shade on the screen with accuracy. This device has done much to remove the necessity of makeup for actors.

### In the Cutting Room

(Special to THE FILM DAILY)

Los Angeles—Films in the cutting room include:

"The Heritage of the Desert," directed by Irvin Willat for Paramount.

"Greed," directed by Erich von Stroheim for Goldwyn-Cosmopolitan.

"Maud Muller," directed by Renaud Hoffman, for independent release.

"Superstition," directed by John B. O'Brien for independent release.

"Blackmail," directed by King Baggot for Universal.

"Wold Oranges," directed by King Vidor for Goldwyn-Cosmopolitan.

"To the Ladies," directed by James Cruze for Paramount.

"Gold Digger Jones," directed by Nat Ross for Universal.

"The Call of the Canyon," directed by Victor Fleming for Paramount.

"The Right to Love," directed by Jess Robbins, for Universal.

"The Fighting Streak," directed by William Hughes Cunnem, starring Eddie Polo for independent.

"The Other Side," directed by Hugh Dierker for independent release.

"The Man-getter," directed by Al Russell, for independent release.

### "The Sea Hawk" Next

(Special to THE FILM DAILY)

Hollywood—Frank Lloyd will next produce "The Sea Hawk," for First National. "Black Oxen," is now in the cutting room.

### Connie in "The Mirage"

(Special to THE FILM DAILY)

Hollywood—Constance Talmadge will appear in "The Mirage," from the play by Edgar Selwyn.

## In Eastern Studios

### Making "Wolf and Montcalm"

Arthur Hohl, Lyons Wicklund, John Woodford and J. De La Cruze are the principals in "Wolf and Montcalm," being directed by Kenneth Webb at the Metro studio for Chronicles of America. Frank Heath is the assistant director and Tom Malloy the cameraman.

### Ray C. Smallwood Back, Has Plans

Ray S. Smallwood has returned from the coast to complete plans for a new series which he will make for Pyramid. As noted, each picture will be supplemented by a dramatic sketch played in person by the principle members of the cast.

### Blackton Completes Cast

J Stuart Blackton's complete cast for "Let Not Man Put Asunder" includes: Pauline Frederick, Lou Tellegen, Effie Shannon, Leslie Austen, Maurice Costello, Helen D'Algy, Violet De Barros, Pauline Coffyn, Gladys Frazin, Clifton Webb and Homer Lynn.

### Dwan Finishes "Big Brother"

Allan Dwan has finished "Big Brother," at the Paramount Long Island studio.

### Newcombe Joins Griffith

Warren A. Newcombe has been engaged by D. W. Griffith to work on "America." Newcombe will be remembered as the creator of "The Enchanted City" and "Sea of Dreams," distributed by Educational.

### Verity Plans Two Reelers

"The Dry Agent," the first of a series of 12 two-reelers, has been completed by the Verity Film Co. It stars Charles Dorety, who also directed. Roy Foster did the camera work.

### Prepares Bennett Script

Eve Stuyvesant has completed the scenario of "The Truth About Love," to be produced by Whitman Bennett. She also adapted "The Hoosier Schoolmaster" and "The Leavenworth Case" for Bennett.

### Losee in Crane Play

Frank Losee has temporarily left picture work in "For All of Us," the new play, starring William H. Crane.

## Coast Brevities

(Special to THE FILM DAILY)

Hollywood—Frank Lloyd is now editing "Black Oxen."

Rupert Hughes has finished titling "Law Against Law."

Victor Schertzinger has finished "The Man Life Passed By" for Metro.

Hollywood—Monte Blue has been engaged to play opposite Viola Dana.

Ethel Shanon will play the lead in "The Boomerang" for Preferred.

Conway Tearle has started work on "The Next Corner" under his new contract with Lasky.

Fred Jackson has completed "Rex, King of Wild Horses" for Hal Roach.

Betty Compson, Richard Dix and Lewis Stone will be co-featured in "The Stranger."

Director Robert McGowan has finished another "Our Gang" comedy at the Hal Roach studio.

Johnny Fox, Jr., is in supporting Herbert Rawlinson in "Jack o' Clubs."

Mildred Booth, is a newcomer on the Roach lot. She will be seen in several Will Rogers productions.

Arthur Edwin Carewe has been added to the cast of "The Human Mill," a new Holubar picture for Metro.

John Boyle, who has been selected to superintend the photography on "Ben Hur" has left to join Charles Brabin and Edward Bowes, in Europe.

Russell Simpson has been selected by Clarence Badger for a leading role in "The Swamp Angel" with Colleen Moore.

The title of "The Living Past" which Harold Shaw is now directing will be "The Fool's Awakening."

Victor Seastrom has finished his first Goldwyn picture, "Name the Man."

The entire cast supporting Mae Murray in "Fashion Row," now includes Elmo Lincoln, Earle Fox, Freeman Wood, Mathilde Brundage, Sidney Franklin and Madame Rosonova.

GREENE.

## 7 Stages for Hollywood Studio

(Special to THE FILM DAILY)

Hollywood—William Siström commenced a \$200,000 building program at the Hollywood studio. When the property was purchased there were four glass stages, work is now nearing completion the enlargement of Stages No. 1 and No. 2. They are being joined so that when completed they will become single dark stage, 115 by 280. Work is also under way on one complete new unit building, upon addition to the mill, which will double its size and capacity, a new dressing room building and a complete storage building. New production offices are already completed and occupied.

Further plans call for three more stages of the same size as the one nearing completion, a building for a house a commercial photograph and the art title department, and new administration building.

## Change Title Of Fox Picture

(Special to THE FILM DAILY)

Hollywood—"Andy McGee, Chorus Girl," which is being produced at the Fox studios, with Charles Jones, will be released as "Cupid Fireman." William Wellman is directing.

Marion Nixon has the lead. Others in the cast are: Brooks Benedict, Eileen O'Malley, Lucy Beaumont, Fremont, Charles McHugh, Ma Warren and L. H. King.

## Shirley Mason Starts

(Special to THE FILM DAILY)

Hollywood—Shirley Mason has resumed work at the Fox studios. "South Sea Love," by Frederick A. Fanny Hatton. David Solomon is directing. The scenario is by Harrison Joseph. The cast includes: Frank Glendon, Fred Lancaster, Francis MacDonald, Charles A. Sullivan, Robert Conville and Lillian Nicholson.

## Getting Exteriors in Dallas

(Special to THE FILM DAILY)

Dallas—Phil Kroha, business manager, and L. R. Carpenter, cameraman for Richard Walton Tully, are here shooting some exteriors for "Flowing Gold."

## Hawks Writing Barker Script

(Special to THE FILM DAILY)

Los Angeles—J. G. Hawks has been assigned the continuity for "Women Who Wait," the new Reynold Barker production, taken from "Cape Cod Folks."

## Hatton Returns to Coast

(Special to THE FILM DAILY)

Los Angeles—Raymond Hatton, having completed work in "Big Brother," for Paramount, has returned to Hollywood.

y, October 28, 1923

## P. Stock Sags

(Continued from Page 1)  
 market for film issues in general weak but this was due to general market condition down—Goldwyn dropped 1 3/4 points, the Loew stock was 3/8 of a point from Thursday.

P. West writing in the financial section of the Evening World

chief incident on the Stock Exchange this morning was the violent over-reaction in Famous Players stock. It closed yesterday at 65 3/4 and the first morning was at 60.

Street had been bearish on this ever since the publication some of the six months' balance sheet, made decidedly unsatisfactory with that of the previous half year. The market for the stock was therefore more yielding to the unexpected statement of the president of the company that the stock in the West and the East were down owing to excessive operating

Evening Journal said:

Weak spot this morning was stocks which have been under pressure for some time. S. Rubber preferred and common, Famous Players common and American were the most conspicuous issues which came into new low ground for the

Malbot, financial editor of the Evening Journal said:

Weak break in Famous Players, following announcement that production of new pictures had been abandoned for the time being, that stock below 56 for a loss of more than ten points from the close of yesterday.

Post said:

Famous Players provided the sensation this morning. Opening at 60, off more than 10 points, the stock quickly sold down to 50, more than 10 points below yesterday's figure. Offerings of the stock were largely based upon newspaper dispatches which stated that the company had practically abandoned operations in the matter of production. In the Street this was accepted as a financial embarrassment, but of the concern denied that there had been a change in its affairs and predicted that the year's earnings would be about the same as those of 1922, amply sufficient to meet dividend requirements.

Sun said:

Regarding the specialties, Famous Players is losing close to ten points on the announcement that operations had been curtailed, due to excessive

Telegram quoted E. J. Ludlow follows.

Personal mortgage on Los Angeles will improve the cash position by \$1,000,000. There has been no suggestion of change in the dividend policy. We have \$1,000,000 of new films on hand, the remainder of the year's production, mainly during the late spring and summer, are low. Shutting down production means our outlay for films is comparatively no further production expense will carry for months to come. We are going to turn negatives into cash."

## Baby Peggy Makes Bow

Peggy made her bow in New York Friday at a Biltmore lunch given by Principal Pictures. Peggy appeared with her mother, father and sister. She arose, said "good morning" and then appealed to her father for help. Failing in that, she bowed prettily and sat down. She behaved nicely. Several First National officials were included in the

## Hearing Adjourns

(Continued from Page 1)

call more witnesses. The defense will then put in its case, after a thirty-day recess.

Tom Moore, the Washington exhibitor, was subjected to a rigid cross-examination by Swain on Thursday, the session running till 10 o'clock that night.

On Friday Berman told of the Canadian theater and booking situation, with particular reference to the activities of the Famous Players Canadian Corp. He produced a list of the theater holdings of the latter, and Hawkins took him through it city by city, inquiring as to the ownership of houses and with whom Berman dealt in selling United Artists' pictures.

It was brought out that, in the case of the Famous Players houses, bookings were arranged through N. L. Nathanson.

O'Reilly produced the two resolutions passed by the T. O. C. C. in August on the subject of block-booking and buying pictures "sight unseen."

Referring to the new Paramount policy of demonstration runs, Swain asked the witness whether it accorded with the spirit of the resolutions, and got an answer in the affirmative. O'Reilly went further and said that he knew of some instances where exhibitors were already being permitted to see F. P.-L. pictures before booking, although the policy was not scheduled to become fully effective until Nov 1st.

A long discussion of the relation of the circuits to the independent theaters in New York City followed. The witness maintained that the distributor would do better to favor the independents against the circuits "as a matter of good business."

Swain put a couple of hypothetical questions, one of which led to the query:

"Is there anything unfair in the distributor accepting the larger offer from the circuits, such as Loew, instead of favoring the smaller exhibitors?"

The witness said "yes," and went on to explain that the picture was only one of the things the exhibitor bought in dealing with the distributor, the others being publicity and protection.

"In my judgment," said the T. O. C. C. head, "the distributor ought to turn down the bigger customer to develop a number of smaller ones."

He admitted to Swain, however, that the distributor was virtually "powerless" in dealing with the circuits, but drew a sharp distinction between selling pictures to the circuit as a whole and recognizing specific instances where a circuit house of poorer quality competed with an independent theater of better grade.

"The distributor ought to keep the independent house going," O'Reilly declared.

Asked by Swain if he didn't know

that Famous two years ago told Loew he could have only half of the product for first runs in New York, the witness said "No."

He was then asked how he would rate distributors today as to quality of product. This was O'Reilly's rating: first, Warner Bros.; second, Goldwyn; third, First National; fourth, Paramount. The witness also told of the formation of the A. B. C., and its effort to get a portion of the first run product by bidding against the circuits.

"The A. B. C. had twice the number of days Loew had," he explained, "and better theaters in many cases. But the big distributors refused to do business with it."

Swain quickly closed his cross-examination when O'Reilly, in answer to a question declared:

"Mr. Zukor told us that Famous Players had to buy theaters because exhibitors were going into production and distribution" (meaning First National).

## Night Session Held

At the night session held by the Federal Trade Commission Thursday in order to permit Robert T. Swain, Famous counsel to compete cross-examination of Tom Moore, the workings of the original First National organization were gone into. Swain fired question after question at Moore in an effort to ascertain the motives behind the formation of the organization. In this connection Swain sought to define production, distribution and exhibition.

The cross-examination brought forth a number of remarks from Moore about the

First National group that were tinged with a note of bitterness. He declared that the reasons that prompted the organization of the circuit were changed after he had entered as one of the 23 franchise holders because "the inside at First National got drunk with power." Moore testified that he voted against the contract with Charlie Chaplin and that instead of making money as the distributor in Washington, he had lost \$75,000. "I saw the inside power," said Moore, "and First National was not working for the benefit of the circuit. Then I saw my days were numbered and I wanted to get out and back into exhibition."

Moore told about a letter he had received from Mary Pickford in which she expressed her willingness to go into partnership with him. He said he had offered the pictures to First National.

Swain asked that if First National controlled upwards of 500 theaters, whether it was an unfair thing for Paramount to secure its own theaters. Moore in reply stated that if such a move was necessary as a measure of self-defense, he could see no objection to it. Swain succeeded in showing that the idea of distribution and exhibition in motion pictures was not new by securing the admission from Moore that various of the First National franchise holders had owned exchanges and theaters at the same time in their respective territories and that therefore, when First National was formed it was merely expanding on a plan that already existed.

Toward the close of the session, Swain declared that Paramount had tried out the pre-demonstration plan now in effect back in the Spring of 1920 as a "selective booking plan" but that it failed because exhibitors refused to support it. Moore also went on record as stating that he thought Famous Players was losing \$1,000,000 a year in rentals by selling pictures nationally to circuits rather than dealing on a competitive basis with exhibitors in various cities.

## Vidor Completes "Wild Oranges"

(Special to THE FILM DAILY)

Los Angeles—King Vidor has completed "Wild Oranges."

## Fredman and Reciprocity

At the Ritz luncheon given in his honor yesterday Ernest Fredman bespoke reciprocity for English pictures—

Billy Brandt told of an experience with one English picture—entertaining, he admitted, but it didn't go over.

So Fredman parried: "Well LOOK at them, anyway—judge them on merit."

Pictures with a national bias WON'T GO.

But has anybody said anything about one reason American pictures are better than any other?

Here it is: Pictures that attract Americans are those that have something back of them that the picture itself may not have—EXPLOITATION.

L U X O R is presenting in the American market, to the Exhibitors and to the Public pictures made on an International Scale, properly prepared for this market, properly advertised and exploited.

That's something Mr. Fredman wants to tell his readers—ENGLAND'S got to give us PICTURES PLUS!

That's what L U X O R offers.

Sid Schlager

# Production Problem Widely Discussed

## Support For Zukor

(Continued from Page 1)

overhead is reduced in all three of the branches trouble must develop. It is a fact that of all of the millions invested in all of the companies in the motion picture business only one company is now paying dividends. All three of the units mentioned are to be blamed for existing conditions—one as much as the other."

Samuel Goldwyn, next called upon by Harry Reichenbach who acted as toast master, declared that it took great courage for Zukor to make the announcement that he had, and that it would take greater courage to go through with what he had started. But, he added, it was, for the first time, a real bull argument for the industry as a whole.

Exhibitor control, he declared, throughout the country, especially in closed towns, was liable to ruin this industry.

"The exhibitors who get together to break down prices are short sighted individuals—just as short sighted as was the General Film Co. Such action on the part of the exhibitor is forcing the producer back to where he was. What we need is for producers to support Famous Players in this move. You will see a tremendous gain for the business. The exhibitor, especially in closed towns, is driving the producers together."

Goldwyn closed predicting the greatest prosperity in the country and in the business.

"Billy" Brandt who followed, declared exhibitors only got together when film prices were so high they could not exist otherwise. He declared that Zukor's movement "would strike at the heart of things—the high prices paid directors and stars."

Marcus Loew proved most interesting. Relative to the Zukor move he said:

"I predicted this would happen six months ago. We have only seen the beginning. But it is no different with pictures than any other young industry. It's simply a case of getting the industry where it belongs—on a business basis. Zukor has started something. We've all started, I believe. The overhead—the excessive cost of making pictures—has gotten away with us. The reason was that a few people started it a year ago on the Coast—and it takes only a few people to start a thing like this and to double the cost of pictures. "The exhibitor has his own troubles. I know. You may be interested in this:

"My New York theaters did \$46,000 more last week than a year ago; and the Loew circuit did \$100,000 more than a year ago, due to increased admission prices. But we made \$6,000

less than last year. And that's unhealthy. We don't dare go any higher in admissions. There is only one way to stop this extravagant waste of money; the terrible cost of selling, producing, everything that goes into pictures. It's far greater than any other business.

"Zukor deserves a lot of credit for taking the bull by the horns. I don't know that this will cure the situation, but it will help. We've got to watch the pennies—and that has never been done in this industry."

In a formal statement issued later in the day, R. A. Rowland said:

"The action of Famous Players in temporarily abandoning production took a lot of courage—but there was no alternative. When mounting cost mount to such heights that only the negative costs are returned to the producer, it is time for drastic action. The action came as an economic shock to the industry—perhaps a few more such shocks will accomplish some real practical betterment of conditions.

"As far as First National is concerned, we are in a different position and no such action is called for. Our picturegoers go to our own theaters—First National franchise holders—and our contracts with independent producers were made a year ago or earlier when costs were not nearly as high as at present. With respect to the few pictures which we are producing ourselves we are in an excellent position. By producing so few we can naturally exercise a closer supervision in the fight for economy than a volume producer, and can cut all corners in expense that are consistent with quality pictures. We know the number of working days on each picture; we economize on salaries by employing our casts no longer than absolutely necessary. Overhead costs between productions has been annihilated.

"I want to state that First National is optimistic and not pessimistic. The action of Famous Players is a step toward a general house-cleaning which will do the industry a world of good. We are in a splendid position to pull through this period of high costs without curtailing our program."

Commenting on the Zukor statement, R. H. Cochrane, vice president of Universal said:

"Mr. Zukor is right. Production conditions are and have been outrageously abnormal. It would be a great thing if all studios could close their doors until the people who have been forcing costs skyward have a chance to wake up.

"The only reason why the Universal has not closed its studios is because it would leave us with so many unfinished negatives on hand that we would risk a loss of over a million dollars. When these negatives are finished we intend to shut off production as close to the complete stopping point as our releasing contracts will permit."

A statement from F. G. Godsol said:

"The Goldwyn Pictures Corp. will make the same number of pictures as originally planned and the studio at Culver City is running on schedule and will continue to do so. If over production is the case with any other company, it is not the case with Goldwyn, which is operating on a carefully thought out and carefully arranged schedule. The entire Goldwyn-Cosmopolitan Distributing programme, which includes Cosmopolitan, Distinctive and Goldwyn Pictures will go forward in a normal course."

Harry M. Warner said on behalf of Warner Brothers:

"While rumors are rife everywhere, concerning the closing down of different plants

it is only fair to the exhibitor and to the public to issue the statement that the Warner organization intends to keep the different production units working at full blast with no changes in the elaborate plans we have made for the future.

"When the news broke concerning the move of Famous Players, Hollywood was thrown into apprehension and this has rebounded in all directions affecting every organization in the producing business. I have not been aware that conditions are below normalcy and I see no reason to fear for the future as far as our own productions are concerned.

"Up to this date we have completed 12 of the 18 photoplays on our roster, and in addition our two specials. We have several productions now working and we are ready to begin work on our forthcoming productions as soon as studio space is available. There will be no let-up.

Joseph I. Schnitzer of F. B. O. said:

"Mr. Zukor is to be congratulated on the wisdom of his move and the courage that prompted him to take the step. It's fine and certainly a long step in the right direction. I have nothing but commendation for this decision. So far as F. B. O. is concerned we have been operating on a minimum production schedule for some time past."

A Fox official declared his company was going ahead full blast. The last of the promised specials for the new season is now in work and 1924 product will be launched at once. The Mix, Jones, Gilbert and Mason series and all short subject units will continue uninterrupted work.

At Vitagraph, John M. Quinn, general manager had left his office for the day. Albert E. Smith is in Europe.

## Furore On Coast

(Special to THE FILM DAILY)

Los Angeles—The intention of Famous players to shut down on production was announced here by Jesse L. Lasky, simultaneously with the statement issued by Adolph Zukor in New York. It created a furore in Hollywood, coming as it did so closely on the heels of the curtailment at Warner's, Preferred and many of the coast studios.

Lasky, in his statement, declared that in January "following a complete readjustment and reorganization," the studio here would be re-opened.

Production in general has been slowing up in Hollywood. Inquiries made at the various studios revealed the following:

Abraham Lehr of Goldwyn issued a statement to the effect that his company would not close and that two companies would be kept at work continuously until Jan. 1. First National is going ahead on its original schedule with four companies now busy and two more planned within two weeks. Metro will have two of its own units at work and, in addition, there are at the plant Fred Niblo and the Reginald Barker units. Carl Laemmle declares that Universal will continue as per usual.

There has been a definite slowing up all along the line here. Independent units are not particularly involved. Those companies that have only one unit at work are expected to continue.

## Fredman's Lunch

Among the other speakers at Fredman lunch were the Editor THE FILM DAILY, Abe Bernstein, United Artists who said the only regret that he had was that "Fredman was not an American; Nathan Brown who in a delightful vein told Fredman that inasmuch as he was here only two weeks he would be Moses to lead the industry out of its problems;" and Frederick Hall of the New York Times said that the majority of people had heard, were really tired of big crowds and big sets appearing in new pictures.

Charles Pettijohn of the Hays organization said that those people might be interested to know that percentage of bookings in church schools and colleges and in places other than regular motion picture theaters had now passed nine per cent of the volume of productions released.

Fredman closed the luncheon first declaring that he was overjoyed by the splendid reception and in a plea for "just a little reciprocity on the part of American exhibitors and the trade press to English pictures, pointing out that the leading English producers, in an effort to meet the American market, were employing well-known American studio directors and technical men in a sincere effort to make pictures suitable for America.

"Three years ago after I had visited America," he said, "I returned here and told English producers that they could not hope to compete in the market with American producers unless they cause English pictures did measure up to the standard of American pictures, but that has now changed."

## "To the Point"

(Special to THE FILM DAILY)

Minneapolis — "Greater Amusements," in commenting on Richard A. Rowland's statement, relative to the imaginary grosses producers expect their pictures to reach, says, editorially:

"Timely and to the point is the warning to producers and directors sounded by Richard A. Rowland. In plain terms, in characteristic blunt and fearless manner he tells them to quit kidding themselves about the grosses they imagine their pictures are capable of rolling up.

"The Rowland message is important to everyone in the industry, and in sounding his warning, he merely is taking cognizance of and stressing fact."

EVERYONE PROMINENT IN THE  
FILM & THEATRE WORLD WILL  
BE THERE

HOW ABOUT YOU?

*The*

**LOEW METRO**

FIRST ANNUAL

**BALL**

**HOTEL ASTOR**

THURSDAY EVENING NOVEMBER 1<sup>ST</sup>

JUST A GLIMPSE OF SOME OF THE SHOW

"GREENWICH VILLAGE FOLLIES" from the Winter Garden  
"ADRIENNE" from Cohan Theatre  
"VANITIES" from Earl Carroll Theatre  
"LITTLE JESSIE JAMES" from Longacre Theatre

WITH COMPLETE CHORUSES AND STARS PRESENTING  
ONE NUMBER FROM EACH SHOW

AND THE FOLLOWING STARS

AL. JOLSON  
EDYTHE BAKER  
TRINA VARELLA  
NAN HALPERIN  
FLORENCE MOORE

PAUL WHITEMAN  
JOHN STEEL  
PAT ROONEY  
MARION BENT  
JANE & KATHERINE LEE

HARRY FOX  
VINCENT LOPEZ  
FRANK TINNEY  
LINA BASQUETTE  
ALICE MAISON

BROX SISTERS  
VICTOR HERBERT  
MARIA MONTERO

THESE MOVIE STARS WILL ATTEND

TOMMY MEIGHAN  
ALMA RUBENS  
MARTHA MANSFIELD  
CONSTANCE BINNEY

GLENN HUNTER  
MARION DAVIES  
MAY McAVOY  
BABY PEGGY

THEDA BARA  
ALICE JOYCE  
DICK BARTHELMESS  
ZASU PITTS

MIRIAM BATTISTA  
DOLORES CASSINELLI  
JUNE CAPRICE & OTHERS

9—GREAT DANCE ORCHESTRAS—9

PAUL WHITEMAN (Himself)  
CALIFORNIA RAMBLERS  
PAUL SPECHT'S ORCHESTRA

ALEX HYDE ORCHESTRA  
SAM LANNIN ORCHESTRA

SARANOFF ORCHESTRA  
AL. JOCKER'S ORCHESTRA  
WOODMANSTEN ORCHESTRA

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DANCING  
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way Theatre Ticket Agency, Arrow, and  
the Misses Waters.

The startling story of a girl's search for  
love and happiness!

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Will go down in  
screen history as  
one of the great-  
est sensations  
ever put on film.

A First National Picture

from the story by Warner Fabian  
featuring

**COLLEEN  
MOORE**

supported by an all star cast comprising  
Milton Sills, Elliott Dexter, Sylvia Breamer,  
Myrtle Stedman and Ben Lyon... From the novel  
by Warner Fabian... Presented by Associated  
First National Pictures, Inc.,... directed by  
John Francis Dillon





# THE **Film** DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

XXVI No. 24

Monday, October 29, 1923

Price 5 Cents

## KEEP COOL

By DANNY

Probably the greatest, the most important crisis in the history of the industry is at hand. It should be met, and it is to be expected it will be met, with calmness and understanding; appreciation of the gravity, and optimism as to the result.

If every important producer follows the lead of Famous Players what might have been a real panic next February or March will have been averted. Certainly something closely akin to a panic was scheduled for next February when the production departments would have faced the inevitable showing of the sales departments which promised—and still promises—to be "shy" hundreds of thousands, if not millions, from what the producers had expected, and will need.

There are ample pictures on hand. Exhibitors need have no fear. There are many good pictures to come; several tremendously big ones—notably "The Ten Commandments," "Abraham Lincoln" and "The Thief of Baghdad," which "Doug" is completing. These are the great big ones. There are others, smaller, but of real importance at the box office. So nothing need worry anyone from that

*And if there isn't a camera cranked in Hollywood for the next three months no one need worry—except the stars and directors. And considering the salaries they have received during the past 10 months, why many of them should worry is almost laughable. There are a lot of average players who will be hurt—but someone always is hurt in an operation of this sort—this is unavoidable.*

What that need be done in this crisis is to keep cool. Keep your heels planted. Don't worry about the professional operators are going to values in Wall Street. If it appears are having their innings to the bulls will come in some other way. It has always been this way. If your own film stocks hold them. Don't get a chump you would be to sell the market so demoralized? If you are "in" on margin you're in for a bad luck—that's gambling. But so

Continued on Page 2

## Seeking a Remedy

Non-Theatrical Situation Growing More Serious—F. I. L. M. Boards Conferring Generally

The non-theatrical situation throughout the country is growing more serious. The various F. I. L. M. Boards of Trade are meeting in their various cities to seek ways and means of settling the problem which has grown in proportion rather than diminish. In Utah, the competition offered by non-theatrical exhibitors to the regular theaters is particularly acute. In Michigan, where the necessity for action became so urgent that H. M. Richey and others of the M. P. T. O. came to New York to confer with Will H. Hays relative to it, the pressure has now become less severe.

The F. I. L. M. Boards will call in the salesmen of the various companies and go over the situation generally. The attitude of the majority of distributors as reflected through these bodies is that the regular theatrical exhibitor must be protected at all costs, since he represents the backbone of the business. Just how the situation will be met depends largely on the conditions in the various parts of the country.

Other problems, such as bicycling of film and reorganization of the zoning systems will also come up. In particular, Philadelphia and Minneapolis have already conferred along these lines with results that are reported extremely satisfactory.

### A. S. C. Holds Ball

(Special to THE FILM DAILY)

Los Angeles—The American Society of Cinematographers held its annual ball at the new Biltmore Saturday night. That is, it started then and ran on and on. Most of the important people on the coast were present.

### Fox Building in Jamaica?

Fox is considering a building project in Jamaica, Long Island. The Fox Jamaica Rialto Theater Corp. has been formed in Albany with a capital of \$10,000. Fox now owns the Jamaica theater there.

### Arliss Working in London

George Arliss will work in films while in London. The final shots of his next picture, "The Adopted Father," will be made in England by Distinctive.

### Schulberg Goes Back

B. P. Schulberg, of Preferred, left for Hollywood yesterday.

## F. P. Starts Slashing

Reductions All Over Country Made—H. M. Saulsbury Out of Real Estate Department

Famous Players has lost no time in retrenching all along the line in view of the shutdown in production. A number of employees in all departments were let out on Saturday.

Over at the Long Island studio, the executive staff was pretty well cut down, although it was stated that "The Humming Bird" and "Piped Piper Malone" companies would continue until the pictures were finished. The company declared that the move was one in carrying out the policy of retrenchment that has been decided upon.

Henry M. Saulsbury, one of the officials of the real estate and theater departments, is among those who are no longer with the organization.

The common stock on Saturday made a recovery on the Exchange. The closing price was 55¼, an increase of two points over Friday.

### Rowland Denies Report

R. A. Rowland denied on Saturday that First National would spend \$3,500,000 in production in the next two months, as reported by the Associate Press from Los Angeles. He declared:

"On the contrary, we intend to retrench as much as we possibly can with the pictures we ourselves make. Our contractual relations with inde-

Continued on Page 2

### "Hunchback" in Chicago

(Special to THE FILM DAILY)

Chicago—"The Hunchback of Notre Dame" will open at the Harris, on Nov. 4th for an indefinite run. James V. Bryson and H. Elliott Stuckel are handling the preliminary campaign.

### Hearing Re-opening Indefinite

The date for the resumption of the Federal Trade hearing is indefinite at the moment. There is a possibility that the sessions may be transferred to Los Angeles and San Francisco.

### Grainger Going to Coast

James R. Grainger leaves for the Goldwyn studio in a few days.

### Kent Leaves for Coast

S. R. Kent left for the coast yesterday.

## Plenty of Pictures

Exhibitors Need Not Worry Over Production Shutdown—63 for November-December

A survey of the pictures to be released in November and December by important distributors reveals the fact that exhibitors need not worry over a shortage in releases, in the event that a shutdown in production should become general.

Below will be found an approximate list of the product available for those two months. It must be understood that the compilation in no sense is complete. It is true that it covers the releases of most of the national distributors, but there are a number of independently-made pictures which are not included.

The greater percentage of pictures listed below is already complete and prints in the exchanges. By companies, the pictures and release dates, wherever set, are as follows:

#### Allied Prod. & Dist.

Loving Lies .....  
No More Women .....  
Valley of the Wolf, The.....

#### Arrow Film Corp.

At Devil's Gorge ..... 11- 1-23  
Streets of New York ..... 11-15-23

#### Associated First National

Anna Christie ..... 12- 3-23  
Chastity ..... 12-31-23  
Dangerous Maid ..... 11-19-23  
Dust of Desire ..... 12-24-23  
Eternal City, The ..... 12-17-23  
Flaming Youth ..... 11-12-23  
Her Temporary Husband..... 12-10-23  
Jealous Husbands ..... 11-12-23  
Wanters, The ..... 11-26-23

#### Famous Players-Lasky Corp.

Spanish Dancer ..... Nov.  
Light That Failed ..... Nov.  
His Children's Children ..... Nov.  
Stephen Steps Out ..... Nov.  
Wild Bill Hickock ..... Dec.  
Around the World in the Speejacks.... Dec.  
To the Ladies ..... Dec.  
Call of the Canyon..... Dec.  
Big Brother ..... Dec.  
West of the Water Tower ..... Dec.

#### Film Booking Offices

Alimony ..... 12-23-23  
Blow Your Own Horn ..... 11-25-23  
Fashionable Fakirs ..... 12-16-23  
Love Pirate, The ..... 11-18-23  
Mail Man, The ..... 12- 9-23

#### Fox Film Corp.

When Odds are Even ..... 11-25-23

#### C. B. C.

Innocence ..... 12- 1-23  
Pal O' Mine ..... 12- 1-23

#### Goldwyn-Cosmopolitan

Little Old New York ..... 11- 4-23  
Name the Man ..... 11-25-23  
Rendezvous, The ..... 11-11-23  
Under the Red Robe ..... 12- 2-23  
Unseeing Eyes ..... 11-18-23

#### Hodkinson Corp.

Shifting Sands ..... 11- 7-23

(Continued on Page 6)

**Incorporations**

Albany, N. Y.—Piccadilly Playhouse, New York. 100 shares common stock no par value. Incorporators, M. L. Elkin, A. Eichel, E. London. Attorney, N. Burkan, 1451 Broadway.

Albany, N. Y.—Roland West Prod., New York. 50 shares common stock, no par value. Incorporators, G. S. Wittson, J. M. Edelson, L. Strong. Attorneys, Wentworth, Lowenstein & Stern, 152 West 42nd St.

Albany, N. Y.—Hoffman Prod., New York. 50 shares common stock no par value. Incorporators, G. S. Wittson, J. M. Edelson, L. Strong. Attorneys, Wentworth, Lowenstein & Stern, 152 West 42nd St.

Albany, N. Y.—Rebus Film Co., Brooklyn. Capital, \$10,000. Incorporators, P. Zettle, V. Gerardi, W. Gianninoto. Attorney, J. Nicchia, 256 Broadway.

Boston—Calvert, Inc., New York. Capital \$1,000. Incorporators, Samuel Rose, Louis Cohen and Abraham Cohen.

**Mid-West Prod. Close Down**  
(Special to THE FILM DAILY)

St. Louis—The stockholders in the Mid-West Prod., Inc., launched about a year ago, have started a movement to learn where their money has gone. The corporation's office in the Liberty Central Building was vacated some three months ago with a month's rent unpaid. Louis K. Ansell, secretary, who is manager of the Rainbow, informed newspaper men that he personally lost \$2500 in the promotion of the company and that all of the money derived from the sale of stock and more had been spent in trying to promote the company. Leon de la Mothe, who was director general, left several weeks ago.

**Bellas Heads Cleveland Assn.**  
(Special to THE FILM DAILY)

Cleveland—The annual election of officers of the Cleveland Motion Picture Exhibitors' Assn. resulted as follows: O. E. Bellas, president; Paul Gusdanovic, vice-president; Martin G. Brown, secretary; Martin Printz, treasurer. Two vacancies on the board of directors for terms of one year each were filled by the election of M. B. Horwitz and Jack Harwood.

**Wants More Films For Minors**  
(Special to THE FILM DAILY)

Cleveland—Mrs. Elmer G. Derr, former president of the Cleveland Cinema Club, in address before the conference of the northwestern district of the Ohio Federation of Women's Clubs, demand more and better pictures for young folks, at a more reasonable admission price.

**New Film Co. For Montreal**  
(Special to THE FILM DAILY)

Montreal—By means of animated cartoons in the various theaters, L. Arsin has organized the Animated Screen Advertising Co. for advertising purposes.

**F. P. Starts Slashing**

(Continued from Page 1)

pendent producers compel us to continue, however, insofar as their product is concerned. But we will spend no more than is absolutely necessary to carry these contracts through. What the solution is I don't know, but I certainly do not believe that activities can be resumed on the former basis, or assume former extent until a complete reconstruction of ideas in regard to costs has taken place."

**Warner's Going Right Ahead**  
(Special to THE FILM DAILY)

Los Angeles—There will be no let up in production at the Warner plant. Sidney Franklin starts work today on "Cornered," with Irene Rich and Marie Prevost in the leads. William Beaudine also starts work today on "Being Respectable."

**History Films Prove Popular**  
(Special to THE FILM DAILY)

Clearwater, Fla.—The first of a series of six pictures, depicting early American history, released by the University of Florida general extension division, was shown here last week.

**HAL ROACH'S**  
**OUR GANG COMEDIES**

"A Proven Product"

2 reels

Hal E. Roach Studios  
Culver City, California

Pathécomedy



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**KEEP COOL**

(Continued from Page 1)

far as straight business is concerned just keep cool. Stand steady. And in the end you will be a lot better off for it.

**Time Tells**

Over six or seven months ago, fearful of what would happen to these costly, immense and magnificent productions, this writer said:

"Gentlemen, it's something to think about."

And from time to time pointed out the difficulties naturally due from such a development. You all know what was said about these articles. But this is the saving grace. It looks now as if the scheduled panic for February is out of the way. There will be none. And that is fine; healthy; splendid.

**Finis Fox Coastbound**

Finis Fox is en route to the Coast, where he will make "The Woman Who Sinned," from his own story.

**ADVERTISE YOUR SHORT SUBJECTS**  
MATS for this "ad" FREE at your Educational Exchange



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**Juvenile**  
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Educational Pictures

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# THE GREATEST FUN IN THIS BUSINESS

No. 356. *Straight-from-the-Shoulder-Talk*

By **CARL LAEMMLE**

President of the Universal Pictures Corporation

**A**T a time when exhibitors are refusing to book the pictures of other producers until they can actually see the pictures, they are giving exactly the opposite treatment to Universal and I'm here to say that such an expression of confidence warms the cockles of my heart. **I thank you!**

For years I have been preaching "Look before you book." This slogan has finally taken hold. It has got underneath the exhibitors' skin. They have learned that it pays to look before booking. But at the same time they have learned that they can book Universal pictures *before they even leave the studio!*

**Read the next paragraph carefully:**

In our New York exchange alone, nearly \$200,000 worth of contracts were signed on three Jewel pictures, "A Lady of Quality," "Thundering Dawn" and "The Acquittal" *before any one of these three pictures was completed!*

Not a single exhibitor saw any one of these pictures or any part of them before signing up. In some cases we did not even have still photographs to show.

All our salesmen had to sell was the news from our studio that the pictures were great! They told the exhibitors that our studio staff had promised three corking good pictures. Well, many a studio has made promises of this sort. The exhibitors have heard such things before, only to learn afterward that the pictures were not so good.

But they took our unsupported word for it. All we had ready to sell was our word. And it goes without saying that the word will be made good.

Just as soon as the story began going the rounds that "**Universal has the pictures,**" the flood of contracts began to pour in. In spite of the fact that this was the company which had urged exhibitors to look before booking, this was the very company in which exhibitors had such supreme confidence that they booked blindly.

**Confidence!** It has taken years to earn such confidence and we'll never shake it!

**Trust!** I have more fun running this company as a sort of sacred trust for the thousands of exhibitors who lean on us than you will ever know. The fact that I can look you in the eye and can know that you and I are making money for each other is a deep rooted joy which cannot be described in words.

So I'll continue to say it with pictures and you can answer with contracts.

*From current issue of "THE UNIVERSAL WEEKLY"*

## UNIVERSAL'S BIG TEN

### MERRY GO ROUND

with Mary Philbin  
and Norman Kerry

Directed by RUPERT JULIAN  
*Universal Super Jewel*

### A CHAPTER IN HER LIFE

A LOIS WEBER PRODUCTION

With a brilliant cast—based on the story  
of "JEWEL" by Clara Louise Burnham  
*Universal Jewel*

### DRIFTING

starring

### PRISCILLA DEAN

From the play by J. Colton and Daisy H. Andrews  
Directed by TOD BROWNING  
from W. A. Brady's Production  
*Universal Jewel*

### THUNDERING DAWN

with J. Warren Kerrigan  
and Anna Q. Nilsson

A HARRY GARSON PRODUCTION  
*Universal Super Jewel*

### THE ACQUITTAL

with Claire Windsor  
and Norman Kerry

Directed by CLARENCE BROWN from Cohan  
and Harris' production of Rita Weiman's play  
*Universal Super Jewel*

### BABY PEGGY

in my first big feature

### The DARLING of NEW YORK

Directed by King Baggot  
*Universal Jewel*

### WHITE TIGER

starring

### PRISCILLA DEAN

Directed by Tod Browning  
*Universal Jewel*

### A LADY OF QUALITY

starring VIRGINIA VALLI

With MILTON SILLS and an extraordinary cast  
A HOBART HENLEY PRODUCTION  
From Frances Hodgson Burnett's  
famous novel and play  
*Universal Super Jewel*

Byron Morgan's Great Racing Story  
Title to be Announced

starring REGINALD DENNY

Directed by HARRY POLLARD  
*Universal Jewel*

### MY MAMIE ROSE

starring MARY PHILBIN

From a story by Owen Kildare  
Directed by IRVING CUMMINGS  
*Universal Jewel*

**Northwest Notes**

(Special to THE FILM DAILY)

Staples, Minn.—Isabel Getter, of the New Palace and R. C. Wilson, running the Grand are waging a price war. When Getter lowered the admission at the Palace to 25 cents top, for four nights a week, Wilson did the same thing at the Grand. Reduced admissions later started a price war, with both houses now charging ten cents.

Seattle—Guy F. Navarre, manager of Fox, and Paul Aust, of Select, are tie in Seattle's Community Chest Drive.

McKinnville, Ore.—F. D. Sharp has sold his interest in the Rainbow, to F. E. O'Neill. O'Neill now controls the situation here.

South Bend, Wash.—George Reiser plans to open his new Tokay theater in early November.

Everett, Wash.—Report again has it that this city will soon have another theater.

Bothell, Wash.—The Bothell burned down last week.

**Sees Opposition From Cohen**

(Special to THE FILM DAILY)

Oakland, Cal.—C. C. Griffin, an important figure in Northern California exhibitor matters, thinks that opposition to the Jake Wells' plan for a council of 26 and well-established Washington headquarters will be made by the Cohen forces. He says:

"This is the identical same proposition that I made to a large number of exhibitors in Chicago last convention. My proposition then was in the nature of a compromise and was as follows:

"Each zone or state organization to send a representative to Washington, those representatives to be a governing body of a national organization, and to have the power to elect an executive and conduct all other business of the national organization. The expense of each delegate to be borne by the organization; this, of course, would eliminate all politics which was the object I sought to attain. So you can well see that I am heartily in favor of Jake Wells' plan and hope something may be developed from it, although I predict that it will meet with opposition by the Cohen forces."

**Buys Regina House**

(Special to THE FILM DAILY)

Winnipeg,—C. G. Branham, director of theaters for Famous Players Canadian Corp., has been here selecting a site for a new house in Saskatoon, Sask., which the Famous Players will erect.

**Putting it Over**

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

**Puzzle Proves Good Stunt**

Leavenworth, Kans.—John Topper, of the Abdallah theater, used one of the Goldwyn yellow sheet exploitation supplement ideas to exploit "Three Wise Fools." He arranged with a drug store, near the theater, to place in the window a large card 40 x 60 inches, reproducing on it the block numbers that must be added together in such a way as to total twenty-one. Those who were interested in the puzzle went inside and got smaller cards, which were taken home to figure on. Prizes of tickets to see the picture were offered for the correct solutions.

A thousand letters were sent out to prominent residents and to all the officers at the Army Post telling them of the showing. Fifty window cards were used in prominent stores and the lobby was decorated with posters and stills.

**Big Stores Use Doll Angle**

Cleveland—Two large department stores in Ohio have pledged their cooperation on Century Comedies in which Baby Peggy appears.

One of them is the May Company of Cleveland, considered one of the largest department stores in the country. After purchasing several hundred dozen Baby Peggy Dolls they began immediately on window tieups, newspaper spreads, etc., in connection with theaters running Baby Peggy comedies.

In Akron, the M. O'Neill Co. also has pledged cooperation in connection with the dolls and Baby Peggy comedies.

**Effective Surt for "Drivin' Fool"**

Olympia, Wash.—Through the efforts of R. C. Hill, of Hodkinson, and the manager of the Rex theater, a tie-up was arranged with the State Highway Safety Club.

When "The Drivin' Fool" played the Rex, the club showed stills made from actual photographs of wrecks that resulted from careless driving. Dodgers were distributed telling the public to "see what happens to a 'Drivin' Fool' at the Rex theater—then join the Washington State Highway Safety Club."

**Extensive Campaign for This**

St. Louis—An extensive exploitation campaign marked the opening of "The Drivin' Fool" for a two weeks' run at the Rivoli theater. The campaign was along the lines laid out in the Hodkinson press and exploitation book.

More than 300 sets of pictorial window displays were put out covering every transfer point. These news pictures showed the folly and results of reckless and careless driving. 500 "Crossing Warnings" were used along every main thoroughfare and most of the important street intersections. In addition, upwards of 5000 of the automobile wind shield stickers were distributed among motorists. A business bringing newspaper campaign was conducted, a system of rotating advertising being used, with large copy in two different papers, alternately, each day.

New York Chicago Hollywood  
**Rothacker Laboratories**  
 WILLIAM S. GILL, Eastern Sales  
 542 Fifth Ave. Tel. Murray Hill

**NEGATIVES WANTED!**

We will buy outright or undertake distribution of worthwhile pictures for U. S. and Canada or the entire world.  
 Box S-1600 c/o The Film Daily  
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 New York

MOVIE STILLS COPIES  
**STERN PHOTO ADVERTISING CO.**  
 350-366 W. 57th St. CIRCLE

**EXHIBITORS IN**

**IOWA, NEBRASKA, KANSAS AND MISSOURI**

You can obtain bookings on  
**PRINCIPAL PICTURES CORPORATION**  
 Productions

- "Temporary Marriage"**
- "Bright Lights of Broadway"**
- "Gold Madness"**
- "The Spider and the Rose"**
- "East Side - West Side"**

THROUGH

**A. H. BLANK ENTERPRISES**

1001 High Street  
 Des Moines, Iowa  
 Harry Weinberg, Mgr.

2036 Farnum Street  
 Omaha, Nebraska  
 Ask Floyd Brockell  
 of First National

1712 Wyandotte St.  
 Kansas, City, Mo.  
 E. C. Rhoden, Mgr.

**LOUIS MEYER**  
**ART TITLES**  
**CRAFTSMEN FILM LABS. INC.**  
 251 WEST 19<sup>TH</sup> STREET  
 WATKINS 7620-7461

If ye will not believe, surely ye shall not be established.—Isaiah, vii, 9.

by Rev. Dr. M. Friedlander, rabbi of B'nai Sholaum, Brooklyn. The text for to-morrow will be suggested by Rev. Arthur Porter, pastor of Bethany Congre

Ye TOWNE GOSSIP

Copyright, 1923, by Star Company.

By K. C. B.

Dear K. C. B.: I'm working for a corporation that is trying to make the world safe for pedestrians. That is, I was. I made up a sticker that said: "Half of the road is yours; stick to it—don't be a drivin' fool." I talked the corporation into printing it and I had a fellow go around to motorists in my town, and many of them put the sticker on their windshields.

And then one of these birds played a dirty trick on me. My boss happened up in Yonkers and was knocked nearly cuckoo by a car that was on the wrong side of the road. That wasn't so bad, but one of my stickers was on the windshield. Friend boss was indignant and told me the sticker idea was punk. One word led to another and I was canned.

Is there really any use trying to do things for other people, or should a fellow be like the driver who bumped the boss?

RALPH F. STITT.

MY DEAR Ralph.

THINK your boss WAS PERFECTLY right.

WHEN HE fired you. FOR THERE he was.

ON HIS side of the road.

OBSERVING THE rules.

AND THIS other car, WAS COMING along.

AND HE saw the sign, WITH ITS advice.

THAT HALF of the road.

BELONGED TO him.

AND TO stick to it.

AND SO he did.

AND THE other fellow.

HAD THE same idea.

AND JUST didn't know.

WHICH WAS his side.

AND YOUR boss got bumped.

WHICH GOES to prove.

YOUR ADVICE was wrong.

FOR THE real wise fellow.

ON ANY road.

IS THE one who knows.

THAT IT'S sometimes safer.

AND SOMETIMES better.

FOR ALL concerned.

IF ONCE in a while.

HE'LL FORGET his rights.

YOUR STICKERS are wrong.

AND IF I were you.

I'D WASH 'em all off.

I THANK you

These are the stickers that compel attention

Reproduced by Permission of New York American.

BETTER TIMES AHEAD

Copyright, 1923 by Star Company



Hodkinson exploitation ideas grab editorial space . . .

K. C. B., famous writer, features sticker tie-up . . .

New York American discusses publicity angle of "THE DRIVIN' FOOL."

When one of the country's greatest newspapers plays up winning stunt, it means easy exploitation for exhibitors any place in the country.



HODKINSON PICTURES

### Plenty of Pictures

(Continued from Page 1)

Metro Pictures Corp.

Held to Answer	11-22-23
Hospitality	11-19-23
Long Live the King	11-26-23
Pleasure Mad	11-5-23

Preferred Pictures

Boomerang, The	12-9-23
Maytime	11-11-23

United Artists Corp.

Thief of Bagdad, The	
----------------------	--

Universal Pictures Corp.

Crooked Alley	11-19-23
Million to Burn	11-12-23
Near Lady, The	12-3-23
Pure Grit	12-31-23
Red Warning, The	12-17-23
Thrill Chaser, The	11-26-23

Jewel

Acquittal, The	11-19-23
Darling of New York, The	12-3-23

Vitagraph

Pioneer Trails	
Smashing Barriers	
Man of Might, The	
Leavenworth Cast, The (W. Bennett)	
On the Banks of the Wabash	
A Tale of Red Roses	
Let Not Man Put Asunder	

Warner Brothers

Conductor 1492	11-4-23
Lucretia Lombard	11-18-23
Tiger Rose	12-9-23

### L. A. Amusements Grow

(Special to THE FILM DAILY)

Los Angeles—Theater attendance figures for the Los Angeles internal revenue district, which includes ten counties, show a tremendous growth.

The growth of amusements in Los Angeles is shown by the table of tax receipts on admissions during the six year period.

(Amusement Tax Receipts)

1918	\$ 953,000
1919	1,096,000
1920	2,064,000
1921	2,828,000
1922	2,782,000
1923	2,920,000

Total .....\$12,643,000

The corresponding attendance record for the period since 1918 is shown as follows:

(Amusement Attendance)

1918	55,944,000
1919	60,387,000
1920	119,270,000
1921	160,672,000
1922	164,615,000
1923	180,400,000

Total .....741,288,000

The chart showing the tremendous increase in the amount expended by the picture and theater patrons since 1918 is as follows:

(Spent for Amusement)

1918	\$ 9,537,000
1919	10,096,000
1920	20,647,000
1921	28,282,000
1922	31,300,000
1923	34,200,000

Total .....\$134,062,000

### On Broadway

Astor—"The Hunchback of Notre Dame"

Broadway—"The Bad Man"

Brooklyn Strand—"Richard, The Lion Hearted"

Cameo—"The Drivin' Fool"

Capitol—"Rosita"

Central—"The Temple of Venus"

Cosmopolitan—"Unseeing Eyes"

Criterion—"The Covered Wagon"

Forty-Fourth Street—"Scaramouche"

Loew's New York—Today—"The Marriage Maker"

Tuesday—"Why Women ReMarry" and "The Lone Star Ranger"

Wednesday—"Where the North Begins"

Thursday—"The Spoilers"

Friday—"Going Up" and "For You My Boy"

Saturday—"The Gold Diggers"

Lyric—"The White Sister"

Rialto—"The Country Kid"

Rivoli—"Women-Proof"

Strand—"The Common Law"

Next Week

Astor—"The Hunchback of Notre Dame"

Broadway—"The Fighting Blade"

Brooklyn Strand—"If Winter Comes"

Cameo—Not yet determined

Capitol—"Rosita" (tentative)

Central—"The Temple of Venus"

Cosmopolitan—"Unseeing Eyes"

Criterion—"The Covered Wagon"

Forty-Fourth Street—"Scaramouche"

Lyric—"The White Sister"

Rialto—Not yet determined

Rivoli—Not yet determined

Strand—Not yet determined

### Boyle Sails

John Boyle, long one of Gold most expert cameramen, sailed urday on the "President Har for Europe, where he will join ward Bowes, and Charles Brah making preliminary arrangements "Ben Hur."

The finest Title Making Equipment in the East makes possible GUARANTEED TWENTY FOUR HOUR SERVICE

**CRAMER-MINER STUDIOS INC.**

Phone Bry 3736 - 4615 - W 4818  
New York City

Pictorial Aids to Exploitation

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250 W. 54 ST  
N.Y. Phone Circle 3

"designed to suit your needs"

I am in the market for

**SINGLE REEL NOVELTY**

Iris Film Exchange  
**JOHN J. IRIS**  
Phone Bryant 3377  
723-7th Ave

## BAER

Publicity and Advertising for Producers, Exchanges, Exhibitors and Individuals. Phone Bryant 6763

**FRED E. BAER**

Advertising

Loew Bldg., 1540 Broadway

# he called the cops!

Form 1204

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nbs
Night Letter	N.L.

**WESTERN UNION TELEGRAM**

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

RECEIVED AT

NVA154 63 NL 3 EXTRA

NEWHAVEN CONN 7

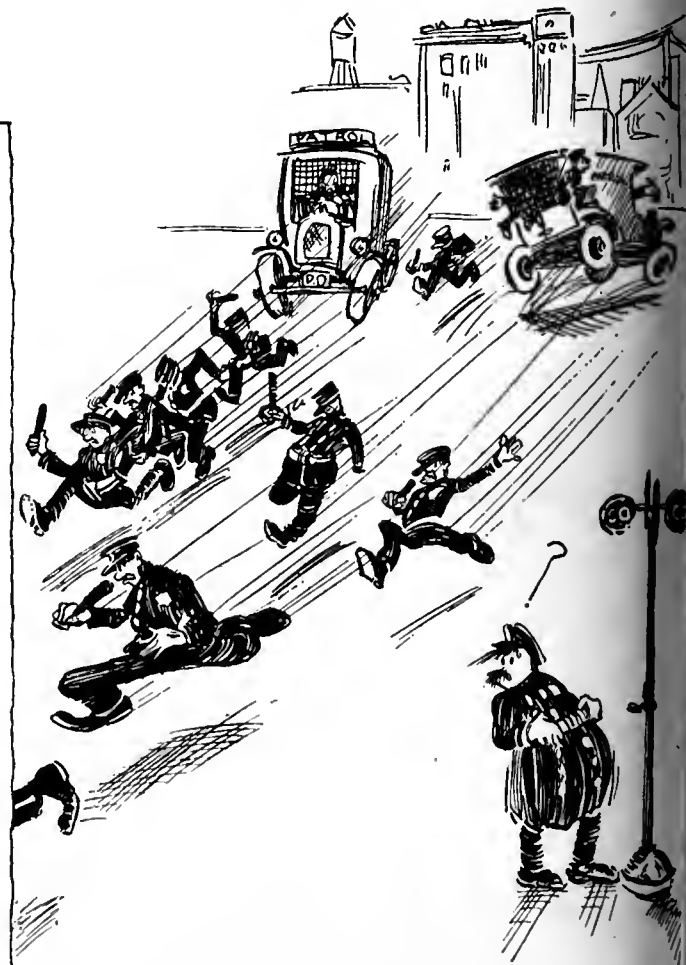
DAVID R BLYTH

SELZNICK DISTRIBUTING CORPN 729 SEVENTH AVE NEWYORK NY

COMMON LAW OPENED TODAY FOR WEEKS RUN OLYMPIA THEATRE STOP

THOUSANDS TURNED AWAY STREETS AND TRAFFIC BLOCKED HAD TO CALL FOR HELP FROM POLICE TO KEEP CROWDS IN LINE STOP A BOX OFFICE RECORD IS SURE TO BE SMASHED STOP WHY WORRY WITH HAROLD LLOYD IN OPPOSITION HOUSES HAVE NO EFFECT ON US I LIKE THE COMMON LAW ITS GREAT

TOD BROWNING MANAGER OLYMPIA THEATRE



# THE **Film** DAILY

**The BRADSTREET FILMDOM** **The RECOGNIZED AUTHORITY**

XXVI No. 25

Tuesday, October 30, 1923

Price 5 Cents

## Wants New Receiver

**Wants Waters Removed From Triangle Management—Charges Against F. E. Kahn**

Hearing will be heard tomorrow in Federal Court on a motion by Roy E. Aitken, a stockholder of Triangle, to have Percy L. Kahn removed as receiver. Aitken is named in the motion by Triumphes Corp., creditor and owner of a quarter of the stock.

The motion charges Felix E. Kahn with motives of destruction and

Waters, under the control of Felix Kahn, a director of Famous Players-Corp., and owner of very large interests therein, and under the ad-

Mr. Early, who is now, or was until attorney for the receiver, has been in a quiet and private liquidation of Triangle Corporation for several years.

Kahn holds voting control and no other has been listened to in regard to management. The company has been and has been kept moribund; no one is allowed to refinance the corporation if it going again.

Kahn, whose creatures the directors are, has no substantial interests. He has an interest and ample motive in the destruction of Triangle and complete elimination from the moving picture field. He has prevented the Triangle Corp. from operating in the motion picture field and its assets have, under his management, been sacrificed to procure to pay debts with."

Kahn denies all of the allegations. He states that although he is a trustee, he is not a stockholder and is only trying to liquidate the assets of the company in the best interests of the stockholders, of which the largest is Aitken.

The following significant paragraph is in the papers:

"The collusion in the filing of these proceedings was not known to the Court, nor the relationship of Mr. Kahn to the affairs of this company, nor was it made known that an asset of this estate of considerable potential value is a cause of action which the corporation has against the Famous Players-Lasky Corp. under the Sherman Law."

Die Higley, of Higley, Sherman and Booth, attorneys for the Aitkens, refused to comment on it. An effort was made to reach the Aitkens at Tri-Stone

## Gleichman Coming

(Special to THE FILM DAILY)

Detroit—Phil Gleichman left for New York yesterday. He is understood to have a conference planned with Goldwyn-Cosmopolitan relative and Detroit first-run.

## Slump In Sept.

**Taxes \$500,000 Under August But \$143,136 Above Corresponding Month in 1922**

(Special to THE FILM DAILY)

Washington—Admission tax collections during September aggregated \$4,932,527, according to figures made public by the Commissioner of Internal Revenue. This was an increase of \$143,136 as compared with September, 1922, when \$4,789,391 was collected, but is more than \$500,000 below the collections of August, 1923, which amounted to \$5,560,748.

Tax collections from the capacity levy on theaters, museums, circuses, etc., amounted to \$134,660 during September, as compared with \$126,790 for the corresponding month in 1922.

Returns since July with the 1922 figures follow:

	1923	1922
July .....	\$5,140,506	4,620,893
August .....	5,560,748	4,710,470
Sept. ....	4,932,527	4,789,391

## 108,200 Shares Weekly Sales

Famous Players common was the most active stock in the entire list last week with one exception, American Can. About 108,200 shares of Famous common changed hands in the six days of trading. The high for the week was 72, and the low, 52.

## Hamrick Due Today

John Hamrick, who has sold his Blue Mouse theaters in Seattle, Portland and Tacoma to Goldwyn-Cosmopolitan, is due in New York today to confer with officials of that organization. He will continue to supervise those houses.

## Coast Hearing Nov. 8

**Trade Commission May Go to 'Frisco and Seattle Before Government Rests its Case**

The Federal Trade Commission will resume its investigation into the affairs of Famous Players in Los Angeles, on Nov. 8th, it was learned yesterday. Further sessions may be held in San Francisco and Seattle before the Government rests its case.

Ralph A. Kohn, of Famous Players, who has been sitting with Robert T. Swain, chief counsel for Paramount in the Government case, will leave for the coast in a few days in order to be on hand when the hearing reopens there.

## Kaufman In Charge

**To Manage Coast Theaters for Famous Players—Grauman to Enter Production Later On**

Al Kaufman, formerly general manager of the European Film Alliance, the quondam Paramount producing unit in Germany and lately business manager for the Tom Meighan unit, is now in Los Angeles, where he will assume management of the Rialto, the Millicen Dollar and the Metropolitan theaters, in which Famous Players has purchased the interest of Sid Grauman. The deal with Grauman gave him for his fifty per cent interest in the houses about 11,000 shares of Famous Players common.

Grauman intends building a theater in Long Beach and a residential house in Hollywood where he will, of course, continue the operation of the Egyptian theater. Outside of that, he intends entering production and devoting a good deal of his time in order to see how much money he can amass in real estate operations.

## Seitz Plans "Leather Stocking"

(Special to THE FILM DAILY)

Los Angeles—George B. Seitz will direct "Leather Stocking," a serial in 10 episodes, for C. W. Patton. Carl Miller and Edna Murphy will have the leads in the serial, which will be adapted from the works of James Fenimore Cooper. Edward Dillon prepared the scenario.

Following "Leather Stocking," Patton will produce "The Fortieth Door," another serial for Pathe release.

## Godsol Has Cold

F. J. Godsol is confined to his home with a cold.

## 80 Per Cent In Line

**M. P. T. O. Says Country is Working for M. P. Day—Up-State Meeting Today and Tomorrow**

The M. P. T. O. states that fully eighty per cent of the country has endorsed National Motion Picture Day, which falls on Nov. 19th. The campaign is now actively under way in all sections of the country. Various regional meetings have already been held and others are slated between now and the arrival of the day upon which exhibitors in general are pledged to turn over twenty-five per cent of their receipts to the national treasury. With this

(Continued on Page 2)

## Stars The Evil

**And Not Exhibitor Combinations, Maintains Billy Brandt—Make Cuts There, He Says**

Billy Brandt came to the defense of the exhibitor at large yesterday in a statement in which he asserted that producers experienced trouble in getting their costs back, not because of exhibitor combinations throughout the country, but because stars' and leading players' salaries were out of all reason.

Brandt declared that at the Fredman lunch last Friday, much stress was placed on the exhibitor and what he was doing to make things miserable for the producer and asserted that prices and terms were not dictated by the exhibitor, despite statements to the contrary. In part he said:

"It is impossible for the exhibitors to accede to the requests of the producers, with the result that the producers have found themselves burdened with expensive productions which they can not sell to the exhibitor in accordance with their cost. In my opinion, the greatest portion of the expense going into the production of a motion picture today is the salaries of the stars, directors and supporting cast. These salaries are clearly out of proportion to the services rendered in similar professions, and should be readjusted immediately.

(Continued on Page 3)

## No Decision on Stock Issue

(Special to THE FILM DAILY)

Indianapolis—Decision in the case of the Market-Circle Realty Co., which has petitioned to issue \$600,000 in preferred stock to finance a new theater on the English Hotel site, has been taken under advisement by the State Securities Commission, following a hearing of arguments. The M. P. T. O., of Indiana, is protesting the issue, which is backed by Famous Players-Lasky. Attorneys are to file additional briefs, it was said.

It is alleged that Famous cannot provide adequate financial guarantee for the preferred stock. Payment of dividends on the preferred stock before the building begins to provide sufficient returns to meet the payments is one of the issues.

## Mid-West Meeting in Dec.

(Special to THE FILM DAILY)

Indianapolis—The French Lick exhibitor meeting is still in the offing. The latest report is that it will be held there in December.

## "Ponjola" Next

The Strand will show "Ponjola" next week. "A Woman of Paris" follows it at that theater.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	103 3/8	102 1/4	103 3/8	500
F. P.-L.	56 1/4	54	56	20,000
do pf.	82 1/2	82	82	400
Goldwyn	10	10	10	550
Loew's	16	15	16	2,700

**Grand-Asher Showing**

Grand-Asher will give a showing of "The Way Men Love," Elliott Dexter's first picture for the organization, in the grand ballroom of the Astor, tomorrow morning at 11:30. James C. Bradford will conduct the orchestra.

**New Picture at Central**

"The Temple of Venus," one of the Fox specials, opened at the Central last night.



**BIO**

IF CARBONS COULD BE MADE BETTER "BIO" WOULD STILL BE THE BEST

M. G. Felder Sales Co. DISTRIBUTORS 1540 BROADWAY NEW YORK, N. Y.

Film Man 28, Speaking French, English, Spanish and Greek traveled in Europe, Balkan States and Mexico wishes connection, will travel.

Box M-31  
c/o Film Daily

**Incorporations**

**Boston—Fields Corner Olympia Co., Inc., Boston.** Capital \$25,000. Incorporators, Edward Clayton, Nathan Gordon, and Max Schoolman, all of Boston.

**Albany—Anderson-Heyl Corp., New York.** Incorporators, C. Anderson and M. J. Heyl. Attorney, H. G. Kosch, New York.

**Jefferson City, Mo.—Capitol's Carthage.** Capital \$10,000. Incorporators, Phil L. Ryan, Sam Harding and Dave Harding.

**Columbus, O.—Carrig & Bartunek Amusement Co., Cleveland.** Capital \$25,000. Incorporators, M. P. Carrig and A. F. Carrig.

**Columbus, O.—The C. & D. Theater Co., Dayton.** Capital \$20,000. Incorporators, C. M., M. G., C. D., and Nina Lamb, Ralph Lucke and Esther Lucke.

**Harrisburg, Pa.—International Film Corp., Philadelphia.** Capital \$200,000. F. R. Hansell.

**Dover, Del.—Coliseum, Dover.** Capital \$25,000. (Capital Trust Co. of America.)

**Explains Luxor's Plan**

At an impromptu luncheon at the Crillon yesterday, to which many prominent film people and several newspaper critics were invited, Sig Schlager outlined the international basis of production toward which Luxor is tending. Among those present was S. Gordon Michie of Stoll's, Ltd., of England.

A round table talk touching upon the bearing of the program of "pictures made where the stories are laid" evoked interest in the writers.

**Sam Frankel Killed By Auto**

(Special to THE FILM DAILY)

San Francisco—Samuel Frankel, owner of the Best theater, San Leandro, and the Hayward at Hayward, is dead, as a result of an automobile accident.

**J. O. Kent Quits Selznick, Detroit**

(Special to THE FILM DAILY)

Detroit—After serving Selznick for nine years, J. O. Kent has resigned the management of this office, to become Detroit manager for Film Classics, Inc.

**Taylor On Canadian Tour**

(Special to THE FILM DAILY)

St. John, N. B.—P. C. Taylor, Canadian Universal sales manager visited St. John recently on his tour of exchanges.

**Vidor Here**

King Vidor is in New York to take exteriors for "Happiness."

Those here include Winifred Dunn, scenario editor; David Howard, assistant director; Sarah Hudson, script clerk and Chet Lyons, cameraman.

**80 Per Cent In Line**

(Continued from Page 1)

money, the repeal of the admission tax will be sought.

Sydney S. Cohen, Mike O'Toole, Harry Davis, C. E. Whitehurst, "Pete" Woodhull, and other members of the executive committee of the M. P. T. O., left for Rochester last night to attend a meeting of the Western New York M. P. T. O. at the Seneca today. The committee will hold a meeting of its own there tomorrow. National M. P. Day and the admission tax repeal will be discussed.

A mass meeting of New York exhibitors will be held at the Astor next Monday. It has been called by the T. O. C. C. members who were recently appointed to handle the campaign in New York.

**Woods Heads Film Benefit**

(Special to THE FILM DAILY)

Los Angeles—Frank E. Woods is chairman of the executive committee of the motion picture branch of the Actors' Fund of America, which is sponsoring the benefit performance to be held at the Philharmonic Auditorium, tomorrow night.

**HAL ROACH'S**

DIPPY-DOO-DADS

"A Novelty Classic"

1 reel

Hal E. Roach Studios  
Culver City, California

Pathécomedy

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**"The Spider and the Rose"**

**"East Side - West Side"**

THROUGH

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3319 LOCUST STREET

ST. LOUIS, MO.

Harry Hynes, Mgr.



# 50% INCREASE

wish to congratulate many exhibitors who have taken advantage of IRENE CASTLE'S current Selwyn tour and the resultant wave of popular interest in Miss Castle's dancing, exploitation of new fashions and screen performances, by booking

"FRENCH HEELS"  
"MIM SHOULDERS"

and

"TRESPASSING"

During the last three weeks the W. W. Hodkinson Corporation has reported a 500% increase in bookings on these subjects—and they are still coming in!

Let me also thank the W. W. Hodkinson home office staff and especially W. W. Hodkinson exchange managers and salesmen, who so cleverly and efficiently have brought the spirit of my present advertising and exploitation of the Irene Castle Productions in connection with Miss Castle's latest campaign to catch the public interest.

**SIG SCHLAGER**

IRENE CASTLE PROD.

347 Madison Avenue, N. Y.

## Stars The Evil

(Continued from Page 1)

"With these tremendous salaries paid to stars, directors and supporting casts, the average picture is boosted way above its normal cost, necessitating a corresponding increase in exhibition value, with a corresponding increase in film rentals which the exhibitor can not assimilate, so that the entire matter backwashes to the producer.

"My experience in appearing before legislative committees on the question of advocating more favorable laws in the matter of taxation for the smaller exhibitor, of whom over eighty percent are represented in this industry, has been that the legislature immediately points to the enormous salaries which the industry is paying to its stars, and declines the relief prayed for. An immediate adjustment must come, and that at once."

In this connection, he prepared a list of players and their weekly salaries which are given by him, as follows:

Norma Talmadge .....	\$10,000
Dorothy Dalton .....	7,500
Gloria Swanson .....	6,500
Larry Senon .....	5,000
Constance Talmadge .....	5,000
Pauline Frederick .....	5,000
Lillian Gish .....	5,000
Tom Mix .....	4,000
Betty Compson .....	3,500
Barbara La Marr .....	3,500
May McAvoy .....	3,000
Mabel Normand .....	3,000
Priscilla Dean .....	3,000
Conway Tearle .....	2,750
Lewis Stone .....	2,500
Milton Sills .....	2,500
James Kirkwood .....	2,500
Wallace Beery .....	2,500
House Peters .....	2,500
Elaine Hammerstein .....	2,500
Richard Barthelmess .....	2,500
Betty Blythe .....	2,500
Florence Vidor .....	2,000
Elliott Dexter .....	2,000
Viola Dana .....	2,000
Lon Chaney .....	1,750
I. Warren Kerrigan .....	1,500 or more
Jack Holt .....	1,500 or more
Anna Nilsson .....	1,500
Noah Beery .....	1,500
Lila Lee .....	1,500
Patsy Ruth Miller .....	1,500
George Walsh .....	1,500
Shirley Mason .....	1,500
Mae Marsh .....	1,500
Wyndham Standing .....	1,500
Richard Dix .....	1,250
Conrad Nagel .....	1,250
Walter Long .....	1,250
Rockliffe Fellowes .....	1,000
Kenneth Harlan .....	1,000
Hope Hampton .....	1,000
Al St. John .....	1,000
Mary Astor .....	750

### Approve Screen Service Plans

(Special to THE FILM DAILY)

Kansas City—The M. P. T. O. of Kansas has approved the Continental Screen Service and Artwin Service Corp., screen advertising plans, which were brought up at the convention at Wichita. The plans will bring additional revenue to the treasury. Leon Goldsmith has started on a visit to exhibitors who have made application for the service.

### Oscar Neufeld Re-Elected

(Special to THE FILM DAILY)

Philadelphia—At the regular monthly meeting of the F. L. L. M. Board of Trade, Oscar Neufeld was re-elected president.

### Enlarging Progress Exchange

(Special to THE FILM DAILY)

Atlanta—H. J. Hermann, manager of the New Orleans office of Progress Pictures, Inc., is conferring with A. C. Bromberg, relative to enlarging and remodeling the Louisiana office.

### Julius Bernheim in New York

Julius Bernheim, director general of Universal City, is in New York on his way to the bed-side of his mother in Laupheim, Germany. He will sail for Europe today. Mrs. Bernheim has been sick for several months.

Concerning the activities at Universal City, Bernheim asserts that Universal is far better off as regards the 1923-1924 product, than ever before at this time of the year. It will be possible to cut production to a minimum during the rainy season, as a result, it is Bernheim's opinion.

### Monogram Has Seven Ready

Tom North of Monogram Pictures stated yesterday that his organization should be included among those that would have pictures ready for November-December release. Monogram has six with Fred Thomson and "The Whipping Boss," a seventh made by Beverly Prod. on the coast. The Thomson series includes "The Mask of Lopez," "North of Nevada," "Shadows of the Sage," "The Sheriff of Tombstone," "Riders of the Rio Grande," and "The Desert Ranch."

### Repainting Criterion Signs

"The Covered Wagon" signs at the Criterion are now being repainted. They have been up since early March.

**B  
I  
G  
!**

Directed

by

Alfred E.

Green.

"George Ade wrote 'Woman-Proof' and Thomas Meighan plays the star part. The answer at the Rivoli was a line that stretched into 49th St. when the fire department rules stopped the sale of tickets several times. There never was a line-up less than four deep behind the orchestra rail."

—Times Square Daily.

"A picture of charm, humor and emphatic entertainment value. Funnier and a more skillful production than 'Back Home and Broke.'"

—N. Y. Herald.

"Good entertainment. The star and supporting cast do excellent work. Simplicity and naturalness are the picture's chief charms."

—N. Y. Tribune

"A thoroughly enjoyable motion picture comedy. Light, original and amusing. Acted flawlessly."

—N. Y. World.

ADOLPH ZUKOR PRESENTS  
**THOMAS MEIGHAN**

in

**"Woman-Proof"**

by George Ade

*A Paramount Picture*

**'SUN-UP'**

'Marvelous Mother Lead

Now In its 5th Month in New York

**"THE SHAME WOMAN"**

Acclaimed Powerful Drama

Both by Lula Vollmer

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ALLAN A. LOWNES PRES.

# Loew-Metro

FIRST ANNUAL BALL

THE SEASON'S  
SENSATION

Greatest array of  
film stars ever as-  
sembled at one time

A galaxy of enter-  
tainment celebrities  
including seven of  
the world's greatest  
bands; excerpts  
from the smartest  
musical comedies  
on Broadway

Two  
Paul Whiteman  
Orchestras  
for continual dancing

Tickets \$5.00

at Tyson, McBride,  
Louis Cohen,  
Broadway, Arrow,  
Misses Waters

## How Films Cut In

William A. Brady Explains Their  
Effect on the "Legit" Attractions  
in the "Sticks"

"Producing plays these days is not so attractive a game as it used to be," says Wm. A. Brady in the Sunday World. He speaks of increased operating expenses and adds:

"Then the enormous growth of motion pictures does not help any. There was a time when many grew rich playing the 'one-nighters.' That is a thing of the past. Today it is almost an impossibility to secure consecutive bookings in the small town circuits. There are not enough traveling shows that can play to enough to pay expenses, and so the little managers of 'the tanks,' as they used to call them, are content to get their shows in tin cans, and depend on their projecting machines and operators for their entertainment.

"You must have noticed how lavishly the movie theater and the successful picture manager advertises. Well, he can afford it. After he has paid the rental of his subject and his orchestra, he can afford to plunge into publicity, where we who follow with living actors and the other necessities that go with them, must pause and reflect about the size of our advertising bills. Then it is very hard to gauge the public taste these days."

Griffin Supports Rowland  
(Special to THE FILM DAILY)

Oakland, Cal.—C. C. Griffin, in commenting on R. A. Rowland's slam at high negative costs and the gross of pictures says:

"I have been reading Dick Rowland's article and also replies to same and wish to say that they are the most sensible of any that I have ever read from any producer or distributor. Knowing Rowland as I do, I am not surprised that he has the courage to state his opinion, and I hope that the interest created by his statement will not be allowed to die such as many other good movements have in the past."

Stanley Co. Makes Some Changes  
(Special to THE FILM DAILY)

Philadelphia—Charles Cherry, who managed one of the Stanley houses in Baltimore has been transferred as resident manager to the Aldine. Charles Hetzell, assistant manager under Cherry, is now manager of the Victoria. Joe Battersby has succeeded Leonard Wilson as resident manager at the Stanton. Harry Allen, assistant at the Broadway is now filling similar position at the Alhambra. George Sobel is in charge of 333 Market Street, succeeding Charles McConnell, resigned.

T. & D., Jr. Buy Lincoln, Oakland  
(Special to THE FILM DAILY)

Oakland, Cal.—The T. & D., Jr., Circuit has taken over the Lincoln from Allen E. King. The T. & D., Jr., interests took over King's Palace not long ago. King formerly controlled four houses here, but now has two.

Regarding:

## "The School for Scandal"

*We wish to thank our many distributor friends who so kindly have inquired regarding "The School for Scandal."*

*The Richard Brinsley Sheridan masterpiece will be previewed by the Columbia University Alumni Reunion at the Columbia University Club Thursday evening, Nov. 8, at the special invitation of Mr. George Sidney Hellman, chairman of the Entertainment Committee, and other prominent and distinguished alumni.*

*It will be impossible, therefore, to screen this subject—now in the final stages of editorial work—before November 9.*

*Mr. Hellman has been kind enough to allot us a limited number of invitations available to a few officials of distributing organizations desirous of seeing "The School for Scandal" before the most critical audience possible to assemble in the city of New York.*

*Requests for these must be in our hands by Saturday, Nov. 3.*

*The third and fourth of "LUXOR'S 15" pictures to be presented during the forthcoming season also will be ready for general viewing on November 9. They are "THE SLAVEWOMAN," made in India, France and the Alps, and George Eliot's "DANIEL DERONDA."*

Luxor Pictures Corporation  
347 Madison Avenue  
New York

# THE **Film** DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

Vol. XXVI No. 26

Wednesday, October 31, 1923

Price 5 Cents

## Loew Profits Larger

7,617 More Than 1922—Total for Year Ending Aug. 31 Reaches \$2,415,488

Net profits of Loew's, Inc., and subsidiary companies owned 100 per cent for the fiscal year ending Aug. 31, totaled \$2,415,488, an increase of \$7,617 over 1922 and an increase of \$4,938 over the profits for 1921. The annual meeting has been called for Nov. 15.

The list of officers carries no new names with the exception of that of David Warfield, who became a director when Charles E. Danforth died. The total assets of the companies placed at \$39,520,024 as compared with \$35,596,353 in 1922. One of the most striking items is that covering advances to producers which total \$84,261 in the current statement, compared with \$348,870 in last year's report.

The items listed under liabilities indicate that the company is in better financial condition. Accounts payable as of Aug. 31st total \$926,145 as compared with \$1,113,270 last year; notes payable now total \$226,250 as compared with \$374,180 in 1922; while loans to banks totaling \$300,000 in 1923 do not appear in the current statement.

(Continued on Page 6)

## Giannini Dines Schenck

H. Giannini, of the Bank of Italy and the Commercial Trust Co., gave Joseph Schenck a dinner last night, prior to the latter's departure for the coast today. A number of well-known film men attended.

## Dinner for Reichenbach

A testimonial dinner is being arranged by a number of friends of Harry Reichenbach, to be held at the Crystal Room of the Ritz on Wednesday evening, Nov. 28. The committee in charge will include many of the best known people of the industry. Roxy has agreed to act as treasurer and Billy Brandt, president of the New York M. P. T. O., will act as chairman.

Reichenbach's friends feel that he has done so much to make various parties and social gatherings in the industry a success that it is about time that he was allowed to attend a dinner where he did not have to act as toastmaster.

A number of unusual stunts and surprises are being prepared for the program, and there will be but 250 tickets issued to prevent overcrowding in the Crystal Room.

## Hays Has Plan

T. O. C. C. Expected "Enemies" Decision Yesterday—Couldn't Get to Meeting, However

The T. O. C. C. yesterday expected Will H. Hays to attend its meeting in person to go over the "Enemies of Women" situation. While the meeting was in progress, however, Charles L. O'Reilly received a telephone message telling of Hays' inability to get to the meeting.

It is understood, that, as a result of conferences with the Hearst organization, a plan has been evolved that will settle the "Enemies" matter amicably. It is expected the details will be presented to the T. O. C. C. shortly, possibly tomorrow.

## "Rosita" Makes Record

It is understood that "Rosita" grossed \$12,470 at the Capitol on Sunday, thereby establishing a new Sunday record at that house. The previous high figure was reached by "Robin Hood" but the "Rosita" total tops it by over \$800.

## Kann Forms Company

(Special to THE FILM DAILY)

Albany—The George E. Kann Corp. of New York was formed here yesterday, listing 900 shares of common stock, no par value. B. F. Kraft is the attorney.

Kann resigns as foreign manager for Goldwyn tomorrow. He intends operating in the export field, in particular, but will not confine his activities to that branch of the business.

## Confer With Zukor

Olsen and Lieber Talk Over Indianapolis Theater Project—Famous Going Ahead

Robert Lieber and Charles Olsen, both prominent in Indianapolis exhibiting circles, conferred with Adolph Zukor and Harold B. Franklin yesterday relative to the proposed Famous theater to occupy the site of the English Hotel there.

There has been some opposition raised in Indianapolis and, as a matter of fact, the M. P. T. O. of Indiana, as noted, has filed protests with the State Securities Commission against the flotation of the bond issue to float the project on the ground that Famous could not supply sufficient financial guarantees.

Famous wants to assure for itself an outlet for its product in Indianapolis. If it is necessary to construct a theater in order to secure that assurance, the company fully intends doing so.

## Outlook Dubious for Repeal of Admission Tax, Say Politicians

Huge Figures Quoted Regarding Star Salaries and Other "Millions" Among Reasons—Secretary of the Treasury Mellon and Senator Smoot Have Their Own Ideas—Smoot's Antipathy Natural

(Special to THE FILM DAILY)

Washington—If the leaders of the movement looking to the repeal of the admission tax from the Government budget have any optimistic ideas as to the likelihood of this tax being removed from the books they had better take the first train to Washington and have a few words with some of the Administration leaders.

At this writing the possibility of the tax being removed is slight—very slight indeed—if what Administration leaders say has anything behind it. Naturally, these men will not be quoted. But they point out that several moves have been made that make the going difficult, so far as removing the tax is concerned.

There are but two men whose word counts on any problem affecting the revenues of this country—Secretary of the Treasury Mellon and Senator Reed Smoot, Chairman of the Finance Committee. And neither of these men is very much interested in repealing the tax. Mellon is interested only in the budget. Smoot, who, for reasons best known to certain film folk, has no particular interest in pictures or picture people, steered Sydney Cohen to the idea that if the Soldiers' Bonus bill was killed there might be some hope for the repeal of the admission tax. Those politicians favoring the defeat of the Soldiers' Bonus Bill would like to see the picture people take up this idea—they need propaganda in an effort to try to kill off the passage of this measure.

## Several Bills in Sight

It is reported that several bills are now in the hands of Congressmen who are awaiting the right moment to file them. But it is said that these

(Continued on Page 2)

## Sound Keynote

For New Exhibitor Organization in Washington—Southern States at Meeting There

(Special to THE FILM DAILY)

Washington—The keynote of a new organization was sounded here yesterday when exhibitors from Maryland, Virginia, the Carolinas, Texas and District of Columbia held a meeting at the Arlington Hotel.

Declaring that the present exhibitor organization was not functioning, Jake Wells of Richmond again put forth his plan for a national council of 26 exhibitors, amply financed and backed by a well organized Washington office. Wells charged that exhibitors all over the country are disgusted with the methods of the existing body.

(Continued on Page 2)

## Elder Joins Universal

Herbert E. Elder, former assistant sales manager of Famous Players has been engaged by Universal as a special representative for E. J. Smith, general manager of sales.

## Eastbound

(Special to THE FILM DAILY)

Los Angeles—Harry M. Warner and Sidney Franklin leave for New York today.

Herman Starr, of the New York office arrived yesterday to supervise the studio while Harry Warner is East.

## Plans Three New Stages

Cosmopolitan will build two new stages at its Harlem plant and on an unannounced site in New York will erect another studio. All future Cosmopolitan Prod. will be made in New York.

"Under the Red Robe" will open at the Cosmopolitan theater sometime in November, following "Unseeing Eyes." A statement issued yesterday placed the production cost of the new picture at over \$1,500,000.



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Paris Representative—Le Film, 42 Rue de Clichy.

Central European Representative—Internationale Filmschau, Prague (Czechoslovakia), Wenzelplatz.

**Quotations**

	High	Low	Close	Sales
East. Kod.	103½	103	103	400
F. P.-L. . .	56½	54	55½	16,600
do pid. . .	82	82	82	100
Goldwyn . .	10½	10½	10½	300
Loews' . . .	16½	16½	16¼	700

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In desirable office in film district by desirable party.  
Address Box A-7  
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71 West 44th Street, New York.

**Outlook Dubious**

(Continued from Page 1)

bills are drawn in such a manner as to take the tax off admissions of all kinds. In other words the tax would be removed from grand opera tickets, fight tickets at \$35, and all amusements. Yet there was reported to be an understanding that when the bill was filed it was intended only to affect admissions of 25 cents and under. One of these bills is in the hands of a Pennsylvania Congressman.

**Last Services for Eddie Dustin**  
(Special to THE FILM DAILY)

St. Louis—The funeral of Eddie Dustin, veteran St. Louis film man, was held on Saturday. Dustin died Wednesday, after a lingering illness. He is survived by his wife, Mrs. Mamie Gunn Dustin, and three sons.

Dustin's life was intimately connected with the film history of St. Louis. Associated with O. T. Crawford, he was one of the first to act in and produce pictures here.

**Buchowetzki Due Nov. 3rd**

Cable advices received by Ben Blumenthal state that Dimitri Buchowetzki is aboard the Leviathan, due here on Saturday. He is coming here to study American production at the coast and may direct pictures during his stay. Buchowetzki's recent pictures are "All for a Woman," "Othello" and "Peter the Great."

**Pearl White at Work**

Reginald Ford advises from Paris that Pearl White has started her first picture for him. It is called "Terror." Edward Jose is directing.

**Leave for Coast**

Bryant Washburn and Mabel Forrest left for the coast yesterday to start work on "Nothing to Wear" for Grand-Asher.

**League Elects Tomorrow**

The Authors' League of America will hold its annual election tomorrow.

**Ryskind Starts Duties**

Morris Ryskind has assumed his duties as director of publicity for the Riesenfeld theaters.

**Sound Keynote**

(Continued from Page 1)

Harry M. Crandall of Washington and Samuel Boyd of the Crandall theaters were elected chairman and secretary respectively of the meeting. Crandall criticized the present system under which national organizations operate, declaring that the time of conventions is largely taken up by electioneering and the airing of personal grievances to the slighting of exhibitor problems.

Col. H. A. Cole, of Marshall, Tex. and president of the Texas unit advocated the formation of a new organization that would bring about results in the repeal of the admission tax. He said he failed to see where the present organization had secured results.

The cry of the meeting was "Get away from politics and inactivity."

**Nov.-Dec Releases Total 79**

Since the publication on Monday of the approximate number of November-December releases, the total has been advanced to 79. Sixty-three titles were included in the first list; Monogram listed even more, and yesterday John S. Woody said Associated Exhibitors, Inc., would have four during that period. These will be "Going Up," and "The Yankee Consul," with Douglas MacLean; Mabel Normand in the "The Extra Girl" and "The Courtship of Myles Standish." Early in the new year there will be a new Lloyd picture, tentatively called "The Girl Expert" and "Souvenir," a Halperin Prod.

Hepworth Distributing will have five including "Lily of the Alley," "Strangling Threads," "Pipes of Pan," "Mist in the Valley" and "Mrs. Erricker's Reputation."

**Clifton Going To Texas**

Elmer Clifton leaves next week for Texas where seven or eight weeks will be spent making exteriors for "The Warrens of Virginia," the Civil War play which Fox will release.

New York Chicago Hollywood

**Rothacker Laboratories**

WILLIAM S. GILL, Eastern Sales Mgr.  
542 Fifth Ave. Tel. Murray Hill 1831

**Pathe'News**

No. 88

**BLOW CLIFF 700 FEET LONG INTO OCEAN**—120,000 lbs. of powder and ¼ ton dynamite used at Palos Verdes, Cal., to make extensive changes in the landscape.

**NAVY AND TIGER TIE**—40,000 see fierce battle between Princeton and Annapolis Yale beats Brown at New Haven.

**A TWO YEAR OLD STUNT STAR**—Little Mary Beard, of Los Angeles, is a real prodigy.

Other interesting items as usual.

today

**HAL ROACH'S**  
**STAN LAUREL COMEDIES**

"The Pinnacle of Pantomime."

2 reels

Hal E. Roach Studios  
Culver City, California

Pathécomedy

**EASTMAN**  
**POSITIVE FILM**

To protect the exhibitor against screening, unknowingly, film of inferior photographic quality we make Eastman Positive Film identifiable. The words "Eastman" "Kodak" are stenciled in *black* letters in the transparent film margin. Look for this positive proof that you are projecting the "film that carries quality through to the screen."

Eastman Film, both regular and tinted base, is now available in thousand foot lengths.

**EASTMAN KODAK COMPANY**  
**ROCHESTER, N. Y.**

# You Gave Us the Slogan We Gave You the Goods!

You—the exhibitors—are responsible for the slogan **“Universal has the pictures.”** You passed the story around among yourselves. It spread like lightning from coast to coast and from north to south.

You advertised us more than we ever advertised ourselves. Your word-of-mouth praise of the Universal product shot out with the speed of radio, and, like the radio, it spread in every direction.

You gave us the slogan **“Universal has the pictures.”**

So it was up to us to give you the pictures! **WHICH WE DID!**

First we gave you Merry-go-Round, which has brought more joy to the exhibitors' hearts and more profits to their purses than they have enjoyed for many a moon. Rupert Julian's great work, uncovering to the world the star caliber of Mary Philbin and Norman Kerry, is still going lickety-split and tearing records to pieces everywhere.

Again you said **“Universal has the pictures”** and we came right back at you with William A. Brady's great story of Drifting, with Priscilla Dean in the lead. The reviews on this picture have been nothing short of remarkable.

So you repeated the slogan **“Universal has the pictures”** and we replied with Thundering Dawn, directed by Harry Garson and starring Warren J. Kerrigan and Anna Q. Nilsson—a thundering good picture with a thundering big climax!

## But that's not a drop in the bucket!

We are simply going to knock your eye out—in fact six of your eyes—with the next six pictures. If you have said **“Universal has the pictures”** up to now, you will sell it from the roof of your theatre after you have seen the next six!

The Acquittal comes soon! Heavens, what a picture! That's eye No. One. Then baby Peggy in her first big feature picture, The Darling of New York. There goes another eye! Then Priscilla Dean with a whale of a cast in White Tiger. Then Reginald Denny in the best racing story ever screened. No title selected yet. Then Virginia Valli in A Lady of Quality! A Hobart Henley production that will perfectly ruin another eye or two. And then Mary Philbin again in My Mamie Rose, which will make her work in Merry-go-Round pale into insignificance by comparison!

When you gave us a slogan you put us on our mettle. You gave us a tough one to live up to.

## But the job is done.

You gave us the slogan and we're giving you the goods!

*Carl Laemmle*

### Need For Drama

World's Critic Says "Quackery" Stories Must Be Discarded for Real Material

Quinn Martin, photoplay critic of the Morning World, says the most vital need of the business is real story material. In this connection, he says:

"What we mean to say is that if the motion picture industry really wishes to be accepted seriously as a medium of dramatic expression, it ought to put an end to filming stories that are full of holes and quackery. It ought—and it must, if it is to go forward with the times—to go out in search of real dramas, by real playwrights with real thought in them. Then back up these stories with convincing and manifestly faithful and honest backgrounds for atmospheric effect. A combination of such a play, for example, as 'The Dancers,' along with a set of Canadian Northwest exteriors, such as those shown in 'Unseeing Eyes' would at once command the respect of the entire picture-going public, which ranges well up into the millions daily. And it would convert a great many of the present day scoffers, who attend pictures only when they can slip away alone without any of their friends seeing them."

Minneapolis—Tom Kress, who has been laid up with the "flu" for some time is again back selling for F. B. O.

### Newspaper Opinions

"Woman Proof"—F. P.-L. Rivoli

AMERICAN—\* \* \* and he (George Ade), has assumed that picture audiences like the old stuff, with the old ideas, and the old types and the old ending. \* \* \* The story was quite long, and quite stupid, and how it was carried through so many reels was extraordinary.

DAILY NEWS—Tommy Meighan does what is required, with his usual naturalness and sideway smile, but we've seen him do lots more. Well, it's all in the picture, we guess.

EVENING JOURNAL—The picture follows the path of least resistance, having a plot of the add-hot-water-and-serve variety. This is really too bad when it is considered that almost every one who follows the screen has something pleasant to say about Mr. Meighan.

EVENING WORLD—Always a strong friend to Tom Meighan, we couldn't help liking "Woman Proof." \* \* \*

Ade and Meighan is a combination hard to beat; and Ade, aside from writing the story, titled the picture and has done a good job of it.

HERALD—Without carrying any surplus weight, it manages to move along at a brisk gait and to maintain a convincing semblance of cheerfulness throughout its journey across the screen. \* \* \*

The result is a picture of charm, humor and emphatic entertainment value. It is funnier and a more skillful production than "Our Leading Citizen" and "Back Home and Broke" \* \* \* and they were both highly worthy.

MAIL—George Ade has written a thoroughly delightful fable for the movies called "Woman Proof." \* \* \*

"Woman Proof" is old in theme but fresh in treatment. It is told in a simple, straightforward manner, with many laughs interspersed and a thrill here and there thrown in the bargain. The captions are well written and the photography satisfactory.

MORNING TELEGRAPH—\* \* \* a light, but amusing, comedy by George Ade. \* \* \* The film is just a trifle longer than it might be and there are visible signs of "padding" to draw out the story, but despite these minor faults, the picture is entertaining and well acted.

Thomas Meighan gives an easy and unstudied performance.

SUN—Thomas Meighan appears in an affable little movie called "Woman Proof" \* \* \* it is the sort of genuine entertainment they are looking for, and while there is nothing wildly exciting about it, the screen comedy leaves the beholder with a glowing sense that he has just met somebody who is right kindly and neighborly. It has the same soothing, chuckling effect as the average Ade film. \* \* \*

Every new photoplay which carries the names of Meighan and Ade takes on an added significance.

TRIBUNE—\* \* \* Al Green directed this picture and simplicity and naturalness are its chief charms. There is not much plot, but the proof of the story is in the screening and every inch of it is interesting. \* \* \*

George Ade has handled the situations with extreme humor and delicacy. The star and the supporting cast do excellent work. "Woman Proof" is good entertainment.

WORLD—\* \* \* Light, original, amusing and never too serious. Indeed, "Woman Proof" is an entertaining story, acted flawlessly, without a solitary attempt either to stop and teach a lesson or to sidetrack and put on a fashion show. Both Mr. Meighan and Mr. Ade know the difference between an orchid and a head of cabbage, and this helps a lot.

Cosmos Art Pictures Association

The Exhibitors Association

JOIN NOW

Flora Le Breton Here  
Flora Le Breton, well known in England, is at the Astor. She expects to do some picture work before sailing, she completed in "I Will Repay," made by Kolker for Ideal.

"WE NEVER DISAPPOINT"

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THE FIRST ANNUAL  
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SEASON'S GREATEST SENSATION  
GRAND BALL ROOM—HOTEL ASTOR  
THURSDAY EVENING, NOV. 1st  
*The Greatest Array of Screen Stars in Person Ever Assembled At One Time*

EXCERPTS FROM BROADWAY'S SMARTEST MUSICAL COMEDIES INCLUDING

"ADRIENNE"  
EARL CARROLL'S "VANITIES"  
IRVING BERLIN'S "MUSIC BOX REVUE"  
THE GREENWICH VILLAGE FOLLIES  
"LITTLE JESSE JAMES"  
BY THE ENTIRE COMPANIES IN COSTUME

2—PAUL WHITEMAN BANDS FOR THE CONTINUOUS DANCING

TICKETS \$5.00 at Tyson, McBride, Louis Cohn, Broadway, Arrow, Misses Waters

"How Is This For A Trio?"  
VINCENT LOPEZ—Piano  
VICTOR HERBERT—Cello  
PAUL WHITEMAN—Violin  
(All In Person)

7—WORLD'S GREATEST BANDS  
Paul Whiteman (Himself) Band  
California Ramblers  
Al Jocker's Serenaders  
Alex Hyde's Band  
Saranoff's Orchestra  
Little Jesse James Boys  
Joe. Jordon's Melody Boys

# "DOUGLAS MAC LEAN IN 'Going Up'



Doubles the Theatre-going  
Population in every  
Town" Says  
*Sid Grauman*

Form 1204

CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	MB
Night Message	N L
Night Letter	N L

**WESTERN UNION  
TELEGRAM**

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

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SC 14, 69 NL  
LOS ANGELES CALIF OCT 26 1923

ARTHUR KANE  
35 WEST 45<sup>th</sup> ST NEWYORK NY

GOING UP WILL MAKE ANY THEATRE BOX OFFICE RECEIPTS GO UP MY  
AUDIENCE WAS GOING UP WITH LAUGHTER FROM THE TAP OF THE GONG  
OF THE FIRST REEL UNTIL THE FINAL FADEOUT OF THE LAST FOOT  
DOUG MACLEANS LATEST AND GREATEST EFFORT IS A PICTURE THEY  
WILL COME BACK TO SEE THE SECOND TIME WHICH DOUBLES THE  
THEATRE GOING POPULATION IN EVERY TOWN PLEASE ACCEPT MY  
SINCERE CONGRATULATIONS

CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	Nite
Night Message	N L
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.



Another Precinct Heard From and  
Douglas Mac Lean's Greatest Picture,  
"Going Up" Still Leads.....

Encore  
Pictures

*From the Broadway Stage Hit by Otto A. Harbach and Louis A. Hirsch  
Based on the "Aviator" by James H. Montgomery  
Directed by Lloyd Ingraham*

**A s s o c i a t e d E x h i b i t o r s**

FOREIGN REPRESENTATIVE  
SIDNEY GARRETT

ARTHUR S. KANE,

PRESIDENT.

PHYSICAL DISTRIBUTORS  
PATRICK STEWART

## Loew Profits Larger

(Continued from Page 1)

Theater receipts and rentals from films reached \$16,860,160 film distribution cost \$2,958,354; and operation of theaters and structures housing them \$8,320,485. The comparative statements for 1923 and 1922 follow:

ASSETS.		1923	1922
<b>Current and Working</b>			
Cash		\$808,362.21	\$994,523.32
<b>Receivables</b>			
Accounts receivable	\$431,271.36		\$177,013.04
Notes receivable	64,123.50		74,701.62
Due from affiliated corporations (less than 100% owned)	1,270,837.79		1,228,410.93
		1,766,232.65	\$1,851,686.46
<b>Inventories</b>			
Films in process, completed and released (after amortization)	\$2,057,526.96		\$2,166,410.51
Film advertising accessories	211,627.28		264,984.35
Theater and studio supplies	73,516.11		87,040.81
		2,342,670.35	2,518,435.67
<b>Advances</b>			
To producers, secured by productions	\$2,384,261.57		\$348,870.39
To artists and employees	27,628.08		40,424.70
Mortgage, interest payments	127,675.79		100,791.62
		2,539,565.44	490,086.71
Total current and working assets		\$7,456,830.65	\$5,854,732.16
<b>Investments</b>			
Equity in affiliated corps.	\$3,374,894.01		\$3,116,509.97
Deposits on leases, contracts	234,878.06		211,374.54
Miscellaneous	129,366.10		88,533.60
		\$3,739,137.17	\$3,416,418.11
<b>Property 100% owned:</b>			
Land	\$4,286,194.04		\$3,595,240.04
Buildings, equipment	13,546,633.44		11,794,863.65
Leaseholds	242,498.84		229,648.84
		\$18,075,326.32	\$15,619,752.53
Less reserve for depreciation	1,495,141.12		942,064.01
		\$16,580,185.20	\$14,677,688.52
Deferred Leases, contracts, goodwill		704,774.65	604,930.73
		11,039,096.15	11,042,584.15
		\$39,520,024.82	\$35,596,353.67
<b>LIABILITIES.</b>			
		1923	1922
<b>Current:</b>			
Accounts payable	\$926,145.48		\$1,113,270.57
Notes payable	226,250.00		374,180.57
Theater admission taxes	153,952.95		242,574.19
Federal income taxes (net)	215,060.17		
Accrued interest	129,844.59		154,080.34
Advances from affiliated corps.	68,096.76		76,488.41
		\$1,719,349.95	\$2,260,594.08
<b>Bonds and mortgages:</b>			
Obligations of subsidiary corps.		7,965,333.31	5,806,500.00
<b>Deferred credits:</b>			
Secured from tenants	\$284,810.72		\$337,286.09
Rentals received in advance	299,251.39		358,557.58
Miscellaneous	8,935.55		6,560.37
		592,997.66	702,404.04
<b>Capital stock and surplus:</b>			
Capital stock outstanding	\$1,060,780.00	26,280,858.14	1,060,780.00 26,280,858.14
<b>Surplus:</b>			
Surplus Sept. 1, 1922		545,997.11	132,323.34

Net profit for fiscal year ending Aug. 31, 1923..... 2,415,488.32 2,267,871.08

\$2,400,194.42  
\$1,854,197.01

Surplus Aug. 31, 1923..... 2,961,485.73  
\$39,520,024.82 \$35,596,353.67

### OPERATING STATEMENT.

<b>Gross income:</b>	
Theater receipts, rentals and sales of films and accessories	\$16,860,160.69
Rentals of stores and offices	1,363,237.55
Booking fees and commissions	623,622.70
Dividends received from affiliated corporations	515,656.87
Miscellaneous income	271,677.52
	\$19,634,355.33
<b>Expenses:</b>	
Theaters and office buildings	\$8,320,485.54
Film distribution	2,958,354.72
Amortization of films	2,118,832.26
Film advertising accessories	366,656.68
Producers' share of film rentals	2,793,633.70
	\$16,557,362.90
Operating profit before depreciation and Federal taxes	\$3,076,992.43
Depreciation of buildings and equipment	\$409,711.73
Federal income taxes	251,192.38
	\$660,904.11
Net profit transferred to surplus	\$2,415,488.32

\* This total includes following items not appearing in 1923 statement: Federal income taxes (claim) \$36,788.37; loans to employees \$30,512.50; subscriptions to capital stock, \$4,260.

† Includes bank loans totaling \$300,000 which do not appear in statement.

‡ In the 1922 statement, this item is listed as extraordinary to surplus and is deducted from the surplus, thus giving an item of \$545,997.41.

### EXHIBITORS IN

**GEORGIA, FLORIDA, ALABAMA  
NORTH AND SOUTH CAROLINA  
TENNESSEE, LOUISIANA, MISSISSIPPI  
TEXAS, OKLAHOMA AND ARKANSAS**

You can obtain bookings on  
**PRINCIPAL PICTURES CORPORATION'S  
Productions**

**"Temporary Marriage"**  
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**"The Spider and the Rose"**  
**"East Side - West Side"**

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NEW ORLEANS, LA.

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**OSCAR OLDKNOW**





# THE **Film** DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

Vol. XXVI No. 27

Thursday, November 1, 1923

Price 5 Cents

## Van Cleve Back

Assumes Former Duties as "G. M." of Cosmopolitan—Vignola Reported Out

George B. Van Cleve, former general manager of Cosmopolitan Prod., has again taken over that post, succeeding H. O. Davis, who was originally scheduled to remain at the studio for five weeks before going to Seattle to manage a newly acquired Hearst newspaper.

It was reported yesterday further re-arrangement had been made at the studio and that thirty employees had been discharged. It was likewise reported that Robert G. Vignola, who has just completed "Mary of Burgundy," was through with the company, and that he would make his own productions. Lynn F. Reynolds is understood to have joined the company as one of the directors who will make "Janice Meredith," the new movies picture. This production will be made on a large scale and, according to studio gossip, will be put in sections with Reynolds in charge of one and other directors responsible for their particular assignment.

No one at Cosmopolitan could be reached yesterday for confirmation. Vignola was reported out on location.

## Fredman Guest of A. M. P. A.

Ernest W. Fredman, of London, will be a guest of the A. M. P. A. at their luncheon today. Henry Macrae, who recently returned from an extended trip in Siam where he produced "Suwan of Siam," will be one of the speakers.

## Buys "Captain Blood"

Vitagraph has bought the world's rights to "Captain Blood," from the novel by Rafael Sabatini, author of "Scaramouche." Albert E. Smith, closed the deal in London, the transfer of the rights being completed by Brandt & Kirkpatrick.

## Sport Pictures for Pathe

Pathe will distribute a series of one-reel sport pictures produced by L. Hawkinson from "Sportlights" written by Grantland Rice. They will be released every two weeks.

## \$93,275 in Two Weeks

The two week run of "The Green Goddess" at the Capitol grossed \$93,275.

## Julius Stern Here

Julius Stern, of Century Comedies, is in town from Los Angeles.

## Allens Expanding

New Theater Secured in Brandon—J. J. Allen Now in England for Product

(Special to THE FILM DAILY)

Toronto—Unusual activity is being exhibited by the Allens in rehabilitating their interests throughout Canada.

Another addition to their chain of houses is the Strand, at Brandon, Manitoba, which they have just acquired. George Semper has been placed in charge as manager. It is reported that the Allens are securing a large downtown theater here, which is to become the parent first run

(Continued on Page 4)

## Loew-Metro Ball Tonight

The first annual Loew-Metro ball occurs tonight. About 2,500 people are expected. There will be music by two Whiteman bands, numbers from several Broadway musical comedies, supper and the like. Nils Granlund has been busy for some time lining up the talent and Nils knows how!

It looks like a real party. Incidentally, the first of the winter season's film functions.

## M. P. Exhibitors' Alliance Formed; Council for Washington Zone Named

To Operate Under Jake Wells' Plan—Existing National Organization Condemned as Incapable and Inefficient—Fight to Remove Admission Tax

(Special to THE FILM DAILY)

Washington—The Motion Picture Exhibitors' Alliance was formed here yesterday at the closing session of Maryland, Virginia, North and South Carolina, Michigan and Texas exhibitors. It will operate under the Wells' plan of organizing the country according to recognized film zones with a direct representation in Washington and adequately equipped offices here.

The Washington zone will include Maryland, Virginia and the District. An executive council with three members representing each state unit will be drawn up.

Tentatively and until a permanent council can be selected Frank Durkee and Lou Rome will represent Maryland; E. T. Crall and Jake Wells, Virginia and Harry M. Crandall and Maurice Davis, the District of Columbia.

The Washington zone adopted a resolution opposing the practice of distributors placing features in any but picture theaters. A second resolution protesting the extreme length of features was also passed.

Admission and seating taxes were also discussed and methods of bringing about their repeal gone into. The new organization will also seek an amendment to the copyright law so that the music tax will be removed.

The criticism of the M. P. T. O. A., which began with the speeches of Harry M. Crandall, of Washington, and Jake Wells, of Richmond, Va., was carried in the speeches of other exhibitors attending the convention. The principles governing

(Continued on Page 2)

## F. P. (Canada) Profits \$500,000

(Special to THE FILM DAILY)

Montreal—The annual report of Famous Players Canadian Corp., Ltd., for the year ending Sept. 1, 1923, will show net profits, after interest and 1922 Government taxes, but before depreciation, of more than \$500,000, as compared with \$439,000 profit in 1922.

A substantial surplus will be shown after depreciation and the full year's dividend of \$320,000, being eight per cent on the first preferred stock, have been met and the balance sheet, reflecting increased profits, will indicate a satisfactory liquid position.



A tense moment in "Forgive and Forget," one of C. B. C.'s Box-Office winners featuring Wyndham Standing, Estelle Taylor, and Pauline Garon.—Advt.



Vol. XXVI No. 27 Thursday, Nov. 1, 1923 Price 5 Cents

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Paris Representative—Le Film, 42 Rue de Clichy.

Central European Representative—Internationale Filmschau, Prague (Czechoslovakia), Wenzelplatz.

### Quotations

	High	Low	Close	Sales
East. Kod.	.105	103 $\frac{5}{8}$	105	800
F. P.-L.	59 $\frac{1}{4}$	54 $\frac{5}{8}$	58 $\frac{1}{2}$	19,000
do pfd.	83 $\frac{3}{8}$	82	83 $\frac{3}{8}$	400
Goldwyn	10 $\frac{3}{8}$	10	10	100
Loew's	17 $\frac{3}{8}$	16 $\frac{1}{2}$	17 $\frac{3}{8}$	5,000

### Court to Appoint Trustee

Judge Learned Hand in the Federal Court yesterday denied without prejudice to another application, the motion filed by the Aitkens to remove Percy L. Waters as receiver for Triangle and extend the receivership to the subsidiary companies on the ground that, inasmuch as a disinterested trustee would be appointed by the Court, there would be no necessity for removing Waters. The opposition to him is understood to have been made only because he was so long and so closely identified with the affairs of the company.

### Marangella Out

(Special to THE FILM DAILY)

Los Angeles—Lou Marangella has resigned as studio publicity man for the Warner's.



### Minnie Elizabeth Webster

Exclusive representative for

### O'KANE CONWELL

Costume Characterization

"Orphans of the Storm"

"Scaramouche"

"The Fighting Blade"

Address all Communications to

17 West 42nd Street

New York

## Alliance Formed

(Continued from Page 1)

the operation of the association were roundly scored, not only by Colonel H. A. Cole, of Marshall, Texas, but by Judge Alfred J. Murphy, legal counsel of the Michigan M. P. T. O. as well.

They declared that the national association has overlooked all opportunities to properly organize exhibitors, and that there is great need for a strong organization to combat hurtful legislation, and to bring about the repeal of the existing war taxes levied. They declared that the neglect of the national officers has been "shameful," and Colonel Cole said he had been unable to find that the association has done anything helpful. A previous speaker had given credit to the national association for the repeal of the rental tax, but Judge Murphy said that if that speaker knew the inside facts concerning the repeal he would not have made that assertion.

Judge Murphy referred to what he termed the unwise tactics of the present national officers in announcing that an entire State congressional delegation had been pledged to the repeal of the admission taxes, members of the delegation later repudiating the assertion and declaring that their votes could not so be delivered. He related how Michigan had seceded from the national organization, and he referred to what he termed high-handed methods used in connection with bringing about the national election in Washington.

President Max Bryant, of the South Carolina association, pledged the cooperation of his State, adding that he also was authorized to speak similarly for North Carolina.

President Frank Durkee, of the Maryland league, spoke on behalf of the M. P. T. O. A., and for Sydney S. Cohen, expressing the belief that much of the trouble complained of is due to the lack of cooperation on the part of the State units. He was answered by Jake Wells, who said that the lack of cooperation was brought about by the growing indifference of the exhibitors for the national organization because of its lack of accomplishments. President E. T. Crall, of the Virginia association, pledged cooperation in a move for the formation of a "do-something" organization to be national in its scope.

There was some disinclination on the part of some of those present to enter into criticisms of the national association, and some of its adherents were willing to admit that it could accomplish more if its tactics were changed and if there were less political activity.

## Legislative Fight

(Special to THE FILM DAILY)

Rochester, N. Y.—The board of directors of the M. P. T. O. meet at the Seneca Hotel yesterday to discuss legislative matters as they effect motion pictures. The next meeting of the board will be held in Washington, in December, while Congress is in session, and from this meeting

a national legislative committee will be evolved with headquarters in Washington during the entire session of Congress.

The particular work of the committee will be to bring about a repeal of the admission and of the seating taxes and to prevent the passage of legislation inimical to the business.

The officers and directors of the M. P. T. O. feel that this plan will offer a line of protection to theaters not heretofore attained in the industry.

Aside from local theater owners, the meeting was attended by Sydney S. Cohen, New York; Harry Davis, Pittsburgh; C. E. Whitehurst, Baltimore; R. F. Woodhull, Dover, N. J.; John Schwalem, Hamilton, O.; Ernest Horstman, Boston; Sam Bullock, Cleveland; M. J. O'Toole, Scranton, Pa.; William Bender, Indianapolis; George F. Aarons, Philadelphia and E. M. Fay, Providence.

### Demonstration Run in Seattle

(Special to THE FILM DAILY)

Seattle—The Coliseum gets "The Spanish Dancer," first of the Paramount pictures to be sold here under the demonstration plan. It opened Nov. 17 for an indefinite run.

Kennedy Back  
Tom Kennedy, who went to Angeles to handle publicity for Roach, is back in town.

## HAL ROACH'S SPAT FAMILY COMEDIES

"Laughing Purposes Only"

2 reels

Pathécomedy

### Pictorial Aids to Exploitation



"designed to suit your needs"

## EXHIBITORS IN MARYLAND, VIRGINIA, DELAWARE AND DISTRICT OF COLUMBIA

You can obtain bookings on  
PRINCIPAL PICTURES CORPORATION  
Productions

"Temporary Marriage"  
"Bright Lights of Broadway"  
"Gold Madness"  
"The Spider and the Rose"  
"East Side - West Side"

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EXHIBITORS FILM EXCHANGE  
916 G Street N. W. Washington, D. C.  
E. C. SHERWOOD, Mgr.

# BABBY PEGGY

COURTESY CENTURY

FILM CORPORATION

**"COMES THROUGH LIKE A MILLION DOLLARS"**  
says  
the FILM DAILY

Presented by  
**CARL LAEMMLE**  
as one of  
**UNIVERSAL'S**  
**BIG TEN**

Read What  
Critics Say

**"Get them in! They'll go out satisfied!"**  
"She comes through like a million dollars in her first feature. They will just love her. They have a treat in store. Amusing and entertaining with one peach of a thrill in the fire sequence. Get them in. That's all you have to do and they will be perfectly satisfied with what they see. Should undoubtedly satisfy and delight any audience."  
THE FILM DAILY.

About Her  
First Big Production

**"Really Wonderful"**  
"Gives every indication of proving a great big box office success. She will be the darling of fans everywhere. Should appeal to all classes of audiences. Will "get" almost anybody. Baby Peggy is really wonderful in this picture. Here is a picture you need not fear to run for it will provide fine entertainment for any class of audience."  
MOVING PICTURE WORLD.

*The*  
**DARLING OF NEW YORK**

DIRECTED BY KING BAGGOT



## Willard Repudiated

Extravagant Claims for Cosmos Art Squashed by J. E. Bowen—"Too Enthusiastic," He Says  
(Special to THE FILM DAILY)

Minneapolis—The extravagant claims made by Frank M. Willard, the organization's studio manager, when in Minneapolis several weeks ago, have been repudiated by J. E. Bowen, president of Cosmos Art Pictures Association, and Willard recalled, the company head said this week in a letter to Greater Amusements.

Overenthusiasm was ascribed by Bowen as the cause for Willard's statements, in which the latter declared, among other things, that the association, for a \$10 membership fee practically would eliminate all the worries of the exhibitor through the reduction of film rentals, alleviation of the burden of financing and in other ways make the life of the theater owner a happy and contented one. Already, he said, the association boasts 14,000 exhibitor members. In addition, Willard claimed that contracts had been closed for the distribution by Cosmos Art of Harold Lloyd, William S. Hart and Charles Ray pictures, which claims have been branded as false. Willard was dismissed as soon as news of his "wild" assertions was received by the company, Bowen declared.

While Charles Ray and Bowen have entered into a large real estate

and building program, it in no way has anything to do with Cosmos Art or the release of Ray's pictures, Bowen made clear. Neither has the organization the 14,000 membership Willard claimed. Bowen, president, said, adding that the number represents a goal toward which the association, "progressing rapidly" is working.

When he reached New York some weeks ago and declared his company would handle the Harold Lloyd product, Willard found himself in a tilt with John C. Ragland, Lloyd's Eastern representative, who questioned him about the authenticity of the statement. Willard later said he was misunderstood.

### Race Film in Legal Tilt

Advice received yesterday from London states that Pathe seeks an injunction against Fox from showing pictures of the recent Papyrus-Zeyturf classic. Justice Astbury, sitting in the Chancery Court is hearing the case, and, relative to this states that pictures taken from the air are legitimate.

### Stillman Turns to Long Runs

(Special to THE FILM DAILY)

Cleveland—The Stillman goes into 52 shows beginning Nov. 18th, with "Scaramouche." Two performances a day with special music will be the policy of the house for the winter.

## Allens Expanding

(Continued from Page 1)

house of their new and growing circuit of theaters.

On the Coast, a change has been made in the management of the Globe at Vancouver. J. H. Allen has gone to Calgary, where he has joined his brother, H. J. Allen, in the handling of Preferred and numerous British-made productions at Dominion Films, Ltd., the new exchange established by the Allens. The new manager of the Vancouver is Hugh W. Wallace.

J. J. Allen, representing Dominion, is now in England, where he is looking over new releases. The Allens are making good headway with the 24 British picture which they secured for distribution.

### Ince Going Right Ahead

The production schedule for 1923-24 at the Thos. H. Ince studio will continue just as it was planned months ago, according to the producer. The problem of readjustment which has caused a temporary shut-down of some of the studios was foreseen, it is said, and dealt with by Ince almost a year ago.

### Bruce Coming East

Robert E. Bruce is due in New York shortly from the Northwest, where he has been making scenic. He has completed eight pictures of his new series, some of which have already been received by Educational

## Plans Three Units

J. J. Goldberg Signs Franklynnum—To Build a Studio in Hollywood

Jesse J. Goldberg, president of dependent Pictures returned from coast yesterday with a batch of plans. He has signed Franklynnum to star in a series of westerns; he plans two units to special features and will erect a company studio on Sunset Blvd. Gower St., Hollywood.

Goldberg expects to remain only ten days and will then return to the coast with his family to start his new pictures. The Franklynnum of eight and four specials from other units will give him eight pictures for state right release. He stated yesterday that the Franklynnum group had already been sold for eighty per cent of the United States.

In conjunction with the studio will be a building to house Goldbur's Western distribution headquarters. The Los Angeles office will handle sales as far East as Denver and New York office as far West as San Francisco. Agnes Parsons of Palmer School will be Goldbur's scenario chief and in association with Joe Farnham.

While in the West, Goldbur secured for distribution "A Prince A Night," with Robert Gordon; "Offenders" with Margery Wilson; "What Three Men Wanted" starring Miss Du Pont.

LOEWS

THE FIRST ANNUAL

BALL

TO-NIGHT

SEASON'S GREATEST EVENT

GRAND BALL ROOM—HOTEL ASTOR

THE MOST SENSATIONAL ARRAY OF TALENT EVER ASSEMBLED

DON'T MISS IT

2—PAUL WHITEMAN BANDS FOR THE CONTINUOUS DANCING

TICKETS \$5.00 at Tyson, McBride, Louis Cohn, Broadway, Arrow, Misses Waters

LOEWS

METRO

# PAUL BERN

ORIGINALS — ADAPTATIONS

## “THE CHRISTIAN”

MAURICE TOURNEUR—GOLDWYN

## “NAME THE MAN”

(HALL CAINE'S “MASTER OF MAN”)  
VICTOR SEASTROM—GOLDWYN

## “THE MARRIAGE CIRCLE”

ERNST LUBITSCH—WARNER BROTHERS

## “THE WANTERS”

JOHN STAHL—FIRST NATIONAL  
(In Association with J. G. Hawks)

## “BEAUTY HUNGER”

(AN ORIGINAL FOR THEDA BARA)  
TOD BROWNING—B. P. FINEMAN

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**GASNIER**  
PRODUCTION



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with HARRISON FORD  
ETHEL SHANNON  
CLARA BOW  
WILLIAM NORRIS  
and Hollywood's Twelve  
Most Beautiful Girls

*A Thrilling Tale of Love-  
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For 6 years a successful Play,  
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From the Play by Rida Johnson Young.  
Scenario by Olga Printzlau



PREFERRED PICTURES

Foreign Distributor; Export and Import Film  
Company, Inc.

Newspaper Opinions

"The Common Law"—Selznick  
Strand

AMERICAN—There are all the hectic situations and sets demanded by an audience who want to see Bohemian life as they think it is; there are lovely women, brave artists, bright lights and lovely close-ups of Corinne.

DAILY NEWS \* \* \* a cast superb— as superb as we have ever seen in a screen production of a well known story by a popular author. And this superb cast serves somewhat to make this usual story a trifle unusual.

EVENING WORLD—We never cared so much for "The Common Law," when Robert W. Chambers issued it as a novel, and this feeling is in no wise changed after looking upon the Selznick film.

HERALD—"The Common Law," is a good picture. Its chief value lies in the throbbing quality of the love it unfolds.

The production is lavish; indeed, it is frequently over-elaborate, the hugeness and crowded details of certain sets making it necessary for the spectator to look carefully for the players.

MAIL. It is difficult to condemn this picture because so many women will like it. They will revel in its artificial sentimentalism.

MORNING TELEGRAPH—Good photography and an effort on the part of Selznick to provide a harmonious setting characterize the film. The producers have evidently gone to great expense to reproduce New York in its gala dress ushering in the New Year.

SUN—\* \* \* an expensive, shiny motion picture—a picture just bristling with stars, with lavish settings and exposures of Corinne Griffith's back. To say that it is cheap stuff is undoubtedly the right sort of criticism, but we are forced to admit that we sat interestedly through it. It never bored us for an instant.

TELEGRAM—\* \* \* one of the most important photodramatic gems seen on Broadway in the past two months.

TIMES—Three artists, a model, who is unusually good looking; a studio building and a family opposed to taking models into society, are liable to make any film entertaining. But when you have Corinne Griffith there is added interest in the film.

Here and there this production is a little coarse, and in a storm scene, \* \* \* Corinne

Griffith has a very pleasing personality on the screen, and she sincerely attempts to look as if she were interested in the narrative.

TRIBUNE—A long time ago Robert W. Chambers wrote a novel called "The Common Law." At that time it seemed to us a dull and a preposterous story and our views have not changed in the least, only we never realized quite how dull until we saw it in its screen form at the Strand yesterday.

WORLD—"The Common Law," made and exhibited by Myron Selznick, is one of those films whose chief intent is to be daring in their reference to morality and sex, yet which succeed above all else in being vulgar and dull.

"The Drivin' Fool"—Hodkinson  
Cameo

AMERICAN—It is the fastest film seen on Broadway this season. From the first flicker, every scene is cut and trimmed as closely as possible without destroying the continuity of the plot. The result is a realistic effect of breathlessness, quite in keeping with the title and the spirit of the story.

EVENING JOURNAL—"The Drivin' Fool," \* \* \* is one of those high-speed, joyous farces that coax the spectator into settling comfortably into his seat to laugh his heartiest. It does not attempt to be reasonable in all of its incidents and it is not especially romantic, but who cares, as it is so downright funny?

EVENING WORLD—It is rather an enjoyable picture and seemed to please the Cameo patrons.

SUN—\* \* \* moderately satisfactory entertainment.

TIMES—To those who delight in speeding automobiles, with agreeable suspense, plenty of fair comedy, in spite of impossible incidents, "The Drivin' Fool," with Wally Van, will prove entertaining.

TRIBUNE—"The Drivin' Fool," is not a 1923 model, for the plot has seen long service, but it is a good model and usually may be relied on. In spite of its familiarity we enjoyed "The Drivin' Fool."

WORLD—"The Drivin' Fool," is superficially entertaining chiefly because it makes no pretense of being anything else. It is rapid, care-free, utterly unimportant. There are stretches of suspense, trifles of comedy, intervals of horrible impossibility.

Dembow Out of Goldwyn  
(Special to THE FILM DAILY)

Seattle—Sam Dembow, Jr., division manager for Goldwyn-Cosmopolitan, has resigned. His successor has not yet been announced.

Dembow has been succeeded by J. E. Flynn, formerly of the home office. Sam Eckman has taken over Flynn's former duties.

Writers on Coast Split  
(Special to THE FILM DAILY)

Los Angeles—The Screen Writers' Guild, affiliated with the Authors' League and the Writers, Inc., have separated. The same headquarters will be maintained, however, with the Guild devoting most of its activities to business matters and the writers to social functions.

Big Capital Increase  
(Special to THE FILM DAILY)

Dover, Del.—The Brewster Color Pictures Corp. has filed a capital increase of from \$1,000,000 to \$6,000,000.

Another Week for Meighan Film

Thomas Meighan in "Woman-Proof," playing the Rivoli this week, will be the feature at the Rialto next week.

Ideal Buys "White Rose"  
(Special to THE FILM DAILY)

London—Ideal Films, Ltd., has purchased "The White Rose" for England. It is understood a large advance has been paid and a percentage arrangement entered upon. The contract is understood to contain a clause stipulating that Albert L. Grey, of the Griffith organization, is to come over in the Spring to handle the presentation at a West End theater.

Pre-Release in New Bedford  
(Special to THE FILM DAILY)

New Bedford, Mass.—"Napoleon and Josephine" had its American premiere at the State last week. The picture is handled in Canada by Dominion Films, Ltd. the Allen organization.

G. A. Dewhurst Here

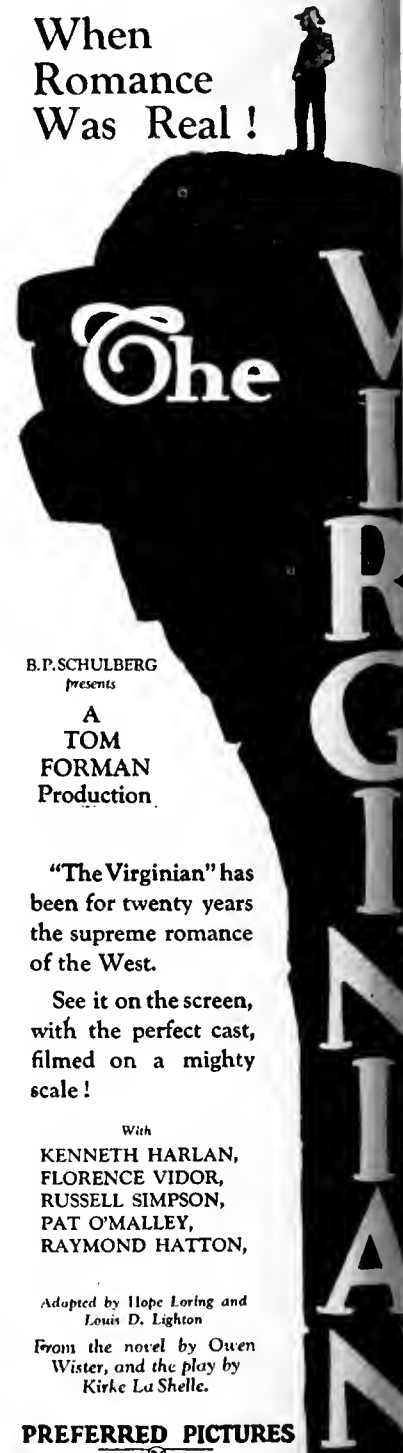
G. A. Dewhurst is in New York from London. He is here to close for American distribution of "A Sister to Assist'er," a five reel comedy.

Paul Sloane Ill

Paul Sloane, who adapted "Big Brother," for Paramount, has been ill at his home in New York for the past week with a severe case of grip.

PREFERRED PICTURE

When  
Romance  
Was Real!



B.P.SCHULBERG  
presents  
A  
TOM  
FORMAN  
Production

"The Virginian" has  
been for twenty years  
the supreme romance  
of the West.

See it on the screen,  
with the perfect cast,  
filmed on a mighty  
scale!

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PAT O'MALLEY,  
RAYMOND HATTON,

Adapted by Hope Loring and  
Louis D. Lighton

From the novel by Owen  
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Kirke La Shelle.

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Marvelous Mother Lead  
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Acclaimed Powerful Drama  
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# THE **Film** DAILY

**BRADSTREET FILMDOM** **The RECOGNIZED AUTHORITY**

XXVI No. 28

Friday, November 2, 1923

Price 5 Cents

## "BEN HUR"

By **DANNY**

most engrossing topic at Goldwyn lot in Culver June Mathis seems set to her dream come true. been living, sleeping, singing and working on "Ben Hur" several years," this clever man says, "and I'm hoping on Christmas Day, 1924, the premier of this great picture will occur. That is the most fitted for the release."

Usually the question arises as to effect Cecil De Mille's "Ten Commandments" will have on "Ben Hur." But on the Goldwyn lot they are at the suggestion. And from Mathis and June Mathis down any minute will tell you that there is no connection between these pictures than between "Scarface" and "Orphans of the Storm." Although both of the latter were made in the period of the French Revolution.

There is an axiom in the picture business that no company really a great company until it produces an unusually great picture. "The Four Horsemen" and what it did for Metro is cited as an example. And those who carry the Goldwyn production banner say "Ben Hur" will prove the axiom for Goldwyn.

Naturally there has been much interest in the selection of Charles Brabin as the director for this vast production. The answer is simple. June Mathis and Brabin were work-brother and sister in the old days and Miss Mathis knows Brabin can do. They are keen-sympathetic; the understanding between them on pictures is well balanced. That is why Brabin will do "Ben Hur."

Actual shooting will start in Italy approximately January 1 next. Brabin is now on the coast. Miss Mathis and the rest of the company leave in December.

### Off for the Coast

Alphonse Kohn, of Famous Players, left for the coast yesterday. James R. Grainger, of Goldwyn-Napoleon, leaves today.

## Saving A Million

Famous Players Salary Roll to be Cut to This Extent—Many in Exchanges Out

In an effort to bring about a saving of a million a year, Famous Players officials have swung the axe broadly during the past week or 10 days. As a result many of the exchanges now show a payroll of less than half of what has been paid out heretofore. The cut reached to salesmen, assistant managers, bookers, examiners and office help.

The New York exchange is undermined by less than 50 per cent; and the same condition exists practically throughout the country.

Reports from Los Angeles yesterday were to the effect that a number of people employed in the studio, including a number of well known scenario writers and others had been let out.

### Theater Combine Incorporates

(Special to THE FILM DAILY)

Albany—The Small-Strauseberg Circuit, of Brooklyn, has been formed here, listing 1800 shares of common stock, no par value. The incorporators are S. Strauseberg and S. and J. H. Small.

Early in October, six Brooklyn theaters were merged in one company. The houses were the Kismet, Sumner, State, Republic, Marcy and Williamsburg. The above company is the corporate name under which the houses will operate.

### Brush Deal on With Selznick

William B. Brush is negotiating with Selznick for a series of pictures, the first to be "The Price of A Party," by William MacHarg. Later, Brush will make "Water Babies." Production will be centered at the Ince studio on the coast.

### Two New J. and H. Houses?

(Special to THE FILM DAILY)

Seattle—Reports are current of a new Jensen & Von Herberg theater, to be erected in Hoquiam. This, in addition, to the proposed house in Aberdeen.

### Valentino Sailing Tomorrow

Cable advices from London state that Rodolph Valentino will sail for New York tomorrow.

### "Rosita" Held Over

"Rosita" will be held at the Capitol for a second week.

### A. M. P. A. Luncheon

The regular weekly luncheon of the A. M. P. A. yesterday was a big success. Ernest W. Fredman, of The Film Renter, London, made a happy address, and told a good yarn at the expense of Horace Judge, who inaugurated the publicity stunt in England of showing pictures to prison inmates, and Henry MacRae told many interesting things happening while making his picture in Siam. Baby Peggy was introduced and made a hit.

### Ten More for Grand-Asher

(Special to THE FILM DAILY)

Los Angeles—Ben Wilson has returned from the East with a contract to make a second series of ten pictures for Grand-Asher.

Elliott Dexter may make a picture in New England with a historical background for Grand-Asher. F. Heath Cobb is back from Boston where he negotiated for the necessary story rights.

### Luporini Forms Company

(Special to THE FILM DAILY)

Albany—Labertini Pictures have been formed here by Ferdinand V. Luporini, A. B. Bellock and M. Kaufman, listing 2,500 shares of preferred stock at \$100 each; 1,000 shares, Class A, stock, no par value and 2,500 Class B, no par value.

Luporini until now has been active in the export field, dealing in Italy and of late, in South America.

### Many at Loew Ball

At the hour of going to press the first annual Loew-Metro ball was just getting under way at the Astor. Along about midnight, the after-theater crowd swelled the number already dancing and the party then really got under way. Right then and there, a lot of folks decided where they would have breakfast.

### Ad Contract Covers Canada

The Continental Screen Service Corp. has closed a contract with the M. P. T. O. of Canada, covering 700 theaters. The exhibitor retains the right to show either an advertising slide or an advertising reel for which Continental pays his dues in the M. P. T. O.

### Leases Tilford Plant

Sam Goldwyn has leased the Tilford plant where the next Fitzmaurice picture will be made.

## Selling In Blocks

Famous Players Now Reported Selling Four in a Group—Individual Selling Costly

Famous Players has modified its orders to sell pictures individually. A block of four can now be bought at one time. It is understood that this change in selling policy has been brought about first, because of the difficulty encountered in having exhibitors see each picture, and again because the cost of selling individual pictures has proven very costly.

While the sale of the individual picture has worked satisfactorily where the picture was "big" unless the production showed this particular value it has proven difficult.

The demonstration centers are proving of real value over at Famous. Even those members of the sales department who at first opposed the idea, are now in agreement as to its merits. It is pointed out that the salesmen can now go to exhibitors fortified with actual figures of what various of the Paramount pictures have done in important cities near the houses of the men they are selling. The mere fact that Broadway will not be used as a criterion, but that Ohio exhibitors, for example, will be presented with box-office receipts from the pre-demonstration theaters in Cleveland, Columbus, Dayton, Lima, Sandusky and Zanesville will definitely establish what the picture can be expected to do in their own houses. That the plan will be continued is a certainty.

### Cohn Conferring on Coast

(Special to THE FILM DAILY)

Los Angeles—Jack Cohn, of C. B. C., who is now in San Francisco, is due here shortly. He expects to discuss production costs with a number of directors whom he has known since the Imp days in an effort to see if some basis of understanding can't be reached whereby negative costs can be lowered.

Cohn is on the coast relative to C. B. C. production plans any way, but he intends giving directors and actors the New York angle on production costs in the hope that they may see the advisability in cutting salaries.

### Beck Filming Chicago Fire

Arthur Beck intends making a picture based on the Chicago fire. Leah Baird will be featured. The release title may be "The Chicago Fire." Associated Exhibitors will release.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	106	105 1/8	106	300
F. P.-L.	59 1/2	57 1/8	57 1/8	13,000
do pfd.	83	83	83	100
Goldwyn	10 1/2	10	10 1/8	500
Loew's	18	17 3/4	17 3/4	3,800

**A Correction**

The board of directors of Famous Players will not meet next week, as noted, but will meet as it always does on the second Monday of each month, which, in November, is the 12th. It is then that the dividend declaration will be made.

**Dewitz Now Wisby**

Holf Dewitz, who is actively connected with a plan to elevate production standards through the injection of more thought in the actual planning of pictures, has received permission to change his last name to Wisby.

**Tullar's Weekly Appears**

Copies of Tullar's Weekly, a new publication with offices in Los Angeles, have been received in New York. Harry Tullar is editor and Carl Snyder, associate editor. The paper will apparently confine its efforts to the short reel field only.

**"Paris" First**

"A Woman of Paris" precedes "Ponjola" at the Strand. The Chaplin picture opens Sunday and will probably remain at the theater for two weeks.



**Theater Changes**

Walton, N. Y.—A deal has been consummated, whereby F. S. Medrick sold a one-half interest in the Majestic to W. C. Smalley and Messrs. Mederick & Smalley have taken a two-year lease on the Walton hall.

Albion, Mich.—M. E. Klinckle has taken over the Bijou from George McGuire. It has been redecorated throughout and has opened as the Family.

Wauchula, Fla.—The Royal was purchased by the Plaza Cafe Corp. recently and will be renamed the Plaza.

Little Rock, Ark.—More than \$50,000 has been expended to beautify the New Kempner, which has been reopened.

New Haven, Conn.—After undergoing complete alterations, the De Witt is again open.

Champaign, Ill.—A group known as the Zenith Co., has bought the Illinois here.

**Mrs. O. J. Gurwell With A. M. P. C.**  
(Special to THE FILM DAILY)

Cleveland—Mrs. O. J. Gurwell, president of the Cleveland Cinema Club, has joined the American M. P. Corp., where she will devote her time toward trying to make the showing of educational compulsory in schools. The new company is headed by W. A. Kaiser, with headquarters in Cincinnati, C. J. Loewe, formerly with the Fox educational department, has become manager of the Cleveland office.

**Arthur M. Landau Back**

Arthur M. Landau, of L. L. Hiller Enterprises, Inc., is back from the coast where he closed a deal, to distribute the product of the Paul Gerson Pictures Corp., The deal involves a series of society melodramas featuring Ora Carew, to be sold on a state right basis. Hiller is also eastern representative for J. G. Mayer Prod. which will have as their first, "After Marriage."

**Tax Lien Against Kenosha House**  
(Special to THE FILM DAILY)

Milwaukee—The Federal authorities have filed a tax lien against the Strand, Kenosha, seeking to recover \$6,710, representing admission taxes from January, 1922, to April, 1923, for which it is claimed Kuchinea Brothers and Weitowich, listed as the owners, failed to make returns.

**10 Cent Price Advance**  
(Special to THE FILM DAILY)

Toronto—Pantages, following the Capitol's 5 cent advance last week, have advanced their prices 10 cents for evening shows.

**Call Buys Two Houses**  
(Special to THE FILM DAILY)

Brigham, Utah—W. V. Call has purchased Clifton Pierce's interest in the Liberty and Elberta. He will take immediate charge.

**Suit Over "Merry-Go-Round"**  
(Special to THE FILM DAILY)

Los Angeles—Eric Von Stroheim has filed suit in the Federal Court against Georges Lewys, alleging that he was the author of "Merry-Go-Round." The complaint states that Von Stroheim wrote the story prior to June 23, 1922, and that he disposed of the picture rights in September of that year. Von Stroheim asserts he conversed with Georges Lewys about publication of the novel in book form. He said he delivered a copy of it to her, and that the novel later appeared in book form over her name as her own work. He attacks the validity of the copyright in his plea for an injunction and request for a financial accounting of the sales of the book and the film.

**New Loew Trademark**

The Loew circuit has designed a new trademark, using for the design the figure of the parrot that for a long time decorated the lobby of the State theater. The new trademark will appear on all Loew posters and advertising matter. The Berkshire Poster Co., has been awarded the contract to turn out paper with the new design.

**Changes in "U" Personnel**

Maurice A. Chase, veteran Universal sales executive, has been placed in permanent charge in Minneapolis. J. E. Rosen, who has been manager there, will devote his time to special sales work in the trans-Mississippi territory.

Maurice Pivar, of the editing and cutting department, has been promoted to manager of supplies.

**Red Seal Acquires "Bill"**

The newly formed Red Seal Pictures Corp. has acquired American distribution of "Bill," produced by Legrand of Paris, and recently shown at the Rialto. It will be stated righted.

**"Myles Standish" in Boston**  
(Special to THE FILM DAILY)

Boston—"The Courtship of Myles Standish" will open at the Tremont Temple on Jan. 28 for an indefinite run at \$2 top.

Plan Town Hall Showing  
Goldwyn-Cosmopolitan will give a showing of "The Steadfast Heart" at the Town Hall on Nov. 8, for scout leaders and their assistants.

**McCabe Joins Goldwyn**  
(Special to THE FILM DAILY)

Buffalo—Vincent J. McCabe has taken over the Goldwyn-Cosmopolitan office, succeeding Thomas Brady.

**Equipment Meeting**

The Eastern Zone members of the Ass'n of M. P. Equipment Dealers held a meeting at the Astor Monday and Tuesday.

**West Coast House in Fresno**  
(Special to THE FILM DAILY)

Los Angeles—West Coast Theaters, Inc., will build or acquire a 2,000 seat house in Fresno.

**Incorporation**

Albany, N. Y.—A certificate of incorporation for the Arax Reel Inc., which will operate picture houses, was filed with the clerk last week. The capital is \$50,000. The incorporators are Karekin Vertanian, George heart, and S. Mack Smith were represented by the law firm of Wooster & Weisenheart.

Albany, N. Y.—Bryant Washburn, 200 shares of stock, no par value. Incorporators, H. W. Paprocki, Taylor, H. B. Holland, Attorney, E. M. James, 15 St. J. Knorr, Albany.

Albany, N. Y.—Motion Picture Products Co., New York. 600 common stock, no par value. Incorporators, H. W. Paprocki, Taylor, H. B. Holland, Attorney, E. M. James, 15 St. J. Knorr, Albany.

Albany, N. Y.—Fox Jamaica Theater Corp., New York. \$10,000. Incorporators, P. I. E. H. Kunen, G. Blake, Attorney, S. E. Rogers, West 55th St.

Albany, N. Y.—Piccadilly Corp., New York. Capital \$10,000. Incorporators, M. L. Elkin, Attorney, N. Bur

Dover, Del.—J. G. Mayer Pictures, Wilmington, \$500,000. Incorporation Trust Co. of Ameri

**Lindlar Resigns**

Walter Lindlar has resigned as director of publicity for Webber North.

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CHARLIE CHAS  
COMEDIES**

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1 reel

Pathécomedy

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CLASS	SYMBOL
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Day Letter	Nite
Night Message	N L
Night Letter	N L

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 FLAMING YOUTH OPENED CHICAGO THEATRE YESTERDAY TO BIGGEST BUSINESS  
 EVER FOR OPENING DAY STOP CROWDS WAITING TO GET IN BEFORE THEATRE  
 OPENED IN THE MORNING STOP AUDIENCE REACTION ONE HUNDRED PERCENT FAVOR-  
 ABLE STOP THIS LOOKS LIKE THE BIGGEST MONEY MAKER OF THE YEAR REGARDS

BALABAN AND KATZ  
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"Biggest business ever for opening day"  
 "Audience reaction 100% favorable"

BIGGEST MONEY-MAKER of the YEAR

# "FLAMING YOUTH"

featuring COLLEEN MOORE  
 supported by an all star cast comprising  
 Milton Sills, Elliot Dexter, Sylvia Breamer  
 Myrtle Stedman, Ben Lyon.  
 Directed by John Francis Dillon

Scenario by Harry O. Hoyt  
 Titles by Holman Day Editing by Arthur Tavares  
 Photography by J. C. Van Trees and Roy Carpenter  
 Settings designed by Milton Menasco

This sensational spectacle will point the way to big money in every theatre where it is shown. The Chicago Theatre experience is a perfect demonstration of what "Flaming Youth" will do for you.



A First National Picture

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**Announcing 19 New**

# Paramount

1. "THE SPANISH DANCER"

Starring POLA NEGRI

A Herbert Brenon Production. With Antonio Moreno. Supported by Wallace Beery, Kathlyn Williams, Robert Agnew, Gareth Hughes and Adolphe Menjou.

2. "THE LIGHT THAT FAILED"

A George Melford Production. From Rudyard Kipling's famous novel. With Jacqueline Logan, Percy Marmont, Sigrid Holmquist and David Torrence.

3. "HIS CHILDREN'S CHILDREN"

A Sam Wood Production. With Bebe Daniels, Dorothy Mackaill, James Rennie, George Fawcett, Mahlon Hamilton, Hale Hamilton, Mary Eaton, Warner Oland, John Davidson and Lawrence D'Orsay. From the novel by Arthur Train.

4. "STEPHEN STEPS OUT"

Starring DOUGLAS FAIRBANKS, Jr.

With Theodore Roberts. Supported by Noah Beery, Harry Myers and Frank Currier. From "The Grand Cross of the Crescent" by Richard Harding Davis. Directed by Joseph Henabery.

5. "AROUND THE WORLD IN  
THE SPEEJACKS"

An amazing film record of A. Y. Gowen's cruise around the world in a 90-foot motor boat.

6. "WILD BILL HICKOK"

Starring WILLIAM S. HART

By William S. Hart. Adapted by J. G. Hawks. Directed by Clifford Smith. A William S. Hart Production.

7. "TO THE LADIES"

A James Cruze Production. With Edward Horton, Theodore Roberts, Helen Jerome Eddy and Louise Dresser. From the play by Kaufman and Connelly.

8. "THE CALL OF THE CANYON"

A Zane Grey Production. With Richard Dix, L. Wilson and Marjorie Daw. Supported by Noah Beery, Ricardo Cortez and Fred Huntley. Directed by Victor Fleming.

9. "BIG BROTHER"

By Rex Beach. An Allan Dwan Production. With Theodore Moore, Edith Roberts and Raymond Hatton.

10. "HOLIDAY LOVE"

A William deMille Production. With Agnes Ayre, Jack Holt, Nita Naldi, Theodore Kosloff and I. LaRocque. From the novel "Rita Coventry" by Julia Street.

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**These pictures are now completed  
They will be released one a week be-  
ginning November 4th, following t**

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# Pictures

—and the  
STARS  
DIRECTORS  
and  
Supporting  
Casts

11. "WEST OF THE WATER  
TOWER"

Starring **GLENN HUNTER**

With Ernest Torrence and May McAvoy. Supported by George Fawcett and Zasu Pitts. From the novel by Homer Croy. Directed by Rollin Sturgeon.

12. "THE HUMMING BIRD"

Starring **GLORIA SWANSON**

A Sidney Olcott Production. From the play by Maude Fulton.

Zane Grey's

13. "THE HERITAGE OF THE  
DESERT"

An Irvin Willat Production. With Bebe Daniels, Ernest Torrence, Noah Beery and Lloyd Hughes.

14. "FLAMING BARRIERS"

A George Melford Production. With Jacqueline Logan, Antonio Moreno, Walter Hiers, Charles Ogle and Luke Cosgrave. By Byron Morgan.

15. "MY MAN"

Starring **POLA NEGRI**

A Herbert Brenon Production. Supported by Charles deRoche, Huntley Gordon and Adolphe Menjou. From the play "Mon Homme" by Andre Picard.

16. "PIED PIPER MALONE"

Starring **THOMAS MEIGHAN**

Supported by Lois Wilson, George Fawcett and Emma Dunn. By Booth Tarkington. Directed by Alfred E. Green.

17. "THE STRANGER"

A Joseph Henabery Production. With Betty Compson, Richard Dix and Lewis Stone. From the story "The First and the Last" by John Galsworthy.

18. "SINGER JIM McKEE"

Starring **WILLIAM S. HART**

By William S. Hart. Supported by Phyllis Haver and a great cast. Adapted by J. G. Hawks. Directed by Clifford Smith. A William S. Hart Production.

19. "THE NEXT CORNER"

By Kate Jordan. A Sam Wood Production. With Conway Tearle, Dorothy Mackaill and Lon Chaney. Supported by Louise Dresser, Ricardo Cortez and others.

Announcement of the foregoing Paramount Pictures appears as a two-color spread in the Saturday Evening Post this week—November 3rd; in the November Ladies' Home Journal, now on the newsstands, and in all the fan magazines.

demonstration runs.

Prints of the first four:

"THE SPANISH DANCER"

"THE LIGHT THAT FAILED"

"HIS CHILDREN'S CHILDREN"

"STEPHEN STEPS OUT"

are now in the Paramount exchanges.

## Among Exchangemen

(Special to THE FILM DAILY)

Philadelphia—Sam Blatt, manager of the Owl, has joined the Hodgkinson exchange. Blatt will continue to manage the Owl.

Minneapolis—H. B. Johnson, owner of the Shadowland, Rush City, is the newest addition to the sales force of F. & R. Film.

Milwaukee—Neal Agnew was recently tendered a banquet upon his leaving the Paramount exchange. He succeeded at Famous by O. J. Wooden.

### Consolidated Expanding

(Special to THE FILM DAILY)

Vincennes, Ind.—The consolidated Theaters & Realty Co., operating theaters in a number of Indiana cities, has just added three more to the chain, the Pantheon, Alice and Sun, all in this city. Wilkerson-Lyons Enterprises were the former owners.

### Name Changed to Conquest Films

(Special to THE FILM DAILY)

San Francisco—West Coast Prod. will hereafter be known as Conquest Films. The company is working on a feature at the San Mateo studios, under direction of Norbert Myles.

### Will Dine Neufeld

(Special to THE FILM DAILY)

Philadelphia—Oscar Neufeld, who was re-elected president of the F. I. L. M. Board of Trade not long ago, will be tendered a testimonial dinner on Nov. 15 at the Majestic.

### Anti "Hootch" Film Shown

(Special to THE FILM DAILY)

Richmond, Va.—"The Last Raid of Allan Gimper," the Anti-Saloon League's educational, prohibition picture, was shown before the Methodist's conference here last week.

### De Mille To Feature La Rocque

(Special to THE FILM DAILY)

Los Angeles—William de Mille has added Rod La Rocque to the cast of his current production, "Everyday Love."

### Hoffman Plans Trip

(Special to THE FILM DAILY)

Los Angeles—M. H. Hoffman, who resigned as studio manager for Metro last week, plans a trip to the Orient beginning in November.

### Greater Features Move

(Special to THE FILM DAILY)

Seattle—Lannon & Sheffield's, Greater Features exchange have moved into larger quarters at 2001 Third Ave., the office formerly occupied by Kwalty Pictures.

### Buy House From F. P.-L.?

(Special to THE FILM DAILY)

Houston, Tex.—It is reported, Abe M. and Haskell Levy have purchased the lease from Famous Players-Lasky covering the Queen here.

## Newspaper Opinions

### "The Temple of Venus"—Fox—Central

AMERICAN—The story itself is a sentimental little tale. \* \* \* The story is finely photographed. The subterranean views are shown in rich colors, and the colorial decoration is carried through the modern reveals splendidly. The battle in the waves where the story leaps to the peak of its climax is shown with vigorous realism. \* \* \*

DAILY NEWS—Very rarely before have we seen such a gorgeous spectacle; very often before have we seen a similar plot—ordinary and most amusing in serious parts. Director Otto decided to mingle myth and mortals. And we're sure we're crazy about the way he works things out.

EVENING JOURNAL—It is, strictly speaking, neither melodrama, comedy nor fantasy, but it is a bit of all, with mythology, classic dancing, scenic glories and the life of the seal thrown in for good measure. \* \* \* The picture is full of wonderful things, but the most wonderful is how Miss, or perhaps Mrs. Carr ever thought it all out.

HERALD—Many strange celluloid contrivances have emanated from the active studios of William Fox, but none quite so weird or inexplicable. \* \* \* Actually it is a mosaic, composed of all the various qualities that have met with favor in the box office and that will continue to meet with favor in the box office so long as the birth rate exposed by P. T. Barnum continues.

Unfortunately these little chips of hokum have not been put together with any perceptible skill; en masse, they form a spectacle that is neither beautiful nor particularly interesting.

MAIL—It's a serious movie that aspires to be another "Neptune's Daughter," but it can't be judged as such. \* \* \* "The Temple of Venus" represents the heights of hokum and lavishness, and we hope it sounds the death knell of a type of film that has had its day.

SUN—There are moments of exquisite beauty in "The Temple of Venus." \* \* \* There are moments of iridescent beauty. \* \* \* But there are moments and moments. There are moments of as splendid hokum as have been seen in many moons and bits of Fox's own brand of the exotic which must cause the other producers of spectacles to throw up their hands in utter despair.

TELEGRAM—Combining modern drama, phantasy and magnificent studies of wild life and aquatic growth, the picture is probably the most artistic achievement of its kind ever developed.

TRIBUNE—So we enjoyed "The Temple of Venus" because Mary Philbin plays the leading role.

The story is silly and the undersea stuff is dragged in ruthlessly, as are also some interesting pictures of seals at play which should have been reserved for the news reel. If the picture had had only the star and the seals we should have liked it better.

### Boosting Safety Week

(Special to THE FILM DAILY)

St. Louis—The St. Louis M. P. Exhibitors' League is co-operating in the plans for Safety Week, which begins Nov. 18, and will devote their screens to advocating safety first methods.

### New Sales For Artclass

Max Weiss, of Artclass, announces the sale of 18 "Tense Moments," to Lande Film, for Western Pennsylvania and West Virginia, and to Creole Enterprises for Louisiana and Mississippi.

### Lieber Buys Burr Product

Floyd Brown, of the H. Lieber Co., Indianapolis, has bought the Michigan rights of the 1923-24 series of C. C. Burr productions.

WORLD—I have never seen so many different subjects touched upon in a single motion picture before, and I must say that in a great many instances the photographic effects were lovely to look upon. \* \* \*

All this and more I could easily believe of "The Temple of Venus." I could believe that six authors, each writing a separate story, and two travelogue photographers had contributed to it. Its range is really remarkable. Some of its individual pictures are magnificent.

### "The Country Kid"—Warner's—Rialto

AMERICAN—\* \* \* and concerted efforts to keep the three children together during the entire photoplay. \* \* \*

Wesley Barry, still freckled and still growing, wipes emotional tears on the sleeves of his calico shirt.

EVENING JOURNAL—It's a sad story, mates, that "The Country Kid" tells at the Rialto and it's shameless in its drain on the tear glands, but Wesley Barry and the two other kids with him will "get" you completely.

EVENING WORLD—Time was when we thought Wes Barry and his freckles were a "cute" combination. \* \* \* The more we sat and gazed at Wes in "The Country Kid," the more we realized what a terrible tragedy it will be when Jackie Coogan grows up. \* \* \* Fair entertainment.

MAIL—The plot is cheap and trite, but several extremely amusing incidents have been introduced, in all of which little Bruce Guerin appears.

MORNING TELEGRAPH—\* \* \* so full of hokum that it just oozes out, runs down into the orchestra platform and overflows into the aisles. "Good old hokum and lots of it," seems to have been the slogan in making this picture. \* \* \*

Wesley Barry is quite grown up and we liked him much better as a boy.

SUN—He is pleasantly sincere and simple in a play where his part is very nearly a grownup one and where he is forced to combat a series of rather banal situations. \* \* \* The play is on the "over the hill to the poorhouse" motif, with Oliver Twist variations, and not particularly exhilarating.

TELEGRAM—Wesley Barry is growing up and has now reached the time of life when he is at his quaintest—an ideal figure to play the title role in "The Country Kid." \* \* \*

TIMES—\* \* \* One of those models of triteness without a redeeming high light Young Wesley Barry, with his competent freckles, is not a bad little actor; but it would take a young Holbrook Blinn to do anything with the story of this picture.

TRIBUNE—"The Country Kid," is used as a starring vehicle for Wesley Barry, and if one had known what was coming he never would have referred to any of the star's previous pictures as "silly and dull." This leaves no course open to a critic but repetition. "The Country Kid," is perhaps superlatively silly and dull.

### Again Heads M. P. League

Mrs. Adele F. Woodward, president and other officers of the National Motion Picture League, were re-elected at the annual meeting of the league. The titles of pictures receiving the league's indorsement would be broadcasted by radio.

### New Exchange in Omaha

(Special to THE FILM DAILY)

Omaha—Columbia Pictures Film Exchange has been formed to distribute in Iowa and Nebraska. It has acquired the entire output of the C. B. C.

### Elmer Brient Resigns

(Special to THE FILM DAILY)

Centralia, Ill.—Elmer Brient has resigned as manager of the Hall Amusement Co.

## New Theaters

(Special to THE FILM DAILY)

North Bend, Ore.—Work has started on the new Liberty, which will open in February.

Miami, Fla.—Announcement made by Paramount Enterprises that the Miami Beach will open December 23rd.

Attica, Ind.—Equipment is arriving and the Messner will open shortly.

Gastonia, N. C.—Construction of theater to seat 800 will be started the Ware, Simpson, Estridge Company January 1st.

### Advertising Firms Combine

(Special to THE FILM DAILY)

Chicago—Albert Dezel of the Mutter Advertisers Corp. has consolidated with Irving Mack, representative of Irving Mack & Co. Both advertising firms will be known as Irving Mack & Co. The company will continue to specialize in furnishing trailers, headlines, pluggers and publicity to exhibitors.

### Mid-West Houses Sold

(Special to THE FILM DAILY)

St. Louis—Mrs. Frances Pearson, owner of the Pert, Gillespie, Ill., has taken over Frisina's, at Carlinville effective immediately.

George Skouras and Jules Laure have sold the Lyric, at Mounds, Ill. to S. R. Pirtle of Jerseyville, Ill.

### Finn Leaves Gordon's Olympia

(Special to THE FILM DAILY)

Lynn, Mass.—Daniel Finn, for the past five years manager of Gordon's Olympia, has resigned and has accepted management of the Loeb houses in Lynn, Haverhill and Lowell.

### Strassheim Quits L. & T. Chain

(Special to THE FILM DAILY)

Chicago—Walter Strassheim has severed connections with Lubline & Trinz, to become manager of the Ben Hur theater on South Cicero Ave.

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# MARY PICKFORD

in

## "Rosita"

*A Spanish Romance*

with **HOLBROOK BLINN**

Adapted by Edward Knoblock

Story by Norbert Falk

Photography by Charles Rosher

An **ERNST LUBITSCH PRODUCTION**

**NOW BOOKING**

**UNITED ARTISTS CORPORATION**

Mary Pickford

Charles Chaplin

Douglas Fairbanks

D.W. Griffith

Hiram Abrams, President

### "Best Picture"

"'Rosita' is Mary Pickford's new and best picture. You will wait a long time before you see a better photoplay. There is not a single dull moment in 'Rosita' and not a single incident that seems incredible."—Evening Telegram.

### "A Delight"

"Every foot of 'Rosita' is a delight to the eye. Acting, costumes, settings and photography combine to present a glowing stream of radiant beauty."—Evening Journal.

### "No False Touch"

"'Rosita' has pep, and flavor, and bouquet. Our Mary makes no false touch. She is tremendously accurate, and artistic. There is not a single jarring note."—N. Y. American.

### "One Of Biggest"

"'Rosita' is one of the biggest pictures of the year. Rivals anything that has been done on the screen or stage by the greatest of actresses."—Variety.



### "Exquisite"

"Nothing more delightful than Mary Pickford's 'Rosita' has been seen for some time. Exquisite is an adjective that fits this film. One of the most charming productions in which Miss Pickford has ever appeared."—N. Y. Times.

### "Flawless"

"The finest thing that Mary Pickford has ever done. Is as nearly flawless as any film could be. We need more pictures like 'Rosita.'"—Morning Telegraph.

### "Perfection"

"Perfection is attained in many directions. Miss Pickford is as wild and wicked a gamin as ever romped on any screen. An exceptionally brilliant performance."—Tribune.

### "A Cinema Treat"

"'Rosita' is thoroughly enjoyable, and we wouldn't have missed it for worlds. The story is a gripping one, splendidly cast, directed and photographed, and is indeed a cinema treat."—Evening World.

**"White Rose" Passed; Banned**

(Special to THE FILM DAILY)

Cleveland—"The White Rose" passed on July 17th by the Ohio Censor Board without a single elimination, has had its license revoked. The picture has already played Cleveland, Cincinnati, Columbus and Toledo. The board now says that "The White Rose," is immoral. In July it was not immoral, but, under the law, the board has a legal right to change its mind. This is the second time that the board has exercised this right. The other picture that was passed, re-called and later passed again was "The Law and the Woman."

**Oppose Increased Admissions**

(Special to THE FILM DAILY)

Minneapolis—According to "Greater Amusements," Southern Minnesota exhibitors are averse to any proposed general increase in admission prices. This was made clear at the regional meeting held at Windom under the auspices of the Northwest exhibitor unit. Sentiment of patrons will not permit any increase, it was pointed out, with exhibitors present declaring such a move would be unwise in view of present conditions.

**New One For Milwaukee**

(Special to THE FILM DAILY)

Milwaukee—Fisher & Zinke have been awarded the contract to erect a theater at the corner of 47th and Center. The house will cost \$125,000 and will be ready Mar. 1.

**A Favorable Trend**

"Financial conditions remain highly favorable. The banks have met the peak of seasonal credit demand with ease. Any rise in money rates of a magnitude sufficient to constitute a restraining influence is highly improbable. Failures have been surprisingly few. The number of insolvencies reported to Bradstreet's for September was the lowest monthly total in nearly three years."—Guaranty Trust Co. of New York.

**Loan on Bronx House**

Dowdney & Richart have arranged a loan of \$1,215,000 at 5½% for a term of five years on the theater recently completed by the Reywal Holding Co. on the northwest corner of Burnside and Harrison Aves, the Bronx. The theater has a seating capacity of 1,500.

**Gersons Start On Their Third**

(Special to THE FILM DAILY)

San Francisco—Gerson Prod. have started work on their third production starring, Ora Carew.

**Panic Nears As House Burns**

(Special to THE FILM DAILY)

Waxabachie, Tex.—A panic nearly followed a cry of fire at the Dixie theater a few days ago.

**"Behind the Screen"**

The George H. Doran Co., has issued in book form Samuel Goldwyn's "Behind the Screen," which recently ran as a serial in one of the more important monthly publications of this country. It contains a mass of tremendously interesting matter, more or less recollections of this well known producer and will doubtless find a large demand among the fans who like this type of material.

There are many interesting chapters especially with reference to the work of stars and directors. The book is enlivened by a number of very interesting photos many of which are autographed by the stars to Mr. Goldwyn.

**Essay Contest Planned**

Mack D. Weinberger will shortly inaugurate an essay contest in conjunction with the following Hodkinson releases: "The Mark of the Beast," "Dollar Devils," "Bulldog Drummond," "The Lion's Mouse" and "The Kingdom Within." Prizes amounting to \$5,000 will be awarded by the Producers Security Corp. to the winners.

**Three Try Outs in North. Ohio**

(Special to THE FILM DAILY)

Cleveland—Famous Players announce that Cleveland, Sandusky and Akron have been chosen as the try-out cities in northern Ohio. The first picture shown under the new policy was "The Spanish Dancer," which played at Art Himmelein's Plaza, Sandusky.

**Loan Raised on B'klyn House**

The J. L. Ryan Corporation arranged the financing of the Flatland Palace on the north side Church Ave., west of Nostrud Brooklyn. The building will be completed about the first of the year will have 2,000 seats and will be devoted to motion pictures exclusively and is the only motion picture theater in the Rugby section of Flatbush.

A building loan of \$150,000 been granted.

**Beale A Vitagraph Manager**

(Special to THE FILM DAILY)

Seattle—C. D. Beale, former manager of the F. B. O. office in Portland, now represents Vitagraph in Oregon. He will make his headquarters in Seattle because the company does not maintain an exchange in Portland.

**Joins Balshofer**

Howard Reichenbach is now connected with Great Western Fred Balshofer of that organization will spend a portion of his time on the coast completing the series connected with Fred Churchill in the One has been completed.

**Buy State, Hartford, Wis.**

(Special to THE FILM DAILY)

Hartford, Wis.—Purchase of State, one of the largest houses in Wisconsin outside of Milwaukee, been made by Leach & Christensen owners of Hartford's Opera House.

yes, we have no opposition!

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Day Letter	DL
Night Message	NM
Night Letter	NL

**WESTERN UNION TELEGRAM**

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	DL
Night Message	NM
Night Letter	NL

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PHIL GLEICHMAN MANAGING DIRECTOR BROADWAY STRAND THEATRE



**THE BRADSTREET  
of FILMDOM**

# THE *Film* DAILY

**The RECOGNIZED  
AUTHORITY**

VOL. XXVI No. 29

Sunday, November 4, 1923

Price 25 Cents

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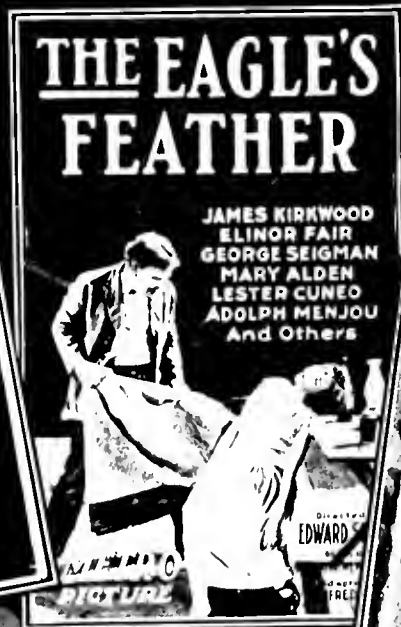
*Directed by*  
EDWARD SLOMAN

*Photographed by* GEORGES RIZARD  
*Art Director* J.J. HUGHES

*With*  
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LESTER CUNEO  
MARY ALDEN  
GEORGE SIEGMAN  
*and other Notable Players*



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SOCIAL  
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*Scenario by* REX TAYLOR  
*From* RITA WEIMAN'S story  
"TO WHOM IT MAY CONCERN"

*Directed*  
*by* OSCAR APFEL

*A* **Metro**  
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# A MIGHTY STORY of PASSION and the SOCIAL LAW



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DE LA MOTTE



ESTELLE  
TAYLOR

LOUIS BURSTON  
*Presents*

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*An Original Story by*  
**JOHN B. CLYMER**  
*and HENRY R. SYMONDS*

*With an ALL STAR*  
**CAST** *including*

*Marguerite De La Motte*  
*John Bowers* .....  
*Estelle Taylor* .....  
*David Butler* .....  
*Walter Long* .....  
*Edward Connelly* ..  
*Ralph Lewis* .....



JOHN  
BOWERS



DAVID  
BUTLER



WALTER  
LONG



RALPH  
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# THE **Film** DAILY

**The BRADSTREET FILMDOM** **The RECOGNIZED AUTHORITY**

XXVI No. 29

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## Exhibitor Ass'n

Be Launched at French Lick—  
Meeting Set for Nov. 14 and 15—  
Indiana Holds Session

(Special to THE FILM DAILY)

Indianapolis—The French Lick meeting of Mid-West exhibitors will be held on Nov. 14 and 15. There is a strong possibility that a new exhibitor organization will develop out of that two-day session. The decision was reached at a meeting of the directors of the M. P. T. O., Indiana, at which twenty-one of twenty-four directors were present.

There was a good deal of discussion over National Motion Picture exhibitors. Some of the directors favor it and others are opposed. In one instance, the idea was advanced that it might be well to ascertain first whether the money thus accrued would go into the promotion of exhibitor distribution plans or whether it would be used to help solve exhibitor problems.

## Exhibitor Leaders Here

H. B. Varner of the M. P. T. O., North Carolina and Col. H. A. ... of the M. P. T. O. of Texas are in New York.

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# Talking

About distribution again. On sane lines. Possibly a merging of physical distribution. Several real talks occurred this week. Among some important people of the business. Which may lead to something definite. Later. Or maybe not.

This is a hard crowd to get together to do something. Even when it's for the greater good for the greater number.

You remember all the articles published last Spring. On a better distributing plan? With here and there a real thought? Something worth while. Well, it need not prove utterly surprising. If you see something happen in this direction.

Talking of distribution. To show how it can work out. In Nevada a number of the big companies are working together. On a catalogue scheme. Selling the exhibitor direct. Because it costs far too much to travel.

If distributors can work together in Nevada. Why not elsewhere?

## SAVING MONEY

Distribution costs will be cut over \$6,000,000 during the year ending next June as a result of economies effected by the F. I. L. M. Clubs, according to Charley Pettijohn. Here is one of the savings: Every time an exhibitor opened a house, or something happened, either a wedding or some sort of an event where flowers could be used, exchange managers through the country did their darndest to outdo the other fellow and send a bigger display of flowers. Result thousands of dollars spent unnecessarily. Under the new scheme of things when the celebration occurs hereafter just one floral offering will go forward—from the F. I. L. M. Club. Saved one concern over \$500 the first week it was in operation.

## PIRATING IN ENGLAND

Reports from the other side are to the effect that pirating is going on to an annoying extent in London, and that as a result several companies find prints in foreign territories and causing all sort of annoyances.

Pirating has been killed off in this country to a great extent, but it seems to have developed in England—the last of all places where it would be expected.

## REGARDING DeMILLE

Jimmy Quirk's "Photoplay" beat us to this one—incidentally one of the best stories current on the Coast:

"Cecil De Mille was an extremely busy man during the making of his "Ten Commandments." Two of his leading actors in the film version of the Tablets were very anxious to see him concerning some of their work, but after repeated efforts gave up the attempt and sent him a note saying that Moses and Aaron would like to speak to God for a moment. Then they wondered why they got no reply."

## HE LIVES

You've heard a lot about hokum in pictures, haven't you. But you never knew, did you, that A. H. Hokom lives in Hollywood—where they make 'em—and is an electrician.

(Continued on Page 4)

## Loew Dividend

Declared After Lapse of Two and a Half Years—Payable End of December—Expected to Continue

After a lapse of two and a half years Loew's, Inc., will return to a dividend paying basis. The directors have declared a dividend on the basis of \$2 a year payable Dec. 31. This is the same rate in effect when dividends ceased in April, 1921.

Editor's Note—Probably the most important phase of this dividend declaration is that it means a resumption of dividends for this concern for the future. It has long been known that Marcus Loew was on record that dividends would not be resumed until he felt certain that—barring calamities—they could be continued.

Considering the hectic strain through which the industry has been progressing the declaration of this dividend bears an importance which cannot be underestimated. It demonstrates at least this; that the Loew (which also means the Metro) organization has full optimism in the future.

DANNY.

## Laemmle Eastbound

(Special to THE FILM DAILY)

Los Angeles—Carl Laemmle left for the East Thursday.

E. H. ("Mannie") Goldstein, treasurer of Universal left for the coast Friday to take charge of Universal City while Julius Bernheim visits his sick mother in Germany. Goldstein will stop off at Chicago to meet Mr. Laemmle who is coming in from the coast.

## F. P. "Farming" Out

Agnes Ayres, Bebe Daniels in Halperin Picture—More Deals May Result During Shut-down

(Special to THE FILM DAILY)

Los Angeles—Agnes Ayres and Bebe Daniels, both of them under contract to Famous Players have been loaned to Victor Hugo Halperin for "Souvenir" which is now rounding out its first week in production.

As far as it can be ascertained here, the question of further "farming" many of the players under contract to Paramount will depend largely on the result of individual negotiation. It is expected that other members of the Lasky troupe will be permitted to work for other producers during the shut-down period.

(Continued on Page 2)



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## F. P. "Farming" Out

(Continued from Page 1)

Halperin's picture is part of his series for Associated Exhibitors. Alvin Wyckoff and C. R. Wallace are handling the camera work and aside from Misses Ayres and Daniels, the cast includes Percy Marmont, George Siegmann, Leo White, Otto Lederer, Rosa Rosanov, John George, Inez Seabury, William Orlamond and Mary Alden. Halperin is directing personally.

### Buxbaum Out

Harry H. Buxbaum, state sales supervisor for Paramount is no longer with the organization as a result of the change in plans that came with the cessation of production. John Hammell will be in charge of the territory under direct supervision of the home office. "Bux" has had charge of the New York City and State territories as well as Northern New Jersey.

A Paramount official summed up the situation by merely stating that, whereas the company formerly sold 100 pictures a year, it now only handles 52 and naturally there must come a general revision in the sales force with a drop of that proportion.

### Shayle Gardner Ill

(Special to THE FILM DAILY)

London—Shayle Gardner, who is playing the lead, opposite Alma Taylor, in "Comin' Thro' The Rye," for Hepworth, is seriously ill with typhoid. Production has been held up pending his recovery.

**COSTUMES FOR HIRE**  
New York's Newest and Foremost Costume Rental Organization  
**BROOKS**  
143 W 40th St. N. Y. C.

## 27 Million In Budget

Ambitious Fox Schedule—20 Million for Production, Two for Stories and Five Million for Studio in L. A.

A lengthy statement from the Fox offices declares that the company has decided on a \$27,000,000 budget for 1924-1925. Of that large amount, the statement says, \$20,000,000 will be spent for production, \$2,000,000 for story and play rights and \$5,000,000 for the new West Coast studio which will be erected on a 444 acre plot of ground in the Beverly Hills section of Los Angeles.

Fox now has 16 dramatic units at work here and on the coast, according to the statement while nine companies are turning out comedies to meet the schedule. "These various producing companies," says Mr. Fox, "are employing 250,000 persons, and a weekly expenditure which stands now at a little more than \$300,000 a week will be increased to between \$400,000 and \$500,000 immediately after Jan. 1."

A partial list of new properties acquired and about which mention has been made previously includes "The Fool," "Loyalties," "The Man Who Came Back," "The Warrens of Virginia," "It Is The Law," "Strathmore" by Ouida, "The Hunted Woman" by James Oliver Curwood and "Hearts of Oak" by James A. Hearn. Fox will leave for the coast about Jan. 1 to supervise construction of the new studio. A complete laboratory is planned in connection with it.

### F. P. Leases Fenway, Boston

(Special to THE FILM DAILY)

Boston—Famous Players has leased the Fenway theater for a long period and on Nov. 10 will open it with "The Spanish Dancer," which will run for two or three weeks, to be followed probably by "Little Old New York." Paramount pictures will not be shown exclusively. S. Barrett McCormick has been appointed managing director.

### Swell Actors' Fund

(Special to THE FILM DAILY)

Los Angeles—The Actors' Fund was considerably swelled by the appearance of prominent film players at the Philharmonic Auditorium last week who drew a large crowd.

### Wainwright, Balcon Sailing

R. B. Wainwright and M. E. Balcon of London who have been in New York for some weeks arranging the distribution of "Woman to Woman" through Selznick leave today for home.

### Feinman Arrives

Al Feinman who has been handling English exploitation for the Warners' for some time arrived in New York late Friday night on the Berengaria.

### Visitors

Harry Charnas, Standard Film Service Co. Cleveland is here.

Charles Skouras, Skouras Bros. St. Louis is in town.

## The Week's Headlines

### Monday

Plenty of pictures to tide over exhibitors in production shut-down period.

Famous Players making widespread cuts all over country to meet retrenchment policy. H. M. Salisbury out of real estate department.

Non-theatrical booking situation growing more serious. Methods sought by F. I. L. M. Clubs to meet situation.

### Tuesday

Billy Brandt holds exorbitant star salaries bolster up production costs. Urges producers to make cuts in that direction.

Al Kaufman to manage Metropolitan, the Million Dollar Theater and Rialto, Los Angeles for Famous Players. Sid Grauman will enter production.

Admission taxes for September total \$4,932,527 or \$500,000 under returns for August.

Federal Trade Commission to resume Famous Players' investigation on coast Nov. 8.

M. P. T. O. says 80 per cent of the country is in line for National M. P. Day.

### Wednesday

Politicians declare outlook for admission tax repeal is dubious. Star salaries held against the industry in Washington.

Loew's, Inc., profits for fiscal year total \$2,415,488, an increase of \$147,617 over 1922. Annual meeting slated for Nov. 15.

Will H. Hays evolves plan to settle difficulties between T. O. C. C. and Goldwyn-Cosmopolitan over "Enemies of Women."

Charles Olsen and Robert Lieber confer with Adolph Zukor over proposed Famous house in Indianapolis.

Keynote for new exhibitor body sounded in Washington when Southern states hold two day convention there. Maintain present M. P. T. O. does not function properly.

### Thursday

M. P. Exhibitors' Alliance formed in Washington, operating on the Jake Wells' plan of a national exhibitor council. Washington zone appoints temporary committee. Tax repeals will be sought.

George B. Van Cleve back at Cosmopolitan as studio manager. H. O. Davis goes to Seattle for Hearst newspapers. Reported Robert G. Vignola has left organization to produce independently.

Allens expanding in Canada. Gradually acquiring first runs there. J. J. Allen in England lining up pictures for Dominion Films, Ltd. the Allen releasing unit.

Famous Players will declare regular dividend at forthcoming directors' meeting.

### Friday

Famous Players reported reverting back to group selling plan. Individual sales policy proves costly. Officials pleased with demonstration plan.

\$1,000,000 a year to be saved by Paramount as result of retrenchment policy.

### Saturday

French Lick exhibitor meeting to be held Nov. 14 and 15. New organization may come into being as a result.

Loew's, Inc. declares first dividend in two years and a half. Resumption of payments considered important in the trade as a healthy sign.

Famous may "farm" out players over shut-down period. Agnes Ayres and Bebe Daniels already loaned. Change in sales policy in New York results in dismissal of Harry H. Buxbaum, state supervisor.

### Rock, Aubrey Coming East

(Special to THE FILM DAILY)

Los Angeles—Joe Rock and Jimmy Aubrey left for New York yesterday. Leon Lee, former business manager for Aubrey, was arrested at Green River, Wyoming and brought here on a charge of embezzling \$2,000 from the company. A settlement was reached whereby Lee relinquishes all claims gain Aubrey and the latter permits the case to drop.

# Pathe'News

No. 89

"BLUENOSE" BEATS "COLUMBIA" First race for International Fish Trophy results in victory for schooner at Halifax.

AGREE ON "12 MILE LIMIT" Ambassador Harvey represents U. S. in negotiations with British Government of search for contraband liquor twelve miles of coast.

OGLETHORPE'S REMAINS WILL BE MOVED TO AMERICA—Church in England, where the four Georgia is buried.

Other news as usual.

# today

## Fairbanks Wins

Court Reverses Decision and Reverts Cutting of Features to Two Reels Until Trial

The Appellate Court has reversed the decision of a lower court action brought by Douglas Fairbanks against Hyman Winick, the Film Co., the Majestic M. P. Co. and the Triangle Film Corp., and granted Fairbanks an injunction restraining the defendants from any of the Fairbanks-Majestic pictures down to two reels until trial comes to trial.

Counsel for Fairbanks maintains that his original contract with the Majestic called for directorial supervision by D. W. Griffith and upon completion of the picture, star would have the right to the finished product. In the pictures were released in form that was considered commercially successful. Hence Fairbanks' objection to reducing pictures from feature length to reels.

**FILMAC**  
ANNOUNCEMENT  
TRAILERS  
-ARE MADE WITH THE MOST CARE AS THE BIGGEST PRODUCTIONS AND ARE BEAUTIFUL.  
You can obtain FILMAC Production Trailers of All Features for  
**6 CENTS A FOOT**  
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CHICAGO, ILL.

# Reviews of the Newest Features

## "The Common Law"

Selznick Distributing Corp.

Whole.....MIGHTY FINE BOX OFFICE ATTRACTION. SOME SCENES IN EARLY DAYS MAY SHOCK SOME MEN AND WOMEN AND PRUDES, BUT ALTOGETHER LOVE STORY WILL HOLD. A BIG STEP FORWARD FOR CONNOR GRIFFITH.

.....They knew what they were doing when they put Corinne Griffith in this as Valerie, the model, who is ready to sacrifice herself for her artist lover, but she never gets the chance. Conway Tearle again makes a "lovely" lover. How the girls will adore him! Cast replete with so many good box office names that it's a pity you can't use them—Elliott Dexter, Bryant Washburn, Doris May, Harry Myers, Jess DuPont, Phyllis Haver, Wally Van, Dagmar Godowsky—all names that look well on the program but they have very little to do in the picture but stand around.

**Type of Story....**Drama of the studios. Deals with the love of an artist for his model and her sacrifice in refusing to marry him at the request of his family but of her agreement to be his common law wife. The climax however is O.K. The theme is strictly a sensuous one with sex appeal the dominant keynote. The daring scenes and suggestive situations will draw capacity business no doubt, but if you refer to family patronage you might see this first. Production is attractive and atmosphere of luxury predominates.

**Box Office Angle....**Maybe a trifle splashy. Depends almost wholly on what the likes and dislikes of your patrons. You know best whether they'll be satisfied, shocked, thrilled or offended. The picture will make money wherever it shows, provided there is no interference from local reformers.

**Exploitation....**Doesn't need a whole lot if you really want to bring them in. Promise a story of the studios, dealing with the love of a model for an artist whose family refused to accept a model into their family. A few feet of the opening sequence will be all you need to give them the idea of the picture. Sensation makers will be on hand to spread the news of the thriller you're going to show. This is one type of picture that will always benefit by word-of-mouth advertising. The minute they hear it contains something risqué, they'll be interested. Plenty of good names in the cast to lead and the title is well known.

**Direction by.....**Geo. Archainbaud; competent about as far as he could, and sometimes a bit further, with daring touches.

**Author.....**Robert W. Chambers  
**Scenario.....**Edw. J. Montagne  
**Cameraman.....**Jules Cronjager  
**Photography.....**Very good  
**Locale.....**New York  
**Length.....**7,527 feet

## "The Temple of Venus"

Fox

As a Whole....POTPOURRI ENTERTAINMENT. CONTAINS A LITTLE OF EVERYTHING THAT WILL FURNISH THE EXHIBITOR WITH TALKING POINTS. PATRONS WILL PROBABLY FIGURE THEY GET A LOT FOR THEIR MONEY IN THIS ONE.

**Cast....**Mary Philbin heads a capable and satisfying cast. Besides a bevy of nymphs and ballet girls the company includes William Walling, little Micky McBain, who doesn't have half enough to do, Alice Day, David Butler, William Boyd, Phyllis Haver, Leon Barry.

**Type of Story....**Rather difficult to define. Might be classed as a spectacular, fantastic drama. There is a main, modern theme, also a lot of mythical sequences which offer visual appeal in the way of pretty shots of beaches with plenty of flimsy gowned dancers, beautiful water shots, attractively illuminated and highly imaginative caverns where dwell Venus, Neptune, Jupiter, and the rest of the gods. These episodes are rather reminiscent of the Fox production of several years ago, "The Daughter of the Gods."

Still further in the way of variation there are some remarkably fine views of wild animal life, showing seals and tropical birds. Also mixed up in this unusual entertainment cocktail you have a jazz sequence. If "variety is the spice of life" then "The Temple of Venus" contains spice to the nth degree. As a bigger and better screen endeavor, however, the offering is not likely to make its mark.

**Box Office Angle.....**May be very good. It depends on what your people want. You know best whether or not you'll be able to satisfy them with a spectacular potpourri such as this. If you think they like variety to the extent that it is carried, go to it. It's a matter of knowing the wants of your individual clientele.

**Exploitation.....**Certainly you have enough to talk about: sea nymphs, mythical gods, under-water sequences, tropical atmosphere, jazz, romance, a few thrills, beautiful locations. To get them in should not be difficult. A trailer of some of the more spectacular episodes should readily interest them, such as the bathing scenes, the caverns, or shots of the lovers. The title will lend itself to stunt exploitation.

**Direction by....**Henry Otto; results look as though the scenario called for everything that was ever used in a picture; direction not consistent; at times good and again very poor.

**Author.....**Catherine Carr  
**Scenario.....**Catherine Carr  
**Cameraman.....**Joe August  
**Photography.....**Good  
**Locale.....**Coast town  
**Length.....**About 7,000 feet.

## "The Courtship of Myles Standish"

Charles Ray in

Producer: Charles Ray  
Distributor: Asso. Exhibitors.

As a Whole.....PICTORIALLY ONE OF THE MOST MAGNIFICENT PICTURES EVEN IN THIS ERA OF GREAT PRODUCTIONS. RUNS LONG AND STORY FAILS TO HOLD AT FINISH BUT THE SHIP SCENES SHOULD PUT IT OVER.

**Cast....**Charles Ray as John Alden, the famous lover of Pilgrim days, gives an excellent performance but suffers from too many close-ups. Enid Bennet charming, but not photographed to the best advantage as Priscilla. E. A. Warren good as Standish.

**Type of Story....**Deals, of course, with the sailing of the Pilgrims and their adventures after landing in New England. A fortune undeniably has been spent in the making of this tremendous production. The ship scenes are particularly noteworthy and stand out as probably the finest work of this kind ever shown on the screen. There is a lot of adventure, attacks by Indians, etc., and the story halts at times. This, however, could be remedied by severe cutting.

**Box Office Angle....**It all depends upon the kind of house you run as to what you can do with this tremendously big spectacle and fine production. If your people like the epic type of picture, if you have a clientele of mothers who like to bring their children to your house they will undeniably flow in because the picture contains historical as well as entertainment value. If your audiences like thrills, there are several in this that should please, notably the rescue during the storm at sea and the attack of the Indians. You had, however, better see this because it must be released at a high price because of its huge cost.

**Exploitation.....**You have a great deal to work with here and if you run this you must get back of it in a real way. The picture deserves all you can give it. There is hardly a young person who doesn't know the well-known expression, "Why don't you speak for yourself, John," which has to do with the love affair between John and Priscilla.

Then you have the big sequence of the ship scene and you can make promises galore for this because it is magnificent.

**Direction by.....**Frederick E. Sullivan. At times has handled his work magnificently.

**Author..**Based on Longfellow's poem  
**Scenario by.....**Albert Ray  
**Cameraman.....**George Rizard  
**Photography..**Usually magnificent  
**Locale..**The Mayflower and bleak New England  
**Length....**Approximately 9,000 feet.

## "Long Live The King"

Jackie Coogan in

Metro.

As a Whole.....JACKIE A DELIGHT AS USUAL BUT ALL THE MONEY THEY SPENT UPON THE PRODUCTION DOESN'T FILL THE GAPS WHEN JACKIE ISN'T ON THE SCENE. WITH A DRAWING CARD LIKE THIS YOUNGSTER THEY DON'T NEED TO SPEND A MILLION."

**Star.....**The inimitable Jackie; as Prince Otto he has a more serious role than anything they have given him before, that is, more serious in scope, although it gives him plenty of opportunities to be cute and clever, in turn. Does some delightful imitations and there are many close-ups showing Jackie's command of facial expression that are charming.

**Type of Story....**Jackie, as Crown Prince Ferdinand William Otto, is the whole show regardless of the rest of the plot that has to do with the dying King, the plot to overthrow the government, the scheme to kidnap the Prince, etc. Even the vast sum expended upon big sets, scenic effects and the like, aren't important in comparison with Jackie and his performance. It doesn't seem at all necessary to supply a lavish production, or plot either for that matter, when after all it is only Jackie that counts. And he is all that counts for when he's off the set and the plotters are at work, the interest lags badly.

**Box Office Angle....**You'll want to show it, of course. And you'll undoubtedly make a lot of money. Your folks will be delighted,—but, to pick on the point,—you made just as much money and your folks enjoyed themselves just as much, when Jackie wasn't cavorting about amid million dollar sets.

**Exploitation....**Doesn't require a lot of explanation. You know what the star's name can do for you and how much boosting you have to give him to get them interested. Let them know you are showing his latest feature, his first production for Metro, "Long Live the King." Jackie is always great entertainment, both for young and old. Make a specialty of matinee showings.

**Direction by....**Victor Schertzinger; handled it on a big scale from a production standpoint but might have conserved not only on that angle but in footage and unnecessarily long drawn out sequences in which Jackie has no part. Should also not have put Jackie into slapstick,—the instance where he takes his stand at a door and pops off each entrant with a bottle.

**Author....**Mary Roberts Rinehart  
**Scenario..**C. Gardner Sullivan and Eve Unsell  
**Cameramen.....**Frank Good and Robert Martin  
**Photography.....**Excellent  
**Locale.....**Mythical kingdom  
**Length.....**9,364 feet.

Talking

(Continued from Page 1)

A DREAM COMES TRUE

When Von Stroheim made "Foolish Wives" he wanted it run as a regular show, covering two nights performances, with reserved seats. It wasn't considered practicable in the States and so it was cut to run for the usual regulation show of 10 reels. But in South America, at this moment, they are running "Foolish Wives" just as Von wanted it and they are getting \$4 for the show.

ARTHUR KANE PROUD

No proud papa, boasting of his first son, compares with Arthur Kane these days. Just mention Associated Exhibitors and its product to Arthur and he would buy the drinks—if there wasn't a law opposing it. And whether you want to hear or not he'll tell you all about the Harold Lloyd's "Why Worry," Charles Ray's "Courtship of Myles Standish," Mabel Normand's "The Extra Girl" and "Going Up" with Doug MacLean at his best.

It's a line up of big pictures, real pictures. No doubt about that. And it gives Jack Woody something to sell. No doubt about that either.

WESTERN'S MADE IN GEORGIA

Ben Blumenthal likes to laugh. And how he enjoyed the following signed by John A. Pollock of Bainbridge, Ga., Rural Delivery Box 67: "Export and Import Film Co.

"Dear Sir: I am writing you to let you know that I have 7 pictures that I would like to have produce. I would like to sell them to you.

"I want to act them myself if you will come to Brainbridge, Ga. I will meet you there. One of my pictures is a chapter play. Write me and tell me when you can come and I will meet you there.

"When you come bring about 35 men and about 15 wimmen. 12 to be from 16 to 22 years old and 3 old wimmen.

"I want to have them made in Georgia. They are Wild western plays. Expecting a quick answer

"Yours truly."

THE EXTREMES

Of things. The other day Metro screened "Long Live the King." Jackie Coogan's latest. Dave Warfield was there. And shed a few tears. Also raved about Jackie's genius on the screen. Which brought to light that about four years ago. Following Annette Kellerman's act at a Los Angeles theater. Jackie made his first public appearance. And then gave his version of Warfield in one of his famous roles.

Who says artists don't know art?

LOTS OF PICTURES

It's funny how ideas get around. And cause trouble. For instance Famous Players production shut-down. Immediately an idea developed that Famous had no pictures to release. In fact Famous will have a picture a week for release for the 19 or 20 weeks—and most of these were made, and on the spot when the announcement was made.

There are five productions being completed. When these finished the studios will be closed until after Jan. 1.

That's the whole story—excitement, wild rumors, crazy reports to the contrary notwithstanding.

As indicative of the many wild reports circulated. Upon announcement of the closing of the studios. The Boston Globe and many other papers, carried sensational reports. To the effect that 125,000 people. Were out of work in Hollywood. Because of the shutdown. The entire population of Hollywood is a 90,000. Including extras, ambitious students who never see inside of a studio, and all interested in production. There are 10,000.

JIMMY'S WEEK



Jimmy Grainger had a "week" last week. And all the Goldwyns tried to see how much they could get in his honor. It was a pretty good week. For Goldwyn. Meanwhile take a peek at this picture. Looks like it came out of the family album. The red plush cover. This shows "Jimmy" Gene O'Brien and Eddie Bonns. In Frisco. 10 years ago.

HANDWRITING

On the wall. Says Joe Brandt. Who says exhibitors are placing themselves in a position. To kill off the independent market. By refusing to give them a good break. And pointing out the possibility of a monopoly. In production. As in the old days of the General Film Co.

Well, Joe, things may be bad. They may be tough. But don't you worry about production monopoly. It isn't going to happen. Not for a long time, anyway. And probably never.

COMING HOME TO ROOST

Denison Clift. Formerly a scenario writer for Fox. Now up directing for Ideal. Of London. And made a great success. Now returning to Fox. To direct.

DANN

Two Increase Capital

(Special to THE FILM DAILY)

Columbus, O.—The Pictures Development Co., of Toledo, and the American Amusement Co., Inc., of Steubenville, have both increased their capital. The former from \$150,000 to \$300,000, and the latter from \$150,000 to \$300,000, and the latter from \$25,000 to \$70,000.

Third F. P. Office in Brazil

The 37th branch office for the distribution of Paramount pictures outside the United States and Canada has opened at Juiz de Fora, Brazil. Famous now maintains three offices in Brazil—Rio de Janeiro, Sao Paulo and Juiz de Fora—under management of John L. Day.

Joseph Roberts Dead

(Special to THE FILM DAILY)

Los Angeles—Joseph Roberts, an old timer in comedies, is dead.

Valle In Minneapolis

(Special to THE FILM DAILY)

Minneapolis—A. W. Valle, is here assisting Morris Abrams and James Morrissey, Metro exploiters, in putting on "Scaramouche," which opens at the New Garrick Saturday.

Jack Lorentz Succeeds Norman

(Special to THE FILM DAILY)

Milwaukee—Jack Lorentz has been former Fox representative out of named successor to Tom Norman, this office.

Thielen's Chain Numbers Three

(Special to THE FILM DAILY)

Minneapolis—Lease of the New Opera House, Manitowoc, has been taken over by Peter C. Thielen, who operates the Orpheum and Capitol.

Rehearsing "Torment"

(Special to THE FILM DAILY)

Hollywood—Maurice Tourneur has started rehearsals on "Torment."

Another Mid-West House Burns

(Special to THE FILM DAILY)

Curtiss, Wis.—The Opera House has been completely destroyed by fire. This is the third blaze in the theater within a year. Louis Schroeder is the owner.

Theater Reopens Following Epidemic

(Special to THE FILM DAILY)

Noonah, N. D.—The diphtheria epidemic is over and the Grand has reopened, following a shut-down of several weeks.

Eckhardt on the Road

(Special to THE FILM DAILY)

St. Louis—C. W. Eckhardt, assistant general manager for Fox spent two days here and then departed for New Orleans.

Nebraska House Ruined By Fire

(Special to THE FILM DAILY)

Beatrice, Neb.—The Rialto is in ruins from fire.

"U" Switches in Cleveland

(Special to THE FILM DAILY)

Cleveland—Morris Joseph has transferred from the Universal to change here to an eastern office of the same company. Harry S. Ewings, former manager of the Washington office, succeeds Joseph. Joseph Osberman has been appointed manager in Washington.

Barach Succeeds Cotton

(Special to THE FILM DAILY)

Cleveland—Robert Cotton, who resigned as Fox manager has tendered his resignation as president of the Film Board of Trade and Barach, Goldwyn manager, and president of the Board will complete Cotton's unexpired term.

Allen Theater Robbed

(Special to THE FILM DAILY)

Montreal—Armed bandits robbed and stole about \$500.





## A MESSAGE TO PRODUCERS,

**T**HE OPEN DOOR to important pictures, whether you make or in fact—that's the product policy of Associated Exhibitors.

We produce no pictures—we own no exchanges (but use 34 of them), no physical plants and properties with their heavy overheads. We devote our time exclusively to selling. From the biggest city to the smallest community, Associated men are everywhere in the never ending business of circulating product.

Producers are best served when given adequate, economical, and successful distribution for money making attractions—that's the aim of Associated Exhibitors.

# ASSOCIATED EXHIBITORS

ARTHUR S. KAY

President

Talkies

FROM COMES THERE

...announces... they are in the...

FROM COMES PRODDY

boasting of his first son... he would be the... Why... pictures...

MADE IN GEORGIA

...would be to sell... the other day... first public...

LOTS OF PICTURES

...cause trouble... Famous Players production shut-down... had no pictures to release... most of these were made...

...are five productions being completed... closed until after Jan. 1.

That's the whole story—excitement, wild rumors, confusion, and a general state of unrest.

As indicative of the many wild reports circulated... The Boston... carried sensational reports... were out of work in Hollywood... The entire population of Hollywood is... including extras, ambitious students who never... There are 10,000...



HANDWRITING

On the wall, says Joe Brandt, who says exhibitors placing themselves in a position to kill off the industry... the possibility of a monopoly in production...

Well, Joe, things may be bad. They may be tough... you worry about production monopoly. It isn't going to happen. Not for a long time, anyway.

COMING HOME TO ROOST

Devotion Child, scenario writer for Fox... directing for Heath of London... Now returning to Fox. To direct.

DAILY

Value in Minneapolis

Special to THE FILM DAILY... Chicago... Minneapolis...

Another Mid-West House Burns

Special to THE FILM DAILY... Charles, Wis.—The Opera House... been completely destroyed by fire...

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Barach Succeeds Cott

Special to THE FILM DAILY... Cleveland—Robert Cott... resigned as Fox manager... Barach, Goldwyn manager... president of the Board will...

Chain Numbers Thrust

Special to THE FILM DAILY... Chicago... Minneapolis...

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Special to THE FILM DAILY... Montreal—Armed bandits broke into the safe of the Allen Theater and stole about \$500.

Nebraska House Ruined By Fire

Special to THE FILM DAILY... Beatrice, Neb.—The Rialto is in ruins from fire.



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# A MESSAGE TO PRODUCERS/

**T**HE OPEN DOOR for important pictures, whether you make one or four—that's the product policy of Associated Exhibitors.

We produce no pictures—we own no studios, no exchanges (but use 34 of them), no physical plants and properties with their heavy overheads. We devote our time exclusively to selling. From the biggest city to the smallest community, Associated men are everywhere in the never ending business of circulating product.

Producers are best served when given adequate, economical, and successful distribution for money making attractions—that's the aim of Associated Exhibitors.

## ASSOCIATED EXHIBITORS

ARTHUR S. KANE

PRESIDENT

---



ASSOCIATED EXHIBITORS *presents*

# CHARLES RAY

in

# 'The Court Myles

*Produced by CHARLES RAY*  
Directed by Frederic M. Soderstrom



**A** PRODIGIOUS SPECTACLE, costing nearly \$1,000,000 to produce, and with 87 name parts in the cast—the largest number ever assembled in a photoplay. A startlingly realistic portrayal of the struggles, the adventures, the conflicts attending the Founding of America. Mr. Ray's crowning achievement as a star and a producer warmly acclaimed at its

*First Presentation in*

**Grauman's Million Dollar Theatre, Los Angeles**

Florence Lawrence, *The Examiner*:  
"A work of power and beauty. A tale of glorious romance which will thrill every spectator. Scenically, the picture is magnificently complete. There were storms of the elements and of the emotions. You will like Charles Ray in his new characterization."

L. B. Fowler, *Daily News*: "There plenty of suspense. In places the picture is most thrilling. Charlie is delightful. He carries you with him. You live his part with him. Don't miss this production. If you want to be entertained don't pass it up."

*An Attendance-Compelling Box-Office Triumph*  
**From Longfellow's Epic Poem**

ASSOCIATED EXHIBITORS

Arthur S. Kane, *President*

Physical Distributors, Pathe Exchange, Inc.

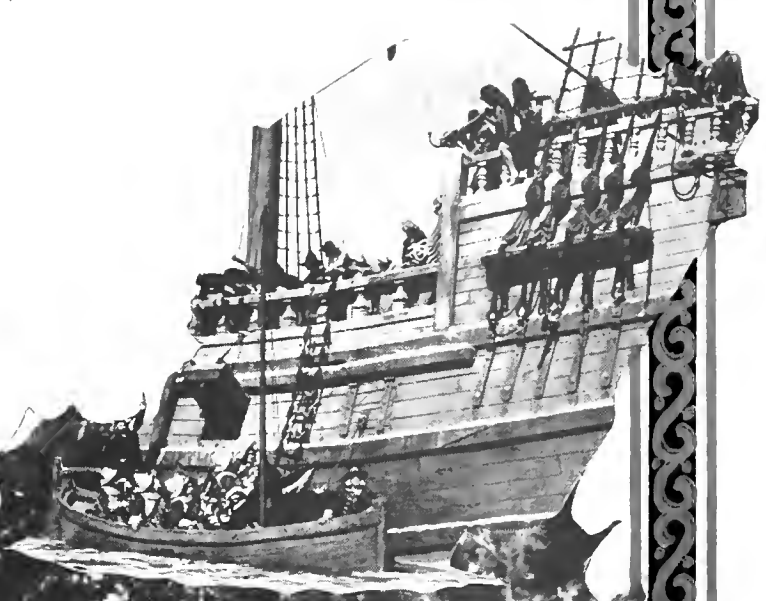
**Encore  
Pictures**

*Immensity Beauty Thrills*

# Ship of Standish,

Productions, Inc.

Sullivan



Adventure Romance Dramatic Clash


Wag

# DOUGLAS

in

# "Going Up"



CLASS OF SERVICE	SYMBOL	WESTERN UNION	CLASS OF SERVICE	SYMBOL
Telegram	TL	 <b>TELEGRAM</b>	Telegram	TL
Day Letter	DL		Day Letter	DL
Night Message	NM		Night Message	NM
Night Letter	NL		Night Letter	NL

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J S WOODY

ASSOCIATED EXHIBITORS INC 35 WEST FORTYFIFTH ST NEWYORK NY

I WISH TO CONGRATULATE YOU ON YOUR LATEST RELEASE GOING UP WHICH WE ARE FEATURING AT OUR GRANADA THEATRE THIS WEEK STOP NEVER IN MY EXPERIENCE HAVE I SEEN AS FAST A CLOSING REEL AS THE LAST PART OF THIS PICTURE STOP LAST REEL HAS MORE LAUGHS THAN ANY FEATURE LENGTH COMEDY NOT EXCLUDING LLOYD OR CHAPLIN STOP IT IS FAR BETTER THAN THE HOTTENTOT OR 23 1/2 HOURS LEAVE BOTH OF WHICH WERE SENSATIONAL FOR DOUGLAS MACLEAN STOP THIS PICTURE IS DESERVING OF PRESENTATION AT THE BEST HOUSES THROUGHOUT THE COUNTRY AND SHOULD DUPLICATE ITS SUCCESSFUL RUN AT THE GRANADA IN ANY LOCALITY STOP DUE TO THE FACT THAT IT HAS BEEN PICTURIZED FROM THE MUSICAL COMEDY GOING UP WE ARE ABLE TO PRESENT IT WITH A PROLOGUE FEATURING THE SONG HITS AND DANCES STOP THIS HELPED PUT OVER ONE OF THE MOST SUCCESSFUL ARTISTIC AND FINANCIAL WEEKS IN THE GRANADA HISTORY STOP YOU HAVE A WINNER IN THIS SEASON BIG PICTURES AND I WISH TO EXTEND MY HEARTIEST CONGRATULATIONS TO YOU AND DOUGLAS MACLEAN

JACK PARTINGTON

410P

Encore  
Pictures



with  
**MARJORIE DAW**  
and distinguished cast

Directed by  
Lloyd Ingraham

Adapted by  
Raymond Griffith

From the great Broadway success  
"Going Up" by  
Otto Harbach and Louis A. Hirsch  
Based upon James Montgomery's  
"The Aviator"

Produced by  
Douglas MacLean  
Productions



# MacLEAN Up.

*A challenge to the greatest  
screen comedies of the year*

*John H. Kunsky, Detroit:* "‘Going Up’ is doing exceptional business at the Madison. Every one delighted. It will make a lot of money."

*Samuel Harding, Kansas City:* "‘Going Up’ at the Liberty scored splendid success. Audiences enthusiastic; tremendous applause. MacLean and ‘Going Up’ are credit to entire industry."

*Harry Davis, Million Dollar, Pittsburgh:* "Wholesome, appealing, decidedly well told. Audiences thoroughly pleased. Hope for more like it."

## ASSOCIATED EXHIBITORS

Arthur S. Kane, *President*

Physical Distributor, Pathe Exchange, Inc.



"It's hair raising and hilarious as anything we have ever seen—in any comedy."

—Robert E. Sherwood in *N. Y. Herald*

*Wad*

# DOUGLAS

in

# "The Yankee"

## *Story of Laughing Memory*

**I**N this the second Douglas MacLean Production for Associated Exhibitors our popular star has planned his most ambitious achievement.

Following a wise policy he selected for picturization another well remembered knockout musical comedy, "The Yankee Consul." This piece made Raymond Hitchcock famous on Broadway and was applauded for three years by the laugh-seeking American public.

The film story is a perfectly killing romance of the U. S. Consular Service and has a surprise with a kick that will again make the Nation literally roll in the aisles with laughter.





# MacLEAN *Consul*

*Another Bubbling Broadway Success*

**N**O one can look back to Henry W. Savage's production of "The Yankee Consul" without recalling its remarkable success on Broadway.

It is all the more to the credit of Douglas MacLean that he discovered the screen possibilities of this blithesome musical play.

For three years its merry melodies were whistled and danced the country over. It was a high speed laughing success from the first night and promises a knockout de luxe for the screen comedy wizard, Douglas MacLean, for release during the holidays.

WITH PATSY RUTH MILLER and cast of screen favorites.

Directed by James W. Horne. Adapted by Raymond Griffith and Raymond Cannon. From the Broadway musical comedy success by Henry Blossom, Jr., and Alfred G. Robyn.



**Encore  
Pictures**

Produced by  
Douglas MacLean  
Productions

ASSOCIATED EXHIBITORS

Arthur S. Kane, *President*

Physical Distributor

Pathe Exchange, Inc.

Wag

Mack Sennett  
*presents*

# MABEL

in "The

World Premiere at  
Mission Theatre, Los Angeles

Now launched on indefinite run at top  
prices and smashing all house records.

*Edwin Schallert* in Los Angeles Times:  
"Mabel is at her very best. Her role is one  
that matches her personality much better than  
Suzanna, and she doesn't have to Act (with a  
big A), which is better. She is absolutely  
free to be natural and funny, and she is both  
to a T, or a gin rickey, just as you please."

*Florence Lawrence* in Los Angeles Exam-  
iner: "Miss Normand devotes herself almost  
entirely to making you laugh. The vibrant  
Mabel in her most rib-tickling mood."

Directed by  
F. Richard Jones



Encore  
Pictures

# NORMAND

## *Extra Girl,*

New High Level  
Reached by Popular Comedienne

As the greatest woman entertainer of a  
fun-loving world

*Guy Price* in Los Angeles Evening Herald:  
"You are going to thrill over Miss Normand  
as 'The Extra Girl.' Just passing on the pic-  
ture briefly, it is one of Mabel's greatest ef-  
forts in one of the greatest stories Mack Sen-  
nett has written for her. Mabel is more a star  
than ever. Her acting plays on the heart-  
strings—bringing tears one moment, laughter  
the next. The picture is most appealing."

Her Next—"Mary Anne."

ASSOCIATED EXHIBITORS,  
Arthur S. Kane, *President.*

Physical Distributor, Pathe Exchange, Inc.



*A Super-"Mickey"—A Greater "Molly O"*

It will bring back  
the good old S. R. O. days

*Wag*

# HAROLD

in "Why



**H**AROLD was a rich young idler who imagined he had every disease in the medical catalogue and fed on pills constantly—

He went to a South American republic in search of health—encountered a revolution and—was thrown into jail as a suspected plotter—

With his cellmate, a giant nearly nine feet tall, he escaped—quelled the insurrection and—

Having tasted exercise and found it helped him more than medicine, he threw away his pills, dispensed with the professional services of his nurse, fell in love with her and—quit worrying

*Creating New Box Office Records  
Even for a Harold Lloyd Show*



# LLOYD

## Worry?!

Just to Say it's a  
Harold Lloyd Means—  
A New Box-Office Record

ASSOCIATED EXHIBITORS  
Arthur S. Kane, *President*  
Selling Agents

**Pathécomedy**  
TRADE MARK



Wag



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# A MESSAGE TO EXHIBITORS /

**T**O INSURE you big pictures—to act as your agent in the production field—that's the mission of Associated Exhibitors.

We own no theatres—we are independent distributors—independent even of the necessity for getting excessive value from one picture to make up losses on another. You are served as you wish to be served—with the sort of product for which your box office hungers—big attractions that stand on their own feet.

And you buy as you wish, not to maintain a law of averages. Here's open market for you, whether you want one picture or twelve.

Dedicated to you—to serve your exact needs—that's Associated Exhibitors' idea and ideal.

# ASSOCIATED EXHIBITORS

ARTHUR S. KANE

PRESIDENT

---



# Jack Hoxie in "Men In The Raw"

Universal

Whole: ... LOOKS LIKE A MINUTE DECISION TO IN A WEAK DRAMA INTO RLESQUE THROUGH A OF COMEDY SUB- NOT UP TO UN- SALS STANDARD

Role doesn't give him much to make a favorable impres- sion. He is required to work pretty hard, nevertheless, to live up to the reputation that the introductory gives him—that of the world's

Ample; includes Marguerite, opposite Hoxie. Sid Jarr, Morris Foster, Tom Kerrick, Liberty and Art Manning.

of Story: ... Comedy-drama rather say on both comedy and drama. Story deals with actions of cowboy, acknowledging his pals to be the worst. Picture visualizes hero's doing the thing as it actually is and the sub-titles indicate exaggerations.

of the incidents related in the way of chases, escapes and captures, that satisfy those who like excitement regardless of the direction. Incident in which hero and make sleds of themselves on the side of a mountain a new one in thrills. Other bits consist of steer throwing, a horse in the middle of the and swimming under water.

Of the Angle: ... Probably all for regulation single day of or if star is popular. Picture doesn't warrant exploitation, but will be by as an average entertainment unless they are inclined critical.

Use Jack Hoxie's if you think it will mean anything to your folks. If he can't well know, stick to the title and with catchlines such as: "Hear of a 'born liar.' See one in 'Men in the Raw' at the blank theater."

Another: "See Jack Hoxie in the Raw, at the blank theater. You'll never tell another."

by: ... George Marshall; all the whole; provided splendor that give the picture a pictorial appeal.

by: Bert Foster

by: Bert Hixley

by: Harry Fowler & Ray

by: Good

# "The Way Men Live"

Producer: Elliott Clawson  
Distributor: Grand National Corp.

As a Whole: ... THEME, THIS TIME IN THE WAY OF A ROUSING CRUSADE. A SINCERE ATTEMPT TO MAKE A PICTURE WITH A MORAL. THE RESULTS ARE RATHER CONVINCING ALTHOUGH THE METHODS ARE SOMEWHAT CONVENTIONAL AND VIZIBLY

Cast: ... Elliot Dexter works as Les nicely and gives a gratifyingly satisfactory performance, especially for the apartment house. He is the one whereby he causes the death of an injured child to cause the death of a young girl and later on to the little girl who was his daughter. Mildred Harris is the girl. Anders Keweenaw is the father. Adequate. Others: ... Tracy

Type of Story: ... Drama that is especially for the audience. For the last part is a fine wreck and the incident of the falling from the high fall. The story aims chiefly to bring out the theme of faith and a moral is continually pointed. They bring it out in various different ways. As far as this goes the picture is convincing and makes a sincere effort on the part of the producers to present a picture of its nature very definite.

For those who take their morals seriously, the picture should prove interesting. The exacting audience will observe a conventional picture with an element that is convenient, covergence playing a prominent part in it. The sub-titles have a tendency to anticipate the development.

Box Office Angle: ... Probably at average picture but in general it likely to vary, depending upon the class of patronage. If you think the faith theme will be taken seriously, that they'll sympathize with the characters and be convinced by their actions, it will do nicely.

Exploitation: ... Here is a picture that will no doubt get the eye of entertainment managers. Use with catchlines and show them trailers of the two at the interesting moments such as the fire, the wreck (too little by an old piece of film, however), and the child's fall.

In view of the sex appeal angle you may have to be prepared, especially if you cater to family trade.

Direction by: Z. Wm. Neill; he does the most part but completely spoils the end of the picture by dragging it interminably. It needs liberal cutting.

Author: ... Joseph Von Sternberg

Scenario: ...

Cameraman: ...

Photography: ...

Locale: ... New York City

Length: ... 7,541 feet

# "The Women's Front"

Producer: ...  
Distributor: ...

As a Whole: ... WHOLESOME, AFFORDS FIRST CLASS ENTERTAINMENT AND IS A TRAGICALLY NEVER MIND

Cast: ... The picture going from the picture has in it the same kind of a hero who refuses to be killed and his mother and son will liberate and did they are the same as the years from the same as the father's death.

of Story: ... The picture is a good one and is a good one. It is a good one and is a good one. It is a good one and is a good one.

Type of Story: ... Drama that is especially for the audience. For the last part is a fine wreck and the incident of the falling from the high fall. The story aims chiefly to bring out the theme of faith and a moral is continually pointed.

Box Office Angle: ... Probably at average picture but in general it likely to vary, depending upon the class of patronage. If you think the faith theme will be taken seriously, that they'll sympathize with the characters and be convinced by their actions, it will do nicely.

Exploitation: ... Here is a picture that will no doubt get the eye of entertainment managers. Use with catchlines and show them trailers of the two at the interesting moments such as the fire, the wreck (too little by an old piece of film, however), and the child's fall.

In view of the sex appeal angle you may have to be prepared, especially if you cater to family trade.

Direction by: ... Alfred E. Green; did a very good job, got a lot of humor out of the piece and supplied first rate cast to support star; took a trifle too long with the ending.

Author: ... Julian Josephson

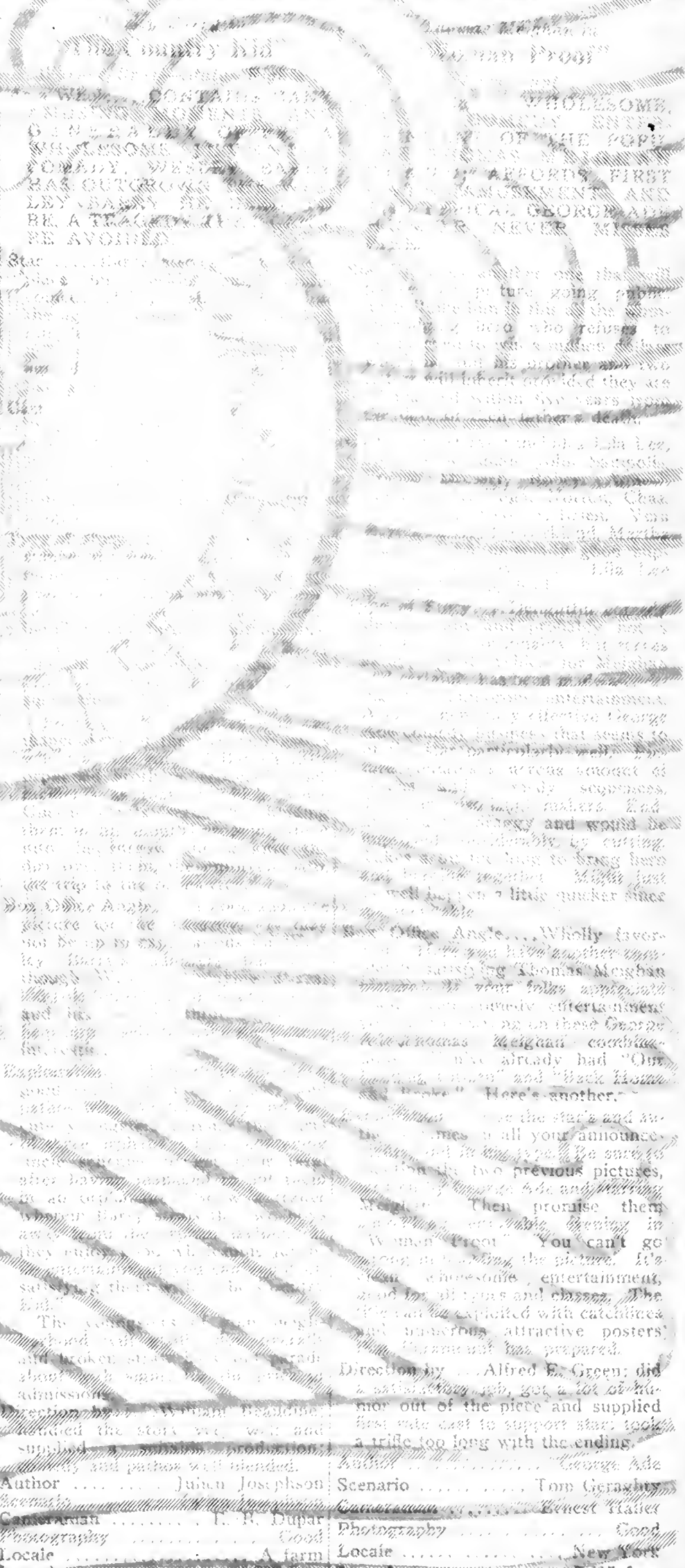
Scenario: ... Tom Geraghty

Cameraman: ... L. R. Dupar

Photography: ... Good

Locale: ... New York

Length: ... 7,541 feet





# A MESSAGE TO EXHIBITORS

TO INSURE you big pictures—to act as your agent in the production field—that's the mission of **ASSOCIATED EXHIBITORS**.

We own no theatres—we are independent distributors—independent even of the necessity for getting excessive value from one picture to make up losses on another. You are served as you wish to be served—with the sort of product for which your box office hungers—big attractions that stand on their own feet.

And you buy as you wish, not to maintain a law of averages. Here's open market for you, whether you want one picture or twelve.

Dedicated to you—to serve your exact needs—that's **ASSOCIATED EXHIBITORS'** idea and ideal.

## ASSOCIATED EXHIBITORS

RESIDENT



**Jack Hoxie in**  
**"Men In The Raw"**  
Universal

As a Whole.....LOOKS LIKE A LAST MINUTE DECISION TO TURN A WEAK DRAMA INTO A BURLESQUE THROUGH A LOT OF COMEDY SUB-TITLES. NOT UP TO UNIVERSAL'S STANDARD.

...Role doesn't give him much chance to make a favorable impression. Is required to work pretty hard, nevertheless, to live up to the reputation that the introductory scene gives him—that of the world's greatest liar.

...Ample; includes Marguerite Clayton, opposite Hoxie, Sid Jorjan, J. Morris Foster, Tom Kerrick, M. Lowery and Art Manning.

**Type of Story.....**Comedy-drama that's rather shy on both comedy and drama. Story deals with relations of cowboy, acknowledged by his pals to be the worst liars. Picture visualizes hero's showing the thing as it actually happened and the sub-titles indicate elaborations and exaggerations. There is a lot of reading in the picture,—far too many sub-titles for picture of such short length.

Some of the incidents related afford fair enough action in the way of fights, escapes and captures, that they satisfy those who like excitement regardless of the derivation. The incident in which hero and sheriff make sleds of themselves and coast down the side of a mountain is a new one in thrills. Other action bits consist of steer throwing, of evading the sheriff by leaping his horse in the middle of the sea and swimming under water,

**Box Office Angle.....**Probably all right for regulation single day showing, or if star is popular draw-card. Picture doesn't warrant special exploitation, but will undoubtedly get by as an average entertainment unless they are inclined to be critical.

**Exploitation.....**Use Jack Hoxie's name if you think it will mean anything to your folks. If he isn't well enough known stick to the title and try it up with catchlines such as: "You've heard of a 'born liar.' Here's one in 'Men in the Raw' at the blank theater."

Teaser lines could read: "Who's the biggest liar in this town?" Or, "The worst liar in the world will be found at the blank theater on—e." Another: "See Jack Hoxie 'Men in the Raw,' at the blank theater, and you'll never tell another

**Direction by....**George Marshall; all right on the whole; provided splendorous locations that give the picture a rate pictorial appeal.

**Cast.....**W. Bert Foster, Harry Fowler & Ray Hively

**Photography.....**Good  
**Locale.....**Arizona  
**Length.....**4,313 feet.

**"The Way Men Love"**  
Producer: Elliott Dexter Prods. Inc.  
Distributor: Grand-Asher Distr. Corp.—State Rights

As a Whole....ANOTHER FAITH THEME, THIS TIME IN THE WAY OF A SOUL SAVING CRUSADE. A SINCERE ATTEMPT TO MAKE A PICTURE WITH A MORAL. THE RESULTS ARE RATHER CONVINCING ALTHOUGH THE METHODS ARE SOMEWHAT CONVENTIONAL AND CONVENIENT.

**Cast....**Elliott Dexter works miracles nicely and gives a generally satisfying performance, except perhaps for the agonizing close-ups depicting his mental message whereby he causes the father of an injured child to cease his attack upon a young girl and hasten home to the little girl who is calling for him. Mildred Harris suitable as the girl. Anders Randolph a convincing seducer. Grace Carlyle adequate as Randolph's wife. Others DeWitt Jennings, Sydney Bracy.

**Type of Story....**Drama that occasionally borders on melodrama. For the latter it has a fire, a train wreck and the incident of the child falling from the balcony. The story aims chiefly to bring out the power of faith over evil and to that end the moral is continually pointed. They bring it out in many different ways. As far as this goes the picture is convincing and shows a sincere effort on the part of the producers to present a picture with its motive very definite.

For those who favor stories with morals, the picture should prove interesting. A more critical and exacting audience will observe a conventional plot, with a development that is convenient, coincidence playing a prominent part in it. The sub-titles have a tendency to anticipate the development.

**Box Office Angle.....**Probably an average picture but its appeal is likely to vary, depending upon the class of patronage. If you think the faith theme will be taken seriously, that they'll sympathize with the characters and be convinced by their actions, it will do nicely.

**Exploitation....**Here's a catchy title that will no doubt get the eye of entertainment shoppers. Use it with catchlines and show them trailers of the two or three exciting moments such as the fire, the wreck (too obviously an old piece of film, however), and the child's fall.

In view of the sex appeal angle you may have to see the picture, especially if you cater to family trade.

**Direction by..**R. Wm. Neill; good for the most part but completely spoils the end of the picture by dragging it interminably. It needs liberal cutting.

**Author ....**Joseph Von Sternberg  
**Scenario .....**Adam Hull Shirk  
**Cameraman .....**Ray June  
**Photography .....**Good  
**Locale .....**New York City  
**Length .....**7,541 feet.

**Wesley Barry in**  
**"The Country Kid"**  
Warner Bros.—State Rights

As a Whole....CONTAINS MANY AMUSING MOMENTS AND GENERALLY OFFERS A WHOLESOME JUVENILE COMEDY; WESLEY BARRY HAS OUTGROWN THE WESLEY BARRY HE USED TO BE, A TRAGEDY THAT CAN'T BE AVOIDED.

**Star.....**Barry strives to hold the place his freckles and natural comedy ability won for him but the age of "longies" has overtaken him, leaving a tall, rather awkward near-man who, like others of his age, doesn't know whether to act like a boy or a man.

**Cast.....**Little Bruce Guerin and "Spec" O'Donnell easily steal Barry's honors for juvenile comedy. Both youngsters are delightfully and naturally comical and contribute practically all of the feature's laughs.

**Type of Story....**Comedy-drama that suffices for good wholesome amusement. The situations have all appeared in various story combinations heretofore but are nicely handled and furnish suitable material in which to present Barry and his two little competitors. Each of the comedy bits register successfully.

Folks will be delighted with the maneuvers of the two youngsters who play the roles of Barry's little orphaned brothers, especially such incidents as that in which Bruce Guerin plants seeds by holding them in his mouth, dropping them into the furrow and kicking the dirt over them, the enforced bath, the trip to the orphanage.

**Box Office Angle....**A good audience picture for the majority. It may not be up to expectations for Wesley Barry's admirers but even though Wesley isn't playing a real kid role himself, he does good work and his two youthful supporters help immensely to make the picture interesting.

**Exploitation....**Tell them there's a good combination of comedy and pathos with Wesley Barry and two cute youngsters playing the parts of three orphans whose conniving uncle schemes to get their farm after having managed to put them in an orphanage. Show a trailer wherein Barry steals the two boys away from the orphan asylum. If they enjoy good wholesome juvenile entertainment you can count on satisfying them with "The Country Kid."

The youngsters of your neighborhood will gladly don overalls and broken straw hats and parade about with signs, for the price of admissions.

**Direction by....**William Beaudine; handled the story very well and supplied a suitable production; comedy and pathos well blended.

**Author .....**Julien Josephson  
**Scenario .....**Julien Josephson  
**Cameraman .....**E. B. Dupar  
**Photography .....**Good  
**Locale .....**A farm  
**Length .....**6,200 feet.

**Thomas Meighan in**  
**"Woman Proof"**  
Paramount

As a Whole.....WHOLESOME, CLEAN COMEDY ENTERTAINMENT OF THE POPULAR THOMAS MEIGHAN BRAND; AFFORDS FIRST RATE AMUSEMENT AND THE TYPICAL GEORGE ADE HUMOR NEVER MISSES FIRE.

**Star....**Gives another one that will please the picture going public. They'll like him in this as the woman-dodging hero who refuses to marry even to win a million dollars which he and his brother and two sisters will inherit provided they are all married within five years from the date of their father's death.

**Cast....**First rate; includes Lila Lee, opposite Meighan, John Sainpolis, Louise Dresser, Robert Agnew, Mary Astor, Edgar Norton, Chas. A. Sellon, Geo. O'Brien, Vera Reynolds, Hardee Kirkland, Martha Mattox. An unusually good supporting company here. Lila Lee quite a charming lead.

**Type of Story....**Delightful comedy theme, light and probably not a knockout for originality, but serves as appropriate vehicle for Meighan and certainly has been made a corking fine humorous entertainment. A lot of genuinely effective George Ade comedy business that seems to fit the star particularly well. Picture contains generous amount of laughs and comedy sequences. Titles are also laugh-makers. Ending is a bit draggy and would be improved considerably by cutting. Takes a bit too long to bring hero and heroine together. Might just as well happen a little quicker since it's inevitable.

**Box Office Angle....**Wholly favorable. Here you have another completely satisfying Thomas Meighan picture. If your folks appreciate good clean comedy entertainment you can't go wrong on these George Ade-Thomas Meighan combinations. You've already had "Our Leading Citizen" and "Back Home and Broke." Here's another.

**Exploitation....**Use the star's and author's names in all your announcements, and in big type. Be sure to mention the two previous pictures, written by George Ade and starring Meighan. Then promise them another enjoyable evening in "Woman Proof." You can't go wrong in boosting the picture. It's clean wholesome entertainment, good for all types and classes. The title can be exploited with catchlines and numerous attractive posters that Paramount has prepared.

**Direction by....**Alfred E. Green; did a satisfactory job, got a lot of humor out of the piece and supplied first rate cast to support star; took a trifle too long with the ending.

**Author .....**George Ade  
**Scenario .....**Tom Geraghty  
**Cameraman .....**Ernest Haller  
**Photography .....**Good  
**Locale .....**New York  
**Length .....**7,687 feet.

**New Theaters**

(Special to THE FILM DAILY)

Oneida, N. Y.—The Oneida Chamber of Commerce has declined to approve of the proposed plan of the Oneida Development Company for construction of a theater in this city.

Reading, Mass.—Dr. Mahlon E. Brande will erect a theater here.

Albion, Mass.—W. H. Robson, owner of the Family and Temple here, will erect a new theater shortly.

Bloomsburg, Pa.—The Sterling Theater Corp. has purchased the Columbia, and plans to erect a large theater in its place.

**Would Appoint Attorney**

(Special to THE FILM DAILY)

Milwaukee—A move is under way by the Wisconsin M. P. T. O. to appoint an attorney for the organization, who would succeed Walter F. Baumann. Since Baumann's resignation, Fred Seegert, president, has been combining the duties of both offices.

**Gettier Now With Hostettlers**

(Special to THE FILM DAILY)

Kearny, Neb.—Vogel Gettier, formerly owner of his own theater at Ashland, Ky., has taken over the management of the two Hostettler houses here, the Empress and Crescent.

**Progress Has Anniversary**

(Special to THE FILM DAILY)

Cleveland—Progress Pictures, of which J. S. Jossey is president, is celebrating its first birthday with a sales drive to continue from Nov. 18 to Dec. 21.

**Exhibitors' Film in Deal**

Weber & North have closed with Exhibitors' Film Exchange, Washington, for the distribution of "Marriage Morals" and "Don't Marry for Money," in Maryland, Delaware, District of Columbia and Virginia.

**Ohio Theaters Sold**

(Special to THE FILM DAILY)

Cleveland—Bill Onie has sold the Victory Strand, Superior Ave. and East 86th St. to John Avery.

T. Fortune, has taken over the Dreamland Cardington, from E. C. Carter.

**Acquires Fourth Akron House**

(Special to THE FILM DAILY)

Akron, O.—Charles Brill, who operates the Rialto, Norka and Empress, has taken over the lease of the Grand Opera House, formerly a Feiber-Shea house. It is said that Brill will put burlesque into it.

**Dillon to Direct "Lilies"**

(Special to THE FILM DAILY)

Hollywood—John Francis Dillon will direct "Lilies of the Field" for First National. The cast is now being assembled and production will start in about two weeks.

**Short Subjects**

**"Hustlin' Hank"—Roach—Pathe  
Will Rogers in Another Laugh**

Type of production...2 reel comedy

This, the second of Will Rogers' two reels produced by Hal Roach, shows the comedian in an entirely different sort of comedy than the first one, "Just Passin' Through." However, it is none the less amusing and some folks may enjoy it even more. Certainly the fun is less subtle—more hilarious. Rogers is seen as a farm hand who is so lazy that any sort of work makes him sick. A "naturalist" offers him a job photographing "wild beasts" in their native haunts and the rest of the comedy deals with his very funny efforts in this direction. There is rather a good bit of slapstick stuff used. Should please easily.

**"Discontent"—Bruce—Educational  
Sad Story; Beautiful Backgrounds**

Type of production...1 reel scenic

As with the other "Wilderness Tales," a story is woven through the exquisite scenic shots in "Discontent." It deals with the huge fisheries in the Northwest, and tells a sad tale of a woman's discontent. She is married to a superintendent of the fisheries and when he is called away, she leaves her home and deserts him. The manner in which this is handled is exceptionally fine, leaving a haunting sadness in the spectator's mind. The scenic shots, aside from being beautiful, are exceptionally good from an educational standpoint, showing the manner in which the fish are hatched.

**"The Idea Man"—Universal  
Funny Tramp Comedy**

Type of production...1 reel comedy

Bert Roach's excellent make-up and personality put this one over with good speed. It's thoroughly entertaining. Roach's antics, hand-clapping, etc., will bring a smile to almost any face. Not much to the picture—all a dream at the finish, but still amusing stuff. Roach is a tramp and so hungry he eats grass in the hope that a more fortunate individual will take pity on him, but to no avail. All he gets is a newspaper. He reads that a wealthy man will pay for ideas. And the rest of the footage deals with the ideas he presents.—cut-backs to costumed episodes. William Watson is responsible for the good direction.

**"Three Cheers"—Hammons—Educational**

First Rate Juvenile

Type of production...2 reel comedy

Produced under the supervision of Jack White, this is a two reel juvenile comedy that should find a place on any program in any house and satisfy. The cast is entirely composed of kids—mostly boys—and they look

like ordinary kids look. There isn't much plot, just a series of amusing incidents with plenty of humor sprinkled all through. Several animals have been used at different times throughout the comedy with good effect, among others are Jack, a clever dog, a monkey, and a skunk, which last, one of the kids calls a "black and white kitty."

**"Do Women Pay"—Aesop Fable—Pathe**

Excellent Comedy Cartoon

Type of production. Animated cartoon

This should be an exceedingly successful number of these amusing cartoon reels. Its story is a burlesque of several of the time-worn gags used in the dramas several years ago—the abduction of the girl by the villain who takes her to a deserted barn and locks the door and swallows the key—the little champagne supper for two—the struggle and finally the appearance of the hero just in the nick of time to save his bride. A laugh all the way through.

**"Up in the Air"—Imperial Comedy—Fox**

A la Harold Lloyd

Type of production...2 reel comedy

Fox is offering a new brand of comedies, Imperial, with "Up in the Air" one of the first. The picture is a mixture of comedy and thrills and if it were not for the fact that the latter consists almost entirely of duplications of Harold Lloyd's stunts in "Safety Last," the number would probably be quite a sensation. As it is those who haven't seen the Lloyd film will probably experience all the shocks that most folks are already familiar with. The comedy business is of the slap-stick order with an elevator shaft and stairways providing excuses enough for a chase of great endurance in which the villain pursues a rather uncomical comedian with each in turn falling through the shaft. Like many other comedy entertainments "Up in the Air" suffers from too much repetition.

**"Down in the Ships to See"—Century—Universal**

Good Diversion

Type of production...2 reel comedy

Some amusing incidents, several pretty girls in bathing suits, some interesting views of the decks, etc. of an ocean liner, a most intelligent dog—Pal—and Roscoe Karns complete the line-up of this Century two-reeler. There is some good jumping and climbing around the decks, ladders, ropes, etc. on the ship that may afford a thrill or two, also several laughs afforded by Pal's tricks. Good photography also helps.

**Among Exchanges**

(Special to THE FILM DAILY)

Milwaukee—Max Stahl, Educational manager has replaced A. C. on the joint arbitration board. Sides Stahl, the exchange representatives now include; Harold Field, First Nat'l; E. G. Tunstall, Hart, F. B. O. and Sam Sh of Goldwyn.

Minneapolis—Mark Ross, "v exchange circles, has again joined Universal office, from which he signed several weeks ago to J & R.

Minneapolis—Frank Owens has re-joined Selznick.

**Advocate Children's Matinee**

(Special to THE FILM DAILY)

Minneapolis—At the Better Committee meeting held last week at the Loring Hotel, one of the issues was children's matinees were strongly advocated. V. Steffes, head of the state exhibit addressed gathering.

**Hitchins Before M. P. D.**

Dr. Albert Hitchins, head of Anso Company research department will address the M. P. D. A. 6. He will speak on "The Production of Motion Picture Raw Stock," and be guests of the M. P. D. A. night.

**Baumann Injured**

(Special to THE FILM DAILY)

Milwaukee—Walter F. Baumann who recently resigned as secretary of the Wisconsin state unit, is in local hospital, suffering from injuries sustained when his automobile collided with another.

**Herbel Gets Silver Service**

(Special to THE FILM DAILY)

Cleveland—H. M. Herbel, division manager for Universal recently married Gladys Walto and been presented with a case of containing 159 pieces, from the change managers and salesman territory.

**Will Film at Mt. Vernon**

Mrs. Anthony Wayne Cook, of the Daughters of the American Revolution, is making arrangements for D. W. Griffith to take scenes of George Washington's home life at Mt. Vernon, Va., for "America."

**Title Changed**

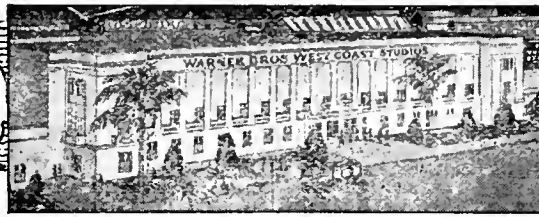
(Special to THE FILM DAILY)

Toronto—Hepworth's production "Lily of the Alley," is being re-titled in Canada by Regal Films, under the title, "In the Shadow of Whitechapel."

**Buys "Speed Thrills" for O**

(Special to THE FILM DAILY)

Cleveland—Lee Chapman, president of Security Pictures has purchased the "Speedthrill" drama for "The Lone Wagon" the first in a series, will be released Jan. 1st



# Warner Plans Remain Unchanged

**W**ARNER BROS. Pictures, Inc., announce to the trade that no changes in its 1923-24 production plans are being made, and that none are in contemplation.

Several months ago we announced a program of 18 Warner Bros. "Classics of the Screen." Today we amplify that statement with the announcement of an additional TWO and probably THREE big pictures to be released as SPECIAL PRODUCTIONS.

Of the original 18 pictures scheduled, twelve have been completed and four others are in production. One SPECIAL is now being released, another is practically finished and a third is in the early stages of preparation. Others will be started just as soon as studio space is available.

The outlook for Warner prosperity was never so bright as it is today. Our program for the year, carefully mapped out in the beginning, is brilliant with promise for the future. Though of an elaborateness that assures greatness in the finished product, our production plans have been laid along *safe, sane and economical* lines. They will be carried out to the letter.

**WARNER BROS.**  
Classics of the Screen

**"Blow Your Own Horn"**

*Film Booking Offices*

As a Whole... PICTURE OF AVERAGE MERIT. A MORE CAREFUL DIRECTION MIGHT HAVE SECURED GREATER NUMBER OF LAUGHS FROM THE SITUATIONS AND INJECTED LESS HECTIC ACTION.

Cast... Young John Fox, Jr. the best comedian. A good bit of juvenile comedy played by Fox and little Billy Osborne, as poor and rich kids respectively. These several encounters of the freckled poor lad and the dainty rich boy provide the picture's best laughs. Warner Baxter a capable hero but a poor comedian. He overdoes his comedy moments almost entirely. Ralph Lewis rather out of place in such light material. Others Derelys Pardue, Eugene Acker, Wm. H. Turner, Ernest C. Warde.

Type of Story... Comedy-drama that will probably amuse a big enough majority to get it over with most audiences. The story is rather slight, on the whole, and not always handled as well as it might be. There is a pretty fair idea to start with, that of a rich man introducing an ex-soldier, minus funds, as a man of wealth and forcing him to keep up the masquerade. Instead of piling on complications and bringing about embarrassing situations because of the deception, that would provide amusement, the director has used up too much footage in staging a house party and having the guests trooping all over the lawn. There's too much hectic action and not enough attention to the comedy end of it. The dramatic turn in the climax offers a good thrill, improbable in fact, but sufficiently exciting to please those who like their comedy combined with thrills.

Box Office Angle... An average picture that will do satisfactorily for a one time showing. Has good exploitation angles if you want to bring them in.

Exploitation... A good title, the name of Ralph Lewis, and a first rate thrill in the climax: these are your talking points. Play up the name of the picture with catchlines such as: "Don't be afraid to 'Blow Your Own Horn!'" It pays to advertise yourself. See the picture at the blank theater and you'll know why."

Distribute miniature horns with tags attached reading: "Blow Your Own Horn"—at the blank theater on (date). The youngsters will be only too glad to do this advertising for you. Let your folks know that Ralph Lewis is in the picture. He is probably the best known of those in the cast.

Direction by... James W. Horne; not consistent; gets good laughs at times but lets other comedy opportunities get by.

Author ..... Owen Davis  
 Scenario ..... Rex Taylor  
 Cameraman ..... Joseph Dubray  
 Photography ..... All right  
 Locale ..... Massachusetts  
 Length ..... 6,315 feet

*Viola Dana in*  
**"In Search Of A Thrill"**

*Metro.*

As a Whole... VIOLA DANA DOESN'T SUCCEED IN FINDING THE PURPOSE OF HER QUEST. AT LEAST TO THE AUDIENCE'S SATISFACTION. THEY'RE NOT LIKELY TO BE AT ALL THRILLED BY HER LATEST, A POORER STORY THAN SHE'S HAD IN SOME TIME.

Star... Story offers her somewhat of a diviation from her usual comedy business and provides a sequence in which she makes out rather well in a character sketch, but it's not the sort of thing her admirers want and expect of her. She's much more at home in fluffy dresses, her own "bob" and the so-called jazz atmosphere. A staunch following may not kick at one variation, however.

Cast... Ample as a rule. Warner Baxter a fairly well suited hero. Others Mabel Van Buren, Robert Schable and a cleverly trained monkey.

Type of Story... Drama; rather trite material and seldom causes more than casual interest. You know from the outset that Viola will eventually cast off her pet monkey and jewels in favor of hero who writes about "life as he sees it,— which consists in poverty and degradation pictured for the spectator's benefit in case he doesn't quite gather what a fine minded man hero is. No one is likely to take the story seriously, in which event it may get by readily enough and without much unfavorable comment.

Deals with girl who again meets her old lover but finds that her mode of living does not appeal to him. How she reforms and the picture comes to a happy conclusion when she adopts an infant to replace her pet monkey, may be passably interesting to some.

Box Office Angle... Will likely go all right with star's admirers. As a matter of general entertainment, you may not find it so easy to fill the bill with "In Search of a Thrill." It depends largely upon how hard it is to suit your people. Apache episode offers some excitement and may be used as a trailer to arouse their interest.

Exploitation... Use the star's name prominently for the benefit of those who follow up each of her releases, "In Search of a Thrill" is a catchy title that you shouldn't have difficulty in interesting them in. Use catchlines asking: "Are you In Search of a Thrill? Better see Viola Dana's latest picture if you are."

Direction by... Oscar Apfel; moderately satisfactory.

Author ..... Kate Jordan  
 Scenario ..... Basil Dickey and Winifred Dunn  
 Cameraman ..... John Arnold  
 Photography ..... Satisfactory  
 Locale ..... Paris  
 Length ..... About 5,000 feet.

*Herbert Rawlinson in*  
**"A Million to Burn"**

*Universal*

AS A WHOLE... POOR FARCE COMEDY THAT VERGES ON SLAP-STICK ON SEVERAL OCCASIONS; THEY'LL HAVE TO BE EASY TO AMUSE IN ORDER TO SATISFY THEM WITH THIS.

Star... Has a very unattractive vehicle and does little himself to improve on an already uninteresting role. May go if he has a staunch following, but they'll have to be unusually loyal to stick by him with such offerings as this.

Cast... All contribute their worst efforts, it seems. Many poor comedians in this cast if you are to judge by the laughs they try to register. Includes Kalla Pasha, Beatrice Burnham, Tom McGuire, Melbourne McDowell, Margaret Landis, George Marion, Frederick Stanton and Frederick Bertrand.

Type of Story... About one amusing situation in this farce and that one short-lived. Waiter inherits fortune, buys the hotel and decides to make his employees happy by allowing them to satisfy their pet ambitions by practicing them on the lawns of the hotel. The ambitions run from sculpture to female impersonations.

This is the one fair comedy twist, but it is quickly passed over and the remainder of the picture assumes a slap-stick atmosphere that is more foolish than funny. A dream ending would have been a thoroughly appropriate denouement and permitted the story to serve to much better advantage.

Box Office Angle... The prospects of Rawlinson as a continued drawing card do not look very favorable especially if he is to be presented in such poorly suited and unattractive stories as have been given to him lately. He needs good story material and careful direction. Value of the picture depends largely upon strength of star. You know best what his drawing power is.

Exploitation... If they like Rawlinson you may show them "A Million to Burn." Where the star is not a drawing card you may have difficulty in pleasing them with the picture. There are not enough laughs in it to warrant promises.

Stick to catchlines such as: "Keep your employees happy at any cost. See how it's done in 'A Million to Burn.'" Or, "Here's a model employer. Nothing too good for the working man. See Herbert Rawlinson in 'A Million to Burn.'"

Direction by... William Parke; failed to make an amusing picture. Although story wasn't a winner, there might have been more laughs gotten out of it.

Author ..... Mary Whitside  
 Scenario by ... Raymond L. Schrock  
 Cameraman ..... John Stumar  
 Photography ..... All right  
 Locale... Any mountain resort hotel  
 Length ..... 4,556 feet

**Challenges**

London—In "Long Shots" Weekly, appears this:

"And Will H. Hays—like the captains and kings—departs having made his stereotyped at the Savoy last Friday.

"Mr. Hays is a good talker accepts challenges on behalf industry. Challenges from the for a higher quality of art and in pictures. Challenges from that pictures shall give it the kind of entertainment and insti Challenges from the mothers t entertainment of that youth 's worthy of its value as a most factor in the country's future,' good.

"Only we'd like to see more screen and less in the speech Hays talked of the receptive audiences and the consequent sibility of producers for histori other accuracy in pictures.

"He emphasized the educ value of such accuracy, and d that every effort was being m secure it. Perhaps Mr. Hays i Only the efforts seem to slip u a lot.

"In appearance Hays is ve Zukor. In build also. Like too, he is a good speaker, with appearance of sincerity and fo ness. And appearances are thing."

**New Foreign Office For**

Charles Simone is now en to Rome where he will represe in Italy, taking charge of a n change there. This office exte company's connections over Southeastern Europe. Offices a maintained in England, Germany, Austria, Scand Mexico, all the South An countries, Cuba, Austria, Jap the Far East.

Fox will either open offices point agents in important ci Italy, and in Persia, Turkey, A and the smaller Balkan states.

**Gallone in "Pompadour"**

(Special to THE FILM DAIL

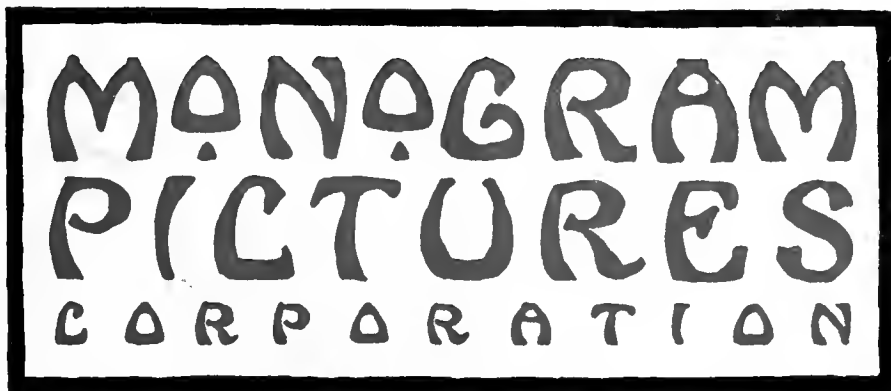
Rome—Soave Gallone is pre to appear in "Madame Pompa She is now working in "Lov

Constance Talmadge pur "Madame Pompadour" while last year. Since that time, nouncement concerning it ha made. The Talmadge office d the story will probably be m some time or other, just when parently in doubt.

**Hepworth Finishes "Boden's"**

(Special to THE FILM DAIL

London—Hepworth has f "Boden's Boy," from the sto Tom Gallon. The cast in Henry Edwards, who is als director; Chrissie White, Vibart, Francis Lister, Steph Ewart and Judd Green.



ANDREW J. CALLAGHAN · · PRESIDENT

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DICK SUTHERLAND	CHESTER CONKLIN	FRANK HAGNEY
DOT FARLEY	and his Horse, SILVER KING	

Produced and Supervised by  
**HARRY J. BROWN**

Directed by  
**ALBERT ROGELL**

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Our story on the other side  
of this page is short but interesting

*Andrew Callaghan*



FRED THOMSON, on *Silver King*

*Leading man in*

"THE LOVE LIGHT" with MARY PICKFORD

"JUST AROUND THE CORNER"—A COSMOPOLITAN PRODUCTION

"OATH-BOUND" with DUSTIN FARNUM

*Featured in*

UNIVERSAL SERIALS—"THE EAGLE'S TALONS" and "THE LOST SUBMARINE"  
to be released shortly.



# Exhibitors on Big Films and High Prices

## Viewpoints

FROM all over the country come letters relative to the problem of the exhibitor and the producer and the high cost of pictures. From out of the many, three are presented below—chiefly because they represent three distinct geographical sections—the South, the Middle West and the Northwest.

Nothing could better represent the frame of mind of the average exhibitor relative to big pictures and high prices.

DANNY

Wat L. Royster of the Capitol, Birmingham, Ala. writes:

Reasons! Yes, that is what nine tenths of the people are trying to do today, find out the reason why this that film didn't gross so-and-so, how the directors and producers cut down the cost of a production. No, the greater majority of exhibitors in this territory are not holding up buying thinking they can buy later at a much lower price—unless, and you, we said unless they realize that they must have it for less.

Yes, the exhibitors want fewer and better pictures, and you say in your article recently that they are here. We are firm in our belief that they are here according to the producer and the exhibitor but are they here according to the mind of Mr. and Mrs. Public? That's the question.

I have made a careful survey and one of the many new productions coming this city of 200,000 recently, most of which have been rated as the very biggest and best, and they were to the minds of the exhibitors, but when it came to the said Mr. and Mrs. Public handing over their forty to fifty cents at the old box office, there was another tale to tell. It seemed that Mr. and Mrs. Public couldn't get it in their head that a picture they were going to see was the biggest and best in the county. If so they were not breaking their necks or leaving the supper plates to get in line at the box office. There have been 'Strangers of the Night,' 'The Spoilers,' 'Bluebird's Eighth Wife' and a number of others which one would expect to pack and jam an ordinary theater of two to eight hundred seats, but which do not do the aforesaid things.

Now, in view of all this proof that the public in the smaller cities outside of New York and a few of the big cities, is not packing to see such productions at what has been here considered a fair admission price, what would you expect friend Exhibitor to do regarding the booking of all these supers?

I am not an authority on the subject, but it would seem to me as Exhibitor who listens to the comments at the doors, that the public has been rather fed up on these big spectacles, big super-specials, and the million dollar pictures.

I saw a picture the other night one of our leading theaters here, in my mind, was absolutely one of the most perfect productions that I had ever seen, and yet, when I told several of my friends who were here, and who are considered high class people, capable of judging artistic entertainment, what they thought of it, they said, 'I didn't like it very much.'

Is it because we are not catering to the masses? Is it because we have advertised far in advance of the presentation of picture fans, or is it because they do not care for the million-dollar productions, but would rather have a plain story, plainly, well told, amid surroundings that

are good, substantial and familiar?

"The \$500,000 picture, and the \$1,000,000 picture calls for at least forty to fifty cents admission, and the forty to fifty cents admission means that fifty percent of the movie going public must not attend their favorite theater, or else must wait until it come back at reduced prices, thereby losing a bit of money for the first run theater.

"Them's my thoughts. Take 'em, or leave 'em?"

J. E. Madsen of the Idaho, Twin Falls, Idaho, has this much to say:

"Reasons.

"A film company sell their usual product for a certain figure to the house across the street. Now they come to me because I exploit and advertise and have a better house and ask me from 400% to 800% more than they sell across the street because they have a 'Special' for sale.

"I know that it is a physical impossibility for me to do from 400 to 800% more than the fellow across the street does on his picture.

"I do want fewer and better pictures and I will do all my traffic will bear to get them but I tell you the film exchanges have not the right conception of real values when it comes to selling film. True they have an 'exhibition value' and a H. O. Quota but these are evidently set on the expectation that four out of five houses will never play and so to get theirs they expect that one house to pay more.

"I might say: Let the executives instill into their managers and salesmen the slogan for longer runs in the smaller towns. Let them preach it and teach it and show examples of its value. A year ago we ran three pictures every six-day week. Now we run two a week and a three-day run was generally the limit. Now I pick the good ones for a four-day run and the weaker ones for a two-day run. My poorest day on the better pictures is apt to compare with my best day on the weaker picture.

"I know houses around here that for years have never run a picture other than the usual change; one or two days. Get them to test a three-day run. Make their rental the same provided they spend additional money for advertising and exploitation. Too much propaganda is used by the producers to sell to the exhibitor rather

than to sell the public publicly and thru the exhibitor."

And from Frank J. Rembusch, this: "I have been watching the articles with reference to business conditions and they were very interesting. I get some amusement out of the cry from producers that exhibitors do not pay enough for their film service and that we are holding out for lower prices.

"I said I got amusement from it, because, after all, when a thing gets just so tragic it finally is amusing. I wonder if these producers do not really know that they have been taking over forty to sixty percent of the gross box-office receipts for film service for the last three years and that exhibitors, as a general thing, are about broke.

"The only reason they do not complain is that a great many of them are trying to sell out and if they did not say they were making money they would have to sell on the same basis that the sheriff sells your stuff.

"My experience has been that every film salesman who has come into my office to sell me for my twenty theaters during the last four months, has asked more for pictures than we ever paid before. In some cases, the increases that were asked amounted to 500% on a certain star. When I look at the cash that is coming into the box-office, I find that ever since 1921 our gross receipts have been gradually dwindling. In order to keep them coming we have had to reduce admission prices. In order to meet the high price of film service we have had to buy cheap pictures and put in vaudeville, or freaks, or jazz music, or anything else. Now if we could pay this 500% more, next year they would add another 500%. I have it doped out in talking to other exhibitors that we all are beginning to realize that there is a limit that we can pay for pictures and we have long ago passed that limit if we are to run at a profit.

"The producers will have to do just what we are doing: Cut the corners, cut the salaries, cut out all these bonuses that are being paid and give us good pictures at living prices. I know a manager, in a small exchange, who gets a bigger salary than the profits I have made on twenty theaters in one year. There is just so much and there isn't any more and this industry has to play

within these stakes. If they do not learn to do it in time, they will have to do it because economics, like water, will find their level.

"Wheat less than a dollar a bushel. Corn 65 cents.

"Say almost all farms in this section have a plaster on them and they were all clean four years ago. Where there were seven years of plenty there will be (is now) seven years of famine and we call it grand if we play even. So it has been since the beginning of time."

John J. Livingston in a letter to this office, says, in part:

"On picking up THE FILM DAILY and reading of the complete shutdown that has taken place in the Famous Players Lasky Corp. I cannot help from refreshing your mind on the prediction you have made in many of your issues on million dollar productions. Everything you have stated has come true and I know of no article in any of the film periodicals I have read that so clearly forecasted the future of the motion picture production end of it as your articles have.

"But the condition as it exists lies at the head of every big producing company. Those who are at the head of the producing companies do not seem to have the proper idea in the expenditure of its money, but simply say get Mr. Director, whoever he may be, who has a name and we will let him produce the picture and Mr. Director immediately starts in to visualize a great big theme of his own and then tries to see how much money he can spend to make himself famous. Result. Mr. Producer after the first two or three hundred thousand dollars is spent realizes he has made a terrible error, and as the production cost climbs up into a million dollars or more Mr. Producer starts to pray that he will have a successful production.

"Then after the completion of the production Mr. Producer must put 25% overhead charge on to the cost of the production and then he sends it out to Mr. Exhibitor, but, he doesn't know that Mr. Exhibitor has finally had his eyes opened up to the excessive expenditures that he is supposed to pay for when he should not if the business were conducted properly.

"The motion picture business was founded on its cheapness to the masses. The masses accepted it under those conditions but the unscrupulous methods employed by many in their efforts to lick the other fellow have put the motion picture business into a very bad condition and that condition can only be remedied in one way, and that way, is, for a man like Senator James Walker or some other big man to take hold of the reins and guide the ignorant out of the dark into the light of cheaper productions.

"Another man whom I might suggest who would in my mind be a great man is Tom Ince."

**Two More for Comerford**  
(Special to THE FILM DAILY)

Sunbury, Pa.—The Sterling Theater Corp., of Scranton, has purchased the Columbia in Bloomsburg and the Luna Theater in Danville. The Sterling Theater Co. is headed by M. E. Comerford of Scranton, formerly head of the Comerford Amusement Co., operating the Strand and Victoria picture houses in Sunbury.

**Harry Abbott Held on Bond**  
(Special to THE FILM DAILY)

Buffalo—Harry Abbott, former manager of the Garden, Cleveland is being held by the Federal authorities on a bond of \$3,500, charged with fraud, in making false admission tax returns. William Vail, owner of the Garden, and other theaters in Cleveland is also being held, where he has the same charges facing him.

**Pincus Goes to Frisco**

(Special to THE FILM DAILY)

Los Angeles—Harry C. Arthur, of West Coast Theaters, Inc., has transferred Charles M. Pincus, manager of Loew's State here, to San Francisco, as managing director of the Warfield. His position will be filled here by Louis Golden, for several years manager in various West Coast houses.

**Dickering For Janesville Theater**

(Special to THE FILM DAILY)

Janesville, Wis.—Fischer's Theaters are negotiating with Harry F. Jones for the uncompleted Jones theater. Work on the house was halted about eight weeks ago.

**Elite Features Formed**

(Special to THE FILM DAILY)

Milwaukee—Elite Features has been formed here by Sam Ludwig, head of Adventures Prod., Minneapolis, and H. C. Wirpel, who formerly operated the Globe, Minneapolis.

**Friedman Adds Two To Staff**  
(Special to THE FILM DAILY)

Milwaukee—Joe Friedman, formerly with Paramount, and Frank Woskie, recently a salesman for Vitagraph, have joined the Friedman Film Corp.

**Fred Benno To Coast**

(Special to THE FILM DAILY)

Milwaukee—Fred Benno, pioneer in exchange circles in the Mid-West, and more recently with Paramount, where he served several years, has left for the coast where he will live.

**Stan Brown Promoted**

(Special to THE FILM DAILY)

Minneapolis—Stan Brown, for the past year and a half manager of Finkelstein & Ruben's Strand, has also been made manager of the Garrick.

**Loew's Buffalo Celebrates**

(Special to THE FILM DAILY)

Buffalo—Al Becherich, manager of Loew's State is celebrating the second anniversary of the house.

## Putting it Over

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

**Unusual Stunt on the Coast**

Los Angeles—For the showing of "Six Days," at Miller's, an unusual tie-up was obtained. This was a photographic contest arranged by Miller, with the Sun Drug Co., which operates a chain of stores in Los Angeles.

The prizes were: first, a pastel painting, 28 x 42 inches, valued at \$600, executed by Hubbard G. Robinson, second, an oil painting, same size, valued at \$400., and third, a charcoal drawing, the same size, valued at \$200, both drawn by Robinson. The winners of these three prizes were given their choice of having the portrait painted of themselves or of a member of their families.

The contest was held under the auspices of the Sun Drug Co., Charles Brabin, the director, Corinne Griffith and Frank Mayo, who play the leading roles in this picture. The prizes were awarded for the best examples of photography submitted. The rules of the contest provided that each photograph entered must be made with an ordinary kodak or camera; that they must be developed and printed by the Sun Drug Co. from negatives provided by the contestant; photographs might be taken at any time, but were to be entered during the "six days" period, Oct. 15 to Oct. 21. The number of photographs submitted by any one of the contestants was not limited and subjects of any kind were allowed to be entered.

The drug company prepared a four-page circular, announcing the contest and enclosed one of them in every package of films developed or printed at all of their stores. The four-page circular contained the announcement of the showing at Miller's. In addition, the Sun drug stores carried special cards, announcing the contest in their windows, together with posters and stills of the production.

**Winchester People Co-operating**

When an exhibitor books "Trailing African Wild Animals," the Metro big game picture, they can secure the co-operation of the Winchester Repeating Arms Co., Inc., who have stores in all the principal cities, an arrangement having been made some time ago between the two organizations, through the efforts of Bert B. Perkins, exploitation manager for Metro, and Peter B. Carney, head of the Winchester exploitation department.

A series of special exploitation features tying up the nationally known Winchester big game guns and ammunition with the picture has been devised and a special lineup of advertising accessories and window trim made up to put.

**Has Real Atmosphere**

Indian braves and squaws from the Oneida reservation were guests of the Park theater during the run of "Pioneer Trails."

Twenty of these Indians in full tribal regalia were given leave of absence from the reservation. They were entertained by officials of the city, and during the run of the picture visited the important business and manufacturing offices and plants of the city. They also made appearances at the theater during the performances. As a street ballyhoo, the theater used two covered wagons carrying 24 sheets of "Pioneer Trails." The Indians paraded with wagons daily through the main streets.

**27 Merchants Help Harris Out**

Little Rock, Ark.—When Sol Harris, of the Capitol, booked "Why Worry," he tied up with local shops on an elaborate cooperative advertising stunt.

After Sol approached the principal business concerns and broached the subject of cooperative advertising, he found 27 firms anxious to participate. The result was a broadside in the form of a double-page spread in the Arkansas Gazette and Democrat. In each unit of the display the idea of "Why Worry"—when we can supply you with the commodity or service you need—was carried out. In the center of the layout Harris spread the major message of the display, an announcement of a week's engagement at the Capitol.

**Town Criers in Cleveland**

Cleveland—At the time Harry Reichenbach took advantage of the newspaper strike in New York, to announce, via town criers, the showing of "Potash and Perlmutter," at the Strand, A. A. Maloney, of Loew's Ohio Theaters followed out a similar stunt.

The event was in the nature of a celebration at the Stillman of its seventh anniversary, and the opening of "Ashes of Vengeance." The town criers proved so effective that every sheet in the town gave a big story accompanied by photographs, and, of course, telling of the showing.

**Credit Goes to Ray Leason**

Syracuse, N. Y.—When "Strangers of the Night" played a local theater, Ray H. Leason, Metro exploiteer, effected a very successful tie-up with the Telegram-American.

The tie-up was in the nature of a "Captain Applejack" serial advertising contest, which was productive of extra display advertising for the paper and valuable publicity for the theater and picture.

**To Give Symphony Concert**  
(Special to THE FILM DAILY)

Albany—Effective Nov. 3, every Saturday thereafter, through the Winter, the combined orchestra of the Mark Strand theater in Albany and in Troy, will give a series of morning symphony concerts, costing 30 cents admission. Julius Horn, of New York, will direct. The idea of giving symphony concerts at a picture house, and combining orchestras is new in this section.

**Seegert Warns Exhibitors**  
(Special to THE FILM DAILY)

Milwaukee—Fred Seegert, head of the Wisconsin theater unit, in a statement says:

"Exchange men, through their reorganized Film Boards of Trade, are coming so powerful that it behooves the exhibitors to unite now as never before to protect themselves.

"Heretofore, exchanges which hadances with exhibitors, settled them indily and were inclined to be lenient. through their new organization, which a united front of exchanges, they that they hold more power and as a are making theater men toe the mark."

**Plans For Scholastic Films For**  
(Special to THE FILM DAILY)

Montreal—The development of moving pictures in the direction of scholastic training is making strides in this city and is already financed in the form of a limited liability company composed of Gouin, H. De Maublanc, Edouard Montpetit, Paul E. Mercier and W. Simard.

**Safety Orders For Smaller T**  
(Special to THE FILM DAILY)

San Francisco—The Industrial Accident Commission of California announces its intention of drawing up a set of safety rules for theaters in smaller towns where safety rules are lacking. This will only apply to houses in the small communities.

**Burlesquing Current Films**  
(Special to THE FILM DAILY)

Los Angeles—Travesties burlesquing current productions are to be the type of vehicle produced by Roach in his two-reel series Pathé, starring Stan Laurel. The first of these is "Roughest Africa."

**Closed Temporarily**

(Special to THE FILM DAILY)

San Francisco—The Palace Union St., has closed temporarily, undergo extensive remodeling. The roof of the house collapsed recently.

**Epidemic Closes Houses**

(Special to THE FILM DAILY)

Eaton Rapids, Mich.—A small epidemic has closed all schools and theaters here.

**Burr Franchise to Favorite Fi**

Charles R. Rogers reports that a franchise is sold on the C. C. Burr organization to William Hurlbut, Favorite Film Co., Inc., Detroit.

**New Gateway House Open**

(Special to THE FILM DAILY)

Little Falls, N. Y.—The Gateway Theater Corp., opened their new way-theater recently.



# Among the Stars and Directors

**Carewe To Do "Snake Bite"**  
(Special to THE FILM DAILY)  
Hollywood—Madge Tyrone, is giving the continuity for "Snake Bite." Edwin Carewe is to produce on his return from Algiers.

**Air Shots for "Sundown"**  
(Special to THE FILM DAILY)  
Los Angeles—First National National plans to use aeroplanes during taking of scenes for "Sundown," Hudson's story of the cattle country.

**Nearing Completion**  
(Special to THE FILM DAILY)  
Los Angeles—Emmett Flynn expects to complete "Nellie, the Beautiful Cloak Model," in a few weeks.

**Andree Lafayette To Paris**  
(Special to THE FILM DAILY)  
Los Angeles—Andree Lafayette did "Trilby" has left for Paris to make a picture there for American users.

**Start On "The Signal Tower"**  
(Special to THE FILM DAILY)  
Los Angeles—With four carloads of equipment, Clarence L. Brown has gone left for Fort Bragg, 150 miles north of San Francisco, where scenes of "The Signal Tower" will be filmed.

**"Superstition" Completed**  
(Special to THE FILM DAILY)  
Los Angeles—"Superstition" has been completed at the Hollywood studios and is in the cutting room. The picture was made from the original story "Trapped" by I. W. Irving directed by John B. O'Brien.

**"Swamp Angel" Cast**  
(Special to THE FILM DAILY)  
Los Angeles—The complete cast has been engaged for "The Swamp Angel." Supporting Colleen Moore, Len Lyon, Anna Q. Nilsson, Mary Russell Simpson, Charlie Murray Alden, Sam De Grasse, Elvidge and Joseph Stryker.

**New Company Formed**  
(Special to THE FILM DAILY)  
Los Angeles—Articles of incorporation for Hollywood Pictures Corp. filed with the Secretary of State. Paul Gerson, G. W. Kirkbride, J. Emme, A. E. Miller and John L. Mannix, all of Los Angeles. The company is capitalized at \$500,000 and will produce two-reel comedies.

**Lasky "Lab" Functioning**  
(Special to THE FILM DAILY)  
Hollywood—Paramount's new laboratory has become an active unit in the workings of the Lasky studio. The first production which was made by the laboratory was "The Last That Failed." The new "lab" is one of the largest in the world and is the most completely equipped. It is capable of handling 1,000,000 ft.

## Coast Brevities

(Special to THE FILM DAILY)

Hollywood—Tully Marshall has been assigned one of the leading roles in "The Stranger," for Paramount.

Richard Walton Tully has secured Milton Sills for the role of Calvin Gray, in "Flowing Gold."

Thomas N. Miranda, is titling Victor Seastrom's first American picture, "Name the Man!"

"A Perfect No. 36 has been chosen as the title of Bobby Vernon's second Christie Comedy for the new year's production.

Claire MacDowell, has been added to the cast of Fred Niblo's new production, "Thy Name is Woman."

Louis Weadock has just completed titling and editing "The Whipping Boss," and is now at work on "Superstition."

Dorothy Devore's second comedy will be "Kidding Katie" which is being produced under Scott Sidney's direction.

Fred L. Porter, secretary of the Christie Film, has been elected one of the new directors of the Hollywood Chamber of Commerce.

A. R. Hamm, has left for Detroit, where he will assist director David Kirkland, in producing a feature for the Detroit M. P. Co.

Mae Murray is taking a complete rest following completion of "Fashion Row." She will start her next picture in three weeks.

Upon completing "Ha Ha Yourself," her latest original Lois Zellner contemplates a motor trip to San Francisco.

GREENE.

**"Limberlost" in Production**  
(Special to THE FILM DAILY)

Los Angeles—"The Girl of the Limberlost," a Gene Straton Porter story is now in production at the Ince studio with James Leo Meehan directing. The cast includes Gloria Grey, Gertrude Olmstead, Emily Fitzroy, Virginia Boardman, Raymond McKee, Alfred Allen, Ralph Yearsley and others. The picture will be released by Hodkinson.

**Buys Portable Sub-Stations**  
(Special to THE FILM DAILY)

Los Angeles—Two large portable sub-stations have been purchased by the United studio, thus eliminating the necessity for laying copper wire carrying "juice" all over the lot.

**Kirkwood with Waldorf**  
(Special to THE FILM DAILY)

Los Angeles—Harry Cohn of Waldorf Prod. has signed James Kirkwood Cleo Madison and Grace Darmond to appear in "Discontented Husbands." Edward Le Saint will direct.

**Now "The Hill Billy"**  
(Special to THE FILM DAILY)

Hollywood—Jack Pickford's new picture produced as "The Valley of the Wolf" will be released as "The Hill Billy."

**To Be Coast-Made**  
(Special to THE FILM DAILY)

Los Angeles—"The Woman on the Jury" which First National has just purchased will be made on the United lot. Harry O. Hoyt will direct.

**Nilsson in "Flowing Gold"**  
(Special to THE FILM DAILY)

Los Angeles—Anna Q. Nilsson has been secured by Richard Walton Tully to appear in "Flowing Gold."

**Barnes in Two Reelers**  
(Special to THE FILM DAILY)

Los Angeles—T. Roy Barnes has been engaged to play leads in a series of comedies to be made by Page Productions.

**Carter De Haven Quits**  
(Special to THE FILM DAILY)

Los Angeles—Carter De Haven has left pictures to sell real estate in West Hollywood.

**Ramage Out; Murphy In**  
(Special to THE FILM DAILY)

Toronto—Charles Ramage, First National manager, has resigned and B. D. Murphy, formerly assistant manager, has been appointed his successor.

**Banks in Features**  
(Special to THE FILM DAILY)

Los Angeles—Monty Banks is preparing for his first feature which Herman Raymaker will direct and which, will be a Grand-Asher release. Jean Havez who worked on "Grandma's Boy," "Safety Last" and "The Three Ages" is preparing the story.

**Kerr With Century**  
(Special to THE FILM DAILY)

Hollywood—Bob Kerr is now directing Harry McCoy and Jack the Giant for Century.  
Arvid Gillstrom is directing Budd Missinger on the Century lot.

**Two More Added To Cast**  
(Special to THE FILM DAILY)

Los Angeles—Ricardo Cortez and Louis Dresser have been added to the cast of "The Next Corner" which Sam Wood has started at the Lasky studio. Conway Tearle, Lon Chaney and Dorothy Mackaill are also in it.

## Returns to Screen

Naomi Childers returns to the screen in a leading role with Doris Kenyon in "Restless Wives" now in production at the Burr's Glendale studio under direction of Gregory La. Cava.

## D'Usseau With Luxor

Leon d'Usseau, former scenario editor for Universal, has been engaged by Luxor to title a series of productions. He now is working on "The School for Scandal."

## Ennis Writing Column

(Special to THE FILM DAILY)

Los Angeles—Bert Ennis, is contributing a column, "Them Were the Happy Days," to the Herald.

## "Wagons" as a Satire

(Special to THE FILM DAILY)

Los Angeles—"Two Covered Wagons" is the new Will Rogers comedy Hal Roach is completing. It is a satire on "The Covered Wagon."

## "North of Nevada" Started

(Special to THE FILM DAILY)

Los Angeles—Joe Brown, of H. J. Brown Prod., has started work on "North of Nevada" an original story by Marion Jackson.

## Tourneur Preparing for "Torment"

(Special to THE FILM DAILY)

Los Angeles—Maurice Tourneur has signed Owen Moore, Bessie Love and Maud George and Joseph Kilgour to appear in "Torment."

## Tully Plans "Paradise"

(Special to THE FILM DAILY)

Los Angeles—Upon completion of "Flowing Gold," for First National, Richard Walton Tully will start "Bird Of Paradise." He plans to begin this about the first of the year.

## "The Yankee Consul" Finished

(Special to THE FILM DAILY)

Hollywood—James Horne has just finished "The Yankee Consul." Doug MacLean is starred. Horne was loaned to the MacLean unit by F. B. O.

## Belasco Picks Seesel

(Special to THE FILM DAILY)

Los Angeles—Edward Belasco has chosen Charles Osborn Seesel as production manager and art director of "Welcome Stranger." Seesel has been spending most of the time in the East.

## Ready For Work

(Special to THE FILM DAILY)

Los Angeles—The Grand Studios have been renovated during the past month, and additional facilities have been made ready for the return from New York of various stars connected with the organization.

## "Flattery" Ready

(Special to THE FILM DAILY)

Los Angeles—The story for "Flattery" has been completed and production will soon start. Mission Films will produce.

**Incorporations**

Albany—Famous Theater Co., Inc., Brooklyn. Capital \$5,000. Attorney, E. J. Horn, New York.

Albany—Benjamin Davis Prod., Inc. Incorporators, B. David, A. Rosenblum and E. W. Vanvoorthis. Attorneys, Sam, Ittelson & Vanvoorthis.

Chicago—Zenith Amusement Co., Inc., Urbana, Ill. Capital \$60,000. Incorporators, F. F. Munson, A. W. Slater and W. H. Richards.

Jefferson City, Mo. — Landers' Orpheum Operating Co., Inc., Springfield. Capital \$100,000. Incorporators, Harry Levan, Grace Richards, Roscoe Cox, A. G. Hunt and Ensley Barbour.

Columbus, O.—Carrig & Bartunek Amusement Co., Inc., Cleveland. Capital, \$25,000. Incorporators, M. P. Carrig, A. E. Carrig, Charles Bartunek, B. E. Bartunek and W. C. Wright.

Nashville, Tenn.—Gay Amusement Co., Inc., Knoxville. Capital, \$10,000. Incorporators, N. C. Preston, Eugene Gillespie, C. L. Carnes, Frank Gillispie and W. H. Fowler.

Albany—Rebus Film Co., Inc., Brooklyn. Capital \$10,000. Attorney, Joseph Nicchia.

**Lefkowitz Adds to Chain**  
(Special to THE FILM DAILY)

Cleveland—Max Lefkowitz has taken over the lease of the Strand, Prospect and East 9th and will immediately open it under the daily change policy at ten cents admission. The Strand used to be a first-run downtown house but has been closed for six months. Lefkowitz has also the Gaiety, Bronx, Tivoli and Dreamland.

**Goldman in Deal**  
(Special to THE FILM DAILY)

Chicago—Morris Goldman and Sig Greenbaum have closed a deal for the Madlin Theater property, including the Madlin theater, a 1,000 seat house, a hotel, and four stores. Over \$117,000 is involved.

**Dowbiggan Goes to New York**  
(Special to THE FILM DAILY)

Toronto—Tom Dowbiggan, well-known as salesman with Famous-Lasky Film Service, Ltd., has gone to New York where he is engaged in general exploitation work at Famous under Claud Saunders.

**Hepworth Film Given Run**  
(Special to THE FILM DAILY)

Toronto—The Hepworth production "Lily of the Alley," recently completed a run at the Pantages. It is being released by Regal Films, Ltd., under the title, "In the Shadows of Whitechapel."

**Charles Henschel Promoted**  
(Special to THE FILM DAILY)

Philadelphia—Charles Henschel, manager of the Pathe office, has been promoted to Eastern district manager.

**Censors Finally Pass "Bad Man"**  
(Special to THE FILM DAILY)

Chicago—Having once rejected "The Bad Man," the Chicago censors have finally passed the picture.

**"Birth" On Extended Run**  
(Special to THE FILM DAILY)

Buffalo—"The Birth of A Nation," has opened at the Palace for an extended run.

**Keepers With Public Ledger**  
(Special to THE FILM DAILY)

Philadelphia—Harry Keepers, cameraman has joined the Public Ledger, where he will have charge of the photographic department.

**Williams Selling Fight Films**  
(Special to THE FILM DAILY)

Buffalo—Clarence Williams, formerly treasurer of the Teck theater, has joined E. J. Hayes, who is handling the Dempsey-Firpo fight pictures in New York.

**Omaha Film Board Moves**  
(Special to THE FILM DAILY)

Omaha—The Film Board of Trade has secured larger quarters in the City National Bank Bldg., to which they will move soon.

**Kingsley Back in Detroit Circles**  
(Special to THE FILM DAILY)

Detroit—Neil Kingsley, who has been absent from Detroit film circles for the past four years, has made his re-appearance as manager of the Selznick exchange.

**New Canadian Trade Journal**  
(Special to THE FILM DAILY)

Toronto—"The Tattler," a new regional trade paper, has made its appearance. The journal also carries "legit" news. Published semi-monthly, by F. J. Giroux.

**Three Reopen In Kansas City**  
(Special to THE FILM DAILY)

Kansas City—Three theaters which have been dark for some time have re-opened this week, the Empress, 12th and McGee Sts., the Garden, a block away, and the Grand Opera House.

**May Succeed "White Rose"**  
(Special to THE FILM DAILY)

Chicago—It is said that "His Darker Self," the Griffith film which Jolson was to appear in, will succeed "The White Rose," at the Orpheum, when that picture ends its run.

**Hold Over "Winter"**  
(Special to THE FILM DAILY)

Chicago—"If Winter Comes," will be held over at the Monroe for two, and possibly three or four more weeks, although it was originally scheduled for one. This follows a four weeks run at the Harris.

**"Black Oxen" in Eight Reels**  
(Special to THE FILM DAILY)

Los Angeles—The recent return of Frank Lloyd from a second trip to Big Bear Lake marks the completion of "Black Oxen." The picture is now being edited and titled. It will be released by First National in eight reels.

**Theater Changes**

North Branch, Minn.—F. E. Benson, for many years a business associate of Charles E. Powere, has bought the latter's Powers theater.

Eldora, Ia.—L. F. Wolcott is the new owner of the Grand. He will take possession Jan. 1st. M. W. Moir is the former owner.

Utica, Ind.—The Messner has been leased to Carry & Alexander, of Chicago. It will be re-opened about Nov 1st.

Stockton, Cal.—Rube Goldwater has purchased the Lyric on North Sutter St. The house will close on Nov. 20, and will be remodeled at a cost of approximately \$40,000.

**Exploiteer Turns Exhibitor**  
(Special to THE FILM DAILY)

Seattle—Manager H. S. Daigler of the Columbia has resigned and has been succeeded by Robert W. Bender, for a year and a half, publicity director for Universal in the Northwest.

C. A. Warnacutt has reported his Film theater at Craigmont, Ida. closed.

C. B. Reale, formerly F. B. O. manager in Portland, is representative for Vitagraph.

**Epidemic Ban Lifted**  
(Special to THE FILM DAILY)

Holland, Mich.—The Board of Health has lifted the ban placed at the breaking out of an epidemic, on all places of amusements.

**Michigan Seeking Recruits**  
(Special to THE FILM DAILY)

Detroit—The Michigan state unit, following the recent convention, has launched a campaign for members.

**"The Dangerous Maid" Completed**  
(Special to THE FILM DAILY)

Hollywood—Constance Talmadge has completed "The Dangerous Maid."

**Stop "Birth"**

(Special to THE FILM DAILY)  
Detroit — Authorities at Franck, a suburb of Detroit, stopped the showing of "The Birth of a Nation" at the Farnum.

**Educators Slam Films**

(Special to THE FILM DAILY)  
Spokane, Wash.—Another fight for motion pictures. This time James A. Burke, chairman of the Ass'n of Grade School Principals says that "frequent attendance at motion picture shows by grade school pupils results in a lowering of ideals."

New Haven, Conn.—"God save the nation when the movies become part of our educational system," Dr. Dallas Lore Sharpe, of Brown University.

**Allen, Toronto, for Long Run**  
(Special to THE FILM DAILY)

Toronto—When the Allen re-opens under a new name and Famous Players auspices, it will be Toronto's first big time picture theater to have been closed for a couple of years for general overhauling. Under the new policy, special productions will be booked for indefinite engagements with two shows daily and with reserved.

**Rushing Quincy, Ill. House**  
(Special to THE FILM DAILY)

St. Louis—Tom McKean of Famous Players back from Quincy and reports that the new Pinckley & House in Quincy is being prepared rapidly and will open Washington Birthday.

Memphis, Tenn.—The Southern Enterprises have converted the S into a first run house.

**Regina House Renamed**  
(Special to THE FILM DAILY)

Regina, Sask.—The Allen has re-named the Metropolitan by Famous Players. The pet name of F-P houses is "Capitol" but is already a Capitol in Regina. Allen at Winnipeg was also re-named Metropolitan.

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### A First National Picture

# THE **Film** DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

DL. XXVI No. 30

Monday, November 5, 1923

Price 5 Cents

## TOO LATE?

By DANNY

Every time exhibitors get in trouble—or are in trouble—they want to organize. They don't seem to appreciate the need of a vigorous organization three hundred and sixty-five days every year. But, like many others, they don't worry until they feel sick. Then they send for specialists. That seems to be the situation today.

Members of the national organization, "insurgents" and others not identified with any movement, seem to be breaking their necks in a helter skelter movement to do something to do away with the admission tax. The grave question whether or not it isn't too late doesn't seem important. As a matter of fact in all probability it is too late.

The French Lick meeting may accomplish a "get-together." It may bring harmony about and eventually bring the national exhibitor body back again to something like a real national organization. But unless all news from Washington are cockeyed the net result of what can be planned at French Lick or anywhere else, promises to be nil. Too many plans have been spoiled. Too many checks have spoiled a lot of excellent work.

### Fox's Millions

And now, adding to the trouble which has already developed in Washington because of the constant talk of "millions" in pictures, comes the Fox statement that for next year the concern intends spending \$27,000,000. Of course, it's silly. No one in his business believes such a thing possible. But the law makers—the Congressmen who get \$7,500 a year don't know it—and when you try to get to men like that about removing taxes they point to such figures and say they come from Pike County, Missouri, and live 12 miles from any concrete road. So they have to be "own" a lot.

William Fox talks about spending twenty million dollars for production and two million for material. Meanwhile, Famous, Metro, Uni-

Continued on Page 2)

## Recovery Far Off

L. C. Barnstyn Sees Normalcy in Europe in Five Years—Dutch Conditions Unsatisfactory

Five years is the time set for a general return to normalcy in Europe by L. C. Barnstyn, head of the Netherlands Bioscop Trust, one of the largest motion picture operators in Holland. Barnstyn is here on a short visit.

He declares that Holland is placed in a peculiar position with its currency high but with a deflated financial condition existing in the surrounding countries. All transactions there are done on a cash business inasmuch as the banks will not discount commercial paper. The state of affairs has had a deterrent effect on business in general, and, as Barnstyn points out, the amusement business there as here is always a reflection of general commercial conditions. Aside from that, the tax on admissions is about twenty-five per cent and levies placed by the Government in various forms total a minimum of forty per cent and a maximum of sixty per cent of the average individual's gross annual income.

### World Premiere Soon

(Special to THE FILM DAILY)

San Francisco—"In the Palace of the King" will have its first showing at Rothchild's California Nov. 10.

"In the Palace of the King" is booked for an early showing at the Capitol.

### 4 Theaters Going Up in Brazil

(Special to THE FILM DAILY)

Washington—According to the Department of Commerce, four new theaters are under construction in Buenos Ayres. Each house will seat about 2,000.

### Denny Recovering

(Special to THE FILM DAILY)

Hollywood—Reginald Denny, who was injured in an automobile accident a few days ago, is recovering rapidly.

### Benchley With Distinctive

Robert C. Benchley, dramatic critic of "Life," has been engaged by Distinctive to write the titles for "Second Youth."

### Matt Moore Here

Matt Moore is in town from the coast.

### Doug's Next?

(Special to THE FILM DAILY)

Los Angeles—Grace Kingsley says in the Times:

"Somebody said to Doug Fairbanks, the other day—'Well, what will you do for another story when you finish 'The Thief.' You will have to commit suicide, I guess. You can't top that!

"What's the matter," asked Doug, "with writing a story and acting it about what everybody will be doing 200 years from now?" "And I am informed that it is not at all unlikely that this is what Fairbanks will do one of these days, perhaps before going abroad."

### Double Bill at Cameo

A double Associated Exhibitors bill occupies the Cameo this week. Harold Lloyd in "A Sailor-Made Man" and "David Copperfield," are the pictures. In connection with "David Copperfield" there is a \$3,000 prize essay contest being conducted by Associated among school children of the country.

### Guavzoni Coming Here

Enrico Guavzoni, producer of the original "Quo Vadis" is due in New York from Italy on the 10th with a print of "Massalina," a new picture which he completed before leaving Rome. He will make his headquarters with Ferdinand V. Luporini while here.

### Harris Story for Ince

(Special to THE FILM DAILY)

Los Angeles—Elmer Harris is writing a story for Thomas H. Ince. "No More Women" was recently completed by Harris for Associated Authors-Allied Prod. and Dist. release.

### Luporini to Produce

It is understood that Ferdinand V. Luporini, who formed Labertini Pictures, Inc., in Albany last week, will produce. He declares, however, that plans have not yet been completed.

### Brulatour Incorporates

Jules E. Brulatour has formed J. E. Brulatour, Inc., in Albany with a capitalization of \$2,000,000 to handle all of his interests in the picture business.

### Dissolution Papers Filed

(Special to THE FILM DAILY)

Albany—The British-American Finance Corp. has filed notice of its dissolution here.

### Fred Levy Here

Col. Fred Levy, of Louisville, is at the Ritz for two weeks.

## New Producer

Howard Estabrook Forms Creation Pictures—Work Starts at Once Script Prepared by Halsey

Howard Estabrook, production manager for Distinctive, has formed Creation Pictures Corp. to produce. The company lists 1,250 shares of preferred stock, held at \$100 each, and 2,500 shares of common, no par value.

Estabrook declared on Saturday that production will be centered in the East; that the first story, adapted from a well-known book, was prepared by Forrest Halsey, formerly with Distinctive, but since with Famous Players and that work will be started shortly. Albert Parker was slated to direct, but he has gone over to Distinctive, and it seems likely that Estabrook will engage some one else.

### Another for Mid-West Theaters

(Special to THE FILM DAILY)

Chicago—Midwest Theaters, Inc., an Illinois corporation operating a chain of more than thirty theaters in Aurora, Rockford, Joliet, Decatur, Bloomington, Elgin, Galesburg, La Crosse, Wis., and Beloit, Wisconsin, have purchased the De Kalb at De Kalb, Ill., seating 900. There will be no change in management. Dale A. Leifheit, president and general manager of the De Kalb Theater Co., remaining in charge.

### Warner Party in Today

Sam Warner went down to Atlantic City on Saturday and met Harry Warner, Harry Rapf and Sydney Franklin, who stopped off there inbound from the coast. All of them, together with Abe Warner, will come to town today.

### Kann Presented With Gift

George E. Kann, who resigned as foreign manager for Goldwyn on Saturday, was presented with a beautiful desk set by his associates.

### "Broadway After Dark" First

(Special to THE FILM DAILY)

Los Angeles—Monte Bell's first directorial effort will be "Broadway After Dark" for the Warner's.

### Buchowetzki Arrives

Dimitri Buchowetzki, the Polish director, arrived in New York on Saturday from the other side.



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## TOO LATE?

(Continued from Page 1)

versal, First National and other leading producers are trying to figure ways and means of reducing production costs. But perhaps the Fox schedule is to be different from all others for next season. It may include a flock of super-specials, each of which is to cost half a million or more. But it seems to be the bunk.

### Opera House, Hartley, Ia., Burns

(Special to THE FILM DAILY)

Hartley, Ia.—The Opera House has been destroyed by fire of unknown origin.

### Finish Editing "Twenty One"

Cutting and editing on Richard Barthelmess' latest, "Twenty One," has been completed. John S. Robertson directed.

### Jersey Theater Sold

The Summit theater, 254 Summit Ave., West Hoboken, N. J., has been sold to L. Weitzmen.

### Elks Open House

(Special to THE FILM DAILY)

DuBois, Pa.—The new \$100,000 theater, owned by the Elks, opened last week.

ADVERTISE YOUR SHORT SUBJECTS MATS for this "ad" FREE at your Educational Exchange

MERMAID COMEDY

"RUNNING WILD"

A JACK WHITE PRODUCTION

with LIGE CONLEY

Educational Pictures



## In the Courts

A verdict for \$6,116 has been returned by a jury before Supreme Court Justice Delehanty in a suit of Lewis J. Selznick against David J. Chatkin on forty-four notes for \$100 each, made in 1917 by the United Film Service of Chicago, of which Chatkin was vice-president. Chatkin denied that he was liable on the notes bearing his endorsement.

An attachment for \$4,932 has been granted in the Supreme Court against the Shoehiku Kinema Co., Ltd., of Japan, in a suit of Henry T. Koshiha, a photographer, who alleges that the sum is due him for services as agent for the defendant in this city. He alleges that he brought about a contract with the Fox Film, by which \$10,000 became due the Japanese film concern, and which it is willing to pay as soon as a release is received from the defendant in Japan. He contends that the defendant has failed to keep an agreement to pay him the sum due at the rate of \$500 a month.

(Special to THE FILM DAILY)

Newark, N. J.—Dispute over the Rialto theater lease which Max Spiegel assigned to the Ronda Realty Corp., has resulted in a Chancery Court suit seeking to set aside the assignment.

The bill of complaint, which is filed by Stein, Stein & Hannoeh, also seeks to have set aside a \$32,000 mortgage on the lease said to have been given by the Newark Rialto Theater Corp., original lessees, at the time the assignment was made. The Newark Rialto Theater Corp. denies ever authorizing any assignment or receiving the money. It is alleged that Spiegel made the assignment as president of the Rialto Corp. without the authority of the board of directors.

### New Photographic Device

(Special to THE FILM DAILY)

Hollywood—A new method of photographing underwater scenes has been evolved by Thomas H. Ince for "The Galloping Fish."

### Jack O'Toolé Honored

(Special to THE FILM DAILY)

Minneapolis—Jack O'Toole, Selznick manager, was the guest of honor at a luncheon tendered him recently by local film folk.

### Fred Fischl Resigns

Fred L. Fischl has resigned his position as head of Picture Press and has become associated with Zeese-Wilkinson, photo engravers, in a sales capacity.

### Rosenfeldt on Tour of Dominion

(Special to THE FILM DAILY)

Toronto—Louis Rosenfeldt, general manager of Dominion Films, is on a tour of the key cities throughout Canada.

### Prize for Title

Emory Johnson and F. B. O., through "Film Fun," are offering a cash award for a title to the next Johnson picture, now in production.

## On Broadway

Astor—"The Hunchback of Notre Dame."

Broadway—"The Fighting Blade."

Brooklyn Strand—"If Winter Comes."

Cameo—"David Copperfield" and "A Sailor-Made Man."

Capitol—"Rosita."

Central—"The Temple of Venus."

Cosmopolitan—"Unseeing Eyes."

Criterion—"The Covered Wagon."

Forty-Fourth Street—"Scaramouche."

Lyric—"The White Sister."

Loew's New York—Today—"Circus Days."

Tuesday—"Six Days."

Wednesday—"Strangers of the Night."

Thursday—"Monna Vanna."

Friday—"Broken Hearts of Broadway" and "You Are in Danger."

Saturday—"Held to Answer."

Sunday—"Dulcy."

Rialto—"Woman-Proof."

Rivoli—"His Children's Children."

Strand—"A Woman of Paris."

### Next Week

Astor—"The Hunchback of Notre Dame."

Broadway—Not yet determined.

Brooklyn Strand—"If Winter Comes."

Cameo—Not yet determined.

Capitol—"Little Old New York."

Central—"The Temple of Venus."

Cosmopolitan—"Unseeing Eyes."

Criterion—"The Covered Wagon."

Forty-Fourth Street—"Scaramouche."

Lyric—"The White Sister."

Rialto—Not yet determined.

Rivoli—Not yet determined.

Strand—"A Woman of Paris." (tentative.)

### A Seattle Consolidation

(Special to THE FILM DAILY)

Seattle—C. T. Klavitter owner of the Gem, has consolidated with John Danz who owns the Florence and Star. All are second run houses in the south end of town.

Charleston, Wash.—Dr. P. G. Schmidt has bought the Manhattan from E. E. Wright.

Seattle—Wm. Petrie has bought the Columbian, Columbia City, from J. J. McIntyre.

### Trying Out "The Chase"

The Fabians, who imported "The Chase" from Europe, will try out the picture at their Regent theater, Patterson, the week of Dec. 3 and will follow it with a booking at one of their Newark houses. The method of distribution has not been determined upon.

### F. P. Still Holds the Queen

(Special to THE FILM DAILY)

Houston—Southern Enterprises, Inc., have not sold the Queen to Abe M. and Haskell Levy, but have merely sold the property. The operation of the theater continues as heretofore.

### Now "Our Hospitality"

Buster Keaton's current picture, formerly titled "Hospitality," will be released as "Our Hospitality."

### "Ken" Hodgkinson in N. W.

(Special to THE FILM DAILY)

Seattle—Kenneth Hodgkinson, United Artists, is expected in today, on his way back from to San Francisco, where he is a new manager.

Hodgkinson may not return until Spring. He is away on usual fall sales trip of United officials. Paul N. Lazarus is Middle West visiting United exchanges there. He will be two weeks longer.

### "The Mailman" at Cameo

"The Mailman" will open Cameo Nov. 25. In connection with this, F. B. O. has distributed free tickets among the letter carriers of New York and their families. delegation of postal employees the post office band will attend opening.

### Herbert Ochs Resigns

(Special to THE FILM DAILY)

Cleveland—Herbert Ochs has resigned as manager of the Associated Exhibitors exchange and has succeeded by J. J. Millstein, formerly with the Cincinnati Goldwyn.

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# FOOLISH PARENTS

Mother and Dad neglected their kiddie for society and house parties and sports until—

They reached the end of their financial rope and were "sold out." Then—

A friend who had more time for children offered to take the youngster off their hands—for \$25,000!

What follows forms another chapter—it's told in the picture—and it plays a tattoo on the heart-strings—

*A Thrilling Moving Gripping Drama  
That Strikes Home*



### F. & R. In Many Deals (Special to THE FILM DAILY)

Minneapolis—F. & R. Film Co., through J. F. Cubberly, its manager, have closed a number of deals for distribution in this territory. The list of purchases includes:

"Temporary Marriage," "Bright Lights of Broadway," "East Side, West Side," "Gold Madness," and "The Spider and the Rose," from Principal; "Notoriety," "Don't Marry for Money," and "Marriage Morals," from Weber & North; "Broken Hearts of Broadway" and "Enemies of Children;" "Broadway Gold," "Women Men Marry," "The Empty Cradle," the Larry Semon and Richard Talmadge series from Truart. Cubberly also acquired Captain Kleinschmidt's "Adventures of the Far North."

### Montreal Office Prize Winner (Special to THE FILM DAILY)

Montreal—The Montreal exchange is the winner of the All-Canada Paramount Selling Contest, with 88 points. Toronto came second with 84, Vancouver next with 74, St. John with 72 and Winnipeg and Calgary with 67 and 66, respectively. In addition to the cash award of \$500, the office received a large silver loving cup.

### Files First Report (Special to THE FILM DAILY)

Richmond—The Virginia State Board of Censors has just filed its first report. During the year the board reviewed 2,219 pictures, eliminations being made in 283 and only nine licenses refused. Among the pictures reviewed were four which were written, directed, starred and produced by colored people for colored audiences.

### Two On Casualty List

John L. McCutcheon, director for Motion Picture Arts, Inc., is recovering from an accident which has confined him to the Hospital for the past fortnight. Schuyler E. Grey, president, is back at his desk following a ten days' illness.

### Hostettlers Add Two More (Special to THE FILM DAILY)

Omaha—In line with their policy to expand their chain into every possible location in Iowa and Nebraska, the Hostettlers have bought out two more, the Swan and North at Columbus, Neb., both formerly owned by William Swan.

### Grand-Asher Continuing (Special to THE FILM DAILY)

Los Angeles—Sam Bishoff is here from the East to take charge of the Grand-Asher studio. He declares, that, notwithstanding contrary reports, production will continue.

### Unfinished House Under Hammer (Special to THE FILM DAILY)

Cherokee, Ia.—The unfinished America theater building was recently disposed of at a public auction to satisfy a first lien on the property, which amounted to \$1,406.60.

### Wenger's Work on Exhibition

An exhibition of decorative scenes, stage designs and paintings by John Wenger, art director of the Rivoli and Rialto theaters, is on display at the Milwaukee Art Institute, where it will continue for a month. Many of the settings were used originally at the Rivoli and Rialto.

## Putting it Over

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

### "Old New York" in London

London—When "Little Old New York" was presented at the Empire, appropriate settings attracted much attention. One showed a gigantic fan spread across the lower inner curtain of the stage. The fan was made of lace and at either end on opposite sides of the stage, was a vase of flowers. Between the curtain and the footlights were four little houses of Colonial style, which helped in giving atmosphere. Another special setting used was a painted drop showing a pergola in the foreground with just a glimpse of sea and promontory in the background. The atmospheric condition created by the settings was further enhanced by the costumes of the girl ushers. They were dressed in old-fashioned costumes, such as were worn in the New York of 1810.

On the theater front was a large mounted cut-out of Marion Davies, masquerading as a young boy as she does in the film itself. This large cut-out attracted much attention at the staid and sober Empire Theater and caused much comment.

### Has Police Backing

Capt. James McDowell, head of the traffic division of the Los Angeles Police Department, and nationally recognized authority on traffic problems, after viewing "Jealous Husbands," expressed the hope that every motorist in the country sees this film. A private preview of the picture was given recently to Capt. McDowell and other executives of the L. A. Police, who heartily endorsed the film. This provides unusual publicity possibilities for the picture in any city.

A sensational automobile wreck appears in Tourneur's picture, which is caused through the glaring headlights of an approaching car. The manner in which this wreck is pictured will prove a warning to motorists.

### Merchants Help Floyd Morrow

Washington, Pa.—Floyd Morrow, manager of the Regent, obtained effective merchant tie-ups when he showed "Six Days." Several of the leading merchants agreed to put on special sales of different articles for six days with appropriate displays in their windows tying up with the picture. A special price was made on one article for each day of the week and a ticket given to the showing of the film to purchasers of the articles. The merchants also went in together on a special herald, advertising the tie-up.

The customary billing and newspaper advertising was done and the lobby was dressed with cut-outs from the 6 sheet posters and with frames of stills.

### Talmadge Double Contest

Indianapolis—A Norma Talmadge double contest as an advance stunt for "Ashes of Vengeance," was the idea conceived by Ace Berry, manager of the Circle, when that picture was booked for his house.

The Times ran a two column picture of an entrant each day for almost two weeks, together with an outline of the prizes conditions, etc.

Several hundred photos were received, then a few days before the close of the contest, a studio was fitted up in the I. S. Ayres department store, where motion pictures were made of a goodly number of the entrants. These pictures were later shown at the Circle. Newspapers gave much space to the winner, signs were placed outside of the department store announcing the filming of the entrants, then with the theater advertising, all Indianapolis knew of the showing of "Ashes of Vengeance" at the Circle.

### Tie-Up With Music Publishers

Another example of commercial cooperation in exploitation lines for the benefit of the exhibitor has been affected by the Warners in conjunction with "The Gold Diggers."

By an arrangement with Shapiro, Bernstein and Co., music publishers, a tie-up has been made with the popular song, "The Gold Digger," ("Dig a little deeper.") A special cover has been created for the song, which advertises the Warner picture. Extra covers will be provided all music dealers free in order to make window displays, and all exhibitors who get in touch with Shapiro, Bernstein and Company, will be mailed song covers, orchestrations and display material.

### Uses Jackie Coogan Pencils

Louisville, Ky.—The Warners have, as an exploitation accessory for "Circus Days," a Jackie Coogan pencil. Earl Payne, of the Kentucky theater, distributed these in all local schools to let the kiddies know "the kid" was coming to his house via "Circus Days."

Star Theater Co., Ltd., Form  
(Special to THE FILM DAILY)  
Toronto—The Star Theater Ltd., has been formed here by Liam Tabor, William Hughes, Torrance and William Johnson merchants. Capital is listed at 000. The company was formed to operate the Star at Carlton Place

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# THE **Film** DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

Vol. XXVI No. 31

Tuesday, November 6, 1923

Price 5 Cents

## "Cytherea" Bought

Selected for George Fitzmaurice's Second Production—Book Sales Very Large

"Cytherea," the powerful story by Joseph Hergesheimer has been selected as George Fitzmaurice's second production for Sam Goldwyn.

The story is one of Hergesheimer's best known works and has attracted a good deal of attention. The book has gone through many editions. The Goldwyn offices declare that fully a month will be spent in picking the locations. The story calls for a number of Cuban scenes and it is planned to take them in Cuba as called for in the book. Work begins the end of the month.

"Cytherea" attracted the attention of a number of important producers when it began to create a sensation among the reading public. But most of them feared the difficulty of attempting to portray this vivid story which deals with the passion and romance that comes to two people in middle age—the man, the father of a family and an important clubman, and the woman, the leader of New York society; only ending when the woman dies in Cuba.

It is a very powerful story. How Fitzmaurice will deal with it will interest many—including these producers.

DANNY.

## F. P. Force Reassigned

Claud Saunders, director of exploitation for Famous Players, has made the following re-assignments of the staff force of his department:

Leon J. Bamberger, assistant manager, with headquarters in New York, to cover New York, New Jersey, Philadelphia, Washington, Albany and Wilkes Barre. Russell E. Moon, Boston—Boston, New Haven, Portland, Me. Arthur G. Pickett, San Francisco, Seattle, Denver, Los Angeles, Portland, Salt Lake City.

Wick Ricketson, Omaha—Omaha, Des Moines, St. Louis, Minneapolis, Kansas City, Sioux Falls. William Danziger, Chicago—Chicago, Cincinnati, Milwaukee, Detroit, Indianapolis, Peoria. Leslie F. Whelan, Pittsburgh—Pittsburgh, Columbus, Cleveland, Buffalo. Kenneth O. Renaud, Atlanta—Atlanta, Oklahoma City, Dallas, New Orleans, Charlotte, Memphis, Jacksonville.

## Berman Starts Trip

William Berman, secretary of the M. P. T. O. of New York, left yesterday for a swing through New York State to take up the question of securing cooperation for the repeal of the admission tax.

## Seven Found Guilty

Of Violating T. O. C. C. Agreement on "Enemies"—No Penalties Imposed Yet

Bernard Edelhertz, chairman of the board of directors of the T. O. C. C., has found seven members of the organization guilty of violating the stand of the organization on the "Enemies of Women" matter.

The procedure followed calls for an investigation by the board, followed by a decision of that body and then the action of the general organization. In the case of the seven exhibitors, the findings of the board of directors have been sustained by the entire organization, and it now remains for the penalty to be imposed. This may either be a fine or suspension.

Leo Brecher, of the Plaza, and Dave Weinstock, of the Elmsere, have both been fined \$150 for showing "Enemies" under contracts with Goldwyn-Cosmopolitan. Word is expected daily now relative to the settlement plan on which Will H. Hays has been working in conjunction with William Randolph Hearst.

## Parade for M. P. Day

A number of local exhibitors met at the Astor yesterday to discuss plans for M. P. Day, Nov. 19. A parade up Broadway will be held on the afternoon of the 17th with Boy Scouts, producers' floats, mail carriers and the like participating. They will march to the Mall in Central Park where the pictures will be taken for distribution in local theaters that night.

## Petty in South for F. P.-L.

(Special to THE FILM DAILY)

Oklahoma City—E. L. Petty of New York, has been appointed district manager for Texas Enterprises, Inc., in Oklahoma and Fort Smith.

Texas Enterprises, Inc., is the Paramount theater subsidiary in that part of the country.

## Blumenthal Sails

Ike Blumenthal sailed for Europe on Saturday. Some important developments with reference to his activities on the Continent for Famous Players are likely to be announced shortly.

## Marcus Loew to Omaha

Marcus Loew leaves tomorrow for a hurried trip to Omaha. He will return in about 10 days.

## "Deburau" Next

Ernst Lubitsch Now Preparing It for the Warner's—Warner's After Plays and Books

Ernst Lubitsch's next picture for the Warner's will be "Deburau," according to Harry M. Warner, who arrived in New York yesterday from the coast. It is understood that "Deburau" will be made on a lavish scale and that the entire coast producing organization will be at Lubitsch's disposal. The production was purposely put off until the 18 Warner Classics had been completed or nearly completed, thus leaving the plant at the director's disposition.

"Irene" will also be on the 1924-1925 Warner schedule. Hope Hampton will probably appear in it. Warner came East with Sidney Franklin and Harry Rapf. During his stay in New York, Warner intends to buy up screen rights of plays and literary material for forthcoming Warner productions. Franklin will assist him in purchasing the material. Harry Rapf is also looking for material on which he will base his future productions. While most of the 18 Classics for 1923-1924 have been completed, preparatory work is now going on for new productions.

## Floods Hit Oklahoma

(Special to THE FILM DAILY)

Oklahoma City—The floods in Oklahoma have been very detrimental to many small town theaters in places affected by the high waters, especially in the Western part of the State. It was only in May and June of this year that floods similarly hurt business, and some theaters were just recovering from their losses when the new floods came.

## Engel to Coast

Joe Engel, in charge of production for Metro, leaves for the Coast tomorrow.

Nothing definite with relation to Metro's plans for production plans for next season have as yet been determined. This problem will be settled when Marcus Loew reaches the Coast early in December.

## Cohen Back

Sydney S. Cohen has returned from a trip to Rochester and Toronto where M. P. T. O. organization matters were discussed. He attended the meeting on M. P. Day at the Astor yesterday.

## "Lab" Men Meet

The Allied Laboratories Ass'n held a meeting at the Astor last night, its first in some time.

## Hays The Medium

For Reducing Star Salaries, According to Joseph Schenck—Sees Increased Admissions

Joseph M. Schenck arrived in Los Angeles on Sunday from New York. The Associated Press yesterday quoted him as saying that star salaries must come down and that admissions must go up before the industry will be on a stable basis and in that connection reported Schenck as follows:

"Just as surely as salaries went up," said Mr. Schenck, "they must now come down. There will be no organized effort by producers to reduce salaries but there will be, and is, a friendly co-operation and understanding between producers that is bound to lead to the restoration of sanity and normalcy in the salaries of stars and players.

"The Will Hays organization, now known as the Association of Motion Picture Producers, will play an important part in this readjustment. This era, in fact, will mark the rise of the Will Hays organization to the place it originally was destined to hold in the industry."

The Schenck statement elicited no response from the Hays office where it was declared Hays would stand pat on his week-end statement in which he declared that "unwarranted extravagances must go if the industry is to survive and continue as one of the greatest forces for good."

## Chaplin Film Banned

(Special to THE FILM DAILY)

Columbus—The Ohio Board of Censors has barred Charles Chaplin's "Woman of Paris." The picture will not be reviewed, says the Board, unless drastic changes are made.

The censors have recalled "The White Rose," after passing it three months ago.

The Ohio law permits the Board to recall or reconsider at any time.

## Laemmle, Cochrane Due Today

Carl Laemmle and R. H. Cochrane are due in today from Chicago. Laemmle stopped off to see the Chicago showing of "The Hunchback" en route from the Coast, while Cochrane went on from here to attend the premiere.

## Ray Coming to Town

Charles Ray, Mrs. Ray, Frederick Sullivan, who directed "The Courtship of Myles Standish," and E. E. Kidder, are expected to arrive in town today for a conference with Arthur S. Kane relative to the distribution of the production.



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Paris Representative—Le Film, 42 Rue de Clichy.

Central European Representative—Internationale Filmschau, Prague (Czechoslovakia), Wencesplatz.

**Quotations**

	High	Low	Close	Sales
East. Kod.	107 7/8	107	107 7/8	200
F. P.-L. . . .	60 3/8	56 5/8	59 1/2	10,400
do pfd. . . .	84 7/8	84	84 7/8	400
Goldwyn . . .	9 5/8	8	8	1,400
Loew's . . . .	18	17 1/4	17 7/8	2,400

**Incorporations**

Dover, Del.—Theatrical Producers Trust Co. Capital \$10,000. Incorporators, A. Milo De Haven, H. M. Heimerdinger and J. Shapiro, all of Benton Harbor, Mich.

Albany—George E. Kann Corp., New York. Incorporators, G. E. Kahn, G. Tumpson and J. Klein. Attorney, B. F. Kraft.

Albany—White Film Corp., New York. Capital \$150,000. Incorporators, A. LaJorta, M. R. McManus and J. P. LaCava.

Albany—Gudrum Prod., New York. Incorporators, N. April, A. Gross and A. Schilman. Attorneys, Gross & April.

Albany—Fox Jamaica Rialto Theater Corp., New York. Capital \$10,000. Attorney, S. E. Rogers.

Albany—M. P. Products Co., Inc., New York. Attorney, F. J. Knorr, Albany.



**Kunsky Raises Prices**  
(Special to THE FILM DAILY)

Detroit—Admissions have been raised in all the Kunsky first-run downtown theaters. The increase, that of five cents, brings the prices up to 65 cents for orchestra seats at night at the Adams and Capitol. The Madison prices have been raised a dime, from 50 to 60 cents. The Broadway-Strand, uptown, will charge the same, while the Fox-Washington prices were raised a few weeks ago.

**New Re-Wind Method**

Bioscope Improvements, Ltd., of London, represented in America by Edward C. Earle, has a new method of projection which eliminates re-winding. Bioscope claims that besides abolishing re-winding, the new device eliminates tension during projection; prolongs the life of the film; simplifies the work of projection, reduces the cost of projecting, and abolishes scratched and badly marked prints.

**Staunch Supporters**  
(Special to THE FILM DAILY)

Indianapolis — The Indiana Indorsers of Photoplays, have just issued their annual report, and in which there does not appear a "knock" against pictures. On more than one occasion they have withheld their approval of a picture until the producer could make the necessary eliminations.

**Progress Pictures a Year Old**  
(Special to THE FILM DAILY)

Cleveland—Progress Pictures will celebrate their first anniversary, Nov. 18, by way of a sales drive, which will last for six weeks. The company has already launched an extensive mailing campaign.

**Lee-Bradford Sales**

Lee-Bradford announces the following sales:

The H. Lieber Co., Indianapolis, has bought "Adventures of the Far North"; Big Feature Rights, Louisville, "The Broad Road," "Partners of the Sunset," "Is Money Everything" and "Below the Deadline"; Minter-United, Detroit, "Shattered Reputations," "The Broad Road" and "Below the Deadline"; Security Pictures, Chicago, "Shattered Reputations," "Below the Deadline," six "Squirrel Comedies" and "Partners of the Sunset."

**Parker Re-elected**

Ellis Parker Butler has been re-elected president of the Authors' League of America, Inc. Other officers include C. B. Falls, vice-president; Eric Schuler, secretary and Louise M. Fillcox, treasurer.

**New "Camera" Editor**  
(Special to THE FILM DAILY)

Hollywood—"Camera," the local studio paper, has a new editor in Fred W. Fox.

**Otto Signs With Fox**

Henry Otto has been signed by Fox on a long term contract. He directed "The Temple of Venus."

**Andree Lafayette Sailing**

Andree Lafayette sails today for France to make one picture there. She expects to return here in three months.

**150 at Toronto Meeting**  
(Special to THE FILM DAILY)

Toronto—One hundred and fifty exhibitors attended the meeting of the Ontario division of the M. P. T. O. last week. Sydney S. Cohen and a group of M. P. T. O. officials came here from Rochester to attend. One of the highlights was a suggestion made by Col. Cooper, chairman of the advisory board of the Canadian distributors' organization, that a board representing the M. P. T. O. be appointed to confer with the distributors on matters effecting the business in general in Canada. J. C. Brady was appointed to the board of directors of the American M. P. T. O. as the representative of the Canadian body.

**Baptists Protest Sunday Shows**  
(Special to THE FILM DAILY)

Baltimore, Md.—Because eight picture theaters were opened to the public on a recent Sunday night, and benefit performances given to raise funds to build the new West Baltimore General Hospital, an attack upon having such picture shows given on Sunday was made by the Maryland Baptist Union Association. A petition was sent to the police commissioner of Baltimore asking that he stop future performances of the kind. Commissioner Gaither refused to listen to the protest.

**Devore's Second, "Kidding Katie"**  
(Special to THE FILM DAILY)

Los Angeles — Dorothy Devore's second comedy will be "Kidding Katie," being directed by Scott Sidney. The supporting cast includes Jimmie Harrison, Babe London, Eugene Forde and Blanche Payson. The star's first comedy, "Navy Blues," heads Educational list for the new year.

**Tickets Cut-Rate, Not Free**

In connection with the forthcoming Cameo showing of "The Mailman," F. B. O. has printed 4,000 cut-rate tickets for letter carriers and postal employees. It was erroneously stated 40,000 tickets would be distributed free to people in that branch of the Federal service.

**Bellas Back in Cleveland**  
(Special to THE FILM DAILY)

Cleveland—O. E. Bellas, newly elected head of the Cleveland exhibitor's association, and W. J. Banks, executive secretary, are back from Detroit, where they conferred with H. M. Ritchey on organization problems. Methods of business used by Michigan are expected to be adapted for the Cleveland body.

**Philadelphia Board Meets**  
(Special to THE FILM DAILY)

Philadelphia—The F. I. L. M. Board of Trade met here yesterday and last night gave Oscar Neufeld, former president a dinner. Charles C. Pettijohn was here from New York.

**Fox Signs Famous Clown**

Fox has signed "Poodles Hannaford," the riding clown. "Poodles" was last with the Hippodrome.

**Sunday Shows in Wichita Fall**  
(Special to THE FILM DAILY)  
Wichita Falls, Tex.—Sunday shows are again operating here, after elapse of a year.

**HAL ROACH'S  
DIPPY-DOO-DADS**

"A Novelty Classic"

1 reel

Pathécomedy

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*a motion*  
*picture master-*  
*piece coming*  
*soon from*

*Goldwyn-*  
*Cosmopolitan*



# THE **Film** DAILY

The **BRADSTREET** of **FILMDOM** The **RECOGNIZED** **AUTHORITY**

Vol. XXVI No. 32

Wednesday, November 7, 1923

Price 5 Cents

## ASSETS

BY DANNY

As represented by studios and plays. Something few outside the business—even bankers—realize. And yet the rights to plays produced years ago are such that if any important concern was compelled to liquidate the value of these plays would prove enormous. Famous Players had written off as probably worth \$1 "Tess of the Storm Country." Yet when Mary Pickford bought it back she paid thousands for it.

Word from the Coast is to the effect that the Christie's will rebuild in Westwood and sell the studio site on Sunset Boulevard. It need not be surprising to see the Metro studio sold for building lots because studio sites represent too much profit for the realty alone to be used for such purposes in view of the realty boom in Hollywood. This applies to several other companies as well. Warner's have a fortune in profits on their studio realty should they turn it into cash today.

Some of the studios are turned into building lots this may have some effect on production on the Coast. Many producers—notably Richard A. Roland of First National—think they might be gained by producing in the East. Rex Ingram isn't wild about producing on the Coast. There are many others, including Griffith.

## Buchowetzki's Plans

Expected to Make Modern Pictures—Coming to the Coast—Says Europe is "Through" in Production

Mitri Buchowetzki, the Russian, whose work in directing Pola Negri in "Mad Love," Jannings in "Peter the Great," and "Othello" as well as "Liton" released here by First National as "All for a Woman," led to Blumenthal putting him under contract, leaves for the Coast today. He took Buchowetzki just six weeks ago from London. All things considered,

Continued on Page 2)

## Co-operation

Pettijohn Goes From Minneapolis to Pierre, S. D. to Dissipate Erroneous Ideas About Pictures

Pierre, S. D., the capital of the state boasts of two picture theaters: Charles Hyde runs the Grand Opera House and J. E. Hipple, the Bijou. Hyde is a banker in Pierre and Hipple owns the only newspaper there.

Pierre has a combination church to which many of the townspeople belong. The church arranged to operate the Grand Opera House on Sunday doing away with admissions but passing around the collection plate at the end of the show. Hipple objected, especially in view of the fact that Hyde is alleged to have spread information to the effect that the pictures Hipple showed could be seen later at the opposition theater without admissions. Thereupon, Hipple got angry and in Pierre's only newspaper launched some attacks on the church element. The church group, lacking an outlet for its indignation because it could not get into the columns of the only paper in town published pamphlets attacking the motion picture industry in general.

When Charles C. Pettijohn of the Hays office was in Minneapolis last week, he was told of the situation and immediately jumped on a train with A. H. Fischer, president of the Minneapolis Board of Trade and explained the entire situation to a committee of thirty, including many state officials. The point is that the expense gone to and the time involved amount to a greater sum than the industry can get in rentals from Pierre in some little time. Pettijohn, however, considered it very worthwhile in order to make the church group and the state officials belonging to it feel more kindly toward motion pictures.

The matter was straightened out by making both theaters first-runs. Hyde will not get the pictures Hipple plays and vice versa. Thus, Hipple can keep his regular clientele and Hyde can continue turning over the theater on Sunday to the church.

## Cosman Back

Jack Cosman, who handles the sale of Agfa stock in this country, has returned from a trip to the coast.

## Trendle in Town

George W. Trendle, general manager of the John Kunsky theaters, Detroit, is in New York.

## Christie Features

Planned by Comedy Organization—New Studio in Westwood to Cost \$1,000,000

(Special to THE FILM DAILY)

Los Angeles—The Christie organization which, with one exception has always confined itself to two reel comedies, is going in for full length comedies. Christie did make a five reeler in 1920. It was "So Long Letty," and was released through Robertson-Cole.

A \$1,000,000 studio will be built by the company in Westwood. The Christie Realty Corp. recently purchased 70 acres of land on National Boulevard as an investment.

## "Two White Sister" Openings

"The White Sister" will open in Chicago at the Great Northern on Sunday, and on the same date at the Chestnut Street Opera House in Philadelphia. These will be the first out-of-town showings of the picture.

## Associated With Graham

It is understood that Ike Blumenthal, who sailed for Europe on Saturday, will be active in managing the Famous Players interests in Europe in association with John Cecil Graham, whose office is in London.

## "Lab" Men Hear Hoy

The Allied Laboratories Ass'n., which met at the Astor Monday night, was addressed by Charles B. Hoy, who spoke to the various owners present about the advantages of a credit system.

## "Blood and Gold" Next

It is understood Distinctive's next picture will be "Blood and Gold," and that Albert Parker will direct. Conrad Nagel is coming on from the coast to play the male lead.

## Neumann Arriving With Print

Hannes Neumann is scheduled to arrive in a few days from Berlin. He will bring a print "I. N. R. I." the big Biblical production which Ben Blumenthal will handle here.

## "Red Robe" Opens Monday

"Under the Red Robe" opens at the Cosmopolitan theater on Monday, replacing "Unseeing Eyes."

## "Scaramouche" in Boston

(Special to THE FILM DAILY)  
Boston—"Scaramouche" opens at the Park theater on Monday night.

## Changes in Plan

Paramount May Drop Demonstration Theaters in Small Cities—Not Enough Co-Operation

It is quite likely that the demonstration sales plan inaugurated by Famous Players may be confined to theaters in big cities only. The original intention was to include a batch of houses in towns of smaller proportions so that the exhibitor could see what the pictures have grossed in cities close to his own size.

The company, it is understood, was first set on the idea of using the big centers only. When the details were made public, as noted at the time, S. R. Kent received a flood of applications, many of them from theaters in medium-sized towns. It was then decided to embrace them in the sales plan. In the short time, however, that the system has been operative, it is understood the Paramount sales department has discovered that the co-operation expected and deemed necessary to the successful carrying on of a plan of this type has not been forthcoming from the smaller houses. Therefore, it will probably follow that the smaller towns will be eliminated.

## Cochrane Leaves Sunday

Tom D. Cochrane will leave New York Nov. 11 to return to Kobe, Japan, where new Famous Players headquarters have been opened. Cochrane spent several weeks here conferring with E. E. Shauer, regarding future plans for distribution in Japan.

## "U" to Star Laura La Plante

Universal has raised Laura La Plante to stardom. She will replace Gladys Walton on the schedule of Universal Special Attractions. The first La Plante picture will be "The Thrill Girl."

## Laemmle in Chicago

(Special to THE FILM DAILY)

Chicago—Carl Laemmle, inbound from the coast, stopped off at Chicago yesterday, where he met E. H. Goldstein, who was on his way to Universal City.

## DeMille Signs

(Special to THE FILM DAILY)

Los Angeles—Cecil B. De Mille has signed a new long term agreement with Famous Players. The first picture under the new arrangement will be "Triumph."



Vol. XXVI No. 32 Wednesday, Nov. 7, 1923 Price 5 Cents

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Chicago Representative—Irving Mack, 738 S. Wabash Ave.  
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Paris Representative—Le Film, 42 Rue de Clichy.  
Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelplatz.

**No Quotations**

Yesterday, being Election Day, and a legal holiday, the stock exchange was closed.

**Incorporations**

Albany—Creation Pictures Corp., New York. 1,250 shares preferred stock at \$100 each; 2,500 shares common, no par value. Incorporators, Howard Estabrook, H. T. Pennock and R. G. Thatch. Attorneys, Whitman, Ollinger & Ransom.

Albany—Radio Prod., New York. Capital, \$10,000. Incorporators, L. K. Tully, S. Michelman, and J. Oppheim. Attorneys, Cohen & Cohen, New York.

Albany—Bryant Washburn, Inc., New York. Capital \$200 shares stock, no par value. Attorney, Edward M. James, New York.

Albany—Roland West Prod., New York. 50 shares stock, no par value. Attorneys, Wentworth, Lowenstein & Stern.

Albany—Concordia Prod. & Supply Corp. of New York. Capital, \$100,000.

Albany—Embassy Prod., Inc., New York. Capital \$100,000. Attorneys, Kendler & Goldstein.

Albany—Dirinda Producing Corp., New York. Attorneys, Gross & April.



**At Broadway Theaters**

**Cameo**

"David Copperfield" is the feature. "A Sailor-Made Man," a Lloyd revival is also part of the screen presentation.

**Rivoli**

The orchestra opens up with Otto Nicolai's, "Merry Widows of Windsor" and is followed by "Roses of Picardy," symphonized home tune sung by Miriam Lax, soprano, and Adrian Da Silva, tenor. The "Rivoli Pictorial," is next screened, just before Paul Osgard and Marley appear in a special dance number. "His Children's Children" is the feature. Ennio Bolognini, cellist, closes the bill with two selections, "Traumerci," and "Basque Airs."

**Strand**

The program at the Strand consists of "Prelude," by the orchestra; The regular "Weekly Review;" a prologue to the feature, "A Woman of Paris," the feature, and a Chaplin revival, "Pay Day." The Strand this week has a "Chaplin Week."

**At Other Houses**

Besides "Rosita," which is in its second week at the Capitol, and "Woman-Proof," at the Rialto, the regular Broadway holdovers include, "The Hunchback," at the Astor; "The Temple of Venus," at the Central; "Unseeing Eyes," at the Cosmopolitan; "Scaramouche," at the Forty-Fourth Street, and "White Sister," at the Lyric.

**M. P. T. O. Not Bound**

Billy Brandt, president of the M. P. T. O. of N. Y. declares that the state organization was not bound in any way to work with the national organization on M. P. Day. He said that as a member of the T. O. C. C. he was personally pledged to support the move.

**Barbee Bankrupt**

(Special to THE FILM DAILY)

Chicago—William S. Barbee, former owner of Barbee's Loop has filed a voluntary petition in bankruptcy. The former theater owner schedules liabilities of \$232,550 most of which were incurred in the operation of the theater and no assets outside of office furniture.

**After Comedy Ideas**

The opening shot of a new Buddy Messinger comedy is a letter to principals of all schools in the Metropolitan district, inviting pupils to submit idea themes for future Messinger comedies.

**Peggy in Maeterlinck Story?**

(Special to THE FILM DAILY)

Los Angeles—Sol Lesser declares that one of the important outcomes of his trip abroad was the promise he exacted from Maurice Maeterlinck to write a story in which Baby Peggy will appear.

**Changes In Buffalo**

(Special to THE FILM DAILY)

Buffalo—Fenton Taylor is again sales representative for Selznick while Frank Young has assumed his new duties as booker of that company's office. Young is succeeded at Vitagraph by Clayton Pfeiffer.

**Johnston Joins Dependable**

(Special to THE FILM DAILY)

Buffalo—Charles N. Johnston, former manager for Fox, and more recently with Paramount, has joined Dependable Pictures. Johnston will cover the Rochester section.

**Buchowetzki's Plans**

(Continued from Page 1)

ered he speaks very fluently, though slowly. And when he becomes much interested in his subjects he drifts into French or German. This happened when he became enthusiastic over his possibilities of directing in this country. He tried to use English but was so interested that he lapsed into German to explain that picture making on the continent of Europe was "practically through." "France has no studio equipment, Germany does not make the kind of pictures that even Germans like, now that they have ceased making historical films, Italy is ambitious; otherwise there is nothing to hope for. That is why I am so happy in coming to America. My plans—I have none. I go to the Coast to see how they make pictures, and once again to see Pola (Negri). She is a great artiste; a very great artiste."

Buchowetski is but 29 and has been directing for seven years prior to which he was an actor in Moscow.

**Impersonator Nabbed**

A man who has been causing Harry Reichenbach considerable trouble by passing bad checks in Reichenbach's name, has been arrested and was later released when this individual's family pleaded for his freedom.

**Rex-Hedwig Expanding**

The Rex-Hedwig Laboratories is expanding. The new plant started last July, and is now able to turn out over 750,000 feet a week. New apparatus is being installed and it is expected more floor room in the building will be secured.

**"Daniel Deronda" Luxor's Next**

"Daniel Deronda," from the novel by George Elliot, will be Luxor's third for this season.

Morgan Bryan and T. O. Elton-head are writing the titles for "The School for Scandal."

**Serial Story for Film**

In connection with "The Silent Command," Fox is issuing a 15,000 word novelization in serial form to be syndicated to newspapers by exhibitors.

**Scenario Finished, Start Production**

(Special to THE FILM DAILY)

Hollywood—Fred and Fanny Hatton have finished writing the scenario on "Shadows of the East." The story will be made by Fox.

**Price Jump**

(Special to THE FILM DAILY)

Cincinnati—High operating expenses have forced Andrew Hettesheimer, manager of the Orpheum, to advance his prices from 20 to 25 cts.

**Hodkinson Anniversary**

Hodkinson celebrated its sixth anniversary yesterday.

**Lusk Handling "Anna Christie"**

Norbert Lusk is handling publicity for "Anna Christie."

**Pathé News**

No. 90

SEPARATISTS DECLARE RHINE REPUBLIC—Scenes of disorder, rioting and fighting attend the declaration of the Rhine Republic.

IN MEMORIAM BEATS ZEV AND M. OWEN—Kentucky colt overturns the "dog" and is a sensational surprise at Latonia.

YALE BEATS ARMY 31-10—Huge crowd at New Haven sees sensational game. Other news as usual.

today

**HAL ROACH'S STAN LAUREL COMEDIES**

"The Pinnacle of Pantomime."

2 reels.

Pathécomedy

**RENALLES, Inc.**

"The Elks Tooth"

**EXHIBITORS**

Now Ready for Booking  
**TOM MIX** in  
"SINGLE SHOT PARKER"  
Ask Those That Played It  
**Box Office Cleanup!**  
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**MR. LOU TELLEGEN**

Blackton's "Let Not Man Put Asunder"

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# Straight Tips from Exhibitors!

## PLAY The DRIVIN' FOOL ACROSS THE BOARDS

"BILLY" WEHLE ATTRACTIONS, INC.

### ISIS THEATRE

CLEAN COURTEOUS COMFORTABLE ELEGANT LITE ENTERTAINMENT

Playing the Best in Pictures and Vaudeville

GRAND RAPIDS, MICH., Oct. 14th 1923

W.W. Hodkinson Corp.,  
Film Bldg.,  
Detroit, Mich.

Gentlemen:

We wish to take this method in thanking you for not only a good picture, but a real business getter. We refer to your "Drivin' Fool" with Wally Van. This picture opened in the above theatre today to the biggest business that this house has had under the present management.

The exploitation on this picture is wonderful and we also wish to express our sincere appreciation to your representative, Mr. Ray Branch, for his untiring efforts in helping "put it over".

For the first time in this theatre, since the showing of "The Birth Of A Nation", a picture was applauded and not only did they applaud, but they also laughed at every situation that called for one.

In closing, we wish to state that we feel safe in saying that the Hodkinson products will in the future have a market in the Isis Theatre, if the balance of your pictures are any where near the standard set by the "Drivin' Fool".

Wishing you the success with this film that you so justly deserve, with best wishes and kindest personal regards, we remain,

Very truly yours,

"Billy" Wehle Attractions, Inc.

By *Billy Wehle*  
Managing Director.

B.W./J.V.

Proof of a picture is in the showing. Follow the lead of those who cleaned up on this great seat seller

Breaks Records

Wonderful Exploitation

Compared to "Birth of a Nation"

Wants MORE HODKINSON Pictures

Featuring

**WALLY VAN**

**PATSY RUTH MILLER**  
and  
**ALEC B. FRANCIS**

**HODKINSON PICTURES**

Directed by Robert J. Thornby  
Presented by Regents Pictures Corporation

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READY  
TO TALK  
DISTRIBUTION**

after one solid year in the making—

W. F. Alder's

**THE ISLE OF  
VANISHING MEN**

Now packing them in on Broadway, Los Angeles

*"Most strange of all photoplays"*

Unparalleled national advertising tie-ups.

Previously unheard of exploitation angles.

Filmed in the original locales of W. F. Alder's widely read book of same name. (Century Co., N. Y.)

**Wire W. F. Alder Explorations, Inc.**

**1118 Citizens National Bank Bldg.**

**Los Angeles**





**The BRADSTREET of FILMDOM** **THE Film DAILY** **The RECOGNIZED AUTHORITY**

Vol. XXVI No. 33

Thursday, November 8, 1923

Price 5 Cents

**DE MILLE**

BY DANNY

The announcement that Cecil DeMille has made a new agreement with Famous should clear an indefinitely long time—dispense with rumors as to a possible change from his old home. At several well known comedies had made overtures to DeMille is known. That there is a possibility of his leaving Famous is also known. But then he had not made "The Ten Commandments." Or, perhaps it might be better to say that neither Lasky nor other officials have seen it. Because DeMille has been keeping this under cover strenuously.

When "The Ten Commandments" opens here shortly it is expected by Famous officials to prove a revelation. No one is talking about it at 85; no one is allowed to. But if it doesn't prove the green sensation of all time here are going to be a lot of disappointed people at both the home office and the studio.

After all, why shouldn't "The Ten Commandments" be a wonderful picture? Over \$1,500,000 has been spent in its making. If that isn't sufficient to make the greatest picture of all time then what amount must be spent? Zukor certainly worried enough about it—so did Kent. And Lasky must have had his own worries as well. Because even Famous would not sink that much money in a picture without apprehension. But it is well that ends well—and it is hoped that the picture turns out as expected.

Do not be surprised to see Famous—or rather DeMille—continue making the big special type of picture. If he ever takes anything else it will be a fillip in-between the big ones. The effort made, and that he believes to be the result, of "The Ten Commandments" insures this.

And with this advent keep an eye on Famous for more pictures of this type.



One of the many elaborate settings in "THE MARRIAGE MARKET," a Columbia Special, distributed by C. B. C. Film Sales Corp., featuring Jack Mulhall, Alice Lake, Pauline Garon. Advt.

**Censor Repeal Dubious**

Republicans Gain in N. Y. State Assembly Where Relief Measure Died Previously

Hope held out for a possible repeal of the censorship law in New York State was somewhat dissipated yesterday when late editions of the morning newspapers showed that the Republicans had gained five seats in the Assembly at Albany.

It will be recalled that it was in  
Continued on Page 2)

**Jesse D. Hampton Here**

Jesse D. Hampton is back in town from a trip to the coast.

**Rating Exhibitors**

Equipment Dealers Spreading Credit Idea, Using C. B. Hoy's System—Convention Next Week

The Eastern Zone of the Association of M. P. Equipment Dealers will hold a two day session at the Astor on Monday and Tuesday at which a credit rating system as applied to all exhibitors in the East will be discussed. Charles B. Hoy's credit ratings are the basis for this. Further  
Continued on Page 2)

**Joe Rock Arrives**

Joe Rock is in town from the coast. At the Astor and in for a week.

**Out-of-Town Critics on First Runs**

Beginning Sunday and appearing weekly thereafter, generous excerpts of criticisms on important current pictures at first run theaters in Baltimore, Chicago, Cleveland, Detroit, Philadelphia, Washington and other key cities, will appear in THE FILM DAILY. The first installment will include "Flaming Youth," "Slave of Desire," "The Light That Failed" and "The Virginian," as well as many others.

**No Time Limit**

To New De Mille-Famous Arrangement—Back Again Actively as Director-General

The announcement made on the coast that Cecil B. De Mille and Famous Players had entered upon a new arrangement, was followed yesterday by a joint statement issued locally by Adolph Zukor and Jesse L. Lasky. There have been a number of reports emanating from the coast about De Mille's future affiliation, a persistent one crediting him with joining United Artists: The Zukor-Lasky statement follows:

"The new agreement with Mr. De Mille means that all pictures made by him in the future will be made for Paramount. Mr. De Mille's pictures will be of that same high standard which has characterized all his  
Continued on Page 2)

**Buchowetzki to Meet Lasky**

Dimitri Buchowetzki was scheduled to leave for the coast yesterday. In the morning, however, he paid Adolph Zukor a social call and then both became so engrossed in production problems, that Zukor suggested that Buchowetzki postpone his trip until the return of Jesse L. Lasky from the coast on Saturday.

Doctor Hugo Reisenfeld, of the Rialto-Rivoli theaters, is planning a luncheon for Buchowetzki before he leaves for the coast.

**Not Selling in Groups**

In local exhibitor circles, it is reported that United Artists is selling "Rosita" and "A Woman of Paris" jointly. Paul Lazarus of United Artists declared yesterday the report was without foundation and that the company never sells in that manner.

**Lazarus Back**

Paul Lazarus of United Artists returned yesterday from a trip through the Middle West. It was his regular fall sales jaunt.

**First Nat'l Lists 23**

Ambitious Production Schedule Mapped Out—Will Cover A Six Months' Period

First National yesterday announced an ambitious schedule—ambitious in view of the general tendency now prevalent in the business to slow down in production. The list includes 23 features, some of them completed.  
Continued on Page 2)



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**Quotations**

	High	Low	Close	Sales
East. Kod.	.109	107 1/4	109	2,100
F. P.-L.	61 3/8	58 7/8	61 1/2	13,000
do. pfd.				Not quoted
Goldwyn	8 1/2	8 1/4	8 1/2	700
Loew's	17 7/8	17 3/8	17 3/4	2,000

**Rating Exhibitors**

(Continued from Page 1)

cooperation between equipment dealers will be gone into.

All told there will be about sixty present, from Baltimore, Washington, Philadelphia, Boston, and New York. Oscar Oldknow, president of the National organization will come from Atlanta and L. E. Barth, secretary from Chicago to attend the meeting. A national convention will be held in December at which the five zones into which the country is divided will be present. This meeting may be held in Chicago.

**Lillian Gish Sails**

Lillian Gish sailed yesterday on the S. S. "Conte Rosso" for Italy where she will be starred in "Romola."



**EXHIBITORS**

Now Ready for Booking  
TOM MIX in  
"SINGLE SHOT PARKER"  
Ask Those That Played It  
Box Office Cleanup!  
Industrial Film Co. 729 7th Av.

**Censor Repeal Dubious**

(Continued from Page 1)

the Assembly that the repeal measure fought for earlier in the year was checkmated and finally totally set aside in the late, night sessions of the last Assembly. Republicans now control 81 seats in the present Assembly and the Democrats, 69 of the total of 150 seats. In the new Assembly, the Republicans will have 86 seats and the Democrats, 64, thus giving the majority party 22 seats over the Democrats. The Democratic organization made a tremendous fight to break the Republican delegation from Monroe County, but their efforts failed. The new Assemblymen who will replace Democrats come from the following districts: Rockland County, where W. S. Gedney, defeated James A. Farley; 5th Erie District, where A. B. Borkowski defeated E. P. Wypijewski; 1st Oneida District where J. C. Devereux defeated M. J. Kernan; Columbia, where Lewis F. Harder defeated R. R. Livingston and Chemung, where H. E. Copley defeated Oscar Kahler.

**Allison Heads Atlanta Board**  
(Special to THE FILM DAILY)

Atlanta—George R. Allison, of Fox, has been re-elected president of the Atlanta Film Board of Trade. Other officers are Dave Prince, of Famous Players, vice-president; John Ezell of Selznick, secretary-treasurer, while the following have been named directors: Allison, W. W. Anderson, of Pathe; C. R. Beachem of First National, A. C. Bromberg of Educational and J. J. Burke, Jr., of Metro.

**"Pioneer Trails" at Rialto**

"Pioneer Trails" will be the feature at the Rialto next week.

**First Nat'l Lists 23**

(Continued from Page 1)

some in production and others to be made. The pictures include:

"The Swamp Angel," featuring Collen Moore, now in production. Norma Talmadge in "Secrets" with "Romeo and Juliet" on the future schedule. Maurice Tourneur will direct "Torment;" from the Ince studios will come "The Galloping Fish" and "The Last Frontier" while a print of "Anna Christie" has just arrived in the East. "The Meanest Man in the World" and "When A Man's A Man," two principal releases are also listed. Corinne Griffith will appear in "Lilies of the Field;" Harry Hoyt will make "The Women on the Jury;" and "Sundown" is now in production. "The Dangerous Maid" starring Constance Talmadge is likewise on the schedule with "Alias Nora O'Brien" and "The Mirage" promised and from Frank Lloyd will come "The Sea Hawk." Richard Walton Tully will produce "Flowing Gold;" Edwin Carewe, "A Son of the Desert" and "Snake Bite." Sam Goldwyn will contribute two, "The Eternal City" which is completed and "Cytherea" to be George Fitzmaurice's next picture. Richard Barthelmess is down for three "Twenty-One" which is completed; "The Enchanted Cottage," now in production and "Nathan Hale" to come.

**Dillon Signs**

First National has signed Jack Dillon to direct a series of five pictures. The first under the contract will be "Lilies of the Field."

**No Time Limit**

(Continued from Page 1)

pictures in the past, and plans which he already has made provide for a number of exceptionally big productions which will even enhanced the fame which is sure to come to him by his production of "The Ten Commandments."

"The fact that the agreement is not restricted as to time indicates as nothing else could the great mutual respect and regard existing between Mr. De Mille and ourselves. We are also happy that Mr. De Mille once more assumes the duties of director-general, because that assures all of our productions the benefits of his judgment, experience and keen sense of picture values."

De Mille said: "I am very happy that my associates, whose long continued personal and business friendship I value among my richest possessions, have seen fit to contract for my productions without a time limit. This permits me to make plans for pictures far in the future—ten years, if necessary."

**Theater Company Wins Point**  
(Special to THE FILM DAILY)

Washington—The Knickerbocker Theater Co., the sole defendant in four test damage suits for \$10,000 each which developed from the collapse of the Knickerbocker Theater in January, 1922 when Justice Siddons, directed a verdict in its favor in the suit brought by Oscar Underwood jr. on behalf of the widow of George S. Freeman, a Knickerbocker musician.

**Mrs. Coogan Leaves**

Mrs. Lillian Coogan has left for the coast with options on a number of stories which will be read on the coast and one selected for Jackie's picture to follow "A Boy of Flanders."

Larry Weingarten is making a tour of the East on behalf of "Long Live the King."

**"U" Signs Albertini**

Lucian Albertini, who has been making stunt pictures in Europe for some time has signed a contract with Universal to appear in a serial. He is now on his way to Universal City to start work.

**William de Mille Here**

William de Mille arrived in town from the coast yesterday. He will confer with Clara Beranger, his scenarist on "Icebound," the next de Mille picture which will go into production after the shutdown period.

**Turning to American Methods**

Al Feinman, just in from Europe where he handled exploitation for the Warners declares that English exhibitors are turning more and more to American exploitation methods.

**Endert Back From Trip**  
(Special to THE FILM DAILY)

Seattle—George P. Endert, manager of the Paramount exchange, is back from a trip to the coast.

**Phila. Meets on M. P. Day**  
(Special to THE FILM DAILY)

Philadelphia—The M. P. T. O. Eastern Pennsylvania will meet Saturday at Fay's theater, to make plans for Motion Picture Day.

**HAL ROACH'S SPAT FAMILY COMEDIES**

"Laughing Purposes Only."

2 reels.



Cosmos Art Pictures Association  
The Exhibitors Association  
**JOIN NOW**

Phone—Beekman 9091



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**WANTED**

For California Territory  
One Hundred Independent Features

No Reissues

Need not be of recent release but must be reasonably priced. All replies strictly confidential.

Box S-8  
Care Film Daily  
71 West 44th St.  
N. Y. C.

"WE NEVER DISAPPOINT"



PHONE—CHICKERING 293

ALLAN A. LOWNES, GEN. MGR.

Presented by  
**Samuel Goldwyn** (not now connected with Goldwyn Pictures)

# "Potash and Perlmutter" is getting them every where!

Big-Medium-or Small sized towns  
 it's all the same to this great picture

Chicago-New York-Boston  
 New Haven-Baltimore-  
 St. Louis-Youngstown-  
 Patterson-Denver-  
 and now see what it did  
 in Philadelphia -

Variety

By Montague Glass and Charles Klein  
 with  
**BARNEY ALEX VERA**  
**BERNARD CARR GORDON**  
 Martha Mansfield, Ben Lyon, Hope Sutherland  
 De Sasia Mooers, Lee Kolmer, and twenty others  
 Directed by Clarence Badger  
 from the scenario by Frances Marion  
 Produced by arrangement with A.H. Woods

On  
**Wheeling W. Va.**

**CONVULSED OVER  
 "POTASH AND PERLMUTTER"**  
 Once in a while this reviewer  
 sees a picture that makes him  
 want to throw his hat into the air  
 and shout exuberantly: "Hurray!"  
 On some occasions he has found  
 it difficult to resist the impulse  
 to act thusly, and one of those oc-  
 casions came this week at the Lib-  
 erty theatre, where "Potash and  
 Perlmutter," a First National pic-  
 ture, began a weekly engagement.  
 "Potash and Perlmutter" is a  
 sparkling gem of humor and  
 pathos; a photoplay, that in our  
 judgment, will take rank with the  
 greatest pictures with memory.  
 It is a picture that makes you ask  
 yourself: "What would we do  
 without the movies?" And the  
 only answer is a shudder.  
 For fear that we may be con-  
 sidered unduly enthusiastic, we  
 hasten to add that the audience of  
 which we were a part yesterday  
 agreed unanimously with us re-  
 garding this production. There  
 was one continuous roar of laugh-  
 ter, now a happy ripple, now a  
 tremendous crescendo. We left  
 the theatre feeling weak from the  
 unprecedented exercise of our fis-  
 cibilities.  
 But there is much more than  
 merely humor in the picture. It  
 is a human story all the way  
 through, and interspersed among  
 the laughs are pathetic sequences  
 which quickly stiffle the grins and  
 all but bring tears to the eyes.  
 A picture which can achieve  
 such results is not produced by  
 some streak of fortune. It must  
 possess a background of talent,  
 and in this respect, "Potash and  
 Perlmutter" is not lacking in a  
 single respect.  
 With such a combination it was  
 a foregone conclusion that the pic-  
 ture would be a "hit" in every re-  
 spect. But mere words cannot  
 describe just how good "Potash  
 and Perlmutter" is.

Thursday, November 1, 1923

## GOOD PICTURES OFFSET RAIN; PHILLY DOES BIG GENERALLY

Praise of "Potash and Perlmutter" Unstinted—  
 Pulled \$26,000—"Green Goddess" Expected to  
 Spurt—Estimates of Last Week

Philadelphia, Oct. 31.  
 Fine notices plus good box office  
 attractions, easily offset a stretch  
 of rainy weather here last week, and  
 as a result almost all the downtown  
 houses did good business; not as  
 big, possibly, as they might have  
 with a mere seasonable October  
 weather, but above their recent av-  
 erage.

A particular case in point was  
 "Potash and Perlmutter," at the  
 Stanley. Seldom have critics and  
 public been so perfectly in accord  
 here on a picture. An official of the  
 Stanley company made the remark  
 that it was the first time in ages  
 that he had seen reviews so highly  
 laudatory that they had to be  
 printed in full in ads and posters in  
 order not to lose any of the effect.

Every paper had flattering things  
 to say about this First National  
 comedy, and the crowds started  
 coming Monday and Tuesday, de-  
 spite a heavy downpour, from morn-  
 ing until late evening of the latter  
 day. While possibly not the mat-

nec drawing card that "Zaza" was,  
 "Potash and Perlmutter" was a  
 smash in the evenings, the attend-  
 ance of men being greater than the  
 house has seen in months. It could  
 undoubtedly have stood a second  
 week at the Stanley with ease, but  
 this house seems to have abandoned  
 its practice of even occasionally  
 showing pictures more than a sin-  
 gle week. It will, however, have  
 the regular second run at the Pal-  
 ace given to the better drawing  
 cards at the Stanley, and may have  
 a third showing at the Capitol.

Estimates of Last Week  
 Stanley—"Potash and Perlmutter"  
 (First National). Went very big;  
 best house has had in a long time.  
 Gross close to \$26,500. Horse race  
 pictures only other feature on bill-  
 mentioned in ads, so "P. and P." was  
 undoubtedly the attraction. "Go  
 Diggers" this week started equal-  
 well. (Capacity, 4,000; seats, 35  
 50 cents, matinees; 50 and 75 cts  
 evenings.)

On  
**New Brunswick N.J.**

## STATE BILL IS BEST GIVEN HERE IN MANY RESPECTS

(By PLAYGOER.)  
 The new program which was pre-  
 sented at the State Theatre yester-  
 day afternoon and last evening was  
 the best that has been seen at the  
 handsome Livingston avenue play-  
 house since it went back to a policy  
 of vaudeville and pictures. One of  
 the strongest features of the pro-  
 gram is the picture, Samuel Gold-  
 wyn's production of "Potash and  
 Perlmutter" with Barney Barnard  
 and Alexander Carr as Abe and  
 Mawrus.  
 The picture is rattling good en-  
 tertainment from start to finish.  
 The screen version of the Montague  
 Glass stories and play is a sure  
 were never better cast than as the  
 fictional garment manufacturer  
 whose clashes, harmonies and bug-  
 ness experiences manufacture  
 thousands. "Potash and Perlmut-  
 ter" is downright funny even on the  
 screen, and that's that.

Foreign Rights Controlled by  
 Associated First National Pictures Inc.  
 383 Madison Avenue, New York

A First National Picture



# "On The Banks of the Wabash"

## From The EXHIBITOR'S TRADE REVIEW

"'On the Banks of the Wabash,' the entertaining Vitagraph photodrama, will be a success wherever it is shown. \* \* \* It is a picture that ranks high in entertainment value. It affords excellent opportunity for effective prologs and in every other way is a real showman's picture."

**N. Y. EVENING JOURNAL:** "Combines distinctly impressive flood scenes and good performances. It is a pleasure to look at little Madge Evans."

**N. Y. MORNING WORLD:** "Here we have a flood for a climax. And it is quite well carried out. Mary Carr is quite effective, as indeed, she usually is, and the story ends in a roar of happiness."

**N. Y. TELEGRAM:** "The story centers about a fine old character, 'Cap' Hammond, quaint in humour, strong in manhood, who rises to an emergency and provides the thrill of the picture, a climax startling in its immensity."

**MORNING TELEGRAPH:** "This latest effort of J. Stuart Blackton has all the concomitants requisite to popular appeal. The picture has exciting river scenes which bring the story to its climax."

**N. Y. EVENING WORLD:** "If you like those 'down hum' films, you'll like 'On the Banks of the Wabash.'"

**N. Y. TRIBUNE:** "It will no doubt be a very popular picture."

**MOVING PICTURE WORLD:** "Thrill seekers will find something new and big in the flood climax which brings this Vitagraph melodrama to a close. The old 'Sarah Jane' plowing through Main Street, making its rescues from second story windows, is an impressive spectacle but only a part of a maelstrom of dramatic events that culminate here.

"It's stupendous climax will accomplish its purpose in bringing out the thrills and giving your patrons what the earlier part of the picture hints at—terrific flood scenes.

"The cast has many excellent types and shows enthusiastic direction."

**FILM DAILY:** "The flood has been realistically staged and furnishes an exciting finish for the story."

**WEEKLY FILM REVIEW** said: "The climax brings a real thrill when the dam bursts, houses and barns are swept along by swirling water, the hero is caught beneath a heavy piece of machinery with water rising rapidly about him, a steamboat catches fire and her boilers explode. Thrills are piled on thrills."

## From The EXHIBITORS HERALD

"This subject has a great deal about it to commend it as a box office picture. It is well enacted and it winds up with a splendidly done flood scene which furnishes a legitimate big punch.

"This spectacular effect is decidedly unusual and is as well done as anything of its kind that we have seen. It is sufficiently strong and effective to insure every kind and type of patron a real thrill."

---

## J. STUART BLACKTON PRODUCTION

By arrangement with J. EDGAR SELDEN

# VITAGRAPH

ALBERT E. SMITH PRESIDENT

# THE **Film** DAILY

The BRADSTREET OF FILMDOM The RECOGNIZED AUTHORITY

XXVI No. 34

Friday, November 9, 1923

Price 5 Cents

## ECONOMY

BY DANNY

The possibility of economies merging of physical distribution looms up again. It has attracted the attention of a number of persons. Whether anything will come of it remains to be seen. It is having a lot of thought. Who knows—maybe this economy, like others, will follow the wave of retrenchment in production. Certainly it is an interesting subject. Certainly it is worth thought. And better action.

Last Spring a series of articles on distribution problems appeared in this publication. Among them the Aronson coup on "The Golden Bubble" invited much criticism. Some of the ideas developed in this series. Then, too, there is the old abandoned idea of the American Express Co., which might well be re-considered, and perhaps some ideas found there might be helpful.

All events this is the time to do something—if anything is to be done. Some time ago many of the leaders practically decided to try out a calling for the merging of the physical handling of film. And one man upset the apple cart. Why the idea was not tried out excluding the gentleman's concern is still one of the unfathomable mysteries of business. But there are others—others.

Certainly with probably 700 more exchanges in operation through this country something should be done. They are not needed. Salesmen, yes—all possible. Other help no—not to the extent of present day operations. This reduced cost would help the whole business, even reducing rentals. And there are other ideas that might easily be worked out. It would be crude at first. But what isn't?

### A Real Picture

"The Eternal City." The first Fitzgibbon to be produced by Sam Goldwyn. What a box-office! A

(Continued on page 2)

## Out-of-Town Critics on First Runs

Beginning Sunday and appearing weekly thereafter, generous excerpts of criticisms on important current pictures at first run theaters in Baltimore, Chicago, Cleveland, Detroit, Philadelphia, Washington and other key cities, will appear in THE FILM DAILY. The first installment will include "Slave of Desire," "The Light That Failed" and "The Virginian," as well as many others.

### Comedy-Drama for Pathe (Special to THE FILM DAILY)

Los Angeles — Hal Roach has started production of "Somewhere in Kansas," a feature length comedy for Pathe. He may make two of that kind yearly for the distributing company. He will continue to make two novelty films yearly, such as "The Call of the Wild" and "Rex, King of Wild Horses." Roach declares that his coast-to-coast trip convinced him that features should be no longer than six reels and is making his plans accordingly.

### Fox's Phila., Opens Nov. 19 (Special to THE FILM DAILY)

Philadelphia — The Fox theater opens on Nov. 19. Erno Rapee, formerly of the Capitol, will be managing director and leader of the orchestra.

### Goldreyer Sells Theater

Charles Goldreyer, who operates the Kingsbridge Amusement Co., has sold the Kingsbridge theater in the Bronx, a 1400 seat house, to the Eastern Parkway Realty Corp. Soffer's was the broker.

### 1st Nat'l Executives Here

A number of First National executives are in town, including Robert Lieber, E. V. Richards and Walter Hayes. As noted, Fred Levy and George W. Trendle have been here for several days.

### "This Freedom" Next

"This Freedom" will follow "The Temple of Venus" at the Central theater when the latter picture terminates its run at a date as yet undetermined.

### Ragland on Trip

John C. Ragland, Eastern representative for Harold Lloyd, left for a short trip to St. Louis yesterday.

### Lloyd Injured

The Associated Press reported from Los Angeles yesterday that Harold Lloyd was hit by a fire nozzle and thrown off a moving truck while working in his new comedy, "The Girl Expert." His forehead was cut and injuries sustained that will keep him out of the studio for two weeks. John C. Ragland, Lloyd's representative, secured his first knowledge of the accident from the press dispatch.

### Fredman Sails Tomorrow

Ernest W. Fredman, editor of The Film Renter, leaves for London tomorrow with a batch of interesting material which will appear in the annual number of his publication. Fredman yesterday expressed his appreciation of the manner in which he has been received here by his many friends in the picture business.

### Leaves for Chicago

Charles C. Pettijohn left for Chicago yesterday to attend the annual meeting of the Film Board of Trade there. A dinner will be held at the La Salle Hotel tonight.

### Hearing Opens on Coast (Special to THE FILM DAILY)

Los Angeles—The Federal Trade Commission resumed its investigation into affairs of Famous Players here yesterday.

### Hodkinson Offering Prizes

Hodkinson is offering a number of cash prizes for the exchanges rolling up the greatest gross during November which is Hodkinson anniversary month.

### Earl Hudson Here

Earl J. Hudson, First National production manager on the coast, arrived in town yesterday.

## To Discuss Tax Fight

Cole of Texas Expects to Meet Many Prominent State Leaders at French Lick Next Week

Colonel H. A. Cole, of Texas, anticipates that a number of prominent state leaders of various exhibitor organizations will meet with him in French Lick next week to discuss the best way of removing the admission tax.

The Colonel, who was sent East by the Texas organization of 160 exhibitors, was anxious to have such a meeting take place here during this week, but many state leaders wired that the time was too short to arrange their affairs to make such a move, so the Colonel immediately wired back that French Lick would be a good place to meet.

Inasmuch as a number of state leaders expected to attend the conference called by the Western states at French Lick, Cole may have a number of leaders to confer with.

### "Lab" Men Meet Nov. 15

The Allied Laboratories Ass'n will hold a meeting at the Astor next Thursday night to hear the details of a credit system developed by the Hoy Reporting Service for use of the laboratory owners. Waterson Rothacker who is in town from Chicago is expected to remain over for the meeting.

### Scardon Sails Saturday.

Paul Scardon sails for Europe tomorrow.

## No Financing Needed

Famous' Position Satisfactory and Dividends Will Continue, Says R. W. Saunders, Comptroller

The maze of reports current in the financial district concerning Famous Players since the company announced its shut-down in production has resulted in the issuance of a lengthy statement by R. W. Saunders, Comptroller in which he declares that there is no need for financing or recapitalization. Saunders goes into the financial condition of the company at length and declares that "the executives see no reason why the present eight per cent dividend on both the common and preferred stocks should not be maintained."

Saunders discusses three items of interest, as he puts it. The first concerns the application made to the New York Stock Exchange for the listing of an additional 14,228 shares of common stock, making a total amount

(Continued on page 2)



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Paris Representative—Le Film, 42 Rue de Clichy.

Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelplatz.

**Quotations**

	High	Low	Close	Sales
East. Kod.	109 3/4	108	108	800
F. P.-L.	65 3/4	60 5/8	65 3/4	13,000
do pfd.	85	84 1/4	85	200
Goldwyn	10	9	10	2,350
Loew's	17 3/4	17 1/2	17 1/2	2,700

**ECONOMY**

(Continued from Page 1)

great love story splendidly told; a splendid cast, and the settings of Italy. With Mussolini, the Premier, appearing in the picture. True, it isn't the wonderful story that Hall Caine wrote—it has been modernized with the Fascisti in it and the world war and other things. But the appeal is still there—the conflict between David and Bonelli for Roma with love triumphant, and some mob effects with the Coliseum of Rome as the setting—magnificent stuff. If you can't do business with this one there's something wrong—with you.

**Baby Peggy Leaves**

Baby Peggy leaves for the coast tonight. Harry D. Wilson is also returning to the coast in the same party with Peggy and her parents.

James Loughborough will handle the Eastern end of Principal's publicity and advertising.

**ADVERTISE YOUR SHORT SUBJECTS MATS** for this "ad" FREE at your Educational Exchange



**No Financing Needed**

(Continued from Page 1)

isted of 243,431 shares of common without nominal or par value, out of total authorized issue of 450,000. In this connection, he says:

"Of the 14,228 shares, 11,438 are to be in full payment for one-half of the capital stock of Hill Street Fireproof Building Co., and for one-half of the capital stock of the New York and Pacific Coast Amusement Co. As Famous already owns the other half of each of these issues, it will make them the sole owners. The New York & Pacific has been successfully operating two theaters in Los Angeles and the Hill Street company has built and is now operating with great success the beautiful Metropolitan theater at that place, which, although recently opened, has already succeeded in building up a large and ever growing clientele. By purchasing this one-half interest of the former partner, Sid Grauman, Famous Players are thus acquiring three theaters that have already demonstrated their earning capacity, and have acquired a piece of real estate in the heart of Los Angeles, the value of which is continually increasing."

He next discusses the Federal Trade Commission suit, and in that connection says:

"The second matter of information arose during the inquiry by the Federal Trade Commission, which investigation has been proceeding now for some months, and its effect has been pretty well discounted in financial circles. When, in response to a subpoena, the list of stockholders was submitted, the name of the President, Mr. Adolph Zukor, did not appear. It is a well understood practice for many wealthy men not to hold stock in a corporation in their own name, but this fact was not, apparently, understood by the reporters present, and the statement, wholly erroneous, was published that Mr. Zukor did not own any of the stock. As a matter of fact, Mr. Zukor's stock interests in the corporation are said to be even larger than they were in 1920, and this fact was promptly published."

The third refers to the cessation in production. Saunders here explains that negative costs have been mounting for the past year and adds that "as a result of this wise economy, the company will show a very substantial cash saving which will be available for the further strengthening of its cash position." He then says:

"To all appearances, the earnings of the company will not be affected by this move and they will somewhat parallel the earnings of last year. It was commented in several quarters that the write-off of about \$1,000,000 of the German productions should be taken out of this year's earnings which, however, they will not affect in the least. They are a proper charge against the surplus accumulated in previous years and the write-off was handled in that manner. In accounting and financial circles this was considered a very wise procedure. The company did the same some years ago with the Arbuckle loss and is evidently following the same procedure whenever an occasion arises. There are no other items of this nature in their assets at present requiring attention."

"With earnings running at the rate of last year, and with the economies in mind, together with other cash coming in from subsidiaries, there seems no reason why a substantial strengthening of the cash position, with suitable reduction of the bank loans, cannot be looked forward to by the end of the year, or if not then, within a month or two thereafter. The larger part of the economies will be effective in the first two months of next year, and by March 15, the position of the company ought to be a very strong one. President Zukor said the other day that the company had no occasion for refinancing or recapitalization, of which there have been rumors, and also stated that he considered the outlook favorable and was looking forward to good business during the winter and spring. The executives also see no reason why the present 8% dividend on both the common and preferred stocks should not be maintained."

**1st Nat'l Reports Foreign Sales**

First National reports the following foreign sales. "Circus Days" to the Madan Theaters, Ltd., for India, Burma and Ceylon; "Trouble" and "Peck's Bad Boy" to Karl Suering, for Soviet Russia and Border States; 17 Mack Sennett comedies to Johan Kerre for Soviet Russia and Border States; "The Girl in the Taxi" to Albion Cinema Supplies Co., Ltd., for Austria, Hungary, Szecho-Slovakia, Poland, Yugo-Slavia, Bulgaria, Roumania, Turkey, and European Greece.

**Prices Up in Mid-West**

Stanley C. Jacques, Pathe's manager in Cincinnati, reports to the home office that admission prices in his territory have gone up slightly. Those theaters formerly charging 40 cents now getting 50 cents. He finds business generally very good with the exception of West Virginia, where conditions in the coal fields are not yet stabilized.

**Alder Film on Coast**

(Special to THE FILM DAILY)

Los Angeles—"The Isle of Vanishing Men," the new W. F. Alder picture, had its world premiere here last week at Clune's Broadway. The entire lobby was decorated with interesting and unusual articles used by the Kia Kia cannibals of the South Seas.

**Show Scientific Films**

(Special to THE FILM DAILY)

Chicago—The children's department of the Field Museum of Natural History, holds sessions every Saturday afternoon, at which a number of scientific reels are shown. The public is invited to these showings which are largely attended.

**Hall Back With Kinograms**

Ray L. Hall, one of the organizers of Kinograms and for three years its managing editor, has returned to the staff as associate editor, after an absence of two years in other activities.

**Penson Enters Sales Force**

Charles Penson, former manager of supplies for Universal, has resigned to enter the selling end and has been assigned to a zone in Universal's Washington territory.

**Cobb May Go to Coast**

F. Heath Cobb, of Grand-Asher may go to the coast shortly with a batch of stories he has purchased for Bryant Washburn and Elliott Dexter.

**Two Reissues**

United Artists are reissuing "Broken Blossoms" and "The Mark of Zorro."

**Hold-Over at the Rivoli**

"His Children's Children" will be held over for a second week at the Rivoli.

**Incorporations**

Albany—Gadrun Prod., Inc., New York. 100 shares stock, no value. Attorneys, Gross & New York.

Albany—Albertina Rasch, New York. Capital \$15,000. Attorney, Nathaniel Cholney, New York.

Albany—Movie Supply & R Co., New York. Capital \$5,000. Attorney, Louis Philipps, New York.

Albany—Elliot Dexter, Inc., New York. 200 shares stock, no par value. Attorney, Edward James, New York.

Albany—M. J. Winkler Prod., New York. Capital \$20,000. Attorney, O. S. Oshin, New York.

Albany—Drop Head Proj Sales Co., New York. Capital \$10,000. Attorney, S. H. Fuller.

Dover, Del.—Eldorado Prod. Inc., Wilmington. Capital \$20,000.

**HAL ROACH'S CHARLEY CHAS COMEDIES**

"Consistently Good."

1 reel

Pathécomedy

**WANTED**

For California Territory One Hundred Independent Features

No Reissues

Need not be of recent release but must be reasonably priced. All replies strictly confidential.

Box S-8

Care Film Daily 71 West 44th St. N. Y. C.

**DURATIZE YOUR FILM**

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**FILM PROTECTOR**

220 WEST 42<sup>ND</sup> STREET NEW YORK

PHONE CHICKERING 2937 ALLAN A. U. PRES

# THE TRUTH IS—

THE new pictures which *Paramount* announced to the trade last August have now been completed.

¶ They will be released at the rate of one a week beginning *now*.

¶ Prints of the first four, "*THE SPANISH DANCER*," "*HIS CHILDREN'S CHILDREN*," "*THE LIGHT THAT FAILED*," "*STEPHEN STEPS OUT*" may now be seen at *Paramount* exchanges.

¶ Demonstration runs on "*THE SPANISH DANCER*" have proven, in all sections of the country, beyond the shadow of a doubt, that this Pola Negri picture is one of the greatest box-office draws ever released.

¶ Demonstration of "*HIS CHILDREN'S CHILDREN*" in New York marks this picture as sure-fire. It is marvelously acted, sumptuously produced, has an engrossing story and is full of strong, human-interest drama. It has tremendous pulling-power. We are confident demonstrations of "*HIS CHILDREN'S CHILDREN*" in other sections of the country will show the same result. We ask that exhibitors watch closely its success in demonstration theatres.

- ¶ "*THE LIGHT THAT FAILED*" we believe is another great big picture. It has in it the romance, the drama, the story interest and the superlative acting that only big box-office attractions can hope to have. It has already received the Board of Review's endorsement as one of the two best pictures of the month.

¶ "*STEPHEN STEPS OUT*" speaks for itself. Is there any one who doubts the interest of the entire American public in the name "*DOUGLAS FAIRBANKS, JR.*"

¶ The others of the 19 new *Paramount Pictures* which we listed in full in this paper last week make up an output of product that is absolutely revolutionary in motion picturedom. Such stars, featured players and supporting casts, such great stories, such magnificent productions of proved-in-advance box-office merit could come only from *Paramount*.

¶ Exhibitors may rest assured that the *Paramount Pictures* in the months to come will be the greatest line-up of *Paramount* ever released.

¶ And that's saying something!





# MARY PICKFORD

in

## "Rosita"

*A Spanish Romance*

with **HOLBROOK BLINN**

*Adapted by Edward Knoblock*

*Story by Norbert Falk*

*Photography by Charles Rosher*

An **ERNST LUBITSCH PRODUCTION**

**NOW BOOKING**

**UNITED ARTISTS CORPORATION**

*Mary Pickford*

*Charles Chaplin*

*Douglas Fairbanks*

*D.W. Griffith*

*Hiram Abrams, President*

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HIRAM ABRAMS

UNITED ARTISTS CORP

NEW YORK N. Y.

MARY PICKFORD IN ROSITA OPENED AT THE ORPHEUM THEATRE ON  
SATURDAY TO THE LARGEST BUSINESS IN THE HISTORY OF THE  
THEATRE AS THE ORPHEUM THEATRE HAS BEEN IN EXISTENCE FOR  
SEVENTEEN YEARS THIS IS AN ACHIEVEMENT OF WHICH MISS  
PICKFORD CAN BE JUSTLY PROUD

JONES LINICK AND SCHAEFFER

ADOLPH LINICK





# "A WOMAN OF PARIS"

A DRAMA OF FATE

*featuring*

*Edna Purviance*

*Written and Directed by*

## CHARLES CHAPLIN

*he*



### **"The Public Will Fight To See This"**

"There is no doubt that the public will fight their way in to see this production—and they will not be disappointed," says Martin J. Quigley, in Exhibitors Herald. "'A Woman of Paris' is a distinguished subject. There are marvelous touches of humor, pathos and subtle allusions which have set the Chaplin comedy pictures apart from all other kinds of pictures the world over. It is all handled in a manner as unusual as the world famous genius of Chaplin himself."

**NOW BOOKING**

**UNITED ARTISTS CORPORATION**

Mary Pickford Charles Chaplin  
Douglas Fairbanks D.W. Griffith  
Tiram Abrams, President

Associated Authors, Inc.  
Frank Woods AA Elmer Harris  
Thompson Buchanan AA Clark W. Thomas  
present

# "RICHARD THE LION-HEARTED"

*A Frank Woods Production*

*Based on Sir Walter Scott's novel, "The Talisman"  
with Wallace Beery as "King Richard"  
the role he created in "Robin Hood"  
Direction by Chet Withey*

**"Satisfying; Stirring;  
Spectacular"**

'Satisfying entertainment, martial splendors,  
stirring action, spectacular appeal.

"A large scale production, a sympathetic love  
story, clash of mailed warriors, deeds of hero-  
ism, stealthy intrigue.

"Has all the glorified dash, brilliant lure and  
pomp of battle.

"Suggests exploitation tie-ups with book  
stores, school boards and women's clubs."—  
Trade Review.



*New Booking  
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Hiram Abrams, President  
A Branch Office Located in every United Artists Exchange*

**Supervisors Announced**  
(Special to THE FILM DAILY)

Atlanta—All district supervisors Southern Enterprises have now been placed. Ford Anderson, formerly in charge of Carolina, goes to Alabama; Arthur J. Amm remains in Alabama; E. R. Rogers retains Tennessee; Montgomery Hill becomes Georgia supervisor; E. L. Perry goes to Alabama and A. E. Fair remains in Georgia. A. C. Cowles, who has been public relations representative, is now booker in the Charlotte office of John Thomas, formerly manager of the Vaudette, Atlanta, with Rogers as booker, and Loy Kennedy, formerly with the Vaudette, Atlanta, will book for Florida. DeSalles Harrison remains in Georgia as booker. The real estate department, of which Louis Cohen is manager, will maintain offices in Atlanta.

**Coram and Freeman on Trial**  
(Special to THE FILM DAILY)

New York—Chester D. Coram, of New York and William J. Freeman, of New York, are on trial today in the District Court, charged with the mails in a scheme to defraud. Originally the men were indicted with two others whose cases have since been dropped, and all pleaded guilty when arraigned. The charges against Coram and Freeman are with the promotion of stock in a picture corporation.

**Goldwyn Dance Nov. 23**

Goldwyn Club will give its annual in the grand ball room of Pennsylvania, on Nov. 23. Manuel Lopez and his Pennsylvania Hotel Orchestra will furnish the music for the dancers. Many entertainment features are being arranged including performers from the Grand Opera House.

**Hodkinson Sales Drive On**

During November, Hodkinson will conduct its sixth anniversary drive for new and old collections. "New business" is the watchword and Hodkinson salesmen are making direct appeals to exhibitors for co-operation in their territory ahead.

**Callaghan on Trip**

Walter J. Callaghan, of Monogram Pictures, has left on his first business trip. He will visit Chicago, Cleveland, Indianapolis, and Philadelphia.

**Webster Succeeds Peavey**

Hodkinson announces that Sherwood Webster is now branch sales manager in Cleveland. Webster resigned the position of L. Peavey, resigned.

**Now Manages Strand**  
(Special to THE FILM DAILY)

Orange, N. J.—Warren Beaudette has taken over the management of the Strand theater.

**Favorite and Burr in Deal**  
(Special to THE FILM DAILY)

Chicago—Favorite Films have contracted for the entire 1923-24 C. C. circuit.

**Newspaper Opinions**

**"David Copperfield"—Asso. Exhib.—Cameo**

AMERICAN—Comparatively unheralded, "David Copperfield" opened yesterday with a splendidly chosen cast, beautiful settings, capable actors, and understanding direction. But it is in great part due to the fact of all the faces being entirely unfamiliar that gives the photoplay its distinct appeal.

DAILY NEWS—They've got a dandy "David Copperfield." The film is Swiss and its characters are a credit to Switzerland's Hollywood. There's no need to say that the story is one to be enjoyed by youth and age alike, inasmuch as it follows closely Charles Dickens' widely loved novel.

EVENING JOURNAL—\* \* \* ought to make every movie fan caper for joy. The names of the cast are strange to America, but it is a revelation to find a group of players performing with such a uniformly high calibre of ability. Not only is the acting praiseworthy, but the settings, the natural views, the photography and the direction are as nearly perfect as one could reasonably expect.

MAIL—\* \* \* a motion picture so simple and dramatic in its presentation, so perfect in characterization and so beautifully pictorial that we do not hesitate to recommend it to those who scoff at the films and to screen patrons.

MORNING TELEGRAPH—\* \* \* is an excellent picture with reservations. The action is dignified and genuine and the sets are well planned; the photography is unusually fine.

SUN—The film, to our way of thinking, captures the spirit, the atmosphere and the age of the story quite excellently. And those three qualities are peculiarly elusive.

TIMES SQUARE DAILY—Carefully and elaborately produced, fairly well acted and carefully adapted—that sums up the "David Copperfield." It is a work with a distinctly limited class appeal.

TIMES—It is a film, which brings this solace, this peace of mind, contentment and a wondering about the past—a picture that is different to others, and one that cannot be said to be perfect. Yet it holds the interest.

This is a picture which Dickens lovers will enjoy in spite of its many deficiencies, as it is such a beatific change from some of the stories that are bought, paid for and produced by film concerns. Take a trip to the Cameo and get a mental rest for an hour or so.

TRIBUNE—But for Dickens lovers there is much to enjoy in this presentation, for, even if one does get the story in scenes hung together with titles, the characters are Dickens own to the life. The picture is faithfully done in every way and is quite fascinating even in its present interrupted form.

WORLD—It is simple, tasteful and a fairly faithful photograph of the author's intention. From a vulgar, commercial point of view it cannot be noted that the film knocked all or any of yesterday's audience completely out of seats.

**Coast Players in Detroit**

(Special to THE FILM DAILY)

Detroit—Mary Thurman, Tyrone Power, Arnold Daly, Kenneth Harlan and Henry Sedley have arrived from Hollywood to appear in the first picture to be made by the Detroit M. P. Co., of which Frank Talbot is the head. The studio is at Grosse Pointe on Vernier Road.

**Lloyd Film at Roosevelt**

(Special to THE FILM DAILY)

Chicago—Following the run of "Little Old New York" at Balaban & Katz's Roosevelt, Harold Lloyd's "Why Worry?" will open for an indefinite run.

**"His Children's Children"—F. P. L.—Rivoli**

AMERICAN—The story switched from one set of characters to the other; it required an Herculean effort to know what it was all about. Nothing was continuous or coherent. The consequence was that a fine book made a perplexing picture—a sort of conundrum to which there was no answer. Eaton and H. Cooper Cliffe. A finer cast couldn't have been secured, and yet all these actors were lost in the terrific shuffle of the emulsified picture.

DAILY NEWS—\* \* \* we weren't at all surprised at finding no small source of entertainment and food for thought in the Rialto's feature. Certainly this is a worth-while film.

EVENING JOURNAL—Neighbors at the Rivoli who had read Arthur Train's novel said it was an interesting and well-knit story. The film version is interesting, but it is far from being well knit.

MAIL—\* \* \* A film of the jazzy young folk of today, their drinking and foolish affairs, but through it there runs a story of the sewing of wild oats in middle age which is extremely well told.

MORNING TELEGRAPH—\* \* \* There is nothing very exciting about the picture in general, although some of the cast is worthy of particular cheering.

POST—A better cast could hardly have been chosen, yet what chance did this little group of competent people have in a story which seemed to be interested mainly in the varied number of scenes which could be shown. Not that this picture fails to interest, but it could have been made into something fine and lasting if the characters had been allowed to develop and unfold normally.

SUN—That denouement, in which the house that starts out with so much affluence comes crashing down to ruin in all shapes and sizes, is enough to raise this film version of Arthur Train's novel above the others of its class. Shrewd directing by Wood and much deft acting by the cast bring out the best values in this story.

TIMES SQUARE DAILY—The picture, however, looks to be a money-getter for the smaller towns. It is a wallop at New York society and the present-day jazz craze that is sweeping the younger generation.

TIMES—Sam Wood with clever manipulations and ideas, revealing his usual resourcefulness and thorough knowledge of film work, has ground out a production which, if it does lack a startling denouement, is nevertheless entertaining during the whole time it is on the screen.

TRIBUNE—We are sorry that we haven't read it, for we should like to know if Mr. Train had morals concealed all over his story the way Sam Wood had in his picture. There are a lot of things we couldn't understand in this story.

WORLD—Here again is the cinema director lost in a forest of ideas, running 'round in circles, growing more and more panicky as the sun goes down. Sam Wood is one director who ought to have done well by the immensely entertaining Train novel. It is pictured with great beauty, which in this day of camera manipulation, means quite little, and it is terribly difficult to keep a line on without the aid of pencil and paper.

**In the Courts**

Supreme Court Justice Lehman has filed a judgment dismissing against Loew's, Inc., a suit brought by Samuel Wertheim against Loew's, the Advance Amusement Co. owner of the Colonial at Peekskill, David Bernstein and Nicholas M. Schenck, officers of the Advance company, and the Minson Mortgage Co., because the Peekskill, in which Wertheim was interested was conducted as a "tremendous loss," due to the acts of the defendants. The complaint named the Minson Mortgage on the ground that because of the actions of Schenck and Bernstein, it broke a building loan agreement with the Peekskill theater. The court found that no cause of action was stated against Loew's.

The suit brought by Jack Cohn against Adam Kessel and Charles O. Baumann for \$100,000 damages because they made statements in 1920 that a film Cohn distributed called "Over the Fence," in which Babe Ruth figured, was not genuine and was a fraud on Ruth and the public, has been settled by an agreement by Kessel and Baumann to pay Cohn \$750.

The Film Development Corp. has obtained an attachment against the property of Ben Strasser of Winston-Salem, N. C., for \$730 due for printing and developing the films, "Shot in the Night" and "Devil's Match."

Arthur Butler Graham has been granted a motion by Judge Philip McCook for preference on the calendar for his suit to recover \$62,000, alleged due him for services rendered to Rudolph Valentino. The trial was set for Nov. 26.

The Appellate Term of the Supreme Court has affirmed a judgment for \$1,017 obtained by Samuel J. Kessler against Max Rosenblatt for services in connection with the 170th Street Theater Corporation.

Waco, Tex.—M. L. Gardner has reopened his Gaiety for the season.

New York Chicago Hollywood

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**Guild Meets on Coast**

(Special to THE FILM DAILY)

Los Angeles—A meeting of the Catholic M. P. Actors' Guild of America was held last night, at the American Legion Hall. Father M. J. Mullins, chaplain of the Guild, presided at this meeting, and among the speakers were Ben Turpin, Jack Coogan, Sr., and Thomas Gray.

**Levy Managing Buffalo Office**

(Special to THE FILM DAILY)

Buffalo—Having served as salesman for a number of years, with most of the important companies, H. L. Levy is now branch manager with Associated Exhibitors here.

You'll want this one



Joseph M. Schenck  
presents

Constance  
Talmadge  
in  
"The  
DANGEROUS  
MAID"

Directed by Victor Heerman  
Continuity by C. Gardner Sullivan  
From the Novel by Elizabeth Ellis  
Photography by Glenn MacWilliams

Here is a picture that has given Constance a wonderful opportunity to show her dramatic ability. A decided departure for her—but *how* she does it.

Her performance will astonish and delight the fans. That means big business.

Says The Exhibitor's Herald:

"Her 'Barbara Winslow' will be regarded as her best role to date."

Constance Talmadge at her best; a great title and a strong cast. *What* a selling combination.



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A First National Picture

# THE **Film** DAILY

**The BRADSTREET OF FILMDOM** **The RECOGNIZED AUTHORITY**

XXVI No. 36

Monday, November 12, 1923

Price 5 Cents

## IN TEXAS

By **DANNY**

They killed off short horns a time ago. In Texas. Ex-on the range. Down there want men to be men. And lly they get 'em. That's why man Cole is interesting. is a long, lean, rangy chap. nerly a Colonel in the Army. you know it when he snaps ething out. Cole got the s exhibitors to organize. he has 160 of them corral- And they are working to- er. In a real way.

"We aren't interested in poli- s, national, state or other- se, so far as exhibitors are ncerned," says Cole; says he, hat we want to see is the mission tax removed. That's at I came East for. And a darned if I like the way ngs look. There's too much itics. Far too much. I'm ing something can be done French Lick. We've simply to get that tax off the ks."

Colonel, if you ever said a ul you just said it. Anytime h exhibitors stop playing politics op worrying over who controls r organization they may get here. For the past few years as been so darned much pesky played hither and yon that ven't done much of anything t's sort of reiteration to say. exhibitors never have gotten r until they saw the red flag. Danger. Right in front of Then they run like mad. To ether. Then the storm passes olitics come to the fore, and e party is all over.

*Cole of Texas. Or Any- from Anywhere. Will please tell the gang where they get off. And how to do it. At French Lick. Or anywhere. They perhaps someday the exhibitors of this country will get somewhere. With their national organization.*



The immortal "Why don't you speak for yourself, John?" An appealing scene in Charles Ray's "The Courtship of Myles Standish," the big Associated Exhibitors release.—Advt.

### Opens Theaters for Children (Special to THE FILM DAILY)

Pittsburg—The Rowland and Clark theaters have been opened Saturday mornings for educational showings, especially prepared for children.

### Fox to Build in L. A. (Special to THE FILM DAILY)

Los Angeles—It is reported that Fox will build a theater at Sunset and Western Aves., the site of the present studio when the plant is dismantled.

### May Make Own Pictures (Special to THE FILM DAILY)

Los Angeles—It is reported that Madge Bellamy will make her own pictures upon completion of her contract with Thomas H. Ince.

### "Tiger Rose" at Rivoli

"Tiger Rose" goes into the Rivoli the week of Dec. 2. "Lucretia Lombard," another of the new Warner releases, plays the Strand Dec. 9th.

### Valentino to Make 5 Films

Rodolph Valentino has signed a new contract with Ritz that calls for five pictures.

### Crandall's Tivoli Progressing (Special to THE FILM DAILY)

Washington—Work on the Tivoli, the new Crandall house, is progressing rapidly. The house, which is at 14th St. and Park Road, N.W., will seat 2,500.

### Big House for Easton (Special to THE FILM DAILY)

Easton, Pa.—Wilmer and Vincent who now own three theaters here, are to rebuild the Colonial into a new theater to seat 2,400. Work starts in the Spring.

### Goulding Doing New Script

Edmund Goulding, who has just completed the scenario for "The Fool," has been again engaged by Fox to do "The Man Who Came Back."

### Making Kid Comedies

M. J. Winkler is producing a series of kid comedies at the Tec-Art Studio. Through Jess Smith, Monty Brice has been engaged to direct.

### Lasky Arrives

Jesse L. Lasky arrived in New York on Saturday from the coast, but did not go down to the office.

## New State Unit

**M. P. T. O. of Washington Formed— Fifty Theaters Join—Howard Clemmer Elected President**

(Special to THE FILM DAILY)

Seattle—The temporary exhibitor organization formed here a short time ago, has now become permanent. The M. P. T. O., of Washington, formally came into being at a two-day convention held at the Hotel Calhoun, at which Dr. Howard S. Clemmer, of Spokane, was elected president.

Assurances have been received from a number of exhibitors that they would join. At the moment, fifty exhibitors are enrolled. A program of co-operation with state officials on matters of state-wide importance was adopted. At a dinner which brought the meeting to a close, exchangemen and exhibitors alike attended.

Headquarters have been opened here by J. M. Hone, executive secretary. The officers are: Howard S. Clemmer, Spokane, president; L. A. Drinkwine, Tacoma, first vice-president; J. M. Hone, secretary-treasurer. Trustees, Ray Grombacher, Spokane; L. A. Drinkwine, Tacoma; G. G. Johnson, Kelso; C. A. Swanson, Everett; J. A. McGill, Port Orchard; H. W. Bruen, Seattle; Fred Walton, Bellingham; W. Flint, Arlington, and John Danz, Seattle.

### Liebe Producing

Hapsburg Liebe intends making pictures at Orlando, Fla. Jess Smith has placed Ann Forrest with the company to play leads.

### Lane Signs With Fox

Lupino Lane has signed a new contract with Fox to make pictures on the coast.

## Optimistic, Sails

**E. W. Fredman, Film Renter, London, Refuses, However, to Comment on Occurring Changes**

Ernest W. Fredman, editor of The Film Renter, London, returned home on the Leviathan, sailing Saturday, after five or six weeks in this country.

"I appreciate that the view-point of an outsider upon existing conditions is desirable," said he, "but I cannot answer the question as to what I think of conditions in America. They are changing so fast that it would be silly or practically so for a foreigner to attempt to analyze these conditions until they have

(Continued on Page 2)



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### Optimistic, Sails

(Continued from Page 1)

become stabilized. For this reason I should like to be excused from expressing my opinion except to say that I feel certain that the many excellent pictures which America is producing is a demonstration of the sincerity with which American producers are seeking to establish that standard of satisfaction which will remain for the screen that tremendous popularity which it so deservedly should enjoy.

"I have talked to the most important men in the business and from what they have told me I certainly feel very optimistic for the future."

#### 84 Pictures Selected

The National Board of Review, cooperating with the National Association of Book Publishers, has selected 84 features based on worthwhile literature for showings during National Book Week, which opens today. The Board has mailed out 50,000 pieces of literature to women's clubs and exhibitors all over the country.

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### At Broadway Theaters

Astor—"The Hunchback of Notre Dame."  
Broadway—"The Common Law."  
Brooklyn Strand—"The Common Law."  
Cameo—"David Copperfield" and "A Sailor Made Man."  
Capitol—"Little Old New York."  
Central—"The Temple of Venus."  
Cosmopolitan—"Under the Red Robe."  
Criterion—"The Covered Wagon."  
Forty-Fourth Street—"Scaramouche."  
Loew's New York—Today—"Dulcy."  
Tuesday—"The Gun Fighter" and "Mark of the Beast."  
Wednesday—"Potash and Perlmutter."  
Thursday—"Hell's Hole" and "Fighting Blood."  
Friday—"Red Lights" and "The Crooked Alley."  
Saturday—"The Eternal Struggle."  
Lyric—"The White Sister."  
Rialto—"Pioneer Trails."  
Rivoli—"His Children's Children."  
Strand—"A Woman of Paris."

#### Next Week

Astor—"The Hunchback of Notre Dame."  
Broadway—Not yet determined.  
Brooklyn Strand—"A Woman of Paris."  
Cameo—Not yet determined.  
Capitol—"Little Old New York."  
Central—"The Temple of Venus." (Tentative.)  
Cosmopolitan—"Under the Red Robe."  
Criterion—"The Covered Wagon."  
Forty-Fourth Street—"Scaramouche."  
Lyric—"The White Sister."  
Rialto—Not yet determined.  
Rivoli—Not yet determined.  
Strand—"Ponjola."

#### Danes' Perfect Speaking Film

The Times publishes a special cable from Copenhagen, which says, in part:

"Two Danish civil engineers, Axel Petersen and Arnold Poulsen, demonstrated today before an audience of prominent persons a new invention by which the problem of the speaking film is declared solved.

"The human voice is photographed by a special method on a separate film, which is not connected with the picture film. Thus the voice film can be handled separately, which is regarded as a great advantage. The same apparatus can be used for an ordinary picture film."

#### Fight Films Seized

(Special to THE FILM DAILY)

Trenton, N. J.—Department of justice agents have taken possession of the Dempsey-Firpo fight films which have been on exhibition at the Palace. Charles Stemmerman, of Newark, was held in \$2,500 bail for transporting them.

#### Hutchinson Back in Australia

(Special to THE FILM DAILY)

Sydney—W. J. Hutchinson, Far Eastern representative of Fox has returned here after a 14 months absence in New York.

### This Industry of Ours

(Special to THE FILM DAILY)

London—Rex Ingram, speaking at a lunch said:

"They (American producers apparently) live on formulae. They believe that the box-office is the only test of success. They will not allow you to do anything new, but if you do it and it succeeds everyone follows you like sheep. It is the film producer's duty to withstand the financier's demand for a maximum number of films and to make just what films he likes, and only those to which he can give sincerity and an individual touch."

### "Two-a-Day" Shows Gaining

(Special to THE FILM DAILY)

Los Angeles—Richard Walton Tully says:

"There will always be the successful continuous theater, but the field of the motion picture effort has become so large that there is a corner unbilled and a need that a certain part of our patronage will welcome. They will prefer to enter their theater at a given time, assured of a proper evening's amusement, knowing in advance that they are certain of securing comfortable seats.

"The two-a-day can never supplant the continuous run picture house. The latter will always be the most desirable for the majority of our film entertainments. It will never conflict with the two-a-day house and it will always be the real backbone of the film industry."

### Films In Pa. Must Be "Dry"

(Special to THE FILM DAILY)

Philadelphia—Harry L. Knapp, chairman of the State Censor Board, decrees that no pictures will be shown in this state that do not, in every respect, comply with the Volstead measure. The new regulation prohibits showing drinking, scenes of drunken festivities, the flask, etc. The above move was made following several conferences between the board and Governor Pinchot.

### "Lopez" Screened Today

Andrew J. Callaghan, of Monogram Pictures, will screen "The Mask of Lopez," the first of the Fred Thomson series at the Sun Projection rooms at 2:30 to-day, for reviewers and states right buyers.

### "Red Robe" Opens

"Under the Red Robe" opens tonight at the Cosmopolitan, supplanting "Unseeing Eyes."

"Little Old New York," which opened at the Capitol last night, will remain there two weeks.

### Ned Child Dead

(Special to THE FILM DAILY)

Culver City, Cal.—Ned Child, for three years with Mack Sennett as field representative in charge of exploitation is dead.

### Leaves for Coast

(Special to THE FILM DAILY)

Los Angeles—R. T. Cranfield, of the Hepworth Dist. Corp., left for New York on Saturday.

## HAL ROACH'S

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A CLARENCE BROWN Production

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Chicago HERALD AND EXAMINER

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CARL LAEMMLE  
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Extraordinary Cast

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Richard Travers

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Harry Mestayer

Emmett King

Dot Farley

Hayden Stevenson

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COHAN & HARRIS

Production of the

play by

RITA WEIMAN

"It's a perfect film of its kind," continues The Herald and Examiner reviewer. "It is better than any of the stage mystery dramas. There isn't a thing the matter with this picture!"

*"Holds the spectator spellbound!"*

"Surpasses the stage version. A gripping, intense mystery, it is told in scene after scene of action so dramatic it holds the spectator spellbound."

WASHINGTON HERALD.

*"In a class by itself!"*

"As for its entertainment value it supplied the maximum. Not until the last moment is the curtain drawn aside and the truth revealed."

WASHINGTON TIMES.

*"Big in every sense of the word!"*

"Great mystery drama. An astounding climax. 'Big' in every sense of the word."

WASHINGTON POST.

"Should meet with success. Should go over well wherever mystery stories are favored. It is excellent in every particular."

EXHIBITORS HERALD.

"Should appeal to all classes!"

M. P. NEWS.

"Should prove big box office success!"

M. P. WORLD.

"Bring them in. They'll go out satisfied!"

FILM DAILY.

**New Theaters**

Bellefontaine, O.—Estimates are being received for the proposed new theater at Kenton. The project, to cost \$100,000, is backed by Daniel Gutilla, and associates.

Marysville, Kan.—Work is being pushed on the Isis theater so the house can be open by Thanksgiving Day. The theater is located in the Community House.

Greenville, S. C.—The American Spinning Co., of which most residents hereabouts are employees, plans a picture theater, work on which is expected to start in the near future.

Norworde, N. Y.—Work is nearing completion on the new theater and building being erected on the site of the old Castle, destroyed by fire last year.

Highland, N. Y.—W. R. Seaman has signed a lease for part of the Hartshorn Bldg., which he will remodel into a theater.

Santa Rosa, Calif.—Proctor & Cleghorn have been awarded the contract to erect the new theater at Fifth and Davis Sts., for Tocchini Bros.

Oneonta, Ala.—Work has begun on excavating the property on First Avenue, which will house a new theater to be called the Strand.

**Many Paramount Changes**  
(Special to THE FILM DAILY)

Milwaukee—Many changes have been made locally by Paramount. O. J. Wooden, formerly with Paramount, has been appointed manager of the company's exchange here, succeeding Neal F. Agnew, who has been made Chicago branch manager. Agnew, in turn, succeeds C. C. Wallace, promoted to district manager for Chicago, Peoria and Milwaukee territory. Other new members of the sales staff are Jack Woodward and H. Sharaff.

**More Lee-Bradford Sales**

Further sales on the Lee-Bradford product includes:

"Partners of the Sunset," to Eastern Feature Film, Boston. "Adventures of the Far North," to Standard Film, Atlanta. "Sister Against Sister," to J. I. Filkins, Syracuse. "Partners of the Sunset," to Progress Pictures, St. Louis. "Shattered Reputations," to T. J. Flannagan, Syracuse. "Is Money Everything" and "Adventures of the Far North," to Greiver Prods., of Chicago. "Call of the Hills," "Determination" and "Sister Against Sister," to General Dist. Corp., Portland, Ore.

**Botto Now In Charge of Circuit**  
(Special to THE FILM DAILY)

Jacksonville, Fla.—Harry F. Botto, for many years with Consolidated Film, has left for Bradentown where he will assume the management of the Wallace circuit of three theaters, the Wallace at Bradentown, the Olympic at Palmetto, and the theater at Eustis.

**Plan a Jersey Chain**  
(Special to THE FILM DAILY)

Trenton, N. J.—Jack Flynn and Sam Frank, who recently took over the Palace and Eagle in Hammon-ton, N. J., plan entering exhibition extensively. These two houses are the only picture theaters in town and are the first links in a chain which the owners propose to control.

Philadelphia — Having purchased the Hippodrome of Allentown, George Bennethum has made plans for converting the structure into an office and store building. Bennethum, who is associated with Wilmer and Vincent, also has an equity in the Victor, and will continue its operation under the management of Walter Reinbold. Added to the Bennethum chain is the Karlton in Quakertown, Pa. The Bennethum chain now totals 18 houses.

**Incorporations**

Albany—Movie Supply & Repair Co., Inc., New York. Capital \$5,000. Incorporators, M. Roth, E. Behrens and I. B. Silverman. Attorney, M. Phillips.

Albany — Grollowen Amusement Corp., Brooklyn. Capital \$10,000. Incorporators, C. W. Groll, S. Lawfield and O. Green. Attorney, A. I. Sarasohn, New York.

Albany—Elliot Dexter, Inc., New York. Incorporators, Elliot Dexter and L. Hoffmann. Attorney, E. I. James.

Albany—Circle Players, Inc., New York. Incorporators, L. Osterweil, M. Phillips and E. Gruenstein. Attorney, H. O. Falk, New York.

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# THE Film DAILY

BRADSTREET FILMDOM *The* RECOGNIZED AUTHORITY

XVI No. 37 Tuesday, November 13, 1923 Price 5 Cents

## THE TAX

By DANNY

...the exhibitors are to be lucky. Maybe that admission tax is to be d. Then perhaps theater may be able to meet con- And pay higher rentals. which promises to be If it works. In Wash- the outlook is fine. If the exhibitor bodies don't things up all ok. Let's they won't. French Lick ove something. If not n throw up the well sponge. Because if ex- won't work together for g as big. As important. Well—what will they or?

"Doug" is worried about combines." Says all the pro- ducers are working toward amalgamation. While playing pinochle. Evidently "Doug" is well posted. Godsol don't say Still, while the pinochle maybe off "Doug" otherwise maybe right. But it's only maybe. Amalgamation may Some day. But it can't worry you for a few anyway.

"Doug" says he intends wait- ing the end of the Famous Trade Commission hearing before starting After "The Thief of Bag- dade-l-l. Maybe. But the ques- tion whether he wouldn't wait away. And it may be several more the Trade Commission against Famous is finally off the "Doug" will probably several big pictures before this comes to an end.

...has something to say will. Regarding booking pines. And block booking. My first runs represent two thirds of the income on a pro- duction. And complains that block booking "will sound the knell of the picture business if the practice con- tinues." There isn't any question about this: that the

Continued on Page 5)

"Lincoln" Print on Way  
(Special to THE FILM DAILY)  
Los Angeles—The Rockett Bros. and Sy Snyder have left for New York with a print of "The Dramatic Life of Abraham Lincoln."

## Fairbanks Fears Huge Combine; He and Pickford Threaten To Quit



Little David's mother resents Murdstone's cruelty to the boy. A moving scene in Associated Exhibitors' "David Copperfield," now scoring a triumph at the Cameo Theatre, New York.—Advt.

## Support for Repeal

Mellon's Tax Reduction Plan Has White House Endorsement—Congress Believed Receptive  
(Special to THE FILM DAILY)  
Washington—Secretary Mellon's tax reduction plan which would cut the Government's revenue from income taxes by \$323,000,000 and eliminate admission taxes, is believed to have the support of the White House. President Coolidge, it is understood, will adopt a similar attitude in his first message to Congress.

(Continued on Page 2)

Luncheon to Buchowetzki  
Dr. Hugo Riesenfeld, of the Rialto-Rivoli was host yesterday at a luncheon tendered to Dimitri Buchowetzki, the noted Polish director, who will work in America. Many of the leading newspaper and trade critics met Buchowetzki.

## Get Together

English Producers to Hear this Suggestion So Far as American Distribution is Concerned  
When Ernest W. Fredman, editor of The Film Renter, London, reaches home—he sailed on Saturday—he expects to call together a number of the more prominent producers of England and tell them what he thinks of the possibilities of English pictures in America.  
Fredman is convinced that if English producers send over the right kind of pictures that the Ameri-

(Continued on Page 2)

F. P. Declares Dividend  
The dividend declaration expected from Famous Players materialized yesterday when the board of directors announced the regular \$2 dividend on the common, payable Jan. 2 to stockholders of record as of December 15.

## "Doug" Says He's at Mercy of Combinations—Mary Slams Block Bookings—Both Before Trade Commission

(Special to THE FILM DAILY)  
Los Angeles—At the final coast session of the Federal Trade Commission before adjournment until January, when the hearing will be resumed in Jacksonville, Douglas Fairbanks appeared and declared that he was at the mercy of theater combinations. He testified:  
"I am awaiting the outcome of this inquiry before I do anything on my next picture. 'The Thief of Bagdad' will cost nearly \$2,000,000, without any direct assurance of getting it back. Because of conditions as they now exist, I am at the mercy of the combinations."

When cross-examined by Robert T. Swaine, of Famous counsel, relative to what combinations he meant, Fairbanks included Famous Players, First National, Goldwyn and Loew. Continuing, he said:  
"You are all aiming toward amalgamation—all you fellows who are playing pinochle in New York: Zukor, Loew, Godsol and the rest."

(Continued on Page 2)

Equipment Dealers Meet  
The Eastern Zone, Ass'n of M. P. Equipment Dealers, met at the Astor yesterday and terminated the first day's session with a dinner there last night. About 35 men attended from various Eastern cities. An effort is being made to stabilize the equipment business through a credit rating system as applied to exhibitors.



Vol. XXVI No. 37 Tuesday, Nov. 13, 1923 Price 5 Cents

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### Quotations

	High	Low	Close	Sales
East. Kod.	111 3/8	110	111	3,000
F. P.-L.	66 1/2	64 1/2	65 1/4	13,000
do pfd.	Not quoted			
Goldwyn	11 1/4	11	11	300
Loew's	17 1/2	17	17	2,500

### Sixth for Grob and Knobel

Grob and Knobel have purchased the Kingsbridge theater, Kingsbridge Rd. and Jerome Ave., from the Eastern Parkway Realty Co., which took over the house only last week from Charles Goldreyer. Grob and Knobel in addition operate the U. S., Valentine, University, Manhattan and Bushman.

### Ouimet Eastbound

(Special to THE FILM DAILY)

Los Angeles—L. Ernest Ouimet of Laval Photoplays has left for New York with a print of "The Vital Question."

### Special Strand Showing

First National will give a special showing of "Flaming Youth" at the Strand tomorrow morning at 10:30.



IF CARBONS COULD BE MADE BETTER "BIO" WOULD STILL BE THE BEST  
M. G. Felder Sales Co.  
DISTRIBUTORS  
1540 BROADWAY  
NEW YORK, N. Y.

## Fear Huge Combine

(Continued from Page 1)

Mary Pickford traced the formation of United Artists and the troubles encountered in obtaining proper theater representation where producers owned theaters, specifically naming Philadelphia and various points in the South. "Block bookings," said Miss Pickford, "will sound the death knell of the picture business, if the practice continues. I will retire from the business if conditions become any worse. The producer who owns houses does not have the incentive to make really big productions. Key cities mean two fifths of the returns." If the market is closed by block booking the producers owning theaters will eliminate the people who are seeking to make big pictures and conditions will lapse into the state of three years ago.

Swain, cross-examining for Famous, wanted Miss Pickford to produce books showing her earnings as a producer, his intent being to establish how much she was financially injured by combinations of theaters. W. H. Fuller, for the Government, objected and if the commission over-rules this, this testimony will be sought later in New York.

The Pickford-Fairbanks testimony was taken in the projection room of their studio. Miss Pickford first testified concerning a clause in her 1919 contract with Famous covering the marketing of her pictures singly. She said:

"Exhibitors told and wrote me that they could not buy mine without taking others and I continually complained to Zukor. Finally, I told him of my intention of leaving unless a separate company was formed. Then Artcraft was launched. My wishes were not lived up to even then."

She then went on telling of new negotiations and declared that Zukor offered \$125,000 for her work in three pictures, but that she asked \$250,000 per negative, including all production costs. "When he found that I was leaving him," she said, "to go with First National, he said why don't you retire from the screen, I will give you \$250,000 if you will quit the business." This led up to the story of the formation of United Artists.

Seymour Tally, son of T. L. Tally, was another witness. He said the proposed partnership between his father and Sid Grauman, of five years ago, did not involve First National in any way and that the deal fell through when Grauman aligned himself with Famous. Ralph Kohn on the stand, declared that Famous owned a fifty per cent interest in the Mountain States Theaters Corp., and a twenty-five per cent interest in the Rothchild theaters in San Francisco.

### Hulbert to Address T. O. C. C.

Acting Mayor Murray Hulbert will address the T. O. C. C. tomorrow probably on Motion Picture Day. The meeting was put off from today in order to accommodate the Mayor.

## Support for Repeal

(Continued from Page 1)

It is now the opinion in some circles here that the admission tax repeal may not be so heavily frowned upon in Congress as was first believed. Certainly, those working and hoping for the elimination of the irksome measure hold that Congress will act favorably on that section of the Mellon report, at least.

Mellon's program is the result of many months' work. He outlines his suggestions in a letter to Representative William R. Greene, acting chairman of the Ways and Means Committee. The Secretary figures that the revenue derived from the admission tax totals \$70,000,000 annually, and in suggesting the elimination of that measure states that the burden is borne by the bulk of the people through the medium of the box-offices of neighborhood picture theaters.

### Off for French Lick

Col. H. A. Cole, of Texas, W. A. Steffes of Minneapolis, and Counsel Handy of the Kansas M. P. T. O. left New York last night for French Lick.

Colonel Cole said he felt very happy over the developments in Washington regarding the tax, but said that was more reason for the get-together to see that everything worked all right.

### M. P. T. O. "Gratified"

The M. P. T. O., in a statement yesterday, declared itself "much gratified" over Secretary Mellon's action and called attention to the fact that Sydney S. Cohen had conferred with him in October relative to this. It was pointed out, however, that the united action of all exhibitors was still necessary to secure the proper reaction from Congress.

### \$600,000 House for Woodhaven

A. H. Schwartz will spend \$600,000 on a new theater and office building to be erected at 96th St. and Jamaica Ave., Woodhaven. The house will seat 2,500 and will show vaudeville and first-runs. The Loew circuit will be interested and the house will operate under the Loew name.

### Schedule Changed

"Pioneer Trails" is at the Rivoli this week and "His Children's Children" at the Rialto. The original schedule has been reversed to the present order. "The Cruise of the Speejacks" has been divided into two parts with the first instalment at the Rivoli this week.

### Verity Here from England

Claude H. Verity, inventor of a synchronized talking picture process, is in New York from London. He is at the Pennsylvania.

### "Unknown Purple" for Run

(Special to THE FILM DAILY)

Los Angeles—"The Unknown Purple" opens at the California on the 25th for a run.

## Get Together

(Continued from Page 1)

can market will be open to But he, like others who have thought to the idea, believes most practicable way for producers to meet conditions is to establish a joint sales office here for the sole purpose of selling the best English made. Physical distribution one of the American concern

Note—If Fredman can convince half dozen important British producers to get together and join to handle the best of the pictures in America, he will have accomplished a very worthwhile thing. No one English producer is sufficient big important picture to meet the demands of American exhibitors. Only the best of their products by carrying through a campaign to acquaint the trade with the value of this product they will have a very good chance to put them over.

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*A Jesse D. Hampton Production*

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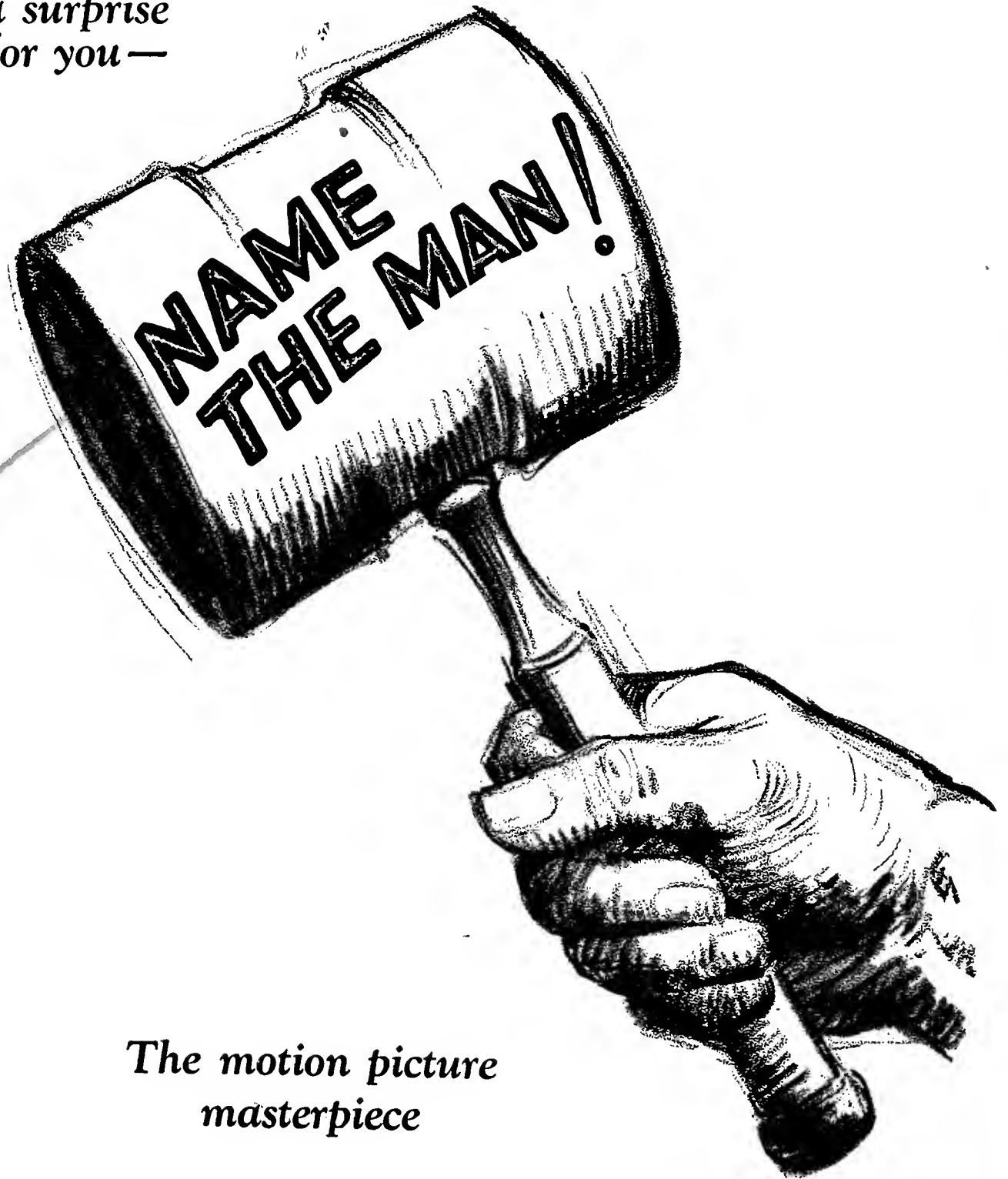
"Three Wise Fools"

Distinctive's "The Green Goddess"

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in store for you—*

# Wait 'till you see



*The motion picture  
masterpiece*



# *Goldwyn-Cosmopolitan*



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Grace Sanderson Michie's

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*Featuring*  
MONTE BLUE  
and IRENE RICH  
A Louis Wm. Chaudet Production

**SELZNICK**  
DISTRIBUTING  
CORPORATION



# Motion Picture News

## Defying Destiny

(Chaudet Production—Selznick—Six Reels)

(Reviewed by Frank Elliott)

**L**OOKS like Selznick has a box office picture here. Primarily because it is just the type of film play that "the folks back home" like. Tells about the rise and fall and then rise again of a regular American youth with his red-blooded romance appealingly woven into the entire fabric. The picture has a story to tell and in business-like way goes ahead and tells it. There are no frills, no elaborate scenic sideplay, just a regular plain entertaining tale that will please 90 per cent. of film fans.

Monte Blue and Irene Rich co-operate to put this one over. They give convincing performances while their support which includes Jackie Saunders, Russell Simpson, and Tully Marshall, is high class.

The plot has all the ingredients of a business getter. Right off the handle we are introduced to a realistic storm and fire in which some thrilling rescues are staged. Then follows some dramatic moments in which the hero is accused of stealing some bank funds, the trial in which he is found not guilty and his fleeing from the town—driven away by public opinion. Then a sequence introduces plastic surgery in which some very prominent scars are removed from the hero's face and he returns to make the town pay. From this point on there is something doing every minute and it all ends as most pictures do— with the little girl in the big man's arms.

Technically the production is well nigh flawless. The sets are artistic and when necessary, as in the club ball scenes, quite elaborate. Photography and lighting are good and the titles are a bit different.

**THEME.** A romantic drama centering around the life-long love between a daughter of wealth and a son of poverty. Although scarred by flames and public opinion, the man never loses the girl's love and trust.

acting of

**In The Courts**

(Special to THE FILM DAILY)

Belout, Kans.—W. J. Gabel, owner of the Grand, has been acquitted by a jury on the complaint made by J. A. Henderson of opening his theater on Sunday. The case caused a good deal of interest in this state inasmuch as it acted as a test case.

Wichita Falls, Tex. — Pleas of guilty were entered in four cases of the owners of the Olympic and Strand, charged with operating a theater on Sunday. The two theaters remained open during the afternoon and evening hours.

Los Angeles—Robert M. Brownson, Detroit attorney, is suing Clara Kimball Young and her manager, Harry Garson, formerly of Detroit, for \$62,196, as alleged fees due from a contract made in 1917.

The Commercial Traders' Cinema Co. has filed a judgment for \$1,195 in the City Court against Albert Bach, and P. S. and E. M. Parrish on a note of Bach to P. S. Parrish.

**Popular M. P. Prod. Starts**

(Special to THE FILM DAILY)

Chicago—Popular M. P. Prod. plans a series of two-reel comedies and ten features. Headquarters have been opened at 742 So. Michigan Ave., with the studio at 3947 So. Michigan Ave.

**Sunday Shows For Endicott**  
(Special to THE FILM DAILY)

Endicott, N. Y.—Pictures on Sunday went through unanimously at the recent election. A total of 1,202 votes were cast, and of this number, 1,046 favored pictures on the Sabbath as compared with but 148 against.

**False Alarm Threatens Panic**  
(Special to THE FILM DAILY)

Milwaukee, Wis.—Patrons at the matinee show of the Princess were given a scare Sunday when firemen entered the theater looking for a blaze. A false alarm brought them.

**G. & C. Theaters Formed**  
(Special to THE FILM DAILY)

Sacramento, Calif.—Articles of incorporation has been filed by the G. & C. Theater Co., of San Francisco, listing capital at \$10,000. The company will operate the State in Frisco.

**John Breslin Appointed Manager**  
(Special to THE FILM DAILY)

Auburn, N. Y.—John J. Breslin has been appointed manager of their new Grand theater by the Schine interests.

**"Acquittal" Follows "Extra Girl"**  
(Special to THE FILM DAILY)

Los Angeles—When Mabel Normand's, "The Extra Girl," finishes its run at the Mission, "The Acquittal" will open for an extended run.

**THE TAX**

(Continued from Page 1)

*big first runs, especially in the controlled towns behave pretty much as they please. And all producers are practically at their mercy. And there isn't any doubt that block bookings are unhealthy. But even block bookings, and controlled towns with silly prices aren't going to sound any death knell in this business. No, Mary; not for a minute. Because the people of a nation will have something to say—when it becomes necessary—about anything that will deprive them of virtually their chief amusement. In many instances their only amusement.*

It is a fact, criticised often before, that the big first runs do not pay as much for big pictures as they should. There are exceptions, of course. But so long as the present method of distribution continues; until percentage becomes a reality instead of the miscarriage that is as operated at present, so long will these first run operators get away with the murder. The answer is simple; a more economic method of physical distribution—plus percentage for first and second runs on a straight out right percentage basis—with the guarantee thrown in the sewer.

Mrs. Emily Lubin Dead  
Mrs. Emily Lubin, wife of Herb Lubin, is dead.

**WANTED**  
**High Class**  
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WE do not care to hear from "order takers" but will welcome correspondence from high class salesmen whose records warrant the handling of such big successes as, for example, "Merry Go Round."

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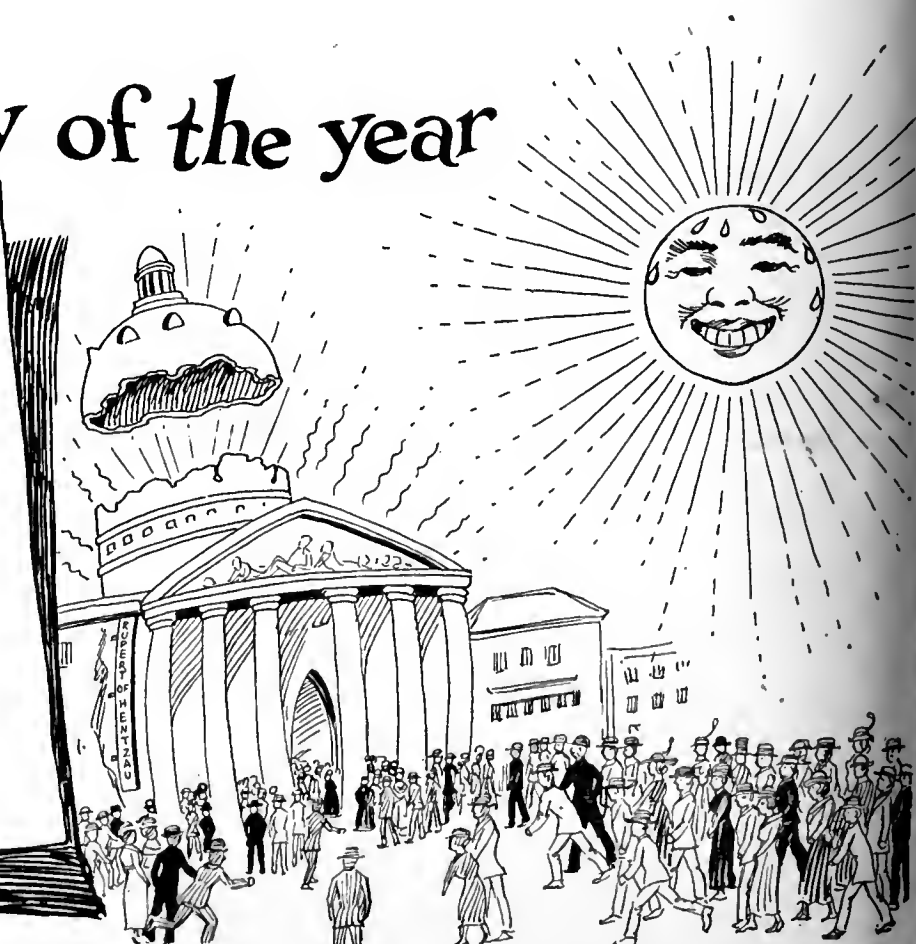
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JACK PARTINGTON.



# THE **Film** DAILY

The BRADSTREET OF FILMDOM The RECOGNIZED AUTHORITY

XXVI No. 38

Wednesday, November 14, 1923

Price 5 Cents

## GODSOL

By DANNY

read what he says. Elsewhere in this issue. And when you disagree—if you don't agree—or if you do—let's know what you think.

### Body Blows

Godsol puts a few in. He says the vital issue of the day is whether or not the producer "is to receive fair and reasonable prices for his pictures." And points out that if rental prices come down the producer will be better off than now even with a reduction in costs and then he suggests, like the he-man he is, that it is time for the producers to stop blabbing and take action.

Particularly against exhibitor combinations and booking arrangements and then he suggests a joint distribution scheme with pictures playing a percentage.

He finishes up his argument by saying how sound the Goldwyn Committee is, adding that his "is not a cry of personal distress."

What Godsol says has in many ways been pointed out in this publication since last spring. If producers and distributors will only have the brains enough to get together and do something besides talk, it will be worth-while.

### Italian Deal On?

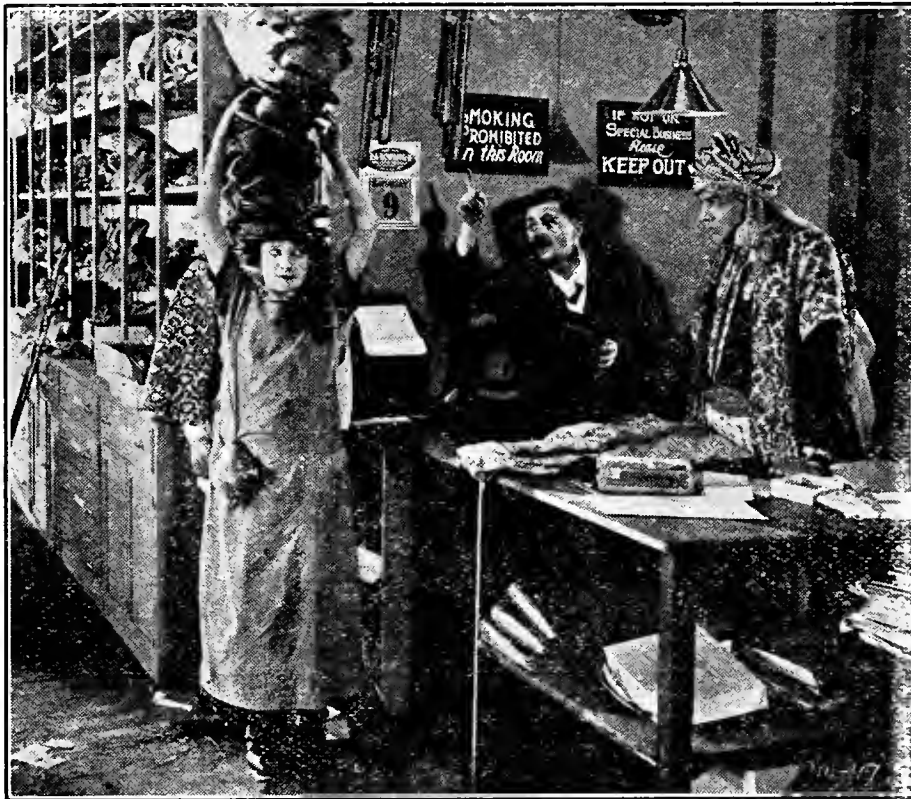
Reports Baratollo of U. C. I. Dickering With Griffith—Scoffed at Here

(Special to THE FILM DAILY)

London—The Rome correspondent of The Weekly, reports that Joseph Baratollo, head of the U. C. I.—the Unione Cinematografica Italiana—is negotiating with D. W. Griffith to come here to direct a production, designed on a lavish scale. The Kine Weekly correspondent says the contract is expected to be signed in a few days. Baratollo has also arranged to make a series of pictures in Rome for an English concern. An American director will probably handle the production.

At the Griffith offices, Gerritt J. Lloyd declared that negotiations have

(Continued on Page 2)



One of the many comical scenes in Mack Sennett's presentation of Mabel Normand in "The Extra Girl," Associated Exhibitors' release.—Advt.

## Pertinent

By F. J. GODSOL

President, Goldwyn Pictures Corp.

I have always refrained from giving interviews or issuing statements about the picture industry as I feel the public is not interested in what I might have to say. Besides, nothing that has appeared in the press about the ills of the industry has helped to cure them.

I have again been asked for a statement and I now feel like expressing my views although with very little hope of any good resulting.

Much has been said about the present high cost of production. High cost of production exists and should be remedied. But nothing will be gained by any plan so far suggested.

Cost is simply a question of supply and demand of material and labor.

There are too few leading film artists, outstanding directors, continuity writers, art directors and others for the yearly production of pictures, with the result that all producers are continually bidding for the same people.

This cannot be remedied by temporarily shutting down studios because as soon as the studios reopen, the producers will again start fishing out of the same pond and salaries will again soar.

(Continued on Page 4)

## Rewards In Sight

Lasky Says Hollywood Mental State Is Leaning Toward Conservation—Announces New Films

Jesse L. Lasky in a statement issued yesterday declared the campaign to eliminate waste in production had already borne fruit "in a new frame of mind in Hollywood." He said this change in attitude was vital, because the waste of the past was "largely due to the mental attitude with which the studio people approached production."

He expressed complete confidence in the future and then proceeded to display the proof of his convictions by announcing a new batch of pictures which includes:

"North of 36," produced by James Cruze; Cecil B. DeMille's, "Triumph;" "Zander The Great"; a William DeMille production, "Icebound;" "The Dawn of a Tomorrow," by Francis Hodgson Bennett; Booth Tarkington's play, "Magnolia," with Glenn

(Continued on Page 2)

### 5,000,000 Lire for "Ben Hur"

(Special to THE FILM DAILY)

Rome — Goldwyn has set aside 5,000,000 lire to cover whatever portion of "Ben Hur" is made in Italy. Joseph Baratollo declares the production will be made in conjunction with the U. C. I.

At the present rate of exchange, 5,000,000 lire approximates \$219,000 in American currency.

### Grey Sails

Albert L. Griffith of the Griffith organization, left for London on Saturday to arrange the London premiere of "The White Rose."

## Nat'l "Lab" Body

May Be Formed—Allied Members and Others Invited to Hoy's Dinner at Astor

A national organization of laboratory owners is in the offing. The project may be discussed at a dinner to be tendered tomorrow night at the Astor by Frederick H. Elliott on behalf of the Hoy Reporting Service.

The impression was created a few days ago that the dinner was to be confined to members of the Allied Laboratories Ass'n, but this is not so. It will be a general "get together" of "lab" men, at which organization on a country-wide basis will be discussed and a credit system, functioning under the Hoy banner gone into. So far about 25 acceptances have been received by Elliott.



Vol. XXVI No. 36 Wednesday, Nov. 14, 1923 Price 5 Cents

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Chicago Representative—Irving Mack, 738 S. Wabash Ave.

London Representative—Ernest W. Fredman, The Film Renter, 53a Shaftesbury Ave., London, W. I.

Paris Representative—Le Film, 42 Rue de Clichy.

Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelplatz.

### Quotations

	High	Low	Close	Sales
East. Kod. 111 $\frac{7}{8}$	111	111	111	1,100
F. P. L. ....	66 $\frac{3}{4}$	63 $\frac{1}{2}$	65 $\frac{3}{8}$	11,000
do pfd. ....				Not credited
Goldwyn ..	11	11	11	100
Loew's .....	17 $\frac{3}{4}$	17 $\frac{1}{4}$	17 $\frac{1}{2}$	4,400

### Italian Deal On?

(Continued from Page 1)

been on and off with the Italian concern for the past five years and that the deal is no closer to consummation than it was then. Griffith is shooting scenes in Georgetown.



**RENALLES, Inc.**  
"The Elks Tooth"

Wanted laboratory representative. Must have good personality, a general knowledge of laboratory work and acquainted with producers and distributors. If you are a hustler and REAL PRODUCER, state full particulars and past experience. All communications will be treated strictly confidential.

K-15 c/o Film Daily  
71 W. 44th St.,  
New York.

## WHY ROME IS CALLED "THE ETERNAL CITY"



Saint Peter's Square, the entrance to the largest and most imposing ecclesiastical edifice in the world, is 247 yards wide by 350 yards long, and besides containing the entrance to the cathedral, has the entrance to the vatican and possesses the colossal colonnade of Bernini, of which there are 285 columns and 84 pillars.

From this location, George Fitzmaurice "shot" many fascinating scenes for "The Eternal City," a Samuel Goldwyn production. A First National Picture.—Advt.

### Rewards In Sight

(Continued from Page 1)

Hunter; Mary Robert Rinehart's play, "The Breaking Point;" "The Mountebank," with Ernest Torrence in the title role; Pola Negri in "Mme. Sans-Gene;" Zane Grey's novel, "The Wanderer of the Wasteland," which will be entirely made in color; "Sinners in Heaven," by Clive Arden; a Thomas Meighan story, temporarily titled, "Quicksands," to be published serially in Munsey's Magazine, simultaneously with the release; another Thomas Meighan picture from an original by Booth Tarkington; Gloria Swanson in "The Laughing Lady," and in "Argentine Love;" "Manhandled," by Arthur Stringer; "The Enemy Sex," with Lewis Stone and Dorothy Mackaill in the cast. William S. Hart and Douglas Fairbanks, Jr. will continue and their will be a number of pictures utilizing the services of the stock company.

Discounting the idea that Famous would cease production entirely, Lasky said:

"We are simply determined to make every dollar spent in production return us a dollar value on the screen. Since we announced our determination to curtail extravagance in pictures, there has been a great deal of loose talk. Some producers said they were going to follow our lead; others said they were going to spend more money than ever. Some people blamed the actors; the actors blamed the directors and there was a wonderful exhibition of passing the buck all around.

"For a long time production costs have been mounting. This nobody can deny. Everybody agreed something should be done about it. But, as in the case of the weather it was all talk and no action. The picture business is sounder now than ever before; and if there be anything wrong it is entirely because of lack of co-operation among producers. All actors are not over paid, but some actors are. All directors are not extravagant but some directors are. Where salaries of actors and directors are out of proportion you can attribute the condition to the unethical and foolishly short sighted competition among producers.

"We realized all this before we made our decision. We realized that some producers would attempt to make capital out of our

action and make us the goats. But we decided that, whatever any other company might do, we were going to set our own business straight."

### Sales Force Revamped

The following changes in the Paramount sales organization were announced yesterday:

John Hammell has been appointed branch manager in New York, succeeding H. H. Buxbaum, resigned. S. Chestnutt, formerly salesman at New Orleans, branch manager in Jacksonville. G. C. Wallace, formerly branch manager at Chicago, district manager of District No. 5, headquarters at Chicago. N. F. Agnew, formerly branch manager at Milwaukee, branch manager at Chicago, succeeding Wallace. O. J. Wooden, formerly salesman at Milwaukee, branch manager of that office, succeeding Agnew. H. J. Rosebaum, formerly branch manager at San Francisco, district manager of the newly created District No. 12, with headquarters at Dallas. O. C. Traggardh, formerly branch manager at Los Angeles, branch manager at San Francisco, succeeding Roschaum. C. N. Peacock, formerly branch manager at Oklahoma City, branch manager at Los Angeles, succeeding Traggardh. R. E. Heffner, former salesman at Oklahoma City, branch manager of the office in that city, succeeding Peacock. A. W. Nicholls, formerly branch manager at Des Moines, district manager of District No. 11, with headquarters at Minneapolis, succeeding Philip Reisman. R. F. Crawford, former salesman at Des Moines, branch manager in the Des Moines office succeeding Nicholls. M. W. Davis, former salesman, at New Orleans branch manager at Memphis. Philip Reisman, formerly district manager

(Continued on Page 3)

### Cohen Back From Europe

Milton Cohen, of Inter-Globe Export, is back from a short trip to London.

## Pathé New

NO. 92

CROWN PRINCE AGAIN IN LIGHT—Ex-Crown Prince Friedrich helm causes sensation by leaving Holland Germany; scenes of him in exile in Holland. ARMISTICE DAY IN WASHINGTON—The Unknown Soldier honored at Arlington. Woodrow Wilson visited by throng of mirers and makes speech. HARVARD BEATS PRINCETON—cient rivals battle at Princeton and the T is defeated before capacity crowd. Other news as usual.

# today

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**STAN LAUREL**  
**COMEDIES**

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PHONE-CHICKERING 293

ALLAN A. LOWNES, GEN. MGR.



**Sales Force Revamped**

(Continued from Page 2)  
 Minneapolis, has been appointed general manager of the Famous Players-Lasky Film Co., Ltd., of Canada, succeeding G. E. ... resigned. C. E. Rose, branch manager at Calgary, succeeding Edward Zorn, ...  
 During the past few months the ... country has been re-jurisdictioned, ... new territorial jurisdiction of the ... divisional sales managers being as follows:  
 Division No. 1: H. G. Ballance, divisional manager. District No. 1—Boston, ... Haven, Maine (Portland). District No. ... New York, New Jersey, Albany. District No. ... 3—Philadelphia, Washington, ... s Baire. District No. 7—Atlanta, New ... ns, Charlotte, Jacksonville.  
 Division No. 2: George W. Weeks, divisional ... es manager. District No. 4—Detroit, ... o, Pittsburgh, Cleveland. District No. ... icago, Milwaukee, Peoria. District ... 0—Cincinnati, Indianapolis, Columbus. ... an Exchanges, Toronto, Montreal, St. ... Winnipeg, Calgary, Vancouver.  
 Division No. 3: John D. Clark, divisional ... manager. District No. 6—Kansas City, ... ouis. District No. 8—Salt Lake City, ... r, Butte. District No. 9 San Fran ... Los Angeles, Seattle, Portland, Ore. ... t No. 11—Minneapolis, Des Moines, ... a, Sioux Falls, District No. 12—Dallas, ... oma City and Memphis.

**Goldreyer Sells Another**

Charles Goldreyer has sold the Ritz ... er, 1014 E. 180th St., to Stern ... Schwartz, operating as the 181st ... orp. The theater proper seats ... and the open air theater attached ... 2,400. A fifty per cent interest ... e Concourse, on Grand Con ... e, has been disposed of by ... eyer to Shepard and Gould. ... deals were closed through ... man's.

**Off to Join Carewe**

The second unit of the Edwin ... ve company sails today on the ... to join the director who will ... "A Son of the Desert" in Al ... The party will include Claire ... sor, Montagu Love, Rosemary ... e, Bert Lytell, Paul Panzer, ... e, Milne, John Schulze, Robert ... ure and Mr. Jerome, the latter the ... ss manager.

**Joint Runs for "Christie"**

The National declared yesterday ... at 3 simultaneous first runs had ... eay been arranged for "Anna ... rie" during the first week in De ... mber. The Strand in New York is ... cluded.

**\$13,450.54 One Day's Gross**

"Little Old New York" grossed ... 3,450.54 at the Capitol on Sunday ... t played to 17,452 persons.

**Esther Lindner Recovers**

Esther Lindner, of C. B. C., who ... en sick with pneumonia, has ... ed and is back at her desk.

**Cohn Leaves Shortly**

(Special to THE FILM DAILY)  
 Los Angeles—Jack Cohn expects ... e soon for New York.

**"10," New Hughes Picture**

Rupert Hughes has changed the ... "Law Against Law" to

# They Didn't Want to, But We Made 'Em—LAUGH

A distributor called us up after reading our "They Laughed Like ——!" advertisement in the Sunday Telegraph.

"How many expressions did you get in your mail as a result of your 'test showing'?" he asked.

"About two hundred," we told him.

"All complimentary?"

"Of course not," we admitted to his surprise, "THEY DIDN'T WANT TO LAUGH BUT WE MADE 'EM—and they admit it."

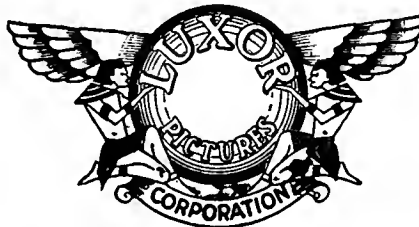
And they did laugh—those four hundred representative big business men—Columbia University alumni—professors and scientists. Some of them disagreed with us—knocked us hard for daring to "jazz" the lines of Richard Brinsley Sheridan's masterpiece in the sub-titles of "The School For Scandal."

**BUT THE FACT REMAINS THAT THE PICTURE MADE 'EM LAUGH.** And if we made the highbrows chuckle—roar like kids and stamp their feet—what'll we do when the picture plays to **THE MASS OF THE AMERICAN PEOPLE WHO WANT TO LAUGH!**

We've sent "The School For Scandal," back to the workshop for a little more of that stuff that made 'em laugh.

Want to or not, YOU TOO are going to LAUGH and LOVE.

## The School for Scandal



347 MADISON AVE. N.Y.  
 SIG. SCHLAGER  
 GEN'L MGR.

**Pertinent**

(Continued from Page 1)

Another fundamental factor entering into high cost is the unnecessary extra time taken by directors in the production of their pictures. This is and has been difficult to control because of the arbitrary attitude assumed by the present day director of importance.

There are also the large carrying and overhead charges which can only be fairly absorbed by greater instead of lesser production.

In my opinion, high cost of production is not an issue for the industry collectively but for each producer to individually solve and it can only be accomplished by the individual developing unknown artists and by the employment of uncelebrated directors on reasonable terms who will agree to and will "shoot" their pictures within a limited number of days.

Today, in the motion picture industry, the real vital issue is whether or not the producer is to receive fair and reasonable prices for his pictures.

If rental prices come down with a reduction in costs, the producer will be no better off than now.

Exhibitors have merged their interests in a great many cities with the result that all the theaters are in the control of one man or one group of men. In many other centers they have formed booking combina-

tions. All to force the producer to accept rental prices arbitrarily fixed by the exhibitor.

**Why do not the producers take action—not talk—to destroy this danger, the greatest menace to the picture industry!**

At present there are a few so called competitive points where the exhibitor is required to pay more than the true value for pictures to partly make up for the producers forced underselling in other towns. This is unfair to that exhibitor and is unsound business.

Pictures should be sold everywhere for what they are worth—no more and no less—and to enable the exhibitor and the producer each to make a fair profit on their respective investments.

At present there are exhibitors in dozens of large controlled cities getting pictures at a mere fraction of their value.

This serious situation is well known to all producers and in my opinion, it is only the vanity of the heads of the larger producing companies which permits this condition to exist and will permit it to continue until it strangles them. It seems to me these executives are sitting back, each thinking they will weather the storm, and that all their competitors will go bankrupt, when they will then single handed stamp out this evil.

Another important element is the cost of distribution. Why should there be ten offices in each of thirty

cities with thousands of employees selling the same kind of merchandise to the same customers? Others have already made suggestions to remedy this.

The cost of distribution can be reduced one half and the saving applied in reduction of film rentals.

All of these unsound conditions can be remedied if three or four distributing companies, or more if others choose to join, distribute as one.

**Joint distribution would put an end to the dictation of prices by exhibitors. If a sufficient number of pictures were in the hands of one distributing agency, exhibitors who persisted in their present strangling methods would soon find themselves facing a shortage of good pictures and they would then be willing to deal on a fair basis.**

A joint distributing organization should agree to supply pictures to all exhibitors throughout the United States on a percentage of the theater's gross takings, the percentage to be fairly arrived at by an arbitration committee composed of exhibitors and producers. Such percentages must allow each exhibitor a fair profit and also permit each producer a fair, even though proportionately smaller, return.

What I have here expressed will probably bring an avalanche of pro-

tests and reproaches from producers, exhibitors, artists, directors and everyone connected with the industry but I am stating my honest belief.

Mine is not a cry of personal distress. In fact, I feel that with warm personal friendships of many leading exhibitors and with powerful cooperation of Mr. W. Hearst, Goldwyn Cosmopolitan better able to cope with the situation than some of the other companies.

The Goldwyn Pictures Corp. is stronger today than ever in its history. Its pictures are good and exhibitor's demand for them greater than in former years. Sales have never been so large. Financial condition is sound.

I have been asked why, if these facts, Goldwyn stock is quoted so low. My reply is that I am buying up the Goldwyn business and the stock market. Our accountant (Price Waterhouse & Co.) last year shows that the book value of Goldwyn stock is forty dollars per share excluding good will. Nevertheless the fact remains, we are not getting adequate rentals for our pictures in a great number of territories.

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**The Exhibitors Association**

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*Standard Prints*

# THE BRADSTREET OF FILMDOM THE FILM DAILY THE RECOGNIZED AUTHORITY

Vol. XXVI No. 39

Thursday, November 15, 1923

Price 5 Cents

## Old Contracts Stand

“Enemies” Situation Straightened Out—Meeting Called by T. O. C. C. on Friday Morning

Charles L. O'Reilly yesterday held a meeting of exhibitors holding “Enemies of Women” contracts at the Astor for Friday at 11 o'clock, which a settlement plan will be announced.

It is understood that Nathan Burkan, attorney for the Cosmopolitan Company, will attend and explain that the company will recognize the old contracts closed by Famous Players in it was thought the picture would be distributed through Paramount. This is conditional in view of the fact that Cosmopolitan feels exhibitors should make further concessions on price. The picture is much more than originally designed. Exhibitors will therefore be asked to either increase the number of playing dates or increase the rentals.

The matter was taken up by Will Hays about two weeks ago, following a visit of O'Reilly to the Hays office, when the entire matter was brought into it. It is believed—or hoped, at least—that this arrangement as it will be explained by Burkan, will finally dispose of the matter.

(Continued on Page 4)

## Parade Planned for Saturday

The parade designed to launch M. P. Day in New York, will be held Saturday, beginning at 2 o'clock. The order of the march will take the route along Broadway. A number of floats will be sponsored by various producers. The Police Band and other bands will supply music.

## Hayakawa Back in January

Shue Hayakawa is expected back in Europe in January to start work on a series of pictures for Truett. He is now working for Stoll in England.

“Bataille,” which Hayakawa is in Paris for a French company, will be over here shortly.

## Adopt Credit System

The Eastern Zone of the Ass'n of Equipment Dealers has definitely adopted a credit rating system announced by the Hoy Reporting Service. At present it will include exhibitors in Albany, Buffalo, Boston, New Haven and New York. The convention at the Astor has closed.



Scene showing Douglas MacLean taking a flying lesson in his roaring comedy, “Going Up,” one of the year's screen knockouts. An Associated Exhibitors release.—Adv't.

## Favor Wells' Plan

At French Lick—Close Co-operation With Hays Also Suggested—12 States Represented

(Special to THE FILM DAILY)

French Lick Springs, Ind.—Jake Wells' plan to divide the country according to film zones is looked upon favorably here by the representatives of 12 state exhibitor bodies who have come to French Lick to discuss one subject: ways and means of getting the admission tax off the Federal statute books.

Indiana, Michigan, Ohio, Illinois, Texas, Missouri, Wisconsin, Minnesota, Kentucky, Tennessee and South Dakota are represented here. The more important leaders include W. A. Steffes, Gus G. Schmidt, Charles Olsen, H. M. Richey, H. A. Cole, Frank J. Rembusch and Heller of Indiana. No fixed program has been made but the all-important topic

(Continued on Page 2)

## Red Seal Gets Inkwell Series

Edwin Miles Fadman, president of Red Seal Pictures Corp. has secured world's distribution rights to the Out-of-the-Inkwell Comedies. They will be sold via the state right market.

## Seek Sunday Closing

Lord's Day Alliance Announces Plan—Finds Pews Deserted and Theaters Crowded

The Lord's Day Alliance is out in the open as an advocate of “blue” Sundays. It has announced a campaign to bring about Sunday closing.

The Alliance has been investigating the Sunday theater situation and declares that attendance at Sunday picture shows is many times larger than attendance at churches. An up-state survey of 573 churches showed a total attendance of 27,727 or an average of 48 people at each church. In one up-state City, on one Sunday evening, two theaters had a total attendance of 14,100. The remaining twenty eight theaters in that city were not even included in the survey. In Washington, a survey showed 7,000 people attending 40 churches and 50,000 at 40 theaters at the same time.

## Pathe Release in Two Forms

Pathe is releasing “The Way of a Man” which George B. Seitz made on the coast in two forms: one as a feature in nine reels and the other as a ten episode serial, each episode in two reels.

## Leaders Won't Talk

Many Important Executives Decline To Talk About Godsol's Joint Distributing Plan

There was a general reluctance evidenced yesterday on the part of executives in the distributing end of the business to comment on F. J. Godsol's plan for a joint distributing machine that would reduce operating overhead and as he puts it, “put an end to the dictation of prices by exhibitors.” Godsol holds that “if a sufficient number of pictures were in the hands of one distributing agency, exhibitors who persisted in their present strangling methods would soon find themselves facing a shortage of good pictures and they would then be willing to deal on a fair basis.”

Adolph Zukor, Hiram Abrams, Carl Laemmle, E. A. Eschmann and Samuel Goldwyn, declined to make any comment. Harry M. Warner promised a statement later. At Associated Exhibitors, Arthur S. Kane and Jack Woody were both away. Sydney S. Cohen of the M. P. T. O. said he might talk about it later on, while W. A. True of the T. O. D. C. and Elmer Pearson of Pathe could not be reached at their offices.

One executive who is very well posted declared that Godsol was

(Continued on Page 2)

## Kent Due Saturday

(Special to THE FILM DAILY)

Los Angeles—S. R. Kent has left for the East. He is due in New York on Saturday.

John C. Flinn is also bound for New York with a print of “The Ten Commandments.” He is due there Friday.

## New Tourneur Contract

(Special to THE FILM DAILY)

Hollywood—While in New York M. C. Levee closed a contract with First National for a new series of Maurice Tourneur productions.

## “Messalina” Here

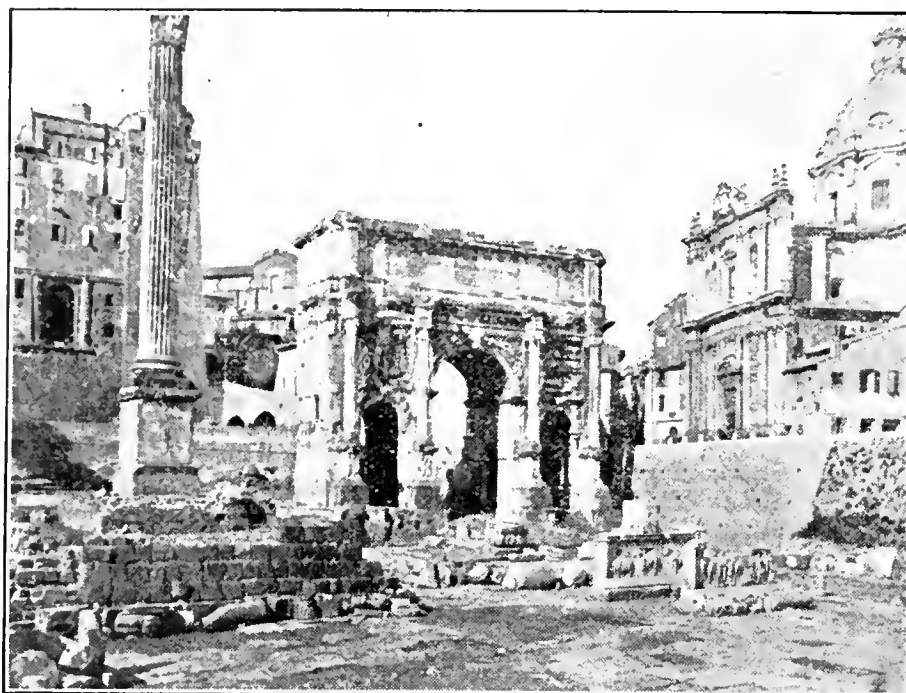
Guazzoni Brings Spectacle With Him—Sees Improvement in Italian Production

Enrico Guazzoni, producer of the original “Quo Vadis?” is in New York with a print of “Messalina,” a spectacle which he completed in Rome before sailing for America. Guazzoni is making his headquarters here with Ferdinand Luporini.

(Continued on Page 2)



## WHY ROME IS CALLED "THE ETERNAL CITY"



The Arch of Triano, fronting the Coliseum, one of the ancient beauty spots, conceived by the famous architect, Apollodoro of Damascus. The profile represents conquests in the Orient of the Roman Generals. It was completed in the year 79 A. D.

For the first time in history this masterpiece of antiquity appears in a film. It is seen as a background in George Fitzmaurice's production of "The Eternal City." Presented by Samuel Goldwyn. (Not now connected with Goldwyn Pictures).—Advt.

## "Messalina" Here

(Continued from Page 1)

Speaking of conditions in Italy, he said yesterday:

"I came to the United States to attend to the sale of 'Messalina' after the re-editing and titling to answer the requirements of the American market. I have many plans regarding future productions but do not care to discuss them at this time. American pictures in Italy are well liked particularly from the technical point of view. Conditions in Italy as to the production of motion pictures are on the way to improvement, after a period of stagnation which has been beneficial to the industry because it served to eliminate the spurious elements."

The production of "Messalina" was sponsored in a more or less official manner. The King and Queen of Italy evinced considerable interest while it was in the making. The story occurs in the year 12 A. D. when the Roman Empire was in the height of its glory. Guazzoni rebuilt the Arena, the Forum and Rosstrum in Rome for many of the scenes. A chariot race plays an important part in the development of the story. "Messalina" has been purchased by Pathe Freres, Ltd., of London for Great Britain.

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Central European Representative—Internationale Filmschau, Prague (Czechoslovakia), Wenzelplatz.

### Quotations

	High	Low	Clos-	Sales
East. Kod.	.112½	110	110½	6,100
F. P.-L.	65¾	64¾	65	5,600
do pfd.				Not quoted
Goldwyn	11	11	11	200
Loew's	17½	17½	17½	900

### Favor Wells' Plan

(Continued from Page 1)

is the admission tax.

The exhibitors present declare that the small exhibitor is in desperation over the tax. Olsen is of the opinion that exhibitors should co-operate to the fullest extent with the Hays organization to this end. Rembusch told THE FILM DAILY that French Lick is the ideal place to hold a general conference of the three branches of the industry and have a frank discussion on existing problems.

### Hays at the Monday Club

Will H. Hays may attend a meeting of the Monday Club at the Metropolitan Auditorium next Monday evening. The members of the club are prominent in social work in New York. The Hays office is arranging for a motion picture program. Jesse L. Lasky is expected to discuss production, while whatever stars are available on that evening will make an appearance.

### T. O. C. C. Ball Jan. 24

The annual ball of the T. O. C. C. will be held at the Astor on Jan. 24th.



### Leaders Won't Talk

(Continued from Page 1)

right and that the day of a joint distributing machine, at least so far as the actual physical handling of the product was concerned, was not far off. He said the transition was inevitable.

W. W. Hodkinson, W. E. Atkinson, Joe Brandt and Billy Brandt did, however, voice their ideas. Hodkinson declared that co-operation was vital in the business if it were to survive. He declared:

"There must be absolute co-operation between the different factions and factors in the industry because the nature of the business is such and it is so closely related in many ways, that it cannot long continue to stand the punishment inflicted on it by a lot of persons advancing their own interests regardless of others or the industry as a whole. If the industry has not within itself, the vision to see this fact clearly, the wisdom to devise practical methods of co-operation with which to change the condition and the integrity to stick by equitable plans, in my opinion, it is at a point of perishing as set up today and my recent article in Collier's Weekly clearly sets forth the lines which my experience indicates it will follow in gravitating from the so-called theatrical into the non-theatrical field, leaving high and dry the interests now concerned with production and exhibition of pictures along the ruinous lines pursued at present.

"I was never more optimistic than at the present in believing that the industry can work together, but I have felt and do feel that it will only do so under pressure, and that the sufficient pressure is now at hand to force a proper set up within the industry."

W. E. Atkinson of Metro said: "Our product for this season has been arranged in such a manner that it was not necessary to take any steps in curtailing production. There is nothing that I care to say about joint distribution. It has been tried before but has too many ramifications for a successful carrying out."

Joe Brandt, of C. B. C. said:

"There isn't any doubt in the world that the present day high cost of production calls for drastic remedies. But I do not agree with Mr. Godsol's suggestion that this remedy can be met by a plan of joint distribution. In that plan I see danger, in that it would inevitably tend to discourage the competition that is so necessary in the film business as in any other. If all pictures were distributed and sold through the same channels, they would be accepted on practically the same reliable basis. With this in mind, there would be no incentive for producers or directors to do the unusual thing in production—and this would eventually sound the death-knell of the industry. Uniformity of rental price would bring uniformity of pictures. Every picture must be judged individually and bring its own price; every exhibitor must stand on his own feet."

Billy Brandt said:

"It's about time high-powered film executives would stop issuing statements of that kind to the daily press. It's doing more to hold up the campaign for the admission tax repeal than anything that I know of."

### Kane After Product

(Special to THE FILM DAILY)

Los Angeles—Contrary to announced intentions of other companies to curtail production, Arthur S. Kane's visit here is for the purpose of annexing new product.

### Dillon Here

W. A. Dillon, of Ithaca, attended the T. O. C. C. meeting yesterday. He says business up-state is good when suitable pictures can be booked. He controls three houses in Ithaca, one, the Crescent, showing straight pictures.

## HAL ROACH'S SPAT FAMILY COMEDIES

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**In The Courts**

Riesefeld has applied in the court for an injunction regarding the Rialto Prod., Inc., the Film Exchange, and the Erich Co. from making any use of films he made prior to 1921, "Funny Face Comedies," in marionettes are used in connection with cartoons by Marcus. Riesefeld alleges that he gave the exhibition rights to the films to Rialto Prod., but that he could not sue the contract if Rialto could not meet its financial obligations. He claims that without his consent the films were transferred to the Rialto Co., which refuses to account for the films to him. He claims that they are deposited with the Rialto Co., which refuses to give up on the ground that Rialto has given directions not to be duplicated if they are to remain in control of the films.

Robert Yudkin has sued Leon D. Charles Penser and Penser's attorneys in the Supreme Court for 10 percent of the proceeds of the Willard-Firpo and Leonard fights. He alleged the defendant agreed to give him the rights if he would desist from getting the rights for the bouts,

and would aid them in marketing the films for the mutual benefit of the parties. The complaint alleges that the defendants have received at least \$14,000 from the Willard-Firpo films and \$35,000 from the Leonard-Tandler match, but they have paid him only \$700. He asks an accounting.

**26 F. B. O. Releases Sold**

Chipman, Ltd., who control First National and Metro for the West India and other territories closed a contract yesterday for the distribution of a minimum of 26 F. B. O. pictures in Cuba and other islands of the Caribbean. Roy Chandler represented Chipman.

**Bruce Here**

Robert C. Bruce who has been spending some time in the Northwest making scenics for Educational is in New York.

**Industrial for Borden's**

Elmer J. McGovern is making an industrial film for the Borden Milk Co. He is taking scenes at Norwich, N. Y.

**May Star Maurice Powers**

It is understood a new producing company will star Maurice Powers in a series of pictures.

**Four Houses Under Way**  
(Special to THE FILM DAILY)

Detroit—Fitzpatrick & McElroy have an extensive building program under way. They have in course of construction four houses, the Lyric in Traverse City, which replaces the old Lyric destroyed by fire; the Caldwell, at St. Joe, one at Harvey, Ill., and another in Chicago, which has already been leased to Balaban & Katz. Fitzpatrick and McElroy will both leave for the coast soon where they will spend several months.

**Found no Unrest**

John E. Edwards, Hodkinson's director of publicity, who has just returned from Chicago and Milwaukee, reports that exhibitors of the Middle West are not at all alarmed by the reported curtailment in production.

**Rapf Leaves**

Harry Rapf has left for the coast. His next picture for the Warner's will be "Broadway After Dark."

**Walker in From Coast**

Harley M. Walker, of the Roach organization, is in town from the coast.

**Frank Edwards Back in Seattle**  
(Special to THE FILM DAILY)

Seattle—Frank Edwards, of the Winter Garden, is back from a trip spent in Scandinavia.

**At Broadway Theaters,**  
**Capitol**

"Little Old New York" makes its re-appearance on Broadway this week at the Capitol. Due to the length of the feature, an overture selection and a prelude and tableau are the only other units on the bill.

**Cosmopolitan**

"Under The Red Robe," is the feature.

**Rialto**

The orchestra this week plays as the overture a medley of popular war melodies specially arranged for Armistice Day. This is followed by the first of the two installments of "Around The World In The Speejacks." Ennio Bolognini next renders "Serenade" and "Liebesfreud" on the cello. The feature, "Pioneer Trails," closes.

**At Other Houses**

"The Hunchback" continues on at the Astor as well as "The Temple of Venus," at the Central; "The Covered Wagon," at the Criterion, and "Scaramouche" at the Forty-Fourth St., "David Copperfield" is in its second week at the Cameo; "Little Old New York" is again seen on Broadway, now playing the Capitol. The Rialto and Strand both house holdovers, the former running "His Children's Children" which played the Rivoli last week, and the latter "A Woman of Paris." "The White Sister" remains at the Lyric.

**Aronson Sails on the 20th**

(Special to THE FILM DAILY)  
London—A. L. Aronson sails for the States on the 20th.

Upon Aronson's arrival here, M. H. Hoffman, of Truart, is expected to leave for the coast to watch production.

**"SHIFTING SANDS"**

LURE the CROWDS in with the LURE of the DESERT

Advertise the REAL SHEIKS and the REAL desert life in this big attraction and they'll storm your box-office to get in . . . .

Is It a Good Picture?—All the Critics Say YES

"The Tripoli exteriors resemble the real thing—with the atmosphere suggestive in every detail." —*Motion Picture News.*

"Peggy Hyland returns to screen after long absence . . . The entire cast is well suited and capable." —*Film Daily.*

"This picture holds interest from the start." —*Exhibitors Trade Review.*

"There are a number of picturesque shots. The storm on the desert, the bandit raid, and the climax in which the English troops rout the desert brigands are fairly elaborate spectacles." —*Motion Picture World*

**IT'S A HODKINSON PICTURE**



### Old Contracts Stand

(Continued from Page 1)

Yesterday's meeting of the T. O. C. C. was marked by three addresses: one by Acting Mayor Murray Hulbert, a second by Dr. Ettinger, head of the public school system of the city, and a third by Sydney S. Cohen who received a prolonged ovation and some cheers when he was introduced by O'Reilly. Hulbert spoke about the value of motion pictures as did Dr. Ettinger. Cohen delved into National M. P. Day and touched upon the burden carried by exhibitors in the form of admission and seating taxes. He said that following Motion Picture Day, which falls during American Education Week, the M. P. T. O. planned enlisting the active support of Dr. J. J. Tigert, U. S. Commissioner of Education in influencing Congress to act favorably on Secretary Mellon's suggestion to remove the admission tax.

O'Reilly took a slap at block bookings and Famous Players for its method of handling "The Covered Wagon." He explained to Dr. Ettinger that pictures of that kind should be released at once so that they could be seen at popular prices in neighborhood theaters by school children, but that instead of that it was held in high-priced theaters for one or two seasons and then released generally.

#### Seymour on Trip

W. F. Seymour, Eastern and Central division sales manager for Hodkinson is on a trip to exchanges.

#### New South Bronx House

The South Bronx will soon have a 3,000 theater. Construction on the Willis is well under way and it is expected the first performance will be given New Year's Day. The house is situated on Willis Ave., between 138th and 139th Sts.

#### May Form Producing Unit

(Special to THE FILM DAILY)

Littleton, N. H.—Albert W. Plummer, of Boston, is back of a move to launch a producing company, backed by local capital. Plummer seeks to name his company the Profile Producing Co.

#### Allens Handling "Married Love"

(Special to THE FILM DAILY)

Toronto—"Married Love" is being handled throughout Canada by Dominion Films. Distribution in Western Canada is through a subsidiary, Canadian National Films, Ltd.

#### New Attorney for Film Board

(Special to THE FILM DAILY)

Omaha—G. F. Nye, of the law firm of Gurley, Fitch & West, has been chosen attorney to represent the Omaha Film Board of Trade. He succeeds Eugene N. Blazer.

#### Blaine Irish Dead

(Special to THE FILM DAILY)

Toronto—Blaine Irish, general manager of Filmcraft Industries, Ltd., and formerly a news-cameraman for Pathe at Chicago, died suddenly in the Sudbury Hospital.

# "FORGIVE AND FORGET"

THE STORY OF  
A WOMAN'S MISTAKE  
FEATURING  
WYNDHAM STANDING  
ESTELLE TAYLOR  
PAULINE GARON

*A REAL MONEY GETTER*

SURE-FIRE HITS !!

IT WILL DEFY ALL COMPETITION

## "THE MARRIAGE MARKET"

WHERE HEARTS AND SOULS GO TO THE HIGHEST BIDDER.  
 FEATURING  
**JACK MULHALL - ALICE LAKE**  
**PAULINE GARON - SHANNON DAY**  
 BOOK NOW FROM YOUR LOCAL EXCHANGE OR  
**C.B.C. FILM SALES CORP. 1600 BWAY., N.Y.C.**

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Night Letter	N.L.

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CONGRATULATIONS COMMON LAW EXCEEDING ALL EXPECTATIONS STOP WE  
GOT AWAY TO A FLYING START SATURDAY OUR OPENING AND BUSINESS  
HAS PICKED UP EACH DAY STOP NEVER HAD SO MANY FAVORABLE  
COMMENTS ON A PICTURE GIVE US MORE LIKE THIS ONE  
SYRACUSE STRAND THEATRE CO.



# THE **Film** DAILY

**The BRADSTREET FILMDOM** **The RECOGNIZED AUTHORITY**

XXVI No. 40

Friday, November 16, 1923

Price 5 Cents

## Stars A "Freeze Out"

**Abrams Accuses Four Companies of Exerting Pressure—Opposed to Godsol Idea**

Allegations that four producing and distributing companies are attempting to "freeze out" competition by methodically constituting restraint of trade and present curtailment plans are the methods these companies are using to recoup losses due to inefficient production were made yesterday by Hiram Abrams in an interview in the N. Y. Tribune. Abrams, who refused yesterday to mention the names of the companies he referred to, said:

"The public's desire is constantly being frustrated. My representative was told by a distributing company controlling theaters in forty cities that they were 'not interested' in buying the next releases of Mary Pickford and Charlie Chaplin. They hope to use such methods to hold the stars out of public interest and forgotten."

By producing companies owning their own distributing services and controlling the theaters in many of the small cities and towns over the country constitute the only menace to the motion picture industry to-day. These companies force the exhibitors to take the inferior pictures to get better ones, thus dictate conditions holding independent producers out.

To prevent this we are selling pictures at a loss in some communities, which must be pro-rated among the picturegoers. Some cities and their theaters are showing only their favorite stars, and a reflection of displeasure is shown at the box offices."

The present distributing system, urged by J. Godsol, was attacked by

(Continued on Page 2)

## Terriss Film for Goldwyn

Terriss will produce "The Hero," by Paul Gwynne for Goldwyn release. The picture will be made in Mexico City or in Hollywood. Terriss is now arranging his story is a Spanish one.

## Neumann Here

Harold Neumann, of Neumann Prod., is in New York with a picture "I. N. R. I." which Export Import will handle here.



"There is plenty of suspense; the picture is most thrilling," says the Los Angeles News of Charles Ray in "The Courtship of Myles Standish," Associated Exhibitors great release.—Advt.

## Checking Up Returns

**Revenue Officials Watching Exhibitor Tax Reports—Penalties Under the Law**

(Special to THE FILM DAILY)

Washington—While no new rulings have been issued by the Treasury Department covering delinquent returns filed by exhibitors reporting admission taxes, officials of the Internal Revenue Bureau have received notice that some of the practices which have become common must be stopped.

The law now provides a penalty of twenty-five per cent of the tax in cases where a return is filed later than allowed, but the Commissioner of Internal Revenue is vested with authority to compromise or even entirely lift this penalty, if investigation

(Continued on Page 4)

## E. K. Lists Extra Dividend

An extra dividend of \$1.25 a share on the common stock of the Eastman Kodak Company was announced in addition to the regular quarterly payment of the same amount. The regular quarterly dividend of 1½ per cent was also declared on the preferred, all of which are payable Jan. 1 to stockholders of record on Nov. 30.

## Many Acceptances

**For Reichenbach Dinner at the Ritz—Jimmy Walker to be The Toastmaster**

The committee handling the Harry Reichenbach dinner which occurs at the Ritz on Thanksgiving Eve has received many acceptances to date.

Keen interest has been evidenced in the party which is looming up in great shape. State Senator James J. Walker will be toastmaster. One committee member remarked yesterday that he never realized just how many friends Reichenbach had in the business until the applications for the dinner started to roll in. To date, the list includes the following, many of whom have arranged to entertain a number of guests that evening. In

(Continued on Page 2)

## Lloyd to Build Studio

(Special to THE FILM DAILY)

Los Angeles—Harold Lloyd has purchased a forty-acre site in Westwood, on which he will erect a \$1,500,000 studio. Work will be deferred until 1924, since Lloyd's contract with the Hollywood studio does not expire until that time. It is planned to include enough space to house several companies besides Lloyd's.

## Call On Hays

**Exhibitors Want Him to Help Organize National Movement Regarding Repeal of Admission Tax**  
(Special to THE FILM DAILY)

French Lick, Ind.—The two days' session of exhibitors came to an end yesterday. While the formation of a new central western exhibitors body was discussed at length the chief topic was the manner in which the proposed repeal of the admission tax should be put through.

Lobby gossip has it that Will H. Hays will be asked to take charge of the situation, and through him to have a national committee formed, a member from each state, to aid in a concerted effort to bring about this highly desired legislation. From what was said this idea has the unanimous support of all present.

The question of a Central States exhibitors' organization was discussed. The discussion developed the fact that Steffes of Minnesota, Dennison and Richey of Michigan and others did not feel the time was ripe and indications are that no organization will be formed although arrangements for closer co-operation between the five central west states will be perfected. An unusual feeling of harmony marked the meeting and all speakers urged the maintaining of closer relations with producers and an abandonment of the antagonistic attitude of organizations.

Exhibitors attending the convention included:

Al Steffes of Minneapolis, H. M. Richey and J. R. Dennison of Michigan, Jake Wells of Virginia, Joseph Rhode of Wisconsin, H. A. Cole of Texas, Judge Handy of Kansas and Ludwig Siegal, Glenn W. Reynolds, J. T. Dittman, Ben L. Bervey, G. E. Johnson and Julius Lamb of Illinois. Those from Indiana attending included G. G. Schmidt, Frank Rembusch, A. C. Zaring, E. H. Bingham and Charles Olsen of Indianapolis, J. N. Wyckoff and S. P. Katzinbach of Terre

(Continued on Page 2)

## May Direct Negri

Dimitri Buchowetzki leaves for the coast today. It would not prove surprising if announcement were made that he would direct Pola Negri for Famous.

## Texas Directors To Meet

(Special to THE FILM DAILY)

Dallas—H. A. Cole, head of the M. P. T. O. of Texas has issued a call for the directors of the unit to attend a special meeting on Nov. 21.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	.111 1/8	110 1/2	110 7/8	700
F. P.-L.	65 3/8	64	64	4,000
do pfd.				Not quoted
Goldwyn	11	10 7/8	10 7/8	1,200
Loew's	17 1/2	17 3/8	17 1/2	2,100

**Inspiration Plans "Juliet"**

Inspiration will produce "Romeo and Juliet" with Richard Barthelmess and Lillian Gish in the title roles. It will be made in Italy, following "Romola," but before "Joan of Arc." Mary Pickford and Norma Talmadge are also expected to play Juliet in their versions.

**A Correction**

Charles Goldreyer denied yesterday that he had sold the Concourse theater as reported. He also denied that its sale was contemplated.

**Estabrook in Chicago**

Howard Estabrook of Creation Pictures, left for Chicago yesterday.

**ADVERTISE YOUR SHORT SUBJECTS MATS for this "ad" FREE at your Educational Exchange**



**WANTED**

**HORSE RACE NEGATIVE**

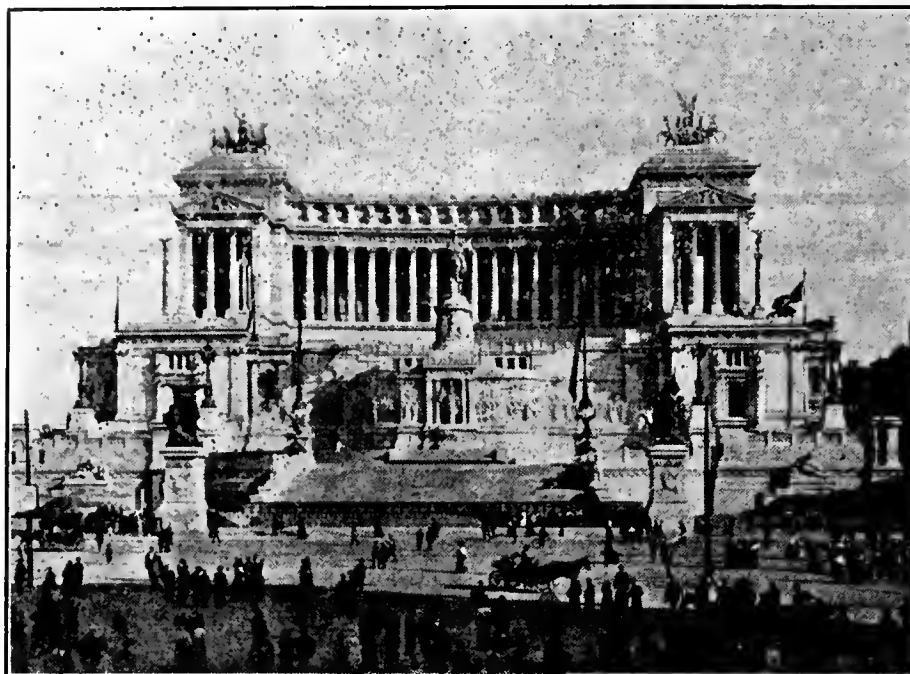
Write giving full information, name of track, names of horses and riders, length of negative and lowest price.

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FILM DAILY

71 W. 44th St. N. Y. C.

**WHY ROME IS CALLED "THE ETERNAL CITY"**



Here is the most splendid monument ever erected to the memory of a beloved personality, the memorial to King Victor Emanuel of Italy. It stands in the very centre of Rome and was the base of considerable camera operation when George Fitzmaurice was producing "The Eternal City" in the great Italian Capitol.

It is also the background of several intense situations in the picture as presented by Samuel Goldwyn (Not now connected with Goldwyn Pictures.)—Advt.

**Many Acceptances**

(Continued from Page 1)

In addition, there is a long list of committee members among whom are numbered many of the best known names in the industry. The acceptances include:

- Abrams, Hiram; Alicoate, Jack; Allen, Eugene Kelcey; Auerbach, Louis.
- Barr, Julius; Barr, Max; Beecroft, James; Berman, A. C.; Blaisdell, George; Blumenthal, Ben; Blumenthal, Louis F.; Brandt, Billy; Brandt, Harry; Brecher, Leo; Brulattour, Jules E.; Burkan, Nathan.
- Chadwick, I. E.; Cohen, Julius.
- Dannenberg, Joe.
- Eckman, Sam; Edelhertz, Bernard; Eschman, E. A.
- Feist, Felix F.; Fields, Harry; Fleischer, Max; Friedlander, Al; Friedman, Dr. David.
- Gainshoro, Hy; Gill, William S.; Gillett, E. Kendall; Grob, Bernard; Gulick, Paul.
- Halliday, W. S.; Hammell, John; Hammons, E. W.; Hermann, W. C.; Hershfield, Harry; Hirsh, Nathan; Hornstein, J. C.; Hughes, Frank J.
- Johnson, E. Bruce; Johnston, William A.
- Kann, George E.; Kann, M. D.; Kassell, M.; Kennell, Harry; Kitchen, Karl K.; Klein, William.
- Landau, W. A.; Lazarus, Paul; Leahy, Tim; Loew, Marcus.
- MacMahon, John; Mannix, Edward; Mersereau, Don; Moses, Charles; Muller, J. B. North, Bobby.
- O'Reilly, Charles L.
- Pearson, Elmer; Praeger, M. E.
- Rapf, Arthur; Reisenfeld; Hugo; Roehrenbeck, F. J.; Rogers, Saul E.; Rosenbluh, Louis; Rosenzweig, Charles; Rothafel, S. L.; Rothstein, Nat; Rowland, Richard A.; Rubin, J. Robert.
- Schnitzer, J. I.; Schwartz, Jack; Schwartz, Marty; Scott, Harry; Shapiro, George; Shapiro, V. A.; Sheehan, W. R.; Sherman, Ben; Sonin, Samuel; Spargo, John S.; Spring, Samuel; Steiner, Charles; Steiner, George; Stern, Joseph.
- Urbach, Lawrence, Welsh, Robert E.; Weber, Lawrence, L.
- Zuro, Josiah.

**Fears A "Freeze Out"**

(Continued from Page 1)

Abrams as only a further step in consolidating the position of the "trust." Inefficiency in production methods, not salaries, is to blame for the heavy losses suffered by some companies, Abrams holds, but rather than admit this the actor is being made the "goat" through salary reductions. The stars are entitled to all they can get for their services, he said. Their box office drawing power is what has built the fortunes of the big producers.

Such an actor as Thomas Meighan, says the Tribune interview, is underpaid, in Abrams' opinion, because his individual drawing power fairly demands a greater share of the profits.

"Three of the best pictures I ever saw," said Abrams, "were made by George Arliss at less than \$100,000 each. This was due to careful consideration of costs, avoidance of waste shots and costly sets, and efficient, well-planned direction in cutting out the minor details which swell the cost of the average picture to a great extent."

Replying to both the statements issued by F. J. Godsol and Jesse L. Lasky, Richard A. Rowland said in the Morning World yesterday:

"I can say that I am in accord with Mr. Lasky's assertion that there will be no curtailment of production, but there will be a curtailment of waste.

"There is no gainsaying the statement of Mr. Godsol, that the high cost of players and directors is due to the scarcity of competent persons to fill these positions. But with proper preparation before making a picture, we believe it is still possible for producers to keep their expenditures within reasonable limits."

**Call On Hays**

(Continued from Page 1)

Haute, Nat Bernstein of Michigan City; B. Stine of Clinton, F. G. Heller of Kokomo, S. S. Schauer of Valparaiso, W. F. Egan of Rushville, Billy Connors of Marion, E. Eagleston of Seymour, O. I. Demaree of Franklin and Arthur Jackson of Crawfordsville.

**F. B. O. Plans Exhibitor Board**

F. B. O. is organizing an advisory board to be composed of fifty exhibitors to pass on stories and production possibilities.

**HAL ROACH'S CHARLEY CHASE COMEDIES**

"Consistently Good."

1 reel

Pathécomedy

**CHADWICK'S COLUMBIAN**

**WE WILL CONTINUE PRODUCING**

on a basis that has always been limited to a rational production cost!

We have an optimistic confidence in a market ever ready to absorb our good productions sold on an equitable basis that allows ALL CARNERD to make a profit.

**PRODUCTION WILL BE CONTINUED**

ON THE

**"FIRE PATROL"**

under the personal supervision of HUNT STROMBERG (and five other productions to be announced soon)

**WATCH THIS SPACE**

daily for production news of "FIRE PATROL" and comment on a safe and sane motion picture market from the standpoint of

**CHADWICK PICTURES CO.**

729 Seventh Ave., New York



# "The Spanish Dancer" Demonstrated

POLA NEGRI in "THE SPANISH DANCER" has now been shown in enough key centers to give an accurate and adequate demonstration of the picture's actual box-office value. Below are given the true reports from ten different theatres in ten widely scattered demonstration points, selected at random. They tell a convincing story.

TOWN	THEATRE	BUSINESS	OPINIONS OF THE CRITICS	
NEW YORK	Rivoli	Opened to 64 more admissions than "Manslaughter," the record-holder, and played two capacity weeks.	"Will make millions of dollars. The old, flaming, glorious, gorgeous Pola Negri."—Tribune.	"Pola Negri returns to the mood of her superb 'Carmen.' Far better than her previous American pictures."—Herald.
CHICAGO	McVickers	Broke record at opening and held steady for two big weeks.	"Big, bracing, romantic story, beautifully plotted and rich with dramatic situations." —Herald-Examiner.	"Provides entertainment in generous quantities and is assured of success. Better than previous American pictures." —Evening American.
SANDUSKY, O.	Plaza	Equaled figures of "Manslaughter," which holds house record.	"A great picture, with a story that stirs imagination and leaves clean and wholesome reaction." —Star-Journal.	"Deserves the term 'super-production.' Pola Negri's best role since she has appeared on the screen."—Star-Journal.
KANSAS CITY	Newman	Remarkable business despite very bad weather and fall festival competition.	"Exceptionally good picture, well acted, well directed. We take off our hats to Pola."—Star.	"Infinitely better than Pola's other American pictures. Lavish picture, full of luxurious settings."—Journal-Post.
ST. LOUIS	Missouri	Did \$21,438.29, breaking all house records. Biggest Sunday opening in history of St. Louis.	"By far the best of Pola Negri's pictures. 'The Spanish Dancer' is a sure winner."—Star.	"Will rank as Pola's greatest achievement. Abounding with thrills and romance." —Globe-Democrat.
PITTSBURGH	Olympic	Most sensational success this theatre ever had. Sidewalk overflow for first time.	"At last Pola Negri has a picture worthy of her talents. Her best picture since 'Passion.'" —Karl Kitchen.	"Could have been shown at advanced prices, for it is a 'super-special.'" —Karl Kitchen.
DETROIT	Madison	Absolute capacity hit during entire run.	"In every sense a fine picture that will please with acting, color and beauty."—Free Press.	"Miss Negri can set this down as her finest picture, not excepting 'Passion.'" —Times.
WICHITA, KAS.	Miller	Excellent business. \$3,700 in four days.	"Pola is coming back. The picture is highly colored, gorgeous, imposing."—Beacon.	"The last word in gorgeousness. One of the best pictures of 1923." —Eagle.
HALT LAKE CITY	Paramount-Empress	Despite raised admission, was forced to stop ticket sales several times by crowds.	"Gives full play to the most dramatic actress of the screen, Pola Negri."—Tribune.	"Pola does the best work of her career. Romantic, dashing drama. A million dollar setting for the jewel of the screen." —Telegram.
NEW LONDON CONN.	Crown	Tremendous business at opening. Crowds turned away throughout engagement.	"Far above anything Pola Negri has done in America. More than a spectacle; tells real story." —Day.	"Pola's interpretation superbly done. Nothing she did in 'Passion' surpassed it."—Day.

and so the story goes throughout the entire country. Never has a picture been so clearly proven a hit. Prints of "THE SPANISH DANCER" are now available for you at Paramount exchanges.

## A Paramount Picture



## Checking Up Returns

(Continued from Page 1)

shows that the delinquency was the result of unforeseen circumstances and not deliberate on the part of the taxpayer.

As a result of the latitude allowed the Commissioner, officials of the bureau yesterday told the representative of THE FILM DAILY the penalties assessed against exhibitors do not run into any great number and are imposed only where it appears the delay was avoidable.

However, while the commissioner is permitted to release exhibitors from penalty in this respect, he has not such authority to in the case of the five per cent penalty for non-payment of tax. In many cases where this penalty is assessed, the return is filed promptly but payment is not made within the specified period, often the taxpayer being without the necessary funds at the time and willing to pay five per cent for the privilege of postponing payment temporarily. These two regulations are all that apply to returns of admission taxes, and there is no change under contemplation at the present time.

The reasons for imposing penalties, however, will be broadened somewhat so as to eliminate some of the evasions which taxpayers, not necessarily in the moving picture industry, have resorted to. The penalty for late filing, for instance, will be im-

posed in cases where returns are accompanied by unsigned checks, necessitating their returns to the taxpayer, if the check, properly signed, is not received until after the close of the period in which returns are to be filed, whether the failure to sign was the result of carelessness or deliberation.

Similar other practices, which may be methods of evading prompt filing and tax payment, will also be subject to penalty. There is no disposition on the part of officials of the bureau to make tax reporting more arduous than necessary, it is emphasized. The exhibitor who has a death in his family, or sudden illness, need not fear that a severe penalty will be imposed if his return is a day or two late, if he can give a good reason for his delinquency and show that it is not deliberate. Only those who deliberately seek to foil the proper administration of the law will be penalized, it is stated.

### Goldman Plans Another (Special to THE FILM DAILY)

St. Louis—It is reported that William Goldman is seriously considering the erection of another theater. A site is under consideration on Grand Blvd. and Morgan St., He also runs the King, Euclid, Queens and Maf-fitt.

### "Ponjola" Opens Sunday

"Ponjola" opens at the Strand this Sunday for a week's run.

## In Receiver's Hands

### Consolidated Chain in Mid-West Brought Into Court—Lack Ready Cash

(Special to THE FILM DAILY)

Indianapolis—Fred A. Sims has been named receiver of the Consolidated Realty and Theaters Corp. Following the appointment of a receiver in what was termed a friendly suit, R. L. Martin of Chicago, president, declared none of the theaters would close. The petition was filed by the Hatfield Electric Co., which claimed \$1,000 for equipment.

A. P. Kester of Sheridan, Ind., is secretary-treasurer. Martin took the place as president when F. H. Grunberg Sr., suffered a breakdown in health. Martin formerly was secretary-treasurer. Consolidated is holder of the title of most of the common stock of the Evansville Realty Co., which owns the Sonntag Hotel and Victory theater in Evansville and property in various cities. The corporation owns and operates the Liberty in Terre Haute; the Murray and Murette in Richmond; the Capitol in Clinton; the Pantheon in Vincennes, which was recently opened under new management; the Orpheum in Fort Wayne and the Strand in Kokomo. It holds a ninety-nine-year lease on the Park theater property at Capitol Ave. and Washington St. here, and a business site in Fort Wayne and a tract of land near And-

erson. The reason for the receivership is a claim that the income is sufficient to pay current obligations.

### Suit Filed in Ft. Wayne (Special to THE FILM DAILY)

Fort Wayne, Ind.—A suit asking receiver for the Consolidated Realty and Theaters Corp., Chicago, filed in Circuit Court by Mrs. Caroline C. Schmidt, owner of a building at 821 Calhoun Street. She alleges that the company failed to make payments in accordance with a contract signed May 21, 1921. The company is insolvent, or soon will be, according to the complaint.

New York Chicago Hollywood

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542 Fifth Ave. Tel. Murray Hill 15-15

### Minnie Elizabeth Webster

Exclusive representative for

## MR. LOU TELLEGEN

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## F. G. CONKLIN

who is known throughout the trade of the entire country and who will serve the growing clientele of

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*Standard Prints*



**"Finest of Year!"**  
**"Marvelous!"**

"Without a moment's hesitation we declare 'A Woman of Paris' the finest piece of filmery of the year. Marvelous!—Well, that is not half enough to say about it. The subtleness of humor, and grimness of tragedy, all prove the genius of the artist."—Irene, N. Y. Daily News.

"Artistically considered, the most satisfactory drama witnessed in the New York theatres."—Burton Rascoe, N. Y. Tribune.



# "A WOMAN OF PARIS"

A DRAMA OF FATE

*featuring*

*Edna Purviance*

*Written and Directed by*

# CHARLES CHAPLIN

**NOW BOOKING**  
**UNITED ARTISTS CORPORATION**  
*Mary Pickford*      *Charles Chaplin*  
*Douglas Fairbanks*      *D. W. Griffith*  
*Hiram Abrams, President.*

# Its great success in

Los Angeles -  
Loew's State

San Francisco -  
Warfield

Chicago -  
Chicago Theatre

Detroit -  
Capital Theatre

Boston -  
Gordon's Olympia

John H. Kunsky  
Theatrical Enterprises

EXECUTIVE OFFICE  
PACIFIC THEATRE BUILDING  
DETROIT, MICHIGAN

October 30th, 1923



Geo. W. Tramble

Mr. R. A. Rowland,  
Assoc. 1st National Pictures, Inc.,  
385 Madison Avenue,  
New York City

Dear Friend:-

I want to say a few words to you with regard to PONJOLA. It is very seldom that I have much to say about the products coming into my various houses, but I want to say that PONJOLA was one of the biggest successes that has ever been in the Capitol Theatre. The business has gone way beyond my expectations, and there is no doubt in mind, but that PONJOLA will be one of the outstanding successes of the year.

Sincerely,

*John H. Kunsky*  
John H. Kunsky

Sam E. Rork  
presents

JHK:TKK

# "PONJOLA"

Adapted from the thrilling Novel by  
Cynthia Stockley of a young girl on  
the South African veldt, masquerad-  
ing as a Man.

with  
JAMES KIRKWOOD  
ANNA Q. NILSSON  
& TULLY MARSHALL



A DONALD CRISP  
PRODUCTION

stamps this production as one  
of the biggest bets of the season

A First National Picture

Opening in New York at the MARK-STRAND Nov. 18<sup>th</sup>

**THE GREATEST ADVERTISED  
BABY IN THE WORLD!**



CARL LAEMMLE *Will Soon Present*

*me-*  
**BABY PEGGY**

COURTESY CENTURY FILM CORP.  
*In my first big production*

*The* **DARLING of NEW YORK**

Directed by KING BAGGOT  
**UNIVERSAL JEWEL**

# "WARNER FIRST,"

is sworn testimony  
of Charles O'Reilly,  
chief of T.O.C.C., at  
Commission hearing

**Warners First in Season's Product**  
" [redacted] does not dominate the market in the city of New York today," testified Charles O'Reilly, head of the Theatre Owners Chamber of Commerce at the Commission's last hearing. The chief official of the organization, embodying several hundred of Greater New York's most prominent exhibitors, rated [redacted] as fourth on the list in grade and quantity of product this season. Warner Brothers comes first in this respect, according to Mr. O'Reilly's opinion.

FROM  
MOTION PICTURE WORLD  
NOV. 10, PAGE 229

**WARNER BROS.**  
Classics of the Screen



Metro presents

# JACKIE COOGAN


*in*

## Long Live the King

*by* Mary Roberts Rinehart  
*Produced under the personal supervision*  
*of* Jack Coogan, Sr.  
*Directed by*

Victor Schertzinger  
*Adapted by* C Gardner Sullivan  
*Continuity & Scenario by* Eve Unsell  
*Edited by* Irene Morra



**Metro**  
REG U S  
PAT OFF  
Picture 

*Jury Imperial Pictures Ltd Exclusive Distributors thruout  
Great Britain, Scotland, Jersey, Manx, and the Channel Islands*



# HIS Jack Long

by  
**Mary Roberts  
Rinehart**

*Produced under the  
Personal Supervision of*  
**Jack Coogan**

*Directed by*  
**Victor  
Schertzinger**

*Continuity and Scenario by*  
**Eve Unsell**

*Adapted by*  
**C. Gardner Sullivan**

A ROMANCE OF GOLDEN YOUTH, ROYAL LOVE AND THRILLING ADVENTURE, IN WHICH JACKIE APPEARS AS THE BOY PRINCE OF EVERYBODY'S DREAMS AMID THE SENSATIONAL INTRIGUE OF A BALKAN COURT. IT IS A MAGNIFICENT PRODUCTION, REFLECTING THE ROMANTIC SPLENDOR OF A FAR-OFF KINGDOM, AND JACKIE, AS CROWN PRINCE OTTO, HAS THE BIGGEST ROLE OF HIS CAREER.

*Edited by* **Irene Morra**

*Jury Imperial Pictures Ltd. Exclusive Distributors through  
out Great Britain. Sir William Jury Managing Director*

**A Metro**  
Picture

REG. U.S. PAT. OFF.

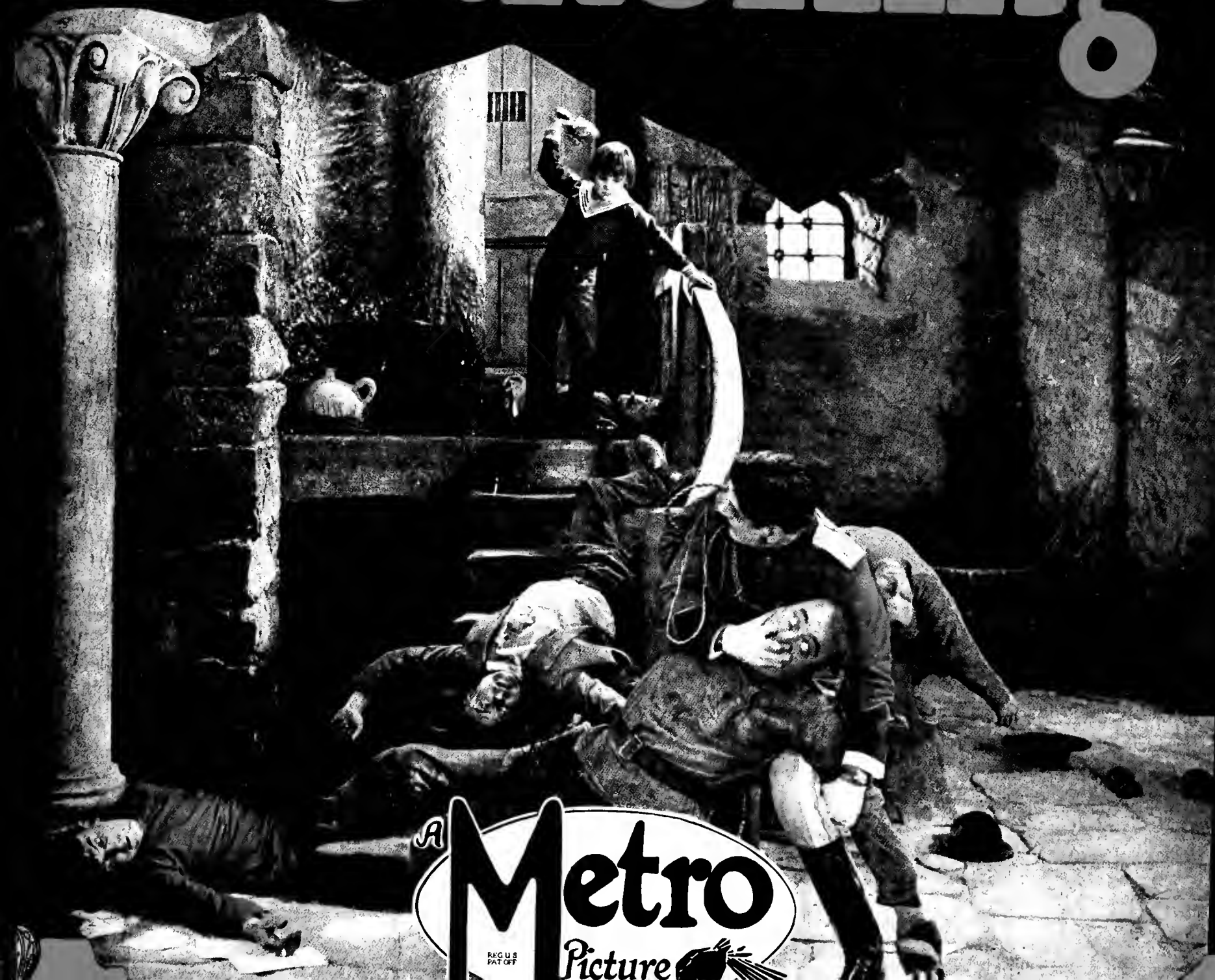


REATEST PHOTOPLAY

le Coogán

*in*

Live the King



A **Metro**  
Picture

REG. U.S.  
PAT. OFF.

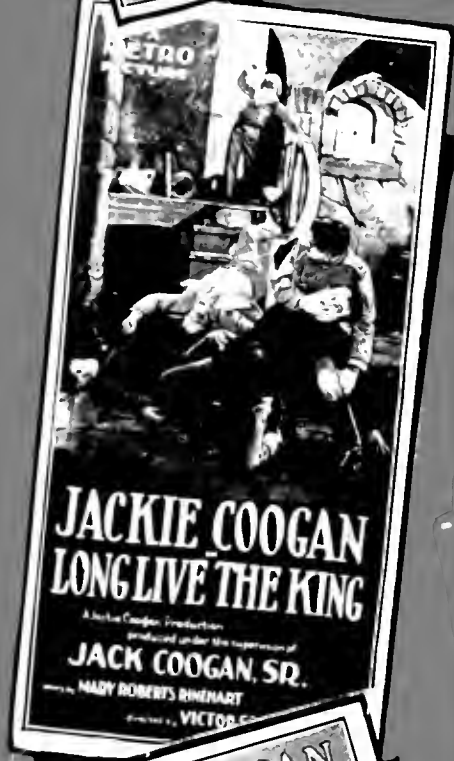
# Jackie Coogan

in  
**Long Live**

**The King**

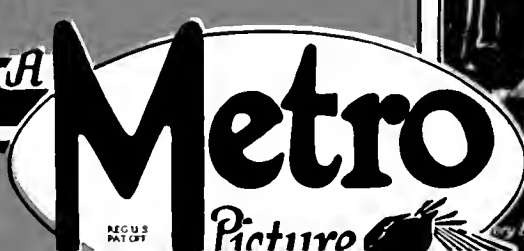
METRO PICTURE

A Jackie Coogan Production Produced Under Supervision of  
**JACK COOGAN, Sr.**  
Story by MARY ROBERTS RIMEHART Directed by VICTOR SCHERTZINGER



## GO THE LIMIT ON THIS PAPER

THERE WON'T BE ANY SAD POST MORTEMES IN YOUR BOX-OFFICE IF YOU TAKE ADVANTAGE OF THE OPPORTUNITY OFFERED BY MAKING A LIBERAL DISPLAY OF THE PAPER PROVIDED FOR THIS PRODUCTION. THIS IS A PICTURE ON WHICH YOU CAN GUARANTEE ONE HUNDRED PERCENT SATISFACTION. ISN'T IT, THEREFORE, A GOOD TIME TO USE THE BILLBOARDS TO THE LIMIT?



**LONG LIVE THE KING**  
A METRO PICTURE

MARY ROBERTS RIMEHART  
VICTOR SCHERTZINGER  
JACK COOGAN, Sr.

# THE *Film* DAILY

BRADSTREET FILMDOM The RECOGNIZED AUTHORITY

XXVI No. 41 Sunday, November 18, 1923 Price 25 Cents

## Chicago Meeting

led by Exhibitors Attending French Lick Meeting—For Closest Harmony

(Special to THE FILM DAILY)  
 French Lick, Ind.—Another meeting of exhibitor leaders is scheduled for Chicago in about a month, at which time plans for the closest kind of cooperation will be developed.

It is noted, the exhibitors who attended the two-day session here were of the opinion that the time was not ripe for the formation of a new Central exhibitor body. Whether such an organization will come into being does not alter the fact that at Chicago a harmonious meeting is promised, devoid of political permeated with the idea of forming a real working alliance.

## Back; Wins Omaha Suit

Edwin Loew returned from Omaha on Friday where he testified in court on brought by Loew's, Inc. against Wilfred Ledoux for the possession of the Empress theater. The case was to be turned over to the circuit by agreement but Ledoux instead sold it to the World Film Co. The action brought in District Court in Omaha was decided in favor of Loew.



"Mabel Normand at her very best" declared Edwin Schallert in the Los Angeles Times, of Mack Sennett's "The Extra Girl," the great Associated Exhibitors winner.—Advt.

# French Lick

A group of notable exhibitors, intent of getting somewhere on the fight to repeal the admission tax met several days ago in French Lick. They decided to ask Will Hays to organize the states into a working organization to put this much needed legislation over. Something concrete is expected to happen in this connection in the next day or so.

There has been a widespread effort to help along this battle. Many well intentioned men have tried to pull an oar. That much better results could be accomplished by a concerted, concentrated effort, is undeniable. If the various state exhibitor organizations, the M. P. T. O. and individuals start doing things a lovely mess will result. A house divided against itself must fall. There should be one movement, one organization, to put this job through.

### DON'T FORGET THIS

Every exhibitor; everyone interested in the repeal must bear this in mind: The admission tax will not be repealed; cannot be, if the Soldiers' Bonus Bill is passed. Many newspapers editorially comment to this effect. That, in a nutshell, is the situation. And this was pointed out in this publication on Oct. 31.

(Continued on Page 6)

## Want Reciprocity

Important British Film Folk Seek Better Relations With America As Film Week Opens

(By Radio to THE FILM DAILY)  
 London—An enormously successful luncheon inaugurated the British Film Week. Lt. Col. Bromhead, of Gaumont, served as chairman, and the Prince of Wales was the chief guest of honor.

There were present many members of the British Government, Commonwealth ministers and members of Parliament and leading men in all walks of imperial life including the Chancellor of the Exchequer, Ramsey MacDonald, Labor lead of the opposition to the Government; Senator Wilson, of Australia; Right Honorable Clynes, M. P.; all Agent-Generals of the British Dominions, Lord Burnham, proprietor of the Daily Telegraph; Sir Phillip Lloyd Graeme,  
 (Continued on Page 2)

## "Commandments" at Cohan Dec. 21

"The Ten Commandments" will have its world's premiere at the George M. Cohan theater on Dec. 21. Cecil B. DeMille will come East early next month to arrange the presentation. Hugo Riesenfeld prepared the music score.

John C. Flinn arrived in town Friday from the coast with the first print of the picture.

## Burkan Before T. O. C. C.

Nathan Burkan, attorney for Cosmopolitan appeared before 50 T. O. C. C. members who hold contracts for "Enemies of Women" at the Astor on Friday, and discussed the difficulties existing over the booking of the picture. As noted, old contracts will be observed generally but each case will probably be settled individually. In some instances more money will be asked and in others, extended runs in order to permit the Hearst organization to realize a fair return on its investment.

## Rocketts Arrive with Lincoln Film

Al and Ray Rockett, accompanied by Si Snyder arrived in New York from the coast Friday with a print of "The Dramatic Life of Abraham Lincoln." They are at the Commodore.

## Kent Here

S. R. Kent arrived in town Friday from the coast, one day ahead of his schedule.

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Vol. XXVI No. 41 Sunday, Nov. 18, 1923 Price 25 Cents

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## Ready for M. P. Day

Parade Up Broadway Locally—Mass Meetings by Exhibitors Held in Many Cities

The M. P. T. O. reported on Friday that following special mass meetings of exhibitors held in Boston, Philadelphia, Seattle, Cleveland, Newark, New York and other points, exhibitor units were all set for National M. P. Day which occurs on Monday.

In New York, the event will be introduced by a parade up Broadway on Saturday afternoon in which the Police Band will play and a number of floats arranged by producers have an active part. Sydney S. Cohen and national officers of the organization have been devoting most of their time of late in lining up various local bodies. They were in Boston last week and from there went to Cleveland. The mayors of New York and Cleveland have publicly endorsed the movement. In Hamilton, O., Fred S. Meyer has arranged a "Go to Movie Week" and in various cities and sections, different ideas have been advanced in order to acquaint the public with the plan.

### Metro Issues Warning

David Bernstein of Metro issued the following statement on Friday:

"Someone posing as a representative of Metro Pictures Corp., has been circulating worthless drafts drawn on the Harriman National Bank of New York, bearing the name of 'A. Bernstein, Comptroller,' and has apparently succeeded in obtaining the cash for these worthless drafts. Metro Pictures Corp. never issue drafts in payment of any obligations.

"The public should be cautious and should apprehend any person presenting such worthless drafts."

### Chase in Minneapolis

Maurice A. Chase, one of the veteran sales executives of Universal, has been placed in permanent charge of the Minneapolis exchange. The vacancy was caused by the selection of J. E. Rosen, for special sales work.

## WHY ROME IS CALLED "THE ETERNAL CITY"



This scene shows the Roman Forum, greatest of all ancient reminders of the early activities of that Empire. The Forum contained the temples of Castor and Pollus, the walls of which still stand.

The Julian Basilica also was enclosed within the Forum confines. Just in front of this magnificent specimen of prodigious Italian Might, George Fitzmaurice staged a scene between Barbara La Marr and Bert Lytell, so that the forum is a background for one of the poignant moments in "The Eternal City."—Advt.

## In The Courts

Supreme Court Justice Daniel F. Cohan has reserved decision on application of House Peters, for a temporary injunction restraining Charles O. Baumann from publishing announcements to the effect that the plaintiff is under contract with him, and threatening suits against any persons employing him. Peters admits that he and Baumann entered into a contract to cover a period of five years from May 1st, 1923; but avers through his attorney that Baumann under whose management he was to act if the contract remained in force failed to live up to its terms.

A judgment for \$1,300 has been filed in the City Court against Edward Small in favor of Edna L. Britton on an assigned claim of Benjamin A. Rolfe. The complaint alleged that Rolfe and Small agreed that the latter would cut and title a German-made film, "Lady Godiva," and give Rolfe half the proceeds. It is alleged that Small collected \$3,317 and refused to pay Rolfe anything. The suit was for \$1,658.

Supreme Court Justice O'Malley has dismissed a suit against Thomas Healy, the 95th Street Broadway Corp., owner of the land at that corner, and the Kennedy Theaters, Inc.,

which erected a theater there and leased the property from the 95th St. and Broadway Corp. The suit was brought by Margaret Mayo, playwright, who lent \$58,000 to the Kennedy Theaters before it failed. Miss Mayo contended that the lease was executed in favor of Healy, and \$65,000 was charged as rent in order that it might be impossible for the Kennedy Theaters to pay it, and Healy would then get possession of the theater property free of the claim of creditors. She sought to collect the \$58,000 from Healy and the 95th Street-Broadway Corp., in which he owned the bulk of the stock.

Rochester, N. Y.—The suit of Ralph Mariani, of New York, a musician, for money alleged due him in a contract to play in the Eastman orchestra, will be heard in Monroe County, instead of New York, as a result of a court order for a change of venue. Affidavits by Dr. Rush Rhee and Victor Wagner declare Mariani was discharged last December for insubordination and neglect of duty. Mariani, who was engaged as first horn September 2, 1922, seeks salary from December 27, 1922, under a year's contract which, he claims, was violated. Several other members of the orchestra will testify.

### New Association Planned

The Film Laboratories Credit Ass'n will be the name of a new body to be formally launched next Thursday night at the Astor by various laboratory men. Officers will then be elected.

### Mullin En Route West

Eugene Mullin, Eastern scenario editor for Goldwyn is on his way to the coast to assume charge there during the period June Mathis will work abroad in connection with "Ben Hur."

## Pathé News

No. 93

RICTING IN GERMANY—140,000, marks the price of a loaf of bread high cost of food causes the hungry employed to make raids on the food

LOG ROLLING,—BUT NOT IN TICS—Hoquiam, Wash., sees a fine tion of the skill of champion lumber

IN THE LIMELIGHT—Interesting and persons in tabloid.

Other news as usual.

# today

## Want Reciprocity

(Continued from Page 1)

Lord Mayor of London, and Mayors, of most of the big pro cities. The Lord Provost of Glasgow, Right Hon. Sir Joseph Cook, Commissioner for Australia; ported by full representative trade.

Altogether 500 guests attend highly successful gathering. of optimism was struck thro for cooperation with Au coupled with a desire for frien- ciprocity and interchange of fi the mutual advantage of both n. The whole assembly desires f cooperation with America.

### Swiss 1st Nat'l Unit

(Special to THE FILM DAILY)

Dover, Del.—Swiss First N Pictures, Inc., have been forme with a capitalization of \$5,000.

### Lexington Opens Soon

The Lexington O. H. reopens Loew auspices on Thanksgiving with a straight picture policy.

## HAL ROACH'S

WILL ROGERS COMEDIES

"Wit With A Wallop"

2 reels

Pathécomedy

COSTUME FOR HIRE

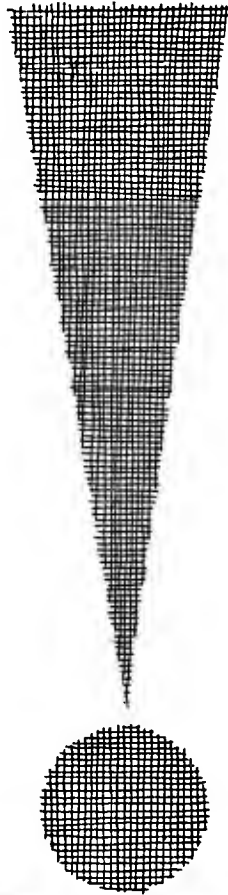
New York's Newest and Foremost Costume Rental Organization

BROOKLYN 143 W 40th ST. N. Y. C.

# The VIRGINIAN

*The Box Office Sensation*

## SMASHES ALL RECORDS IN DETROIT AND DENVER



At the Broadway-Strand . . . Detroit

"Tremendous business. Broke all records covering last three years."  
- Phil Gleichman

At the Colorado Theatre . . . Denver

"Broke all records including those held by 'Potash and Perlmutter' and 'Robin Hood'"  
- A. G. Talbot

## IT'S A CLEANUP

B.P. Schulberg  
presents  
Tom Forman  
production

with Kenneth Harlan      Florence Vidor  
Russell Simpson      Pat O'Malley  
Raymond Hatton

ADAPTED BY HOPE LORING AND LOUIS D. LIGHTON FROM THE NOVEL AND PLAY BY OWEN WISTER AND KIRKE LA SHELLE

## PREFERRED PICTURES CORP'N.

1650 BROADWAY

NEW YORK CITY

FOREIGN DISTRIBUTORS - EXPORT AND IMPORT FILM CO. INC.



# Critics Review 33 New Pictures

## New York

### "Around the World in the Spee-jacks"—F. P. L.—Rivoli

DAILY NEWS—\* \* \* Certainly provides some of the best movie entertainment ever.

EVENING JOURNAL—The Rivoli also is showing a camera record of the yacht Spee-jacks that cruised around the world. It is a fairly good travelogue although the photography is poor in many spots.

HERALD—They obtained some interesting pictures, but they managed to keep themselves so consistently in the foreground that they shut off much of the view.

MAIL—Also on the programme and far more entertaining than the feature picture is the first of two installments depicting the cruise of the Spee-jacks.

MORNING TELEGRAPH—Though Terry Ramsaye has done his best to enliven the film matter with bright subtitles, even he has failed to give much vitality to it. \* \* \* We found the first half pretty dull—both the photography and the content.

SUN—By turns charming and impressive, always vivid and always touching the far away corners of the world with a new viewpoint, these reels are among the very finest ever taken by globetrotters.

TIMES—This production shows some very interesting pictures of the Panama Canal, but the outstanding portions of it are those in \* \* \* Australia. There is a good deal of human interest in this picture.

TRIBUNE—\* \* \* An extremely interesting record of what happened to two young people who took a sail around the world on a 98-foot yacht for a wedding trip.

WORLD—It is at best an average and rather fragmentary travel picture.

### "Pioneer Trails"—Vitagraph Rivoli

AMERICAN—On and on, says the subtitle, through barren lands, past snow-topped peaks and over an itinerary made famous by "The Covered Wagon," trotted the cast of "Pioneer Trails," \* \* \* interrupted only by tearful farewells, Indian massacres and calico aprons.

DAILY NEWS—Another Vitagraph which means more attempts at thrill scenes and more old-fashioned gowns. But then, too, it means Alice Calhoun and Cullen Landis and these two members of the huge film force are by no means in the background when it comes to doing thrill stuff. \* \* \* Portrayed by Otis Harlan and Aggie Herring. The picture's really not half bad.

EVENING JOURNAL—Vitagraph did two good things. First, it flung action into "Pioneer Trails" with a bountiful hand, placing a bully good Indian fight right up in the first reel, and then it gave the story a uniformity of the photographic excellence that would be difficult to surpass.

EVENING WORLD—It one had not beheld "The Covered Wagon," one would, we rather imagine, thoroughly enjoy "Pioneer Trails." \* \* \* Almost any film would suffer in comparison with "The Covered Wagon," but Vitagraph \* \* \* and featured players do everything they can to make the stepchild worthy of its grandparent. And they do a pretty fair job of it too.

HERALD—\* \* \* Being an old fashioned Western melodrama with an old fashioned hero, heroine and villain, and an excessively old fashioned plot. It is pretty dull.

MAIL—The picture is replete with thrills, sick-of-time rescues and many dull moments. \* \* \* The film contains some good old "western stuff," with fast and furious riding, a runaway stage coach and gunplay.

MORNING TELEGRAPH—This new Vitagraph picture has all the elements of popular success. The story is well planned and directed; there are odd and unexpected twists of plot, which add suspense, and the characters are clearly drawn.

SUN—\* \* \* Its remarkably swift action, expertly directed without a fumble in the continuity, combined with pellucid photography, make it well worth inspection, for its speed covers a multitude of sinking spells on the part of subtitle and plot.

TIMES—Even the scenes in which the melodrama is introduced are splendidly photographed, and the little cottage \* \* \* is so picturesque that one forgets the triteness of

the story. In fact, it is the narrative and the subtitles that are the burden of this production, which far superior to the last two pictures presented on Broadway by the Vitagraph Corporation.

TRIBUNE—No doubt if we have seen it ten years ago we would have marvelled at the perfection of the direction, story and acting, for at that time it would have been a pretty good picture, no doubt. At present it hasn't a thing to recommend it.

WORLD—For years the familiarity of this plot has not militated against its success. The current treatment renders it normally satisfactory, occasionally exciting.

### "Under the Red Robe"—Gold. Cosmop.—Cosmopolitan

AMERICAN—This film made me ponder upon the tremendous amount of energy, research and diligent preparation put into such a production. One false note and there would be calamity. There was no such false note.

DAILY NEWS—On the whole, what with its splendid settings and fine support on the part of the cast, the Cosmopolitan has a really good film this time—but still too long. Maybe—maybe they'll cut down on the next.

EVENING JOURNAL—\* \* \* One of the rip-roaring, rush-riding, sword swallowing, high-diving, death, defying do and dare romances of the old days when brave hearts.

WORLD—It is frightfully long. Of course, it is. They all are. It is one of the loveliest things pictorially which have been screened up to last night. \* \* \*

We know of none of the French costume play situations not included in "Under the Red Robe." The cavaliers' clash in the ravine. No skimping has been tolerated. It is a big picture. And at times an extremely beautiful one.

EVENING WORLD—But "Under the Red Robe," the newest and most "super" of all the grist that has come from the Cosmopolitan mill, is a "big picture" among big pictures. \* \* \* A gem, but to our way of thinking, a gem somewhat dimmed by the gaudiness of its setting.

MAIL—Set in a background that is lavish at the same time beautiful, a rare combination in the movies. \* \* \* To this reviewer the successor to "Unseeing Eyes" is like a book bound in the costliest leather, brilliantly illuminated but containing a story entirely undeserving of the artistic effort on the part of the publishers.

MORNING TELEGRAPH—\* \* \* "Under the Red Robe" is produced with a sympathetic understanding that makes it not merely a historical pageant, but a warm, throbbing human story suitable for any age and any time. \* \* \* Alma Rubens as Renee never looked as well nor ever gave as finished a performance in her life.

POST—\* \* \* It does seem as if that amount of money should have given much better results. \* \* \* As a whole, it is a slow-moving and tiring picture, with an all-star cast which appeared for the most part not to take a great deal of interest in what was happening.

SUN—\* \* \* Has many things a movie needs good acting, really magnificent photography, a story that begins at a more or less definite point and proceeds with some coherence to a more or less definite, if not strikingly unexpected, conclusion. But it needs \* \* \* the scissors.

TELEGRAM—For "Under the Red Robe" undoubtedly will go down in silver screen history as one of the classics, taking its place with such masterpieces as "The Hunchback of Notre Dame" and "Scaramouche."

TIMES—The scenes in many sequences of this film are so attractive that without much else they would be worth viewing. \* \* \* The settings constructed on the studio grounds are ambitious and at times effective, but in instances they fail to give an idea of solidity or massiveness. \* \* \* This picture, like many others, may have outstanding failings, but the costumes, the exteriors and some of the sets make it a production that is satisfying on many points. It ought, however, to be cut to a more wieldy length. This might help the narrative.

TIMES SQUARE DAILY—\* \* \* John Charles Thomas, instead of being a stagey baritone, revealed himself as a screen actor of parts, with no suggestion of the artificiality such as one would expect of him.

That, of course, was the kick of last night's presentation, but besides the production was a real work of art. The picture, although in its present form it is much too long, has the essence of high-class romantic melodrama. \* \* \*

TRIBUNE—\* \* \* Although the picture pleases the eye it is as dull an entertainment as we have sat through in some time.

The characters move through a lot of beautiful sets leisurely and apathetically.

## Out-of-Town

### "The Acquittal"—Universal Hippodrome, Cleveland

PLAIN DEALER—And this is one a real murder mystery. \* \* \* a first rate mystery melodrama.

### "The Bad Man"—1st Nat'l Adams, Detroit

FREE PRESS—Holbrook Blinn repeats the success which he attained when he played the piece on the legitimate stage. \* \* \* All the elements that go to make up melodrama are contained in "The Bad Man." \* \* \* The picture is noteworthy in its attention to detail.

NEWS—The picture has made a brave uphill fight to conquer the loss of Blinn's voice and the subtitles, picking the most humorous of those lines that were so powerful on the stage, are far more satisfying than you might imagine they would be.

If it were not for the presence of Mr. Blinn at the head of the cast "The Bad Man" would be just an ordinary western film open to criticism because of its slow action.

TIMES—He not only doesn't "fall flat" but gives one of the finest performances we have seen in many months on the screen. \* \* \* All of which bolstered by the fine work of a good supporting cast places "The Bad Man" right up in the front row of good melodramatic comedy for screen consumption.

### "The Broken Wing"—Preferred Capitol, Philadelphia

INQUIRER—There's a clever twist to the ending of the story, too good to divulge.

NORTH AMERICAN—\* \* \* stirring feature.

PUBLIC LEDGER (MORNING)—Few pictures have come this way with better titles than "The Broken Wing." They are brilliant, snappy and exquisitely worded. But this picture has more than titles. It has a fine mixture of thrills and laughs.

PUBLIC LEDGER (EVENING)—"The Broken Wing," is another enjoyable screen adaptation of a successful stage production. It has titles that make it unusually effective, for they retain much of the flavor of the original piece.

RECORD—It is a thrilling and unusual story which holds up very well for picturization, and its surprises are genuinely dramatic. There is a good deal of fun in the action, which is funny in itself, but it does not always further the unfolding of the plot and creates the feeling that it has been dragged in forcibly.

### "Counterfeit Love"—Asso. Exhibitors New Olympic, Buffalo

COURIER—There is plenty of action. \* \* \* The comedy element is furnished by southern ducky characters and there is real dashing romance.

### "The Destroying Angel"—Asso. Ex. Regent, Philadelphia

PUBLIC LEDGER (EVENING)—It's an unusual story and well transferred to the screen.

PUBLIC LEDGER (MORNING)—It should appeal to those who enjoy stories about theatrical people, and that includes most of us.

### "Hell's Hole"—Fox Washington, Detroit

FREE PRESS—A thrilling melodrama. \* \* \* The production teems with action and melodrama and some good comedy.

## Monroe, Chicago

POST—A smashing, vivid, quick melo-drama is this picture with the sounding title. It is one of those firing stories which hardly leaves minute to catch your breath after one long scene before you are rushed on to the next, until you begin to think is almost more excitement than you stand packed into this one picture.

### "His Children's Children"—F. Allen, Cleveland

PLAIN DEALER—Considerable spirit has been preserved, but not to make it more than a "movie." In movies go, a fairly good one. In hopelessly inaccurate portrayal of novel would be nothing to get very about.

PRESS—Arthur Train may have more into his novel, "His Children's Children."

But we couldn't find much sense story as filmed in the movie this Allen. \* \* \* As a piece of movie manship the picture is all right, at least ordinarily interesting.

## Capitol, Cincinnati

POST—Arthur Train's novel, "His Children's Children," has been transcribed the screen by Sam Wood in a manner which even the most confirmed moviegoer scarcely can pick a flaw. \* \* \* Pa \* \* \* has brought forth a thing of and a joy for a long time at least.

TIMES-STAR—Not since "Only there been such a realistic and gripping sensation of an every-day drama from temporary life as "His Children's Children." \* \* \* The atmosphere is vividly conveys the various characterizations are intelligent acting; and oh, what of an ending!

### "If Winter Comes"—Fox Hippodrome, Buffalo

COURIER—But if you did not book, this new Fox film will convince that you should. Thus we unhesitatingly join our brother reviewers of New Chicago and San Francisco, when they picture one of the best of the years.

EVENING NEWS—While soot theme and lacking in the vigorous action which the public has become accustomed to, this William Fox production has many titles to commend it. \* \* \*

With rare faithfulness the novel is transferred to the screen, uncolored and unchanged. The result is a film that strange story in a straightforward

### "In the Palace of the King"—Cosmop.

## State, Cleveland

PLAIN DEALER—She (June Marjorie) translated "In the Palace of the King" F. Marion Crawford's novel, and it is another creditable bit of work. \* \* \* the Palace of the King" is too long, is an interesting, well done and tremendously costly picture.

### "Jealous Husbands"—1st Nat'l The Chicago, Chicago

JOURNAL—But the chaste and walls of the great Chicago have many other otherwise blue Monday enclaves of greater spontaneity than greeted "Jealous Husbands." \* \* \* for two bits of boys, Don Marion Alexander, who roved adorably through story of excellent hokum.

POST—It takes this story some get under way, and it appears many ideas which are never finished is sketchy and spotty, but many scenes are exceptionally good. \* \* \* it all runs the appeal of the child very splendid work of the two children when it settles down and gets into swing of the melodramatic story yet overlook many of its failings.

### "Long Live The King"—New, Baltimore

EVENING SUN—While we have been an ardent admirer of the Coog

# Shown This Week in 9 Key Cities

are, in fact—you'll have to put us to sleep. The greatest reason for perhaps the undue length of "Long King," which, in 10 reels, is about five reels too long.

By far the best thing he has done here is afforded an opportunity for genuine acting and a stronger intonation of his part than in any of his plays.

**"Main Street"—Warner's Walnut, Cincinnati**

We recommend "Main Street" as a corking good photoplay. It is a masterpiece of the genre. Herbert Beaumont has taken uppardonties with "Main Street" or whether he can't take enough, is no concern of us. As a movie, it's good stuff.

**ES-STAR**—The play exhibits one common to many pictures adapted from the attempt to broaden and emphasize the author's points, the director's or a touch of humor has transformed satire into burlesque.

**"Meanest Man in the World"—First National Rivoli, Baltimore**

After a little wasted footage earlier reels: "The Meanest Man in the World" works up to a satisfactory climax. Rivoli's new picture has several things to recommend it. Not the least of these is the Yankee Doodle personality of M. Cohan.

**VENING SUN**—It's good material and well acted. A breezy, up-to-the-minute American comedy put over in a way and with no fold de rols.

There is something wholesome about the picture. There are no cheap effects. It cost a million dollars to produce but while you are under its spell spend a pleasant hour.

**"Midnight Alarm"—Vitagraph Victoria, Philadelphia**

There is plotting, intrigue, and almost everything else that can conveniently be crowded into an picture. And, withal there are many interesting situations and a most sensational climax.

**NORTH AMERICAN**—After seeing the picture and realizing that it has been made in the last five years one can only reach the conclusion that it is intended for the screen.

**PUBLIC LEDGER (Morning)**—An excellent picture is "The Midnight Alarm." Alice Calhoun, as waif and grand-daughter is credible; the supporting cast is good.

**PUBLIC LEDGER (Evening)**—It is possible to take this picture seriously, "The Midnight Alarm" is packed and filled with all the melodramatic tricks of the trade.

**RD**—"The Midnight Alarm" is a picture melodrama of perennial popularity. It stirs the people who still have not unduly sophisticated emotions. The thrills are not unduly prolonged, and the editing is less carefully edited pictures.

**"Ponjola"—First Nat'l Park and Mall, Cleveland**

Miss Nilsson with her close cropped hair does a com-masculine character. The picture sticks pretty closely to the story. The story isn't altogether new. It has been given enough novel twists to keep it moving along rapidly. It has a good share of romance and sentiment, and is of the highest order, technically.

The film has followed more the original story than is usual. It is an interesting story, well portrayed, how-

**Olympia, Boston**

**SCRIPT**—"Ponjola," it may be said from this, is all about a muddle of the sexes. Not the kind of a mud-furnishes such absorbing, if rather cheap, but merely the sort of thing that makes so many movies just fodder.

**"Potash and Perlmutter"—1st Nat'l Madison, Detroit**

**FREE PRESS**—The story told is highly amusing for the most part, with just a few scenes of emotional interest by way of contrast, and through it all the wonderful pantomimic work of Barney Bernard and Alexander Carr is just as vivid as on the speaking stage.

**NEWS**—Barney Bernard and Alexander Carr have done an effective job in transferring the adventures of Abe Potash and Maw-russ Perimutter to the motion picture screen and that simple statement is enough of a guarantee that you will find rich entertainment at the Madison this week.

**TIMES**—"Potash and Perlmutter" represents a good, clean, wholesome comedy drama, well produced and told as to bring out the best in Glass' play.

**"Richard The Lion Hearted"—Allied Karlton, Philadelphia**

**EVENING BULLETIN**—Unfolded with apparent faithfulness to the period, which strikes a strong note of realism, Wallace Beery gives a vivid portrayal of King Richard and sustains the trying role with gratifying results.

**INQUIRER**—Beery, as Richard Coeur de Lion, the mighty King of England, gives a convincing and vital performance.

**NORTH AMERICAN**—It has some historical interest, and a certain amount of atmosphere, but it lacks the same debonair and abandoned quality that marked "Robin Hood," which was a tale of the same period. Beery enacts his role in his accustomed finished style, but he seems to be a little forced at times. The story itself is not particularly interesting and the action moves very slowly.

**PUBLIC LEDGER (Morning)**—It is a remarkably fine creation, too, a thing of power and of subtlety. Beery can be, one moment, the almost childish, primitive Richard, who throws his barber into his own bath, and, the very next moment the truly regal, impressive King Richard. Otherwise this picture is of moderate power.

**PUBLIC LEDGER (Evening)**—"Richard the Lion-Hearted" is a production which loses much of its glamor when compared to its glorious predecessor, "Robin Hood," which it resembles in many instances, although never reaching the same heights. The film holds the attention fairly well.

**RECORD**—Splendid success was achieved in "Richard the Lion-Hearted." The work of Wallace Beery as Richard is one of the finest bits of acting seen on the screen. The action of this fine Frank E. Woods production is speedy, and the story is carried along coherently and dramatically.

**"Scaramouche"—Metro Park, Boston**

**TRANSCRIPT**—"Scaramouche" is Mr. Ingram's finest attempt at the spectacular to date. It lacks the polish, the imaginative undercurrent which have characterized some of his shorter and more despoised pieces. It is somewhat uneven, but it is generally convincing, and, during the closing sequences, overwhelming. To attain so high a degree of success on a terrain already so well-trodden as the French Revolution, is no mean accomplishment.

**"Six Days"—Gold. Cosmop. Stanley, Philadelphia**

**EVENING BULLETIN**—Packed full with thrills. To Miss Griffith is due great credit for lifting a pretty though improbable plot into the realm of real and stirring drama. Her acting makes the film seem a probable bit of real life happening to a very dramatically articulate young woman.

**INQUIRER**—Sensation of any kind and particularly the sensation that promises to border upon the risque seems destined to always attract the large majority of the public. This was never more clearly evidenced than in the large crowds which thronged the Stanley. The plot of the story is a cheap one, of the kind that finds a large circulation among current light fiction. The acting falls short of any artistic standards.

**NORTH AMERICAN**—She makes "one woe to tread upon another's heels," and they come so thick and fast that all semblance of sincerity is lost and hilarity is the result. Corinne Griffith is the heroine and is fairly acceptable in her many emotional moments. Frank Mayo did not seem to be the best choice for the leading man.

**PUBLIC LEDGER (Morning)**—The acting and the plot construction of Elinor Glyn make "Six Days" a production containing more thrills and romance than any six days in real life imaginable. The story really isn't an old one at all, but contains new situations and novel angles.

**PUBLIC LEDGER (Evening)**—All the Glynonian touches are apparent in "Six Days." Elinor Glyn's latest production. Much high society in the usual furor of bridge parties and innumerable closeups of a weepy individual misjudged by every one but loved passionately by a "he-man" an honest-to-goodness, dyed-in-the-wool English peer.

**RECORD**—Corinne Griffith had the principal feminine role in "Six Days." As Laline Kingston she won instant approbation of all who saw the excellent production. "Six Days" strikes a note of realism such as few photodramas attain.

**"The Thrill Chaser"—Universal Randolph, Chicago**

**TRIBUNE**—The plot of "The Thrill Chaser" is just as foolish as it can be. Farce—the thing—from beginning to end. It has, however, a number of laughable situations and subtitles; much "movie" atmosphere and considerable good work done by everybody concerned.

**"The Social Code"—Metro Wizard-Parkway, Baltimore**

**EVENING SUN**—Won't somebody please write a funny story for poor Viola Dana? There oughta be a law passed making it a crime to bury this little comedienne in anything more serious than a bubbling comedy. We wouldn't write her a story like "The Social Code" which flickers concurrently at the Wizard and the Parkway. This sort a stuff is all right for Pauline Frederick and the "heavy" girls, but not Vi.

**"The Spanish Dancer"—F. P.-L. Fenway, Boston**

**TRANSCRIPT**—Is by far her most engaging effort since she left Germany. It finds her once more in a romantic part, where her pantomimic virtuosity seems neither overstrained nor cribbed and confined. Mr. Brenon's direction of numerous carnival scenes in Madrid is especially noteworthy.

**"Tea With a Kick"—Asso. Exhibitors Metropolitan, Baltimore**

**AMERICAN**—It is all very, very sad; more than a bit disturbing.

**"Three Ages"—Metro McVicker's, Chicago**

**AMERICAN**—"The Three Ages" has many moments which approach the uproarious. The chariot race, for instance, showing the "frozen-faced" comedian employing a dog team brought a near-typhoon of laughter.

**HERALD-EXAMINER**—It is very funny. "The Three Ages" overflows with gags and wise cracks.

**JOURNAL**—His still countenance continues to be the merriest thing in his pictures, and I am wondering at the moment if he broke his rule and laughed at "Three Ages" when he saw it complete in his own projection room.

**TRIBUNE**—It provides a few cozy, fire-side smiles, but for me the "kick" was missing. A lot of persons laughed a lot and may you be one of those who thoroughly enjoy it.

**"Times Have Changed"—Fox Garden, Baltimore**

**AMERICAN**—"Times Have Changed" tries to be so many things at the same time that it leaves the onlooker confused and a little indignant. They've placed William Russell in a hodge-podge mix-up.

**"The Unknown Purple"—Truart Modern-Beacon, Boston**

**TRANSCRIPT**—It turns out to be a moderately thrilling tale for the screen, even though it falls far short of its measure as a spoken play. The lighting throughout is excellent; in the eerie passages especially so. The settings are safely removed from realistic likelihood, yet artistically suggestive.

**"The White Sister"—Inspiration Chestnut St. O. H., Phila.**

**EVENING BULLETIN**—Could be divided into a dozen pieces, till all vestige of plot was lost, and yet remain a beautiful series of pictures. Not that the plot is not sound enough, but it is overshadowed by a picturization that really puts this work in the class of pictorial rather than dramatic art.

Lillian Gish and a splendid supporting cast are photographed with an art and expressive power that at times almost make their excellent acting superfluous, so complete, so poignantly beautiful and so meaningful are just the pictures themselves.

**INQUIRER**—Is a truly notable production and one well deserving the glowing accounts heralding its arrival.

Lillian Gish in the stellar role and in her first Henry King production, has achieved the best work in her career, and has created a part which will be long remembered. It is a role which requires great sympathy and understanding and an exquisite fineness of artistry. Miss Gish has brought all this and more. She has caught the tragic spirit of the novel as it was written.

**PUBLIC LEDGER (Morning)**—"The White Sister" is a story unusual in theme. How Sister Angela solves the tremendous problem of choosing between her great earthly love and her heavenly vows supplies the powerful climax of the motion picture.

**PUBLIC LEDGER (Evening)**—Lillian Gish gives one of the finest performances of her career. The role offers her, with delicate appeal, her poignant charm and pathetic beauty, an unsurpassed opportunity to depict an anguished soul, rent by sadness and misfortune.

**Great Northern, Chicago**

**HERALD and EXAMINER**—Miss Lillian Gish, as Angela Chiaromonte in "The White Sister," gives the most gorgeous performance of her career. Though a little too long and leisurely, "The White Sister" will, I think, hold your attention throughout.

**JOURNAL**—There is something lingeringly lovely about the picture—a scrap here, another there, unimportant scatterings which give an exotic illusion. This touch of exoticism does much to make the tale seem truer. "The White Sister" must be accepted as one of the year's important offerings because of the clearness and definiteness of its story and the expert work of its players. Judged by what it is, and not by what it lacks, it should stand near the top of the list.

**POST**—Lillian Gish, assisted by a coterie of most capable players, has made this tragedy into a story which will grip you and hold your intense interest. It is handled with dignity and reverence, but the entire dramatic appeal of the story is based on a nun's "marriage to the church." It is always a gamble as to how the public will receive the depiction on the screen of the sacred rites of one particular religion.

**TRIBUNE**—One of the most exquisite photoplays ever screened. The power, the beauty, the realism, the pathos of it must strike home. A high note of ecstasy runs through even the most painful moments of the film. You are never depressed, though. She (Lillian Gish) is lovely throughout and does "bits" of most excellent acting. Ronald Colman as her lover, is immense.

**"A Woman of Paris"—Unit. Artists Capitol, Detroit**

**FREE PRESS**—It is just a simple story, but Chaplin has made of it a screen classic that holds attention to the very end. It moves along swiftly to the final fadeout, with no tiresome padding to make it the required length. Technically, it is, well nigh perfect, although there are little flaws that the over-critical might mention.

(Continued on Page 7)

## French Lick

(Continued from Page 1)

### "I. N. R. I."

Probably, without doubt, the finest film ever made, depicting the life of Christ. Reverend, magnificently produced, culminating in the suffering of Christ on the Cross, producing an effect which will move the most hardened picture goer. A splendid conception.

### MAKING THE GRADE

Lillian Gale. Well known in trade paper circles. Said she was going to get in on pictures. And did. Appears in "The Way of a Man," Pathe. As a hardened woman of the plains. Carrying a gun big enough to choke a horse. And smoking a pipe. Fine character stuff. Should have no trouble in keeping on. And in.

### HOW IT WORKS

Some of the smart boys had it all figured out. How could Kenneth Harlan play the lead in "The Virginian." Which cost Preferred a lot of money. They couldn't see him. But he does it. And mighty well, too. Looks like Bill Hart when Bill was a couple years younger. Has that same steely eye. Makes a mighty fine Virginian. Should help put it over. Picture too long. This type of material never should run eight reels.

### REGARDING RUDOLF

Once again Valentino is in the limelight. Williams has him signed up for five pictures. Very pretty. But over at Famous they say nothing has been done to change the status of events. Which means the Sheik has some time to wait. Before he can star. For Jaydee. Or anyone.

### CECIL'S SIX

DeMille. Says he likes the following. Best of all pictures. The Birth of a Nation, Joan the Woman, Cabiria, Male and Female, Intolerance, Robin Hood.

Modest. Only includes two. That he made himself.

### BLAMED FOR MORE

"Musical America's" investigation. As to the cause for the decline of interest in the oratorio in this country. Finds one outstanding reason—among the five given by choral conductors—the movies.

Is there anything else going wrong for which the movies aren't to be blamed?

### SWAN SONG SINGING

Charlie Chaplin writes to Quinn Martin. Of the New York World. Saying in part:

"\* \* \* Once I had a day vision. I saw at my feet in a huddled heap all the paraphernalia and trappings of my screen clothes—that dreadful suit of clothes—my mustache, the battered derby, the little cane, the broken shoes, the dirty collar and shirt. I felt as though my body had fallen from me and that I was leaving behind an eternal seeming for a vast reality. That day I resolved never to get into those clothes again—to retire to some Italian lake with my beloved violin, my Shelley and Keats, and live, under an assumed name, a life purely imaginative and intellectual; but the instinct to be other than I really am, which is universal, is too strong in me and I went in for just one more picture—the last; like the drunkard's eternal last drink and Patti's eternal farewell."

Does this mean that Charlie is through with comedy?

### A SENSE OF HUMOR

Joe Heim has quit exhibiting in Danville, Pa. Sold to Comberford. Regarding which Joe writes: "Have staged a little battle here. With malice aforethought. Instead of a battle between an

individual and a chain, it will be a battle between a small large chain."

### JACK MOVING ALONG

Jack Stebbins did so well for John Zanft. With the Fox St. Academy of Music. That he was sent to Oakland, California. To run the fine big Fox house there. And they do say he's running good. In a real way. Atta boy.

### HOYT'S IDEA

Harry Hoyt. Now with First National on the Coast. Making pictures. Has a real thought. "Pictures," says Harry, "are made of Americans the greatest story tellers in the world. They begin with the young people telling their parents what they saw at the movies. And then the older folk get the habit. This has developed in our people a latent sense of story appreciation. Their minds have become keener—more analytical. Producers do not seem to appreciate this. And to meet this growing understanding, scenarios must be written accordingly."

There's a thought, Mister Producer. Heed it.

### JUST A SIDELIGHT

One of the reasons for high production costs. A producer was given a bill by a Hollywood studio for \$300. For typing a scenario.

Must have used a diamond studded, platinum finished typewriter.

### JOINT DISTRIBUTION

Needed. According to Godsol of Goldwyn. Who suggests that producers and distributors act. Instead of talking. To get off the controlled town block booking ideas. Of some exhibitors. Of course some oppose his ideas. Naturally. But if ever wise counsel was spoken. It was when Godsol pointed out that by a more economically right distribution idea, and a real percentage plan, the industry would get somewhere. On that he's dead right. Make no mistake about it.

### ELEVATOR SALES STUFF

Scene—Elevator in 729.

Time—Shortly after noon.

Characters—Hiram Abrams. Two exhibitors of the small calibre, and the writer.

First Exhibitor—"Um—See in any good pictures."

Second—Ah-h-h- nu. Went over to the Capitol yesterday afternoon."

First—And—

Second—"Saw a picture—Rosita."

Hiram—(Shifts from one foot to the other and nudges closer.)

First—"How was it?"

Second—"How was what?"

Hiram (Shifts to the next foot and bites his cigar. Nudges closer.)

First—"How was the picture?"

Second—"Oh! the picture. You mean 'Rosita.' Yea. Well, I liked the prologue much better."

First—"Umph. But you can't book the prologue."

Hiram—"But you can book the picture."

(Car reaches ninth floor.)

Come in to see us boys."



**Economics Bureau Shows Films Special to THE FILM DAILY**  
 Washington—The Bureau of Commercial Economics of which Dr. Charles H. Holley is the director is now turning 25,000,000 feet of film and buying new material at the rate of 100,000 feet per month. The bureau is not a Government body but is organized in cooperation with various governments to exhibit motion pictures which show processes of industry in those countries. The films are free and are often held open with the projection from specially equipped mock-ups. Despite the large amount of material in circulation, the Bureau is buying new material since it cannot acquire more than fifty per cent of its requirements. Industrials made private by manufacturing companies desired provided the production elements that are considered of general public good.

**Man Returning to Normalcy**  
 Export & Import, who, prior to the Japanese catastrophe, shipped to that country regularly, reports that conditions there are rapidly returning to normalcy.

**Buys Theater Property**  
 Greenwich Movie Corp., opposite the Greenwich, a neighborhood 15th St. and 8th Ave., has bought the whole property, both the old building from the Rudd

### Newspaper Opinions

(Continued from Page 5)

**NEWS**—All those sacred traditions of the screen established by the Griffiths, the DeMilles, the Neilans and other prides of the motion picture directing field are shattered to smithereens by the first serious effort of Charlie Chaplin as a director. "A Woman of Paris" is the most original and unconventional film story ever produced. \* \* \* The most striking feature about "A Woman in Paris" is its ingenious simplicity.

**TIMES**—Some of the finest directorial touches—some of which Griffith might be proud—are contained. \* \* \* Charlie has given to the screen a clever, unusual picture in "A Woman of Paris."

#### "Woman Proof"—F. P.-L. Strand, Cincinnati

**POST**—Tom Meighan adds little to his laurels in "Woman-Proof." \* \* \* This is a story by George Ade, who insists upon ringing in a subtitle every few feet. And the Adesque humor is not so rib-tickling as it may have been once.

"Woman-Proof" has an impossible plot.

#### Baby Peggy's First

Baby Peggy's first picture for Principal will be "Captain January," by Laura E. Richards. It goes into production on the 21st on the coast with Eddie Cline directing.

#### Phil Reisman Honored

(Special to THE FILM DAILY)

Minneapolis—With Theodore L. Hays, acting as toastmaster, 40 ex-changemen tendered Phil Reisman a banquet as a farewell token before assuming the post of general manager of the Famous-Lasky Film Service, Ltd., of Canada.

**TIMES-STAR**—Ade has one rather promising idea for his central theme, but it is apparent that he was hard pressed in stretching it out over eight reels of feature-length picture. \* \* \* The picture, despite its defects, is mildly entertaining. But it isn't substantial enough for the star, either in action or characterization. \* \* \*

#### State, Boston

**TRANSCRIPT**—Though the plot is original, the sub-titles far above the average, and the acting generally good, much letterpress is required to carry out the intervals between amusing incidents and fill in many blank and uninteresting feet of film.

#### "Yesterday's Wife"—C. B. C.

Modern-Beacon, Boston

**TRANSCRIPT**—\* \* \* Principally worthy of mention for the graphic eloquence of Miss Irene Rich, which is unflagging and which supplies the sole quality that makes the concoction bearable.

#### C. B. C. in Deal

(Special to THE FILM DAILY)

Omaha—The Hostettler circuit has booked the entire C. B. C. product over the Hostettler chain. Julius Singer has opened up a new exchange, Columbia Pictures, to handle the C. B. C. product in this territory.

#### Cochrane Buys Three in N. W.

(Special to THE FILM DAILY)

Seattle—W. A. Cochrane, owner of the Brook theater, Snoqualmie, has taken over the Sandell at Issaquah; the Pictureland at North Bend, and the Sunset at Snoqualmie.

**Many On Nov.—Dec. Schedule**  
 First National has ten pictures on its November-December schedule including "Flaming Youth," "The Eternal City," "Anna Christie," "The Dangerous Maid," "Jealous Husbands," "Twenty One," "The Wanters," "Her Temporary Husband," "When A Man's A Man" and "Chastity."

#### Will Help Fight

(Special to THE FILM DAILY)

Dallas—The Film Board of Trade has plans in the making to help exhibitors in this state fight the non-theatrical situation.

#### Wylie With Monogram

George H. Wylie has been engaged by Andrew J. Callaghan as road salesman for Monogram Pictures, and left for Boston yesterday.

#### Five Showing Vaudeville

(Special to THE FILM DAILY)

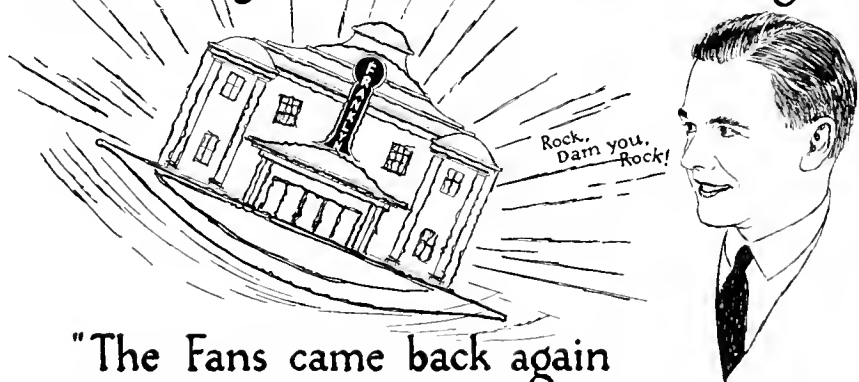
Chicago—Five theaters of the Ascher chain are showing vaudeville with pictures. They are: the Chateau, West Engelwood, Crown, Frolic and Lane Court.

#### Sell S. A. Rights

Export & Import have sold "Enemies of Children" to the Sociedad General Cinematografica, for Argentine, Uruguay, Paraguay, Chili, and Bolivia.

# Douglas MacLean in "Going Up"

"Rocked the Franklin Theatre, Oakland, Calif., with dynamic laughter," says L. B. Gross, Manager



"The Fans came back again and again" -- Manager Gross



POSTAL TELEGRAPH - COMMERCIAL CABLES  
**TELEGRAM**  
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 DOUGLAS MACLEAN IN "GOING UP" - SMASHED HOUSE RECORD SUNDAY AND BIDS FAIR TO ESTABLISH NEW RECORD FOR WEEK STOP CONGRATULATIONS  
 STOP IN GOING UP YOU HAVE BEST BOX OFFICE BET  
 IN YEARS SAME FANS COME BACK AGAIN AND AGAIN STOP  
 LAST REEL CONTAINS MORE REAL LAUGHS THAN ANY SIX REEL  
 COMEDY STOP AUDIENCE ROCKED BUILDING WITH DYNAMIC LAUGHTER  
 FRANKLIN THEATRE OAKLAND CALIF L B GROSSMANAGER

**Associated Exhibitors**  
 ARTHUR S. KANE, PRESIDENT  
 PHYSICAL DISTRIBUTORS  
 PATHÉ EXCHANGE INC.

### Coast Production

Roach Insured for \$200,000  
(Special to THE FILM DAILY)

Culver City—Hal Roach has taken out a life insurance policy for \$200,000, making his organization the beneficiary.

"Riddle Rider," New "U" Serial  
(Special to THE FILM DAILY)

Los Angeles—William Craft has started work at Universal City on "The Riddle Rider," the new William Desmond-Eileen Sedgwick serial, to follow "Beasts of Paradise."

### New Gump Series

(Special to THE FILM DAILY)

Los Angeles—Sam Van Ronkel is back at Universal City, after an extended trip East, and is preparing to start a second series of Andy Gump comedies, with the same cast as in the first series.

### Buys "Listen Lester"

(Special to THE FILM DAILY)

Hollywood—Principal has purchased "Listen Lester," as a vehicle for Harry Langdon, who has been loaned to Mack Sennett for two pictures. "Listen Lester" will be a five-reeler.

### Alder Plans Tibetan Story

(Special to THE FILM DAILY)

Los Angeles—W. F. Alder, author and explorer, is to sail Feb. 15 with Tibet as his destination and instead of making a travel picture he plans to build a real drama around the Tibetans. He has asked Oscar Apfel, who has just completed his contract with Metro to go with him and direct

### White Shifts Studio Force

(Special to THE FILM DAILY)

Los Angeles—With completion of current productions, Jack White has shifted his directorial forces, as follows:

Fred Hibbard, who has made the last two Mermaid comedies, will direct Lloyd Hamilton. Norman Taurog, who has been making Cameo comedies, will direct the next Mermaid. Al Ray, who has been writing, will direct Cameo No. 7. Gil Pratt, who has just finished with Lloyd Hamilton, will direct the next Cameo.

### Five Units at Lasky Plant

(Special to THE FILM DAILY)

Hollywood—Five Paramount pictures are in production. They are "Shadows of Paris," the new title for "My Man," starring Pola Negri; "The Next Corner," a Sam Wood production, with Conway Tearle, Lon Chaney and Dorothy Mackaill; "The Heritage of the Desert," an Irvin Willat production with Ebe Daniels, Ernest Torrence, Noah Beery and Lloyd Hughes; "The Stranger," a Joseph Henabery production, with Betty Compson, Richard Dix, Lewis Stone and Tully Marshall; and "Singer Jim McKee," a William S. Hart production.

### Two Under Way in East

Two pictures are in the making at Paramount's Long Island studio, "The Humming Bird," starring Gloria Swanson, and "Pied Piper Malone," starring Thomas Meighan.

### In Eastern Studios

#### Metro Buys Rights

Ann Watkins has sold the film rights to "Wife of the Centaur" by Cyril Hume to Metro through Col. Jasper Ewing Brady.

#### Finishes Goodman's Feature

E. H. Griffith has completed direction of "Week End Husbands," Daniel Carson Goodman's new picture for Equity.

#### Pauline Garon Here

Pauline Garon who is featured by C. B. C. in "The Marriage Market" arrived in New York Friday from the coast.

#### May Tully Plans Film

May Tully has leased space at the Tec-Art studio where she will produce a picture.

#### Making Talking Pictures

Alphonse Cortella is making synchronized talking pictures. He shot some scenes at the Tec-Art plant last week.

#### Meighan to Remain Here

Tom Meighan has purchased a home at Great Neck where he will make his permanent home.

#### King Plans New Series

Burton King declares work will be started on his next series of eight pictures of feature on Dec. 1.

#### Kennedy Directing

(Special to THE FILM DAILY)

Orlando, Fla.—Lem Kennedy is directing "Burned, Divorced" for Hapsburg Liebe. Ann Forrest is in the cast.

#### Distinctive Resumes Work

Production of "Blood and Gold," is under way by Distinctive. Conrad Nagel and Jetta Goudal will have the leads.

Another player who has been engaged is Wyndham Standing. Albert Parker will direct.

#### Williamson Due From Bahama

J. E. Williamson is due in New York from Bahama with undersea material for inclusion in "The Uninvited Guest," which he is making for Metro. Interiors will be shot at Tec-Art.

#### Fort Sells Story to F. B. O.

(Special to THE FILM DAILY)

Los Angeles—Garrett Elsdon Fort has sold an original story, "The Dance of the Chained Slave" to F. B. O. He recently did the script for Hunt Stromberg's "The Fire Patrol," now in production.

#### Jackson Turns Playwright

(Special to THE FILM DAILY)

Los Angeles—Joe Jackson, director of studio publicity for Goldwyn, has written a one act vaudeville act for Edward Everett Horton and Marie Walcamp titled "A Play With a Punch." It opened this week at the Orpheum, Los Angeles.

### Coast Brevities

(Special to THE FILM DAILY)

Hollywood—George Melford is editing and titling "Flaming Barriers."

"Hook and Ladder," Hoot Gibson's newest, has been finished.

"Wide Open" is the title of the seventh Jack White comedy.

Mabel Van Buren is working in Lloyd Hamilton's current comedy.

Walter Woods is putting the finishing touches on "To the Ladies."

Eugene Besserer will next be seen in "The Rendezvous."

Norman Kerry, is in the cast of "The Shadow of the East."

"Cupid's Fireman," is the latest Charles Jones picture. William Wellman directed.

Gladys Hulette, last seen with Baby Peggy in "The Burglar's Kid," is back at Universal City.

Holmes Herbert will play the part of Major Hillgrove in "The Enchanted Cottage."

Charles "(Buck)" Jones has finished work on his latest vehicle, the name of which is undetermined.

Edward Connelly has an important part in "Revelation," Viola Dana's new picture.

Sid Smith, has been added to the cast of the Cameo comedy directed by Gil Pratt.

"Monarca," Spanish for Monarch, has been chosen as the release title for "Rex, King of Wild Horses."

Fred Caldwell has completed the continuity on his forthcoming production. Work will start in a few days.

Thomas Pratt is finishing final cutting and editing on "Blackmail." The cast includes Ruth Clifford, Niles Welch, John Merkyl and others.

Olga Printzlan has renewed her contract with B. P. Schulberg to write scenarios for Preferred. She is working on "The Breath of Scandal."

Jimmy Horne has completed "The Yankee Consul," with Doug Mac Lean and is preparing to start a new production for F. B. O.

Jay A. Howe, directing Will Rogers, narrowly escaped injury when one of the big lights on the set fell over and struck him a glancing blow.

GREENE.

#### Glucksman Buys Chaplins

Export & Import have sold Argentine, Uruguay and Paraguay rights to the Chaplin Classics to Max Glucksman.

### The Week's Headlines

#### Monday

M. P. T. O. of Washington formed. H. Clemmer elected president. Ernest W. Fredman sails for London optimistic over future.

#### Tuesday

Douglas Fairbanks and Mary Pickford Trade Commission in Washington. Banks fears a huge combination and he and Miss Pickford will quit unless conditions change. Secretary of the Treasury Mellon's plan to remove admission taxes has support in White House. E. W. Fredman to suggest one sale organization in America to handle pictures.

#### Wednesday

Jesse L. Lasky says Hollywood is leaning toward conservation of money. Announces new series of pictures. Sales force aligned. F. J. Godsol in one of his infrequent moments blame exhibitors for many of exhibitors' troubles and charges exhibitors won't pay right rentals. Suggests distribution machine to bring exhibitors terms. Suggests joint distribution machine bringing exhibitors to terms. Reported U. C. I. of Rome is dickering with D. W. Griffith to make a picture in National laboratory body talked of.

#### Thursday

Leaders won't comment on Godsol plan for joint distribution. W. W. Hodl favors co-operation in industry to about its salvation. Cosmopolitan to recognize old contract "Enemies of Women." Exhibitors meet at French Lick to discuss admission tax repeal. Favor Jake plan of zoning country. Lord's Day Alliance to seek Sunday closure in New York State. Enrico Guazzoni brings over picture "Messalina" from Italy.

#### Friday

Exhibitors at French Lick to ask W. Hays to lead fight for admission tax repeal. No Mid-West organization plan at the moment. Hiram Abrams says four companies freezing out all others. Charges competition. Revenue officials checking up on exhibitor tax returns. Many acceptances for Harry Reich's dinner at Ritz on Nov. 28.

#### Saturday

Exhibitor meeting called for Chicago to discuss co-operation will be the keynote. British Film Week opens in England with plea for reciprocity with America. M. P. T. O. reports great enthusiasm for National M. P. Day.

#### Newman Visiting

Frank Newman of Kansas City in New York.

#### Pickford Here

Jack Pickford is in town from coast.

#### Rathner on Trip

Harry Rathner of Principal has on a sales trip through New England and the Middle West.

#### A Correction

In last Sunday's issue it was advertently stated that Mary played the mother role in "Plea Mad." It should have been Lloyd Alden.

#### Artclass Closes Chicago Deal

Artclass has sold "After Six Days" for Northern Illinois and Indiana. Edward Grossman of Chicago.

#### Two Sales on "Bill"

A sale has just been closed by Seal Pictures, whereby "Bill" be distributed in Eastern Pennsylvania and Southern New Jersey, the De Luxe, and in New England by Franklin Film.

# Reviews of the Newest Features

**Priscilla Dean in "White Tiger"**  
Universal—Jewel

Whole... **CLEVER CROOKERY THAT IS ORIGINAL THOROUGHLY INTERESTING; CERTAINLY KEEPS GUESSING ALTHOUGH QUOEMENT IS RATHER APPROPRIATE.**

In a role very much on the order of what she generally has; characterization effective and well done.

A small supporting company well selected types and capable performers. Raymond Griffith very coming to the fore; all he does do is tone down a nervous tendency to jig around too much; Wallace Beery always a dependable; Matt Moore not very conspicuous.

**Story**... Crook story with a twist rather than usual; is original and quite absorbing. Has many interesting situations and certainly keeps a suspense, the only unfortunate thing of which is a weak climactic finale that fails to support this great suspense. Tod Browning, both producer and director of the piece concentrated his entire effort on the story and his direction on building toward the climactic putting in bits of detail to keep them guessing, and other touches, all of which promise a great surprise dependent for the climax. So it is bound to be disappointing when the ending comes about casually without much excitement. The ending, you don't know how; how she recovers, you don't know; and Miss Dean, the heroine, at Matt Moore, her rich admirer, is not altogether a satisfactory ending to such a good story.

**Box Office Angle**... Where they like the crook theme, they'll be satisfied with "White Tiger." It has a suspense creating qualities necessary to give them a thrill and they like to be kept in doubt, and rely upon this filling the void.

**Exploitation**... You know whether Priscilla Dean's name draws to the box office. If it does, her name and the title of the best Universal release. It is sort of a story they'll expect to find her in, and should give satisfaction. Also use the names of Wallace Beery, Raymond Griffith and Matt Moore. Tell about the wax museum scenes and show a trailer of the important episodes.

**Direction**... Tod Browning; all very good except that climax should have had more force.  
**Authors**... Tod Browning  
**Scenario**... Charles Kenyon  
**Photography**... William Fildew  
**Photography**... Good  
**Locale**... London-New York  
**Length**... 7,177 feet

B. P. Schulberg presents  
**"The Virginian"**

Preferred Pictures Corp.

As a Whole... **EXCELLENT PRODUCTION, GORGEOUS LOCATIONS BEAUTIFULLY PHOTOGRAPHED, SPLENDID ACTING, ALL A BIT INJURED BY TOO MUCH FOOTAGE THAT DRAGS STORY—SHOULD BE CUT.**

**Cast**... Kenneth Harlan gives a splendid performance in the title role; Florence Vidor a charming heroine; uniformly good cast that includes Russell Simpson, Pat O'Malley, Raymond Hatton.

**Type of Story**... Drama of the west, from the well known novel and play.

Director Forman has been so painstaking in his work that it is unfortunate a really worthwhile production should suffer the handicap of extreme footage. The picture will have to be cut considerably to speed it up sufficiently to hold the attention. In its present state it will not hold them all the way. Forman holds his scenes interminably and has gone in for far too much detail, even though much of it is highly commendable. He reaches an anti-climax about three quarters way through and from this point particularly the story drags. There is an absence of action and they'll surely expect action in this story.

**Box Office Angle**... Will undoubtedly be big drawing card. The title will surely bring them in. When properly cut the picture will send them out satisfied. Production values are extremely high and you can talk extensively on pictorial appeal.

**Exploitation**... Plenty of good possibilities in it. You have a title that will attract. They may recall the Dustin Farnum picture of some years ago and be anxious to see the story done again. This current presentation is by far a better made picture and can be depended upon to delight them from a pictorial viewpoint. Preferred's press sheet suggests many excellent advertising stunts one that is especially good, that of a teaser campaign in the way of silhouettes of great Virginians, one to be printed each day in your local newspaper. This can be handled in numerous ways, offering prizes for answers, etc. Display stills to give an idea of the beautiful locations. Use the names of Kenneth Harlan, and Florence Vidor prominently.

**Direction**... Tom Forman; very good but picture runs way too long.  
**Authors**... Owen Wister and Kirke La Shelle.  
**Scenario**... Hope Loring and Louis D. Lighton.  
**Cameraman**... Harry Perry  
**Photography**... Excellent  
**Locale**... The West  
**Length**... 8,010 feet

**"Under the Red Robe"**

Producer: Cosmopolitan  
Distributor: Goldwyn

As a Whole... **WHEN THEY HACK FOUR OR FIVE REELS OUT THIS SHOULD PROVE A MIGHTY FINE PICTURE. IT'S PRESENT FORM MILITATES AGAINST ITS VALUE AS ENTERTAINMENT. JUST A SERIES OF BEAUTIFUL SHOTS IN THIS COSTLY PRODUCTION.**

**Cast**... Long list of people, rather well known on stage, but not overly important to fans, except for Alma Rubens, who has many beautiful close-ups. John Charles Thomas the concert singer, robust in figure, and does a lot of Fairbanks stunts—not so successfully. Ian MacLaren not as weak a King as the story calls for; Mary MacLaren as the Queen means nothing. Mantell not sympathetic as Richelieu.

**Type of Story**... Another of those romantic affairs with lots of gorgeous sets and scenery, with men in armor, splashes of courtiers and court costumes with swords and daggers, and another of those plots against the King. They've shown this same sort of plot about four or five times so far this season. This is like all the rest—the King in danger, the rescue and all that goes with it. Public pretty well tired of it by this time.

**Box Office Angle**... Wherever the Hearst papers circulate you can expect a goodly amount of publicity and advertising to help this latest of Hearst productions go over. Where this condition does not obtain you had best be careful. It's too long and draggy for words in its present form, although when it goes on the road it will probably be materially cut. It ran over two and half hours—not counting the intermission period—at the opening. It's just another big pretentious costly costume production. That's all. No names that mean enough to put it over from this angle.

**Exploitation**... Stick to the title. Your old timers will remember it. Get a lot of photos and stills and dress up the lobby. Some of these may bring them back. Get a trailer showing the thrilling cliff scene where the dumb servant hurls a soldier over, going down with him; and another shot of the combat between Gil and the Prince and his followers on horseback in the river bed. If these won't bring them back nothing will. Talk of the gorgeous production.

**Direction**... Alan Crosland; shot far too much footage. Production wears, story drags fearfully.  
**Author**... Stanley Weyman  
**Scenario**... Bayard Veiller  
**Cameramen**... Harold Wenstrom and Gilbert Warrenton  
**Photography**... Magnificent  
**Locale**... France during Richelieu's time  
**Length**... About 13,000 feet.

**"Flaming Youth"**

First National

As a Whole... **BILLED AS "A STARTLING EXPOSE OF THE WOMAN OF TODAY," "FLAMING YOUTH" IS ALL THAT AND MORE; WILL UNDOUBTEDLY DO BIG BUSINESS.**

**Cast**... Colleen Moore featured in a role which she does exceptionally well, probably the best thing she has ever done; all particularly well suited types for Warner Fabian's characters. Myrtle Stedman good as Mona; Elliott Dexter splendid as Dr. Bobs and Milton Sills a satisfying Carey Scott.

**Type of Story**... All about the way modern girls live but shouldn't. A presentation of the much discussed novel which gained fame because of its daring treatment of the modern girl. No doubt the film will crawl equally well although those in search of a sensation may find the film version tame in comparison. Nevertheless all of the "kick" hasn't been eliminated, and under the careful supervision of John Dillon there is still enough pep to satisfy lovers of jazz entertainment.

The picture has been made nicely and the story handled better than one would imagine was possible in view of the situations.

**Box Office Angle**... Will draw capacity business no doubt. Just a glimpse at a suggested poster will be enough for you to know that they'll come in. It promises: "A swimming pool party that will startle you,"—"a spicy expose of ultra-modern society by an author who didn't dare sign his right name—the truth, bald, naked, sensational." That should be a winner, but of course, not for the family crowd.

**Exploitation**... Just a few lines like those above will be all you'll need to bring a long line to your box-office. The title itself, already well advertised through the popularity of the book, will bring a crowd. Count on your flapper delegation to advertise the showing for you. They'll whisper about the book being naughty, it will be passed around, and there will be a mob on hand. Word-of-mouth advertising is what will put this over.

Colleen Moore gives a really interesting performance as Pat. They'll like her. There's nothing genuinely offensive in the picture, but you may have to do a little considering if you cater strictly to family trade. Anything in the way of jazz will exploit the picture attractively.

**Direction**... John Francis Dillon; handled story nicely; it runs a little too long.  
**Author**... Warner Fabian  
**Scenario**... Harry O. Hoyt  
**Cameraman**... James C. Van Trees  
**Photography**... Very good  
**Locale**... City suburb  
**Length**... 8,434 feet

# What's Wrong in The Business

## Can't Boost Prices

W. W. Hodkinson Says Public Won't Pay—Favors Theater Classifications

Any move to increase admissions to offset waste in the business is doomed to failure, according to W. W. Hodkinson who thinks, on the contrary, that increased quality in production is necessary in order to maintain even the present prices. The hope of increased revenue to support the picture industry is wider circulation at present or lower prices, rather than any endeavor to force the public to pay for all of the waste that the present competitive condition in production has forced on the industry.

Hodkinson thinks that there must be drastic changes in the business if it is to continue to be the leading entertainment of the American people. He is of the opinion that an occasional film can run in so-called legitimate houses at regular prices but he has no faith in the idea that this can be generally accomplished at this time. He declares:

"The combined industry can probably furnish enough pictures of really special quality to support, in each large community, a house charging regular theatrical prices of admission provided the pictures are shown only in those houses, but it would take the combined efforts of the industry, with the open hand extended to new producers, to encourage additional worthy things from new sources to get an adequate supply of really superior things to carry through such a policy. Such a general co-operative condition in the industry would permit not only the big house with the big productions to become established as an institution, but would provide for the establishment of several other classes of houses which would greatly simplify the present problems of censorship and other such complications as to what to do for the children.

"It is undoubtedly true that only by the producer and exhibitor agreeing on the principle of percentage booking, on an equitable basis, can future progress be made in this industry. We are still a long way from our goal however, while the exhibitor so generally rebels against the acceptance of the percentage principle. However, he is not to be blamed on this account, because percentage up to this time has meant to him, that some factory producer unloaded on him all of the bad pictures he made, or pictures of indifferent quality, at a flat price based on production cost under wasteful system, while he was asked to make guarantees and share above these guarantees on anything of unusual quality.

"Therefore, he is not to be blamed for having a biased viewpoint as to what percentage really means. We will first have to educate the exhibitor up to the fact that percentage means equitable percentage. As long as the producing organizations speak of formulas which they can apply providing for a split on the percentage, we must expect exhibitor rebellion."

## Disagrees With Brandt

B. P. Schulberg Says High Star Salaries Not Responsible For Present Difficulties

B. P. Schulberg, of Preferred declares that his experience as a producer does not coincide with the recent statement made by William Brandt, that the difficulties now being felt by the industry can be traced to

## An Assortment of Ideas

FIVE interviews appear on this page. Each concerns some fault in the business today. W. W. Hodkinson talks about admission prices and percentage; Cecil B. DeMille, B. P. Schulberg and Sol Lesser about star salaries and Max Graf on the million dollar picture and why, according to his mind, the exhibitor frowns upon them.

## Salaries Legitimate

Says Sol Lesser in Denouncing Stories That Stars Receive Gigantic Figures—Says This is Untrue (Special to THE FILM DAILY)

Los Angeles—In speaking about star salaries, Sol Lesser states that the stories of gigantic figures are entirely untrue, and in this connection says:

"The motion picture business is like any other legitimate business. It must be conducted on a sound basis at all times, and fabulous amounts paid to the stars would not make for soundness, in view of the other money outlays incident to picture making. Picture players are paid exactly what they are worth, and their value is determined by the law of supply and demand. This makes their salaries entirely legitimate.

"The report that Baby Peggy signed a contract with me for Principal Pictures, at a yearly salary exceeding one million dollars, is entirely unfounded. No company could afford to pay such an amount to any one star—if it wanted to remain in business.

"These reports of unheard-of salaries being paid the stars are doing the motion picture business no good, and in fact are destroying the popularity of the players themselves. Stars making their own productions receive great returns in money, but it must be remembered these amounts do not represent salary, but earnings on their own money invested in the pictures."

the enormous salaries paid to stars. Relative to this, Schulberg has this to say:

"I do not doubt for a moment Mr. Brandt's discovery that on one production cost sheet he found salaries constituted two thirds of the expense. But I do feel that the picture he mentions must have been an unusual one, the exception, not the rule.

"In my own experience, salaries average ten per cent of the cost of producing. At this rate, I think almost anyone will admit that to put the names of players who are proven successes into a picture is added insurance against failure, not extravagance by any means. That, at least, is good sound business.

"In my mind, the biggest difficulty seems to be in expenditures made to serve the purposes of a selfish or conceited director or producer who puts thousands of dollars into a picture that will never register when it reaches the screen. He puts it there feeling that he can get more for a picture that costs him \$500,000 than one that costs him \$100,000.

"How then, could a salary of from \$1,000 to \$2,000 a week for a period of from three to four weeks, affect the total cost of a production when a set which, costing \$50,000 or \$60,000, later is cut out of the picture entirely?"

## "The Exclusive 10%"

Max Graf's Ideas on Big Pictures—His Arguments On Why Exhibitors Don't Want Them

Max Graf, of Graf. Prod. just in from the coast offers an interesting angle on the million dollar picture which he says caters to an "exclusive ten per cent" of the theaters, and the exhibitor reaction toward them. He says:

"Statistics show that about 90% of the theaters in the United States have less than a thousand seats. Thirty-five per cent of these houses are not open more than four days a week. More than half of the entire number charge less than 25c for their top admission price. The average theater overhead expense, exclusive of film rental, equals about 50% of the entire box office receipts and under the present system of operating, the average theater shows a profit of little more than 12%.

"Is it better to cater to the exclusive 10%? Has an independent producer got a chance if he caters to that 90% and takes his chance in getting in the 10% class between the big productions? Only 29% of the theaters showing pictures have orchestras and less than half of them have pipe organs. It takes a big musical setting to put over the sort of pictures the industry has become so vitally interested in of late.

"This 90%, I believe, are not interested in the big pictures. They have to give two performances a night to make their houses pay at the admission price they are now charging. To give but one performance a night they would have to double their prices. These big pictures would cost them not less than twice or three times what their present productions cost and to meet this it would be necessary for them to charge from four to six times what they are charging at present in order to make what they are making under the present system."

"When I study production cost I can't help but feel that most of the high-salaried players today earn every cent they make. They couldn't demand the salaries they do if they didn't bring that much in at the box-office. And there's no use comparing the screen stars with those of the legitimate stage. The latter plays to one small audience at once, the former can reach many, many thousands at the same time.

"Just as the earning power of the grand opera singer has been multiplied by the introduction of the phonograph record into the music world, so has that of the screen star increased because of the very nature of the medium with which he works.

"The salary question is one phase of picture making that seems to me to have a thorough economic justification."

## At the Rialto and Rivoli

Douglas Fairbanks, Jr., makes his debut Sunday at the Rivoli in "Stephen Steps Out." The second and concluding installment of "Around the World in the Speejacks" is also on the bill. William S. Hart in "Wild Hickok," is the week's feature at the Rialto.

## Salaries Will Dr

Thinks Cecil De Mille—Says In Will Cut Losses from 25% 10%

(Special to THE FILM DAILY)

Los Angeles—Cecil B. De Mille in an interview in the Examiner, "Salaries will be less. Under salaries, alone, are not responsible for the temporary inflation of the industry. But they are an important item, and they must come down. I think the producers are of one mind on that point."

"By salaries, do you mean of the actors or of the technicians, such as writers, cameramen, electricians and other employees?"

"There may be individual instances where other employees will have to take a cut, but it is the actor, especially that the reorganization affect.

"And there are several other instances in which the industry will have to get itself on a sounder basis—a basis as will appeal to the banks and conservative business men. For years it has been regarded as a 'pickings' by merchants and who have had business dealings with producers and directors. That has changed, and the 'pickings' will be quite so easy as of old. The vage of discarded sets, etc., we can reduce our dead losses 25 per cent to between 5 and 10 per cent by a more careful utilization of the material remaining when sets are dismantled."

## Cavalier M. P., New Pro

(Special to THE FILM DAILY)

Indianapolis—The Cavalier Co., has been incorporated under articles fixing the capital stock at \$1,000,000. The company will produce, according to C. C. Howell. Officers are Roscoe Carpenter Lyons, president; William J. Berry, Kokomo, vice president; G. Hows, Indianapolis, secretary; Bert Hendren, Universal, business manager of Indianapolis, treasurer.

According to Hendren, negotiations are under way for a site for a new plant in Marion county.

## Luporini Gets Two Mo

Truart has sold "Broadway and "The Drums of Jeopardy" to Ferdinand Luporini for South Carolina. Luporini now controls the rights to all Truart pictures to be released.

## Hyman Closes For C. B. C.

C. B. C. has closed a deal with Louis Hyman, of All Star Distributors, of Los Angeles, for the entire output for Southern California.

## Fargo, S. D. Strand Bur

(Special to THE FILM DAILY)

Fargo, S. D.—Fire caused estimated damage of \$15,000 to Strand.

**"Our Hospitality"**

Buster Keaton in  
Metro

Whole....MANY AMUSING  
MENTS IN KEATON'S  
OND FEATURE AND A  
ST RATE COMEDY  
ILL CLIMAX BUT THEY  
CUT AT LEAST TWO  
LS AND IMPROVE THE  
TURE A LOT.

More or less of a family affair.  
er is starred, as usual, in the role  
heir who goes forth to in-  
an estate but finds only a  
awaiting him. Keaton retains  
amous mobile countenance but  
er, Jr., who makes his first  
urance, doesn't promise to fol-  
in his Dad's footsteps. He  
s willingly, a cute baby sure  
aw "ah's" and "oh's." Mrs.  
on (Natalie Talmadge) plays  
site her husband, and Buster's  
r, Joseph Keaton, is the en-  
er on the 1830 train.

**Type of Story....**Comedy that's oc-  
ally satire on the well known  
theme so popular with pros-  
s. The theme has several  
ate original comedy sequences  
urnish many genuinely funny  
nts, such, for instance, as that  
g with the 1830 train and the  
team engine. This is prob-  
he feature's biggest laugh get-  
The shooting episode in which  
emy tries in diverse ways to  
the son of an old antagonist  
the way, is lacking in humor  
rags the picture considerably  
point. The closing sequence,  
Buster makes his escape in  
cular fashion, including his  
dashed down the rapids to  
lls and his miraculous escape,  
pes a first rate comedy thrill  
drings the feature to a good  
usion.

**Box Office Angle....**The star's name  
ll certainly bring a crowd but,  
le something is done to bring  
ughs close together they're  
to go out disappointed. And  
ould be unfortunate because  
is a lot of first rate comedy  
ss in "Our Hospitality" but  
scattered. If this fault can  
medied the picture will get

**Exploitation....**Tell them this is  
Keaton's second feature  
y. If you played "The Three  
and it went well, you'll know  
well how to go about this  
nd whether or not you can  
them with it. Perhaps the  
st talking point, outside of  
an, is the fact that his wife,  
e Talmadge, and his year old  
by Buster, Jr., appear in the pic-  
also Buster's father, Joseph  
an. Depend upon the "fan"  
ow to be interested in this. Use  
lis a the lobby showing Buster,  
gta: and the baby.

**Direction....**Buster Keaton and  
cklystone; all right except for  
ch footage.

**Cast....**Jean Havez, Joe Mitchell,  
rd Bruckman

**Author....**The same  
rien ..... Elgin Lessly &  
rd Jennings

**Photography....**All right  
The South  
6,220 feet.

**"The Leavenworth Case"**

Producer: Whitman Bennett  
Distributor: Vitagraph

As a Whole...A MYSTERY MUR-  
DER STORY THAT CON-  
TAINS GOOD SUSPENSE,  
AND A WELL CONSTRUCTED  
PLOT. HOLDS THE ATTEN-  
TION CLOSELY ALL THE  
WAY. HIGHLY MELODRA-  
MATIC AND SOMEWHAT  
STAGEY AT TIMES.

**Cast...**Generally well chosen for  
their respective roles, with the pos-  
sible exception of Paul Doucet who  
by his exceedingly nervous de-  
meanor almost gives the solution of  
the plot away early in the film. A  
bit of comedy relief on the part  
of the two negro servants would  
have lessened the tension consid-  
erably. Seena Owen, Martha  
Mansfield Bradley Barker and  
Wilfred Lytell handle the princi-  
pal parts in satisfactory manner.

**Type of Story....**Picturization of the  
well-known mystery story by  
Anna Katherine Green. Opens  
with the discovery of Leavenworth,  
a wealthy old man, shot mysteri-  
ously in the back of the head, be-  
hind a locked door. Suspicion fas-  
tens on each one in his house-  
hold in turn, resting finally upon  
one of his nieces, whose stained  
handkerchief is found. The mystery  
deepens as the story develops and  
succeeds in keeping the audience  
almost constantly in suspense. A  
highly melodramatic climax with  
the murderer accidentally falling  
off a roof in a final fight with the  
hero sustains the tension until the  
finish.

**Box Office Angle....**This may be  
considered somewhat too "heavy"  
for good entertainment by some,  
but on the other hand it contains  
a large element of mystery and  
sufficient suspense to hold the in-  
terest continually. The plot is  
well-constructed and the novel has  
been closely followed. Production  
values average. It will undoubt-  
edly find favor with those who like  
detective stories or mystery melo-  
dramas.

**Exploitation....**The title, the name  
of the authoress, and the names of  
Martha Mansfield, Seena Owen and  
Wilfred Lytell should be your best  
talking points. The mystery ele-  
ment should be played up and to  
this end you could give a brief  
outline of the facts of the case in  
a throwaway with the caption  
"Who Killed Leavenworth?" or  
"Who Do You Think is Guilty?"  
"See if your solution is correct at  
the blank theater on—." A lob-  
by display of scenes from the pic-  
ture should be enough to interest.

**Direction....**Charles Giblyn;  
sustained suspense well but al-  
lowed the players to become a bit  
too theatrical at times.

**Author....**Anna Katherine Green  
**Scenario by....**Eve Stuyvesant  
**Cameraman....**Not credited  
**Photography....**Good  
**Locale....**New York City  
**Length....**6,000 feet

**"The Barefoot Boy"**

Producer: Mission Film Corp.  
Distributor: C.B.C.—State Rights.

As a Whole....HAS ALL THE  
EARMARKS OF A GOOD AU-  
DIENCE PICTURE AL-  
THOUGH THE STORY IS THE  
REGULATION HOKUM WITH  
THE IMPROBABLE HAPPEN-  
ING OFTEN THROUGHOUT  
THE DEVELOPMENT. WILL  
SATISFY THE "FAN" CROWD.

**Cast....**Frankie Lee capable young-  
ster who gains the audience's sym-  
pathy in the prologue; John Bowers  
a satisfactory hero in the main  
story, with Marjorie Daw a pleasing  
heroine, although she hasn't a great  
deal to do, nor is she well photo-  
graphed. Others are Sylvia Bream-  
er, Raymond Hatton, Tully Mar-  
shall, Virginia True Boardman,  
Otis Harlan, Gertie Messinger.

**Type of Story....**Old fashioned meller  
type of a familiar order but nicely  
produced and with a good amount  
of audience appeal at that. Deals  
with the hard knocks dealt to the  
barefoot boy hero who leaves his  
home town, only to return a rich  
man, full of revenge for those who  
mistreated him in his youth; of  
course he remembers his mother's  
words "to do good for evil" and  
eventually forgets all about his re-  
venge in his love for his childhood  
sweetheart. The story is well de-  
veloped and the interest nicely sus-  
tained throughout. It probably  
won't lessen the feature's entertain-  
ment value that the theme contains  
situations generally conceded to  
represent so-called "movie hokum."  
It still goes big with a majority  
of picture goers and since it does,  
they might as well have it. They'll  
be entirely in sympathy with hero  
and bitter against his enemies.

**Box Office Angle....**Many exhibitors  
can use this one to advantage. A  
big majority of picture patrons still  
favor the popular old fashioned  
brand of meller. "The Barefoot  
Boy" is a splendid one of this type  
and can be relied upon to give sat-  
isfaction, for a "fan" crowd par-  
ticularly.

**Exploitation....**Should not be diffi-  
cult to handle. The title is at-  
tractive and easy to advertise at-  
tractively. Have a youngster, in  
tattered clothes, distribute throw-  
aways containing information about  
the picture and announcements of  
the showing. Since the story was  
suggested by John Greenleaf Whit-  
tier's poem, you might readily se-  
cure the cooperation of local teach-  
ers and thereby gather in a good  
crowd through publicity in the  
schools. Make a specialty of mati-  
nee shows and offer prizes for the  
best essay on John Greenleaf Whit-  
tier. This is a picture that makes  
first rate family entertainment. Tell  
the folks to come and bring their  
children.

**Direction by....**David Kirkland;  
good, on the whole; ending drags  
a bit but cutting can remedy this.

**Author....**Wallace Clifton  
**Scenario....**Wallace Clifton  
**Cameraman....**David Abel  
**Photography....**All right  
**Locale....**A country town  
**Length....**5,943 feet.

**"The Way of A Man"**

Pathe

As a Whole....A HIGHLY MELO-  
DRAMATIC TALE OF THE  
EARLY WEST; EXCELLENT  
LOCATIONS AND PRETTY  
GOOD ACTING WITH  
PLENTY OF EXCITEMENT  
BUT FAR TOO MUCH FOOT-  
AGE.

**Cast....**Generally pretty good. Har-  
old Miller a likeable hero and Al-  
lene Ray a very sweet-looking  
heroine, who will be liked. Bud  
Osborne, the villain, a good man  
for the part. Lillian Gale and Chet  
Ryan get some comedy-character  
work over. Others include Flor-  
ence Lee, Kathryn Appleton, etc.

**Type of Story....**A sensational west-  
ern drama taken from the novel of  
the same name by Emerson Hough.  
Of the "murder, battle, and sud-  
den death" variety.

It will also be released as a ten-  
chapter serial and as such will not  
run too long. However, in its pres-  
ent form there is considerably too  
much footage, and your audience  
may tire of seeing the numerous  
tragic and exciting events if they  
have to see so much of them. Nev-  
ertheless, it is the sort of picture  
that will go big with your western-  
loving crowds. Deals with adven-  
tures befalling a convoy of people  
who go west, and also with the  
early days of the California gold-  
rush.

**Box Office Angle....**After this is cut,  
you can book it as a feature with  
the knowledge that your excite-  
ment-loving western fans are going  
to be well satisfied. If you want  
to wait for the serial version, it  
should also please in this form. The  
fact that it is an Emerson Hough  
story is a big talking point in its  
favor, and certainly there is an  
abundance of action for the folks  
who enjoy this sort of entertainment.

**Exploitation....**Your folks will know  
that Emerson Hough is the author  
of "The Covered Wagon" which  
has been playing over eight solid  
months on Broadway, so feature  
his name with "The Way of Man,"  
and you'll probably have no diffi-  
culty in getting them in. If you  
want to bring out the fact that this  
is somewhat along the same lines,  
a prairie schooner could be driven  
through the streets as a bally-hoo.  
Or a group of men dressed as In-  
dians could parade. A trailer of the  
Indian attack, the fall of the wagon  
off the cliff or a scene in Fort Mc-  
Dowell should excite interest. Don't  
overlook the possibilities of a tie-  
up with local bookstores who are  
at present selling the novel. An  
attractive window could be ar-  
ranged with a placard announcing  
the playing date of the film and  
the name of your theater.

**Direction....**George B. Seitz; good.  
Footage all right for a serial, but  
much too long for a feature.

**Author....**Emerson Hough  
**Scenario by....**George B. Seitz  
**Cameraman....**Verne Walker  
**Photography....**Very good  
**Locale....**The West  
**Footage....**Approximately 9,000 feet

**"Modern Matrimony"**

*Selznick Distributing Corp.*

As a Whole.... MUCH IN THIS THAT IS GOING TO INTEREST THE AVERAGE PERSON BOTH AS A MATTER OF ENTERTAINMENT AND ACTUAL FACT. HANDLES PROBLEMS OF NEWLY MARRIED COUPLE IN THOROUGHLY AMUSING FASHION. GOOD CLEAN COMEDY NUMBER.

Cast.... Owen Moore and Alice Lake first rate as the honeymooners; both well suited to parts and get them over very satisfactorily. Mayme Kelso a typical would-be society mother and the popular idea of a mother-in-law. Others Mayme Kelso, Frank Campeau, Kate Lester, Victor Potel, Snitz Edwards and Douglas Carter.

Type of Story.... Comedy-drama of domestic life showing the trials and tribulations of newlyweds trying to get started at housekeeping. The girl is a society belle and the fellow, a clerk but she's game to make a go of his meagre income until her mother decides that it's too meagre. Some of the best laughs in the picture come early, when the couple go apartment hunting. A lot of folks are going to appreciate this sequence, especially those who have any idea of the housing situation in the larger cities. There's more truth than poetry in many of the gags. The picture offers sure-fire comedy entertainment that will please everyone that cares to be amused. It's clean and wholesome. First rate family picture.

Box Office Angle.... Especially good. You'll want to show your folks this one because you don't have the chance half often enough to give them clean, amusing comedy of this order.

Exploitation.... There are any number of first rate stunts that will help you put this one over. You shouldn't have any difficulty securing cooperation from local stores. Get a furniture store to put on a display. You furnish the signs to read: "Prospective brides and bridegrooms, Attention! Select your furniture here. Free tickets to 'Modern Matrimony' with every purchase." Lingerie shops, realty concerns, in fact any tie-up that you can arrange, will help to get them interested. Have a couple dressed as bride and groom riding about in an open car, with the customary decorations. Use Owen Moore's and Alice Lake's names in your announcements.

Direction by.... Victor Heerman; did a very nice piece of work on this. There were plenty of opportunities to ring in bedroom farce but he's stuck to clean comedy business and made an Al comedy entertainment.

Author ..... Victor Heerman  
 Scenario ..... Sarah Y. Mason  
 Cameraman ..... Jules Cronjager  
 Photography ..... Very good  
 Locale ..... New York  
 Length ..... 4,960 feet.

**"The Dancer of the Nile"**

*Film Booking Offices*

As a Whole.... EGYPTIAN SETTING MAY SERVE TO HOLD THEIR ATTENTION ALTHOUGH THEME NEVER WARRANTS THE TROUBLE THEY HAVE GONE TO TO MAKE THE PRODUCTION; NOT LIKELY TO BE TAKEN SERIOUSLY. A POOR ENTERTAINMENT ON THE WHOLE.

Cast.... All look very much out of place in mummified make-ups and very unreal although a footnote in one of the titles hastens to advise that the Egyptians actually wore false wigs and beards. Shows forethought at any rate. June Elvidge and Carmel Myers run each other close seconds for scant attire. Malcolm McGregor too good a hero for such business as this. Others Sam DeGrasse, Nellie Anderson, Paul Weigel.

Type of Story.... Deals with the loves and hates of an Egyptian princess. A lot of things in this that are more than likely to be laughed at, especially the sub-titles that make Puritans out of the Egyptians. The theme is not liable to be given serious consideration even by the more genteel audiences. It's very poor picture entertainment generally speaking, and certainly not deserving of the trouble to which director Earle put himself to make it. There are numerous spacious settings and many of them attractive in spite of obvious artificial backgrounds.

Box Office Angle.... Where they have exceedingly liberal imaginations and like romance highly flavored with atmosphere and decorated with chiffoned dancers and pretty sets, "The Dancer of the Nile" may possibly be considered. Its appeal is extremely limited and if your folks are at all critical, they are not apt to accept this offering in a pleasant spirit. The production will hardly suffice to put it over.

Exploitation.... Exhibitors catering to family trade, or people of conservative and refined tastes, will hardly do well to risk their wrath by showing them this one. The artistic angle is not sufficiently worth while to get it by on that score. You might play safe by seeing the picture for yourself, if you have any doubts.

The recent popularity of "King Tut" might be capitalized by telling them he plays an important part in "The Dancer of the Nile". A man dressed to represent the ancient ruler might attract considerable attention going about advertising the showing by distributing throw-aways.

Direction by.... Wasted far too much time, money and effort on unworthy material.

Author ..... Blanche Taylor Earle  
 Scenario ..... Wm. P. S. Earle  
 Cameraman ..... Jules Cronjager  
 Photography ..... Good  
 Locale ..... Egypt  
 Length ..... 5,787 feet.

**Short Subject**

.. "The Dare-Devil"—Ben Turpin—..  
 Pathe

*Laughable Burlesque*

Type of production.... 2 reel comedy

This is a laughable burlesque on the hard life of a movie double—the double of course, played by the cross-eyed funny man. Harry Gribbon plays the over-worked director who would willingly risk his life and those of his staff for the sake of a reel of film. Madeline Hurlock and Irene Lentz are also in the cast. The action deals with the stunts that Turpin has to perform when doubling for the leading man, and the laughs will undoubtedly be forthcoming from any audience.

"The Soilers"—Hal Roach—Pathe  
*Funny Burlesque*

Type of production.... 2 reel comedy

This is a really amusing burlesque on Rex Beach's "The Spoilers," and will be appreciated to a greater extent where that feature has been seen. The famous fight is there and many of the other details that will be remembered. Where they haven't seen the original they won't be inclined to appreciate the burlesque but the action itself is amusing. Stan Laurel is the star and as "Canister" certainly tears up James Finlayson as "Smacknamara" with "his two bare hands." If you haven't played the feature yet and can get this comedy to run after it, your folks will enjoy it doubly.

"Memories"—Sing Them Again  
 Series—Educ'l

*A Good Number*

Type of production.... 1 reel novelty  
 Clever titles, interesting pictures,

old songs and a cordial invitation everyone to sing them make series a sure-fire success with majority of houses. This particular number of the series brings three old favorites—"Where the Shannon Flows," "On a Boat Built for Two" and "Silver T among the Gold." This is a of a number for any house. ask for more.

"A Perfect 36"—Christie Educ'l  
*Cast Puts It Over*

Type of production.... 2 reel c

Good direction and cast help great extent in putting this on. The idea is not a new one and consists of the amusing and somewhat embarrassing situations arising a young man masquerades as in an effort to escape the police goes to his best friend for shelter the friend is forced by circumstances to tell his family that he has been married—to the masquerade boy. Bobby Vernon is excellent the role.

"Miles of Smiles"—Century—U  
 sal

*Baby Peggy—That's Enough*

Type of production.... 2 reel c

Baby Peggy is cute enough herself but in this Century two she's twice as cute because twins. Clever double exposure good many scenes make this as well as enjoyable comedy thread of plot, and the Baby's careful mannerisms carry this. be a good box office comedy of the fact that her first feature just being successfully released.

Silverman Again Heads Board  
 (Special to THE FILM DAILY)

Chicago—At the recent election of officers of the Chicago Film Board of Trade, Edward Silverman was re-elected president.

Gov't Bureau Done Away  
 (Special to THE FILM DAILY)

Washington—Effective Dec. camera and motion picture bureau connected with the Department of the Interior, will be abolished.

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# THE **Film** DAILY

**the BRADSTREET**  
**of FILMDOM** **The RECOGNIZED**  
**AUTHORITY**

XXVI No. 42

Monday, November 19, 1923

Price 5 Cents

## VALUES

By **DANNY**

The chief difficulty of production once they have turned out something that the world says "good." Then their ideas soar. They think up in the millions. You need an anchor to keep your feet on the ground. Several striking instances lately. "The White Sister" notably. It has turned down an offer from England that staggers. Incredible that it was not accepted. Yet Duell feels he will get more. First National places exhibition value of about two million on "The Eternal City." Why? Chaplin \$1,500,000 (or thereabouts) on "A Woman of the Year." They haven't figured out the value of "The Ten Commandments" yet over at Famous. They are looking for a larger Burroughs.

Much of the trouble of the whole scheme of things lies right here. The minute they find a good picture—a real picture—values are just another aeroplane, looking for an altitude record. The exhibitor buys the picture—but makes no money—sours on the distributor and the old eternal row continues. Won't somebody produce a picture at a price that will allow everybody to make money?

It seems Dr. Daniel Carson Gooden has established a record. He has made four productions for Equity. He has used four different directors. Yet has managed to keep each within \$250 of the allotted schedule. Equity folks say this is a record. It's more than

the old man "blue prints" his production. That's the secret.

There are a lot of producers who "blue print." Most of them are found outside the old line companies. They need every nickel—as a rule. The Halperin boys are living it now. On their Russian story. And there are others. If the old line companies could do this—or what a difference in it would result

(Continued on Page 2)



"Don't miss this production. You can't afford to pass it up," said the Los Angeles News of Charles Ray in "The Courtship of Myles Standish." Associated Exhibitors.—Adv't.

## New Copyright Law

To Be Introduced in Congress This Winter—Would Mean Protection for Works of Importance  
(Special to THE FILM DAILY)

Washington—It is expected that one of the early bills to be introduced in Congress will be a measure allowing this country to become a party to the International Copyright Union.

Such a statute is important and is looked for by authors who naturally seek to protect their works in foreign countries. In Canada, a new copyright law becomes effective on Jan. 1 which would leave Americans without any protection there.

(Continued on Page 5)

## F. P. to Close Strand Memphis

(Special to THE FILM DAILY)

Memphis—Famous Players will close the Strand here next Saturday. Sunday closing is responsible. Famous will continue operation of the Palace and Majestic.

## Grainger Leaves Wednesday

(Special to THE FILM DAILY)

Los Angeles—James R. Grainger expects to leave for the East on Wednesday. He will stop at Denver and other cities en route.

## Selling By Mail

Literary Digest Trying It—Hodkinson Also Experimenting—Designed for Small Exhibitor

The Literary Digest, producers of "Fun from the Press," has launched an extensive campaign to sell its reel to exhibitors in towns with populations ranging from 2,500 to 10,000 through the mails. Four thousand exhibitors are on the first list, the literature for which has already gone forward.

Those in charge of the reel at the Literary Digest feel that the average distributor cannot cover small towns

(Continued on Page 5)

## M. P. Picture Day Today

Under the guidance of the M. P. T. O., National M. P. Day will be observed today. Exhibitors who have signified their intention of participating are pledged to turn over twenty-five per cent of their receipts to the national treasury, and from this fund, the expense coincident with the fight for the admission tax repeal will be borne. On Saturday, a parade along Broadway served to bring the event to the attention of the public.

## Blames Inefficiency

For Industry's Troubles—Marcus Loew in Doubt About Types of Pictures for Next Year

(Special to THE FILM DAILY)

Cleveland — On the occasion of Marcus Loew's visit here to see how "Scaramouche" was going over, he was interviewed by the Plain Dealer. Loew charged that "inefficiency, lack of brains, jealousy, every director trying to outspend the other fellow, every player trying to get a higher salary than his friends and too many producers either willing to let costs mount or unable to stop them" were responsible for the troubles in the business today.

"The greatest menace to the industry," said Loew, "is inefficiency. We consider ourselves fortunate if we are 50 per cent efficient. And that means waste, terrible waste. We are young, that is true. Nearly every young and big business finds itself in just the same position we are in now. Not many years ago you will remember that the automobile business suffered just as we are suffering now.

"I don't mean to say that all directors are inefficient or that all are trying to outspend each other, or that all players are too grasping, or that producers are outbidding each other in production costs. Too many of them are. That's the trouble.

"But don't worry. There'll still be pictures. I know that Famous Players has closed down until the first of the year, but that doesn't mean much. They have plenty of pictures to keep them going until their new

(Continued on Page 5)

## New House for Saxe

(Special to THE FILM DAILY)

Milwaukee—The Saxe Amusement Enterprises have taken over under lease new Wisconsin theater at Grand Ave. and 6th St., now nearing completion. The lease covers a period of ten years and aggregates \$2,000,000. The actual theater will seat 3,500 and in conjunction there will be a roof garden which the Saxe brothers will also operate.

## California Resumes Old Policy

(Special to THE FILM DAILY)

Los Angeles — The California, which recently inaugurated a two-day policy, has reverted back to its original continuous performance plan. "Little Old New York" and "In the Palace of the King" were the only pictures shown under the reserved seat policy.



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## VALUES

(Continued from Page 1)

Understand Colonel William Braden is handling Joe Godsol's work. Over at Goldwyn. During Godsol's illness. Make a note of his name. You may want to remember it in the future.

### A Record

Von Stroheim has established another record. He has made 648 stills of "Greed." And the publicity department is happy. Too many directors forget all about making stills for the publicity hounds.

### Two Acquire Interests

(Special to THE FILM DAILY)

Chicago—Manager Barry, of the Vernon, on East 61st St., has purchased an interest in the Prairie at 5748 Prairie Ave., from Ludwig Seigel, who in turn acquires an interest in Barry's Vernon theater.

### Salkin Installs Orchestra

(Special to THE FILM DAILY)

Chicago—Manager Leo Salkin has installed a six-piece orchestra in his Kenwood theater, at Kimbark and 47th Sts.

### Secures Canadian Rights

(Special to THE FILM DAILY)

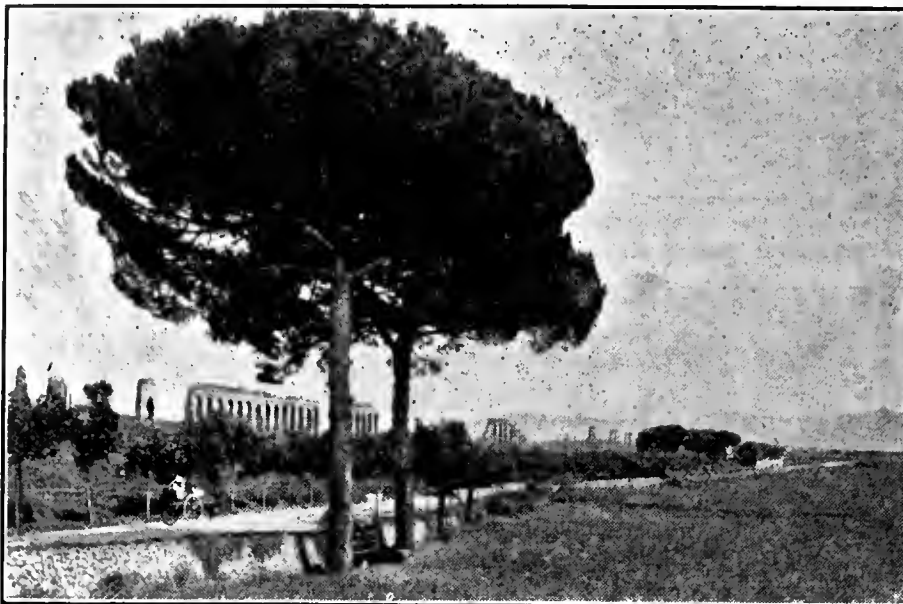
Toronto—United Exhibitors of Canada, Ltd., have secured Canadian rights on "Human Wreckage."

### ADVERTISE YOUR SHORT SUBJECTS

MATS for this "ad" FREE at your Educational Exchange



## WHY ROME IS CALLED "THE ETERNAL CITY"



Here then is the Roman aqueduct and the ancient roadway known as the Appian Way. This aqueduct was destroyed before the year 300 A. D. and just beside the remains, there stands an ancient, but romantic cottage. All vine covered and sequestered amongst aged cypress trees. This was chosen for a series of scenes in George Fitzmaurice's production of "The Eternal City." In each scene the aqueduct stands out a mighty reminder of the greatness of Old Rome. A modern romance in a setting of antiquity. Produced by Samuel Goldwyn, (Not now connected with Goldwyn Pictures.)—Adv't.

### Fined For Sunday Violation

(Special to THE FILM DAILY)

Wichita Falls, Tex.—Pleas of guilty were entered in the four cases of the owners of the Strand and Olympic and their operators charged with operating on Sunday, by Judge H. F. Weldon, counsel for the defendants, in the city court. Fines of \$25 were assessed against each of the defendants.

### New Officers for Omaha Board

(Special to THE FILM DAILY)

Omaha—Abe Levine, of Sterling Film, was recently elected treasurer of the Film Board of Trade. C. F. Senning, of Educational, is the new vice-president.

### Lease Property For Ten Years

(Special to THE FILM DAILY)

Chicago—Elizabeth Numenaker has leased the six story building at 1836 So. Wabash Ave. to George Christos for ten years at \$91,400 for the term. Christos will remodel the place into a picture house.

### Strike Over

(Special to THE FILM DAILY)

Springfield, Ill.—The Amuse U, Capital, Strand and New Empress, have settled with the operators who have now returned to work. The Lyric, Gayety, Princess and Vaudette are still operated by the proprietors and managers.

## "Fire Patrol" Bulletin No. 2

We've got it! THE STATE RIGHT SMASH for 1924 is coming along like a 3 alarm fire under the direction of Hunt Stromberg and it's called

## "THE FIRE PATROL"

based on Harkins and Barbers world-renowned dramatic success of the same name. As a stage play "The Fire Patrol" shattered every theatre record in the country for 15 consecutive years. Why? Because for sheer MELODRAMA it has never been equalled. And the SCREEN VERSION is even GREATER. We know what we're talking about when we yell about this one! If ever a picture has every conceivable element of greatness "THE FIRE PATROL" has it because of

1. Its heart-pulling story.
2. Its 9 established box office stars.
3. Its director—Hunt Stromberg.
4. Its exploitation and advertising possibilities.

"THE FIRE PATROL" is the first of a series of 6 melodramatic smashes (other 5 to be announced to-morrow) that will absolutely be the STATES RIGHT SENSATIONS for 1924.

Have you made application for a franchise?

Watch this space daily for facts on the Big 6!

CHADWICK PICTURES CORP.

729 7th Avenue

New York City

70 Page Book on "Green Goddess" Goldwyn-Cosmopolitan has issued a 70-page exploitation book on "The Green Goddess" full of effective stunts for the use of exhibitors. The press book on "Little Old New York" is 22 inches by 14 inches and contains a dozen pages.

### Prisoners See "Lak' A Rose"

(Special to THE FILM DAILY)

Dartmoor, England—For the first time in the history of English prisons a picture was shown to the convicts when "Mighty Lak' A Rose," was screened before the inmates at Dartmoor.

### Oklahoma House Burns

(Special to THE FILM DAILY)

Cushing, Okla.—The Grand was destroyed by fire the other day.

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Aaron Jones Captures  
**Mabel Normand**  
in "The Extra Girl"  
for an Indefinite Run in his  
**Orpheum Theatre**  
Chicago

Los Angeles—"The Extra Girl" was held over at the Mission from the 5th week to the 6th to the 7th to the 8th.

"It's Miss Normand's best work," said Manager Jack Root—

San Francisco—Smashing runs at the California and the Portola

"Sure-fire," wired Jack Partington. "A 100% Audience Picture"—

Chicago—It follows "Rosita" at the Orpheum

A Mack Sennett  
Production

*Directed by*  
F. Richard Jones

Associated Exhibitors

Arthur S. Kane, President  
Physical Distributor, Pathe Exchange, Inc.

## In the Courts

An application has been filed in the Supreme Court by the officers of the British American Pictures Finance Corp., for dissolution because they have decided to quit business here, and have no debts. The petition states that there is cash in the bank, but that their prints and foreign rights to films have no saleable value. The application is made by Nacibelle W. Grant, president; Frederick E. Grant, vice president, and Byron Clark, Jr., secretary.

The Quality Film Corp. of Pittsburgh, a state rights concern, has filed an application in the Supreme Court to vacate the service of papers in a suit by the Enlightenment Photoplays Corp. on the ground that the defendant does no business here and is not within the jurisdiction of the courts.

Jacob Oppenheimer has obtained a default judgment in the City Court against the Phoenix Theatrical Corp. of 1540 Broadway on a note of the corporation signed by Harold Orlob.

A default judgment for \$872 has been filed in the Supreme Court by the Commonwealth Film Corp. against Abraham Such for films furnished to the Sayville Opera House, at Sayville, L. I.

### Up-State House Burns (Special to THE FILM DAILY)

Buffalo—The Park, at Tonawanda and Briggs Sts., recently suffered a loss of several thousand dollars from fire. The house was being re-decorated when some paint and oils caught fire.

### Gerson at Work on Fourth (Special to THE FILM DAILY)

San Francisco—Gerson Pictures has finished three, and will soon start the fourth, all starring Ora Carew, with Jay Morley as the leading man. The cast includes Helene Howell, Hal Stevens and others.

### Southwest Theater Changes (Special to THE FILM DAILY)

Palestine, Tex.—S. D. Ray and E. J. Callahan have purchased the Gem.

El Paso, Tex.—T. M. Harvey has sold his Unique to the Dent chain of theaters.

De Kalb, Tex.—Smith Reed has sold his Patriot theater to L. W. and S. N. Aitchison.

Edna, Tex.—George W. Melton has opened a new picture theater here.

Temple, Tex.—W. F. Box has leased the Temple for six months.

Moody, Tex.—S. J. Walther has purchased the Alamo from Manager Black and has taken charge.

### Discuss Business at Lunch (Special to THE FILM DAILY)

Detroit—Beginning immediately, luncheons will take the place of the regular business meetings of the Michigan M. P. T. O., with a well known person speaking at each luncheon, to be held in the Hotel Wolverine.

### Florida House Sold (Special to THE FILM DAILY)

Fort Pierce, Fla.—D. H. Sample, has taken over the Sunrise from the Fort Pierce Amusement Co., a subsidiary of the Sparks interests. Sample formerly operated the Airdome. M. F. Estes, former manager of the Sunrise has been shifted by Sparks to Arcadia.

### Buys Back Mitchell Houses (Special to THE FILM DAILY)

Mitchell, S. D.—William Fraser has bought back the Metropolitan and Gale theaters which he sold to Ed Bricker last year. The latter's lease on the houses expires next week at which time Fraser will resume operation.

### New House for Chicago (Special to THE FILM DAILY)

Chicago—Construction work will soon start on a new \$750,000 theater, which will be erected at Archer Ave. and Leavitt St. The Gregory Amusement Co. has leased the theater, which will seat about 2,500.

### Endorse Four (Special to THE FILM DAILY)

Indianapolis—The Indiana Indorsers of Photoplays recently put their stamp of approval on "Circus Days," "Merry-Go-Round," "Strangers of the Night" and "The Silent Command."

### Supports Films (Special to THE FILM DAILY)

Jacksonville, Fla.—Joseph M. Marron, in charge of the Public Library addressed the Better Films Committee at their last meeting, held at the Seminole. He declared that producers are turning more and more to good books for themes.

### Two New Suburban Houses (Special to THE FILM DAILY)

Chicago—Two new large theaters are planned for the suburbs. Lynch & Kappus, owners of the Tiffen and other Chicago houses will erect a 1,500 seat theater at Elmhurst, DuPage County. B. J. Berasek and S. J. Gregory have under construction a new theater at Berwyn, to cost over \$600,000.

### Special Photoplay Edition

A special photoplay edition of "The Spanish Dancer" has just come off the press of Grosset & Dunlap. Fully a dozen stills from the production appear in it.

### Atlanta Committee Meets (Special to THE FILM DAILY)

Atlanta—The Atlanta Better Films Committee met last week at the Piedmont Hotel. A report of the year's work was read, showing favorable results.

## On Broadway

Astor—"The Hunchback of Notre Dame."  
Brooklyn Strand—"The White Tiger."  
Brooklyn Strand—"A Woman of Paris."  
Cameo—"David Copperfield" and "A Sailor Made Man."  
Capitol—"Little Old New York."  
Central—"Temple of Venus."  
Cosmopolitan—"Under the Red Robe."  
Criterion—"The Covered Wagon."  
44th St.—"Scaramouche."  
Loew's New York—Today—"Ashes of Vengeance."  
Tuesday—"In Search of a Thrill" and "The Fair Cheat."  
Wednesday—"Woman Proof."  
Thursday—"St. Elmo."  
Friday—"Yesterday's Wife" and "Alias the Night Wind."  
Saturday—"The Fighting Blade."  
Lyric—"The White Sister."  
Rialto—"Wild Bill Hickock."  
Rivoli—"Stephen Steps Out."  
Strand—"Ponjola."

### Next Week

Astor—"The Hunchback of Notre Dame."  
Brooklyn Strand—"Not yet determined."  
Brooklyn Strand—"Rosita."  
Cameo—"The Mail Man."  
Capitol—"The Day of Faith."  
Central—"This Freedom."  
Cosmopolitan—"Under the Red Robe."  
Criterion—"The Covered Wagon."  
44th St.—"Scaramouche."  
Lyric—"The White Sister."  
Rialto—"Not yet determined."  
Rivoli—"Not yet determined."  
Strand—"Flaming Youth."

### Film Boards Meet Jointly (Special to THE FILM DAILY)

Portland—The Seattle and Portland Film Boards of Trade held a joint meeting, followed by a banquet.

### To Censor Church Films, Too (Special to THE FILM DAILY)

Detroit—One of the duties of the new Michigan Advisory Board of the National Non-Theatrical M. P. Assn. is to censor church and school films.

### Hamrick Boosts Admissions (Special to THE FILM DAILY)

Seattle—John Hamrick has raised the price of admission at his Blue Mouse theater from 25 to 35 cents for the afternoon. The evening prices remain a half a dollar.

### Cardina Has Two Openings (Special to THE FILM DAILY)

Buffalo—Jim Cardina, who opened his new Clinton last Monday, will have another opening shortly. The Varsity theater, on Bailey Ave., will be ready about Nov. 26th.

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ARE YOU A  
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FOR LOVE

Ask Goldwyn-Cosmopolitan

## ames Inefficiency

(Continued from Page 1)

ions are ready for marketing. it seems to me that Famous ring the brunt of rumors. s merely wants to get the pro- business on a sounder and economical basis. And that ay, like all of the others, wants salaries down. They're far too All of us want more efficiency, directors, more brains in the ion field, and the time is at or such a move.

y likely Metro would be shut- wn with Famous if our pro- wasn't nearly completed. We ave two pictures left to do present program, and they production Monday.

t ask me what I'm going to that. I don't know. I know ll continue making pictures, t how many, what they will is out of the question. What t to do is to get efficiency and a this business, cut down the salaries, and give the people ey want in entertainment.

ust happen. The exhibi- ed I'm one myself, and I know y much we can pay for pic- an't and won't spend more present kind of pictures be- e public can't do it. The s can afford to pay for big and high costs and all that, an't pay for extravagance e and the inefficiency. I can now, because the house is eaned and we are facing a id time.

es for next year will be dif- an we are having now. Cos- ture, as we know it now, be with us. People are get- of massive sets without a ay—I can say that, you know, u pointing at 'Scaramouche,' as the greatest picture Metro R Ingram have ever made. s e sets, but it has had a great and its players are excellent. t ere are other pictures which 'ood up, and it all goes back efficiency, jealousy and many ths detrimental to pictures.

"I an't say what the type ures will be next year. l include the modern the good ones, for the will be the thing. Per- e shall go into the clas- don't know, there may ume pictures to a certain but you may rest as- re that the story will stand d will not be lost in gans: sets, expensive gowns d rector's whims. The shake-up is leading us normal basis and more nce in production.

very producer is feeling this l e no doubt that all will with the idea of closing , bu will cut production costs. t I ve said applies to no one any ut to all companies. We sper too much and we are try- o re-order, greater pictures next ear at less cost. Metro nake nly big pictures, for that's is wated now."

## New Copyright Law

(Continued from Page 1)

The new bill, prepared by Register of Copyrights Solberg, puts the United States for the first time into the Berne Convention or International Copyright Union, under which all works having copyright in the United States will have instantaneous copyright in England, Germany, France, Spain, Italy, the Scandinavian countries and all other civilized countries of the world that are already members of the convention.

It is the purpose of the bill to preserve the status quo of copyright otherwise and leave the amendments to a general revision of the copyright code, which is generally agreed by all classes involved, should be taken up immediately after this country's entrance into the International Copyright Union.

Up to the present time the United States has been debarred from entering the union by the so-called manufacturers' clause refusing authority for copyright of any work not printed in type set or plates made in this country and also bound in this country.

A number of meetings have been held by attorneys of those companies belonging to the Hays organization on the question of copyright. They are understood to favor the entrance of the United States into the Berne Convention.

### Palatial Theaters For Suburbs

(Special to THE FILM DAILY)

Chicago—The Chicago suburbs, are to have luxurious theaters. B. J. Berasak is erecting a 2,400 seat theater to cost over \$600,000 in Berwyn. It will be called the Parthenon, and upon completion will be taken over by the Gregory Theatrical Co. Lynch & Kappus, who control the Tiffin and other houses, have in the course of construction, an elaborate 1,500 seater at Elmhurst. It will be of Spanish design.

### J. E. Flynn In Seattle

(Special to THE FILM DAILY)

Seattle—J. E. Flynn, successor to Sam Dembow, Jr., as Western division manager for Goldwyn-Cosmopolitan is visiting the local office. He is on a tour of the territory getting acquainted with the managers.

### Fire Dept. Charge Overcrowding

(Special to THE FILM DAILY)

Genova, N. Y.—The Smith Opera House and the Temple are cited as offenders of the overcrowding fire law. The provision is being ignored by nearly all local houses and the Fire Dept. has started a campaign to enforce the measure.

### Rosenberg Back From Trip

(Special to THE FILM DAILY)

Seattle—Louis Rosenberg, of De Luxe, is back from an eight weeks' sales trip through Oregon and Montana.

## Selling By Mail

(Continued from Page 1)

often enough to make their service a complete one. They estimate the cost of the salesman visiting the small town at \$20 a day and point out that this expense must be added to the price which the exhibitor pays for his pictures. The estimate that a saving of twenty-five per cent can be effected by booking through the mail. The preliminary campaign is in the nature of a test only.

"Fun from the Press" is distributed through Hodkinson where inquiry brought forth the fact that the plan is being tried with the regular feature output of the organization. Four territories have been selected for the experiment and if it is found feasible, the idea will be extended to other parts of the country.

Sales managers who were questioned about the plan agreed that it was not a new one and that most of the national distributors had tried it before. One stated that if handled properly it could be made successful, while another whose organization probably handles the greatest number of bulk bookings in the business declared it had been tried and found decidedly wanting.

### Fire Drills In Film Building

(Special to THE FILM DAILY)

Cleveland—Under the auspices of the Film Board of Trade, a fire drill is held at different times every week in the Film Bldg.

### Eastman Orchestra Expands

(Special to THE FILM DAILY)

Rochester, N. Y.—Ten more musicians have been added to the Eastman orchestra of 56 pieces.

### Preparing for Goldwyn Party

(Special to THE FILM DAILY)

The committee handling arrangements for the Goldwyn-Cosmopolitan dance at the Pennsylvania on Nov. 23, has engaged the choruses from "Little Jessie James," Artists and Models" and "Vanities of 1923" to appear. Marion Davies, Jetta Goudal, Alice Joyce and Alma Rubens are among those who have promised to attend.

### New Chicago House Opens

(Special to THE FILM DAILY)

Chicago—The newest theater to open here is the new Central on Van Buren St., near Michigan.

### F. I. L. M. Club Party Saturday

The first joint function of the F. I. L. M. Club and the Motion Picture Salesmen, Inc., occurs on Saturday at the Commodore when a dinner-dance will be held. Both organizations are now working in close co-operation with the salesmen's organization operating under the wing of the exchangemen's body. Practically all of the stars in the East have accepted invitations to attend. There will also be a number of specialties from several of the musical comedies along Broadway.

### McCarthy 1st National Manager

(Special to THE FILM DAILY)

Buffalo—Frank J. McCarthy, recently resigned manager of the Famous Players' office, has been appointed manager of the First National exchange succeeding E. J. Hayes, who is now handling the Dempsey-Firpo fight pictures in this territory.

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**Selznick In Foreign Deal**

Selznick has just closed a deal with the Marks Film Co., Ltd., of Manchester, England, whereby the latter acquires rights to five pictures. A deal has also been closed with a Japanese concern for 40 films, originally handled by American Releasing. A recent deal also disposed of the Australian rights to some of the Selznick product.

**Grace Cunard in "Elk's Tooth"**  
(Special to THE FILM DAILY)

Los Angeles—Grace Cunard will replace Rosemary Theby in "The Elk's Tooth," the Renalles, Inc., picture. The cast includes: Kate Price, Peter Burke, George McDaniels, David Dunbar, Fred de Silva, John Herdman, Binusky Himan, Lillian Hall and Nancy Caswell. Fred Bond, who was to have directed, has become affiliated with Monroe Salisbury in the latter's new production and a new director has not yet been chosen.

**Buy Cushing, Okla. Theaters**  
(Special to THE FILM DAILY)

Bristow, Okla. — Murphree and Walling of Bristow, Okla., have purchased the Dixie and Rialto at Cushing.

**Warner's Signs Bern**  
(Special to THE FILM DAILY)

Los Angeles—The Warner's have signed Paul Bern to write continuities for the Sidney Franklin unit.

**Cruze Back From Tour**  
(Special to THE FILM DAILY)

Los Angeles—James Cruze has completed his tour of the Southwest with data on the locations he will use in filming "North of 36." No date has been set for actual production.

**Baumann Recuperating**  
(Special to THE FILM DAILY)

Milwaukee—Walter F. Baumann, who was injured in an automobile accident recently, has recovered enough to be removed from the hospital to his home.

**Philadelphia Office Drops Ten**  
(Special to THE FILM DAILY)

Philadelphia—As part of the economy move of Famous Players, ten employees in the local office have been let out.

**R. & C's New Colonial Opened**  
(Special to THE FILM DAILY)

Pittsburgh—Rowland & Clark's new Colonial theater has opened. The house supplants the old Colonial.

**Rich and Myers in Cast**  
(Special to THE FILM DAILY)

Hollywood—Irene Rich and Carmel Myers appear in "Beau Brummel," starring John Barrymore, under the direction of Harry Beaumont.

**Keaton Back on Coast**  
(Special to THE FILM DAILY)

Hollywood—Buster Keaton has returned from a short visit to New York and is preparing the scenario for his next.

**Anthony with Coogan Unit**  
(Special to THE FILM DAILY)

Los Angeles—Walter Anthony has joined Jackie Coogan Prod. where he will write titles.

**Stevens Now in Exchange End**  
(Special to THE FILM DAILY)

Buffalo—Jack Stevens, who managed several houses for the Border Amusement Co. and the General Amusement Co., is now with Bond Photoplay in charge of short subjects.

**"U" Serial Completed**  
(Special to THE FILM DAILY)

Los Angeles—"Beasts of Paradise," a new Universal serial with William Desmond and Eileen Sedgwick has been completed. William Craft directed.

**10 Year Lease on Capitol, Dallas.**  
(Special to THE FILM DAILY)

Dallas—Operating with a 10 year lease, R. J. Stennett and Si Charnisky have taken over the Capitol, Goldwyn and United Artists will be shown. Charnisky will be house manager.

**Belasco Prod. on Hollywood Lot**  
(Special to THE FILM DAILY)

Hollywood—C. C. Seesel, general manager of Belasco Prod., a San Francisco unit, backed by capital in that city, has taken offices and leased space at the Hollywood studios. Production will start shortly on "Welcome Stranger."

**To Seek Postmaster's Aid**  
(Special to THE FILM DAILY)

Milwaukee—Fred Martin, of graph, has been elected chairman of the committee to represent the Board of Trade which will with the Postmaster in an effort to obtain improved postal service for exhibitors and exchangers.

**Earle, Jr. Ill**

Philadelphia—George H. Earle, head of the Real Estate Trust and a prominent stockholder in Stanley Co., is seriously ill in Homeopathic Hospital.

**Mandelstamm May Produce**  
(Special to THE FILM DAILY)

Los Angeles—Valentin Mandelstamm, the French author is looking into production matters. He may produce a number of his works when he returns to France.

**Dave Segal An Exhibitor**  
(Special to THE FILM DAILY)

Philadelphia—Dave Segal, of Royal Pictures exchange has secured a lease from E. Hulse on the House at Mt. Holly, N. J.

**"The Inheritors" Next**  
(Special to THE FILM DAILY)

Los Angeles—"The Inheritors" will be Mary Philbin's next Universal picture which King Baggot will direct.

unite in praise

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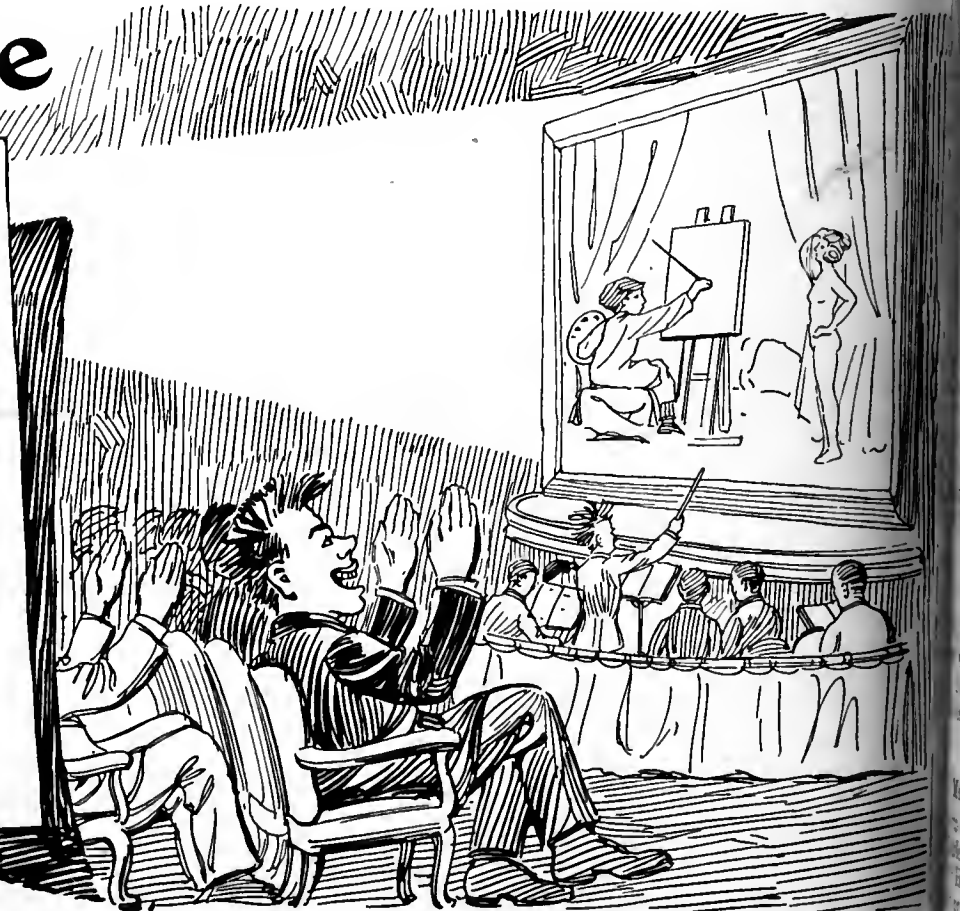
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# THE **Film** DAILY

**The BRADSTREET** of **FILMDOM** **The RECOGNIZED AUTHORITY**

Vol. XXVI No. 43

Tuesday, November 20, 1923

Price 5 Cents

## Cutting Salaries

Players, Next Step in Industry's Revolution, According to Hollywood Dispatch

The Associated Press in a Hollywood dispatch describes the slashing players' salaries as the "second step in the revolution of the industry commenced under the advisory direction of Will H. Hays."

The dispatch calls the "moral made, the clean-up of the screen producing more wholesome plays" was started two years ago the chapter, and says the new movement is an "economic mopping up." In this connection, the A. P. carries a list of salaries as they stand today as compared with two years ago:

	Present salary per week	Two years ago
Laura La Marr	\$3,500	\$ 300
May Tearle	2,750	1,500
Joe Peters	2,500	1,500
Edna Sills	2,200	750
Lois Vidor	2,000	1,250
Marie Sweet	1,800	1,250
Ann Novak	1,750	750
Clara Torrence	1,750	450
Ernest Marmont	1,500	400
Clara Moore	1,500	550
Clara Q. Nilsson	1,500	400
Clara Beery	1,500	400
Clara Beery	1,500	500

(Continued on Page 4)

## Harrison With Hays Ass'n

Special to THE FILM DAILY

Atlanta—De Sales Harrison has been appointed representative of the Hays organization here, carrying on the work inaugurated by Turner when he was head of the Public Relations Committee of Southern Enterprises, Inc. He will act as sort of contact man between exchanges and the public as represented by the Better Films Committee.

It is quite likely that additional representatives of the Hays organization will be appointed in other sections of the country to further the relations between the public and the industry. This work is being handled by Col. Jason Joy.

## Coming From Coast

Jack Warner is expected to arrive about the early part of next week with the negatives and a print of Lubich's "The Marriage Circle."

## Metro Purchases "Bread"

Metro has bought the screen rights to Charles G. Norris' "Bread," from Arthur H. Jacobs, who originally intended producing it himself.

## What's The Answer?

A Square Table Discussion Between an Exhibitor, a Distributor and a Producer Fails to Find It

Frank Newman who operates houses in Kansas City; Fred Cubberley, who knows the territory around Minnesota and the Dakota's as well as any man alive, and Abe Warner of Warner Brothers made a trio around a square table at the Astor yesterday, and tried to figure out the answer.

"I don't know," said Newman, "we have had a lot of the big pictures in Kansas City, and for some reason the people don't seem crazy to break in to see them. This applies to practically all that have been shown there."

(Continued on page 3)

## 100,000 Extras in Hollywood

(Special to THE FILM DAILY)

Los Angeles—Mike Levee is co-operating with the Hollywood Chamber of Commerce in an effort to check the flood of screen-struck men and women by informing the public through one thousand periodicals scattered all over the country that there are 100,000 extra people now on file in various agencies awaiting jobs.

## U. S. Supreme Court Reverses Lower Courts on Binderup Case

Important Decision Supports Exhibitor's Claim That He Was Forced Out of Business by Combined Conspiracy of Omaha Distributors—Sought \$750,000 Damages

(Special to THE FILM DAILY)

Washington—The U. S. Supreme Court yesterday reversed decisions of the lower courts in the case brought against Pathe Exchange, Inc., by Charles G. Binderup, charging that he had been forced out of business as an exhibitor in Nebraska as a result of a conspiracy among producers and distributors who refused to furnish him with product. Decisions against Binderup had been handed down by the Federal Court for the District of Nebraska and by the 8th Circuit Court of Appeals which held that there was no conspiracy. These courts upheld Pathe's claim that, inasmuch as the films were shipped from New York to their agent in Nebraska before being placed in distribution, they were not in interstate commerce.

The Supreme Court held, however, that even though the films in question had not passed out of possession by the company until after their delivery in Nebraska, they were, nevertheless, in interstate commerce when they crossed the New York State line.

Counsel for Binderup filed a petition for a writ of certiorari for the Supreme Court to review the case in October. The action sought to secure damages to the extent of \$750,000.

The Supreme Court once denied the petition of Binderup to review his case which has been hanging fire for several years. A writ of error was then filed by Binderup's counsel and in that way, the original denial of the Court was lifted.

Binderup brought the action in (Continued on Page 4)

## Two Alabama Bills Killed

(Special to THE FILM DAILY)

Birmingham, Ala.—The Alabama legislature, just adjourned, has killed both the Sunday closing measure and the proposed tax of \$100 to be levied on theater owners who operate on the Sabbath.

## Glynn After Theaters?

It is reported that Mike Glynn, formerly of Ward and Glynn, and operator of the new Patchogue theater at Patchogue, L. I., is dickering for two other theaters in Long Island towns.



"The vibrant Mabel Normand in her most rib-tickling mood," says Florence Lawrence, Los Angeles Examiner, of Mack Sennett's production, "The Extra Girl." Associated Exhibitors.—Adv't.



## WHY ROME IS CALLED "THE ETERNAL CITY"



The Picture above is the Castle and Bridge of St. Angelo. This castle is noted for the richness of its interiors and at one time was used as a prison where Beatrice Cenci, Benvenuto Cellini and others were held. It stands on the edge of the biblical River Tiber, and is one of the generous panoramas used in the romantic background of George Fitzmaurice's production—"The Eternal City," presented by Samuel Goldwyn not now connected with Goldwyn Pictures) through First National.—Adv.

Vol. XXVI No. 43 Tuesday, Nov. 20, 1923 Price 5 Cents

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London Representative—Ernest W. Fredman, The Film Renter, 53a Shaftesbury Ave., London, W. 1.

Paris Representative—Le Film, 42 Rue de Clichy.

Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelplatz.

### Quotations

	High	Low	Close	Sales
East. Kod.	109 1/4	108 1/2	109 3/4	300
F. P. L.	647 1/8	62 1/4	645 1/8	6,000
do pfd.	Not Quoted			
Goldwyn	Not Quoted			
Loew's	17 1/2	17 3/8	17 3/8	1,000

#### Consolidated Theater Closed

(Special to THE FILM DAILY)

Evansville, Ind.—The Strand operated by the Consolidated Realty and Theaters Co. has been closed following the appointment of a receiver.

#### Receiver Surprised

(Special to THE FILM DAILY)

Indianapolis—Fred A. Sims, receiver for the Consolidated Realty and Theater Co., expressed surprise when he received news of the closing of the Strand at Evansville. He said that the properties of the company would continue in operation.

#### Would Set Aside Receiver

(Special to THE FILM DAILY)

Fort Wayne, Ind., Nov. 14.—Although Fred A. Sims, was appointed receiver for Consolidated by Judge Bash in Probate Court at Indianapolis, Leonard, Rose & Zonars, attorneys who brought an action for receivership in Circuit court here, will file a motion asking that the order be set aside, on the grounds that the court here has prior jurisdiction since they believe the local action was filed here before the one at Indianapolis.



#### Robertson to Direct

The Gish-Barthelmess version of "Romeo and Juliet" to be made in Italy after the completion of "Romola" will be under the direction of John S. Robertson. Josephine Lovett is preparing the continuity.

#### Warners' Plan Additions

The Warner's declare they will make additions to their home office staff. Several employees were discharged on Saturday but, according to Sam Morris, this was done preparatory to a general increase.

#### Holt-La Marr Film

(Special to THE FILM DAILY)

Los Angeles—Arthur H. Sawyer has borrowed Jack Holt from Famous Players for one picture in which he and Barbara La Marr will co-star. Clarence Badger will direct.

#### Stop Selling Tickets

Joe Plunkett called up from the Strand yesterday to say that on Sunday the Strand stopped selling tickets at five different times for "Ponjola," finally shutting down the box office at 9.45 o'clock Sunday night.

### "FIRE PATROL" Bulletin No. 3

## FACTS COUNT! AND HERE THEY ARE!

Box office records prove the ABSOLUTE SUCCESS of genuine melodrama—real melodrama—melodrama that thrills, that brings a tear to the eye, that quickens the pulse. That's why Harkins and Barber's

### "THE FIRE PATROL"

played 26,282 times in legitimate theatres throughout the country and MADE a host of stars theatrically. And that's why the SCREEN VERSION of

## "THE FIRE PATROL"

directed by

### HUNT STROMBERG

is going to shatter house records everywhere and make Madge Bellamy, Johnny Horron, Helen Jerome Eddy, Mary Alden, Spotswood Aiken, Jack Richardson, Charlie Murray, Chester Conklin, Billy Franey, Frances Ross and "Bull" Montana even greater box office assets to you. "The Fire Patrol" is the first of a series of melodramas which includes "Sunshine of Paradise," "Romance of an Actress," "Driven from Home," "The Coast Guard," and "The Shamrock and the Rose"

HAVE YOU MADE APPLICATION FOR A FRANCHISE?

### CHADWICK PICTURES CORP.

729 7th Avenue

New York City

### Sept. Exports Worth \$592,094

(Special to THE FILM DAILY)

Washington—Film exports during September showed a decided increase over those of previous months according to figures compiled by the Bureau of Foreign and Domestic Commerce, when the total reached 18,495,60 ft., valued at \$592,094. Exports of positives were 11,476,991 ft., valued at \$439,600. Approximately sixths of this—1,914,328 ft., valued at \$79,894—went to Canada. Sensitized but not exposed, film totaling 6,505,933 ft., valued at \$98,208, was exported of which 3,509,546 ft., valued at \$27,286, or more than half, went to France. Exports of negatives total 512,039 ft., valued at \$54,286.

## HAL ROACH'S DIPPY-DOO-DADS COMEDIES

"A Proven Product."

1 reel

Pathécomedy

#### FOR SALE

L'STAR MOTION PICTURE LABORATORY FULLY EQUIPPED, LOCATED AT 111 WEST-CHESTER SQUARE, BRONX. COMMUNICATE WITH

J. M. JEROME  
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INSURANCE EXPERTS TO THE THEATRICAL AND MOTION PICTURE INDUSTRY

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## DURA

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220 WEST 42<sup>ND</sup> STREET  
NEW YORK

PHONE CHICKERING 2937 ALLAN A. L. PRES.



**It's The Answer?**

(Continued from Page 1)  
 n 'The Gold Diggers,' ask-  
 n 'The Gold Diggers,' said  
 an.  
 P" said Cubberley, "that tells  
 ry up our way. Very few of  
 pictures have done what was  
 d. Some have been very dis-  
 ing. One thing I am sure of  
 have been too many costume  
 dealing with the French  
 ion. One exhibitor up my  
 no has been playing a lot of



**Big story PLOT  
 a Big DIRECTOR  
 and by Big ACTORS**

**William Dudley Pelley's  
 SATURDAY EVENING POST  
 story:**

**'RIOT!'**

**for sale. Ask  
 LARRY GIFFEN,  
 1402 Broadway**

**'Have You Ever Played  
 a Pelley Cameo Picture  
 story?'**

**Stopped His Business**

New York.

The Film Daily,  
 New York City.

Gentlemen:

You might as well ask Paderewski to give a piano recital and not furnish him with a piano as to do film business and not read THE FILM DAILY. I've tried to do without it for a week and am almost lost.

See that I get it regularly commencing immediately, if not sooner.

Very sincerely,  
 GEORGE E. KANN.

these big costume pictures broke in with 'Cameo Kirby' and cleaned up. I think that's the answer. We're getting too far away from what the public-that-like-pictures want, and have been trying to give them pictures that only highbrows want. Pictures are amusement for the masses. Don't fool yourself on that. And if we could get our business down to a point where we could go back to a 25 cent admission it would be the candy."

"You're right," said Newman, "dead right. When we charged a dime at the Royal we made more money than ever since. But as competition developed we had to have the usual things, music, acts, presentation, and you can't give this sort of entertainment and make money, even with a 55 cent admission."

"Give the people who like pictures the kind of pictures we know they like," said Cubberley. "That's the answer. Those pictures need not cost a half a million, or even half of that."

"True," said Abe Warner, "we've got a dog picture 'Where the North Begins,' that is proving that. Yet we have gone ahead and made pictures that cost close to half a million because we think the public want these better and finer pictures."

"Well," said Newman dolefully as he arose and proceeded to break up the party, "they don't seem to be breaking our doors down to see those better and finer pictures."

"You're right," said Cubberley.

**"Yolanda" After All**

Cosmopolitan will retain "Yolanda" as the title for the new Marion Davies picture after all.

**Good Business**

The Strand reports that Chaplin's "A Woman of Paris" did better than average business during the past two weeks.

**Fred Levy Departs**

Col. Fred Levy left for Louisville yesterday, following a two weeks' visit here.

**Franklin and Bern Leave**

Sydney Franklin and Paul Bern left on Sunday for the coast.

**WANTED!**

**Salesmen-  
 Executives!**

**Want 25 A-1 men who  
 possess unusual sales and  
 executive ability, and have  
 a thorough knowledge of  
 film values.**

**Applications must be  
 made by mail only, and will  
 be treated with strictest  
 confidence.**

**WARNER BROS.  
 1600 Broadway New York City**

### Decision Reversed

(Continued from Page 1)

Omaha several years ago, to recover three-fold damages in the sum of \$750,000 for injuries due to an alleged illegal combination and conspiracy and combination in violation of the Sherman anti-trust act.

It was claimed that the respondents, with the motive of destroying the petitioner's business, and securing control of the industry, refused to lease, sell or deliver to the petitioner any films upon any terms or conditions whatsoever at any time. The petitioner alleged that he was unable to secure films from any other source and that, by the acts of the defendants, his business of conducting theaters was totally destroyed.

The U. S. Circuit Court of Appeals held that the business involved in the suit did not constitute interstate commerce.

In the Circuit Court two judges were of the opinion that the transactions described did not involve interstate commerce and upon that ground the judgment in favor of the defendants was affirmed. One of the judges in the Circuit Court of Appeals dissented upon the ground that the transactions described did involve interstate commerce.

William M. Seabury who has been actively connected with the case declared yesterday that while he had no direct word from Washington relative to the decision, it was his opinion that, despite the Supreme Court's reversal, there would be a retrial of the case in Omaha.

### Madden Would Maintain Tax

(Special to THE FILM DAILY)

Washington—Representative Martin B. Madden, Chairman of the House Appropriations Committee, while in favor of Secretary Mellon's tax reduction plan would maintain the amusement tax. In this connection, he says:

"The theater tax I call a luxury tax, which I think we ought to maintain whether a bonus is passed or not. In the event of the enactment of bonus legislation the maintenance of this tax would yield \$70,000,000 a year, and if this did not cover bonus demands additional luxury taxes could be levied which would apply to those who contributed least to the war and made the most out of it."

### Officials at Davies Premiere

(Special to THE FILM DAILY)

Washington — Tom Moore gave "Little Old New York" an auspicious opening at the Rialto last night with the entire mezzanine reserved for members of Congress and various other officials. The audience was one of the most representative that has ever attended a Washington picture theater.

### Jacoby Here From Berlin

George Jacoby, head of the Ortlid Film Co., of Berlin is in New York in connection with a contract between his company and Luxor Pictures for cooperative production with American stars and directors. He and Sig Schlager will probably go to the coast in December.

### Cutting Salaries

(Continued from Page 1)

Lew Cody .....	1,500	500
Adolphe Menjou .....	1,250	300
John Bowers .....	1,250	500
Enid Bennett .....	1,200	500
Louise Fazenda .....	1,000	300
Claude Gillingwater ..	1,000	500
Cullen Landis .....	1,000	350
Russell Simpson .....	1,000	500
Lewis Stone .....	1,000	1,000
George Hackathorn ..	1,000	400
Harrison Ford .....	850	400
Alan Hale .....	850	400
William V. Mong .....	850	450
Tully Marshall .....	800	400
Zasu Pitts .....	750	300
Alec Francis .....	600	350
Kathlyn Williams ....	600	350

The figures are correct with the exception of two known salaries. Lewis Stone's salary is in the neighborhood of \$2,500 and not \$1,000 as stated, while

that of Wallace Beery is about weekly and not \$1,500.

"Producers frankly admit," continuing in a dispatch, "that they have no quarrel with the non-contract players over salaries; the increases were due to uneconomical production. Directors bid against each other and the actors merely were the beneficiaries."

"In the majority of cases, one director has increased salaries earnings have wisely used."

"There are fewer than one dozen whom producers list as leaders, and they are considered idols of the public. Even though the total is decreasing, producers' development tends toward featuring itself."

It is understood the Los Angeles correspondent of the Associated Press has been commissioned to write a series of articles covering the present situation.



**ARE YOU A Slave's Desire FOR PLEASURE**

T. S. - 2 COL.

Ask Goldwyn-Cosmopolitan

# the ladies are raving

Form 1214

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	DL
Night Message	NM
Night Letter	NL

**WESTERN UNION TELEGRAM**

NEWCOMB CARLTON, PRESIDENT      GEORGE W. E. ATKINS, FIRST VICE PRESIDENT

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UBS4 52 NL 3 EXTRA  
MILWAUKEE WIS 29

DAVID R BLYTH

DIRECTOR OF SALES SELZNICK DIST CORP 729 7TH AVE NEWYORK NY

COMMON LAW OPENED SATURDAY AND SUNDAY TO BUSINESS WHICH INDICATES A TREMENDOUS WEEK AND MONDAY MATINEE WAS EXCEPTIONAL STOP FEEL REASONABLY CERTAIN BUSINESS WILL BUILD TO PROPORTIONS JUSTIFYING A SECOND WEEK AS THE LADIES ARE RAVING ABOUT THE PICTURE

LEO A LAEDAU MGR ALHAMBRA THEATRE



# THE Film DAILY

BRADSTREET FILMDOM The RECOGNIZED AUTHORITY

XXVI No. 44

Wednesday, November 21, 1923

Price 5 Cents

## QUESTION

By DANNY

Does the public want the "bigger and better" pictures? No. Not a bit. Figure it out for yourself. You read—could have—what Frank and Fred Cubberley in yesterday's issue. How "big" pictures weren't getting over as they should. In other words the public wasn't

now take a glimpse at from one of the leaders. attended the French Lick tag. Last week. And writes:

None of us seem to realize it is simply an economic condition. People have less money to spend and there is a lull in the picture business. They do not seem to appreciate the appeal at the present time. People are picking their entertainment.

It would have been a good idea if the producers could have listened to what the exhibitors had to say. For example, the long programs. The picture houses complain that the pictures are so long they can only get one turn over at a time and if they fill their theaters, it is not enough to pay expenses. If we had five and six reel pictures we could fill theaters twice an evening for at least one and a half and they would be profit in it."

Why not, then, for a change, quit "bigger and better" picture? Get back to what the public moving picture public—wants? The high brow critics. Not the trade. But the great masses of American people—Mary, who makes her own dishes. And she sinks. And puts on her hat and goes to John. "Come on; you, kids, and we'll see a picture." The masses who made pictures possible. The masses whose dimes made the dollar extravaganzas possible. The masses who made possible the riot of tremendous, costly, loss-of-profit pictures.

"Logan Film at Rivoli  
"Live the King" will have its premiere at the Rivoli Dec.



"A tale of glorious romance, which will thrill every spectator," says Florence Lawrence, Los Angeles, of Charles Ray's "The Courtship of Myles Standish." Associated Exhibitors.—Adv.

### Barron Joins Rothschild

Edward B. Barron, formerly with United Artists, leaves for San Francisco today to assume new duties as general manager of the Herbert Rothschild theaters there, in association with Jack Partington.

### Schmidt Joins F. B. O.

(Special to THE FILM DAILY)

Los Angeles—It is understood that Artie Schmidt, former general sales manager of Universal has joined F. B. O. as West Coast division manager in charge of all coast exchanges.

### Famous Denies Burnside Report

Famous denies the report appearing in the Herald that R. H. Burnside had been engaged to direct for the organization and that he would head his own producing unit.

### Goldstein Leaves for East

(Special to THE FILM DAILY)

Los Angeles—E. H. ("Manny") Goldstein has left for the East.

### Grand and Asher Here

Sam Grand and Harry Asher, of Grand-Asher, are in town.

### Goldreyer May Build On B'way

It was reported late yesterday, but not confirmed, that Charles Goldreyer would build a 1,400 seat theater and a 12 story office building adjoining the Palace theater at Broadway and 46th St. Work is to start at once.

### Gordon on Committee

N. H. Gordon will serve as the First National rotating committee member during the fortnight beginning yesterday. He succeeds Walter Hays of Buffalo.

### Cohn Sells a Franchise

(Special to THE FILM DAILY)

Los Angeles—Jack Cohn has sold the C. B. C. franchise to All Star Feature Distributors, Inc. He is returning East via Seattle.

### Kane's Stay Indefinite

(Special to THE FILM DAILY)

Los Angeles—Arthur S. Kane, just in from New York expects to remain here indefinitely.

### Hudson To Los Angeles

Earl J. Hudson, First National production manager is en route to the coast.

## Back To Omaha

Binderup Action Now Comes to Trial  
—May Come Up in the Spring—  
Film Clubs Not Hit

The Supreme Court decision covering the Binderup case against Pathe and the members of the Omaha Film Board of Trade created a lively topic of interest in the business yesterday. It was pointed out by an attorney who has been active in the case on behalf of the distributors involved that the original action was never tried in Omaha before the Federal Court there and that, in his opinion, the Supreme Court's decision means that the case must come to trial on its merits in Omaha where the suit was first filed.

This attorney declared that at the time of the first action, the presiding judge stated that, granting all of the allegations made by Binderup were true, he still failed to see how there was a cause for action in the suit. It was on that ground, it is alleged, that the action was dismissed only to be affirmed later by the Circuit Court of Appeals.

The next step in the matter rests with Binderup, according to this attorney.

(Continued on Page 4)

### Allen Holubar Dead

(Special to THE FILM DAILY)

Los Angeles—Allen Holubar died yesterday morning as a result of a recent operation. He was taken ill shortly after starting work on "Human Mills," for Metro. The picture has not been completed. He is survived by his widow, professionally known as Dorothy Phillips.

Allen Holubar was born in 1889. He played in stock for some time and in 1914 joined Universal for whom he made a number of pictures. He later made several pictures for First National and was then engaged by Metro to direct a series of four. He was at work on the first when taken ill. Included in his pictures are "The Heart of Humanity," "The Right To Happiness," "Once to Every Woman" and "Man-Woman-Marriage."

### Plan Two More in Chicago

(Special to THE FILM DAILY)

Chicago—Jones, Linick and Schafer will build two new theaters, one in the loop to seat about 5,000 and a 4,000 seat house in the suburbs. The firm points to this as sufficient proof of the fact that they do not intend dissolving. The Orpheum, Rialto and Lyric are operated by J. L. and S., their other theaters being under lease to outside interests.



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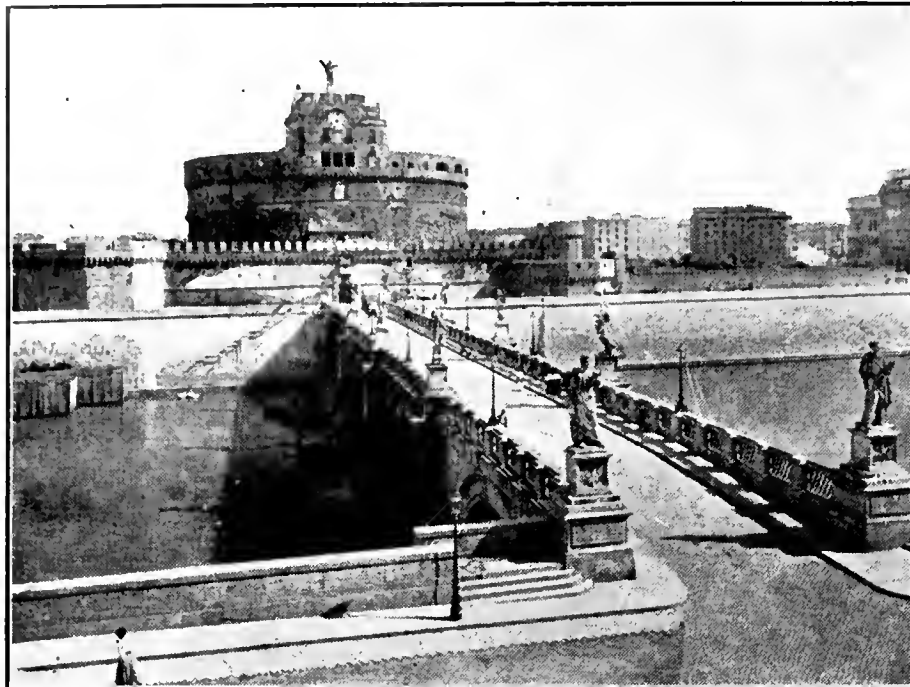
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Paris Representative—Le Film, 42 Rue de Clichy.

Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelplatz.

## WHY ROME IS CALLED "THE ETERNAL CITY"



To give you an idea of the magnificence of the picture that you saw yesterday, another view is here shown of the bridge and the castle of St. Angelo.

Many statues adorning the bridge are broken; so damaged by armies which used the broken pieces to throw at the enemy.

You will actually see this masterpiece of beauty in George Fitzmaurice's production—"The Eternal City" which Samuel Goldwyn (not now connected with Goldwyn Pictures), will present through First National.—Advt.

### Quotations

	High	Low	Close	Sales
East. Kod.	.111	109 $\frac{3}{4}$	109 $\frac{3}{4}$	600
F. P.-L.	65 $\frac{3}{8}$	64	64 $\frac{3}{8}$	3,000
do pfd				Not quoted
Goldwyn	10 $\frac{1}{2}$	10 $\frac{1}{2}$	10 $\frac{1}{2}$	900
Loew's	17 $\frac{1}{2}$	17 $\frac{3}{8}$	17 $\frac{3}{8}$	900

### Mims Out of Cramer-Mims Agency

Ernest C. E. Cramer and Capt. Floyd C. Mims have ended their business arrangement under which they operated as the Cramer-Mims Studios, Inc., Cramer continues to conduct the business.

### Here With Earthquake Films

H. Freudlsparger is at the Claman with a picture showing Japan before, during and since the earthquake. The picture includes some scenes originally consored by the Japanese authorities.

### Marion Burton Returns

G. Marion Burton has returned from Europe where she conferred with Rex Ingram relative to the scenario for "The World's Illusion" and "The Arab."

### Alma Rubens in Cast

Alma Rubens has replaced Jetta Goudal in the cast of "Blood and Gold" which Al Parker is directing for Distinctive.

### Connolly Leaves

Jack Connolly, Washington representatives of the Hays organization who has been spending a few days here, left yesterday.

### All Set For Goldwyn Party

Arrangements have been completed for the dance to be given by the Goldwyn Club at the Pennsylvania Hotel, Friday evening. S. L. Rothafel, of the Capitol, will be master of ceremonies. Numbers from several Broadway musical comedies will be staged.

### New Exchange in Detroit

(Special to THE FILM DAILY)

Detroit—The De Luxe Film Corp. has opened offices in the Mack Building. L. Hammond the owner has secured "Is Money Everything?" produced in Detroit for distribution.

### Guaranty Sales Formed

(Special to THE FILM DAILY)

Los Angeles—Announcement is made of the formation of the Guaranty Sales Corp., with John W. McKay, general manager. The company intends distributing on a unit system, as explained in THE FILM DAILY of Oct. 25. The company asserts it has two pictures lined up.

### Leases Two From Rembusch

(Special to THE FILM DAILY)

Indianapolis—W. C. Boyd, of Boyd Enterprises Col., has leased the Wild O. H. and the Olympic in Noblesville from Frank J. Rembusch.

## "FIRE PATROL" Bulletin No. 4

### HUNT STROMBERG MAKES GOOD HIS PROMISE

The whole industry knew Hunt Stromberg would some day be a great director, because he was fired with that ambition. Thomas Ince gave him his first chance. Then he went out on his own.

To-day HUNT STROMBERG has ARRIVED! After spending 5 months on

## "THE FIRE PATROL"

his first super special production, he produced a melodrama that definitely establishes him because of

1. His portrayal of a terrific storm, in which a little fleet of fire boats brave the elements to rescue a helpless vessel.
2. His direction of the scene in which a blind, old sea captain is led to the edge of a cliff by his enemy and left helpless there.
3. His emotional treatment wherein Johnny Harron, crippled after a desperate fight, must watch his blind father in a struggle without being able to go to his aid.

"THE FIRE PATROL" IS HUNT STROMBERG'S PROMISE FULFILLED!

HAVE YOU APPLIED FOR A FRANCHISE?

CHADWICK PICTURES CORP.

729 7th Avenue

New York City

## Pathé News

No. 94

YALE DEFEATS PRINCETON—Bulldog team in years walks all over Tiger to the score of 27-0 at New Haven.

ZEV BEATS IN MEMORIAM—S. race for the racing championship of A at Louisville results in victory for S. colt by an eyelash.

SPLIT THREATENS ALLIES—plan for punitive measures against G causes discord among allies.

Other News As Usual.

# today

## HAL ROACH'S STAN LAUREL COMEDIES

"The Pinnacle of Pantomime"

2 reels

Pathécomedy

## RENALLES, Inc "The Elks Tooth"

TRUAR  
announces

in preparation for

motion picture production  
"ON TIME!"

All Rights Protected

Truart Film Corporation

M. H. HOFFMAN  
Vice President

1540 Broadway New York



# says Reginald Denny to Billy Sullivan



**WESTERN UNION  
TELEGRAM**

CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	White
Night Message	M L
Night Letter	

If some of these three symbols appears after the check (number of words) this is a telegram. The white character is indicated by the symbol appearing after the check.

1923 Nov 14

LOS ANGELES CALIF  
CARL LAEMMLE, PRESIDENT,  
UNIVERSAL PICTURES CORPORATION, 1600 BROADWAY, NEW YORK,  
N. Y.

I WANT TO EXPRESS MY HEARTIEST APPROVAL OF THE NEW HERO OF THE LEATHER PUSHERS AND I CONGRATULATE YOU ON SIGNING THE BEST MAN FOR THE ROLE STOP JUST BEFORE I TOOK A TUMBLE AND LANDED IN BED FOR A FEW WEEKS I HAD THE PLEASURE OF WATCHING BILLY SULLIVAN GOING A FEW FAST ROUNDS IN HIS FIRST TRY AT THE FIGHTING PICTURES AND TODAY THE BOYS HUNG A SCREEN IN MY BEDROOM AND SHOWED ME THAT KID FROM MADRID HIS SECOND VEHICLE STOP THAT BOY SHOWS HE IS THE SON OF JERRY SULLIVAN AND THE NEPHEW OF JOHN L. SULLIVAN AND TO MY WAY OF THINKING HE IS THE BEST LIGHTNING LIGHT-WEIGHT THE SCREEN HAS EVER SEEN STOP EVERY FAN IN THE WORLD WILL LIKE HIS PERSONALITY AND I AM GLAD TO HAND OVER MY FIGHTING ROLE TO THE NEW KID ROBERTS.

REGINALD DENNY

Carl Laemmle will soon present  
**BILLY SULLIVAN**

in  
**The LEATHER  
PUSHERS**  
**FOURTH SERIES**

Directed by EDWARD LAEMMLE Stories by H. C. WITWER

This greatest series of two reel pictures ever made was Reginald Denny's pride—he lived and loved "The Leather Pushers." It was only after an exhaustive search and careful consideration that a successor to Denny was chosen—Billy Sullivan. The above wire from Denny himself is convincing proof that Sullivan has scored a decisive hit in Denny's famous role and that exhibitors are assured of a tremendously powerful continuation of those famous pictures.

SET YOUR DATE NOW

Nationally Advertised in The Saturday Evening Post

**UNIVERSAL JEWEL SERIES**

**Reel, Jr. Plans Picture**  
(Special to THE FILM DAILY)

Hollywood—Frederick Reel, Jr., has taken offices at the Hollywood studios and will soon start work on a picture featuring his sled dog, "Kayk." It will be a five reeler.

**Charlotte Du Puis To Peru**  
(Special to THE FILM DAILY)

Los Angeles—Charlotte Du Puis is en route to Peru, where she will appear in South America's first feature "The White Queen."



**A Big story PLOT**  
**For a Big DIRECTOR**  
**Played by Big ACTORS**

William Dudley Pelley's  
**SATURDAY EVENING POST**  
story:

**"RIOT!"**

is for sale. Ask  
**R. LARRY GIFFEN,**  
1402 Broadway

"Have You Ever Played  
a Pelley Cameo Picture  
story?"

**Back To Omaha**

(Continued from Page 1)

torney who added that, although on the face of it the Supreme Court decision presumably was a victory for Binderup, it really meant that the highest court in the land had decided that the Omaha court was wrong in dismissing the motion as it had.

The litigation has been costly. It was stated yesterday that the distributors' defense committee, so called, had retained two young attorneys at one point in the litigation to make a tour of South-central Nebraska gathering testimony to be used in the event that the action came to trial.

One query around town yesterday was the effect of the decision on the F.I.L.M. Clubs as they now operate under the uniform contract, the exhibitor is pledged to abide by whatever decisions the joint arbitration board may make. In the event, that the exhibitor does not do so, there are certain things that the exchange-men can do to punish him. Cadwalader, Wickersham and Taft, a firm of prominent attorneys worked for some time on the clauses of the uniform contract and were paid a neat retainer to render their interpretation of it. They decided that there was nothing in it that would violate the law in any manner and it was only after their opinion had been made that the uniform contract and the F.I.L.M. Clubs were made operative.

Charles B. Hoy stated yesterday that the Omaha Film Board of Trade never operated under the Hoy Reporting Service plan.

**Ontario Gov't to Produce**

(Special to THE FILM DAILY)

Ottawa—The Province of Ontario is to produce its own pictures in its own studio. Following an official investigation, Col. W. H. Price, Provincial Treasurer, announced the Province had purchased the plant at Trenton, formerly owned and used by the Adanac Producing Co., Ltd. for \$30,000. Price declared the Province had spent \$452,175 with private producers since 1918.

**Has New Camera Ideas**

(Special to THE FILM DAILY)

Hollywood—Ross Fisher, chief cameraman of Harry J. Brown Prod., has evolved several new ideas on distance shooting that will be shown for the first time in "North of Nevada."

**Explains Lee's Stand**

A communication from Milton M. Cohen, attorney for Leon Lee of Los Angeles declares that Jimmy Aubrey paid Lee a "very substantial consideration," for agreeing not to sue Aubrey over Lee's arrest in Green River, Wyoming early this month. The report in THE FILM DAILY of Nov. 4 had it that Lee was arrested for embezzling \$2,000 from the treasury of Aubrey's company. Cohen declares the arrest was illegal and unwarranted.

**At Broadway Theaters**

**Rialto**

"First Hungarian Rhapsody" is the opening musical number, followed by Riesenfeld's Classical Jazz, "Sawmill River Road"; the News Magazine"; William S. Hart in "Wild Bill Hickok," and "Savage Dance," by Lillian Powell. Buster Keaton in "The Balloonatic," closes the program.

**Rivoli**

The second and final episode of "Around the World in the Speejacks" is the first unit presented at this house. Next comes "The Cycle of Life," a musical number, and the feature picture, Douglas Fairbanks, Jr., in "Stephen Steps Out." One of the "Sing Them Again" series and "Cartoons by Marcus" are the last two numbers of the bill.

**Strand**

The current Strand program includes the following: Famous composers series, No. 1, Tschaikovsky, a musical number in five parts; The Topical Review; by request, a return engagement of Hurtado's Royal Marinba Orchestra; "Ponjola," the feature, and a Hal Roach, Dippy Doo Dads comedy, "Go West." Percy Starnes closes with an organ selection.

**At Other Houses**

Holdovers on Broadway this week include, "The Hunchback of Notre Dame," at the Astor; "David Copperfield," at the Cameo; "Little Old New York" at the Capitol; "The Temple of Venus" at the Central; "Under The Red Robe," at the Cosmopolitan; "The Covered Wagon," at the Criterion; "Scaramouche," at the Forty-Fourth Street, and "The White Sister" at the Lyric.

**Claim Zev Is Winner**

Pathe News shot pictures of the finish of the Zev-In Memoriam race Saturday in slow motion. According to Pathe, the pictures indicated very clearly that In Memoriam had won despite the decision of the judges. A professor was brought into the discussion yesterday and figured out by higher mathematics that apparently In Memoriam had won. Pathe gave of special showing of the pictures for sporting writers late yesterday.

**Callaghan Warns**

Andrew J. Callaghan of Monogram has retained detectives to trace alleged representatives of his company who have been closing contracts with exhibitors in Minnesota and North Carolina. Callaghan declares such representatives are false.

**Clayton Sheehan Here**

(Special to THE FILM DAILY)

Clayton Sheehan, Fox sales manager in Buffalo, is in New York.

**Ben Rogers Visiting**  
Ben Rogers, Selznick manager Boston, is in New York.

**FEMALE HELP WANTED**  
STENOGRAPHER-SECRETARY by business manager for a high class motion picture firm. Production department experience desirable. Permanent position. Apply in handwriting giving age, education, experience, references and starting salary expectations.  
Box M-20 Film Daily

New York Chicago Hollywood  
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WILLIAM S. GILL, Eastern Sales Manager  
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**The Exhibitors Association**  
**JOIN NOW**

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Exclusive representative for  
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"WE NEVER DISAPPOINT"  
**CROMLOW FILM LABORATORIES**  
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PHONE-CHICKERING 293  
ALLAN A. LOWNES, GEN. MGR.

**ARE YOU A Slave of Desire FOR FAME?**

**Ask Goldwyn-Cosmopolitan**

T-9 - 2 COL

# THE Film DAILY

BRADSTREET FILMDOM The RECOGNIZED AUTHORITY

LXXVI No. 45

Thursday, November 22, 1923

Price 5 Cents

## New Family Films

Chicago Educator Finds—Says Percentage of Suitable Pictures "Approaches Zero"

(Special to THE FILM DAILY)

Chicago—Mrs. Charles E. Merriam, chairman of the Better Films Committee of the National Congress of Parents and Parent Teacher Association, in a statement published in the National Screen, says the number of films suitable for family shows is so low that it approaches zero. She maintains:

"I wish to call attention to the few films which can be endorsed for the family. When you bear in mind that, at the start of our review three years ago, we could endorse one-half of the output, and that in the past year we could endorse one-third of the output, and that the per cent is so low, that it reaches zero—we must surely conclude that there is a great problem confronting us, and if you will."

It appears an excerpt from a statement made by Will H. Hays about a year and a half ago, in which he

above all, perhaps, is our duty to the youth. \* \* \* We accept the challenge in the righteous demand of the American mother, that the entertainment and amusement of that generation be worthy of its value as the

(Continued on Page 2)

## Lee Signs With Fox

Richard V. Lee has signed a new, long-term contract with Fox. He is to go to Europe on a vacation and return about the first of the year.

## Iowa Exhibitors Meet Today

(Special to THE FILM DAILY)

Des Moines—A special get-together of Iowa exhibitors has been called for today at the Hotel Savery. The session will terminate with a party in the evening.

## Selznick Gets Distribution

Standard Cinema Dist. Corp. has been arranged with Selznick to handle the physical distribution of its short subjects.

## Knickerbocker Company Exonerated

(Special to THE FILM DAILY)

Washington—A jury has exonerated the Knickerbocker Theater Co. of responsibility for the crash of the Knickerbocker, on Jan. 28, 1922, in which \$10,000 worth of seats brought each for \$10,000. More than a score of other theaters are contemplated.



A real man's sized fight is one of the thrillers in the Mack Sennett hit, Mabel Normand in "The Extra Girl," distributed by Associated Exhibitors.—Advts.

## Seeking Nat'l "Blue Law"

(Special to THE FILM DAILY)

Washington—A Sunday "blue law" for the District which later would serve as a model law for the United States, is being planned by the religious forces of America, Prof. C. S. Longacre, general international secretary of the Religious Liberty Association declared in an address to the students of Washington Missionary College.

"The religious forces of America are being organized into a tremendous machine to bring influence to bear upon Congress to give legal sanction to certain religious measures which they favor," Prof. Longacre declared.

## To Film "Taming of Shrew"

(Special to THE FILM DAILY)

Los Angeles—Principal Pictures will film "The Taming of the Shrew." Bennie Zeidman, who will be in charge of the unit, has borrowed William Beaudine from the Warners' to direct.

## Sennett Signs Langdon

(Special to THE FILM DAILY)

Los Angeles—Mack Sennett has signed Harry Langdon to star in a series of two reels for Pathe distribution.

## Competition on Biblical Films

"The Shepherd King," produced by J. Gordon Edwards in Palestine and Egypt, goes into the Central on Dec. 17 for a two-week run designed to carry it over the Christmas holidays. "The Ten Commandments" opens at the Cohan on Dec. 21, making two Biblical films on Broadway.

When "The Shepherd King" closes, the Central will revert back to the Shuberts. On Monday, "This Freedom" opens there for three weeks and then the Edwards picture will go in.

## Ince Borrows Leatrice Joy

(Special to THE FILM DAILY)

Los Angeles—Thomas H. Ince has borrowed Leatrice Joy from Famous to appear with Percy Marmont and Adolphe Menjou in "Against the Rules," by Frank R. Adams. John Griffith Wray will direct.

## Texas Meets Dec. 4-5

(Special to THE FILM DAILY)

Dallas—The M. P. T. O. of Texas will meet Dec. 4 and 5 here. The unit now has 160 theaters enrolled.

## Griffith Back

D. W. Griffith is back from Virginia where he shot scenes depicting the surrender of Cornwallis at Yorktown.

## Coast Theater Merger

Fresno, Oakland and Sacramento Houses in New Combine—\$1,500,000 Company

(Special to THE FILM DAILY)

San Francisco—Articles of incorporation for a \$1,500,000 company to include virtually all of the theaters in Fresno and a number in Oakland and Sacramento, have been filed, according to Gavin McNab, chief counsel for the enterprise.

The new corporation will go under the three names of Fresno Theaters, Inc., Oakland Theaters, Inc., and Sacramento Liberty Theaters, Inc., McNab said. The names of the incorporators were not made public. The head office of the company will be in San Francisco. It will operate both picture and vaudeville theaters.

(Special to THE FILM DAILY)

Sacramento—Incorporation of the Liberty Theaters Co. has been filed with Secretary of State, the papers indicating the merger of three theaters, the Liberty of Sacramento and one each in Oakland and Fresno. The combined capital is \$1,024,000. The directors are A. D. Duncan, E. B. Smith, and F. M. Moore of San Francisco, and E. L. Brune of Berkeley.

(Special to THE FILM DAILY)

Fresno—Fresno is to have a new theater as a result of the organization of Fresno Theaters, Inc. Plans for the building were announced here today by Frank Purkett, manager of the Kinema and president of the new company.

He denied statements made in San Francisco that all theaters of Fresno are to be acquired by the corporation. Only the Kinema, among the present playhouses, is affected, he said. Other companies affiliated with that headed by Purkett, have been organized in Oakland and Sacramento, with a total capitalization of more than \$1,000,000.

## Hodkinson's Next, "Old Fool"

The next Hodkinson release will be "The Old Fool," directed by Ed Venturini, who made "The Headless Horsemen." The picture was made by Outlook Photoplays, the same company that made "Free Air," likewise distributed through Hodkinson.

## Form Young Players Guild

An organization to be known as the Young Players Guild, is being formed for the purpose of producing. The age of each member will average seventeen.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	110	109 3/4	110	400
F. P.-L.	65 1/8	65	65 3/8	5,000
do pfd.	Not quoted			
Goldwyn	10	10	10	200
Loew's	17 1/2	17 1/4	17 1/2	1,800

**In The Courts**

A default judgment for \$2,057 been filed in the Supreme Court by the Republic Laboratories against Max Cohen and George M. Merrick of 220 West 42nd Street on a note.

Supreme Court Justice Mullan has signed an order discontinuing a suit of the Continental Screen Service against J. T. Murray because the case has been settled.

**Buxbaum With 1st National**

Harry H. Buxbaum has joined First National as sales supervisor for New York State, the post until now held by Ralph H. Clark.

**Dent an Exhibitor**

(Special to THE FILM DAILY)

Dallas—L. L. Dent, formerly with Southern Enterprises, Inc., is now in the exhibiting field, having taken over five Texas theaters.



**FOR SALE**

L'STAR MOTION PICTURE LABORATORY FULLY EQUIPPED, LOCATED AT 111 WEST-CHESTER SQUARE, BRONX. COMMUNICATE WITH J. M. JEROME Barclay 1360

**WHY ROME IS CALLED "THE ETERNAL CITY"**



Here is a panorama of the Ancient Roman Forum where in olden days gathered the clans, and where every moot question in "The Eternal City" was discussed.

There can be seen still standing the remains of monuments of all periods which in themselves tell the story of "The city without beginning or ending."

This scene is a background for several situations in George Fitzmaurice's production—"The Eternal City," produced by Samuel Goldwyn (not now connected with Goldwyn Pictures), through the First National.—Advt.

**See "Scaramouche" Today**

The Film Mutual Benefit Bureau which is endeavoring to foster an intelligent audience to attend and encourage better pictures, will attend the matinee show of "Scaramouche" today. A dinner at the Cosmopolitan Club later in the week will be devoted to a discussion of motion pictures.

**Roberts in Vaudeville**

Theodore Roberts is appearing at the Orpheum in Brooklyn this week. Next week he comes to the Palace.

**Chicago Unit Plans Feature**

W. B. Bauer, vice-president of the Popular M. P. Prod. of Chicago, is at the Pennsylvania lining up talent to appear in a six reeler to be made in Chicago and to star Horace A. Wade, who, according to Bauer, is a feature reporter of the Chicago American. Popular is now making a series of Checker Comedies, each in two reels, starring Harry Burns. The first will be released in conjunction with a vaudeville act in which Burns and 12 girls will appear.

**Few Family Film**  
(Continued from Page 1)

most potent factor in the court case.

"Please keep this quotation," she continued "in mind and scan over the movie advertisements with me today, the new films are just being released: Elinor Glyn's Days and Three Weeks, The Common Griffith's The White Rose, The Merry Round, (advertised as a story of the viciousness of Vienna before the war), Affairs of Lady Hamilton (which shows illicit love affair between Lady Hamilton and Lord Nelson), Flaming Youth, West of the Water Tower.

"The community does not allow like The Common Law (which teaches marriage is old-fashioned), in the library—but the community does allow producer to take this book and film our boys and girls to see, and it is so beautiful, that any silly girl will think that it is more beautiful than any she ever saw. Whose fault is it that she emulates this? Why, the community of course, and that means you and me.

"Take the case of Flaming Youth West of the Water Tower—said to be of the rankest books published in 10 years. These films are just released. producers have made innocent scenarios these books. But what happens to the and girls who see them? Statistics in libraries and book stores show that ever a book is filmed, the sale of that jumps by leaps and bounds. So these and girls will be sent back to read the books.

"Shall we stand idly by and permit destruction of the morale of our youth continue? The producers have shown insincerity of cleaning up their own dust.

No one at the Hays office could make any comment yesterday Mrs. Merriam's statement.

**Premiere in Paterson**

The world premiere of "The Eternal City," took place at the Regent Paterson on Monday.

Charles Dooley, manager, said after the opening performance, that attendance on Monday night marked the greatest in the history of the house.

**HAL ROACH'S SPAT FAMILY COMEDIES**

"Laughing Purposes Only."

1 reel

Pathécomedy

**"FIRE PATROL" Bulletin No. 5**

**A FIRE AT SEA! A REAL THRILL!**

—Suddenly a tremendous blast of angry fire spurts from the hold of the ship and covers the sea with a million sparks. Flames lick hungrily at the helpless boat—creeping mercilessly from stem to stern—until it is a ball of fire tossing dizzily on the sea. And then—but wait till you see it! It's just ONE of the big thrills in

**"THE FIRE PATROL"**

Directed by

**HUNT STROMBERG**

"THE FIRE PATROL" is the first of a series of 6 big melodramas.

HAVE YOU MADE APPLICATION FOR A FRANCHISE?

**CHADWICK PICTURES CORP.**

729 7th Avenue

New York City

**DURATIZE**  
Saves Your Film

**-DURA-**  
FILM PROTECTOR  
INC.

220 WEST 42<sup>ND</sup> STREET  
NEW YORK

PHONE CHICKERING 2937  
ALLAN A. J. PHEASANT



# The Inside Story of DIVORCE

## RUPERT HUGHES'

*great picture*

# RENO



Helene Chadwick,  
New Cody,  
Carmel Myers,  
George Walsh

*Goldwyn-Cosmopolitan*

**Newspaper Opinions**

"Wild Bill Hickok"—F. P.-L.  
Rialto

AMERICAN—This time the stellar William S. Hart undertook to take his own measure, and did it gently but determinedly in the picture called "Wild Will Hickok." \* \* \* It was a beautiful fit. It neither sagged nor bagged.

DAILY NEWS — The film concludes abruptly and unhappily for everybody. But, as we said before, Bill's back big, minus nothing of yesteryear, plus a little something and if you like feuds and fights with a tiny taste of sentiment and a historical background, we're not going to say you won't be glad Bill's back.

EVENING JOURNAL—William S. Hart celebrates his return to the screen after a long absence by burning up enough gunpowder to light a trail from the northeast corner of Broadway and Twenty-third Street to the centre of the intersection of Western Avenue and Hollywood Boulevard, and half-way back.

EVENING WORLD—If you were numbered among the legion of Hart admirers before he "retired," then you'll like him in "Wild Bill Hickok." We were and we did.

MAIL—It's grand old stuff this "Wild Bill Hickok," \* \* \* and is done in the best style of the palmy days of the movies when men of the West did their talking with their guns. And how those guns do speak. There's a bullet in every foot. \* \* \* It is chock full of hokum and we are glad to report that those who saw the film yesterday did not take it seriously, but laughed during the most tragic moments. The picture really is a good comedy, although the producers never meant it as such.

MORNING TELEGRAPH — "Wild Bill Hickok" is a strong film full of action and fire. The character sketches are definite and real, and the picture is calculated to give all those who like their drama swift a genuine thrill, and those stirring days in the West never fail to have their appeal.

POST—But it is full of action and heroics.

SUN—Hart has lost nothing of the flexibility of his trigger fingers during his recent retirement from the screen.

There remains always Hart, and his serious face and his educated guns. Than which there are none more so—if you like that sort of thing. And there is, on the whole, very little doubt that you do.

TELEGRAM—It is an absorbing story that he tells, and he keeps the movie fans on the go from the start to the finish of this best Bill Hart film play.

TIMES—To us he is just about the same as he was, except that his acting, compared to modern screen celebrities, appears to belong to an old, old school. \* \* \* It seems to us to be a film of the popular vintage of 1913, in spite of the fact that it was made in 1923 after Mr. Hart had taken a holiday of only two years from the screen. Time hangs heavily on one's hands while viewing this tame photoplay.

TIMES SQUARE DAILY—It's an appropriate vehicle for Hart's re-entrance into prominence, not forgetting his "paint" pony, Fritz, and his support is capable throughout.

TRIBUNE—Those who love Bill Hart will love the gun play, but will cry out for a happy ending.

WORLD—As a "Western," "Wild Bill Hickok" is thoroughly acceptable, although it does seem that these obvious melodramas of the regulation Hart type are making their last struggle for existence.

At the Rialto and Rivoli  
"The Light That Failed," will be the feature at the Rialto next week. The Rivoli will house "To the Ladies."

**Celebrates 500th Performance**

Yesterday marked the 500th performance of "The Covered Wagon" at the Criterion. The picture opened in March, and is expected to play until the Summer.

**Fitzmaurice to Talk**

George Fitzmaurice has returned from a vacation trip to Havana and will address the A. M. P. A. today on production in Italy. Samuel Goldwyn will also be a guest of the organization and Harry Reichenbach, the barker.

**Feinman Recovering**

Al Feinman is recovering from a rather serious infection of the leg contracted while he was in England for the Warners'. The poison spread through his system and caused a temporary blindness. He is now recovering.

**Los Angeles House Opens**

(Special to THE FILM DAILY)

Los Angeles—The new Cabrillo, built at a cost of \$600,000 and with a seating capacity of 1600 opened late last week with "The Bad Man." C. S. Crews will be local manager for West Coast Theaters, Inc.

WANTED  
**HORSE RACE NEGATIVE**  
Write giving full information, name of track, names of horses and riders, length of negative and lowest price.  
Box J-7  
FILM DAILY  
71 W. 44th St. N. Y. C.

United Studios,

Hollywood, Calif.

Pay Day, 1923.

Dear Danny:—

Fearing that some of my clients missed edition of "Film Daily" containing your editorial in which you call me "the Harry Reichenbach of the West," permit me to thank you at the rate of \$4.00 per inch. (Try and collect.)

In an attempt to live up to your remarks I have purchased a white wig and am brushing up on after-dinner speeches. Also am now asking \$1,000 weekly for my services.

But the folks out here don't hear well.

Sincerely,

PETE SMITH,

Graduate School of Reichenbach,

Class of 1915.

P. S.—Reichenbach is not paying for this adv.

N. B.—My favorite directors are Maurice Tourneur and Marshall Neilan. My favorite producer is Mike Levee and my favorite studio is United.

B. V. D.—My favorite players are Conway Tearle, Lloyd Hughes, Blanche Sweet, Helene Chadwick, Dick Travers, Carmel Myers, Evelyn Brent and Marjorie Daw.

T. N. T.—Sol Lesser's "Meanest Man In The World" is a great picture.

**A GEORGE D. BAKER PRODUCTION**

*Slave of Desire*  
from Balzac's story  
*The Magic Skin*



T, 4-3col

with George Walsh, Bessie Love, Carmel Myers

Ask Goldwyn-Cosmopolitan

"THE  
OLD FOOL"

A  
HODKINSON RELEASE

IN  
1924

**Surely, exhibitors have much to be thankful for!**



**MERRY GO ROUND**  
 Directed by Rupert Julian

**A CHAPTER IN HER LIFE**  
 A Lois Weber Production

**DRIFTING DEAN**  
 STARRING PRISCILLA DEAN  
 Directed by Tod Browning

**THUNDERING DAWN**  
 A Harry Garson Production

**BABY PEGGY**  
 IN THE DARLING OF NEW YORK  
 Directed by King Baggot

*The* **ACQUITTAL**  
 Directed by Clarence Brown

**WHITE TIGER**  
 STARRING PRISCILLA DEAN  
 Directed by Tod Browning

**A LADY OF QUALITY**  
 STARRING VIRGINIA VALLI  
 A Hobart Henley Production

A Reginald DENNY PRODUCTION  
 TITLE TO BE ANNOUNCED LATER

A MARY PHILBIN PRODUCTION  
 TITLE TO BE ANNOUNCED LATER

**UNIVERSAL PICTURES**  
 Presented by CARL LAEMMLE

All the tender pathos and exquisite feeling of Charles Dickens' immortal story has been brought to the screen in this picturization of



*The Cricket on the Hearth*

Produced by  
The Paul Gerson Pictures Corporation

With Josef Swickard  
and Fritz Ridgeway

Directed by Lorimor Johnston



Selznick Distributing Corporation



# THE Film DAILY

BRADSTREET FILMDOM The RECOGNIZED AUTHORITY

LXXVI No. 47

Sunday, November 25, 1923

Price 25 Cents

## Suing Lloyd

Over "Nervous Wreck" Final Filed—Seeking \$150,000 in Damages

Law suit threatened by Owen against Harold Lloyd charging wronging of "The Nervous Wreck," owned by Owen Moore from a play by E. J. Rath, was filed Friday in Supreme Court. The papers charge "Why Worry," the latest Lloyd stage play and seek \$150,000 damages.

Plaintiffs are Harold Lloyd, Harold Lloyd Corp., Pathe Exchange Inc. and Hal Roach. The defendants include Owen Davis, Wallinger and Lewis and Gordon, authors of the play. The plaintiffs value the film rights in "Nervous Wreck" at \$250,000 and allege they have been damaged to the extent of \$150,000. John C. Lloyd's Eastern representative could not be reached on Friday afternoon.

## Logan Prod. Formed

(Special to THE FILM DAILY)

Logan M. P. Prod. Co. has been formed here with a capital of \$200,000. The incorporators are E. W. Logan, E. H. Wallinger and R. Fitch.

Understood that the above company will star Dorothy Dalton in a picture by arrangement with Famous Players still holds her under contract.

## Features Reviewed

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Charles Ray in "The Courtship of Myies Standish," an Associated Exhibitors release, is in heavy demand from exhibitors. There were pirates in the Mayflower crew, as this glimpse shows.—Advt.

## It's Easy

"Doug" was talking to Grace Kingsley lately. He asked: "What's the matter with writing a story, and acting in it, about what everybody will be doing 200 years from now." Well, that would be an idea. Edward Bellamy wrote a book called "Looking Backward" that might contain an idea or two for a picture. Along these lines.

~~AN IDEA~~  
~~Some proposition being made by Chadwick to the Merit~~  
~~Film. Offers \$10,000 prize to exhibitor. Every book-~~  
~~ing date made for a Merit picture has a chance. On the grounds that~~  
~~has a chance. On the grounds that~~  
 way to get play dates.

## HARD LUCK

Some shoot along at 60 miles an hour and never get a ticket. Others hit 30 and pay off at the lieutenant's desk. Just a matter of hard luck. And talking of that, poor Joe Engel. He's almost the prize hard luck medal wearing individual.

## A MOTION PICTURE BANK

Seems to be in the cards. At least there's talk of one. L. W. MacFarland left the National City Safe Deposit Co. to put

(Continued on Page 10)

## Cohen Issues Call

Open Meeting Scheduled for Washington on the 30th to Discuss Tax Situation

Sydney S. Cohen has issued a national call for as many exhibitors as possible to attend a meeting at the New Willard Hotel, Washington, next Friday at which the tax situation will be discussed.

Cohen explained on Friday that the meeting will be open to all those who may care to attend. He hopes to have those attending agree on one course of action so that when Congress meets shortly, the exhibitor interests can be presented in a united manner.

The Washington meeting was decided upon at the recent directors' confab in Rochester.

## Slight Cuts at Fox

Eleven members of the Fox publicity department have been discharged because the company's schedule of pictures is ready and advance advertising and publicity on them completed. Fox officials deny there has been any wholesale reduction of their force either in New York or in the field, as reported Friday.

## Jones Resigns

(Special to THE FILM DAILY)

Chicago—Aaron Jones has resigned as managing director of the McVicker's to devote his time to the new building projects of Jones, Linick and Schafer and the construction of the new house which he will build in conjunction with Marcus Loew.

## Valentino Sailing Shortly

Rodolph Valentino is expected to sail for Europe in about two weeks to start production for Ritz Carlton in England.

## Tax Outlook Bright

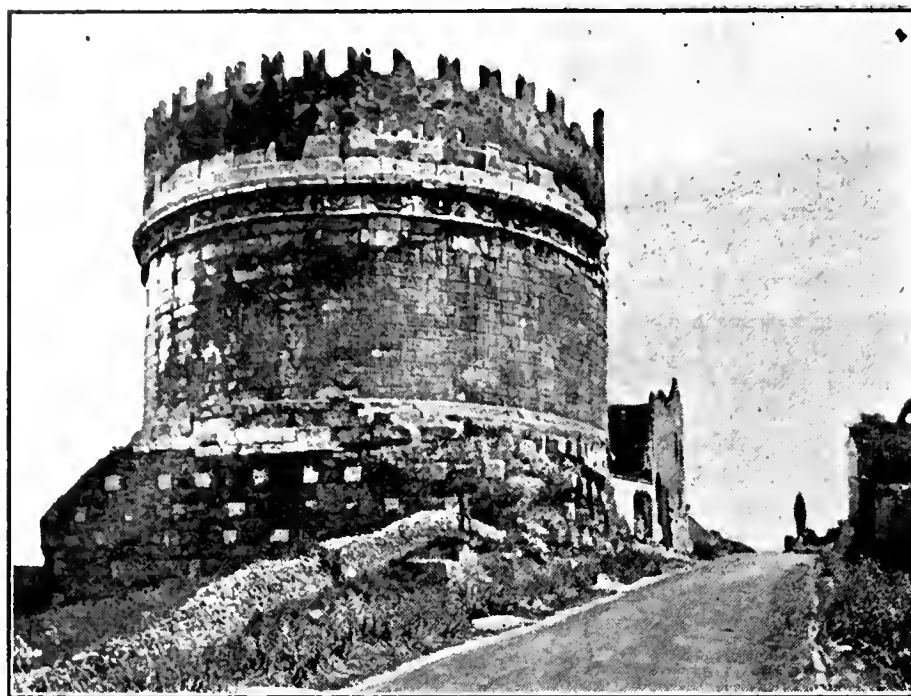
Sam Berman Back from Up-State Trip Reports Congressmen Are Receptive—Business Spotty

Sam I. Berman executive secretary of the M. P. T. O. of New York returned from a 10 day trip on Friday during which time he worked almost entirely on the tax repeal situation. He declares that the sentiment is favorable for the lifting of the nuisance taxes.

Berman found business spotty. In some cities where towns are over-seated, the competition for films among exhibitors has caused prices to go up while admissions are of necessity kept at a low level. This is telling at the box-office.

THE *Film* DAILY  
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THE RECOGNIZED AUTHORITY

WHY ROME IS CALLED "THE ETERNAL CITY"



Leading out of Rome is the most famous of all thoroughfares—The Appian Way, and on this road stands the tomb pictured above—that of Cecilia Metella, and in this tomb was discovered the magnificent marble sarcophagus, now on display at the Palace Farnese.

This road joins the New Appian Way which runs to Albano and is a graphic background in George Fitzmaurice's production of "The Eternal City" which Samuel Goldwyn (not now connected with Goldwyn Pictures) offers through First National.—Advt.

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The Week's Headlines

Monday

Marcus Loew in Cleveland interview blames troubles of industry on inefficiency at the studios. In doubt over the types of pictures for 1924-1925.

New copyright law to be introduced in Congress. Hays association understood to back it.

Literary Digest and Hodkinson trying to sell films by mail. Plain designed to aid small exhibitor.

Tuesday

U. S. Supreme Court reverses lower courts on Binderup case against Pathe and Omaha Film Board of Trade. Binderup sought \$750,000 in triple damages.

Associated Press dispatch from Hollywood says salary cuts is next step in "revolution" of business.

Frank Newman, Fred Cubberley and Abe Warner discuss big pictures. Flops reported from Kansas City and Minneapolis.

Wednesday

Binderup action expected to revert back to Omaha for trial. Supreme Court decision does not affect present workings of F. I. L. Clubs under the uniform contract.

Allen Holubar dead as result of operation.

Thursday

Fresno, Sacramento and Oakland theaters reported in big merger. One holding company capitalized at \$1,500,000 formed.

Mrs. Charles E. Merriam, Chicago educator, says Hays organization has failed in not fostering more films suitable for family showings.

Friday

J. D. Williams announces in London he will produce exclusively in England.

Congressmen reported favorably inclined toward tax repeal. Ways and Means Committee to hold hearings shortly.

H. M. Richey of Michigan M. P. T. O. brought here to act as contact between Hays organization and exhibitor bodies on admission tax repeal.

Saturday

Sydney S. Cohen issues call for exhibitor meeting at New Willard Hotel, Washington, next Friday, to discuss tax situation.

Harold Lloyd sued for \$150,000 damages over alleged plagiarizing of "The Nervous Wreck" as basis for "Why Worry."

Sam Herman, back from trip through New York State reports strong sentiment for admission tax repeal.

Linick Goes to Coast  
(Special to THE FILM DAILY)

Chicago—Adolph Linick of Jones, Linick and Schaefer has left for his usual winter visit to the coast.

No Election Held

Officers of the Film Laboratories Credit Ass'n were not elected Thursday night as anticipated because illness kept several of the important members away. Another meeting is scheduled in about a week.

Weshner Back

David Weshner, of the Weshner-Davidsohn Agency, is back from his honeymoon. His company has taken over the advertising and publicity for Chadwick Pictures.

Chaplin Resumes Production

(Special to THE FILM DAILY)  
Los Angeles—Charlie Chaplin is at work on his first feature length comedy for United Artists. The staff includes Eddie Sutherland, "Chuck" Reisner and Edward Biby.

Zeidman Borrows Bebe Daniels

(Special to THE FILM DAILY)  
Los Angeles—Bennie Zeidman has borrowed Bebe Daniels from Famous to appear in "The Taming of the Shrew."

FIRE PATROL FIRE PATROL FIRE PATROL

Fire Patrol Bulletin No. 7

THRILL ON THRILL GALORE!

—The tearing, ripping storm at sea—the fiery, blazing hulk floating helplessly—the blind old man walking toward the precipice, toward instant death—(WILL HE FALL?)—the pulsating, heart-rending fight in the cabin (AND THE HERO LOSES THIS TIME)—the CRASH in the darkness—the huge, inhuman claws silhouetted on the stairs—(YOUR EYES WILL POP WITH SUSPENSE)—the giant tree falling athwart the little Louse—the girl in the room with—All this, and MORE is to be seen in—

"THE FIRE PATROL"

Directed by  
HUNT STROMBERG

And there are 5 more thrilling melodramas to come!  
HAVE YOU MADE APPLICATION FOR A FRANCHISE?

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FIRE PATROL FIRE PATROL FIRE PATROL

FIRE PATROL FIRE PATROL FIRE PATROL

Indianapolis Conditions Bad  
(Special to THE FILM DAILY)

Indianapolis—A representative THE FILM DAILY after surveying local conditions finds that conditions are bad. Business is not good. The Consolidated Realty and Theater Corp. which controls important theaters here and throughout Indiana is in the hands of a receiver. The changes report slack business.

Williamson Company Back

J. Ernest Williamson and "The Uninvited Guest" company are back from the Bahamas where under scenes were shot. Interiors will be made at the Tec-Art studio and Williamson will return South for additional material. Ralph Ince directing; the cast includes Mary Flynn, Louis Wolheim, Mary M. Laren.

Constance's Next an Original  
(Special to THE FILM DAILY)

Los Angeles—Constance Talmadge has returned from New York. Her next picture will be an original. C. Gardner Sullivan. "The Mirages" will not be made until later.

Norma Talmadge expects to leave for New York about Jan. 1 with "Secrets" will have been completed.

Seymour Returns

W. F. Seymour, Eastern and Central Division manager for Hodkinson is back from a sales trip.

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2 reels

Pathécomedy

"THE OLD FOOL"

A  
HODKINSON RELEASE

IN  
1924

# *No wonder Douglas Fairbanks wired congratulations*

## Doug, Jr. over with a wallop in his first star picture, "Stephen Steps Out"

*Read the New York critics:*

"'Stephen Steps Out' an excellent choice on the part of Paramount. Full of fun and adventure." —Journal.

"No wonder Douglas Fairbanks sent a telegram of congratulation to his son after viewing 'Stephen Steps Out.' The boy is natural and sincere and has talent. A fine production, excellent cast, pleasing material." —Telegraph.

"A rattling good comedy. The boy is fortunate in having such an excellent vehicle for his debut upon the screen." —Evening Mail.

"One of the very truest and best cinema comedies of the year. The boy is a natural actor. 'Stephen Steps Out' is clean, sane and altogether good." —World.

"The impression that 'Stephen Steps Out' made at the Rivoli was a most favorable one. Everybody seemed to like Doug, Jr." —Herald.

Adolph Zukor presents

# Douglas Fairbanks, Jr.

in

# "Stephen Steps Out"

with

## Theodore Roberts

Supported by Noah Beery, Harry Myers and Frank Currier

*Adapted by  
Edfrid Bingham  
from "The Grand Cross  
of the Crescent"  
by Richard  
Harding Davis.*



# *A Paramount Picture*

# Newspaper Criticisms on 31 New Picture

## New York

"Stephen Steps Out, Jr."—F. P.-L. Rivoli

AMERICAN—The young man got away with it all very well indeed. I liked that way of ending the film very much indeed. In fact, I hope that Doug will avoid growing up as long as he possibly can—if only to eschew that tiresome finish.

DAILY NEWS—Young Doug is going to be a heartbreaker later on, when he allows girls into his pictures.

"Stephen Steps Out" is a good enough bit of material—but the Richard Harding Davis-ness of it sort of loses its effect in the movies.

EVENING JOURNAL—His first starring picture is "Stephen Steps Out," an excellent choice on the part of Paramount.

EVENING WORLD—If Papa Doug isn't mighty careful he's soon be referred to as a block off the young chip, so far did Doug Jr. worm his way into the hearts of the customers at the Rivoli yesterday.

But "Stephen Steps Out," young Doug's first film venture, is a right smart fillum; one designed to please and one that did please. At least it pleased us, and that's all we can answer for.

HERALD—The impression that he made on the Rivoli audience yesterday was a most favorable one. Everybody seemed to like him, and you can scarcely blame everybody for that. "Stephen Steps Out," in itself isn't very much of a story. It has been put together awkwardly, and there are many moments when the tenuous thread of its narrative is snapped. It isn't particularly logical and it isn't unduly exciting—but it is pleasant all the way. There is a spontaneity to it that is lacking in many more coherent pictures.

MAIL—A rattling good comedy. The boy is particularly fortunate in having such an excellent vehicle for his debut on the screen. The picture swings along in a most refreshing way. The story is told in a simple manner and retains much of the mock heroic of Davis.

MORNING TELEGRAPH—Young Fairbanks proves to be a personable youth, unaffected and earnest, with a quick, responsive smile, which strongly resembles his father. There is nothing forced or constrained about the boy's work. In his first work for the screen he is altogether delightful. Famous Players has given him a fine production and an excellent cast and pleasing material.

POST—But, for a first attempt, it is a good one and a promising one. It is to be hoped in the second production of this fourteen-year-old youngster that there will be no imitation of his father's actions; the boy is well able to stand on his own winning personality.

SUN—And right away the point should be made clear that young Fairbanks has a most winning personality and looks more whole souled than a squad of leading ladies.

But it would seem he will make his chief appeal in future not through imitation of his father's skyrocket, jumping-jack methods, but through straight acting. The story is a mildly enjoyable adaptation of "The Grand Cross of the Crescent," which gets its yarn a bit entangled through too long a winding up at the start. Once it gets under way, however, it proceeds at a fairly lively clip.

TELEGRAM—It is a typical Doug Fairbanks role brought down to the level of adolescence.

TIMES—"Stephen Steps Out" is a jolly light comedy, slumping unfortunately in a few sequences to pathos. Young Fairbanks is supported by a good cast. The sequences in Turkey are amusing, as are also those in the college before the boy flunks in his studies. The poor part of the story is where the old Professor and his wife are seen going over their dwindling bank balance. If this had not been overdone, the comedy would have been quite good throughout.

TIMES SQUARE DAILY—Douglas Fairbanks, Jr., made his metropolitan debut as a picture star yesterday at the Rivoli, and it wasn't particularly auspicious.

The vehicle is an old school type of story written along the lines of numerous

others turned out by Mr. Davis. It is trite and commonplace, lacks novelty and moves along at the pace of a Chatauqua meeting.

TRIBUNE—It proved to be far more entertaining than we had fancied a picture could be written around the pranks of a schoolboy here and in Turkey.

WORLD—It is one of the very truest and best cinema comedies of the year, and it proves that the boy is a natural actor of fine pantomimic ability. It is clean. It is sane. It is altogether good.

## Out-of-Town

"Big Dan"—Fox Hippodrome, Baltimore

NEWS—Big, clean but exacting, the lovable Dan O'Hara is well acted by Charles ("Buck") Jones, who holds our sympathy and admiration, but at times approaches the dime-novel hero.

"Cameo Kirby"—Fox Hippodrome, Cleveland

PLAIN DEALER—A melodrama of the old school, which holds the interest throughout because it is filled with action, romance and that "never-know-what-he's-going-to-do-next" feeling. The story is cleverly complicated, but never confusing, and the film has been given a careful, accurate and colorful production. A well dressed, high class melodrama of the old school, is "Cameo Kirby."

Washington, Detroit

FREE PRESS—Every once in a while a new picture is produced that has a charm which makes the spectator want to see it a second time. Such a picture is the Fox screen version of "Cameo Kirby," at the Washington theater.

This production is excellent and a real contribution to the motion picture art.

NEWS—It is very good movie entertainment even though William Fox has desecrated his artistic soul by helping the piece to a liberal amount of hokum. John Gilbert is the star of "Cameo Kirby," and he is mentioned without fear of contradiction that John is becoming quite an actor.

TIMES—When you have looked and peered at picture films with their expensive trimmings, fine subtitles and the like, it's a relief and a pleasure to stroll in on one that is the "goods."

"His Children's Children"—F. P.-L. Howard, Atlanta

CONSTITUTION—It has all the requisites of a perfect film—drama, humor, pathos, and a great cast, featuring in the principal roles.

GEORGIAN—Is splendidly adapted to the screen. Bebe Daniels heads the all-star cast and the petite brunette was never better fitted in her life. "His Children's Children" will be a popular picture.

McVicker's, Chicago

AMERICAN—"His Children's Children" gives the impression of imparting its normal without being preachy. It exposes clearly, but with intelligent reserve, the frivolities of the members of a wealthy family. Readers of the novel, particularly, it would seem, will like the picture. They will marvel at the perfect casting.

HERALD-EXAMINER—makes an excellent picture, just as vivid as the written word and, at times, somewhat more plausible.

Certainly it was rich material for the movie camera.

JOURNAL—It is one of those mad whirling photoplays. The players do really noble work. Miss Daniels goes on improving with every part, and Dorothy Mackaill will bear watching.

TRIBUNE—"His Children's Children," furnishes another proof that, with the proper handling, a novel can be brought successfully to the screen. An excellent cast, under the able direction of Mr. Wood, brings out all of the high lights of the original story.

"Daytime Wives"—F. B. O. Palace, Buffalo

Times—is in some measure a problem picture and it treats of the relationship be-

tween men and their feminine employes. It handles a delicate question in a daring, clean manner.

Victoria, Philadelphia

PUBLIC LEDGER (EVENING)—"Daytime Wives," is unusual in that it minimizes the emotional display which might so easily be injected into a production of this kind. There is real drama in this picture and it is more convincing than the average.

RECORD—Save in the suggestion of its title it is not a new idea and changes innumerable have been rung upon it in the "movie" world.

"Desire"—Metro

Delmonte, St. Louis

GLOBE-DEMOCRAT—It is a society drama of the highest type and embodies engaging entertaining qualities along with tense dramatic action.

POST-DISPATCH—The picture "Desire," is a sentimental and not too probable story. There are some fine settings, notably the open-air wedding scene.

TIMES—Another photoplay that capitalizes on the tried and true elements of the successful photoplay, with the old situations and the happy ending, is "Desire."

"Drifting"—Universal

Rialto, Atlanta

GEORGIAN—All combine to lend charm to the scenes of enchanted magic and unflagging interest of this photoplay.

"The Eternal Three"—Gold. Cosmopol, Detroit

NEWS—Marshall Neilan has not struck upon a new idea in bringing "The Eternal Three" to the screen but he has taken the familiar triangle formula, given it several distinctive touches and placed the leading roles in the hands of a cast that hardly could have been improved.

Karlton, Philadelphia

PUBLIC LEDGER (EVENING)—A drama which is very serious most of the way then, reacts humorously on the last lap, is "The Eternal Three."

NORTH AMERICAN—Neilan certainly never will add any jewels to his directorial crown if his productions are going to be like this. As a matter of fact this picture is hardly worthy of a beginner in the director business.

Its principal fault lies in the face that it is woefully miscast.

RECORD—The photodrama bears the marks of the Neilan craftsmanship and is handsomely set.

"The Fair Cheat"—F. B. O.

Regent, Philadelphia

PUBLIC LEDGER (EVENING)—"The Fair Cheat," is a slender story made interesting by clever balancing of incident and comedy.

"The Fighting Blade"—1st Nat'l

Stanley, Philadelphia

NORTH AMERICAN—provides an excellent setting for Barthelmess' talents in costume. As for Barthelmess himself he is every bit as interesting and charming as he has been heretofore. There is a certain romantic and debonair quality about him in this, which is new, but which suits him very well.

PUBLIC LEDGER (EVENING)—A romance with Richard Barthelmess as the handsome hero might be set in the twelfth, thirteenth, fourteenth, fifteenth or any other century it would be worth seeing.

John Robertson directed the picture, and probably he is to blame for the fact that one wonders for about fifteen minutes what the picture is all about. Once Richard Barthelmess and Dorothy Mackaill appear, one doesn't care.

RECORD—Barthelmess has a fine role in "The Fighting Blade," interpreting in his usual smooth and excellent manner a swash-buckling youth of the days of Cromwell. A fine array of actors in a production full of life and power.

"Flaming Youth"—1st Nat'l Grand Central, West End Lyric Capitol, St. Louis

GLOBE-DEMOCRAT—"Flaming Youth" in spite of its sensational theme, is one of the genuinely best pictures ever made. In its very frankness lies its strength, has strength, and this reviewer, for believes it has. "Flaming Youth" is a picture to be avoided, but one to be providing one remembers its moral rather than its unpleasant truths.

POST-DISPATCH—The story is a slight. The settings are sumptuous, the "sensational" features are mostly in advance notices.

STAR—"Flaming Youth," can only be called hot stuff despite its desp effort to be thrillingly wicked.

TIMES—No, it is not sensational. There are a few scenes, supposedly portraying mad revels of society. There is much of a moral, and the picture does need that excuse. There is good plot, and two good love stories in a film—enough to make it interesting and entertaining.

"The Girl Who Came Back" Preferred

Park-Mall, Cleveland

PLAIN DEALER—The producers tried to make a combination of a crook, a mystery story and a story with a "society atmosphere"—and it all comes off the hopper in a hopeless, jangled jodge.

There is a dreary succession of scenes, and much weeping and wringing hands in this film.

PRESS—Miriam Cooper is starred. Cooper possesses considerable ability, but is quite unable to overcome the ban of the plot in this movie puts upon her.

"The Gold Diggers"—Warner Capitol, Cincinnati

TIMES-STAR—A highly amusing film. Persons who saw the original Hepwood play on the stage are liable to be a trifle disappointed. The picture is as funny as the play.

(Continued on Page 8)

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November 25, 1923

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FIRST NATIONAL BIG 10

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The public demands big stories—big in dramatic and entertainment value.

*Luxor Believes*

The exhibitor must give the public the kind of pictures it demands.

*Luxor Believes*

The public is not interested in big sets and production value unless the picture itself is big in story and entertainment qualities.

*Luxor Believes*

The public demands reality and not imitation—that you can't transport the wall of China to Hollywood.

*Luxor Believes*

The great mass of the public wants its picture entertainment at a fair price of admission—that to advance present prices would be suicidal.

*Luxor Believes*

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The production costs of pictures made in this country today are out of all proportion to the values realized.

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SIG SCHLAGER, General Manager

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**"DANIEL DERONDA"**

**EVERY PICTURE MADE WHERE THE STORY IS LAID**

**LUXOR PICTURES CORPORATION**

**347 MADISON AVE., NEW YORK**

**SIG SCHLAGER, General Manager**

**"The Green Goddess"—Gold.-Cosmop.  
The Chicago, Chicago**

HERALD-EXAMINER—It is the most successful picture that I have ever seen. "The Green Goddess" is, you know, one of the few in recent years that have been justified; made possible by the singular art, personality and production of the star.

JOURNAL—It is one of the best pictures of the year. The star herself sees to it that she is more in position before the camera is so skilled with artistry as is his appearance behind the footlights.

**Capitol, Detroit**

FREE PRESS—It is an offering that will thrill at times and grip from first to last, will mystify frequently and hold attention to the last fadeout. It is filled with weirdness that characterizes the Orient, the scenes being laid in India.

NEWS—A faithful and colorful cinema presentation of the veteran William Archer's exciting and thrilling stage melodrama and as in the spoken version of the play, it is distinguished chiefly by the expert acting of George Arliss.

TIMES—"The Green Goddess" in addition to being a mighty fine picture brings back to the screen Alice Joyce. We have seen few pictures that have been given the careful production this has.

**"The Hunchback of Notre Dame"—  
Universal  
Cox, Cincinnati**

COMMERCIAL TRIBUNE—In the past two years the screen has not offered as fine an example of its art as we find in "The Hunchback of Notre Dame." To us it stands as one of the greatest achievements of the screen. It is a stupendous production.

POST—This Universal production is built to terrify, and so far as the Sunday night crowd at the Cox was concerned, the picture is successful. It is this lack of restraint that would furnish the only avenue for criticism of the production.

TIMES-STAR—It is remarkable chiefly as an impressive and spectacular visualization of an unbelievably brutal period of civilized history, and for the awe-inspiring interpretation of the title role given by Lon Chaney. Chaney has achieved one of the greatest characterizations ever given us in motion pictures.

**Belasco, Washington**

HERALD—Lon Chaney achieves what is to date the outstanding success of his career in the great production of Victor Hugo's "The Hunchback of Notre Dame." The vital thing about the picture is the way in which interest is kept up throughout. There is never a lag or lapse, and it is one of the best directed seen here in a long time.

TIMES—Universal has made a picture that people will fight to see. Chaney is great. The cathedral is great. The cast, the sets, the photography are great. It's a great picture. Really and truly.

**"The Huntress"—1st Nat'l  
Strand, Cincinnati**

TIMES-STAR—Six or seven years ago "The Huntress" might have been considered an interesting picture. In the light of the present improvement of standards, it represents nothing but dullness and mediocrity.

**"If Winter Comes"—Fox  
Walnut, Cincinnati**

TIMES-STAR—William Fox has not only translated perfectly an idealistic tale into the picture language, but has so interpreted it that the basic reality is driven home, no longer a mere sympathy but a deep conviction.

Marmont's acting is such that one feels no other could have fitted the role. That of Ann Forrest as "Nora" is equally perfect.

**"In The Palace of the King"—Gold.  
Cosmop. Modern-Beacon, Boston**

TRANSCRIPT—After about an hour and half of acting, subtitles, and various other efforts to put the story across, the audience is convinced that "In The Palace of the King" could have been told in about one-half the time and the resulting story would have been about twice as interesting. Emmett Flynn seems to have about as much originality as the average orange.

**"A Lady of Quality"—Universal  
Adams, Detroit**

FREE PRESS—"A Lady of Quality" is excellent screen entertainment, just the sort of a story that should please 99 per cent of screen fans.

TIMES—"a real, honest-to-goodness picture."

Those of you who saw "The Spanish Dancer" and "Ashes of Vengeance" or "Knighthood" can get a pretty good idea of just what "A Lady of Quality" is like. And when we compare this Universal production to these pictures we are paying it the highest compliment we know how to pay a movie.

**"The Light That Failed"—F. P.-L.  
Missouri, St. Louis**

GLOBE-DEMOCRAT—Notably present in the screen version of Rudyard Kipling's "The Light That Failed" are three things—sincerity, forthright story telling and utterly convincing drama.

POST-DISPATCH—Jacqueline Logan, as the Broke girl, interprets a wide range of emotions. The role of Dick Helder is exceptionally well played by Percy Marmont.

STAR—"The Light That Failed," as Kipling might have written it, but did not, is the feature at the Missouri. It is bootless to dwell on how far the film story misses the point, or points, of the novel, for, after all, the picture is genuinely entertaining. It is a good story unaffectedly told.

TIMES—"a film so outstanding that comparison with other offerings of the week is insolent. When directing and production has attained the point it has in "The Light That Failed," the art of motion pictures has reached fruition. Suffice it to say that we consider the photo play the best of the year, and among the best made.

**"Little Old New York"—Gold.  
Cosmop.  
Rialto, Washington**

HERALD—Here is a real cinema achievement. Everything is present that is needed to make a picture of the first magnitude—story, star, settings and supporting cast.

**"Long Live the King"—Metro  
Grand, Atlanta**

GEORGIAN—He is surrounded by a competent cast and the picture is the best in which he has ever appeared.

**"Marriage Morals"—Weber and  
North, Metropolitan, Baltimore**

EVENING SUN—Produced by a chap named Will Nigh. You want to watch him. He does things in this film that show him to have that rare and blessed gift—an imagination. What's more, he uses it from time to time with results that are most unusual. The picture is superbly acted.

**"Merry-Go-Round"—Universal  
North Park, Buffalo**

COMMERCIAL—"a love story, but a physiological deeply dramatic one, analyzing and mirroring the movements of life and showing some of the justice in bitter tragedies.

**"A Million to Burn"—Universal  
Family, Cincinnati**

TIMES-STAR—"the treatment is so full of clever humor that the spectator is free to indulge in extravagant laughter. Much of the success of the play is due to the pleasing personality and clever acting of Herbert Rawlinson, supported by winsome Beatrice Burnham.

**"The Near Lady"—Universal  
Rivoli, St. Louis**

GLOBE-DEMOCRAT—"Not only does the picture offer a riot of comedy, but the story is holding and emotional through its simplicity and human touches.

POST-DISPATCH—"There is a rich vein of comedy in the resulting transformation of the German sausage man, his Irish wife and their ambitious daughter. The golf-playing scenes are funny.

STAR—"Gladys Walton is one of the most sincere and refreshing actresses on the

screen. In "The Near Lady," at the Rivoli, she again puts every effort into her part, which results in honest comedy and versatility of facial expressions. The plot from a Frank B. Adams story, is typical of that author in delightfully impossible romance, made to seem entirely possible by the star's ability to convince as well as to amuse.

TIMES—"The feature picture is a rollicking laughter producing affair "The Near Lady," in which Gladys Walton displays to advantage her charm and a remarkable array of costumes.

**"The Net"—Fox  
Liberty, St. Louis**

GLOBE-DEMOCRAT—"the story takes a sudden turn and the suspense increases two-fold as romance makes its bid for the spotlight, closely pressed by adventure. The ending is splendid and the final fadeout will be a total surprise to you.

STAR—"The Net," a picture of a type popular several years ago. Perhaps its old fashioned qualities are explained by the fact that it was directed by C. Gordon Edwards, who used to direct Theda Bara productions and has his own ideas about what the public likes.

TIMES—"If there is any mystery about "The Net," it is in the way the picture is billed as such. It would be nearer the fact to call it melodrama. There is good acting, several dramatic situations, suspense, laughs and tears—but no mystery.

**"Pleasure Mad"—Metro  
Century, Baltimore**

EVENING SUN—"Makes for an entertaining hour. It's the sort of sure-fire stuff that Rupert Hughes delights in revealing to us. There is hardly a new note sounded in its entire length, but this is in no way a detraction.

NEWS—"an extravagant production with an underlying moral and working toward innumerable climaxes and tense situations.

**State, Cleveland**

PRESS—"Regulation plot No. 4 is trundled out for "Pleasure Mad."

The action is draggy in spots. Only the usual splendid work of Mary Alden in the mother role makes it at all worth while.

PLAIN DEALER—"another story of mother-love.

**"Ponjola"—1st Nat'l  
Metropolitan, Atlanta**

CONSTITUTION—"As near to picture perfection as any photoplay that has been seen in this city for many months.

It is a picture that is not going to prove disappointing to those who read the book. Rather are the readers going to like the play even better than the story.

**Rivoli, Baltimore**

AMERICAN—"There are mine owners, mines and all that sort of thing, with a thrill, a laugh and no end of excellent characterization.

The acting is first rate. SUN—"You'll like "Ponjola." We feel sure of it. The story is different and always entertaining. It has action and often a good solid punch in its scenes. There is a thread of suspense that isn't snapped until the end of the last reel and, what's more, it's a perfectly plausible thread.

**"Richard the Lion Hearted"—Allied  
Randolph, Chicago**

HERALD-EXAMINER—"Tis a goodly picture (the subtitles have had their effect on my vocabulary, you see), although no masterpiece. Beery gives us, expertly, the storied monarch in all his moods."

There isn't much story to "Richard, the Lion-Hearted."

**"Rosita"—United Artists  
Allen, Cleveland**

PLAIN DEALER—"One can't watch Mary Pickford's "Rosita," without comparing it with Pola Negri's "Spanish Dancer."

Comparing the two pictures doesn't harm "Rosita," because it's a better picture. It's better because it has had a better director, Ernst Lubitsch. Of course, it's Mary's picture, too, but a little more Holbrook

Blinn's than Mary's. Blinn plays his characterization is excellent.

PRESS—"Even with the aid of a mantilla she (Miss Pickford) does Spanish. That was scarcely to be expected. But those who made the picture a judgment also in the selection of the cast. The settings, turesque and do their part to create a atmosphere. But it is not enough.

The interest in the picture seems to be a good deal after the first half. On without enthusiasm, merely to see a happy ending.

Additional reviews will appear Monday's issue. These will include "Six Cylinder Love," playing Monroe, Chicago.



**A Big story PLOT  
For a Big DIRECTOR  
Played by Big ACTOR**

**William Dudley Pelley's  
SATURDAY EVENING POST  
story:**

**"RIOT!"  
is for sale. Ask  
R. LARRY GIFFEN,  
1402 Broadway**

**"Have You Ever Played  
a Pelley Cameo Picture  
story?"**

# Reviews of the Newest Features

## Douglas Fairbanks, Jr., in "Stephen Steps Out"

**Paramount**  
As a Whole.....YOUNG DOUGLAS SCREEN DEBUT IN RICHARD HARDING DAVIS' STORY THAT SUITS HIM VERY WELL. STAR A PLEASING QUOTE LIKELY TO BE A PLACE FOR HIM—AND NOT WHOLLY THE GROUND THAT HE'S SON OF DOUG FAIRBANKS, EITHER.

Radiates considerable of his personality and ability to entertain. With the proper material, that will let him be just what Douglas, Jr., should make a star of himself.

...Given a fine supporting company that includes Theodore Roberts, Noah Beery, Frank Curran, James O. Barrows, Fannie French, little Pat Moore.

**Story...**Comedy; the pranks of college boys always furnishing amusement except to the victim of their jokes, so Richard Harding Davis, when he wrote "Grand Cross of the Crescent," which "Stephen Steps Out" is adapted, had a subject that furnished many good ideas upon which to build a story. It happens to feature star splendidly and with a conception of some revolution-business, which, fortunately has been dwelt upon in great detail, and a thoroughly interesting screen play.

**Box Office Angle...**Looks as though Douglas, Jr., is going to gather in admirers. You'll please them with his initial effort, "Stephen Steps Out." The picture offers a very good entertainment,—some amusement.

**Exploitation...**You can rest assured they are not merely capitalizing on a name in presenting Douglas Fairbanks, Jr. The boy promises to follow in the footsteps of his father Doug. He has a pleasing personality although he seems just a little timid about exhibiting it. You can count on his bringing them in. They'll all be interested to see what he can do, and he resembles Doug, Sr., most of the star's name and get interested in his first picture. The story is by Richard Harding Davis, mentioning the title. Give them an idea of the story by saying that it deals with an American college boy who stands for his father "buying a diploma for him. Get your students interested. College paraphernalia will do a lobby attractively.

... Joseph Henabery; plays in good judgment, without overacting; gives story suitable

... Richard Harding Davis  
Edfrid Bingham  
Faxon Dean  
All right  
American prep school and  
5,652 feet

## Richard Barthelmess in "Twenty-One"

**Producer:** Inspiration Pict.  
**Distributor:** First National  
As a Whole.....BARTHELMESS CATERING MORE TO THE BOX OFFICE THAN TO ART IN HIS LATEST; WILL GO VERY WELL WITH MAJORITY OF PUBLIC. STORY RATHER CONVENTIONAL "MOVIE" HOKUM.

**Star...**Does very good work in regulation hero role; some bits that are going to amuse star's admirers such as his aesthetic dance early in the picture.

**Cast...**Dorothy Mackaill again star's lead; her performance pleasing; others Joe King, Dorothy Cummings, Elsie Lawson.

**Type of Story...**Romantic melodrama fits it probably as well as anything. There is the love of a rich youth for a poor girl and their innocent escapade which results in his parents refusing to allow their marriage and her father demanding a money settlement. There follows a mellow twist in which hero leaves home, goes forth to earn his own living as a taxi driver.

"Twenty-One" is not quite the same calibre story as Barthelmess is accustomed to, that is in artistic value. It is more of a conventional variety with all the popular elements of so-called audience appeal. And for the majority of exhibitors it may make more money than some of his pictures that cost a great deal more to produce.

**Box Office Angle...**Those of the star's admirers who come in expecting to see him in another "The Bright Shawl" or "The Fighting Blade" may be disappointed but, after all, it was really "Tol'able David" that launched Barthelmess, and while "Twenty-One" is quite removed from that picture in box office value, it leans in that direction and should prove thoroughly suitable from the B. O. standpoint.

**Exploitation...**Barthelmess' name displayed prominently is, of course, your main point of exploitation. Tell them his latest release is considerably different from his recent productions. Let them know a little bit about the story to give a better idea of what it is about. Use catchlines: "Everyone under and over 'Twenty-One' should see Richard Barthelmess in his latest First National release, to be shown at the blank theater on (date)." Launch a teaser campaign by posting the town with ad sheets containing merely the figures 21. Follow it up by getting local shops to offer 21c sales. Tie-up the title in whatever other ways you can.

**Direction...**John S. Robertson; good usually; beginning a trifle too slow.

**Authors...**Grace MacGowan Cook and Alice MacGowan.

**Scenario...**Joseph Lovett

**Cameraman...**George Folsey

**Photography...**Good

**Locale...**City and suburb

**Length...**6,560 feet

## William S. Hart in "Wild Bill Hickok"

**Paramount**  
As a Whole...HART COMES OUT OF RETIREMENT IN ONE OF HIS TYPICAL "WILD BILL" ROLES; PICTURE IS LIVELY AND DULL IN TURNS; WILL LIKELY SATISFY WHERE HART HAS PREVIOUSLY BROUGHT THEM IN.

**Star...**Back to his old tricks,—fighting, shooting, protecting women, etc. Hart is not quite his old self, nevertheless, although his loyal following may find no fault with his come-back.

**Cast...**Ethel Grey Terry opposite star. An ample supporting company with regulation western types, including James Farley, Jack Gardner, Carl Gerard, Kathleen O'Connor and others.

**Type of Story...**Deals with old western frontier days with a slight historical flavoring. Gives Hart the sort of role and opportunities that brought him fame. Whether or not he still retains that position, depends upon how enthusiastically his return is greeted.

There is nothing especially sensational or big about his initial picture, "Wild Bill Hickok," being at times quite interesting and exciting and again rather dull and tedious. The picture moves along at a good pace in the early reels, but after an anti-climax in which Bill shoots up the whole town, it drags badly to the finish. The feature is far too long for the amount of story and can be cut liberally to speed it up.

**Box Office Angle...**Hart's name used to bring them to the box office. Whether or not it will still draw business will be determined largely by the way they take to his return in "Wild Bill Hickok." If you think it will pay you to find out how he stands with your folks, show them the picture and you'll know what to do with others that may come along. Where the star had a loyal following, you'll probably find they'll be satisfied with "Wild Bill Hickok."

**Exploitation...**Boost Hart's name and talk about his return to the screen in a story of the days of the western frontier, written by himself. Show them a trailer of the spectacular night battle. They'll get a good idea of the story from this and it will give promise of a typical exciting Hart feature. If properly cut the picture will hold them. At its present length it runs way too long.

**Direction...**Clifford Smith; satisfactory except that latter reels are too slow.

**Author...**William S. Hart

**Scenario...**J. G. Hawks

**Cameraman...**Dwight Warren

**Photography...**Good

**Locale...**The West

**Length...**6,893 feet

## "Anna Christie"

**Producer:** Thomas H. Ince  
**Distributor:** First National

As a Whole.....POWERFUL THEME VERY FORCEFULLY TOLD AND SPLENDIDLY ACTED; AN EXCELLENT DRAMATIC OFFERING BUT MAY GET INTO DIFFICULTIES WITH CENSORS.

**Cast...**Several outstanding performances, notably George Marion as "Chris," the originator of the role in the stage play. Marion's portrayal is an exceptionally fine bit of character work, absorbing from start to finish. Blanche Sweet is excellent in the title role and William Russell does, by far, the best work of his career as Matt Burke. Eugenie Besserer is also excellent as Martha. Even the minor parts are very well done.

**Type of Story...**Drama; from Eugene O'Neill's play. Makes an absorbing dramatic screen entertainment. An unusually strong theme with many tense dramatic moments that are very forcefully presented. In fact the entire theme has been especially well handled to bring out all its dramatic effect. Director Wray has succeeded in bringing the play to the screen without losing its dramatic power and with the aid of the players, makes "Anna Christie" one of most interesting and probably one of the strongest, dramatic themes to reach the screen. In view of certain situations, that of the introductory sequence in particular, in which the heroine arrives to meet her father and explains to the degenerate Martha her past life, the picture will undoubtedly incur the objection of censor boards and to cut it would seriously injure the effectiveness of the theme.

**Box Office Angle...**Uncertain. If your local boards will approve the picture, appeal to those of your patrons who are interested in strong dramatic themes and who will appreciate the finer qualities of a film such as this,—splendid direction, remarkably fine acting and real dramatic value.

**Exploitation...**Boost the title, the author's name and the fact that this is a picturization of his stage play, "Anna Christie." Promise several noteworthy performances, mentioning the names of Blanche Sweet, William Russell, Eugenie Besserer, and George Marion, the latter not familiar to screen patrons but it will do to talk about him. His work is excellent.

**Direction...**John Griffith Wray; did a splendid piece of work here. Certainly gave stage play very fine presentation.

**Author...**Eugene O'Neill

**Scenario...**Bradley King

**Cameraman...**Henry Sharp

**Photography...**Very good

**Locale...**About the wharfs

**Length...**7,631 feet

## It's Easy

(Continued from Page 1)

it over. Some of those interested tried to talk to Dr. A. H. Gianinni of the East River Bank about it. Because the "Doc" does know picture financing. But they were in hard luck. Worse than that. They do say he wasn't even polite to those who approached him. And he can be that way. There are a lot of picture folk who have learned that.

### MOVING ALONG

While Jaydee hasn't done very much over on this side of the briny. He has stepped out in England. And there promises to be a "Ritzy" company producing over there. Only it will be named the Carlton Co. And bear English trade mark. Well, well!

### PHYSICAL DISTRIBUTION

The Godsol idea. Causing a lot of talk. Harry Crandall has some ideas on the subject. Many others have been in touch about it. Including Oscar Neufeld. Of the De Luxe organization. Philadelphia. Who says that the Film Board. Of which he is Mister Pres. Has discussed that idea several times. And hopes that there will be a central shipping, inspecting and transportation organization. Some day. That's just it. Some day.

Incidentally Pete Harrison says a move of this sort would be a violation of the Serman Act. Now Pete. Listen. You stick to reviewing. And stop trying to be a lawyer. Or a Judge.

### COULDN'T FIGURE THAT HIGH

George Jacoby. Of Orplid Films, Berlin. Considering using some advertising space in the coming Film Year Book. (Now you know that isn't a bad idea. It's a corking advertising bet. For anyone in this business). But anyway Jacoby started figuring it out in German marks. And after he wore out two lead pencils. And he figured all over a pad of paper he shook his head. "It can't be done," said Jacoby. "That figures 120,000,000,000,000,000 marks."

What a mistake he made!

### "JIMQUIN" ON DECK

"Jimquin"—the most komikal cuss who ever stepped in the picture business in the Southwest. Is at it again. Dropped in a few lines. Anent "clean pictures" and Better Picture Service. With which, evidently, "Jimquin" is now connected. Says he:

When a man talks to us now of "clean" pictures the first thing we do is to reach for the trusty musket and phone for the undertaker because there's going to be a killing. For although science has discovered that a bull is really color-blind and that we're all wrong about his touchiness on the question of red rags, most of us are quite sufficiently convinced that he will invariably give a red rag his undivided attention. "Clean" pictures are to us the red rags of the picture business. No bull about it.

When one of those fellows came to Better Picture Service recently and, in tones resembling a maiden aunt presenting a passing vagrant with a hand-out that had been rescued in midair en route to the ash-can, informed us that he had a picture he would like us to look at, ("a nice, 'clean' picture," he formula-ed) we reached for the gun but it happened to be out getting cleaned after a previous murder.

Well, anyway, in a frenzy of charity we agreed to look at it. sad story. Six reels of stuff that should never be offered for sale by the pound. It would be incorrect to class it as "junk" for acquaintance in the junk business assure us that theirs is a very profitable line.

"Clean" pictures! O, what crimes are committed in thy name.

"Clean" pictures. Like that widely advertised brand of stomach somine not only the children but the adults as well are crying, no "clean" pictures but for entertaining pictures.

"Clean" pictures? The woods are fuller of them than of trees. They clean all right; clean of rhyme or reason; clean of story, interest, a human appeal and everything else except that good-bye forever overh

### LOEW'S INK—NOT INC.

Jasper Ewing Brady editor in chief. Published onct a mo Should appear oftener. It's a gem of a house organ. Especially the current issue. With the babies pictures on the back p No wonder those Metro people hold together—beg pardon—the Loewites.

### THAT BINDERUP CASE

Looks like a long fight. Will start again. The lawyer interested have their own ideas. Especially those for the def. But in all probability Binderup—having done this far—is likely to quit. You can expect action almost any minute.

### A FINE FELLOW GONE

Allan Holubar. Who passed away early in the week. mighty fine fellow.

### THAT DINNER

Next Wednesday night. To Harry Reichenbach. Looks an enormous success. At this writing. There aren't many s left. The Ritz crystal room only holds about 200. And it is like many of the leading men of the industry. In the East. be on hand. No set speeches. Just a lot of darned fine fun. V "Jimmy" Walker as toastmaster. Stunts? You bet. More you can figure. And different, too. Looks like a real party.

Wouldn't it be a stunt—to have the guest of honor spin away. The night of the party?

### SOCIAL NOTE

Among the visitors. Charles Ray. All spruced up. Look fine and dandy. Going to do a personal appearance. At the opening of "The Courtship of Myles Standish" in Detroit. He big idea. Of doing a stage play. Thinks it's the thing for to do. Before he makes another picture. Well; if he feels way, OK. He spent a lot of time—and money—making the la

### "THE TEN COMMANDMENTS"

You just cannot help thinking about this picture. Or talk about it. If Dec. 21 wasn't so close at hand one might be tempted to praise it some more. Still the premiere deserves consideration. But if DeMille hasn't given all of them. Something to shoot well, someone, like me, is making a whale of a mistake.

DANI

#### Olympic, Seattle, in Deal (Special to THE FILM DAILY)

Seattle—The property at First Ave. and Madison St., housing the old Olympic, has been sold for \$150,000, David Hoffman, of Tacoma, selling out to The Real Estate Improvement Co. The house is running musical comedies and second-run pictures.

#### Floyd G. Wesp Resigns

(Special to THE FILM DAILY)

Seattle—Floyd G. Wesp, for several seasons with John Hamrick, as manager of the Blue Mouse, has resigned, and is succeeded by Bill Houck, of Tacoma.

#### Start on "Flowing Gold"

(Special to THE FILM DAILY)

Hollywood—Richard Walton Tully has commenced production on "Flowing Gold." New players, in addition to Milton Sills and Anna Q. Nilsson, include Josephine Crowell, Bert Woodruff, John Roche and Charles A. Sellon. Joseph De Grasse will direct.

#### Connolly Now Assistant Manager

(Special to THE FILM DAILY)

Chicago—J. O. Connolly, well known in theater circles in this vicinity, has been appointed assistant manager of the new Monroe on West Monroe St.

#### Cash Prizes for Best Essays

Hodkinson has started an essay contest on "The Mark of the Beast," "Dollar Devils," "Bulldog Drummond," "The Kingdom Within" and "The Lion's Mouse." Prizes will total \$5,000; the first, \$1,000; the second \$500, the third \$300, and others of smaller amounts to the number of 160.

#### Scores Victory On Sunday Opening

(Special to THE FILM DAILY)

Belcit, Kan.—W. J. Gable, owner of the Grand has won his fight for Sunday openings. A jury voted 11 to 1 that he was not guilty of the labor law.

#### Isis Changes Policy

(Special to THE FILM DAILY)

Grand Rapids, Mich.—The which changed hands recently, shows vaudeville and pictures.

#### Take Over Can. Theater Supply

(Special to THE FILM DAILY)

Toronto—The Canadian Theater Supply Co., Ltd., has been bought by the Perkins Electric Co.

#### Signs Ralston On New Contract

(Special to THE FILM DAILY)

Hollywood—Jobyna Ralston, who appeared opposite Harold Lloyd in "Why Worry?", has signed a 11 year contract.

**Fred Thomson in  
"The Mask of Lopez"**

gram Pictures—State Rights  
Whole....GOOD WESTERN  
TURE THAT OFFERS  
TISFYING ENTERTAIN-  
NT FOR ACTION LOVERS;  
RY RATHER OF A FOR-  
LA BRAND BUT RETAINS  
EREST AND HAS BEEN  
ELY PRODUCED.

....New to picture audiences;  
leasing and handles his work  
well; a likable western hero  
to make a hit with the hero  
shippers.

.. Usual Western types all well  
d, include Wilfred Lucas,  
d Kirby, Frank Hagney, Geo.  
rill, Pee Wee Holmes, Dick  
erland, Hazel Keener, also a  
omer, a pleasing lead and Sil-  
King, the horse, an intelligent  
al.

of Story.....Western brand;  
ains rather familiar situations,  
or less of a formula order,  
they suffice for an interesting  
ern that will please a good  
arity, the action lovers in par-  
r. The plot can be relied upon  
ve satisfaction to this group of  
re patrons. They'll be inter-  
from start to finish. Give  
a hero fighting a band of  
ws, enough action and thrills,  
ch of romance, a good climax  
hat's all they require. "The  
of Lopez" has all this. There  
vell sustained interest and the  
or has built toward the climax  
th increased suspense and  
ht about the ending quickly  
atisfactorily.

Story deals with the masquerade  
devil Jack O'Neil, who poses  
a ex-convict, wins the confi-  
ce of girl ranch owner, captures  
of rustlers and marries the

Box Office Angle....Exhibitors can  
on pleasing the average audi-  
ce with "The Mask of Lopez."  
l appeal particularly to men  
who prefer westerns that con-  
ood action and a share of  
il. Hero Fred Thomson does  
Doug Fairbanks stunts that  
ill like it and the women  
k will like it from the romantic  
oint.

Exploitation.....Plenty of stunts  
le and appropriate for ex-  
on of this one. Distribute  
bearing tags reading: "This  
mask of Lopez." Or, "Who  
ez? He'll be at the blank  
on (date)." Throwaways  
in the shape of masks and  
ing various catchlines, will  
m interested.

There are no names to draw  
o the box office so you'll  
resort to trick exploitation  
osting the title. A man on  
ck, in bandit attire, would  
tedly arouse curiosity.

..... Albert Rogell  
..... Marion Jackson  
..... Marion Jackson  
..... Ross Fisher  
..... Good  
..... Arizona  
..... About 5,000 feet.

**Hoot Gibson in  
"The Thrill Chaser"**

Universal  
As a Whole.....AND STILL AN-  
OTHER GOOD ONE FROM  
GIBSON; STORY IS RATHER  
NOVEL ALTHOUGH THE  
"HOLLYWOOD" ANGLE IS  
NOT NEW. IT'S PARTICU-  
LARLY WELL DONE  
THOUGH AND VERY AMUS-  
ING.

Star....Is continually supplied with  
splendid variation in his different  
vehicles; this time he's a cowboy  
who goes to Hollywood and tries  
to "break into" the movies. Gib-  
son's work is always interesting.

Cast....Billie Dove, William E. Law-  
rence and James Neill support star  
adequately in main theme with  
some of Universal's stars contrib-  
uting bits to the movie sequence—  
among them Hobart Henley, King  
Baggott, Edward Sedgwick (Uni-  
versal directors), Mary Philbin,  
Laura La Plante, Reginald Denny,  
Norman Kerry.

Type of Story....Fine comedy num-  
ber with star at his best in movie  
episode where he arrives in Hol-  
lywood, prepared to accept a \$3,000  
a week salary but is satisfied with  
\$3 a day as an extra, playing the  
part of a Roman foot soldier after  
having told the casting director he  
could ride anything that moved.  
There's some great comedy in this  
that is going to satisfy them im-  
mensely. The business following  
in which an Arabian prince hits  
upon the idea of having Hoot dou-  
ble for him, after having seen the  
stunt work satisfactorily in the stu-  
dios, is not quite up to the comedy  
standard of the earlier sequences,  
but the picture, on the whole, is  
thoroughly amusing. The sub-ti-  
tles are especially good.

Box Office Angle....First rate enter-  
tainment. Should please any type  
of audience. If Gibson already has  
a following, promise them another  
dandy. If he hasn't, here's a good  
chance to get them interested.

Exploitation...Even though you may  
have played the more pretentious  
Hollywood pictures such as "Souls  
for Sale," or "Hollywood," you can  
still please them with another on  
the same order, though it isn't done  
on as large a scale. Nevertheless,  
there's genuinely good entertain-  
ment, and plenty of laughs to sat-  
isfy them. Play up the title with  
catchlines: "Are you a thrill chaser?  
See how Hoot Gibson goes about  
satisfying a desire to become a  
movie star, in his latest 'The Thrill  
Chaser.'" Use stills in the lobby  
showing Gibson in his Roman sol-  
dier makeup. Promise a generous  
array of prominent Universalites,  
mentioning the names given above.  
Tell them they'll see how movies  
are made in "The Thrill Chaser."  
The studio angle always gets the  
fan crowd.

Direction....Edward Sedgwick; very  
well done.  
Authors.....Edward Sedgwick and  
Raymond Shrock.  
Scenario ..... Same  
Cameraman ..... Virgil Miller  
Photography ..... Good  
Locale ..... Hollywood—Arabia  
Length ..... 5,196 feet

**Milton Sills in  
"Why Women Re-Marry"**

Producer: John Gorman Prod.  
Distributor: Associated Photo-Plays

As a Whole.....SHOULD PRO-  
VIDE A MODERATE AMOUNT  
OF SATISFACTION FOR THE  
AVERAGE AUDIENCE PAR-  
TICULARLY WHERE THEY  
AREN'T DEMANDING LAV-  
ISH PRODUCTIONS. JUSTI-  
FIES RE-MARRIAGE BE-  
TWEEN ILL-ASSORTED  
COUPLES.

Cast....Milton Sills entirely pleasing  
as Dan Hannon, a big-hearted pol-  
iceman. Jeanne Carpenter and  
Marion Feducha appealing kiddies.  
Ethel Grey Terry well cast as ill-  
treated wife. Others include Wil-  
fred Lucas, George F. Hayes, Anita  
Simons, Clarissa Selwynne.

Type of Story....A series of domes-  
tic tangles between husbands and  
wives in which all the wives get  
happily re-assorted in the end.  
Also deals with the capture of a  
murderer by the policeman-hero,  
after an innocent boy has been con-  
victed of the crime. There is a  
very good fight between Sills and  
the criminal near the finish which  
ends in the villain's escape, only to  
be captured soon after in another  
anti-climatic way. There are some-  
what too many titles and they are  
often too "talky."

Box Office Angle.....An average  
neighborhood audience that isn't  
over-critical or inclined to lean to-  
ward "big" pictures too much will  
probably be well-satisfied with this  
one, especially where they like the  
domestic problem theme. There  
isn't anything new about it, it's just  
a conventional plot but it may  
please them. Milton Sills' fol-  
lowers will like his characterization  
as the big-hearted cop, and Ethel  
Grey Terry's name may prove a  
drawing card where she is popular.

Exploitation....Feature the names of  
Milton Sills and Ethel Grey Terry  
in all your announcements if you  
play it. The title also should be  
featured as there may be a certain  
percentage of folks who will be at-  
tracted by it. There isn't anything  
very sensational about the picture,  
however. You know best what will  
satisfy your clientele and it may  
be better for you to see this one  
and decide for yourself whether it  
has enough to hold them. Numer-  
ous catch-lines can be employed,  
such as "What Makes a Model  
Husband"?, or, "Should a woman  
who has been unhappily married  
once, take a second chance? See  
'Why Women Re-Marry' at the  
blank theater on—Or "Some wom-  
en marry for love, others for a  
home, others for families, but see  
'Why Women Re-Marry' at the  
blank theater."

Direction.....John Gorman; very  
good in spots; also draggy at times.  
Runs too long.

Author ..... Van A. James  
Scenario by ..... Not credited  
Cameraman ..... Not credited  
Photography ..... Fair  
Locale ..... A big city  
Length ..... About 5,000 feet

**William Russell in  
"When Odds Are Even"**

Fox  
As a Whole....LOVERS OF WILD  
MELODRAMA WILL FIND  
PLENTY OF THRILLS IN  
RUSSELL'S LATEST; STORY  
ONE OF THOSE IMPROBA-  
BLE KNOCK 'EM DEAD  
PLOTS WHERE HERO CAN'T  
HELP BUT COME OUT THE  
WINNER.

Star....Given many opportunities to  
exploit his hero tactics; will please  
a following and likely be judged a  
great battler from his many fistic  
victories.

Cast....They're all against hero ex-  
cept the girl, played fairly well by  
Dorothy Devore. Loyd Whitlock  
and Frank Beal, Russell's capable  
antagonists.

Type of Story....Far-fetched meller,  
the sort that offers plenty of ex-  
citement for those in search of it.  
The action is wild, to say the least,  
with hero and the two plotting  
against him, taking turns at knock-  
outs. First it's hero who's out,  
then it's Loyd Whitlock, his chief  
sparring partner. The story, taken  
for the action it contains and the  
thrills provided, will please well  
enough. It will not, however, stand  
a critical analysis nor should it be  
taken seriously.

The plot is of a conventional or-  
der as to its basic theme, dealing as  
it does, with the effort of hero to  
gain the ownership of a certain val-  
uable mine for his firm, against the  
strong opposition of competitors  
who resort to foul means to get hero  
out of their way.

Box Office Angle....All right for ac-  
tion admirers and the star's follow-  
ing. By no means a pretentious  
offering, but will suffice where they  
prefer action and don't mind the  
absurdities of the situations.

Exploitation.....If you know your  
folks like these action mellers, you  
can promise them plenty of genuin-  
ly exciting situations, and enough  
thrills in "When Odds Are Even."  
Use a trailer showing any one of  
the fights or the incident at the  
finish where the villain does the  
popular "over the cliff" exit. Where  
Russell is popular, boost his name  
and tell them about his work in this.

The title, or substance of the  
story, are not especially appropriate  
for stunt advertising, so you'll have  
to stick to catchlines, trailers, and  
lobby display to attract their atten-  
tion. Say: "Suppose you found  
yourself aboard an ocean liner  
bound for a foreign port and it  
meant pay your passage or work  
for it, and you didn't have the fare,  
what would you do? See how  
William Russell handles the situa-  
tion in 'When Odds Are Even.'"

Direction ..... James Flood; fair  
Author ..... Dorothy Yost  
Scenario ..... Dorothy Yost  
Cameraman ..... Not credited  
Photography ..... Good  
Locale.....Aboard ship and South  
Sea Island.  
Length ..... 4,284 feet

# Short Subjects

## "Uncensored Movies"—Pathe

*Rogers at His Funniest*

Type of production... 2 reel comedy

This is probably the funniest picture Will Rogers has ever made. The humor is sometimes subtle but none the less real for that. Those who are tired of the slapstick knockabout comedy and who appreciate an opportunity to exercise their sense of humor will welcome this. Rogers is seen—oh wonder, of wonders,—in a dress suit. He has just returned from Hollywood whither he was sent by his home town to see if all the things they say about the place are true. He says they are—and he has brought with him all the evidence in rolls of film which he has projected before an audience of the home folks who are longing to be shocked. And they are. Rogers has played all the parts himself. A scene purporting to show Valentino as the wicked sheik proves to have Rogers all dressed up in the title role himself. A glimpse into Bill Hart's private life shows Bill being shorn of his several guns by his aged mother who accuses him of "Shooting men again." And so on. This is a real one. Don't let it get by.

## "Why Elephants Leave Home"—Pathe

*Interesting and Educational*

Type of production... 2 reel novelty

As Pathe's advertising catchline puts it, this is "not a sex picture," nevertheless it is a first rate educational novelty, presented in a thoroughly entertaining manner with pleasing titles by Katherine Hilliker. It depicts the manner in which elephants are used as beasts of burden etc. in Ceylon, India and also the manner in which, once in three years, new recruits are caught and forced into service by the natives. The scenes showing the mad stampede of the newly imprisoned elephants will furnish a real thrill, and the film as a whole is one of the most entertaining educational novelties on the market.

## "A Dark Knight"—Joe Rock—Grand-Asher

*Good Diversion*

Type of production... 2 reel comedy

Except for the fact that there is somewhat too much footage for the subject matter, this is an enjoyable comedy with Joe Rock starring in black-face make-up. The idea is humorous, too. Joe's girl is giving a black-face masquerade party and Joe in his make-up is on his way to the party when he is mistaken for a

colored home-wrecker by a real negro. In his attempt to get away, he is trapped into a marriage by another dark-brown baby and finally lands in jail. Some really funny bits occur in this sequence when he finds his co-worker on the rock pile is the coon who first chased him.

## "She's a He"—Century—Universal

*Will Please the Kids*

Type of production... 2 reel comedy

"She's a He" provides ample opportunity for Buddy Messinger to romp around in girl's clothes and act girlish one minute and hoydenish the next. The action is swift and there are several amusing situations. This should be a number that will find favor with the kiddies in your audience, although Buddy's manners at the dinner table will not serve as a model for them. Buddy is a plumber's assistant. While at work in a wealthy family's home, Buddy is forced by the family to impersonate their daughter as their aunt is about to arrive and thinks them the parents of a young daughter. The rest of the action deals with Buddy's difficulties in female attire.

## "A Matter of Policy"—Universal

*An Average Comedy*

Type of production... 1 reel comedy

Neely Edwards as Nery Ned comes accidentally into possession of an accident insurance policy. Starving, he decides to get hurt so he can collect some money on the policy. The usual stuff ensues, with Ned being just too late to be hurt at every accident. A safe falls but not on him. In despair he puts his hand into a ferocious lion's cage but the lion only licks it. However, at the finish he finally does get run over and then the policy proves no good. The interest is well sustained in this one until the very finish which falls a bit flat.

## "The Bottom of the Sea"—Lyman H. Howe—Educational

*Literally a 'Hodge-Podge'*

Type of production... 1 reel novelty

This issue of Lyman Howe's "Hodge Podge" is just a combination of scenes, some actual photographs and others animated drawings, of things and places and people. The different topics come in quick succession, not giving the audience time to tire or even to know very much about any of them. None of it means very much, but as is always the case with this series it is nicely presented and novel ways of handling the subject matter add greatly to its interest.

## Big Slash in N. W.

(Special to THE FILM DAILY)

Milwaukee—The Paramount exchanges in this territory are feeling the recent shutdown orders, with four exploiters laid off and a score of salesmen.

## Seeks 100% Organization

(Special to THE FILM DAILY)

Detroit—A 100% organization, with every exhibitor in the state a member of the M. P. T. O. is the ambition of the Michigan unit. A drive has just been launched.

## A New Book

The Macmillan Co. is publishing a volume by Victor O. Freeburg entitled "Pictorial Beauty on the Screen," with a preface by Rex Ingram. Dedicated to James Cruze, "because the various types of pictorial beauty described in this book may be seen richly blended with epic narrative and stirring drama in 'The Covered Wagon,' a cinema composition that will live," the volume strives to show by means of text and illustrations the ways in which more pictorial beauty can be brought to motion pictures. In commenting on the book, Will H. Hays says in part, "The public desire for pictorial art in the motion picture—that is, the art of composition of objects and beauty of design—which is the theme of Dr. Freeburg's book, comes contemporaneously with consistent effort of the part of producers of motion pictures to develop and achieve it."

A book which producers and directors may read with profit.

## L. P. Charles Retained As President

(Special to THE FILM DAILY)

Blommer, Wis.—L. P. Charles has been retained as president of the M. P. T. O. of Northern Wisconsin. At the recent meeting plans for perfecting the organization was the principal business. By unanimous vote all of the temporary officers were retained, including L. P. Charles, Chetek, president; C. H. Edwards, Spooner, vice-president; Mrs. E. M. Zimmerman, secretary-treasurer. Bicycling and circuit buying were both vigorously condemned.

## Three Dissolutions

(Special to THE FILM DAILY)

Albany—The Secretary of State has granted dissolution papers to Capitol Motion Supply Co., William Fox Attractions, and the Barvavon Theaters Corp., the first two of New York and the latter of Poughkeepsie.

## Strict Enforcement for "Blue Laws"

Wichita Falls, Tex.—Sheriff W. W. Murphy has been instructed to enforce the Sunday closing measure strictly in this county.

## Would Oust West Coast

(Special to THE FILM DAILY)

Fresno, Cal.—Charging violation of lease, L. L. Cory, owner of the Hippodrome theater property, has filed suit in the Superior Court, naming the Fresno Hippodrome Co. and Coast Theaters, Inc., as joint defendants.

Cory claims the original lease with the Hippodrome company carried a clause whereby any transfer of lease was forbidden except with approval. This, he claims, was given at the time the Fresno Hippodrome Co. (Ackerman & Hart) turned the Fresno house over to West Coast Theaters. Cory's present aim is to not only oust West Coast from the theater but also to collect an amount equal to three times regular rental of the theater which is \$1 250 per month.

## Balshofer Closes Several Deals

(Special to THE FILM DAILY)

Detroit—Fred Balshofer was busy last week. He told THE FILM DAILY representative he had secured the series of six Fred Church works to Art Film of Washington; Progress Pictures of Atlanta, Columbia Film of Pittsburgh; Securo Pictures of Cleveland and Securo Pictures of Chicago for their respective territories.

## F. B. O. Plans New Series

(Special to THE FILM DAILY)

Los Angeles—H. M. Berman, F. B. O., is expected to complete plans for the third series of H. Witwer short stories, to follow "Fighting Blood" two reels. The new series will be based on the Witwer stories about the hotel telephone girl.

## St. Clair to Direct

(Special to THE FILM DAILY)

Los Angeles—F. B. O. has signed Mal St. Clair to direct.

## Blackton's Third

J. Stuart Blackton's third picture for Vitagraph will be "Borrowed Husbands" by Mildred K. Barbour.

AT YOUR SERVICE

# DAY AND NIGHT

# -EGGERS-

## PHOTO-ENGRAVING

250 WEST 54<sup>TH</sup> ST.  
JUST WEST OF BROADWAY, N.Y.

ART WORK, MATS, STEREO'S, ELECTROS.

PHONES, — CIRCLE — 2450-1-2.



# EASTMAN POSITIVE FILM

Carries through to the screen, tone for tone from highest light to deepest shadow, every gradation that skillful photography has secured in the negative.

Look for this positive identification in the transparent film margin — “Eastman” and “Kodak” in *black* letters.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY  
ROCHESTER, N. Y.

and now New York  
has proved it!

Los Angeles, San Francisco, Detroit,  
Cleveland, Cincinnati, Chicago, Indian-  
apolis, Boston and now New York stand  
as glowing testimonials to the powerful  
box-office strength of "Ponjola."

*New York American*: "One's interest is  
held throughout."

*New York Telegram*: "Miss Nilsson makes  
Cynthia Stockley's chief character a genuine  
thing."

*New York Evening Mail*: "We enjoyed  
this picture and during the big moments little  
shivers of anticipation kept running up and  
down our spine."

*N. Y. Daily News*: "We don't think you  
ought to miss 'Ponjola.' Anna Q. Nilsson  
does the finest work of her career."

*N. Y. Evening Journal*: "A right good  
melodrama."

*N. Y. Times*: "Good suspense and is com-  
pelling."

*N. Y. World*: "... the ultimate impres-  
sion is distinctly favorable."

*N. Y. Sun and Globe*: "'Ponjola' packed  
the Strand yesterday with the largest crowds  
we have seen there and the audience enjoyed  
it immensely."

In such convincing demonstration lies your  
best guide to profit earning pictures.

Recommendations such as these should  
mean but one thing to you—BOOK IT!

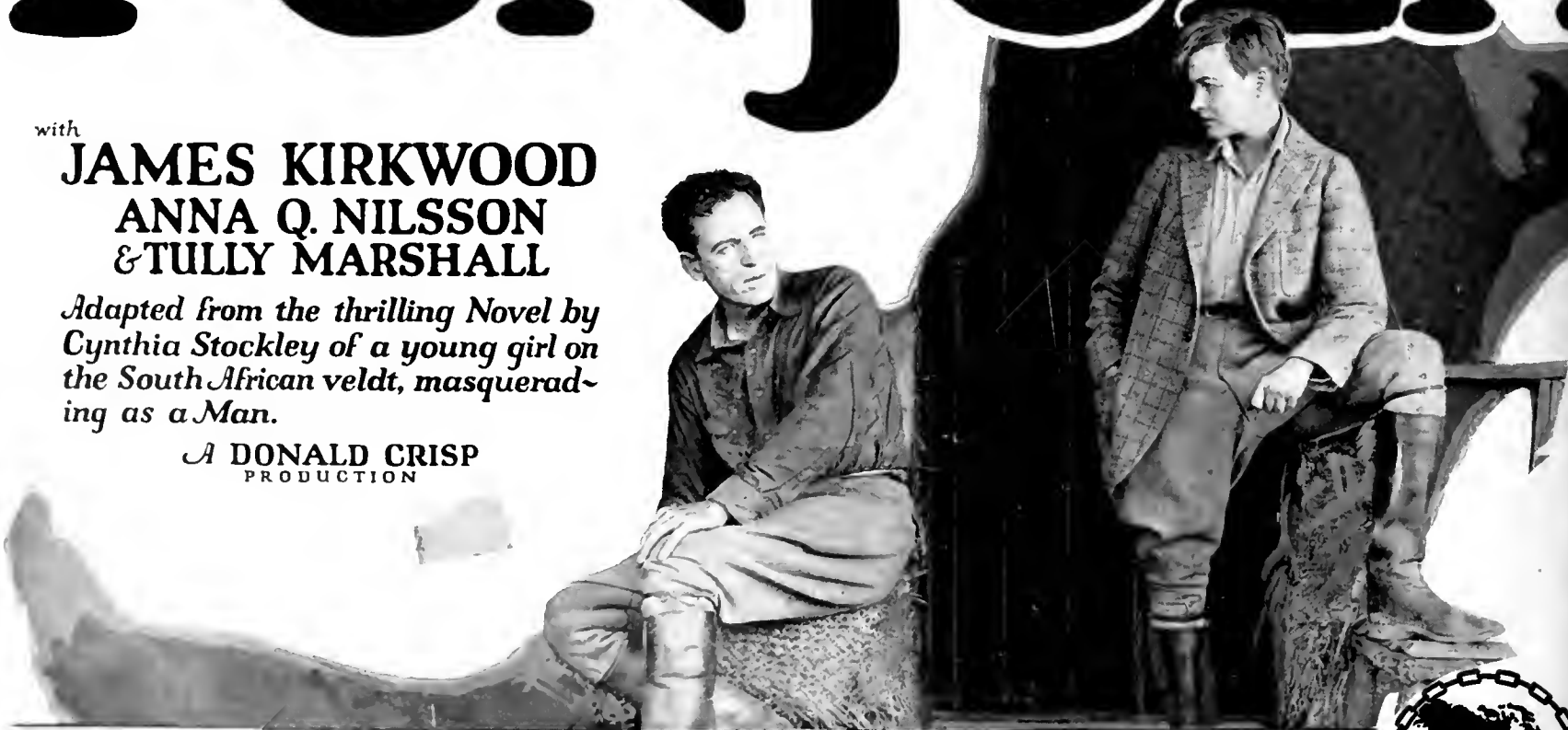
SAM E. RORK  
presents

# "PONJOLA"

with  
**JAMES KIRKWOOD**  
**ANNA Q. NILSSON**  
& **TULLY MARSHALL**

*Adapted from the thrilling Novel by  
Cynthia Stockley of a young girl on  
the South African veldt, masquerad-  
ing as a Man.*

A DONALD CRISP  
PRODUCTION



A First National Picture

Foreign Rights Controlled by  
Associated First National Pictures Inc.  
363 Madison Avenue, New York



# THE BRADSTREET FILMDOM **The Film** DAILY The RECOGNIZED AUTHORITY

XXVI No. 48

Monday, November 26, 1923

Price 5 Cents

## VISION

By DANNY

ix Isman works it out. In article in the Saturday Evening Post. In which he points out that the future holds very large houses; seating 8,000 to 10,000 people. Thereby reducing the cost of admission. The "perfect" motion picture program will be presented. Large seating capacity being possible for the lower cost admission.

It's a great idea. But it will take time to come. Regardless of the size of the house, the motion picture entertainment for the vast masses of people must be within their means. Picture entertainment is mass entertainment. Never forget it.

Difficulty has been that in an attempt to compete with highly subsidized entertainment; such as orchestras and grand opera—exhibitors have lost their percentage.

### Strong Drama

Ince has done it. Made "Christie" exactly like the play, for a trifling reel or so of motion. Photographed the show. It is a picture. Strong situations.uff. Just what censors will say in some sections remains to be seen. They are still looking at it with infantile minds. In a few days ago they finally approved Chaplin's "Woman of Paris" helping it. So Ince may as well make up his mind—censorship is unavoidable. But maybe it will be in enough spots to make handsomely. For it is deservedly probably the strongest theme presented in a picture. And it works from Blanche Sweet and Russell as well as George "Chris." Russell steps out endly.

### A Misleading Stunt

Perez and Joe Weil of Universal exploitation, sent out fictitious for the Army-Navy football on Saturday, tying it up with "Hunchback" on the reverse side. There appeared photos of star from West Point and Annapolis and one of Lon Chaney as "Hunchback."

Exploitation that discredits rather than constructs hurts.



Mabel thought her parents' money had been lost forever, but the hero recovered it for her. One of the thrills in "The Extra Girl" (Mabel Normand), the Associated Exhibitors release.—Adv't.

## The Exhibitors' Side

Harry M. Crandall Comments on the Godsol Statement—Interesting Ideas on Percentage

By HARRY M. CRANDALL  
Of Crandall's Theaters, Washington, D. C.

I was very much interested in Mr. Godsol's article that appeared in your issue of Wednesday, Nov. 14. I usually hesitate to answer these articles, for the reason that some producers figure that anything the exhibitor says in answer to their article is a knock rather than a suggestion to try to set the whole industry straight; but knowing Mr. Godsol as I do, I have no hesitancy in answering his, because I know he is sincere and energetic, and although new in the business, is always willing to accept suggestions and quick to see their possible value—and he is one who is going to be heard from in this industry in no small degree eventually.

Having said that of Mr. Godsol, I will make a few remarks about his article.

First, I can see that he understands that something must be done with the cost of production. He also makes a further very good suggestion—that there is a lot of money wasted in dis-

(Continued on Page 5)

## Germany Badly Off

Conditions There Unsatisfactory, Says George Jacoby—Going to Coast

George Jacoby, president of the Orplid Film Co. of Berlin, who is in New York relative to a co-operative producing plan in conjunction with Luxor Pictures, declared on Saturday that conditions in Germany are extremely unsatisfactory. Jacoby will probably go to the coast with Sig Schlager in December.

"Conditions are so bad," he said, "that it is impossible to obtain even a small percentage of the cost of production for the showing of pictures in Germany. German pictures today in order to achieve any degree of success must depend for the large share of their revenue on the foreign market."

"In this respect there are two groups of German producers, one believing that only typical German films should be made and the other believing that German pictures should be made to conform more to international demands.

"In this second group are the directors who are training themselves to make pictures according to the American technique. They carefully watch every American picture of value and I believe that today in cooperative work with American directors, are capable of bringing out pictures that will conform to the high entertainment demands of the American public. These pictures will have the advantage of bringing to the picture going public of America new settings, extraordinarily good acting and new faces.

(Continued on Page 5)

## Take Over Woods'

Chicago Loop Theater Passes to Aaron Jones—Marks and Goldman Split Interests

(Special to THE FILM DAILY)

Chicago—Jones, Linick and Schaefer are now in possession of the Woods' theater in the loop. The deal was arranged several weeks ago when Aaron Jones was in New York and then interested Marcus Loew in the project.

The firm takes over the entire building lease which still has ninety-two years to run at a price placed at \$1,110,000. The transfer of the theater means no change in policy. "Scaramouche," which is now playing at the Woods' will continue at \$2 top.

The resignation of Jones as managing director of the McVickers', a J. L. and S., house under lease to Paramount, does not bear on the arrangement covering it. Jones, Linick and Schaefer will continue to get half of the profits but will not have any say in the actual management of the theater.

Another important move in local exhibitor circles concerns the affairs of Marks and Goldman, who control a string of first-run theaters here. They have agreed to dissolve partnership, with one half of the theater properties going to Marks and the other half to Goldman.

### Pickford After Jannings?

The Associated Press reports from Berlin that Emil Jannings, has been asked by Mary Pickford to play the role of her father in a new film, work on which will begin Jan. 1.

Dennis O'Brien, Miss Pickford's attorney declared Saturday he hadn't heard of this.

### Exchange Center for Indianapolis

(Special to THE FILM DAILY)

Indianapolis—A \$64,000 exchange building will be built at Tippecanoe and Illinois Sts. It will be a two story affair and will house the Universal and Fox exchanges among others.

### Lichtman Joins Universal

Al Lichtman joins Universal today in charge of the roadshowing of "The Hunchback of Notre Dame."

### Wilcox Leaves

Charles Wilcox of Graham-Wilcox Prod., left for London on Saturday on the Majestic.



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**Incorporations**

Indianapolis—The Ray Park Amusement Co., Terre Haute. Capital, \$30,000. Incorporators, C. Lowe, E. Vance, L. Silberman, C. Maddox and L. Maurer.

Austin, Tex.—Houston Amusement Co., Inc., Houston. Capital, \$100,000. Incorporators, P. L. King, A. Ingersoll and Arthur O'Connor.

Springfield, Ill.—Suranyi Musical Bureau, Inc., Chicago. Capital, \$3,000. Incorporators, M. S. Suranyi, H. Brunlik and W. F. Sommers.

Jefferson City, Mo.—Bey Auditorium, Inc., Perryville. Capital \$3,000. Incorporators, M. E., M. M. and J. E. Bey.

Trenton, N. J.—Coast Amusement Co., Inc., Seaside Heights. Capital, \$75,000.

ADVERTISE YOUR SHORT SUBJECTS MATS for this "ad" FREE at your Educational Exchange

ARE YOU GOOD AT FIGURES?  
SEE  
**BOBBY VERNON**  
IN  
**"A PERFECT 36"**  
A FAST STEPPING  
*Christie Comedy*  
Educational Pictures

ANIMATED FILMS  
ART TITLES  
LEADERS & TRAILERS  
**DAHOME INC**  
145 W. 45 ST. N.Y. BRYANT 6796

**WHY ROME IS CALLED "THE ETERNAL CITY"**



Nowhere in all the wide world is there a location as inspiringly beautiful as this garden in which George Fitzmaurice staged a number of exterior scenes for "The Eternal City," presented by Samuel Goldwyn (not now connected with Goldwyn Pictures) through First National. Ouida Bergere's scenario was opulent in opportunities for beautiful backgrounds. Advt.

Ohio Passes "Woman of Paris" (Special to THE FILM DAILY)

Cleveland—The Ohio Censor Board has passed "A Woman of Paris" after ordering minor eliminations. The picture was originally held out in its entirety.

Indianapolis Board to Meet (Special to THE FILM DAILY)

Indianapolis—The F. I. L. M. Board of Trade will give a dinner on Dec. 7 at which the local industry will be fully represented.

Buffalo—Percy Emslie is again with Vitagraph as booker.

Aiding the Postal Authorities (Special to THE FILM DAILY)

Washington—Through the cooperation of the M. P. T. O., eight varieties of slides are being distributed to a selected list of theaters. The slides urge the public to facilitate the mailing of Christmas packages.

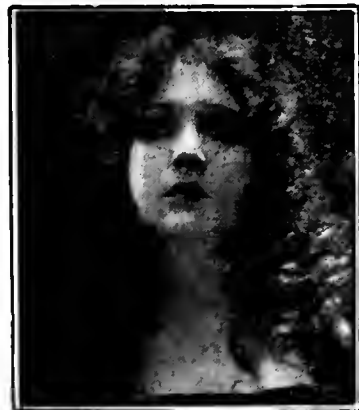
Dickering For Willat Studio?

A producing company is reported negotiating for the Willat studio at Fort Lee where they will produce two reel comedies.

Beach, N. D.—The Bijou opens the latter part of this week.

FIRE PATROL FIRE PATROL FIRE PATROL

FIRE PATROL BULLETIN NO. 8



**MADGE BELLAMY**  
in  
**"THE FIRE PATROL"**

is a REVELATION! She rises to dramatic and emotional heights that will absolutely ASTOUND THE INDUSTRY. It's just another of the big reasons why you should get

**"THE FIRE PATROL"**

Directed by Hunt Stromberg and the five other great melodramas of the series. And there are 5 more thrilling melodramas to come!

HAVE YOU APPLIED FOR A FRANCHISE?  
**CHADWICK PICTURES CORPORATION**  
729 7th Ave., N. Y. City

FIRE PATROL FIRE PATROL FIRE PATROL

**Southwestern Note**

(Special to THE FILM DAILY)

Galveston—The operators signed a new wage scale. Last August they walked out for more money and were replaced by others who were later unionized. The tract is with the new men.

Austin—J. J. Hegeman, pleaded guilty when arraigned for operating his house on Sunday. He was fined \$80.

Dallas—The Garrick, was received of \$400 in cash and several hundred dollars in checks.

Dallas—The Independent Film Service has moved from Commercial St. to the Film Bldg.

Austin—Thomas Nickelson has succeeded J. H. Thompson as manager of the Crescent.

**HAL ROACH'S  
OUR GANG  
COMEDIES**

"A Proven Product."

2 reels

**Pathécomedy**

**—maybe Stone has it**

When you want to "Flash In" a Fire, Explosion, Rough Water, Wreck, Collision, Submarine, Zeppelin, Sunset, Ship Arriving or Departing, Naval Guns Firing, Shots Striking, War Stuff of Foreign or U. S. Action, Travel Scenes anywhere in the World, Scientific, Industrial, Insect, Animal or Bird Life, Magic, Colored or Non-Flam,  
220 West 42d St. New York  
Chickering 2110

**To Producers of  
Independent  
Pictures**

If you have for sale any negatives that will play first run houses, I am in the market to arrange for the purchase of same. Write or phone me.

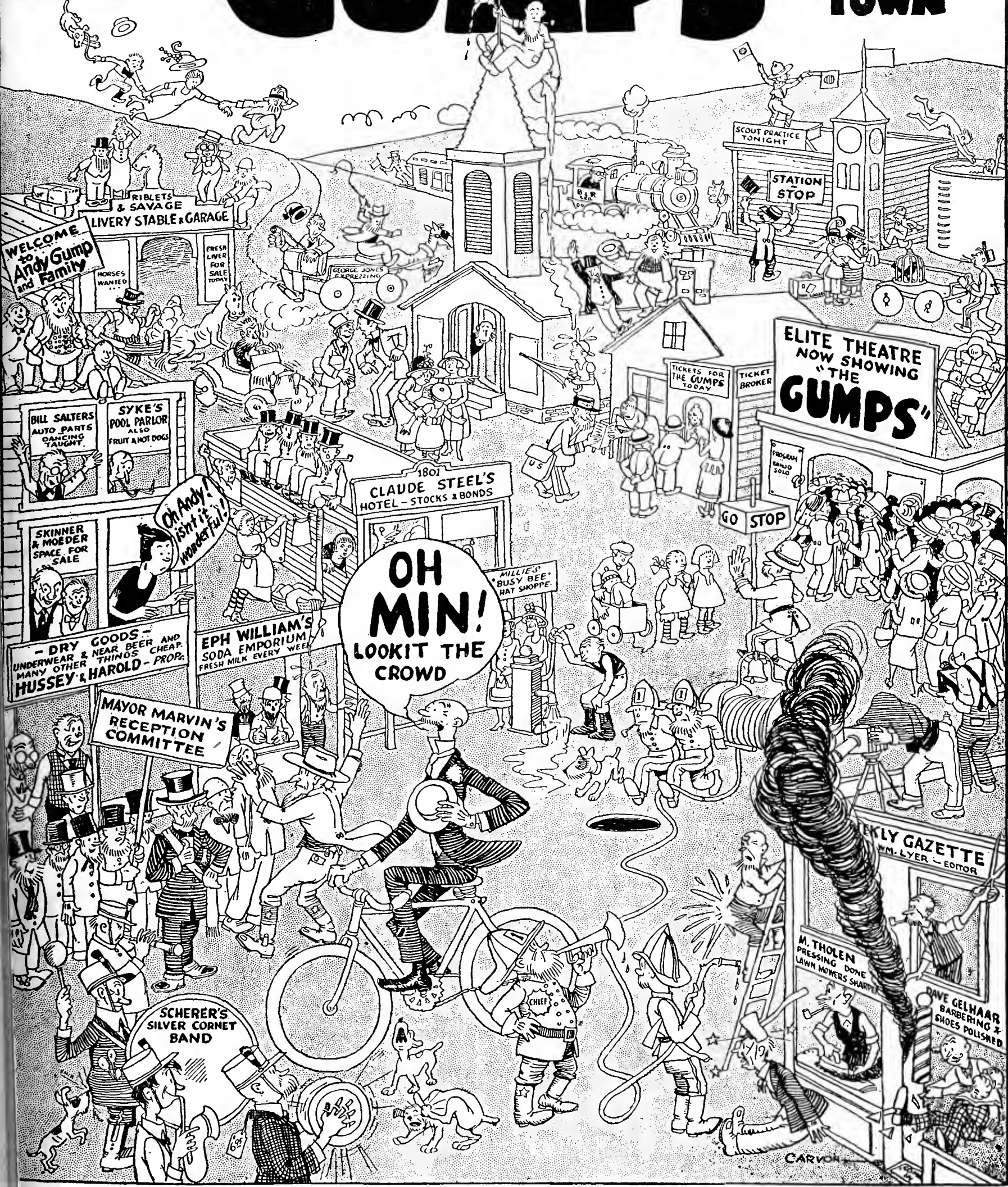
**BERT ADLER**

1600 Broadway, Room 806,  
Bryant 6212

WHEN **The**

# GUMPS

COME  
TO  
TOWN



Two reels each.  
Sold in series of 12.  
Released by UNIVERSAL.

Presented by CARL LAEMMLE.  
Directed by Norman Taurog.  
A Samuel Van Ronkel Production.

Adapted from the famous cartoons  
by Sidney Smith.  
Advertised in Saturday Eve. Post.

*-it's a riot!*

*-a knockout!*

*-a clean-up for any  
city in the country!*

The greatest laugh-  
making picture ever  
produced for public  
viewing-

*66 That's*

**HER TEMPORARY  
HUSBAND"**

-one of the big record-smashers  
of the **FIRST NATIONAL**  
record-smashing **Big 10**

# THE **Film** DAILY

**BRADSTREET FILMDOM** **The RECOGNIZED AUTHORITY**

XXVI No. 49

Tuesday, November 27, 1923

Price 5 Cents

## Credit Groups

by C. B. Hoy—State Right-  
to Be Invited to Meeting  
Here Soon

Work is underway to organize the film industry and those business-people affiliated with it into credit groups under the guidance of Charles H. Hoy, who handled credits for the F. I. L. M. Clubs for some time.

Mr. Hoy at present calls for five groups: film laboratories, state righters, distributors and printers, trade papers and accessory dealers. To date, the credit group has been organized in the Film Laboratories Credit Group. It now awaits an election to be held in December. Shortly after Thanksgiving is the intention of Hoy and Charles H. Elliott, who is identified with Hoy, to call a meeting of the righters and explain the work of the plan.

Arrangement with accessory dealers is said to be functioning in a satisfactory manner. The publicity division will hold another meeting shortly.

## To Make Pelley Story

Special to THE FILM DAILY  
Washington—"Idle Hands," a story by William Dudley Pelley, is to be sponsored by the U. S. Penal Department of Justice.

W. Votaw, Superintendent of State Prisons has been advocating installation of a factory in Leavenworth to give the inmates manual work. H. M. Berman of F. B. O. is interested in Votaw's project. In conferring with officials of the Department of Justice, Pelley wrote "Idle Hands." It will be made in the studio on the Coast and it is understood that Mrs. Wallace Reid volunteered services for the female

## New House For Loew?

It is understood that the Loew interests have taken over the old Grand Central House at 23rd St. and Eighth St. The theater shows pictures and will be used for a long time. The property was sold a few days ago for \$1,000,000. There are many stories in the building which are used by different lodges for meetings.

The above report could not be confirmed at the Loew offices yesterday.

## J. K. McDonald Here

J. K. McDonald is at the Chatham Hotel in New York. He is in charge of the picture "Boy of Mine," his latest picture for First National.



John Alden (Charles Ray) signs the Mayflower Compact. An impressive scene in "The Courtship of Myles Standish," distributed by Associated Exhibitors.—Advt.

## Akron Exhibitors Organize

(Special to THE FILM DAILY)

Akron, O.—Akron exhibitors have formed the Akron M. P. T. O. The officers are:

Ike Friedman, Akron Theater Co., president; Charles Menches, Liberty, vice-president; F. C. Buben, Palace, treasurer; A. Ploenes, Botzum Theater Co. secretary.

## Lubitsch Due Today

Ernest Lubitsch is due in from the coast today. The party also includes Jack Warner, Hans Kraely, Eric Loeke and Frank Cassidy. The latter will join the Warner publicity department here.

## Warners' Buy "The Yoke"

The Warners' have purchased the screen rights to Hubert Wailes' "The Yoke." The story will be adapted for Harry Rapp and will be included in this year's release schedule.

## Rogers Back from Coast

Charles R. Rogers returned from the coast on Sunday where he closed the franchise on the Burr product with All Star Feature Distributors, Inc. of Los Angeles.

## Kunsky Plans New House

(Special to THE FILM DAILY)

Detroit — John H. Kunsky will build a 3,000 theater in the downtown section. Detroit may have two new first runs, the Kunsky house and the theater planned by Goldwyn, probably in conjunction with Phil Gleichman.

## Johnsons Going to Africa Again

Mr. and Mrs. Martin Johnson sail Saturday on the Leviathan to spend five years in Africa filming another animal picture, similar to "Trailing African Wild Animals." From England, they will go to Mombasa and from there to Nairobi.

## Dinner Quota Filled

The quota for the Reichenbach dinner at the Ritz tomorrow night has been filled. About 200 well-known film men, including the majority of important executives will attend.

## Extend Central Theater Lease

Universal, which originally leased the Central for seventeen weeks, has extended the lease for an additional ten. This means "The Hunchback" will remain there until early March.

## Draft the Salesmen

Billy Brandt Would Use Them,  
10,000 Strong, to Work for  
Admission Tax Repeal

Billy Brandt made a suggestion at the F. I. L. M. Club dinner on Saturday night that made an impression at the time. He spoke about the admission tax repeal fight and advanced the thought that the 10,000 salesmen in the business be drafted to work in that direction.

He explained yesterday that he intended arranging for that to be done in New York State through the help of the F. I. L. M. Club to which all important exchanges in the state, including state righters, belong. Following the dinner, Sydney S. Cohen was asked what he thought of the idea, and said it was necessary to secure the help and co-operation of as many people as possible to put over a winning fight.

James J. Walker was the toastmaster. In introducing George H. Cobb, chairman of the M. P. Commission of New York, (the censors) Walker said that he expected to lead the fight for the repeal of the censorship measure in Albany again this year. Marcus Loew spoke about chain buying and remarked that in many instances where exhibitor combinations existed, it was due to the competition created by the sales managers themselves and the hard bargains they made on prices which caused exhibitors to combine. He closed by saying that he hoped the day would soon arrive when exhibitors were organized to a sufficient degree to make their film purchases through one central buying unit.

## New Hodkinson Series

"The Painted Woman," starring James Kirkwood and Lila Lee, is the first of a series of four productions, starring this combination, which will be distributed through Hodkinson. They are being made at the Ince studio on the Coast.

## Godsol Leaves

F. J. Godsol left for the Goldwyn studio yesterday.

Thursday, November 29 being Thanksgiving Day and a legal holiday, there will be no issue of THE FILM DAILY published.



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Chicago Representative—Irving Mack, 738 S. Wabash Ave.

London Representative—Ernest W. Fredman, The Film Renter, 53a Shaftesbury Ave., London, W. I.

Paris Representative—Le Film, 42 Rue de Clichy.

Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelplatz.

## WHY ROME IS CALLED "THE ETERNAL CITY"



The Temple of Vesta, constructed in the time of the Republic, is of white marble of the Corinthian style, and in its day one of the most imposing structures in all the ancient Italian Capitol. First dedicated to Stephano delle Carrozze and today bears the name of St. Maria del Sole, and in the foreground of a beautiful romantic love scene in George Fitzmaurice's production—"The Eternal City," as produced by Samuel Goldwyn (not now connected with Goldwyn Pictures).—Advt.

### Quotations

	High	Low	Close	Sales
East. Kod.	110 5/8	110 1/4	110 1/4	400
F. P.-L. . .	64 7/8	64 1/4	64 7/8	800
do pfd . . . . .				Not quoted
Goldwyn . . .	10	9 7/8	9 7/8	200
Loew's . . . .	17 1/2	17 3/8	17 1/2	3,000

### Booking Combine in St. Louis

(Special to THE FILM DAILY)

St. Louis—An important booking deal has been closed by Fred L. Cornwell, owner of the Delmonte, with Spyros Skouras, Skouras Brothers Enterprises and the St. Louis Amusement Co., who control some 18 theaters. Under the arrangement the Delmonte, will play day and date with the Grand Central, West End Lyric and Capitol on many of the Metro releases for which Cornwell holds the St. Louis and St. Louis county rights for two years.

The first was "Long Live the King," which opened at the Delmonte, Grand Central, West End Lyric and Capitol on Saturday. The new contract replaced one with William Goldman.

### Weingarten Back

Larry Weingarten has returned from a sales trip through the Mid-West on behalf of "Long Live the King." He will remain here ten days longer before leaving for the coast.

### Theater Robbed of \$4,000

The safe in the Mount Morris theater, 116th St and Fifth Ave., was robbed of \$4,000 over the week end.

### Zeidman Series for Principal

(Special to THE FILM DAILY)

Los Angeles—Principal has signed an agreement with Bennie Zeidman, to produce a series of pictures. He is now preparing "The Taming of the Shrew" and has signed Bebe Daniels for the lead.

### Playwrights Meet Friday

The Playwrights Society will hold an open meeting at the Broadway-Claridge Friday, to which the general public is invited. The program includes the reading of a member's play and a talk by Theodore A. Liebler, Jr.

### "This Freedom" Opens

"This Freedom" opened for a three weeks' run at the Central last night. It will be replaced on Dec. 17 with "The Shepherd King."

### Burr Starts New Picture

Charles C. Burr placed a new picture in production at the Glendale studio yesterday with Gregory La Cava directing.

### Nagel Here

Conrad Nagel and Mrs. Nagel arrived in New York in time Friday to attend the Goldwyn dance at the Pennsylvania.

### Conditions Irregular

The monthly survey of the Guaranty Trust Co. reports: "While conditions in industry and trade remain highly irregular, there is little change in the volume of industrial employment or in wage scales, nor the average of wholesale price much altered by the individual fluctuations from week to week." "Altogether, the immediate business outlook is not unpromising, except to those who can recognize prosperity only in rampant expansion."

### Close Three Deals

Weber & North have sold "Miriage Morals" and "Don't Marry Money" to Skouras Bros. for Eastern Missouri and Southern Illinois. A. H. Blank, for Iowa and Nebraska and Creole Enterprises, for Texas, Oklahoma, Arkansas, the Carolinas, Georgia, Florida, Alabama, Louisiana, Mississippi and Tennessee.

### Regrets Airing Industry's Troubles

Regret that so much about troubles of the industry has been sent to the public by the men in industry, was the keynote of a given recently by Arthur S. Friedman of Distinctive, before the House Committee on Public Relations on the occasion of the showing of "Steadfast Heart."

### Lunch for Louella Parsons

A number of publicity men will treat Louella Parsons a lunch at the New York American Saturday prior to her joining the staff of the committee, Harry Reback, toastmaster and Bert Adler, treasurer. Reservations can be made through Adler at 6 W. 48th St.

### Prison Officials at Showing

The directors of the National Committee on Prisons and Prison Reform will attend a showing of "The Winning Boss," this morning.

FIRE PATROL BULLETIN No. 9

Whose Who in the All-Star Cast  
**HELEN JEROME EDDY**  
in  
**"THE FIRE PATROL"**



proves her greatness! Betrayer of her young sisters' faith; torn between triumph and despair; caressing the wedding gown that will unite her to the man her sister loves—Such an interpretation has seldom been equalled on the screen. Helen Jerome Eddy's portrayal is stamped with unqualified genius.

Watch for  
**"THE FIRE PATROL"**  
Directed by Hunt Stromberg  
It's the first of the 6 big thrilling melodramas!

HAVE YOU APPLIED FOR A FRANCHISE?  
**CHADWICK PICTURES CORPORATION**  
729 7th Ave., N. Y. City

*Educational Pictures*

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**HAL ROACH'S**  
**DIPPY-DOO-DADS**  
**COMEDIES**

"A Proven Product."

1 reel

**Pathécomedy**

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NEWLY  
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Philadelphia.

To open in Boston, San  
Francisco, and other large  
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INSPIRATION PICTURES INC.

Charles H. Duell, Jr., President

565 Fifth Avenue

New York

— we promised you a big  
one in “PONJOLA”

— and we made good!

— we promised you a record-  
breaker in “FLAMING YOUTH”

— and we sure did deliver!

NOW in

<sup>66</sup>  
**HER TEMPORARY  
HUSBAND”**

we promise you the biggest  
feature comedy that has ever  
been flashed on the screen  
of a motion picture theatre—

And here's where we  
make good again!

It will be one of wonder money-makers  
of the First National wonderful BIG 10

# THE **Film** DAILY

**BRADSTREET FILMDOM** **The RECOGNIZED AUTHORITY**

XXVI No. 50

Wednesday, November 28, 1923

Price 5 Cents

## g Crowd Ready

g Happenings at Reichenbach  
monial Dinner at Ritz To-  
t—Many Stunts Expected

the past few weeks "Billy"  
and "Roxy" of the Capitol  
ad their heads together re-  
the testimonial dinner to be  
d tonight at the Ritz to Harry  
bach. And while no one is  
et in on the secrets, or what  
ve planned, it is bankable that  
ve prepared a unique feast  
night's event. Incidentally  
ll be food. Chief of all there  
laughter and anyone attempt-  
make a serious speech will  
wake somewhere—but out  
Ritz.

(Continued on Page 5)

## Clifton Film Goes Big

Cable to THE FILM DAILY)

n—"Down to the Sea in  
now at the Palace is achiev-  
usual success. The premiere  
p over very successfully by  
Ford. The press notices  
arkable with all of the critics  
the picture. Business is big.

## hey Resigns From "U"

Special to THE FILM DAILY)

s Angeles—Homer Boushey has  
as general production man-  
fo Universal and has been suc-  
dy William Koenig, former  
es manager.

## ew Record at Capitol

with "Old New York" established  
w record for its two weeks' en-  
me: when it played to more  
20,000 people and \$113,571.31.  
vious record was held by  
in "Food" which grossed \$109,-  
8 in the same period of time.

## Uset In Canada

B. Sparrow and Vincent Gould  
quit M. P. T. O.—No Reason  
Given for Action

(Special to THE FILM DAILY)

pror—The film row here is  
men interested in one question:  
he George B. Sparrow and  
ent Gould resigned from the  
ly formed M. P. T. O. of  
ada? Two months after he had  
elected president, Sparrow, who  
or of the Francais Theater,  
has resigned with no rea-  
son being given. J. C. Brady, pro-  
tor of the Madison, Toronto, was  
ted first vice-president of the  
adian Division, but he has not  
red to the presidency. Instead,  
Continued on Page 5)



Pathos and comedy mingle in Mack Sennett's presentation of Mabel Normand in "The Extra Girl," now scoring a hit everywhere. It's an Associated Exhibitors release.—Adv't.

## Favors Brandt Plan

H. M. Richey Thinks Salesmen Can  
Be Used to Acquaint Exhibitors  
With Tax Repeal Arguments

Billy Brandt's suggestion to use  
the salesmen in the industry in order  
to create sentiment for the repeal of  
the admission tax, was characterized  
as a "corking good idea" yesterday  
by H. M. Richey, the special contact  
man between the Hays organization  
and the exhibitors of the country on  
tax matters. Richey would not say  
whether or not he would bring the

(Continued on Page 2)

## Frank Made Vice-President

(Special to THE FILM DAILY)

Los Angeles—W. B. Frank, has  
been elected vice-president of the Hal  
Roach Studios and will have charge  
of Roach's business in the East. He  
will leave for New York on Saturday  
and establish headquarters with  
Pathe.

## Dennison Here

J. R. Dennison, president of the  
Michigan M. P. T. O., was here yes-  
terday, conferring with H. M.  
Richey.

## Buys English Films

Hodkinson Takes Over Series for  
Special Canadian Distribution—  
Only for the Dominion

(Special to THE FILM DAILY)

Toronto—The W. W. Hodkinson  
Corp. (Canada), Ltd., has opened new  
offices in the Tivoli Theater, formerly  
the Allen Theater. Hodkinson has  
secured a number of English pictures.  
The physical distribution of which  
will be handled through Canadian  
Educational. One of these is "The  
Passionate Friends."

(Continued on Page 5)

## Back from Europe

Claude Jensen and J. H. Von  
Herberg are in town following a  
vacation in Europe where they shot  
game on the hunting preserves of  
the Ex-Emperor Joseph of Austria,  
but which now belong to Von Her-  
berg. They are at the Ritz and will  
leave for Seattle the end of the week.

## Aronson Back

A. L. Aronson, sales manager of  
Truart, returned from Europe on  
Monday. M. H. Hoffman will now  
probably go to the coast.

## Working Together

New England Distributor Trying to  
Solve Distribution Problems to  
Effect Savings

(Special to THE FILM DAILY)

Boston—Plans are under way by  
which a half dozen independent ex-  
change operators are trying to work  
out a problem of joint distribution  
and selling.

The idea of this joint distribution  
is understood to have been developed  
by W. A. ("Doc") Shallenberger, of  
the Arrow organization, New York,  
and several meetings have taken  
place. It is understood that at the  
last meeting it was agreed to, that  
all the participants in the proposed  
combination would furnish complete

(Continued on Page 5)

## Tourneur Here

Maurice Tourneur arrived in town  
yesterday from the coast on a story  
buying mission. He is at the Algon-  
quin.

John McCormick, First National's  
west coast publicity representative,  
is due in the end of the week.

## Loew Denies Purchase

The Loew office yesterday denied  
the report that the company had  
taken over the Grand O. H., 8th Ave.  
and 23rd St. as reported. The al-  
leged purchase is being widely dis-  
cussed in that part of town.

## Signs Mary Carr

Emory Johnson has signed Mary  
Carr to be featured in a series of  
productions for F. B. O. release.  
The first will have Johnny Walker  
in the cast.

## Is Theater Sold?

Wood's Office Denies Chicago Deal—  
Jones Leaves and Loew is  
Silent

Has the Woods' theater, Chicago  
been sold?

Jones, Linick and Schaefer issued  
a statement in Chicago last week  
saying that they had purchased it  
for \$1,100,000 from the Al H. Woods  
Theater Co., an Illinois company.

(Continued on Page 2)

Tomorrow, Thursday  
being Thanksgiving Day and a  
legal holiday, there will be no  
issue of THE FILM DAILY  
published.

THE *Film* DAILY  
 26 BRADSTREET  
 OF FILM DOM  
 THE RECOGNIZED  
 AUTHORITY

Vol. XXVI No. 50 Wednesday, Nov. 28, 1923 Price 5 Cents

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**Quotations**

	High	Low	Close	Sales
East. Kod.	110	109 1/8	109 1/8	700
F. P.-L. ....	65	64 1/8	65	1,400
do pfd. ....				Not quoted
Goldwyn ....	9 3/4	9 3/8	9 3/8	700
Loew's ....	17 1/2	17 1/4	17 1/2	400

**Is Theater Sold?**

(Continued from Page 1)

Then the Chicago Tribune reported having received telegrams from New York claiming Marcus Loew was one of the new owners. Other messages announced Adolph Zukor and Metro as the purchasers. Finally, the Tribune received a telegram from Lou Houseman, Woods' representative in Chicago, reading as follows:

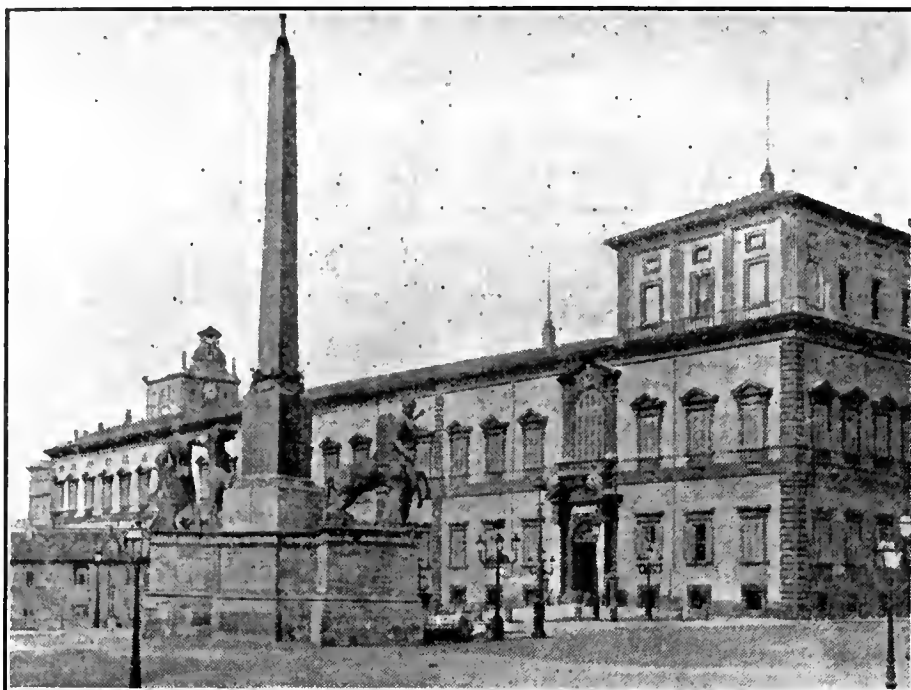
"At 7 o'clock tonight Mr. Woods called me up from New York and instructed me to deny the transfer. Aside from the fact that the property has not been sold, the price quoted—\$1,100,000—is ludicrous as well as ridiculous."

Yesterday, Martin Herman, Woods' general manager declared the theater had not been sold, despite statements to the contrary originally issued by J. L. and S. Herman he did very graciously admit, however, that a deal was under way, but—

Aaron Jones who has been in town for several days managed to check out of the Astor for Chicago yesterday before THE FILM DAILY representative could grab him.

And at Marcus Loew's office, a deep silence was maintained.

**WHY ROME IS CALLED "THE ETERNAL CITY"**



The Palace of the Quirinal, erected in the year 1574 by Gregorio XIII, for many years was the residence of the Popes.

On the right is the Chapel Paolina, and on the left the Hall of the Cuirassiers, while directly in front are the statues of Castore and Polluce.

For George Fitzmaurice's production—"The Eternal City," this magnificent plaza acted as the camera base in several scenes, presented by Samuel Goldwyn (not now connected with Goldwyn Pictures) through First National.—Adv't.

**Astor Lease Was Extended**

In commenting on the extended run of "The Hunchback" on Broadway, it was inadvertently stated yesterday that the picture was playing at the Central. The theater, of course, is the Astor.

**Allen Holubar Recovering**

(Special to THE FILM DAILY)

Los Angeles—Allen Holubar, who is in St. Vincents Hospital, has passed the crisis. For a time the director hovered near death.

**Montreal Comedian Signed**

(Special to THE FILM DAILY)

Montreal—Jean Arsiñ has signed Jos. Guimond, known to Montrealers as "Tizoune," for a series of 12 two-reelers to be produced at a local studio.

**Postpone Parsons Lunch**

The lunch to be tendered to Leuella Parsons by local publicity men, has been postponed for a week. It will be held at the Astor on Dec. 8th.

**Favors Brandt Plan**

(Continued from Page 1)

plan to the attention of Will Hays. Certainly he seemed receptive toward the suggestion.

"It can be worked out," he said. "I think the salesmen can be drafted through the effective machine created by the F. I. L. M. Clubs all over the country. There should be a central headquarters for this kind of work, if the plan should become operative. I do think, however, that the Brandt plan might work out insofar as acquainting exhibitors with the proper line of arguments to pursue with their Congressmen is concerned. Salesmen could secure the instructions from their branch managers and then pass on the information and suggestions to the exhibitor."

**De Mille to Talk**

William de Mille will be one of the speakers at a dinner to be given by the Film Mutual Benefit Bureau at the Cosmopolitan Club on Dec. 28, at which motion pictures will be the chief topic of discussion. Miss Tolhunter will talk on "Motion Pictures and Education"; Professor Dix Ryon Fox the historian for the Chronicles of America series, will discuss "Motion Pictures and History"; Mrs. James Lees Laidlaw, "Motion Pictures and the Audience" and de Mille "Motion Pictures and the Producer."

**Neal Agnew Honored**

(Special to THE FILM DAILY)

Milwaukee—Neal Agnew was the recent guest of honor at a luncheon tendered him by Milwaukee changemen upon his leaving Paramount.

**HAL ROACH'S  
 STAN LAUREL  
 COMEDIES**

"The Pinnacle of Pantomime."

2 reels

Pathécomedy

FIRE PATROL FIRE PATROL FIRE PATROL

**FIRE PATROL BULLETIN No. 10**

Who's Who in the All-Star Cast  
**MARY ALDEN**  
 in  
**"THE FIRE PATROL"**



gives another inspiring interpretation to the screen!  
 SEE—how she mothers her little flock—how she broods over them—seeking to avert from them the tragedy she feels impending—her anxiety and her love torture her—When IT happens—watch her—watch her—what a genius she is!  
 It's ALL In  
**"THE FIRE PATROL"**  
 Directed by Hunt Stromberg  
 and there are 5 other big melodramas to come!

HAVE YOU APPLIED FOR A FRANCHISE?  
**CHADWICK PICTURES CORPORATION**  
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FIRE PATROL FIRE PATROL FIRE PATROL

**Educational Pictures**



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 YOUR FILM

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**FILM PROTECTOR**  
 INC.  
 220 WEST 42<sup>ND</sup> STREET  
 NEW YORK

PHONE  
 CHICKERING 2937  
 ALLAN & PHE

# **“THE LEAVENWORTH CASE”**

**A Whitman Bennett Production**

## **MOVING PICTURE WORLD:**

Almost at the first flash you find yourself face to face with a seemingly unsolvable mystery and from then on, with no waste footage, your interest is held tensely until the final and thoroughly satisfactory solution. Here is an absorbing and exciting entertainment for all who like a good detective-crime-mystery story—and who does not?

## **EXHIBITORS HERALD:**

“The Leavenworth Case” loses none of its entertainment value through transference to the screen. Its highly dramatic moments have been well retained. The picture is well staged and lighted and full of dramatic interest; the story flows smoothly and works up to a splendid climax.

## **MOTION PICTURE NEWS:**

No type of story is more popular in these United States than a good detective yarn, and Anna Katharine Green's mystery tale “The Leavenworth Case” is said to be her most widely read and best liked work. Therefore to begin with this picture it can boast of a real plot. It is one that bristles with action—action that begins soon after the introductory reel gets under way and keeps rolling along at a merry pace right up to the finish. The scene in “The Rat Trap,” a sort of third-degree chamber, possesses real thrills. The entire mounting is of a type that stamps this as a high class offering.

## **EXHIBITORS TRADE REVIEW:**

From the time the old man is found dead in his sound-proof study till the very end, where both girls are freed of suspicion and the culprit is run down, the film runs along with a smoothness and continuity which will carry its audiences along with it. The production is fairly peppered with thrilling incidents, not the least of which is a hair-raising fist fight on the very edge of the roof of the four-story house from which the villain is finally thrown and killed. The skill with which this situation is handled cannot help reflect itself on the reaction of the spectators, who, we feel sure will be edging forward on their seats.

# **“THE LEAVENWORTH CASE”**

*Distributed by* **VITAGRAPH**

**Newspaper Opinions**

**"Flaming Youth"—1st Nat'l Strand**

AMERICAN—This little lady was so adorable, so picturesque, so cutely pantomimic, so multi-colored in her emotions, and so splendidly eyed, that she was quite enough to make a go even of a devitalized book picture. . . . The cast throughout was remarkably well chosen.

DAILY NEWS—In short, "Flaming Youth," is not quite up to the mark for highbrows, but it's a darn good picture for the rest of us—wholly enjoyable, thoroughly undraggy, admirably acted by an extraordinary cast.

EVENING JOURNAL—. . . Miss Moore deserves a place among the very best comedienne. She is cute, artful, winning, humorous, clever, intelligent, pert and many other pleasant things that properly belong to a girl who can raise chuckles. . . . For about half its length it runs along smoothly and flawlessly. The second half, while not dull, has its moments of heaviness and lack of surety.

EVENING WORLD—"Flaming Youth," which blazed forth as a regular conflagration in book form, is simmering away as a film at the Strand this week. It will probably burn along at about nine-candlepower for the balance of the week and then flicker out.

MAIL—It is an intense drama, well mounted, carefully directed, reaching at times that rarely known place called greatness. . . . The picture has the elements which make for popularity, a happy combination of incidents that have heretofore been overdone in the movies. We enjoyed it immensely.

MORNING TELEGRAPH—. . . a triumph for the producer, the star, the director, the scenario writer, and, in fact, every one connected with it. What probably means more to the producing company, it will unquestionably reap big harvests for the film coffers.

SUN—"Flaming Youth" gets patronage under false pretenses, because the story isn't half as hot as it sounds. . . . So we feel duty bound to tell all those interested in "Flaming Youth"—. . . that its raciest episode is one in which the members of a house party partly strip themselves and plunge into their host's swimming pool.

TELEGRAM—Every bit of the film was absorbing, thanks to the direction by John Francis Dillon. Colleen Moore as Patricia Fentriss is a vivacious and capricious little creature.

TIMES—The beguiling and resourceful tactics of a flapper. . . . are engrossingly portrayed. . . . The censor possibly with an eye on the artistic photography and settings, appears to have exercised unusual leniency with this. . . . Undoubtedly the director has observed box-office regulations in making this rather risqué entertainment which it is safe to prognosticate, will be more than moderately successful. . . .

**RENALLES, Inc.**

**"The Elks Tooth"**

**"WE NEVER DISAPPOINT"**

**CROMLOW FILM LABORATORIES**  
INCORPORATED

**220 WEST 42<sup>ND</sup> STREET  
NEW YORK**

**PHONE-CHICKERING 2937**

**ALLAN A. LOWNES, GEN. MGR.**

TIMES SQUARE DAILY—. . . a picture that was snappy, fast and full of sexy stuff. . . . John Francis Dillon directed the picture and handled the production in a decidedly clever manner, his detail being particularly effective.

TRIBUNE—"Flaming Youth" is one of those obvious, preachy, Hollywood-idea-of-New York-society pictures—though on second thought the locale isn't New York. . . . There is just one thing in the picture that flames. This is Colleen Moore. We have become a complete convert and realize now that Miss Moore is one of the actively fascinating young women on the screen. . . .

WORLD—"Flaming Youth" is distinctly old-fashioned. . . . Five years ago this type of picture was at least a novelty. . . . Yet the good is struggling under a deadening burden of the very bad. Since the latter has proved itself extensively popular among the indiscriminating masses who supported shoddy motion pictures it is probable that "Flaming Youth" will prosper.

**"To The Ladies"—F. P.-L. Rivoli**

AMERICAN—Here is a photoplay that surpasses the stage play from which it was adapted. "To The Ladies," . . . is one of the most significant things in film form this season. It is an example seen of what excellent direction and skillful acting may do with an apparently weak story.

EVENING JOURNAL—Score another bull's-eye for James Cruze. The man who made "The Covered Wagon" and "Hollywood" again gives the public a picture over which it can go into ecstasies.

"To The Ladies," adapted from the Kaufman-Connelly play, is as human, as funny and as "different" as the most jaded fan could ask for.

EVENING WORLD—"To The Ladies" was a mighty amusing comedy by Kaufman and Connelly, and it's just as amusing in its film version directed by James Cruze, and now unwinding as the chief film attraction at the Rivoli. If you chance to be thin and wish to laugh on some poundage—drop into the Rivoli and gain a score of pounds. If you are stout and wish to giggle away a few pounds—take a look at "To The Ladies."

MORNING TELEGRAPH—. . . An excellent picture.

SUN—. . . delightfully transferred to its new medium for one very good reason—James Cruze. . . . The picture is notable above everything else for extremely natural touch.

TELEGRAM—That delightful satire by Messrs. Kaufman and Connelly called "To the Ladies" has taken on a new vitality in its film version. . . .

TIMES—Horton is splendid. . . . There are minor comedy situations in this film, but the speech is the outstanding feature. . . . All the players were exceptionally well cast in this most welcome picture. Mr. Cruze directed "The Covered Wagon" and "Hollywood." He was also responsible for "Ruggles of Red Gap," which was adapted from an angle which weakened it. However, Mr. Cruze does well when he hits the nail on the head squarely three times out of four.

TIMES SQUARE DAILY—"To the Ladies" as pictured by Famous Players makes a dandy screen entertainment. Its satire is keen and brilliant and at same time easily within the comprehension of the average picture fan.

TRIBUNE—. . . James Cruze made this picture, which is perhaps one reason why it is so good. The every day life of the office. . . . is amusingly portrayed. . . .

WORLD—. . . is another of the season's really amusing picture plays. In the beginning, the story was there, with fresh, keen comic situations throughout, and then the Paramount company showed the good sense to name James Cruze as its director. . . . Really, this is a comedy picture far finer, wittier, more wholesome and more invigorating than most of the stuff you are seeing, and it deserves a big week at the Rivoli.

**"The Day of Faith"—Gold-Cosmop. Capitol**

AMERICAN—Miss Boardman possesses wholesome beauty and high intelligence and she is a delight to see on the screen. . . .

There is no lack of action. Four homicides, two burglaries, three mobs and lesser items of violence are included.

DAILY NEWS—"The Day of Faith" can very nicely be divided into quarters. When the first quarter is over you wonder where on earth material for the next three-quarters is to come from. But, strangely enough, it comes. It lags and it sags and it drags, but it comes.

EVENING JOURNAL—"The Day of Faith" contains many instances of surging drama and of strongly limned character. In transmuting the novel to the screen, Tod Browning, the director, has not always breathed into the salient situations all of the suspense they warrant, and occasionally he permits the principals to undergo too sudden conversion to the truth.

EVENING WORLD—In our estimation "The Day of Faith," is an absorbing picture; one that "got" us from the main title to the fadeout. It has a splendid idea which is splendidly worked out, both directorially and historically, and the cast is excellent.

HERALD—"The Day of Faith," . . . has borrowed all the slush from "The Miracle Man," but has neglected to take with it any of the sincerity. The result is a picture that is preachy without being convincing; it aims at the emotions of its audience but it is utterly unable to stir them.

MORNING TELEGRAPH—To us it is a forceful, compelling drama, based on one of the greatest of all ideas, namely, faith. . . . "The Day of Faith," is a fine picture—unafraid of being forceful to achieve its points, and aiming to do something more than just amuse.

POST—"The Day of Faith," . . . has little to commend it beyond the fact of Eleanor Boardman's appearance in the leading part. She is a clever young woman. . . .

SUN—Moreover, Eleanor Boardman proves that she has definitely arrived among the list of screen stars by her performance. . . . a gripping picture, regardless of whether you believe in the Rev. Billy Sunday or not.

TELEGRAM—The story is one of un-

usual significance and moral strength unfolded in terms of intensely human actors and their reactions to one another.

TIMES SQUARE DAILY—The Goldwyn feature has interesting story flawlessly acted by an unexcelled Eleanor Boardman. . . . Boardman as the convert and disciplinarian who believes in the principle "My Neighbor Perfect" deserves a place in the list of screen emotional actresses.

TRIBUNE—"The Day of Faith" is a ribbly muddled story about something that is not worth seeing. . . . Go to the Capitol is our advice, picture and draw your own conclusions. . . . would see it over again, but know would do no good. There are enough in that picture to baffle us forever.

WORLD—The new play at the Capitol is a clumsy step in the right direction. It deals with humanitarian creed slogan is "My Neighbor is perfect."

The film makes clear enough what the play makes clear, flounders about miserably in presenting its argument, seeing it, we are still not convinced that certain persons are perfect.

**George Coats In 'Frisco**  
(Special to THE FILM DAILY)

San Francisco—George Coats, Australian theater owner is here.

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## Poset In Canada

(Continued from Page 1)  
 is, of the Arcade, Montreal, moved up from the Board of directors to the Canadian presidency. was recently elected president of the Ontario branch.

l, who was secretary, has resigned and his resignation has been accepted. His successor is Maurice J. Burpee & West, Montreal, general distributors. The place of the directorate has been taken by A. Guinette of Montreal ex-

was practically the organizer of the Canadian M. P. T. O. Satisfaction is expressed, either on the side or the other, regarding the narrow or Gould as officers, at the same time, the reason for the withdrawals is not divulged.

by S. Cohen declared yesterday that Sparrow and Gould had been resigned by Montreal and Ontario exhibitors because of their activities on behalf of producer S.

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**"THE**  
**OLD FOOL"**  
 A  
**HODKINSON RELEASE**  
 IN  
**1924**

## Working Together

(Continued from Page 1)

costs, etc., so that the necessary papers might be arranged and the idea brought to a satisfactory conclusion.

Among the interesting developments of the idea was the presentation of certain figures at the last meeting, the sum of which show, that by the combined distributing plan as well as the combination and elimination of the sales forces of the various concerns, the cost of operation would reduce from approximately 6 per cent to approximately 27 per cent and that the net saving of these half dozen operators would total approximately \$75,000 a year. This, without regard to probable increased sales which are expected would follow such a move.

### Next Week on Broadway

Next week's line-up on Broadway includes "The Mailman," at the Cameo; "In the Palace of the King," at the Capitol; "Tiger Rose," at the Rialto; "Long Live The King," at the Rivoli; while "Anna Christie," is tentatively scheduled for the Strand, although "Flaming Youth" may be held over.

### Levey Plans Educational

Harry Levey has returned from a hunting trip on the South shore of Long Island, where he intends producing a series of one reel educational dealing with bird life.

### Ibanez Story for Mae Murray

(Special to THE FILM DAILY)

Los Angeles—Mae Murray is to have a story written especially for her by Vicente Blasco Ibanez, who will arrive in California shortly.

### Stars After Jan. 1

Robert G. Vignola, who, as noted, will produce his own pictures, is expected to start work on the first shortly after the New Year.

### Ginsberg on Trip

Henry Ginsberg, sales manager for Preferred has left on a six weeks' trip through the country.

### Barrett McCormick Here

S. Barrett McCormick is in town from Boston.

### Aubrey Here

Jimmy Aubrey is in New York from the coast.

## Buys English Films

(Continued from Page 1)

Fred W. Crosbie of Winnipeg, has been appointed division manager with charge of distribution throughout the Canadian West.

W. W. Hodkinson stated yesterday that there are about a dozen English pictures which his organization has taken over for Canada. They will not be handled by Hodkinson in the States.

"The demand for English pictures," said Hodkinson, "is a live one and it was for that reason that we closed the British deal."

## Big Crowd Ready

(Continued from Page 1)

Neither Brandt nor "Roxy" will talk of the plans, but if there aren't stunts galore then the wireless has gone wrong and advance dope is all off. As an indication it is understood that one of the proposed stunts provided for Reichenbach not to be allowed at his dinner. But this was barred.

Those present will include:

Hiram Abrams, Bert Adler, Jack Alicoate, Eugene Kelcey Allen, Glenn Alvine, A. L. Aronson, E. M. Asher, James Auditore, Morris Auditore, Louis Auerbach.

H. G. Ballance, Adolph Barr, Max Barr, J. C. Barnstyn, L. C. Barnstyn, James Beechcroft, A. C. Berman, Sam I. Berman, David Berrstein, G. Blaisdell, Ben Blumenthal, Louis F. Blumenthal, Edward Bouns, A. M. Botsford, Billy Brandt, Joe Brandt, Harry Brandt, Leo Brecher, Leo Brulatour, Nathan Burkan, Charles C. Burr, H. H. Buxbaum.

I. E. Chadwick, Perry Charles, George H. Cobb, Julius Cohen, Milton Cohen, Harry Cohn.

Joe Dannenberg, Lynde Denig, Bob Dexter, Howard Dietz, G. M. Dillon.

Arthur Ebenstein, Herbert Ebenstein, Jr., and guest, Bernard Edelhertz, E. A. Eschmann.

Felix F. Feist, Harry Fields, Max Fleischer, John Flinn, Irving Franklin, Al Friedlander, Dr. David Friedman.

Hy Gainsboro, G. Bruce Gallup, W. P. Garyn, Miles Gibbons, Dr. A. H. Giannini, William S. Gill, E. Kendall, Gillett, Samuel Goldwyn, E. C. Grainger, Bernard Grob, B. A. Grossman, Judge Grossman, Earl G. Gulick, Paul Gulick.

W. S. Halliday, William Halligan, Earl W. Hammons, John Hammell, Edward Hardin, W. C. Hermann, Harry Hershfield, Nathan Hirsh, M. H. Hoffman, J. C. Hornstein, David P. Howells, and guest Frank J. Hughes, Knute Husberg.

Felix Isman.

E. B. Johnson, James B. Johnson, Julian Johnson, J. W. Johnston, W. A. Johnston, A. Jordahl.

Robert T. Kane, George E. Kann, Maurice D. Kann, M. Kassell, Harry Kennell, S. R. Kent, Ed King, Robert Kinsman, Karl K. Kitchen, Edward L. Klein, William Klein.

W. A. Landau, Jesse L. Lasky, Paul Lazarus, Tim Leahy, Irving Lesser, Jack Levine, Arthur Levy, Mr. Levy, Edgar Lewis, Al Lichtman, and guest, Marcus Loew.

John MacMahon, Edward Mannix, Moe Mark, Mitchell May, Jr., Lou Mazza, C. E. McCarthy, A. J. McCoskel, John J. McGurik, Don Mersereau, Edward A. Miller, Paul C. Mooney, Sam Morris, Charles Moses, Vivian M. Moses, J. B. Muller, James Mulvey.

Bobby North.

Lee Ochs, Charles L. O'Reilly, Edward O'Donnell.

Elmer Pearson, C. S. Pinkerton, Joe Plunkett, P. A. Powers, M. E. Praeger, James R. Quirk.

H. Rachmil, Arthur Rapi, Hugo Riesenfelo, S. Rinzler, Harold Rodner, Frank Roehinbeck, Saul E. Rogers, W. F. Rogers, Louis Rosenbluh, Charles Rosenthal, Charles Rosenzweig, and guest, Samuel L. Rothafel, Nat Rothstein, Richard A. Rowland, J. Robert Rubin.

Reuben Samuels, J. I. Schnitzer, and two guests, Jack Schwartz, Marty Schwartz, Harry Scott, Joe Seider, George Shapiro, Victor A. Shapiro, W. R. Sheehan, and guest, Joseph Sheer, Ben Sherman, Sime Silverman, Samuel Sonin, John S. Spargo, Samuel Spring, Artie Stebbins, and two guests, Charles Steiner, George Steiner, Joseph Stern, Charles G. Synder.

J. J. Unger, Lawrence Urbach, Senator James J. Walker, Abe Warner, George Weeks, Robert E. Welsh, Lawrence Weber, S. Wetner.

Bill Yearsley.

Sam Zierler, and guest, Josiah Zuro.

### Meade Here

C. A. Meade with United Artists in Toronto is in New York. He was recently transferred from Winnipeg to Toronto and has been succeeded in the first named city by J. A. Kraker, formerly with Regal.

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over the antics of  
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as Judd, the valet in

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of the funniest comedy  
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that's going to clean up BIG!



# THE FILM DAILY

BRADSTREET FILMDOM The RECOGNIZED AUTHORITY

VI No. 51

Friday, November 30, 1923

5 Cents

## THANKS

By DANNY

For many things that happened. For many that are under way. And the sense of fulfillment are all. Which should have been yesterday important. For many have figured it out and respect it accordingly.

On the matters devoutly thankful for is the anticipation of the overwhelming prospects of this season's which will be materially cut and rear.

But, that there promises to sanity in picture and when this happens it will be well worth giving a try.

As distributors are coming in a better state of mind handling product is worth thinking about the action of the small independent operators in which may be followed by moves in other cities in the next year. So something to be thankful for.

### Costume Pictures

Interestingly on the cards for the season. There have been so many reasons that producers get so feelingly when you ask them for next year. Which is the query: what will be the picture made for next year? Not a bit. Too far ahead to get into? Why? Famous and important units will be on the early in the year. And only around the corner.

### Goldwyn On The Coast

Charles Loew leaves for the coast Monday. Irving Lesser is to leave at a moment's notice. First National is settling its plans. Lasky is discussing the problem this moment with Kor, Kent and Kane. Lasky goes all along the line. In 10 days at the most all the programs for next year will have been outlined.

(Continued on Page 2)



Charles Ray in "The Courtship of Myles Standish" opened its run in the President Theater, Washington, Sunday, to crowds that actually cheered. Distributed by Associated Exhibitors.—Adv.

## Mid-West Silent

Congressmen Won't Bind Themselves on Tax Repeal—Compromise May Be Necessary  
(Special to THE FILM DAILY)

Washington—Members of Congress, particularly those from the Middle West, are very reticent about giving voice to their views on the Mellon plan for the reduction of taxes. Most of them declare that it is yet too early to make any statement, because they want to see the House organized, and a definite Congressional program presented before they make up their minds on the matter. Representative Harry E. Hull, of Iowa, in a newspaper statement, expressed the views of many of his colleagues.

"I am for the soldiers bonus first, and for the raising of such moneys as are required to operate the Government," said Hull. "If, after the bonus and the Government expenditures are taken care of we can see our way clear to change the tax laws, I am for a reasonable revision. First of all, I would take off all of the nuisance taxes, and this includes the levy now being made on theater admissions. I would also lower the

(Continued on Page 6)

## B. & K. Offer Stock

Made Available for Chicago Public—Individuals Limited to 10 Shares  
(Special to THE FILM DAILY)

Chicago—The largest chain of picture theaters in Chicago, including the Chicago, Tivoli, Riviera, Central Park and Roosevelt, will become virtually a community possession under a plan announced by the Balaban & Katz Corp.

Through arrangements made with the Foreman Trust & Savings Bank, Sheridan Trust & Savings Bank and the Liberty Trust & Savings Bank, persons unfamiliar with stock markets will be able to acquire stock ownership on a partial payment plan.

Purchase will be limited to ten shares for each person, the stock to be bought on the Chicago Stock Exchange at the then prevailing price and held by the banks for the buyer until the final installment is paid a year later.

"The move is one to make the public's sentimental feeling of ownership in a large moving picture theater an actual one," said Barney Balaban. "It is not a case of raising money

(Continued on Page 2)

## Sees Duty On Film

In England—Prompted by Attitude of American Distributors Toward English Productions

"Al" Aronson of Truart just back from England reports that there is considerable discussion in English film circles of the probability of an ad valorem duty upon American productions shown in the British Empire.

"This state of affairs," says Aronson, "is due primarily to the fact that where American producers supply a great percentage of the film shown throughout the British Empire, English producers are beginning to believe that there is definite objection on the part of American distributors to presenting excellent British-made pictures in the United States."

Aronson maintains that among a number of British producers he found

(Continued on Page 6)

## Brown, Gerety Promoted

George Brown has been appointed director of publicity and advertising for all of the "The Hunchback of Notre Dame," companies at Universal. Brown's former duties as advertising manager have been taken over by Tom Gerety.

## Tax Meeting Today

(Special to THE FILM DAILY)

Washington—Officers of the M. P. T. O. will meet at the Willard today to discuss the admission tax repeal. Congress convenes on Monday.

## Trimble to Direct "Sundown"

Larry Trimble has left for the coast where he will start work on "Sundown," which First National will make on a lavish scale.

## Big Party

The Reichenbach Circus Testimonial Dinner Proved a Most Enjoyable Event

Somewhere in the neighborhood of 250 of the most important film folk of the East—including a number of notable producers from the West, had a most enjoyable time Wednesday night at the Ritz, at the testimonial dinner tendered to Harry Reichenbach.

As was anticipated, there were a number of unusual interesting stunts which developed during the evening. The chief among these, was the appearance of the waiters garbed as policemen, ballet dancers, convicts and Bolsheviks.

(Continued on Page 6)



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**Quotations**

	High	Low	Close	Sales
East. Kod.	109 7/8	109 1/8	109 7/8	500
F. P.-L.	65	64 1/2	63 1/2	200
do pfd.				Not quoted
Goldwyn				Not quoted
Loew's	17 1/2	17 1/4	17 1/2	200

**THANKS**

(Continued from Page 1)

lined, at least. And amid all this interesting bustle is the calm, quiet attitude of Universal. Saying little. Planning much. Fully anticipating getting away to another great start. Just as they did this season.

**New Ad Force Planned**

F. Heath Cobb, exploitation director of Grand-Asher, is organizing an advertising force. It is planned to place a man in each key city.

**Darmour on Tour**

L. J. Darmour, president of Standard Cinema Corp., has left on an extended tour of the Selznick exchanges.

**Show "Anna Christie"**

A special showing of "Anna Christie" was given at the Town Hall Wednesday night for members of the National Board of Review.

**Pettijohn Recovers**

Charles C. Pettijohn is back at his desk, following an illness of several days duration.



**WHY ROME IS CALLED "THE ETERNAL CITY"**



Perhaps the most widely known of all ancient structures and one which most indelibly impresses itself upon the mind of the onlooker is the Colisseum at Rome, built in the year of 79 A. D. It seated eighty thousand people and was the scene of orgies of brutality, the like of which civilization has not known since its day.

The classic picture of its present state is shown above.

Tomorrow will follow more details of the Colisseum and the use made of it by George Fitzmaurice in the production "The Eternal City," presented by Samuel Goldwyn (not now connected with Goldwyn Pictures). —Advt.

**Friedrich, Ohio Exhibitor Dead**

(Special to THE FILM DAILY)

Amherst, O.—Rudolph Friedrich owner of the Paris, Standard and Elvira in Lorain and the Park here is dead. His wife is continuing the management of the houses.

**Robert Horsley Promoted**

Robert S. Horsley, assistant manager of the local Vitagraph exchange has been appointed manager of the Philadelphia office.

**Policy Changed**

(Special to THE FILM DAILY)

Montreal—The old Allen has been renamed the Palace and is running with a top of \$1.50. "Scaramouche," is the first picture under the new arrangement.

**Joe Schuchert Back From Europe**

(Special to THE FILM DAILY)

Buffalo—Joseph Schuchert, owner of the Columbia and Colonial, has returned from a vacation in Europe.

FIRE PATROL BULLETIN No. 11

Who's Who in the All-Star Cast  
Watch  
**JOHNNY HARRON**  
in  
**"THE FIRE PATROL"**



especially in that breathless fight on the stairs with a superior foe—See him hurled to the floor below—Watch him get up—a woman screams—another faints—Another fight that will bring the audience to its feet—Does he conquer? Not this time—BUT WAIT—You will see it all thrillingly portrayed in

**"THE FIRE PATROL"**

Directed by Hunt Stromberg  
and there are 5 other big melodramas to come!

HAVE YOU APPLIED FOR A FRANCHISE?  
**CHADWICK PICTURES CORPORATION**  
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**B. & K. Offer Stock**

(Continued from Page 1)  
as the long-deferred partial payment testify. It is a case of binding theaters into the life and minds public and interesting it in some that will prove to be a sound investment."

Upon payment of \$10 down share the banks will purchase stock for the subscriber at the value. The banks will hold the until the purchaser has paid a balance in twelve monthly payments. The stock pays to the chaser monthly dividends over above interest charges made by banks on the balance carried.

Ownership in the Balaban & Corporation includes the Ch Tivoli, Riviera and the Central an operating lease upon the Roo and the Educational and Asso First National franchises for Illinois.

**Enthusied Over Seastrom Film**

A print of "Name the Man," for Seastrom's first American picture, has been received by Wyn, whose officials declare it of the finest pictures ever turned by that organization.

**Popular Signs Donovan**

Popular M. P. Corp. of Chicago has signed Frank Donovan to a series of features to be made in Chicago. The first goes in on Dec. 5.

**Kann's First Purchase**

George E. Kann's first purchase an independent operator in the eign field is "You Are in Danger" produced by Blair Coan.

**HAL ROACH'S CHARLEY CHAS COMEDIES**

"Consistently Good."

1 reel



**Minnie Elizabeth Webster**

Exclusive representative for

**MR. LOU TELLEGEN**

Blackton's "Let Not Man Put Asunder"

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—*we've seen*

# “BIG BROTHER”

It's Allan Dwan's Production  
of Rex Beach's new novel

**W**E urge you to see it, too.

If it isn't one of the best pictures you've ever seen may we be shot at sunrise.

It's got a kid in it that'll hand you a wallop you haven't felt in years.

And if any one was ever fitted down-to-the ground with a part it's Tom Moore. His is a marvelous portrayal, far and away the finest thing he ever did.

“Big Brother” is a big picture. It's got that heart-throb that makes audiences talk and talk and go to see it again.

And it's an honest-to-God, true to life, human-interest thriller. Not a foot of bunk in it from start to finish.

*See it!* That's all we ask, *see it yourself!*

*Paramount Pictures*



FAMOUS PLAYERS-LASKY CORPORATION  
ADOLPH ZUKOR President  
NEW YORK CITY



**New Exploitation Device**

Something new along exploitation lines is being worked out by Hopp Hadley. It is a talking lamp which, in addition to giving light, tells the patrons all about "Scaramouche" and its run at the 44th St. theater. The lamp is gold plated with an elaborate silk shade, a new contrivance called the "Hadley Speaker." It is a phonograph arrangement with an electric motor. Hadley makes the records himself and hopes to have them on all big pictures in a short time. The idea is to sell or lease the speakers to theaters and furnish a service of special soft-spoken records.

**Coast Directors' Hold Ball**  
(Special to THE FILM DAILY)

Los Angeles—The seventh annual ball of the M. P. D. A. was held at the Biltmore Thanksgiving Eve. It was a costume affair. Fred Niblo was official pacemaker for the evening. The committee included George L. Sargent, Fred Niblo, Joseph De Grasse, William Beaudine, William P. S. Earle, William Seiter, Harry Franklin, Phil Rosen, Douglas Gerrard, Wally Van, William Duncan, Jack Ford and James Hogan.

**Four On December List**

Metro announces the following releases for December:  
"Fashion Row," Mae Murray's newest, released Dec. 3, "In Search of a Thrill," starring Viola Dana, Dec. 10. "A Wife's Romance," starring Clara Kimball Young, released Dec. 17 and "The Man Life Passed By."

**Prize to Most Valuable Member**  
(Special to THE FILM DAILY)

Detroit—The M. P. T. O., of Michigan announces that to the exhibitor giving the best suggestion in the interest of the organization or performs the best service for the unit, a prize of \$100 will be given at the next convention, to be held Oct., 1924, at Saginaw.

**Texas to Discuss Taxes**  
(Special to THE FILM DAILY)

Dallas—Exhibitors throughout the state are being urged to attend the forthcoming two-day convention of the Texas exhibitors in Dallas, Dec. 4 and 5, inasmuch as "valuable information has been secured by President Cole on how to get admission taxes repealed."

**Old Strand Now Piccadilly**  
(Special to THE FILM DAILY)

Toronto—The old Strand has reopened as the Piccadilly. The theater is one of the oldest in the Dominion. Extensive redecorating has made the house an attractive one. Admissions will be 25 cents for matinees and 35 and 50 cents in the evening.

**Chadwick in Deal With Arrow**

I. E. Chadwick of Merit has closed with Arrow for a number of pictures for Upper New York. Among them the Dick Hatton series, the Edmund Cobh series, "The Sante Fe Trail," the Broadway comedies, Mirthquake Comedies, and the Eddie Lyons comedies.

**Newspaper Opinions**

**"This Freedom"—Fox Central**

AMERICAN—Not having read the novel, we cannot say whether it is a faithful adaptation, but from the general trend of the picture, one gathers it is. There are numerous mental struggles, frequent arguments, and debatable situations, all of which, though prolonged at times, are well done.

For the type of picture it is, and for the type of problem it presents, "This Freedom" is done with appreciable restraint. It is well acted, well handled and intelligently treated.

DAILY NEWS—"This Freedom" on the screen is a disgrace to its sister film, "If Winter Comes." You may like the picture. Indeed, we're not condemning it. It's as good as the average, but its predecessor was, oh, so much better!

EVENING JOURNAL—There lies the chief fault of the production, which is well acted and almost perfectly cast. It is too much of Mr. Hutchinson.

Miss Compton gives a pleasing performance and the youngsters in the picture are all little darlings.

MAIL—"A sincerely dramatic presentation of the facts in the case in a way that will stir every person who sees the film. Although without the driving power of "If Winter Comes," the last picture of the author to be seen here, "This Freedom" contains many elements which should insure it the well-deserved success of its predecessor.

MORNING TELEGRAPH—The presentation of the story in pictorial form is lucid, logical and exact to a degree. It has been intelligently handled throughout; the scenes follow one another in a satisfying sequence, and the conclusion, while exceedingly melodramatic, is as Mr. Hutchinson wrote it.

From a point of intelligence and good sense in all departments, including the photography, it is to our knowledge the best picture turned out by the Fox organization.

SUN—"In all respects an absorbing picture. It creates, despite variations from actuality hereinafter to be noted, a persistent illusion of reality. And so for two hours the audience sat in rapt attention."

TELEGRAM—"It was indicated that the picture will create no less enthusiasm than the novel."

TIMES—"Denison Clift has had a hard tussle with the theme, and he has interspersed comedy to relieve the lugubriousness of the whole story, which is like "The Famous Mrs. Fair," unrelieved, however, by the picturesque atmosphere of that work."

"This Freedom" is a story interesting because of the Hutchinson phrasing and his original descriptions of persons and place. The settings of the picture are adequate, and the acting of the players is very good.

TIMES SQUARE DAILY—From all intents and purposes it failed to impress the premiere gathering. But, as a picture, "This Freedom" revealed a tendency to become tedious through the lack of opportunities for action which inclines toward the opinion that if the story were excellent reading it has lost much in the migration to the screen.

**"The Light That Failed"—F. P. L. Rialto**

AMERICAN—But the action runs smoothly, and the actors, working under the handicap of bringing to the screen a novel of the force of "The Light That Failed," do as well as could be expected.

EVENING WORLD—"A fine picture version of a fine story. Our advice to all lovers of good pictures is to see it."

Excellent work is contributed by Percy Marmont, Sigrid Holmquist, David Torrence and Jacqueline Logan. The photography is exceptionally fine and the direction well-nigh faultless.

MAIL—This time it has a convincing atmosphere; is well played by a capable cast, and goes on to a happy ending to one unacquainted with Kipling's story if would appear authoritative and entertaining.

POST—"It does not lend itself well to the screen. This is not to say, however, that "The Light That Failed" at the Rialto this week is uninteresting. There are a number of most appealing scenes and it is by no means a dull affair."

TELEGRAM—"has been admirably adapted to the films, and is now retold as an absorbing "movie," full of heart interest."

TIMES SQUARE DAILY—"has messed up the original hopelessly and inexcusably. Somehow nothings right."

So as a picture the film at the Rialto has a good actress in Miss Logan and an excellent dog comedian in the immortal Binkie, done with some touch of greatness by an uncredited wiry pup. Otherwise it is routine picture production with its fate greatly in doubt.

TRIBUNE—They haven't put a happy ending on "The Light That Failed," as a matter of fact, they haven't put any ending on it, which is perhaps the best way.

Percy Marmont has a way of making you forget that he is Percy Marmont. Jacqueline Logan is starred. Miss Logan is delightful. David Torrence we like very much indeed as Torp.

WORLD—The picture is not conspicuously effective. Still, there are scenes in it which command admiration. It is not by any means all dull. It simply is not the big, pulsating, gripping drama which it seems to us it might have been.

**"The Mailman"—F. B. O. Cameo**

AMERICAN—The plot is melodramatic, the story develops as stories of that kind have developed ever since they were first written, but the entire cast means well.

EVENING JOURNAL—For years and years this writer has been laboring under the delusion that postal employees had fairly safe jobs—hard ones, it is true, but fraught with very little hazard. He bows his head meekly and admits that he has been wrong, for he has seen "The Mailman." Carrying and sorting mail, it develops, is a frightfully dangerous business.

EVENING WORLD—The film is a quiet affair and contains a post office robbery, a rum-running plot, the stealing of Government bonds and shows off the great Pacific Fleet just as true to life as though it were a news reel.

MORNING TELEGRAPH—"The Mail Man," F. B. O.'s feature at the Cameo this week, is very good melodrama. The picture is good, in spite of certain things which strike one as being grotesque, such as The Fleet, ten dreadnoughts, chasing a 90-foot yacht. They sink her.

SUN—"People who enjoy motion pictures bristling with melodramatic thrills intermingled with pathos will undoubtedly get a lot of "kicks" out of "The Mailman."

None of the film tricks is overlooked, if our memory serves us faithfully in regard to screen presentations of the school we have previously seen.

TELEGRAM—Filmed on an even more elaborate scale than his previous productions, "The Mailman" ranks as the young producer's biggest production effort.

POST—"The Mailman" is full of thrills.

WORLD—Stirred into the propaganda is a fairly entertaining melodrama of rather crude materials.

**Resent Exhibitor's Slur**  
(Special to THE FILM DAILY)

New Brunswick, N. J.—Joseph created a disturbance here by being in the Home News that in to succeed in the exhibition business "you have to become a crook," adding that salesmen's prices were meaningless. Dave S. of the Strand and Empire, and Thur S. Flag of the Rivoli sent statements to the publication re Reder's expressions.

**A. J. Mertz Honored**  
(Special to THE FILM DAILY)

Detroit—Upon A. J. Mertz's nation as manager of the University and also as treasurer of the Board of Trade, he was pre with a beautiful traveling bag will conduct his own exchange Boston through which he will tribute the Government film, "P. River."

**Forsher A Special "Rep"**  
(Special to THE FILM DAILY)

Philadelphia—A. R. Forsher, early with Hodkinson, has been pointed special field representative for the Film Board of Trade, now making a tour of the territory giving exhibitors instructions on to avoid over-buying.

**Theaters Aiding Community**  
(Special to THE FILM DAILY)

Springfield, O.—Local theater managers are co-operating in the Community Fund Drive, now in progress. A series of short reels is being shown in the houses to boost the campaign. The combined action of the exhibitors has caused favorable comment.

**STORIES WANTED FOR PRODUCTION**

We are in the market for original stories with strong melo-dramatic situations offering unusual exploitation features. Submit synopsis only.

**PYRAMID PICTURES, Inc.**

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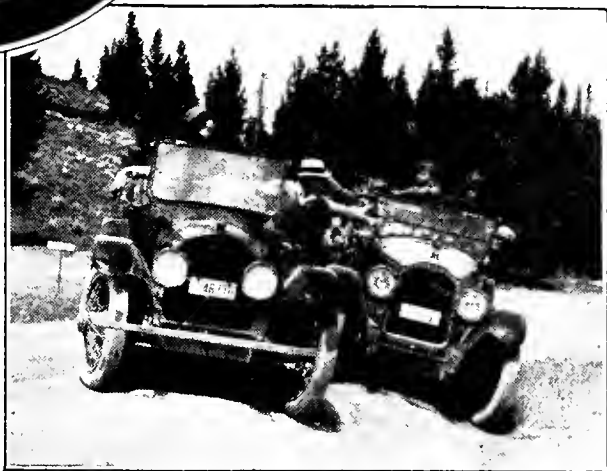
New York

What do you know about  
Divorce and the law?

*Get ready for  
the inside stuff*

RUPERT  
HUGHES'

Helene  
Chadwick  
Lew Cody  
Carmel  
Myers  
George  
Walsh



# RENO

The Big  
Picture with  
the Big Angle

*There never was  
a picture like this one*

*Goldwyn-Cosmopolitan*

## Germany Disrupted

Market Gone, Wages High, Production at Low Ebb—Says Former Ufa Publicity Head

Fritz Jacobsohn, formerly director of publicity for the Ufa when that organization made pictures like "Deception," "One Arabian Night" and "Passion," is in New York from Berlin.

He paints a gloomy picture of Germany so far as production is concerned and declared that it was only in distribution and exhibition that his country cut any figure so far as motion pictures were concerned. The reason for this condition, he stated, was due to the inflated condition of the mark and the resultant unsettled economic conditions.

"The day when pictures could be made cheaply in Germany is gone," Jacobsohn states. "Paper marks no longer satisfy labor and help has to be paid on a gold mark basis. Everything concerned with pictures in Germany is inflated. Talk of high salaries paid to artists is the bunk. Henny Porten recently was paid \$1,200 for her work in a complete production while Werner Krauss was credited with having closed an unusual deal when he secured \$1,500 for one production.

"Ninety per cent of the pictures shown in Germany today are of American origin. I consider the heyday of the German industry gone. Conditions today can be likened to the pre-war period. During and immediately after the war, Germany made progress in the film industry but that is now gone. The market is American-controlled. Foreign buyers don't come to Germany any more because there is nothing in production to interest them. The laboratories in Germany have been hit because the Agfa persists in keeping up the price of raw stock in Germany at any rate.

"This has resulted in a situation where printing can be done on Kodak stock in Paris and in Turin for 40 per cent less than in Berlin. The situation is so bad that the artists are seeking foreign affiliations. Emil Jannings is doing Nero in "Quo Vadis?" which is being produced in Italy.

"There is practically no production under way at the moment because of the uncertain situation. The number of pictures that look important are few. There is an East Indian picture in which Paul Wegener is starred; there is one based on the life of Philip the Second of Spain which Richard Oswald is producing and which has Conrad Veidt in the cast and a third, "The Merchant of Venice," which has an unusual cast composed of Werner Krauss, Harry Liedtke and Henny Porten. Peter Paul Fellner produced it."

Jack Cosman, representative of Agfa in this country, could not be reached yesterday to comment on Jacobsohn's statement.

"Fogarty's Flivver" Washburn's Next  
Bryant Washburn's next for Grand-Asher will probably be "Fogarty's Flivver," by Charles J. McGuirk.

## Sees Duty On Film

(Continued from Page 1)

a strong sentiment for the proposed ad valorem duty and said that it was not surprising in view of the failure of British producers to market their best grade of pictures in America.

"If several of the important leading American distributors were clever they would market the best of the British-made pictures regardless of whether or not they made money from these because of the money they are making through distributing American pictures in England. It would be good sound business."

While here recently several notables of the British film world discussed at length the difficulty of American distribution for British made pictures and indicated that in their opinion conditions were far from satisfactory. The Aronson statement of a possible ad valorem duty was not mentioned by any of them.

It is a fact, however that British producers are far from satisfied with the situation so far as American distribution goes.

DANNY.

### Montreal Wins Sales Contest (Special to THE FILM DAILY)

Montreal—The Montreal branch of the Famous-Lasky, was the winner of the All-Canada Paramount selling contest with 88 points, Toronto being second with 84; Vancouver, 74; St. John, 72; Winnipeg, 67, and Calgary 66. The sales staff received a cash award of \$500 and the office a large silver loving cup.

Vancouver—The Avenue has been re-opened by the Lawrence Raye Company, a new organization.

### Lorch Elected Treasurer (Special to THE FILM DAILY)

Detroit—Harry Lorch, of Goldwyn-Cosmopolitan, has been elected treasurer of the Film Board of Trade. Lorch succeeds Al Mertz who, as noted, resigned to go in business for himself in the East.

### Balshofer Reaches Coast

Fred Balshofer has reached Los Angeles where he has started work on the second of his series of Fred Church westerns for Great Western Prod. Some territories have already been sold. The second picture will be released Jan. 15.

### Arch Reeve Here

Arch Reeve, director of publicity at Paramount's coast studio, is in New York for two weeks to confer with Charles E. McCarthy and other executives at the home office.

### Goldstein Back

E. H. ("Manny") Goldstein, general manager of Universal is back from a short trip to the coast.

### Walker Leaves

Harley M. Walker of the Roach organization has left for the coast.

## Big Party

(Continued from Page 1)

"Herb" Crooker, was a splendid circus barker, resplendant in full circus regalia, and "barked" the crowd both to the lemonade (?) stand and the photograph gallery, where funny faces were made by all attending, to Arthur Miller, cameraman for George Fitzmaurice. Later these same faces flashed on the screen. The leaders of this industry don't know how funny they can be.

The first appearance anywhere, of the first Jewish Ku-Klux Klan also developed during the evening and there were innumerable clever speeches by "Bugs" Baer, of the New York American, "Willie" Collier and many others, including Reichenbach himself.

The Max Fleischer animated drawing "The Life of Harry Reichenbach" was a sensation and the Literary Digest reel most up to date, with clever cracks at leaders of the industry, all brought a laugh.

It was one of the most enjoyable events of its kind ever held. "Billy" Brandt was chairman of the Committee in charge and Senator James J. Walker was the toastmaster.

### Now Has Five Directors (Special to THE FILM DAILY)

Milwaukee—The Milwaukee F. I. L. M. Board has changed its name to the Milwaukee Film Board of Trade and has increased its directorate to five. The two new appointees are Harry Hart, of F. B. O., and Charles Trampe, of Mid-West Film. The three original directors are G. L. Levine, Universal; who is president; Harry Fitzgerald, First Nat'l and E. Tunstall, of Warner Bros.

### Sells Out Orpheum Interests (Special to THE FILM DAILY)

Decatur, Ill.—A deal has been closed by Harry E. Grampp, whereby T. M. Ellis, Jr., acquires the former's interest in the Orpheum Theater Co., which operates a number of theaters in Illinois, Iowa, and Wisconsin. Ellis will assume active management tomorrow.

### Lexington Reopens

The Lexington Opera House re-opened on Wednesday night under the Loew auspices. The usual galaxy of stage and screen folks attended the premiere. The Loew circuit has spent close to \$500,000 in remodeling and redecorating the house.

### Film Board Has New Offices (Special to THE FILM DAILY)

Omaha—The Film Board of Trade is now located at 1437 City National Bank Bldg., with Kay L. Berry in charge.

### Eastbound

Colleen Moore and John McCormick, her husband are due in New York from the coast shortly.

"Flaming Youth" Held Over  
"Flaming Youth," will be held over at the Strand for a second week.

## Mid-West Silent

(Continued from Page 1)

rates on small incomes, but I think it is too early yet to make any definite statement."

"I want to see the reduction of taxes, and especially to get rid of the special taxes that everyone sees to be complaining about as soon as we can afford to do so," declared Representative James G. Strong, Kansas.

"I am in sympathy with the recommendations of Secretary of Treasury Mellon, particularly in reference to the repeal of the nuisance taxes," declared Representative T. B. Robinson, of Iowa. "I want to do away with as many as possible of those little special and nuisance taxes which are so irritating. Some of them do not produce enough to justify their continuance, and there are some that curtail business and interfere unfairly with those engaged in industry. I would like to see special taxes eliminated just as far as good business will permit."

### Sees a Compromise

According to the Washington correspondent of the New York Times, a compromise on the Mellon proposal for tax reductions and consideration of such legislation as a non-partisan question appear necessary in the opinion of Republican leaders, who have completed an informal canvass of the attitude of members of Congress which convenes Monday.

Sentiment for tax reductions nationwide, the canvass shows, is so determined that revision is regarded as certain along lines affecting the greatest number of taxpayers. The canvass indicates that an overwhelming majority favors the Mellon suggestions for reducing normal tax on small taxpayers and a lower tax on earned than unearned incomes.

These are the only two points which are not subject to controversy. The others—applying the surtax \$10,000 instead of \$6,000 and lowering the highest surtax from 50 to 25 per cent, and the repeal of amusement and other nuisance taxes—run in the arena of dispute and have few supporters.


### Friars' Frolic Jan. 27

The annual Friar's Frolic will be held Jan. 27, at the Manhattan.

New York Chicago Hollywood  
**Rothacker Laboratories**  
WILLIAM S. GILL, Eastern Sales Manager  
542 Fifth Ave. Tel. Murray Hill 1-1000

**WANTED**  
Manager for theatre in Brooklyn. State salary and qualifications.  
Address W 30  
c/o The Film Daily  
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# WANTED!

 ONE of the most conservative and successful companies of the moving picture field is in the market for a number of keen salesmen and capable exchange managers.

The company is in a position to capitalize on a wonderful product. It stands well at the top of the list, as it has done for years. Its field men will have an exceptional product to sell. There is none better.

This company wants only real, capable, twenty-four-hour-a-day salesmen who can meet and sell any kind of exhibitor. No alibi men need apply. No expense account padders are wanted. It wants managers who have not only executive ability but show-trained brains and who use them all the time—in the company's interest. Sell advertisers and swivel chair paralytics need not apply.

Salary? Name your figure. If you earn what you demand you are entitled to it. You are the man we want.

Address Box M-75  
% FILM DAILY

- the public !
- want to laugh !
- pay big money  
for it !
- so —
- when you play

66

# HER TEMPORARY HUSBAND''

( the funniest laugh-howl in years )

— you are playing  
the biggest sure-fire  
comedy clean-up of  
them all

We promised you big ones and  
we're delivering big ones in the  
**FIRST NATIONAL BIG 10**



**THE** ***Film*** **THE RECOGNIZED AUTHORITY**  
**BRADSTREET FILMDOM** **DAILY**

LXXVI No. 52

Sunday, December 2, 1923

Price 25 Cents

**CARL LAEMMLE** presents  
**Priscilla**

**DEAN**

Supported by  
**WALLACE BEERY**  
**RAYMOND GRIFFITH**  
and **MATT MOORE**

**WHITE TIGER**

DIRECTED BY **TOD BROWNING**  
**UNIVERSAL JEWEL**



Fawning and hating the strong, Ready to ravage the weak, Faithless, --- suspicious --- cruel and savage, fearing no God --- trusting no man --- That's **WHITE TIGER** in the Heart of a Crook!



**NATIONALLY ADVERTISED IN THE**

# Another Cruze Knockout!

## "THE COVERED WAGON"

(the biggest film success ever known)

## "HOLLYWOOD"

(a smashing all-star comedy-drama)

## "RUGGLES OF RED CAP"

(another Cruze comedy clean-up)

— *And now* —

Adolph Zukor and Jesse L. Lasky present the

4th James Cruze Comedy Wow!

## "TO THE LADIES"

with

Theodore Roberts, Edward Horton,  
Helen Jerome Eddy, Louise Dresser

*The public  
roars and  
the critics  
say ➡➡*

"Score another bull's eye for James Cruze. The man who made 'The Covered Wagon' and 'Hollywood' again gives the public a picture about which they can go into ecstasies. As human, as different, as funny as the most jaded fan could ask for."

—N. Y. Journal.

"Fresh, keen, comic throughout. Far finer, wittier, more wholesome and more invigorating than most of the stuff you are seeing."

—N. Y. World.

"A dandy screen entertainment. Keen and brilliant and easily within the comprehension of the average motion picture fan."

—Times Square Daily.

"Surpasses the stage play. Excellent direction, skillful acting."

—N. Y. American.

Adapted by Walter  
Woods from the play  
by Geo. Kaufman and  
Marc Connelly.



*Paramount Pictures*

# THE Film DAILY

BRADSTREET FILMDOM The RECOGNIZED AUTHORITY

XVI No. 52 Sunday, December 2, 1923 Price 25 Cents

## Av Tax Program

Approval of Congress—M. P. T. ...  
 View of Treasury Reports ...  
 (Continued on Page 16)

## Ott May Direct Davies

is understood to be under ...  
 (Continued on Page 16)

## Colleen Moore Here

Moore and John McCor ...  
 (Continued on Page 16)

## Features Reviewed

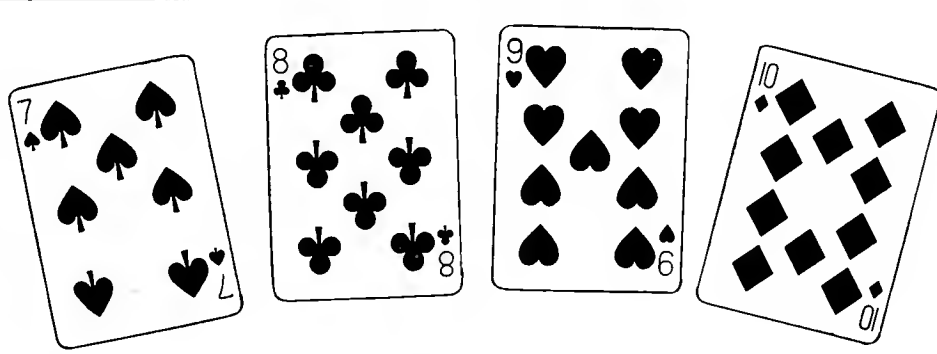
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Unknown Purple	5
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One of the many taking gags in Mack Sennett's presentation of Mabel Normand in "The Extra Girl," a picture the critics are lauding to the skies. Associated Exhibitors.—Advt.

## Definitions

Ego—Excessive love and thought of self. The habit of regarding one's self as the center of every interest.  
 Ambition—To seek ambitiously or eagerly.—Webster.



This is not a winning hand although a straight. Yes—a straight hand to ruin and extravagance and the sheriff if played as though it were a "straight flush."

### EGO

A certain amount of ego is all right and ambition is a great thing to possess; but there is a vast difference between "ego" and "ambition."

(Continued on Page 4)

## Legislative Outlook

For 1924 More Worrisome From Taxation Than Censorship—Many States Building Roads

(Special to THE FILM DAILY)  
 Washington — A man, probably posted better than any other in this country, relative to the national legislative situation, says:

"Motion picture people need have no great fear of what the various State legislatures will do to them so far as censorship is concerned, when these legislative bodies start meeting early next year. The Hays victory in Massachusetts on the censorship fight has had its effect. There will be sporadic efforts, however, in several states for censorship. The fight to repeal in New York State will again be on."

(Continued on Page 16)

### New Houses for Aschers

(Special to THE FILM DAILY)  
 Chicago—Ascher Bros. have taken over the North Central, Lincoln and Belle Plaine Ave. theaters for twenty-three years, beginning Jan. 1. The Aschers will operate it under the name of the North Center Theater Co. and have agreed to pay a percentage rental estimated to average \$55,000 annually, or \$1,100,000, and to spend \$100,000 toward the interior decorations.

The North Central will have 2,500 seats, thus making it larger, by 300, than the West Englewood.

### Deal On for "White Sister"

Marcus Loew is dickering with Charles H. Duell for the distribution of "The White Sister." The deal has not been definitely closed as yet.

### Finkelstein Here

M. L. Finkelstein, of Minneapolis, is in town for a few days. Stopping at the Biltmore.

## Plans Viking Film

C. S. Clancy to Make It In Norway and Iceland—Norsemen's Visit Here a Part

C. S. Clancy Prod., which produced "The Headless Horseman," has secured the rights to a story of the Vikings and their discovery of America in 1001 A. D., written by Tancred Ibsen, the grandson of B. Bjornson, and Henrik Ibsen, and the son of Sigurd Ibsen, the recent premier of Norway; and by Ellen Marie Jensen, authority on English and Scandinavian literature.

(Continued on Page 16)



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**The Week's Headlines**

**Monday**  
 Jones, Linick & Schaefer take over Chicago Wood. Marks & Goldman dissolve partnership.  
 Conditions in Germany unsatisfactory, says George Jacoby.  
 Harry M. Crandall, commenting on Godsol article, offers interesting ideas on percentage.

**Tuesday**  
 Billy Brandt suggests using salesmen, 10,000 strong, to work for admission tax repeal.  
 C. B. Hoy has plan under way to organize industry into five credit groups.  
 New Kirkwood-Lee series for Hodkinson.

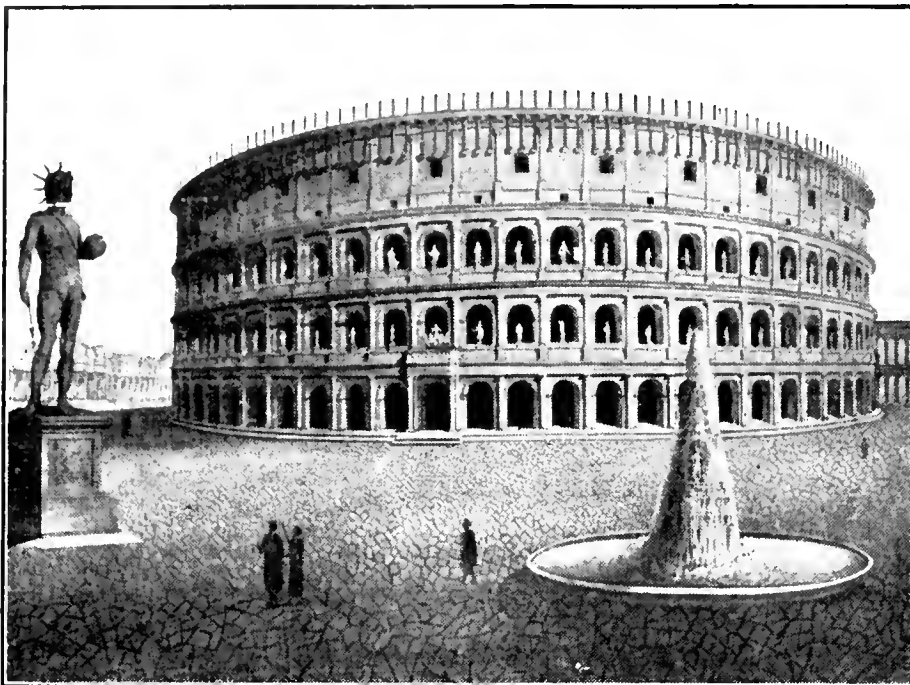
**Wednesday**  
 Plans under way in Boston by six independent exchanges to work out joint distribution and effect savings.  
 Big crowd all set for Reichenbach testimonial dinner at Ritz. Many "stunts" planned.  
 H. M. Richey favors Brandt plan. Thinks salesmen can be used to acquaint exhibitors with tax repeal arguments.  
 Hodkinson Corp., Ltd. (Canada), takes over several English pictures for Canada only.  
 G. B. Sparrow and Vincent Gould quit Canadian M. P. T. O. as president and secretary. Causes stir in Dominion.  
 Sale of Woods', Chicago, denied. Loew and Zukor reported purchasers, besides Jones, Linick & Schaefer.

**Thursday**  
 Thanksgiving Day.

**Friday**  
 "M" Aronson, Truart, just back from England, sees possible ad valorem duty on American pictures.  
 Congressmen reticent about airing views on Mellon tax plan. Majority declare it is too soon to speak.  
 Balaban & Katz offer stock ownership to public in Chicago theaters.

**Saturday**  
 National legislative situation for 1924 more worrisome from taxation than censorship. Prominent members of M. P. T. O. map out tax program for Congress's approval at closed door meeting at New Willard, Washington.  
 C. S. Clancy Prod plan to produce story of the Vikings. Production in Norway and Iceland.

**WHY ROME IS CALLED "THE ETERNAL CITY"**



This is the Colisseum as it looked in the days of Caesar—the most massive prominent structure known.

The Colisseum was begun by the Emperor Vespasiano and completed by his son, Tito, in the year of 79.

George Fitzmaurice used twenty thousand people in the scene he made inside the Colisseum for "The Eternal City," which Samuel Goldwyn (not now connected with Goldwyn Pictures) presents.

More about the Colisseum tomorrow.—Advt.

**Martha Mansfield Dead**  
 (Special to THE FILM DAILY)

San Antonio—Martha Mansfield, who was severely injured when her crinoline dress caught fire, died Friday as a result of her burns. Miss Mansfield was one of the featured players in "The Warrens of Virginia," scenes for which Elmer Clifton was making here.

**Cohen Due in Today**

Jack Cohn of C. B. C., is due in from the coast today with a print of "Innocence."

**T. & D. Theater Closes**  
 (Special to THE FILM DAILY)

Watsonville, Colo.—West Coast Theaters, Inc., controls both the California and T. & D. here. The California is a new house, which opened a month ago. The town can't support both so the company closed the old T. & D.

**Hawkins in Town**

F. J. Hawkins of the United Producers and Distributors Corp., of Hollywood arrived in town from the coast on Friday.

FIRE PATROL FIRE PATROL FIRE PATROL

**FIRE PATROL BULLETIN No. 12**



Who's Who in the All-Star Cast of  
**"THE FIRE PATROL"**  
**SPOTTISWOOD AIKEN**  
 surpasses his every film success! Blind, aged, helpless, he moves through the GRIPPING story—outraged he HURLS himself against the man who would kill him—STUDY him as he totters toward the precipice—How compelling he is when the ship is ABLAZE from stem to stern—  
**A TRIUMPH IN SCREEN ART!**  
 WATCH HIM in  
**"THE FIRE PATROL"**  
 Directed by Hunt Stromberg  
 and there are 5 other big melodramas to come!

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**CHADWICK PICTURES CORPORATION**  
 729 7th Ave., N. Y. City

**Pathé News**

No. 97  
 88 BEAUTIES MOBBED—Candid beauty contest visit New York's C and the Police reserves have to be C  
 WITH ERHARDT'S IRREGULAR BAVARIAN BORDER—Exclusive of the brigade organized as defense Thuringa sails for Cherbourg, South  
 PRESIDENTIAL POSSIBILITIES 1924—Looking over the likely timber parties.  
 Other news as usual.

**today**

**Steamer Sailing**

Sailings of steamers for ports, with destinations, times and points for which they mail are as follows:

**Monday**

New Toronto sails at noon for T. mails close at 8 A. M. for Canary Islands, Senegal; other parts of West Africa addressed; also parcel post mail for Islands, Canary Islands, Ceuta, Melgier in Morocco and Siberia. Same noon for Kingston; mails close at 5 for Jamaica.

**Tuesday**

Hellig Olav sails at noon for Copenhagen close at 9 A. M. for Norway, Denmark and Finland specially addressed; Benedict sails in the afternoon for buco; mails close at 11 A. M. for buco, Parahyba, Natal and Maccieo parts of Brazil must be specially addressed.

**Wednesday**

Orbita sails for Cherbourg, Southampton and Hamburg at 2 P. M.

**Thursday**

Thuringa sails for Cherbourg, Southampton and Hamburg. Southern Cross sails de Janeiro, Montevideo and Buenos Aires.

**Saturday**

Aquitania sails for Cherbourg and Hampton. Providence sails for Palermo and Marseilles.

**HAL ROACH'S WILL ROGERS COMEDIES**

"Wit With A Wallop"  
 2 reels

Pathécomedy

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 New York's Newest and Foremost Costume Rental Organization  
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Broadway Theatre . . . . . "Biggest business since Dempsey-  
Firpo fight pictures"

Denver  
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Detroit  
Broadway-Strand Theatre "Biggest business in three years"

Jacksonville, Fla.  
Imperial Theatre . . . . . "Best business in months"

Englewood, N.J.  
Englewood, Theatre . . . . . "100% picture. 100% attendance"

Schenectady, N.Y.  
Barcli Theatre . . . . . "Broke all records. **SOME** picture"

San Francisco  
Granada Theatre . . . . . "Absolute capacity"

*The* They ALL say the same about -

# VIRGINIAN

L.P. Schulberg presents

Tom Forman production

with Kenneth Harlan Florence Vidor Russell Simpson Pal O'Malley Raymond Hatton

ADAPTED BY HOPE LORING AND LOUIS D. LIGHTON FROM THE NOVEL AND PLAY BY OWEN WISTER AND KIRKE LA SHELLE

## PREFERRED PICTURES CORP'N.

1650 BROADWAY

NEW YORK CITY

FOREIGN DISTRIBUTORS - EXPORT AND IMPORT FILM CO. INC.



# Definitions

(Continued from Page 1)

The ego of some directors will only permit them to think in 7-8-9-10-11 (i. e. 7,000 8,000, 9,000-10,000-11,000 feet) and because some real director with a real story made a justifiable 9,000 foot picture, the ego (not ambition) made the second (great?) director feel it beneath his dignity to make anything less than 10,000 feet—and the third (great?) director's ego (not ambition) can then only think in 11,000 and 12,000 feet—because he believes that 11,000 or 12,000 feet—by its Length alone—stamps him superior to the first great director and the second (great?) director.

Whereas the first, or really great director, with ambition (not ego) tries to surpass his first effort, not in length but in quality

Now—

Mr. Exhibitor: Do you realize the millions of dollars this ego costs you?

Mr. Distributor: Do you realize the millions of dollars this ego costs you?

Mr. Producer: Do you realize the millions of dollars this ego costs you?

Mr. Ego Director: Do you realize that you are slowly but surely killing the "goose that lays the golden eggs?"

Mr. Exhibitor: Do you believe your patrons will continue to pay into your box offices good money to sit through a long drawn out padded feature, that cannot hold one's interest?

Mr. Distributor: Do you believe that the exhibitor can continue to pay you the prices you must get in order to survive, for a long drawn out padded feature that he cannot make money on, nor build up his patronage with?

Mr. Producer: Do you believe the distributor can continue to furnish you the money to produce long drawn out padded pictures—entailing consequent extravagance and waste?

Mr. Ego Director: Do you know that two recent great stage successes, first, "Lightnin" ran on Broadway, New York, 1921 performances; that the curtain went up at 8.20 P. M. and closed at 11.00, with two intermissions of 17 minutes each, making 2 hours and 23 minutes for the actual performance.

And that "The Bat" played on Broadway, New York, for two years and one week, the curtain going up at 8.30 P. M. and the performance over at 10.55 P. M. with two intermissions totaling 20 minutes, making the actual performance 2 hours and 5 minutes.

Do you believe they would have had these long and financially successful runs had they been padded and drawn out to 3 hours (nearly 12 reels) or more in running time? Of course, you don't.

Yet, would your ego permit you to transfer these two great proven successes to the screen under 11,000 or 12,000 feet in length?

Mr. Public: Do you enjoy and are you willing to continue paying to see and sit through a long drawn out padded feature? Answer: Not very much longer.

To You All: The two most popular books in the last few years are "Main Street" by Sinclair Lewis, and "If Winter Comes," by A. S. M. Hutchinson. No circulation figures are published but it is estimated that 350,000 copies of each have been sold. H. G. Wells' "Outline of History," has also probably sold about the same number.

Now, on the other hand, The Saturday Evening Post claim a weekly circulation of 2,410,964 copies. Do you believe that if from cover to cover the publishers ran only one long drawn out padded story, or even an interesting story, that the circulation would remain at 2,410,964 copies weekly? Of course not! Because the great majority of the public want diversified entertainment of a length that will hold their interest.

Mr. Exhibitor!  
Mr. Distributor!  
Mr. Producer!

Do these facts and figures mean anything to you? Can you see that the public is willing and anxious to pay for real entertainment—diversified entertainment—and sooner or later will pay for "Ego?"

Therefore, let us give real entertainment and save the millions of dollars being paid ego. Let all make money and the red figures into the black column. And, Mr. Ego Director, let us compel you to let live the "goose that lays the golden eggs."

## TALKING TO TILLEY

Ever since Frank Tilley, editor of "Kine," left here last summer, he has been chattering. Especially since the shut down of what he said. And how he predicted it. And a few more ideas. Including a constant poke at what we had to say about his ideas. Patience is a virtue. We hope to be virtuous. One tires of mis-statements. Tilley's latest wearies. In his issue of Nov. 15 (just received) he comments on what appeared in THE FILM DAILY. And adds:

"But only last July, criticising what the Kine had said about production cost, Danny declared that our postulations regarding the cost of production were wrong, that the "great American Lie" was the judges, not us, and that he would "bet us anything in the world we were wrong." What about it now, Danny?

What about it? This:

What was said last July, Mr. Tilley, was that your charges of graft, incompetence, etc., were all wrong. What was said last July was that doubtless the American producer knew about what kind of pictures the American public wanted and you did, and that the public would give the answer. At that time it was admitted that production costs were too high.

But so that you will have no misunderstanding on that score we might add, with a degree of modesty, that last March (10 days before July), it was pointed out in this publication that production costs were so high that American producers had evidently overlooked that they were putting more in pictures for this year than had been taken in at the box office in the greatest business year we ever had.

Let's end this discussion once and for all. Excessive production costs are one thing. Charges of graft, incompetence, lack of understanding of what a public wants are distinct from another.

## THE LATEST WHITE HOPE

Is Ralph Block, formerly of Famous and Goldwyn. Who is going to produce on his own. Here's hoping. If Ralph can't do it—fine. He is one of the few men—unfortunately there are a few of them—who should be able to help a lot in presenting the right kind of pictures. He has been charged with being a high-brow (whatever that means). But if his angle is a bit different, so much the better. Incidentally regarding the charge of being a high-brow says Block:

"Shakespeare was not a highbrow writer. 'He was the Cicerone and Belasco of his time.' The Greeks wrote of everyday life and Dickens' works have become classics because of their wit and humanness. And that is what we need in pictures—humanness—and this in turn will give us ART in productions."

## MIGHTY FINE ADVICE

Says Carl Laemmle:

"Let's quit calling it a 'game' and thinking of it as a business. Let's think of it as one of the most solid institutions in the world of business. Let's talk of our pride in it and of our respect for it, and let's do so at every opportunity. \* \* \*

"Throw out your chest."

# Reviews of the Newest Features

## "The Unknown Purple"

*Producer: A. Carlos*  
*Distributor: Truart—State Rights*  
**Whole... REVENGE THEME**  
**WORKED INTO ABSORBING**  
**MYSTERY PLOT THAT WILL**  
**KEEP BIG WITH THOSE WHO**  
**WANT TO BE KEPT GUESS-**  
**ING; INTEREST VERY WELL**  
**MAINTAINED THROUGHOUT.**  
 ... Well balanced and with good performances on the parts of all; Harry B. Walthall splendid as the worker of "The Unknown Purple"; Alice Lake admirable as the faithless wife and Stuart Holmes a reliable villain; Helen Ferguson, Frankie E. Kelly, Ethel Grey Terry.  
**Type of Story....** Mystery drama; on the stage play of the same name. Story starts off as popular sensational triangle but develops into elaborate mystery story in which unknown person who signs himself "The Unknown Purple", appears to have unlimited powers and operates in an invisible manner through the means of a powerful invisible ray. This element of the story is worked in with increased interest and it proves, as it promises, to be thoroughly absorbing for the most part, mystifying, though never baffling. The director has succeeded in keeping the spectator just enough in the dark to make him wondering what will happen next. There is considerable mystery not explained, such as how the mystery man succeeded in winning the prominence indicated upon his introduction as Victor Crompton. The last the spectator saw of him previously he was behind prison bars. There is a big gap here and a little too much left to the imagination.  
**Box Office Angle....** For the lovers of mystery drama, thrills and chills, you couldn't offer them anything more satisfying than "The Unknown Purple." Tell them they will see something rather unusual—mystery plots.  
**Exploitation....** Play up the title and the nature of the story. Tell them the theme is taken from the stage play. Your initial advertising might be more effective if done in teaser fashion. Post ads reading "Have you felt the influence of the unknown purple," "Watch for the unknown purple," etc. Here, the searchlight stunt would be highly appropriate. Flood the sky with purple lights following the exhibition of the proper teaser signs. Change marks in purple will excite curiosity, also. Play up the names of the more prominent members of the cast, especially Henry Walthall, Alice Lake, Stuart Holmes.  
**Direction....** Roland West; good.  
**Cast....** Roland West and Carlyle Moore  
 ... Roland West and Paul Scheld  
 ... Oliver Marsh  
 ... Good  
 ... New York  
 ... 6,950 feet.

## "The Day Of Faith"

*Goldwyn-Cosmopolitan*  
**As a Whole.... FAITH THEME**  
**A LITTLE DIFFERENT THAN**  
**THE OTHERS AND AT TIMES**  
**FAIRLY CONVINCING BUT**  
**NOT LIKELY TO PROVE A**  
**CONCLUSIVE ARGUMENT TO**  
**THE MAJORITY'S SATISFAC-**  
**TION.**  
**Cast....** Very good with long list of capable players such as Eleanor Boardman, Tyrone Power, Raymond Griffith, Wallace MacDonald, Ford Sterling, Ruby Lafayette, Edward Martindel, Winter Hall, Emmett King.  
**Type of Story....** From Arthur Somers Roche's novel. A rather new angle on the faith theme that is at times rather convincing and very well done although not always conclusive in its argument. The "My neighbor is perfect" theory may look very good on the screen and, according to Mr. Roche, it can be effectively applied to a variety of cases, and in each case as he shows it, successfully, but it isn't likely that the majority of picture goers are going to accept the author's verdict as final. Mob violence occurs twice throughout the picture and although the story appears to transpire in a locale apparently under police jurisdiction, there is no punishment meted out to those who attack and kill two of the "My neighbor is perfect" advocates. There are loopholes and flaws that can be found in the story but those sincerely interested in these new "faith" themes, may find the picture wholly interesting. Strictly it is not entertainment.  
**Box Office Angle....** A problem play that will appeal to those who like stories that give them something to think or argue about. Not a picture to entertain the average public.  
**Exploitation....** You'll have to decide this one for yourself. You know best whether you can satisfy your folks with a theme such as this. You might possibly interest local "faith" followers in cooperating with you to interest folks in the film. In this connection it might be well to hold a previous showing for ministers, educators, etc. and get their ideas on it. Play up the names of those in the cast, particularly Eleanor Boardman, Tyrone Power and Raymond Griffith. The title can be used effectively with catchlines such as: "What is 'The Day of Faith'? Find the answer at the blank theater." Mention the author's name.  
**Direction....** Tod Browning; injected a few good comedy touches, more of which would have been a big help.  
**Author....** Arthur Somers Roche  
**Scenario....** June Mathis and Katherine Kavanaugh  
**Cameraman....** William Fildew  
**Photography....** Good  
**Locale....** New York  
**Length....** 6,557 feet.

## B. P. Schulberg presents "Maytime"

*Preferred Pictures Corp.*  
**As a Whole.... PRETTY PRO-**  
**DUCTION GIVEN STAGE**  
**PLAY. PICTURE NEEDS**  
**GREAT AMOUNT OF CUT-**  
**TING, ESPECIALLY IN FIRST**  
**HALF, TO SPEED IT UP.**  
**Cast....** Could have been a whole lot better. Everyone tries very hard but they are not the best types for the parts. Ethel Shannon sincere in her effort and at times attractive although her make-up is not good. Harrison Ford a fair hero. William Norris plays the same role which he had in the stage play, that of the gay old Matthew. Others Clara Bow, Wallace MacDonald, Josef Swickard, Martha Mattox, Betty Francisco, Robert McKim.  
**Type of Story....** From the musical comedy. Offers a pleasing romance that might have been made much more interesting if they hadn't used so much footage in telling it. The picture, at that, can be greatly benefited by liberal cutting. The first half, dealing with the early part of the last century, drags badly. Generous eliminations in this part will speed up the story considerably and give it a sustained interest. The production is very good and Gasnier has not been sparing in injecting the proper atmosphere. It has splendid pictorial appeal. The theme deals with the love of a rich girl for the gardener's son but her father forces a marriage of his own choice. Years later the grandchildren of the two marry. The modern jazz sequence is a trifle gaudy, and the flaunting of a vulgarly attired fat girl before the camera is very poor taste.  
**Box Office Angle....** Very likely the popularity of the stage play will be a big asset for the picture bearing the same title. You have enough to talk about, and properly presented, with the score from the play, it should prove satisfying entertainment.  
**Exploitation....** Be sure to let them know that the picture is an adaptation of the stage play. Play up the title and get your local broadcasting stations to offer selections from "Maytime" prior to the showing and from the screen tell your folks about it. The theme song lends itself readily to ideas that will be appropriate for the holiday season. Have a jeweler display a copy of the song and a sign reading: "What will you buy your Sweetheart for Christmas." Other tie-ups will be equally effective. Your girls in old fashioned costumes will attract attention also  
**Direction....** Gasnier; good in every way except that he used far too much footage.  
**Author....** Rider Johnson Young  
**Scenario....** Olga Printzlau  
**Cameraman....** Karl Struss  
**Photography....** Very good  
**Locale....** New York  
**Length....** 7,500 feet.

## "To The Ladies"

*Paramount*  
**As a Whole.... ADAPTATION OF**  
**STAGE PLAY MAKES WHOL-**  
**LY DELIGHTFUL COMEDY**  
**ENTERTAINMENT; GOOD**  
**WHOLESOME AMUSEMENT.**  
**Cast....** Ideal types all the way through. The cast has been carefully selected as to appropriate players for the various roles, and filled by performers of no little ability such as Edward Horton, rapidly coming to the front as an Al comedian; he's great as Leonard Beebe, the backward office clerk hero; Helen Jerome Eddy excellent as his alert young wife; Theodore Roberts just himself and naturally amusing.  
**Type of Story....** Comedy drama with the humorous business uppermost. Here's a genuinely pleasing comedy entertainment. The kind that is conspicuous because there aren't half enough of them. You could keep on applying adjectives and then not overdo it.  
 The theme has originality, novelty and a wholesomeness that makes it especially pleasing. Plus James Cruze direction, a cast already highly commended, you have a right fine entertainment. The laughs are all sure-fire, real and make their mark. There hasn't been anything much funnier than the banquet for which hero Ed Horton rehearses his grand speech, that is to make a lasting impression upon his employer, only to be shocked dumb to find that his fellow worker has memorized the same speech. How his wife comes to the rescue is the reason for "To the Ladies."  
**Box Office Angle....** Get this one without fail. You don't get the chance, half often enough, to give your folks a wholesome comedy entertainment such as this. Count on their going out delighted.  
**Exploitation....** Do your best to bring them in. You have a good title to work with. Play it up extensively. Inaugurate a "Ladies Day," or if you use the picture for a run, a "Ladies Week" at your theater. Run catchlines in your programs reading: "Husbands Attention! Do you appreciate your wives? Bring her to the blank theater to see "To the Ladies."  
 Theodore Roberts plays the role of a piano manufacturer. You might arrange tie-ups with music shops or piano dealers. Be sure to give the members of the cast the credit they deserve. And of course don't fail to mention James Cruze, recalling his "Hollywood," "Ruggles of Red Gap" and "The Covered Wagon."  
**Direction....** James Cruze; Splendid in every way. Certainly puts the comedy over.  
**Authors....** Marc Connelly and Geo. S. Kaufman  
**Scenario....** Walter Woods  
**Cameraman....** Karl Brown  
**Photography....** Good  
**Locale....** Any town  
**Length....** 6,268 feet.

*A Drama of*

# FLAMING

*Jeopardy*

*Featuring*  
MONTE BLUE  
IRENE RICH  
Marc Mac Dermott  
Alec Francis  
Norma Shearer

A vivid drama of conflicting loves, noble sacrifices and great human understanding. - A story told with matchless skill by a writer of world renown, with remarkable character portrayals by one of the most noteworthy casts ever assembled. A sumptuously produced picture, made gigantically spectacular by an awe-inspiring forest fire which holds the spectator breathless.

*New York Premiere at the Mark Strand Theatre*  
*Week beginning December 9th*



**WARNER BROS.**  
Classics of the Screen

# PASSION

# Concord

*From the Novel by ~*  
**KATHLEEN NORRIS**

*Directed by*  
**JACK CONWAY**  
**A HARRY RAPF**  
**PRODUCTION**



**Mae Murray in  
"Fashion Row"**

Producer: Tiffany Prod.  
Distributor: Metro

As a Whole.....STORY NOT STRIKING BUT SERVES SPLENDIDLY FOR THE SORT OF THING THAT MAE MURRAY LIKES TO DO. PRODUCTION ARTISTIC AND ATMOSPHERE INTERESTING.

Star.....Cavorts about in spangles and feathers, puckering her lips for close-ups, and generally displaying plenty of temperament; has a chance to do some real acting in latter reels and does it well.

Cast....Elmo Lincoln's the most outstanding performance, that of an evil Russian. Earle Foxe struggles through a role that's too much for him; Freeman Wood but fair lead for star.

Type of Story....Drama dealing with the effort of Russian peasant girl to retain the disguise of a princess which wins for her the admiration of New York and a rich husband. A dual role in which Miss Murray plays the part of her own younger sister is by far the feature's most interesting sequence and provides for effective emotional acting on her part, wherein she sacrifices herself for the younger girl by protecting her from the Russian brute. The earlier sequences of the story are of a more frivolous nature. They are devoted chiefly to exploiting Miss Murray as the stage idol and giving her a chance to play around at the sort of things she seems to glory in. But toward the close, where she appears as the younger sister, Zita, Miss Murray is far more interesting and shows what she really can do in a dramatic way.

Box Office Angle... You should know best how the star and her productions draw. If her name brings them in, you can rely upon "Fashion Row" to satisfy.

Exploitation.... The star's name and the title of her latest release can be given good prominence. Display a variety of stills in the lobby to indicate the atmosphere. You can promise a picture that is very good to look at. The production is quite artistic. Let them know, through a trailer, of the star's dual role, showing her both as the stage favorite and as the little Russian peasant. A fashion show will link up splendidly with the title. Tie-ups with costume shops and the like would also prove effective. Living models, displaying the latest fashions, in a local department store window, would attract considerable attention. A sign could read: "Let Mae Murray show you the latest in gowns in 'Fashion Row' at the blank theater." Count on this to get the women.

Direction.... Robert Z. Leonard; supplied artistic production and made good use of material except that he devoted too much footage to early sequence.

Authors .. Sada Cowan and Howard Higgin

Scenario ..... The same  
Cameraman ..... Oliver T. Marsh  
Photography ..... Very good  
Locale ..... Russia-New York  
Length ..... 7,300 feet.

**"The Mailman"**

Film Booking Offices

As a Whole....HIGHLY SENTIMENTAL THEME WITH PATHOS AND GENERAL HEART INTEREST PREDOMINATING; COINCIDENCE THE CHIEF FACTOR IN PLOT DEVELOPMENT.

Cast....Ralph Lewis again a public servant, the hero of a tale which exploits the chivalry and poorly recompensed postal service employee; Lewis a capable actor and well able to put the role over convincingly; Johnnie Walker once more his screen son. Others, Virginia True Boardman, Martha Sleeper, an over vivacious youngster, Josephine Adair.

Type of Story.... Drama; written obviously to appeal for its heart interest bits and home influence; one can hardly understand why the kindly Bob Marley should meet with such misfortunes when his big heartedness runs from picking up stray dogs on rainy nights to buying a doll for a little crippled girl whose father neglects her, and, incidentally is the cause of Morley's frequent misfortunes. The kindly Morley doesn't expose the man, however, for the child's sake. The story is richly sentimental. It gushes with it. Probably these themes go big with a certain type of patronage,—those who can weep readily and extend their deepest sympathy to the mailman hero. It's pretty far-fetched and far too convenient in its development to actually retain a semblance of reality, however. Of course the melodramatic events such as the midnight hold-up, the registered mail theft, the threatened death penalty to hero's son, the last minute confession, etc.—it all amounts to big appeal for the right audience.

Box Office Angle..... These Emory Johnson productions are all about on the same order. If you have played any of his previous releases, "The Westbound Limited," "The Third Alarm," "In the Name of the Law," etc. in which Ralph Lewis and Johnnie Walker both appeared, and found that they were successful, you can go right to it on this one. They are box office attractions of their own class.

Exploitation.... Should be rather simple. You should readily be able to secure the cooperation of your local force. Have a postal employee's night and offer prizes. Men in mail uniform can do a house to house canvass in distributing throw-aways. Anything in the way of postal tie-ups will be particularly effective exploitation. Use your mailing list for this one. Boost the title and the names of Ralph Lewis and Johnnie Walker. A trailer of some of the more exciting moments will also get them interested.

Direction Emory Johnson; usually quite all right although coincidence in development might have been made to appear less obvious.

Author ..... Mrs. Emilie Johnson  
Scenario ..... Mrs. Emilie Johnson  
Cameraman ..... Ross Fisher  
Photography ..... Good  
Locale ..... Anywhere  
Length ..... 7,160 feet.

**Gladys Walton in  
"The Near Lady"**

Universal

As a Whole.... STARTS OUT TO BE A GREAT COMEDY BUT LAGS INTO ORDINARY SLAPSTICK HOKUM THAT'S QUITE FAMILIAR. WILL PLEASE WHERE THEY LIKE THIS LOW-BROW HIGH-BROW MIXTURE.

Star.... Well suited and will please her admirers; has the sort of role that she knows how to play and does it very well.

Cast..... Good types and capable; Kate Price and Otis Harlan good as star's Irish mother and German father respectively; Jerry Gendron a fair Valentino variety of hero; others Harry Mann' Florence Drew, Emmett King and Henrietta Floyd.

Type of Story..... Comedy drama with the latter element not prominent. Not altogether a poor story even though the idea has been used before. Starts out to be a fine comedy number, with the initial situation clever and funny. The first reel promises a lot of things that the next four fail to fulfill. They should have kept up the starting pace but instead of keeping the heroine a poor manicurist and allowing her to carry on a flirtation with the son of the rich Van Bibbers, they have her father become a millionaire through his "hot-dog" invention. From this point on there is a comedy combination in which the would-be rich Schultzs try to attain the social level of the rich Van Bibbers. Of course there are laughs in it and it will probably be considered first rate amusement but the opening reel promises such a genuinely original and amusing story that they are apt to be a bit disappointed.

Box Office Angle..... An average audience and the general "fan" crowd will probably concede this to be a good entertainment. They'll enjoy the attempts of Mr. and Mrs. Schultz to climb the social ladder. Your flapper contingent will be thrilled by the romance of Nora Schultz,—Gladys Walton.

Exploitation..... If Gladys Walton is popular with your folks, play up her name prominently and the title of her latest release. Use catchlines such as "When is a lady only 'A Near Lady,'" or, "Fine feathers make fine birds. See Gladys Walton in 'The Near Lady' and you'll know why". Arrange a tie-up with local beauty shops. The star plays the part of a manicurist so a sign might read: "Don't be a near lady. Come in and let us tell you why." Have the shop keeper hand out throw-aways regarding the showing. Other tie-ups can be arranged to exploit the picture, such as a sport goods store display with golf paraphernalia.

Direction..... Herbert Blache; too bad he couldn't have held the starting pace.

Author ..... Frank R. Adams  
Scenario ..... Hugh Hoffman  
Cameraman ..... Wm. Thornley  
Photography ..... All right  
Locale ..... Any city  
Length ..... 4,818 feet.

**"The Light That Failed"**

Paramount

As a Whole..... PICTURIZATION OF KIPLING'S STORY OFFERS SEVERAL GOOD DYNAMIC SITUATIONS BUT OTHERWISE IS A VERY DRAGGY THEME, NOT LIKELY TO HOLD THEM.

Cast..... A good one with several capable performers contribute their best efforts to make the picture a success but slow moving story too big a handicap. Percy Marmont effective as the blind artist Sigrid Holmquist a pretty here and Jacqueline Logan an interesting London street girl; David Torrence the fourth in a first quartette.

Type of Story.... Dramatic offering in which great artist strives to complete a masterpiece that will prove him worthy of a certain girl's love before blindness overtakes him; his success and the destruction of his picture at the hands of a vengeful girl who believes the artist responsible for her lost happiness. The early part of the picture moves along at a satisfactory pace and the theme is absorbing in dramatic quality and reaches a high spot in the spectacular ruining of hero's masterpiece. But from that point on, consisting of the artist's affliction, his agony upon the declaration of war and the realization that he cannot be a part of it, well as the breach between him and the girl he loves, the story drags tediously to the very end. Cuts would help. There is little action incident to warrant the extensive footage accorded these latter sequences.

Box Office Angle.... Will best please those favoring dramatic entertainments although the slow moving story may spoil this one for the general public. There is a good production and several interesting performances counteract it, on the other hand.

Exploitation.... You have the title one of Kipling's best known works. Play it up prominently and arrange a tie-up with book stores. Have them display copies of the book and see that your announcement appears in conjunction with the picture. Catchlines might read: "The story of a great love, a famous artist and a great masterpiece ruined by a revengeful girl. See Paramount's picturization of Rudyard Kipling's novel 'The Light That Failed.'" Suggested street signs are one, that of a blind man going about with a placard reading "The Light That Failed," extinguished years ago, has been a blessing to me." Or, A man garbed as an Arab or Egyptian, riding about carrying a banner bearing the title of the picture.

Direction..... George Melford; production good but development much too slow.

Author ..... Rudyard Kipling  
Scenario ..... F. McGrew Willis and Jack Cunningham  
Cameraman ..... Charles G. Clarke  
Photography ..... Good  
Locale ..... Sudan and England  
Length ..... 7,031 feet.

**The Man from Brodney's**

*Vitagraph*

Whole... RICH IN EXCITEMENT AND ROMANCE. ADAPTED FROM GEORGE BARR McCUTCHEON'S NOVEL, ONE OF HIS TYPICAL MYTHICAL KINGDOM ACTION THEMES. WILL THRILL THE MAJORITY.

... Exceptionally strong cast. Warren Kerrigan has a fighting edge of it in the title role; does very good work. Alice Calhoun, Wanda Hawley and Miss Dunlop a first rate feminine trio and others include Pat O'Malley, Bert Grassby, Kathleen Key.

**Type of Story**... Includes all the sensations and elements of appeal that usually make for a good audience picture. As such "The Man from Brodney's" should satisfy the office. Director Smith has supplied the McCutcheon novel with a thoroughly painstaking and exciting picturization. He hasn't been stingy in injecting realism and thrills. The picture offers a genuinely good entertainment for the larger majority of the picture going public. What a more critical crowd may think, probably won't bother exhibitors very much. If it pleases those they cater to, on the whole, that's all they have to worry about. Of course, these mythical kingdom plots, are always more or less far-fetched and artificial. But there is no denying that director Smith has made a very exciting film. The climax is thrilling and you know you can't go wrong when they bring in a patriotic touch by rushing the U. S. Marines to the American's assistance. The introductory sequences could be much shorter.

**Box Office Angle**... Action, romance, adventure, thrills, an American hero in a foreign port fighting the waves and dangerously near being conquered when the marines arrive to save him all very good office material. You know how this draws them.

**Exploitation**... Plenty for you to talk about here. Play up the title and the author's name. Get stores to display copies of the book and announce a George Barr McCutcheon week. Talk about the action and use a trailer showing the marines arriving to aid the American hero. Depend upon this for stirring them back, for one thing. Decorate the lobby with stills and posters, all of which will indicate the action contained in the picture. Play up the names in the cast. There are a number of important names here that will stand advertising, particularly J. Warren Kerrigan. Refer to the production. Director Smith has done things on a rather large scale.

**Direction**... David Smith; certainly injected plenty of excitement and thrills.  
**Author**... George Barr McCutcheon  
**Scenario**... C. Graham Baker  
**Cameraman**... Steve Smith, Jr.  
**Photography**... Good  
**Locale**... England-Mythical island  
**Length**... 7,156 feet.

**"Crooked Alley"**

*Universal*

As a Whole... VERY TRITE CROOK STORY, ONE OF THE BOSTON BLACKIE NUMBERS, BUT CONSIDERABLY WEAKER THAN MOST OF THEM. RATHER POOR DIRECTION AT TIMES KEEPS STORY FROM BECOMING INTERESTING.

**Cast**... Laura La Plante pretty but role doesn't give her opportunity to be anything else. Thomas Carrigan does a lot of emoting that looks conspicuously unreal. Owen Gorine, a newcomer, who takes himself far too seriously, to the extent that his playing becomes comical. His posture is especially awkward.

**Type of Story**... Crook story with revenge the keynote. Girl appeals to judge to allow her father, a criminal, to die at home instead of in prison. He refuses and the man who loves the girl plans an elaborate revenge: having the judge's son fall in love with the girl and steal for her. How the cleverness of the son prevents the carrying out of the scheme, ends matters amicably for all hands.

It is a trite plot that never gets away from the beaten path. You know from the start just what to expect, and each step in the development is anticipated. The only real saving grace is a fair surprise twist in the climax when the son discloses that he has realized he was being trapped but allowed the scheme to proceed in order to carry out his own plan. This the director has succeeded in bringing in unexpectedly.

**Box Office Angle**... About an average feature that will give moderate satisfaction. Can be used adequately for a daily change program and in conjunction with attractive short subjects.

**Exploitation**... The fact that this is a Boston Blackie story gives you something to work on. Your men and boy patrons will be interested if you tell them this. The picture doesn't deserve special exploitation for the theme, however, because they've seen much better Jack Boyle stories than this. It was adapted from his "The Daughter of Crooked Alley."

Use catchlines: "She sought revenge but found love in 'Crooked Alley.'" Street signs bearing the title and with an arrow pointing in the direction of your theater should attract attention. Use stills of Laura La Plante. She's pretty and your folks will see more of her in coming Universal pictures.

**Direction**... Robert Hill, fair; hasn't always used the best judgment; some scenes are very awkwardly done.

**Author**... Jack Boyle  
**Scenario**... Adrian Johnson  
**Cameraman**... Harry Fowler  
**Photography**... All right  
**Locale**... San Francisco  
**Length**... 4,900 feet

**"You Are In Danger"**

*Blair Coan—State Rights*

As a Whole... AVERAGE FEATURE WITH FAIRLY CONVENTIONAL STORY AND SMALL AMOUNT OF AUDIENCE APPEAL; WILL SUFFICE AS PASTIME WHERE THEY ARE NOT CRITICAL OR PARTICULARLY EXACTING.

**Cast**... Well suited and capable; includes fairly prominent names. James Morrison good hero with Mitchell Lewis satisfactory villain. Pauline Starke heroine and Carmel Myers appropriate type as Lewis' opium peddling accomplice.

**Type of Story**... Melodrama dealing with drug peddling and implicating innocent country lad who comes to the city to make good. Instead his innocent face makes him a suitable tool for the distributing of opium and once in the power of the ring leader he's forced to obey or "be thrown to the wolves." Of course there's the usual happy ending with hero breaking away from villain's influence, the latter's death at the hands of his woman accomplice and hero's reunion with the little country girl.

It's pretty conventional and at no time does the story strike off the beaten path. There's a seance sequence in which hero eventually discloses the fake operations of the medium. This angle may interest picture goers. They're always more or less engrossed in exposures of spiritualists and mediums but there isn't very much of this so the picture can't be played up as an exposure of the workings of mediums. Nor is the dope peddling angle one especially worthy of serious consideration.

**Box Office Angle**... Doubtful; picture may do on double feature program or with good selection of short subjects. It will not satisfy an audience at all critical. The story is poor and the production without any highlights. And there is little to interest them in except some good names in the cast.

**Exploitation**... You can't go very far on exploiting this one since there is little in either story or production to warrant your talking about it. Use the names of James Morrison, Pauline Starke, Mitchell Lewis and Carmel Myers. If you think you number enough sensation seekers among your clientele, it's probable they'd come in if you talk about a story dealing with dope peddling, of a country hero roped in and the small town heroine who saves him.

**Direction by**... W. S. Van Dyke; made no great effort to cover up shortcomings of plot; handled cast to pretty fair advantage.

**Author**... Louis Weadock  
**Scenario**... Doris Schroeder  
**Cameraman**... Andre Barlatier  
**Photography**... Lighting poor  
**Locale**... Any city  
**Length**... About 5,000 feet.

**Short Subjects**

**"Shadows"**—Max Fleischer—Out of the Inkwell Films  
*Diverting, Delightful*

Type of production... 1 reel animated cartoon

Once again the imp from the inkwell becomes involved, this time with the shadows of his own figure. The result is a completely different set of difficulties, chiefly the result of Fleischer's making silhouettes of animals with his figures. These animals annoy the imp and trouble him to such an extent that finally after being chased and crushed he becomes so bewildered that he is glad to jump back into the inkwell. Very laughable, very amusing.

**"Scorching Sands"**—Hal Roach—Pathe

*Burlesques Desert Stuff*

Type of production... 1 reel comedy

Stan Laurel takes a stab at the many and varied specimens of the "Desert" pictures, well-known to picture goers of all classes and ages in "Scorching Sands." And it contains some very amusing stuff. Laurel is a guide who wears a fur coat on the desert to keep the heat out. He is guiding James Finlayson, a tourist over the desert and they fall by accident into the hands of a native sheik. After some amusing experiences they finally escape with a pretty blonde also captured by the tribe. Will amuse.

**"Wild and Woolly"**—Grantland Rice—Pathe

*Great Stuff for Men*

Type of production... 1 reel sport review

This is the first of a series of subjects called "Sportlights" by Grantland Rice being released by Pathe. It depicts a western rodeo and shows the manner in which wild horses, cows, bronchos, etc. are ridden by the cowboys. Shots of the audience which is composed mainly of Indians and western types are interspersed and provide interesting contrasts. The riding, roping, etc. will furnish thrills galore. This is a reel that will appeal particularly to the men folks.

**"Kidding Kate"**—Christie—Educa'l  
*Plenty of Good, Clean Fun*

Type of production... 2 reel comedy

Dorothy Devore, Babe London and Jimmie Harrison make this comedy bright and amusing, being particularly well-suited to their respective roles. The plot is not particularly novel, but the way in which it is handled makes it entirely enjoyable. Babe London, is the older sister and far too fat for beauty. She, however, is in love with Jimmie who has not seen the family for years. She sends him her sister's picture and then tries to reduce before he comes to marry her. Alas, he comes too soon, so in desperation she makes her sister wear little girl's clothes and bows on her hair. Should please the majority.

# THE WAY

*by* Emerson

Indians, Soldiers, Settlers, Wagon Trains, Battles, Escapes  
Love and Adventure in the Stirring Days of '47!!!

No finer, more stirring and colorful story was ever put into a picture than this great work by Emerson Hough

It takes you from a "before the war" fine old Southern plantation out to the mountains and plains of the West that was a howling wilderness. You see startling attacks by Apaches upon the wagon trains of the settlers; you see battles between the Indians and the blue-coat soldiers; you see the Gold Rush; you see a heroine as brave as she is beautiful and a hero who has to go through blood and fire before he can call her his own!

*Produced by C. W. PATTON*

Pathéserial and



# OF A MAN

## Hough

(Author of "The Covered Wagon", "North of 36", etc., etc.)

Great cast with Allene Ray, Harold Miller, Bud Osborne, Whitehorse, Lillian Gale, etc.

A BIG production with many scenes so big that they are a real spectacle.

NOTE: with "The Way of a Man" Pathe establishes a noteworthy innovation. Coincident with the production of the serial there was also produced a FEATURE, with the same big cast, story and production. *This feature is the kind of attraction that the best houses need and demand.* The feature will be available about Dec. 1st; the serial on Jan. 20th.

Directed by GEO. B. SEITZ

# Pathépicture

TRADE MARK



# Among the Stars and Directors

## Coast Brevities

(Special to THE FILM DAILY)

Hollywood—John Gilbert is to make "Just Off Broadway."

Tom Mix is at work "Ladies to Broad."

"Lonesome" is the title of Lloyd Hamilton's newest comedy.

Lloyd Hughes has completed work in "The Heritage of the Desert."

Jack Hoxie's next Universal feature will be "Hard Rock."

Edward Hearn will play the lead opposite Laura La Plante in "The Thrill Girl."

William S. Hart will take a vacation as soon as "Singer Jim McKee" is completed.

The American debut of Luciano Albertini will probably be with William Desmond in "The Riddle Rider."

Renalles Inc. have moved their general offices from the Culver City studios to Hollywood.

Robert N. Lee is adapting Lincoln Carter's "The Arizona Express" for Fox.

Claude Gillingwater is to have one of the leading roles in "How to Educate a Wife."

Kathlyn Williams has been added to the cast of "Souvenir," Victor Hugo Halperin's current production for Associated Exhibitors.

A. H. Giebler and Hal Conklin will write the titles for Hal Roach's Pathe comedies during H. M. Walker's absence in New York.

Cutting of "Innocent," Perley Poore Sheehan's first directorial effort, is nearing completion at Universal.

The Reginald Denny picture previously titled "The Spice of Life," has been changed to "Sporting Youth."

John McKenna, who used to look after Will Rogers' interest around the theater while Rogers was with the Follies, has joined the Roach forces.

Madge Bellamy, Helen Jerome Eddy, Johnny Harron, Frances Ross, Mary Alden, Spottiswoode Aitken and Jack Richardson, are in the cast of "The Fire Patrol" which Hunt Stromberg is making.

James M. Fidler, formerly publicity man for William de Mille has opened his own bureau in Hollywood, where he will take care of personal publicity, exploitation and advertising.

GREENE.

## Newman-Thornby Prod. Formed

(Special to THE FILM DAILY)

Los Angeles—The first of the Newman-Thornby Prod. is under way at the Grand Studio,

Samuel Bischoff has completed negotiations with the producers for the series to be released by Grand-Asher. The first is "One Hour to Live" by Adam Hull Shirk. Robert Thornby will direct.

## New Rellimeo Picture

(Special to THE FILM DAILY)

San Francisco—"The Yellow Stigma." Rellimeo's newest picture has been completed. Gordon Michie, business manager of the company will leave with a print for New York the latter part of this month.

Gerson Pictures have finished the third of the series starring Ora Carew, titled, "One Hour To Live."

## To Star Priscilla Moran

(Special to THE FILM DAILY)

Hollywood—Little Priscilla Moran will be starred in a series of films. A year's lease has been signed with the Hollywood Studios for space. Millarde Webb, for five years co-director and manager with Sidney Franklin, is president of Priscilla Moran Prod.; L. Moran, Priscilla's father, is vice-president and Ollie Mae Baker, secretary.

## Four in New Warner Group

(Special to THE FILM DAILY)

Hollywood—The next Warner group of pictures will include "Broadway After Dark," to be directed by Monta Bell; "Babbit," to be directed by Harry Beaumont; "How to Educate a Wife," to be directed by William Seiter, and "Lover's Lane," to be directed by William Beaudine.

## Graham Joins Roach

(Special to THE FILM DAILY)

Culver City—Garret Graham has been appointed publicity representative at the Roach studios. He will formerly associated with Universal and Robertson-Cole and more recently with Standard Film Laboratories.

## Hughes Preparing His Next

(Special to THE FILM DAILY)

Los Angeles—Rupert Hughes will next film "True as Steel," an original by himself. He is now casting.

Victor Seastrom is also preparing his next and will begin work soon.

## Stromberg at Universal City

(Special to THE FILM DAILY)

Los Angeles—Hunt Stromberg has leased space at Universal City, where the new Harry Carey series are being made. Stuart Paton will direct.

## Start On "Happiness"

(Special to THE FILM DAILY)

Hollywood—Lurette Taylor has started work on "Happiness," at the Metro studios.

## Jean Tolley Has Lead

Jean Tolley has the lead in "The Uninvited Guest," which J. Ernest Williamson is producing for Metro.

## Lugosi in Distinctive's Latest

Bela Lugosi, has been engaged by Distinctive to play in "Blood and Gold."

## Titling Luxor Releases

Leon d'Usseau has completed the titling of "The School for Scandal," and is now engaged in titling "Daniel Deronda" for Luxor.

## Chandlee Doing Blaney Script

Harry Chandlee, who wrote the titles for "The Love Bandit," Charles E. Blaney's first production for Vitagraph, is at work on the continuity for the second of the series.

## New "U" Serial Completed

(Special to THE FILM DAILY)

Los Angeles—Work has been completed at Universal on the Pete Morrison serial, "The Ghost City."

## Eve Unsell With Principal

(Special to THE FILM DAILY)

Los Angeles—Eve Unsell, is preparing the scenario for Baby Peggy's first feature picture under her three year contract with Principal.

## Bennett Recovering from Illness

(Special to THE FILM DAILY)

Los Angeles—Chester Bennett, is slowly recovering from an illness which has kept him confined to his home for several weeks.

## Gasnier May Go Abroad

(Special to THE FILM DAILY)

Los Angeles—Gasnier may go abroad to secure Monte Carlo scenes for "Poisoned Paradise."

## Ready for Editing

(Special to THE FILM DAILY)

Culver City—Camera work has been completed on "Three Weeks," which Alan Crosland had been directing, and on Emmett Flynn's second Goldwyn picture, "Nellie, the Beautiful Cloak Model."

## Langdon in a Feature

(Special to THE FILM DAILY)

Hollywood—Principal has chased "Listen Lester," as a feature for Harry Langdon. It will be as a feature.

## Helen Holmes in "U" Serial

(Special to THE FILM DAILY)

Los Angeles—Helen Holmes turns to the screen after 5 years' absence, in Universal's "Riddle Rider," the new Williammond-Eileen Sedgwick serial.

## Additions to Niblo Cast

(Special to THE FILM DAILY)

Los Angeles—Robert Edeso and Claire McDowell have been added to the cast of Fred Niblo's "Thy Is Woman."

## Norma's Picture Retitled

(Special to THE FILM DAILY)

Los Angeles—Joseph M. Scannone announces the title of Norma Madge's new picture, for known as "Dust of Desire," has been changed to "The Woman of Sahara."

## New Kirkwood-Lee Picture

(Special to THE FILM DAILY)

Los Angeles—Lila Lee and Kirkwood having made "The Perfect Woman" at the Ince studio will appear in "The Inside Set." Kinson will distribute.

## Clara Bow Ill

(Special to THE FILM DAILY)

Hollywood—Charlotte Merriam replaced Clara Bow in "The Silent Angel." The latter is ill.

## Fox Signs Edmund Lowe

(Special to THE FILM DAILY)

Los Angeles—William Fox signed a long term contract with Edmund Lowe. He will first appear in the leading role of "The Plunderer."

## Hyman's Program Over Radio

Edward L. Hyman, manager of the Brooklyn Strand, has made arrangements to have the musical program of the theater broadcasted on the radio, every Tuesday at 8.30 W.E.A.F.

## STORIES WANTED FOR PRODUCTION

We are in the market for original stories with strong melo-dramatic situations offering unusual exploitation features. Submit synopsis only.

**PYRAMID PICTURES, Inc.**

150 West 34th Street

New York

# 3 Pictures Reviewed In 17 Cities

## "The Acquittal"—Universal Madison, Detroit

SEE PRESS—\* \* \* Boasts a plot that tests the guessing powers as few screen plays have done. And the mystery is not solved until the smashing climax which is the closing of the picture. \* \* \* The score is one of unusual ability.

NEWS—\* \* \* the most baffling and intriguing of them all. \* \* \* Any person who likes mystery themes "The Acquittal" is heartily recommended. It starts fast pace at the start and never lags a moment.

REVIEWS—\* \* \* the changes have been made to be better and increase the thrills and interest of the play, if that is possible.

## Liberty, Kansas City

POST—Suffice to say, the story, which is based on a stage play by Rita Ann Johnson, is handled exceptionally well in the cinematization, while intelligent interpretation of the various characters involved in the

## Garden, Milwaukee

SENTINEL—\* \* \* stands in a class by itself in point of novel treatment and power to completely puzzle the spectator.

It is the most skillful and logical mystery ever seen unwound on the screen.

It presents such a vivid and compelling story that a more than ordinarily good cast, "The Acquittal" has an excellent one. \* \* \*

## Cameo, San Francisco

BULLETIN—There is a well-sustained story in conjunction with a splendid cast in "The Acquittal." \* \* \*

CALL—And it certainly does keep one guessing. What between the guesses and the thrills of the episodes which bring about the guessing the viewer is kept in a constant state of excitement. \* \* \* Clarence Brown has done a splendid bit of acting.

CRONICLE—\* \* \* Extremely well done. \* \* \* There is an air of sincerity and genuineness about the picture that is lacking in other pictures.

EXAMINER—A mystery play, it is told in one after scene of action so dramatic that it holds its audiences in intense interest.

NEWS—Calculated to freeze the spine down one's hair up like a hedgehog's, \* \* \* a very show for those bungeering for thrill. \* \* \* There's an immense lot of suspense, and it's good entertainment, though a heavy one on the nerves.

## "The Bad Man"—1st Nat'l Metropolitan, Washington

HERALD—"The Bad Man" is a deft comedy of humor and thrills with its capture a handbit of the Mexican border and a sort of Robin Hood of the desert. Dramatic and comic possibilities of such a story were richly appreciated by Holbrook. \* \* \*

STAR—The acting is excellent, the scenery and the story satisfactory. "The Bad Man" is in fact, a good picture.

REVIEWS—Hollbrook Blinn \* \* \* portrays an unusually romantic character. \* \* \* He is slow—the plot and the characters are a background for his acting. \* \* \* Carey deserves a great deal of credit for the manner in which the picture is directed.

## "Circus Days"—1st Nat'l Stanley, Philadelphia

BULLETIN—\* \* \* Jackie Coogan in an opening part. \* \* \* Jackie has a vehicle "Circus Days" that gives him the widest possible scope for displaying his many boyish antics and graces.

INquirer—Jackie Coogan \* \* \* is at his best.

NORTH AMERICAN—In "Circus Days," \* \* \* than any other of his recent productions Jackie Coogan shows traces of discipline—Charlie Chaplin.

PUBLIC LEDGER (Evening)—There is simply nothing that the lad doesn't do and do it well. Whether it is in his sympathetic display or boyish antics, each point is brought home in convincing fashion. He is a good comedian, grasping all his opportunities to produce a laugh.

PUBLIC LEDGER (Morning)—It is far better than his other pictures, with the possible exception of "Oliver Twist."

RECORD—\* \* \* He gives another interpretation of juvenile precocity and ability that Coogan admirers should not fail to add to their galleries.

## "The Country Kid"—Warner's California, Frisco

BULLETIN—Not since Barry used to appear as the little freckled-faced youngster on the screen has he appeared in a vehicle so wholesomely entertained as this. \* \* \*

CALL—It is without a doubt a role which suits his peculiar talents more appropriately than any other characterization he has portrayed.

CHRONICLE—"The Country Kid" has a good little story, plain and simple, and just the least bit touching.

EXAMINER—Supplied with suitable material, Barry should continue to interest the public indefinitely.

I never have enthused over this youthful actor's "genius." But in "The Country Kid" it has to be handed to him that he not only put himself over the top, but saves a mediocre stereotyped story from completely flopping.

NEWS—"The Country Kid" is a plethora of sentimentality and bathos that should pluck the heartstrings of lovers of Oliver Optic and Horatio Alger and the dear old melodramas of the type of "Human Hearts."

## "The Courtship of Myles Standish"— Asso. Exhibitors President, Washington

HERALD—Tremendously thrilling sea scenes that make one wonder how they ever were taken are among the many big features of Charles Ray's great new film. \* \* \*

STAR—The photography is good, the acting is good and the story-making material is good, but there seems lacking an indefinable something which keeps the picture from taking its place as third in the list of super-productions depicting historical American events. As an ordinary motion picture it can be classed as among the best. \* \* \*

TIMES—\* \* \* Charles Ray has in "The Courtship of Myles Standish" placed both his own name and that of his production in the very first rank of the cinema brigade. \* \* \* No finer photography, no better directing, no more capable cast, has been seen in Washington in a long time. Added to the perfect performance of the star is the satisfying work of Enid Bennett as his foil. \* \* \*

## "The Covered Wagon"—F. P.-L. Metropolitan, St. Paul

PIONEER-PRESS—"The Covered Wagon" is a big picture and a good picture. \* \* \* Many wonderful "shots" make the film photographically memorable, too.

## "Daughters of the Rich"—Preferred Victoria, Rochester

HERALD—Elaborately produced and expertly directed. \* \* \* Forcefully depicts a melodramatic story in so convincing a manner as to keep even the blasé theater-goer on edge and wondering what will come next.

## "Enemies of Women"—Gold- Cosmop.

Mr. Smith's, Indianapolis

STAR—What Ibanez's story may have lacked in savoriness has been more than amply made up for through the settings of Josef Urban and the acting of John Barrymore in "Enemies of Women."

TIMES—This story is one of those strange continental affairs of which Ibanez writes with such individual effect.

The picture has been well directed and presented. Much natural scenery has been used. When I first reviewed this picture I found it interesting, both from a story standpoint as well as scenic.

## "The Eternal City"—1st Nat'l Eastman, Rochester

DEMOCRAT AND CHRONICLE—Well cast, well directed, scenically beautiful but, as to adaptation, a far cry from the original Hall Caine story. \* \* \* Barbara La Marr, the Donna Roma of the screen story, is especially satisfying. \* \* \* The most memorable feature of the production is the incomparable beauty of the settings in and about Rome.

HERALD—The picture is an education in itself, it is an authentication of all the prints, models and pictures one has ever seen of the ancient city and brings to actuality. \* \* \*

The picture, as a whole, is somewhat of a disappointment. Remarkable from the pictorial point of view, and extremely well photographed, it misses fire in the excellency of its drama. \* \* \* Barbara La Marr, as Donna Roma, does splendid work. But Bert Lytell, well Lytell is just a little overly dramatic.

JOURNAL—This fidelity to actual settings is one of the most pleasing features of the picture. \* \* \* Hall Caine's novel has been considerably modernized. It has, in fact, only the skeleton love story of the novel remains and at least one half of it is devoted to the struggle between the Reds and the Fascisti. \* \* \*

The cast is ever so competent, with the beautiful Barbara La Marr earning stellar honors as Roma Lionel Barrymore, as always, gives a suave and finished performance and Bert Lytell is surprisingly good as David.

TIMES-UNION—\* \* \* may be ranked as a mechanically perfect picture. The photography, the beautiful settings of the scenes that we see made in and about Rome, the interiors, which have a rich harmoniousness and verity seldom seen in film productions, and the spontaneity of the various mob scenes scarcely could be bettered. But, to this reviewer at any rate, it is a picture without a soul, and leaves no other impression than that of a series of beautiful scenes. \* \* \*

This lack in the leading woman is the more to be regretted since the men in the cast are uniformly excellent.

## "The Eternal Struggle"—Metro Regent, Rochester

DEMOCRAT AND CHRONICLE—Melodrama made realistic and credible by the acting of Renee Adoree in the leading feminine role and the members of her excellent supporting cast lifts the photoplay. "The Eternal Struggle" out of the commonplace and makes it a noteworthy production.

HERALD—"The Eternal Struggle" is the usual North country story with the added spice of Renee Adoree in the feminine lead. Pat O'Malley as Bucky O'Hara, of the Northwest Mounted, who plays his part with a rather keen humor.

TIMES-UNION—The film is well worth seeing despite some lapses into sentimentality and triteness, which lie rather in the captions than in the action. Renee Adoree is altogether charming. \* \* \*

## "The Eternal Three"—Gold- Cosmop.

Newman, Kansas City

POST—If you like daring subjects artistically handled with a beautiful woman mixed up in them, go to the Newman this week. "The Eternal Three" is a strong dramatic story. \* \* \*

Strand, Minneapolis

JOURNAL—And Neilan sets forth his tale with a wealth of circumstantial detail, with an occasional flash of the charming Neilan whimsy—with, also some little bathos, but less than in his recent efforts.

It is a better knit tale than he has achieved in some time.

## "The Exile"—Fox Rialto, Milwaukee

SENTINEL—John Gilbert makes the most of the exacting role of Holcombe, which calls for physical prowess as well.

## "The Fighting Blade"—1st Nat'l Metropolitan, Atlanta

CONSTITUTION—An excellent story, notably directed, perfectly acted, with settings of beauty and dignity and with historically correct. "The Fighting Blade" takes rank with \* \* \* "The Bright Shawl."

Orpheum, Detroit

NEWS—Richard Barthelmess takes another plunge into the costume waters and proves that he can buckle a sword with the best of them.

## "Flaming Youth"—1st Nat'l Rivoli, Baltimore

NEWS—I must report that while "Flaming Youth" is an interesting photoplay there is nothing naughty in it. \* \* \*

While inclined to be episodic "Flaming Youth" is another picture of merit. Colleen Moore, in the part of Patricia, does the best work I have ever seen her do.

SUN (Evening)—Colleen Moore does the best work of her career. We've never liked her, but we do now. \* \* \* She's very fine. The rest of the cast is uniformly good. \* \* \* The picture is mounted lavishly.

State, Cleveland

PLAIN DEALER—Miss Moore is a genuinely fine Pat—just as long as the film permits her to be. Then both Miss Moore and the film get as stupid "as sin"; finally a form of religion is brought in to close the film drama. \* \* \* Somebody has haggled the film. It is not smooth. Some of the titles are as dull and uninteresting as a week old newspaper.

Strand, Milwaukee

JOURNAL—\* \* \* Whatever it was in literary form, becomes a right good picture when translated to the screen. \* \* \*

## "The French Doll"—Metro Crystal, Indianapolis

STAR—This new Robert Z. Leonard production is one of the most diverting pictures Miss Murray has made and her dancing is kept within bounds.

## "Going Up"—Asso. Exhibitors State, Minneapolis

JOURNAL—"Going Up" is the best thing Douglas MacLean has done since the well nigh immortal "Twenty-Three and a Half Hours Leave." It is a more finished comedy than "The Hottentot."

## "The Gold Diggers"—Warners' Ohio, Indianapolis

STAR—Hope Hampton in the role of Jerry Lamar has been properly cast for the first time within memory. \* \* \*

This is a really diverting comedy, with loads of good fun and amusing subtitles.

TIMES—It is just as good fun on the screen, and that is saying a great deal, because the story is a hard one to film.

## "The Green Goddess"—Gold- Cosmop. Capitol, Cincinnati

ENQUIRER—\* \* \* A melodrama, but it is as different from old-fashioned melodrama as a hut in Borneo is from a mansion on 5th Ave. \* \* \* Practically every detail of the stage play by William Archer has been preserved, and in the matter of settings and atmospheric effects, the movie version is an improvement on the original, owing to the wider latitude of the silent drama.

POST—In "The Green Goddess, \* \* \* Arliss, as usual, is superb. His pantomime is wonderful, and no actor, on screen or stage, can make a gesture, a lift of the eyebrow, a movement of the lips mean more. \* \* \*

There are many thrills. The Indian atmosphere and sets are splendid.

**"If Winter Comes"—Fox Walnut, Cincinnati**

ENQUIRER—As free from exaggeration as it is possible for a photodrama to be without becoming tedious, "If Winter Comes" is a singularly thought-provoking and soul-stirring motion picture.

**Alhambra, Milwaukee**

SENTINEL—William Fox has achieved the almost impossible. He has given the screen not only a beautiful but a faithful adaptation of a novel. And such a novel!

**"In the Palace of the King"—Gold-Cosmop. Century, Baltimore**

SUN (Evening)—"In the Palace of the King" is the logical successor to "Robin Hood" from a spectacular point of view. If Doug Fairbanks' picture didn't knock your eye completely out, the film at the Century will finish the job. \* \* \* Emmett Flynn has done well. \* \* \* The cast is easily on a plane with the other artistic attributes of the picture.

**Aldine, Philadelphia**

BULLETIN—Gorgeous as are the scenery and costumes, the picture falls a bit flat and leaves one with a feeling that the production is lacking in spontaneity. In places the acting of Miss Sweet, as Donna Dolores de Mendoza, rises above average, but even so is not up to her usual standard.

INQUIRER—Emotional acting, artistic splendor and involved intrigue are the outstanding features. \* \* \*

NORTH AMERICAN—There is so much action, in fact, that the story sometimes halts in favor of the action. \* \* \* This is one of the most elaborate costume photoplay productions of many months. \* \* \* One of the best bits of acting is that of Hobart Bosworth as the heroine's father. It is sincere, rugged and impressive. Blanche Sweet is rather sugary and tearful. \* \* \*

PUBLIC LEDGER (Evening)—Recently there has been no lack of such pictures, and this one does not take its place among the best. The settings are good, but the moviegoer is surfeited with such things. However, if one has seen not a dozen others like it, there is still sufficient appeal in these old romantic themes. \* \* \*

PUBLIC LEDGER (Morning)—\* \* \* Is far more interesting on the screen than it was on the stage. Indeed, it is the most successful of the swashbuckling "historical" dramas seen this season. It loses none of the thrill-on-thrill appeal of the Crawford novel and, except that it seems a trifle hurried at the end, is satisfying throughout.

RECORD—The picture is interesting not only because of the accurate reproduction of the scenery and architecture of the time and the beauty of the photography, but its plot is always exciting and full of little unexpected complications, all of which are reasonable and convincing.

**"His Last Race"—Goldstone-S. R. State-Lake, Chicago**

AMERICAN—Admirers of fine horses will find something to their fancy this week at the State-Lake. \* \* \*

"His Last Race" cannot but be accepted as a second-rate film neither in form or substance or in truth to life ranking with the letter productions.

JOURNAL—There is small sequence to or reason for the events which go around Boomerang, but his race, the first and last of his life, causes as much of a thrill as though all the customers had placed a bet for place on the fleeting animal.

NEWS—"His Last Race" \* \* \* is all right as the filling for a vaudeville sandwich. In the making it was mixed according to an old and tried recipe and it was seasoned with \* \* \* hot stuff. \* \* \*

TRIBUNE—You'll admit the story makes a good program picture. Not a whiz, perhaps—but certainly one the children can witness without plying you with a mouthful of unanswerable questions.

**"The Light That Failed"—F. P.-L. McVicker's, Chicago**

JOURNAL—The most deeply affecting picture since "The Copperhead" is now at McVicker's, taken from Kipling's novel,

"The Light That Failed," and not, thanks to someone with title changed or plot distorted. The story runs true to the Kipling form, and with its expert acting, should rank as one of the season's best three offerings.

POST—After Percy Marmont's wonderful interpretation of Mark Sabre in "If Winter Comes," I almost dreaded seeing him in another role. \* \* \* But he has done it again, and after watching him as Dick Heller in "The Light That Failed," you are convinced that he will do it again every time. \* \* \* A Kipling story interpreted by such acting is a treat such as is seldom offered to picture lovers.

**Stanton, Philadelphia**

BULLETIN—George Melford, \* \* \* had pretty well unkipled Kipling before he achieved the nearest approach to a happy ending which even the most radical hollywoodizing of the great Englishman's most tragic novel would allow. Little was left of the book's plot. \* \* \*

INQUIRER—\* \* \* Scored a tremendous hit on its first presentation at the Stanton. \* \* \* Melford has outdone himself in the spectacular "shots" he has provided for "The Light That Failed."

NORTH AMERICAN—The story is a thrilling tale. \* \* \* The outstanding performances are those of Percy Marmont as the artist and Jacqueline Logan as the model. Both of these are marked with intelligence and artistry.

PUBLIC LEDGER (Evening)—George Melford has made the new screen-version of it a masterpiece of artistry and feeling. Under his direction Percy Marmont excels everything he has ever done before. \* \* \*

PUBLIC LEDGER (Morning)—\* \* \* An exceptionally fine picture. It may even be said that, while it departs radically from the story, it catches the correct atmosphere from the start.

RECORD—While all that is in the picture may not be exactly according to Kipling, no one need object on that account, so excellent is the production in all its aspects.

**"Little Old New York"—Gold-Cosmop. New, Baltimore**

AMERICAN—Here is real cinematographic achievement. \* \* \* Everything is present to make a picture of the first magnitude.

NEWS—Drama, comedy, beauty, charm—they're all in "Little Old New York." Furthermore, it has historical value. \* \* \*

This story is delightfully told, the settings (by Joseph Urban) are beautiful and historically accurate. \* \* \*

**B'way Strand, Detroit**

FREE PRESS—\* \* \* delightful screen story. \* \* \* Certainly Miss Davies has never been seen to better advantage or acted more naturally and effectively. \* \* \* Exclusive settings and fine photography characterize the production throughout.

NEWS—\* \* \* the story has sufficient entertainment value to justify every foot of its length.

In addition to being long and charming, "Little Old New York" has been given a very liberal expense account. \* \* \*

But the story's the thing and "Little Old New York" has one, too. It is a good old-fashioned sort of a story, simply, sugar-sweet and appealing.

TIMES—"Little Old New York" is a real picture, carrying all the essentials of motion picture drama.

Marion Davies' work \* \* \* represents the best bit of acting this little star has done before the camera.

**Circle, Indianapolis**

STAR—It is a masterpiece of the studios, in advance and above the mine-run variety of pictures. Aside from the glowing entertainment it provides, it is significant of what may be expected of a more highly developed screen. There is much to "Little Old New York" to evoke the glittering superlative.

TIMES—I do not hesitate in saying that Miss Davies is now a real star. If there has ever been any doubt regarding her movie position it is fixed beyond any doubt in her latest photoplay.

The story is as sweet as the sweetest perfume. It gets hold of you and will carry you back to the days of grandmother and grandfather.

**Royal, Kansas City**

POST—The story of this picture is in itself a treat.

The star of this picture is in herself a treat.

The supporting cast of this picture is in itself a treat.

The direction of this picture is in itself a treat.

**Merrill, Milwaukee**

SENTINEL—"Little Old New York" is one of the year's biggest and best. Perfectly charming from every angle, it has the most delightful setting of any of the big costume dramas. \* \* \*

Marion Davies is the star and as such reaches the zenith of her career. \* \* \*

**"The Lone Star Ranger"—Fox Apollo, Indianapolis**

STAR—"The Lone Star Ranger" is a sample of what modern producing methods can do to the old-fashioned Western picture. \* \* \*

Tom Mix is well suited for the role he plays and the large crowds at the Apollo yesterday attested to his popularity.

TIMES—\* \* \* gives Tom Mix one of the best opportunities that he has ever had in a western story. And Mix takes this opportunity and gives a sterling performance of an interesting photoplay.

**"Long Live the King"—Metro Allen, Cleveland**

PLAIN DEALER—"Long Live the King" is magnificently staged. The pessimistic idiots likely will tell you that sometimes the story drags a little, but don't listen to them. \* \* \* Jackie has opportunity to display his emotional wares.

**Capitol, Detroit**

FREE PRESS—\* \* \* He is just as appealing, as wistful and clever as in any role in which he has ever appeared.

As Otto, the little Crown Prince of Livonia, Jackie established himself as an actor.

NEWS—\* \* \* shines more brilliantly than ever, despite the brilliant setting of his play. And it is in his wistful, forlorn moments that the boy's odd genius for acting is most apparent. \* \* \*

The story of "Long Live the King" is a coherent and colorful recital of court intrigue. \* \* \*

TIMES—What an artist before the camera! We're speaking of Jackie Coogan in "Long Live the King" \* \* \* Jackie can give three-fourth of the stars now on the screen, "cards and spades" and beat them to it when it comes to real emotional and comedy acting. Don't miss Jackie in Mary Roberts Rhinehart's story.

**Colonial, Indianapolis**

STAR—For one thing, that company provided the story with one of the year's most elaborate productions. \* \* \*

But the master stroke was the casting of Jackie Coogan. \* \* \* proves that he is worthy of such a fine production.

**Piccadilly, Rochester**

DEMOCRAT AND CHRONICLE—Yet with all his royal splendor Master Coogan is still the personification of childlike simplicity, the most unflinching and universal appeal the screen. \* \* \* Mary Roberts Rhinehart is the originator of the charmingly impossible tale. \* \* \* The continuity and subtitles are in perfect accord and are presented in a remarkably smooth sequence.

HERALD—\* \* \* Makes up one of the most entertaining, amusing and well acted motion pictures that the present reviewer has found. \* \* \* All told "Long Live the King" is one of the most worthwhile movies that Rochester has seen in some time.

JOURNAL—"Jackie" Coogan—as lovable, as appealing, as spontaneous, and above all, as keenly intelligent, as ever. \* \* \*

The picture is lavishly staged, too lavishly its length would indicate. A good deal of impressive but extraneous detail is introduced, which serves to break the continuity of the action and to reduce the suspense to a minimum at times. The supporting cast is most uniformly excellent.

TIMES-UNION—Ten reels of Jackie Coogan would be not a reel too many; but 10 reels of magnificent sets and spectacular processions with Jackie mixed in are more than one can sit through with comfort or pleasure. Moreover, they represent a waste of good money. \* \* \*

There are numberless amusing and thrilling incidents in the play and Jackie is given ample opportunity to display his decided gift for comedy and for imitation.

**Delmonte, Grand Central, West Lyric, Capitol—St. Louis**

GLOBE-DISPATCH—In addition to the splendor, it presents Jackie Coogan a role that is peculiar to his typical kin humor and fun, and that is what the picture is most interested in.

POST-DISPATCH—Here the Wonder of the screen fairly outdoes himself in most picturesque role ever assigned to him. STAR—\* \* \* one in a thousand pleasantly diverting hour or two.

TIMES—Unfortunately, there is enough of Jackie in the pretentious. There is artistry in the plot construction. \* \* \* Give us more of Jackie, and his doubted talents, and sacrifice some of the trappings, the spectacles, the 'mob scene

**Columbia, Washington**

HERALD—Its settings are magnificent size and splendor, while the investiture mounting is sumptuous to the last degree. ad Long Live King—Rochester . . . . .

STAR—He is a real artist, this little and the greatest tribute to his art is to that it must be seen, for the written fails to describe it adequately.

TIMES—Another triumph for Jackie gan is "Long Live the King." \* \* \* settings are so beautiful, the story so charming and Jackie so satisfying that this duction fairly cries aloud for a better porting cast.

**"The Lover Piker"—Gold-Cosmop King's, St. Louis**

GLOBE-DEMOCRAT—"The Love Piker" is splendidly acted throughout. \* \* \*

POST-DISPATCH—The picture is acted and has some elaborate "high social scenes.

STAR—"The Love-Piker," one image is an old feature done over. At least is a great deal like one that was billed or six, or maybe more years ago.

TIMES—Now Anita comes from our town, and pouts fetchingly. But that's enough to save the film. At least, we convinced the picture was poor, and through it only from a stern sense of duty. \* \* \*

**"The Magic Skin"—Gold-Cosmop Lyric, Cincinnati**

ENQUIRER—Despite the question change of title and the modernization of action, the production retains many of inimitable traits of the great French novel. \* \* \* Carmel Myers gives a clever characterization, while Bessie Love makes a full figure. \* \* \* George Walsh gives an unexpectedly sympathetic delineation of a poet.

POST—\* \* \* and the story makes a movie.

**"The Marriage Maker"—F. P. Strand, Cincinnati**

ENQUIRER—An odd yet delightful terming of reality and fantasy, grace and humor, "The Marriage Maker" is certain to appeal to all who like unusual photoplays.

POST—\* \* \* mildly amusing comedy. Fans may wonder what in the Sam Hill all about.

**"The Meanest Man in the World"—1st Nat'l**

**Karlton, Philadelphia**

BULLETIN—All the George M. Cohanisms that ever existed are assembled here, some of them are so awful that the Ben Hur film, "The Shriek of Araby," follows, seems a screen classic by comparison.

INQUIRER—\* \* \* It all ends delightfully with a veiled promise of wedding. Hiram Leeds \* \* \* is played admirably. Car Stockdale.

NORTH AMERICAN—The title role played by Bert Lytel who handles it delightfully comical vein.

PUBLIC LEDGER (Evening)—It is a light and winsome Blanche Sweet who returns to the filmfold in "The Meanest Man in the World."

PUBLIC LEDGER (Morning)—Retains much of its original sparkle and therefore excellent entertainment. There is a neat freshness to the picture and a pactness of incident which, coupled with some good humorous subtitles, makes fine romantic comedy.

RECORD—"The Meanest Man in the World," \* \* \* is old-fashioned comedy drama. There is a lot of good entertainment in the picture.



**"Merry-Go-Round"—Universal Strand, Rochester**

RALD—The settings, particularly those with life among the higher circles in a society, are among the most lavish filmed.

**"File-A-Minute Romeo"—Fox Family, Cincinnati**

QUIRER—It is a typical Tom Mix, and yet, due to a number of well-touches, it is one of the cleverest in the star has ever appeared.

T—Tom Mix pictures have come to staple a movie product as those of Reid's once were. Many exhibitors are in good for what ails the box office.

A Mile-a-Minute Romeo." at the Family, and his horse Tony get into all sorts of ups, but finally accomplish what they set out to do.

**"A Million to Burn"—Universal Rivoli, St. Louis**

BE-DEMOCRAT—The theme is far above the average seen in a farce comedy, along with the characters, make for one of the best films of the year.

OF DISPATCH—\* \* \* an amusing and interesting film called. \* \* \*

**"Modern Matrimony"—Selznick Palace-Orpheum, St. Paul**

REER-PRESS—"Modern Matrimony" is a film topline, with Owen Moore and a lady bearing the principal burden of the story very much like a great many other comedies. As usually happens, it is the Pathe News pictures that the real success is found.

**"North of Hudson Bay"—Fox Monroe, Chicago**

RALD-EXAMINER—They've got the story. \* \* \* They've got the star. \* \* \* They've got a story. \* \* \* But every stage and movie-like. Many a trick telling can be covered by good acting.

—You who do not especially care for Western pictures such as Tom Mix and Owen Moore, are suddenly going to realize you see "North of Hudson Bay," that Tom Mix is a most fascinating chap and a good actor.

**"Our Hospitality"—Metro Palace, Washington**

ELD—A veritable feast of fun and merriment. "Our Hospitality" is a distinctly new departure in the field of cinema burlesque.

—\* \* \* Audience that laughed at the fun and shrieked at the thrills through the film. \* \* \* The satirical thread is skillfully woven through the picture that makes the amiable fun of the film. This picture bears favorable comparison with Harland's "Safety Last" in its combination of fun and thrills.

MS—Here we find a well defined plot, a series of gag incidents. There are times when the situations reach melodramatic heights with the complementary at withal, a veneer of fun has been added, it would seem, and it gives a brilliant surface to the whole. About the comedy as we have seen, and yesterday in a burst of applause.

**"Oneer Trails"—Vitagraph Central, Washington**

—It is perhaps one of the best done interesting motion pictures of the year.

**"Pleasure Mad"—Metro The Chicago, Chicago**

AL—The story is pure and humil prosperity enters the screen home woods, and the city gets the house-ings go from bad to worse until the brightening out, with a climax in the which is warranted to make the pink with approval.

—It is a good sign for moving picture they make dramas like "Pleasure Mad." \* \* \* The story is the whole thing. \* \* \* since "The Old Nest" has she

(Mary Alden) done anything to compare with her work in "Pleasure Mad."

POST—As the plot of this story is superficially sketched you will probably remark that you have seen a number just like it recently—that it is trite and has been used much too often. But as this picture is worked out with all the little homey details making it so true to life that it might be a chapter in your own history or that of one of your friends, you forget its triteness in your interest.

TRIBUNE—Mr. Barker is a clever director, but take it from me he didn't have much to direct. The acting is all excellent, as you will note by the cast, and, in the main, the film is well put on.

**Warfield, San Francisco**

BULLETIN—In the hands of Reginald Baker this novel has been made a screen achievement.

CALL—"Pleasure Mad" is a great picture. It is more, it is a sermon on the screen, but a sermon that everybody appreciates, everybody enjoys.

CHRONICLE—The picture is worthy of the effort made to boost it. There is no disappointment when one sees it, however high expectations have been raised. This is due largely to the acting of five persons. \* \* \*

EXAMINER—The picture is well made, highly dramatic and full of interest and entertainment. It is a good picture for people to see.

NEWS—Frugal press notices have acclaimed her (Norma Shearer), a coming star of cinema. She is yet to be overrated. Certainly she has equipment for the first magnitude and it is her splendidly expressed work which goes far to make the film a unique success. Much is to be expected of her.

**"The Ramblin' Kid"—Universal Fay's, Rochester**

HERALD—Unlike many Western pictures with studio atmosphere, it rings true. The settings are genuine—and many of the scenic "shots" credited to Virgil Miller are unusually fine.

**"Red Lights"—Gold.-Cosmop. Rialto, Atlanta**

CONSTITUTION—It's a good mystery.

**"Rupert of Hentzau"—Selznick Gifts, Cincinnati**

ENQUIRER—This production, which is imposing, but not ostentatious, assuredly must be reckoned among the most meritorious of this season's photoplays. \* \* \* A judiciously selected cast, \* \* \* impersonate the principal characters with commendable zeal and dignity.

**Garrick, Minneapolis**

JOURNAL—"Rupert of Hentzau" fails of success because of its own weight. A colorful story was provided, to begin with. \* \* \* So you have a picture in which the settings are far from impressive, in which the titles are long and wearisome, in which there are occasional bright nuggets but far too wide a streak of rock.

**"Scaramouche"—Metro Capitol, San Francisco**

BULLETIN—\* \* \* Made an indelible impression upon everyone who saw it.

There is not a disappointing feature throughout the entire length of this screen classic, which will go down in history as one of the greatest, if not the greatest picture of 1923.

CALL—Rex Ingram, youthful director but a genius, has scored another veritable triumph in "Scaramouche." He has made a film play which holds the interest every moment it is on the screen and tells an unbroken story strong in suspense leading to a powerful climax and a happy ending. At the same time it draws a picture of the French revolution and its predominant figures in strokes that are unforgettable.

CHRONICLE—"Scaramouche" lives up to the preliminary praise that has been heaped on it. \* \* \* There are many mob scenes in which it is claimed 10,000 extras are used. They look populous and the crowds are managed with splendid skill.

NEWS—\* \* \* Is extremely picturesque, and Rex Ingram has sumptuously transcribed it to the screen. \* \* \* Has not the sweep, grandeur and unity of "The Four Horse-

men," and in its treatment bears great resemblance to Griffith's technique in "Orphans of the Storm." It is not mature esthetically, is of popular taste, and as an "audience picture" amply satisfying.

EXAMINER—"Scaramouche" is one of the great pictures.

Rex Ingram in making it for Metro had abundant material in the Rafael Sabatini novel. With a superb cast and his own superlative ability in directing, he could not fail to produce a master work in film; and this new production surely rivals "The Four Horsemen" in importance.

**Pershing, St. Louis**

GLOBE-DEMOCRAT—\* \* \* lived up to all expectations and maintained the interest of the audience throughout its twelve reels. Though one of the longest pictures ever made, "Scaramouche" does not drag or seem padded.

POST-DISPATCH—In many respects it is a great film. \* \* \* Some of the crowd scenes are impressive and thrilling and the settings are massive and elaborate.

STAR—A splendid picture of a gripping book about great times. It is better than the same director's "Four Horsemen of the Apocalypse."

TIMES—Without question, "Scaramouche" ranks with the season's best films. \* \* \* There is a grand sweep to the picture, in keeping with the theme. And above all, there is intelligent direction.

**"The Silent Command"—Fox Hippodrome, Cleveland**

PLAIN DEALER—\* \* \* Gets off a bit slowly, but it soon shifts into high gear and then the climaxes come thick and fast, packed with thrills and suspense.

**The Fox, Philadelphia**

BULLETIN—\* \* \* a wholesome and inspiring patriotic picture, makes free use of many views of the Navy and its ships and men and, with these as a background, presents an interesting story. \* \* \*

INQUIRER—\* \* \* An effective and interesting production.

NORTH AMERICAN—"The Silent Command" is billed as "glorifying the American Navy," and it does so with a vengeance. \* \* \* The picture is of the obvious variety, but is not without any number of thrills and suspense.

PUBLIC LEDGER (Evening)—"The Silent Command" is a glorification of the United States Navy. It is not only an educational film, but a melodramatic thriller as well. There you have a grand combination. \* \* \*

PUBLIC LEDGER (Morning)—\* \* \* An interesting picture despite all its much-too-obvious hokum. \* \* \* Seldom has a picture had finer photography or more varied and fascinating backgrounds for its action. The acting is of the kind generally to be found in melodramas. \* \* \*

RECORD—It is a picture of excellent photography and with Edmund Lowe as Decatur, Alma Tell as his wife and Martha Mansfield as a "vamp" in the confidence of the conspirators important in the action. Analysis of the tale would show improbabilities and discrepancies, but just the same the picture is a big production.

**"Six Cylinder Love"—Fox Washington, Detroit**

FREE PRESS—Amid gales of laughter, \* \* \* "Six Cylinder Love" opened. \* \* \* The settings are tasteful and the cast is splendid. \* \* \* A delightful source of amusement as well as dramatic in its scope.

NEWS—Whatever changes have been made from the stage version, the film has lost none of its humor or glimpses of young love. It sparkles with clever repartee.

TIMES—But everything will enjoy "Six Cylinder Love." And we say that because we have seen it and not because New York laughed at it for more than 52 weeks straight before the footlights.

**"The Spanish Dancer"—F. P.-L. La Salle-Garden—Regent, Detroit**

NEWS—Pola Negri in a return to something like her old European form of "Passion" and "Gypsy Blood" after two very bad American starts.

**"The Spoilers"—Gold.-Cosmop. Crandall's, Washington**

STAR—It is tense in its dramatic high lights and the entire cast lends splendid support to the principals.

**"Stephen Steps Out"—F. P.-L. Missouri, St. Louis**

GLOBE-DEMOCRAT—He is a chip of the old block, and he proves it by the natural way he conducts himself during the picture. Endowed with personality, he portrays realistically a typical American youth.

POST-DISPATCH—\* \* \* Nothing to rave about. \* \* \* The boy may yet turn out to be a great screen actor, but there is little in this picture on which to base any prediction.

STAR—\* \* \* The hopes of the producers of "Stephen Steps Out," have been realized. \* \* \* This is an interesting and intelligent picture. \* \* \*

TIMES—But it is unfair to saddle a youth with so much background. Were he not the other Doug's son he might be hailed as a promising juvenile. As the shadow of his father, he is lacking.

There is plenty of fun in the film, and there is pathos.

**"The Thrill Chaser"—Universal Isis, Indianapolis**

TIMES—There is a girl in the story who supplies the motive for his eastern trip, and, as in all Gibson pictures, some good riding. Billie Dove makes an ideal leading lady for Hoot.

**"Tiger Rose"—Warners' Metropolitan, Baltimore**

NEWS—Lenore Ulrich proves to be just as ingratiating on the screen as on the stage. \* \* \* "Tiger Rose," \* \* \* provides eminently satisfactory eye entertainment. \* \* \* "Tiger Rose" is ably directed, with the dramatic interest mounting steadily.

**"The Virginian"—Preferred Granada, San Francisco**

BULLETIN—Florence Vidor is as charming as ever as the little schoolma'am, while Russell Simpson, Pat O'Malley and Raymond Hatton all have important characterizations.

CALL AND POST—\* \* \* once more proves that the film can more than make up in expression, through its wide sweep of scenic action, what it lacks in vocal tones. For "The Virginian," one of the most popular stage successes of the decade, is given its finest interpretation on the silver sheet.

CHRONICLE—\* \* \* a mighty good picture. Tom Forman has put the quality of humanity into his direction that makes this story a thing to treasure. And Forman has brought out all the best in Kenneth Harlan. \* \* \*

DAILY NEWS—Directed by Tom Forman in rather an antiquated western-thriller fashion. Kenneth Harlan plays the hero and Florence Vidor Molly, the school teacher. The merit of the film lies solely in the excellent acting of Russell Simpson as Trampas, the virulent cattle rustler, as good a portrayal as we have ever beheld.

EXAMINER—\* \* \* well directed and well acted, is proving a magnet at the Granada. Kenneth Harlan is a perfect choice for the role. \* \* \*

JOURNAL—It is an unqualified hit. The Granada audience is not of the type that habitually expresses itself; consequently it was all the more noteworthy the manner in which they registered their approval by their applause during the action of the story and at the conclusion of the film itself. \* \* \* Kenneth Harlan walked away with the honors. In this production he has clinched his title to stellar laurels.

**Broadway, New York**

AMERICAN—\* \* \* The result is an unqualifiedly good attraction. \* \* \* "The Virginian" is a well-acted, well-presented and well-aimed hit of entertainment. \* \* \*

EVENING JOURNAL—Mr. Forman has made a straightforward film. \* \* \* The photoplay is something about which the producers can well boast.

MAIL—\* \* \* A true representation of the original story, beautifully mounted and well directed. \* \* \* The part of the Virginian was played by Kenneth Harlan. To us Raymond Hatton is the star.

TRIBUNE—So Mr. Harlan may be described as altogether satisfactory. "The Virginian" is about the best thing we ever saw him do. This is an all-star cast which has real stars; for Florence Vidor, Pat O'Malley and Russell Simpson give performances which seem to us flawless.

**"The Wanters"—1st Nat'l  
Park-Mall, Cleveland**

**LEARN DEALER** This last effort never puts a foot off the beaten celluloid paths. Leading little Marie Prevost doesn't help it much, and even the sleek, handsome Huntley Gordon seems to be laughing at the story.

**Adams, Detroit**

**FREE PRESS**—The picture, "The Wanters," shows Marie (Prevost) at her very best.

**NEWS** Marie Prevost in her first starring venture, "The Wanters" proved a most pleasant surprise. \* \* \* That she has real screen dramatic ability came as a revelation. \* \* \* The only weak spot is the slenderness of plot in the picture itself.

**TIMES** It is the "Cinderella" type of story, worked out with new angles. \* \* \*

Miss Prevost, however, is the outstanding member of the cast. Few actresses on the screen today can surpass Miss Prevost in light comedy work. \* \* \*

**"Woman Proof"—F. P.-L.  
Howard, Atlanta**

**CONSTITUTION**—A treat it is for it is one of the best pictures Thomas Meighan has been seen in for some time.

**"You Can't Get Away With It"  
Fox—Liberty, St. Louis**

**GLOBE-DEMOCRAT**—\* \* \* One of the oldest, but one which never seems to lose its power when treated with sincerity. \* \* \* The quality of the acting and the material side of the production count greatly in the picture's favor.

**STAR**—It is a trifle heavy, but refreshingly different, and is to be commended for its courageously unhappy ending.

**TIMES**—An improbable story, which has excellent elements nevertheless. The hero is sickening and the plot is puerile.

**"Zaza"—F. P.-L.  
Miles, Detroit**

**NEWS**—Many liberties have been taken with the story. \* \* \* but it is interesting all the way. Allan Dwan \* \* \* has been careful and intelligent in almost every move. H. B. Warner is excellent. \* \* \*

**Series for Lee-Bradford**

Dorothy Chappell of Romax Film Co., Inc. is making a series of four pictures for Lee-Bradford, the first being "Who's Cheating?" Joseph Levering directed.

**Connie in "The Goldfish"  
(Special to THE FILM DAILY)**

Los Angeles — Constance Talmadge's next picture will be "The Goldfish." Jerome Storm will direct.

**Legislative Outlook**

(Continued from Page 1)

"But moving pictures can expect considerable trouble in many states from a taxation viewpoint. These will all, however, be local in the various communities, such as Oregon, Washington, Idaho, Nebraska, Missouri, and all of the Southern States. All of these states have pretentious road building programs outlined, and there has been so much talk of 'million dollar' pictures, and 'million dollar' incomes of stars and players that legislators have almost made up their minds that the movies offer a prolific field for taxation. In just what manner these taxes will appear is at the moment uncertain. But they are coming, that's sure. Many of the states are getting further in debt, even though the Nation is getting out of debt. That is another reason for probable taxation."

**Draw Tax Program**

(Continued from Page 1)

by the Ways and Means Committee which is expected almost immediately to begin its discussions of possible changes in the revenue law. Coupled with the appeal for elimination of the admission tax will be an urgent plea for the repeal also of the seating capacity tax.

The cementing of the breach between the several dissenting exhibitor factions, the healing of which would greatly hamper the organization, was thoroughly discussed and it is believed that a plan has been formulated which will bring together the various factions. Insiders acquainted with the situation are less optimistic than this, however, believing it will be difficult to propitiate certain interests not in sympathy with activities generally of the present national association. However, invitations were extended to those state organizations between which and the national body there has been a great deal of friction. It is known that the Michigan, Minnesota, and Texas units were asked to send representatives to this meeting in Washington.

Because of the probable shortness of the session, it is planned by those here to push their plans, and make every effort to have Congress give consideration to their situation at the earliest possible moment. It is known that there is considerable opposition in Congress at this time to repealing the taxes in question, and it is understood that letters from individual congressmen, referred to at the executive meeting voiced this opposition in no uncertain terms.

Information gleaned by THE FILM DAILY in Washington, shows that the theatrical attendance throughout the country this fall reached a volume greater than at any time during the past two years. Reports of admission tax collections for the month of October, just secured by the Treasury Department from its various field offices, will show that admission tax collections for that month totalled very close to \$7,000,000. For the preceding month collections were slightly under \$5,000,000 and for October of last year, they totalled considerably under \$5,500,000. This data, collected by the Treasury Department; naturally finds its way immediately to those in Congress who are interested in the tax question.

It is expected that these figures will exert a very grave influence on their sentiments.

**Ray Foster Marries**

Announcement has just been made of the marriage of Ray Foster, cameraman, and Elizabeth Cunningham of New Orleans, in New York Oct. 18.

**Chaplin's Next "The Gold Rush"  
(Special to THE FILM DAILY)**

Los Angeles—The title of Charlie Chaplin's next comedy is "The Gold Rush," a story of the "Forty-Niners."

**Get Rights On Einstein Film**

Red Seal Pictures Corp. have secured distribution of "The Einstein Theory of Relativity."

**In the Courts**

Figures as to the value of stock in the Mitchell H. Mark Realty Corp., owning the Strand theaters in New York, Brooklyn, and Albany, and the earnings of the company, have been filed in the Supreme Court in a suit against Max Spiegel in behalf of David F. Bride and Harold S. Kirby, who assigned their claim to Samuel Pett for the purpose of the suit. Justice Davis approved the report of James W. Hyde, who heard the case as referee, and directed a verdict for \$439,134. The judgment is to be collected from Spiegel's stock in the Mark company.

The judgment represents two-thirds of the value of Spiegel's 1,140 shares of Mark stock, which on the evidence, amounts to \$366,635; two-thirds of the dividends from 1919 to 1921, or \$28,146; interest of \$4,665; two-thirds of the commission of \$25,000 paid to Spiegel by the Sutphen estate, owner of the Brewster property on which the New York Strand is built, interest of \$10,544 on that sum, and the expenses of the litigation. The suit was based on allegations that Spiegel agreed to give Bride and Kirby two-thirds of all he got out of the transaction.

The court found that while the par value of the stock of the Mitchell H. Mark Realty Corp. is only \$150, the actual value is \$251.45, to which is added \$70 a share for goodwill of the name "Strand." The testimony showed that average early net profits for the period from 1919 to 1921 were \$210,565, and the average net value of the capital and assets of the corporation was \$1,755,348.

Judgments for \$125 and \$124 have been filed in the Supreme Court by Goldwyn Cosmopolitan Dist. Corp. against Sherman Fibbs of Albany on two of ten notes.

William Breit has filed a default judgment for \$2,756 in the Supreme Court against Joseph M. Narrons of Utica on a note made to Murray W. Garsson and endorsed to the plaintiff.

**Plans Viking Film**

(Continued from Page 1)

The production will be 100 reels in length, and will picture explorations of the Vikings 2000 story centers around the advent of Leif Ericson, called "Leif Lucky," and shows that Columbus visited Iceland before he landed the West Indies in 1492. All scenes will be taken in their original locations in Norway, Iceland, Greenland, except those laid in "Vikland" or Massachusetts. The production, according to Clancy, will have the official cooperation of Norwegian Government. Product will start soon. Johan Bull, art has been engaged to design the costumes and interior settings, and will sail with Ibsen for Norway on Dec. 8th. Clancy will follow as soon as his cast has been completed. Interiors will be made in the Swed Biograph studios, if the light equipment proves satisfactory. Continuity calls for many spectacular scenes, including a battle between Pagans and Christians of Iceland.

**Milwaukee Office Again Opens  
(Special to THE FILM DAILY)**

Milwaukee—Under the management of Frank M. De Lorenzo, Selznick office has reopened in Toy Bldg. It closed last December.

**Shipman Goes South**

Ernest Shipman has left for a two week's tour of the Southeast States. He intends producing five pictures annually in the South.

**Wisconsin Rights Sold**

"The Barefoot Boy," has been sold for Wisconsin to Celebrated Play of Milwaukee.

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EASTMAN KODAK COMPANY  
ROCHESTER, N. Y.

Aaron Jones Captures  
**Mabel Normand**  
"The Extra Girl"

For an indefinite run in his Orpheum Theatre, Chicago



Los Angeles—"The Extra Girl" was held over at the Mission Theatre from the 5th week to the 6th to the 7th to the 8th—

"It's Miss Normand's Best Work," wired Manager Jack Root—

San Francisco—Smashing runs at the California and the Portola—

"Sure-Fire!" wired Jack Partington. "A 100% Audience Picture"—

Chicago—It follows "Rosita" at the Orpheum.

**A Mack Sennett Production**

Directed By  
F. Richard Jones

**ASSOCIATED EXHIBITORS**  
ARTHUR S. KANE, PRESIDENT

**PHYSICAL DISTRIBUTORS**  
PATHÉ EXCHANGE, INC.

# THE **Film** DAILY

**BRADSTREET FILMDOM** **The RECOGNIZED AUTHORITY**

XXVI No. 53

Monday, December 3, 1923

Price 5 Cents

## TARTING

By DANNY

Everywhere find a few words in Boston. Regarding the proposed distribution plan of the right operators. Naturally, it's not perfect. Far from it. It's like the uniform contract—it's a step in the right direction. And it will be improved as the idea develops. The plans understood to be working look for a like idea in several other points. Before long. And once the idea develops look for a more general attention throughout the country within the next year.

This development is but the beginning. It is almost idiotic to venture predictions in this business. It moves too fast; it is subject to too many changes. But pin this one: within the next 18 months there will be drastic and marked changes in the entire distribution scheme throughout the industry. This applies to the old line companies as well as others.

Among the interesting developments in this distribution scheme is that the state right operators had their business materially affected because of the play date clause in the uniform contract. One of the most trusted independent operators missed this; giving as the reason that the old days while product was contracted for the exhibitor would be talked into playing something else. But the play date clause is not this.

Look for some important news from the Coast within the next week or two. Some very important news.

### "The Hunchback"

Laemmle wants to know. Exhibitors feel about running "The Hunchback" at \$1.65 top. In view of the production going into legitimate theaters. Says he is confident that the production should be the picture house instead of the legitimate theater if the exhibitor is willing to do this.

It's a real idea. But how many exhibitors dare charge \$1.65 top for a picture? That's the question to be answered. No matter how big the picture, how costly the production.



One of the comedy scenes in "The Extra Girl," in which Mack Sennett presents Mabel Normand,—a picture that is enjoying record runs. Associated Exhibitors.—Advt.

## False Prosperity

Seen by Whitman Bennett If Productions Become Seasonal—His Reasons Why

Whitman Bennett sees a grave danger in the proposed shutdown in that he feels it would make the production field a seasonal one. This, he declares, would establish a false prosperity at stated intervals during the year and a complete lull during others. He says:

"The thing that bothers me most about the picture 'shut down' is the fact that, watching the conditions for the past three or four years, I have come to fear that the motion picture business is going to become 'seasonal' in the same sense as the legitimate show business. That is to say, I fear that we are going to have a rush of producing every summer—every producer wants to have something on the Autumn market—then a condition of over-production, then, perhaps, a second cheaper producing season in February and March for Spring and Summer offerings.

"The result of such a state of affairs would be most unfortunate. At one or two periods of the year, all the good actors would be working and would get new fantastic ideas about salaries. Then they would 'live on their fat' until the next producing period—or try getting onto Broadway in the legitimate or going into vaudeville. Salaries and all producing costs would be high during the 'producing periods,' and the burden of carrying empty studios would be serious during the intervals.

"The market is now 'over-loaded.' In

(Continued on Page 2)

## May Not Close

Paramount Studios in East May Remain Open With at Least Three Units at Work

The Long Island Paramount studios may not shut down, despite the original intention of the company to close both the Eastern and Western studios for about ten weeks.

Plans are now under way to maintain three units in the East, beginning work in the next few weeks. At present, Tom Meighan is finishing "Pied Piper Malone," and Gloria Swanson, "The Humming Bird." A new vehicle has been selected for Swanson which Allan Dwan will direct. William de Mille will produce "Icebound" in the East and Meighan will start work on a new picture almost immediately. Victor Heerman will probably direct the latter, while Al Green returns to the coast to head another unit for Famous.

It is doubtful whether or not the coast plant will close. It is true that some of the Famous people have been "farmed" out to other producers. This fact, plus the additional fact that the holiday season is on will carry matters over to the middle of January. Jesse L. Lasky upon his return from the coast recently, listed a new series of pictures that the company will next make.

## Consolidation Near

Six Boston Exchanges Hope to Lower Distributing Cost—Want Jim Mullen for "G. M."

(Special to THE FILM DAILY)

Boston—The Consolidated Independent Booking Offices will be the name of the organization planned by the six New England exchanges who are uniting to lower distributing costs. The companies to be included are, Progress, Eastern Feature Film, Certified, Cadillac, Pioneer, and Moscow.

While the C. I. B. O. has not yet been formed, its sponsors declare they are only waiting to secure the proper man to act as general manager before becoming operative. Efforts are being made to secure Jim Mullen for the post.

In speaking of the aspirations of the consolidated group, Silas Bunce, of Progress, said to THE FILM DAILY:

"The plan is for a more complete distribution at considerably less cost. For instance, we will take the case of Progress. It now costs us forty per cent to distribute our product. Say we buy a picture, pay \$1,000 for it and the picture grosses us \$5,000. There is \$1,000 first cost; \$2,000 for distribution and \$2,000 profit for us. With the formation of this company we will be able to distribute our product for fifteen per cent. Thus we save twenty-five per cent and that will make it possible for us to pay producers more for their pictures

(Continued on Page 6)

## Johnsons Form New Company

(Special to THE FILM DAILY)

Albany—The Martin Johnson African Expedition Corp. has been formed here, listing 2,100 shares of common stock, no par value. The incorporators are F. T. Davidson, A. P. Osborn and C. E. Akeley.

## Godsol Sells the Roosevelt

(Special to THE FILM DAILY)

Chicago—Control of the Roosevelt Theater has passed from S. J. Godsol to Balaban & Katz for a reported consideration of \$1,925,000.

## "Covered Wagon" in Brooklyn

"The Covered Wagon" today enters its second week at the Montauk theater, Brooklyn, where it is playing a limited engagement, following which it goes into Teller's Shubert, Brooklyn, for a couple of weeks. Both theaters are legitimate houses.

## Iowa Exhibitors Organize

(Special to THE FILM DAILY)

Des Moines—The Iowa Theater Owners' Ass'n has been formed here with J. C. Collins, of Perry, president. The sponsors plan to enroll 600 theater owners in this state.



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**Ready for "The Sea Hawk"**  
(Special to THE FILM DAILY)

Los Angeles—Frank Lloyd starts work on "The Sea Hawk" shortly. It will keep him busy until late April. Five vessels of the 16th Century type have been constructed for the sea battle episodes.

**A Correction**

"Topics of the Night," one of the special reels shown at the Reichenbach dinner last week, was produced with the cooperation of Timely Films, Inc., producers of "Topics of the Day," and not Literary Digest, as stated.

**Given In Imperial Pictures**  
(Special to THE FILM DAILY)

Philadelphia—Herb Given has acquired an interest in the Imperial Picture Exchange, 1302 Vine St., and has assumed active management of the office.

**Plans History of India**  
(Special to THE FILM DAILY)

Los Angeles—A. K. Mozumdar declares he may make a picture tracing the history of India, with the main portion of the story occurring in the 10th Century.

**Underwood Buys Monogram Series**

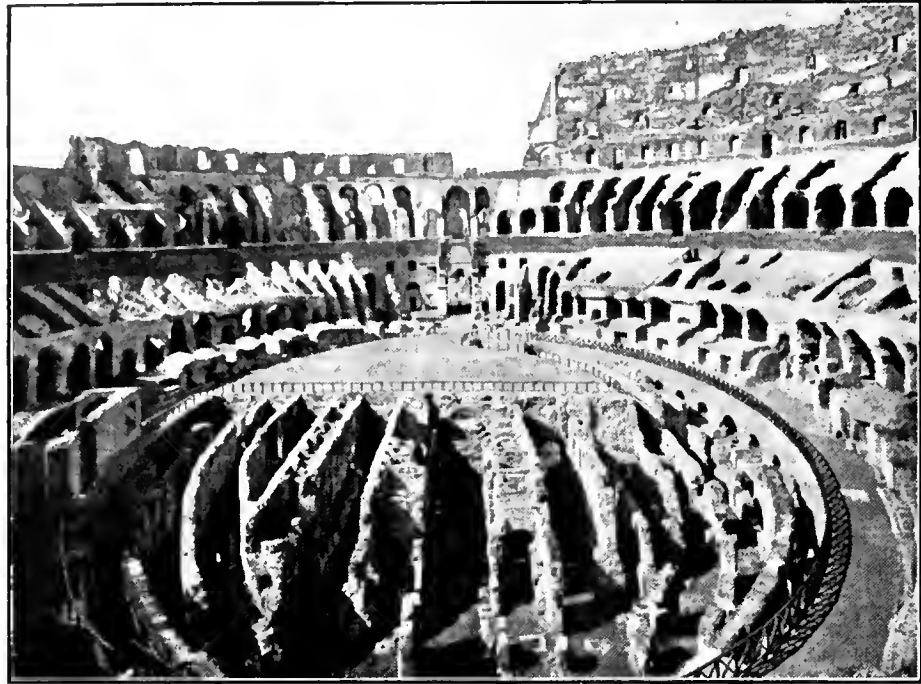
W. G. Underwood, of Specialty Films, Dallas, has purchased the Monogram series of westerns for Texas, Oklahoma and Arkansas.

**Gladwin Park Now Aladdin**  
(Special to THE FILM DAILY)

Detroit The Gladwin Park, East Jefferson Ave. has reopened as the Aladdin.



**WHY ROME IS CALLED "THE ETERNAL CITY"**



The scene above is the interior of the Colisseum at Rome in its present state after more than eighteen hundred years. It was destroyed seventeen centuries ago by a Robert Herberdo Guiscardo and his hordes.

In this mighty stadium, the thumb-print of ancient-day scenes for "The Eternal City," a George Fitzmaurice production and presented by Samuel Goldwyn (not now connected with Goldwyn Pictures) was enacted. More tomorrow.—Adv.

**New Dallas Film Building**  
(Special to THE FILM DAILY)

Dallas—J. P. Dugger states that plans for a new two story structure are now in the hands of contractors. The new building will be occupied by Famous Players. An extension to the Film Building is planned shortly.

**Sixth House Planned**  
(Special to THE FILM DAILY)

Potsdam, N. Y.—Strand Theater Co., of Ogdensburg, which operates theaters in this city, Malone and in Plattsburg, has taken over the Buchman property and will erect their sixth house on the site.

**Harrisburg Orpheum Robbed**  
(Special to THE FILM DAILY)

Harrisburg, Pa.—Burglars recently blew open the safe of the Orpheum and made away with \$1,400. The house is run by Wilmer & Vincent.

**Bob Gary With Saxe Interests**  
(Special to THE FILM DAILY)

Milwaukee—Bob Gary, formerly with Famous, has joined the Saxe Amusement Enterprises, Inc., as exploitation representative.

FIRE PATROL FIRE PATROL FIRE PATROL

**FIRE PATROL BULLETIN NO. 13**

Who's Who in the All-Star Cast of  
**"THE FIRE PATROL"**



**JACK RICHARDSON**  
the most famous "heavy" the screen has developed in the past decade. Torn by surging passions he came upon them—shattered their happiness—THEN—hands but a moment ago weak and helpless reached out—THE BLIND EYES SAW—AND WHAT HAPPENED HERE IS ONE OF THE GREATEST THRILLS AND CLIMAXES THE SCREEN HAS EVER SEEN.  
See it in  
**"THE FIRE PATROL"**  
Directed by Hunt Stromberg  
And There Are 5 Other Big Melodramas To Come!

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FIRE PATROL FIRE PATROL FIRE PATROL

**False Prosperity**

(Continued from Page 1)

February, on the contrary, the market is in a condition to absorb more production. In the meantime, everybody loses—perhaps, the exhibitor.

"It seems to me that the large concern can guard against this condition by not producing at any one time of the year. There is no question about the economy of operating continuously economically. The product from the independents will never be great enough to take the market, if the big fellows behave rationally.

"I have not said anything about the making of 'million dollar' productions which are great successes but which never carry money back in less than a couple of years at all. I do not say anything on that because I am so deeply convinced that people who have made those productions are themselves convinced of the fallacy that this evil will cure itself in the future. These productions are not futile in themselves, but have the bad effect of making the public discontented with expensive and less glamorous productions which depend for their appeal on characterization and plot and intelligence rather than on mere lavish spectacle.

"Cain and Mabel," will be released under the title of "The Great Way."

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# *Are You Ready?*

**M**UCH against my own desire, I am showing "The Hunchback of Notre Dame" in various legitimate theatres throughout the United States. I am making a profit on these showings and at the same time I am preparing the way for the exhibitor who will show it later on at popular prices.

The only reason I have chosen legitimate theatres is because the picture simply must have a real run and most exhibitors up to now have been fearful of changing their policy to two-a-day and charging \$1.65 top.

Now that I am in the midst of "road-showing" the big production, I find that exhibitors of importance are changing their attitude and are showing a disposition to change their policy, thus cutting legitimate theatres out of the picture business.

I approve of this with all my heart and soul. I have always claimed that pictures belong in picture houses, but with a picture as great and as unparalleled as "The Hunchback of Notre Dame", I positively cannot sacrifice it or treat it like an ordinary picture.

Wherever I have found a first class picture house that is willing to change its policy by showing "The Hunchback of Notre Dame" twice a day at \$1.65 top, I have given it the preference over any legitimate theatre.

I stand ready to do this wherever it is feasible.

I am not pretending that I expect to sacrifice this production. I am satisfied that it is the outstanding picture of the past ten years, one that will last for years to come, one on which I could afford to take my time about booking. I consider it so exceptional, such a demonstrated success wherever it has shown, that I am more than doing my part when I offer to run it in picture houses instead of legitimate houses.

If I get a proper run in every community and at the same time strike the first blow to kill the evil of running pictures in legitimate theatres, I will feel more than satisfied.

Of course, I don't mean that every ticket must be \$1.65. I mean that a reasonable number must be sold at that price. Afterward you will want to repeat the picture at popular prices and reap a double profit from it.

There's my story. How does it strike you? If it appeals to you, wire or write me.

*Carl Laemmle* Pres.

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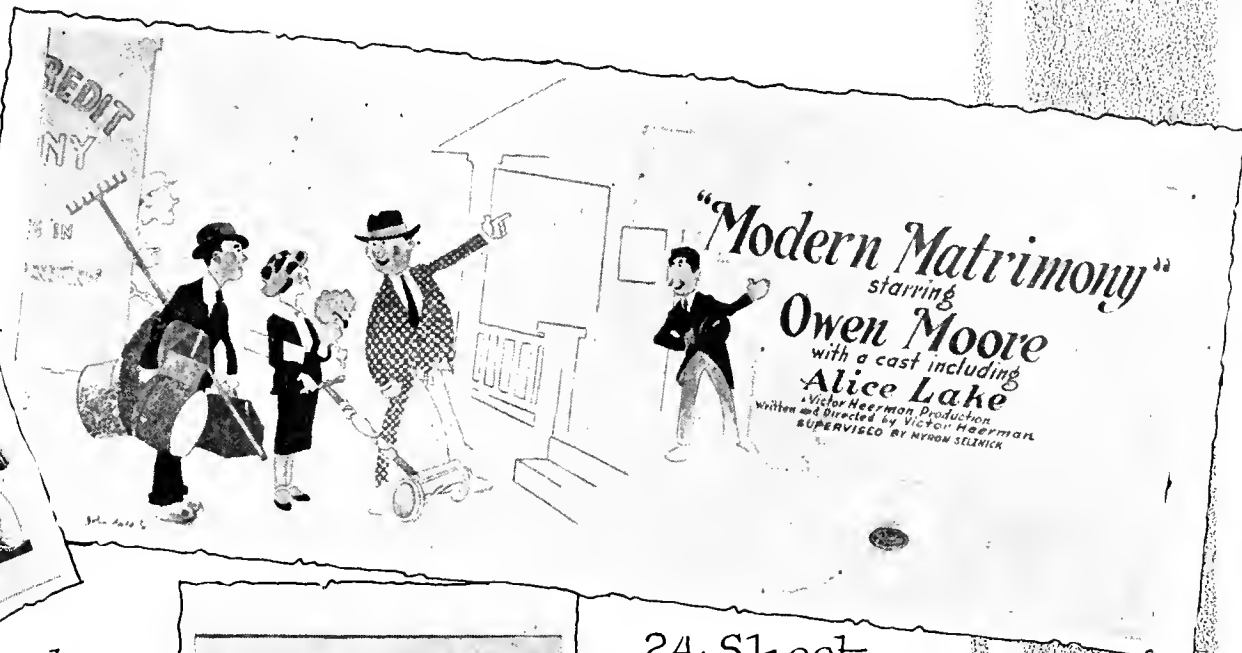
**OWEN MOORE**

*in*  
**Modern  
Matrimony**

**H**ere is a production which offers to exhibitors exceptional box office values PLUS a most unusual selection of business attracting advertising accessories.

**T**he celebrated artist John Held, Jr., created the posters which are illustrated on the opposite page.





Window Card



24 Sheet

1 Sheet-A



3 Sheet-A



Sheet-B



3 Sheet-B



6 Sheet

## Consolidation Near

(Continued from Page 1)

...they can in turn make better pictures, thus assuring themselves of bigger profits and thus of larger returns. It's bound to work out that way as an exhibitor will pay more for a good film than for a fair one.

The plan will be to form the C. I. B. O. with a manager from the outside, and salesmen from the outside with no one of us to have any say about the distribution. The six of us will each have an office of our own and retain only our private secretaries, and can thus devote all our time to the buying of better pictures. The manager of the C. I. B. O. will be responsible to the board of directors and everything will be gone over once weekly. The manager is to be responsible for his salesmen and results obtained.

The idea of this is that if Progress sells more films, naturally Progress pays more of the cost of distribution than any other. The cost of operating to be pro-rated on a basis of the amount sold. For instance, if the sales of Eastern come to \$2,000 this week, then the C. I. B. O. deducts the cost of distribution say, \$250—and sends a check for balance to Eastern. Thus each of us will be able to see at all times who is paying the principal cost and buck up the sales of the ones that are low. Naturally a manager from the outside will be anxious for a big general showing and will push all product. If it is decided that the poor business of any one of the companies is due to poor pictures, then that one will be requested at the meeting of the board to get better pictures in order to secure better general results.

C. I. B. O. will give the little independents the same wide distribution as larger companies like Federated or American Feature, among the independents, or Paramount or Goldwyn among the others, the sum and substance being that with our combined product we will have more than enough features, comedies, scenic and general short subjects to supply the exhibitor with a majority of his program. Instead of going to all six he comes to one the C. I. B. O., and where we now have one, two or three salesman representing us each, we will then have at least six or seven men and will naturally get around to different exhibitors more often."

### Southern Enterprise Changes

(Special to THE FILM DAILY)

Dallas—Arkansas and Oklahoma theaters belonging to Southern Enterprises have been removed from the supervision of the Dallas office. Arkansas will be handled out of Memphis by Chas. McIlravey; Oklahoma by E. L. Perry in Oklahoma City, while Al E. Fair remains in charge of Texas, with headquarters in Dallas. As part of the readjustment program, Bruce Fowler who came to Dallas as city manager, becomes manager of the Palace, while Williamson goes into the Old Mill.

Dallas—Famous-Players Southern division which has had Dallas under the district manager in Atlanta has been divided. R. G. Rosebaum is here to establish headquarters for a district taking in Oklahoma City, Memphis, and Dallas. Rosebaum was branch manager in San Francisco before coming here.

### New F. & M. House Opens

Traverse City, Mich.—Fitzpatrick & McElroy, of Chicago, have just opened their new Lyric which replaces the house destroyed by fire last year. E. J. Miller will have charge.

### Special Pathe Release

"Why Elephants Leave Home" is the title of a special Pathe release in two reels. The picture was shot in Ceylon and was titled here by Katherine Hilliker.

### Two Managers For Elrae

(Special to THE FILM DAILY)

Philadelphia—The Elrae, the Stanley house, when it opens about Feb. 1, will have two resident managers, Nate Sablosky, now managing the Globe, and Charlie Thompson, the manager at the Crosskeys. This is according to the policy of the Keith-Stanley interests to have two shifts at each house. Two orchestras, two sets of cashiers, two managers, two stage crews, and the like.

### Stanley Zone Managers Switched

(Special to THE FILM DAILY)

Philadelphia—Joe Murphy, assistant general director of the Stanley houses, is now supervising the theaters east of Broad St., while Edgar Wolf has entire supervision of those west of Broad. Joe Cohen will hereafter have charge of the Great Northern, Germantown; Colonial, Empress and Manayunk in Kensington, besides the houses he already runs.

### Helps Charitable Institutions

(Special to THE FILM DAILY)

Buffalo—Sydney Samson, president of the Film Board of Trade, has appointed a committee to see that all local charitable institutions having projection machines be supplied with films gratis for the entertainment of their inmates. More than a dozen such institutions are taking advantage of the offer.

### Two Deals Closed

Export & Import, which controls United States and Canadian rights to "A Trip To Mars," has closed two deals for state rights with Masterpiece, of Philadelphia for Eastern Penn. and So. N. J. and with Aywon for Greater New York.

### Now Have Controlling Interest

(Special to THE FILM DAILY)

Lansdale, Pa.—The Main Line Amusement Co., headed by Wm. J. Laportes, now has the controlling interest in the new Lansdale. The Ardmore theater, Ardmore, is operated by the same company.

### Fighting Bicycling

(Special to THE FILM DAILY)

Kansas City—As noted, the Film Board of Trade placed itself on record as being strongly opposed to bicycling. The Board now has an investigator traveling the state, visiting points where such practices exist.

### Richards & Flynn In Deal

(Special to THE FILM DAILY)

Kansas City—Richards & Flynn have secured for distribution in Kansas and Western Missouri of "The Jungle Trail of the Son of Tarzan" and "The Bargain."

### Unique Now A First Run

(Special to THE FILM DAILY)

El Paso, Texas—J. M. E. Hart has taken over the Unique and turned the house into a first run. It has been thoroughly renovated and redecorated.

### Illinois Theater Deals

(Special to THE FILM DAILY)

St. Louis—Pete Rybanic, owner of the Movie has purchased the Wilson, from Samuel Steinberg. The Wilson seats about 200 persons.

Bob Cluster of Johnston City is said to have consummated a deal for the purchase of the Washington, Belleville, Ill.

Tolgate & Haynes, owner of the picture house at Carlisle Ind., are opening a new house in St. Francisville, Ill.

### Amsterdam Buys Thomson Series

Andrew J. Callaghan has closed a deal with Ben Amsterdam, Masterpiece, Philadelphia, for the Fred Thomson series of six Western pictures for Eastern Pennsylvania, Southern New Jersey and Delaware.

Richmont Pictures has sold the Thomson series for Monogram to Sociedad General Cinematografica for Argentine, Uruguay, Paraguay, Chile, Bolivia, Peru and Ecuador.

### Fox December Releases

The December releases of Fox productions includes:

"The Net," "You Can't Get Away With It," "Hoodman Blind," "Gentle Julia," "Kentucky Days," "Cupid's Fireman," "The Wolf Man," "Eyes of the Forest," and the following short subjects "The Income Tax Collector," "The Riding Master," "Spring Fever," "Monks A La Mode," "Johnny's Swordfish," and "The Canadian Alps."

### Win Fight Against Picketing

(Special to THE FILM DAILY)

Kansas City—Jay Means and F. A. Gibbons, owners of the Murray, and the Prospect, won their fight for an injunction against the picketing of their theaters by the Operators' Union and the local musicians' union.

### Buys Philadelphia Theater

(Special to THE FILM DAILY)

Philadelphia—Green and Altman have taken over the Earle at 28th and Redd Sts., and will take possession the latter part of the month. The house, a new one, was bought from Becker Bros.

### "Robin Hood" Favored

(Special to THE FILM DAILY)

Mexico City, Mex.—As a result of a recent contest conducted by El Universal, to determine the best liked picture shown in Mexico during 1935, "Robin Hood" was decreed the winner.

## Six Theaters Bur

### Georgia Theater In Ruins

(Special to THE FILM DAILY)

Cartersville, Ga.—Fire of unknown origin wiped away a whole bus block. The World, owned by W. Dodd is in ruins.

### Grand in Big Up-State Fire

(Special to THE FILM DAILY)

Jamestown, N. Y.—Fire that destroyed nearly all of Westfield & the Grand a total loss.

### San Toy Theater Burns

(Special to THE FILM DAILY)

Keyser, W. Va.—The San Toy Lonaconing is in ruins from Evans Brothers were the owners.

### Big Theater Fire

(Special to THE FILM DAILY)

Charleston, S. C.—Fire of undetermined origin caused \$150,000 to the Capitol theater.

### Another Theater Burns

(Special to THE FILM DAILY)

Moultrie, Ga.—The local picture house is one of the buildings which was destroyed by the recent fire.

### Fire Completely Destroys R.

(Special to THE FILM DAILY)

Sweetwater, Tex.—The F. & R. has been totally ruined by fire.

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WORLD'S GREATEST AT-  
TRACTION

**\$113,572.41**  
*in paid admissions*

*A* Cosmopolitan  
Production



*Distributed by  
Goldwyn-Cosmopolitan*

## On Broadway

Aster—"The Hunchback of Notre Dame."  
 Broadway—"The Day of Faith."  
 Brooklyn Strand—"Ponjola."  
 Cameo—"The Mail Man."  
 Capitol—"In The Palace of the King."  
 Central—"This Freedom."  
 Cosmopolitan—"Under The Red Robe."  
 Criterion—"The Covered Wagon."  
 Forty-Fourth Street—"Scaramouche."  
 Loew's New York—"Today "The Country Kid."  
 Tuesday—"The Broken Wing" and "The Near Lady."  
 Wednesday—"The Green Goddess."  
 Thursday—"The Mark of Zorro."  
 Friday—"The Miracle Maker" and "Let's Go."  
 Saturday—"The Eternal Three."  
 Lyric—"The White Sister."  
 Rialto—"Tiger Rose."  
 Rivoli—"Long Live The King."  
 Strand—"Flaming Youth."

### Next Week

Astor—"The Hunchback of Notre Dame."  
 Broadway—Not yet determined.  
 Brooklyn Strand—"Flaming Youth."  
 Cameo—Not yet determined.  
 Capitol—"Slave Of Desire." (tentative)  
 Central—"This Freedom."  
 Cosmopolitan—"Under The Red Robe."  
 Criterion—"The Covered Wagon."  
 Forty-Fourth Street—"Scaramouche."  
 Lyric—"The White Sister."  
 Rialto—Not yet determined.  
 Rivoli—Not yet determined.  
 Strand—"Anna Christie."

### Independent Film Service Moves

(Special to THE FILM DAILY)

Dallas—J. W. Williams has moved the Independent Film Service Co., Inc., from Commerce St., to the third floor in the Film Bldg.

### Morris Back in 'Frisco

(Special to THE FILM DAILY)

San Francisco—M. M. Morris, of the Western Poster Co., is back from a six months' tour of Europe and the continent.

### Buys Keystone Film Exchange

(Special to THE FILM DAILY)

Philadelphia—Tom Bible has bought the Keystone Film Exchange from Pete Glenn who is now with Pathe.

### Don't Want "Outsiders"

(Special to THE FILM DAILY)

Kansas City—Following a statement made by the officers of the Ministerial Alliance, that a committee from the alliance would be appointed to review pictures, Mrs. Gertrude A. Sawtell, chairman of the Kansas censor board, announced that ministers would be permitted to "sit in" with the state board of review, but will not be permitted to influence the board in judging films.

### Committee Appointed

(Special to THE FILM DAILY)

Kansas City—In accordance with the resolution adopted at the last convention of the M. P. T. O. or Kansas, relative to co-operating with the Parent-Teacher Ass'ns. President Liggett has appointed the following committee:

C. M. Smith, Tenth Street Kansas City; M. B. Shanberg, Palace Salina; I. B. Tackett, Tackett, Coffeyville; Harry McClure, Strand, Emporia; Walter Wallace, Orpheum, Leavenworth; Jack Gross, Eldorado, Eldorado.

### Would Cut Victoria Tax

(Special to THE FILM DAILY)

Victoria, B.C.—Asking that the amusement tax on picture houses be cut from ten to five per cent., a large delegation of theater owners, headed by Rowe Holland, appeared before Hon. John Oliver and Hon. Hart recently. Oliver and Hart promised they would give the matter consideration.

### Harry Graham To St. Louis

(Special to THE FILM DAILY)

Kansas City—Harry Graham, local branch manager for Pathe, has left for St. Louis, where he will be in charge. Graham is succeeded by Cecil C. Vaughn, one time assistant manager for Pathe here.

### Wall of Theater Collapses

(Special to THE FILM DAILY)

Rochester, Ind.—The entire west wall of the Clar-Bell theater collapsed recently. No one was hurt. The house is owned by Charles Kireghbaum.

### New National Open

(Special to THE FILM DAILY)

Richmond, Va.—The new National has opened.

### Bradford Doing Musical Score

James C. Bradford is preparing the musical score for "The Eternal City."

## In The Courts

The Appellate Division of the Supreme Court has decided that Klaw & Erlanger are not entitled to 1,250 shares of Famous Players stock they claimed under a secret agreement with the late Alf Hayman that he would give the half of all he received from the estate of Charles Frohman. Hayman got half the common stock of Charles Frohman, Inc., and traded it for Famous Players shares, but after his death his estate contended that the secret agreement for half his stock, exacted by Klaw & Erlanger, was not fair to the other creditors of the Frohman estate.

The Appellate Division has reversed an order obtained by the Continental Guaranty Corp., acting on a claim of the Baumer Films, to compel Comptroller Craig to pay \$8,000 for a film, "Standing Room Only," made for the Transit Commission to show crowded conditions in the subways. The city contended that the \$8,000 was not a proper expenditure of city funds, and the court ruled that the question should be decided by a jury.

The Jackson Film Studio Corp. has been sued in the Supreme Court by the estate of John J. Murphy, which owns the studio property at Westchester and Concord Aves, the Bronx, to compel the corporation to pay arrears of rent alleged to be more than \$5,000.

**Smith Back From Europe**  
 Albert E. Smith has returned from Europe where he conferred with Rafael Sabatini relative to the signing of "Captain Blood."

### Barron Assisting Rothchild

Herbert L. Rothchild left for the coast on Saturday and before he declared that Edward B. Barron, recently joined the Rothchild the of San Francisco, will act as assistant to him and not as general manager. Jack Partington will continue as general manager.

New York Chicago Hollywood

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# THE **Film** DAILY

**BRADSTREET FILMDOM** *The RECOGNIZED AUTHORITY*

XVI No. Tuesday, December 4, 1923 Price 5 Cents

## Charge of Sales

Lichtman, "U's" General Sales Manager—E. J. Smith May Go to London on His Own  
 Lichtman, who joined Universal as sales manager in charge of "The Hunchback," has appointed general sales manager of Universal selling organization. He succeeds Edwin J. Smith who has been with Universal for ten years, recently returning from where he organized the Film Co., Ltd., Universal's distributor and also supervised the Continent.  
 Lichtman declared yesterday he is at a proposition that would take him back to London and that he is to sail about Jan. 1. Although Universal merely announced the promotion of Lichtman and the resignation of Smith yesterday, it is understood some further promotions in the sales organization have been

## Warner's Buy "The Square Peg"

Warner's have bought "The Square Peg" for Harry Rapf. The purchase was made through Jay Warner leaves for the coast to supervise a new series of "How to Educate a Wife," William Seiter directing and "Day After Dark," with Monta Bell directing are scheduled to go into production next week. Harry Rapf's next picture will be "The Square Peg" to be followed by "Being a Lady;" William Beaudine's "The Lover's Lane," which follows "How to Educate a Wife," Seiter directing "Cornered;" Bell's second picture will be "The Yoke."

## Selling Stock

Crandall Offering Blocks in Washington Theaters—Shares \$100 Each  
 (Special to THE FILM DAILY)  
 Washington—Crandall's Ambassador, Tivoli Theaters, Inc., operating company of the Ambassador, 18th and Columbia Road and the Tivoli, under completion at 14th and Columbia Road, are offering a limited amount of stock to the public, through the following advertisements in local papers.  
 The stock is 8% preferred, cumulative and held at \$100 per share. The advertisements say:  
 With each purchase of preferred stock a share of common stock will be issued. The share of common stock will be held with each five shares of preferred  
 (Continued on Page 2)



When America's first romance—that of John Alden and Priscilla—began. An historical scene from the great picture, Charles Ray in "The Courtship of Myles Standish." Associated Exhibitors.—Advt.

## Express Rates Cut

Saving in Store for Industry—Country Re-Zoned Into Three Rate Sections  
 (Special to THE FILM DAILY)  
 Washington—The film industry is in for a saving in express charges, as a result of a decision handed down by the Interstate Commerce Commission yesterday which ordered that the United States be divided into three rate zones, one covering the Eastern seaboard; one, that territory west of the Mississippi and including part of Michigan and Wisconsin and a third covering the rest of the country.  
 (Continued on Page 2)

## Kohn Back; Deal Closed

Ralph Kohn has returned from Los Angeles, where he closed details of the deal in connection with the transfer of the Million Dollar Theater, the Metropolitan and the Rialto to Famous Players. Al Kaufman has been named president of the operating company.

## Grainger Due Tomorrow

James R. Grainger is due in New York from the coast tomorrow.

## Atlanta Worried

Georgia Plans to Increase Exchange License Fees from \$100 to \$1,000—Bill Up Today  
 (Special to THE FILM DAILY)  
 Atlanta—Local exchanges are perturbed over the general tax act which calls for a general increase in license fees for exchanges from \$100 to \$1,000 per annum. The provision is embodied in the Lankford bill, which has already been passed by the House of Representatives and is expected to come up in the Senate today. The Thanksgiving holiday period prevented earlier action.  
 There was a hearing held last week  
 (Continued on Page 2)

## Metro Acquires Graf Film

Metro will distribute "Half-A-Dollar Bill," produced by Max Graf on the coast. Graf will leave here in about a week to start on "The Wise Son," which Ralph Ince will direct. The latter leaves as soon as he completes "The Uninvited Guest" for Ernest Williamson.

## Loew, Rubin, Lesser Leave

Marcus Loew, J. Robert Rubin and Irving M. Lesser left for the coast yesterday.

## Best In Two Years

October Business Finest Since June, 1921—Admission Taxes Total \$6,999,867  
 (Special to THE FILM DAILY)  
 Washington — The heaviest theatrical attendance in more than two years was registered during October, according to figures made public by the Treasury Department showing the tax collections from admissions.  
 A total of \$6,999,867 was received from the admission tax during the month, an increase of \$1,603,406 over that of the same month last year when \$5,396,461 was reported. Collections from the special tax on theaters during the month returned \$88,758, an increase of \$5,455 over October, 1922, when \$83,302 was collected.  
 The October returns are the highest since June, 1921, when the figures were \$7,362,487. In considering the latter total, it must be borne in mind that in 1921, the levy on admissions of ten cents and under was in existence and that in the present compilations, that tax no longer exists.

Gratification was expressed locally yesterday over the October tax returns and the fine business the figures  
 (Continued on Page 2)

## Kansas May Lift Ban

(Special to THE FILM DAILY)  
 Kansas City, Kan.—Indications are that "The Birth of a Nation," after ten years of disbarment, will at last be shown in Kansas. The film was submitted to the state censor board by C. W. Stater, exhibitor, who claims the exclusive Kansas rights, and the film was "passed" with certain eliminations. The film has had a checkered career in the state. It was barred by two administrations, those of Governors Capper and Allen.  
 The showing in Kansas has been objected to by R. G. Liggett, president of the Kansas M. P. T. O., whose objections were based on the opinion that it might inspire race prejudice.

## Grosses \$712,045 in 34 Weeks

"The Covered Wagon," closed a thirty-four week run at the Egyptian theater in Hollywood on Saturday night. According to figures issued by Paramount yesterday, the picture grossed \$712,045 in that period or an average of \$20,942 per week. The total attendance, in number, reached 695,717. The gross for the final week was \$25,133.



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**Quotations**

	High	Low	Close	Sales
East, Kod.				Not quoted
F. P.-L.	71	69	70 3/8	13,000
do pfd.	87 1/4	87 1/4	87 1/4	100
Goldwyn	9	0	9	200
Leew's	17 5/8	17 1/2	17 1/2	1,800

**Atlanta Worried**

(Continued from Page 1)  
at which Arthur C. Bromberg spoke for the exchanges. He declared that the passage of the act would force many of the distributors out of business and smother competition. It is quite likely that another hearing will be held.

In a Washington dispatch published on Sunday, it was pointed out by a very well-posted individual that special legislation against motion pictures might be expected in the South and in Mid-West states because of extensive road-building enterprises undertaken by those State governments. Continued talk of millions spent in production has influenced legislators toward the belief that the picture business offers a rich field for taxation.

**Bernheim Back**

Julius Bernheim, general manager of Universal City has returned from a short trip to Europe to visit his sick mother.

**Ballance on Trip**

H. G. Ballance, division sales manager of Paramount is on a tour of the company's Southern offices.

**WHY ROME IS CALLED "THE ETERNAL CITY"**



The scene above shows the gathering of the twenty thousand men, black-shirted, members of the Fascist Party, in the Roman Capitol, where George Fitzmaurice staged one of the spectacular situations in his production "The Eternal City," which Samuel Goldwyn (not now connected with Goldwyn Pictures) will soon offer through First National.—Advt.

**Best In Two Years**

(Continued from Page 1)  
indicated. Just what effect this will have on these legislators in Washington, who have a good deal to say with the formation of the Administration's fiscal policy, is in doubt. The Washington correspondent of THE FILM DAILY on Sunday, declared that the actions of many members of Congress will be in doubt in view of the status of the business as revealed through the admission tax reports.

"The Steadfast Heart." goes into the Capitol the week of Dec. 23.

**Selling Stock**

(Continued from Page 1)  
stock bought. No individual sales of common stock will be made.

"These preferred issues will be redeemable, at the option of the company, any time after Jan. 1st, 1928, at \$110 per share, plus accrued interest, if any. Purchase of these stocks may be all cash or upon installments, with a 20 per cent initial cash payment at the convenience of the purchaser."

No stock is being offered in the other Crandall theaters which include the Metropolitan, Central, Apollo, Savoy, Avenue Grand, York in Washington or those in Cumberland, Martinsburg and Roanoke where, it is stated, the issues have been completely absorbed "by large interests" when each house was established.

**Express Rates**

(Continued from Page 1)

The re-zoning order was a decision in which the American Express Company's petition for an increase in rates, generally was denied. The commission that the recent fiscal statements of the railroads show that there is no longer a need for increased rates for express companies for transportation. The commission approved the rate of pick-up and delivery but makes no formal order in connection.

The express companies are given three months in which to file objections to the proposed orders, and are designed to become effective March 1.

P. H. Stilson, of Famous Players-Lasker, who is chairman of the transportation committee of the M. P. P., and who has studied for several years such problems as they affect the picture business estimated yesterday that this industry at present, spent \$250,000 yearly on express shipping.

**Cohen Back**

Jack Cohen of C. B. C., is back from the coast with a picture "Innocence."

**HAL ROACH'S  
DIPPY-DOO-DAD  
COMEDIES**

"A Proven Product."

1 reel

**Pathécomedy**

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FIRE PATROL BULLETIN NO. 14



Who's Who in the All-Star Cast of  
**"THE FIRE PATROL"**  
FRANCES ROSS

the screen find of the season—a wistful, sweet, romantic actress who brings to the screen a refreshing characterization. Miss Ross made her debut in the "Gold Diggers"—but in "The Fire Patrol" she reaches that fulsome expression that stamps her at once as one of the greatest finds of the screen. She gives a brilliant performance in  
**"THE FIRE PATROL"**  
Directed by Hunt Stromberg  
And There Are 5 Other Big Melodramas To Come!

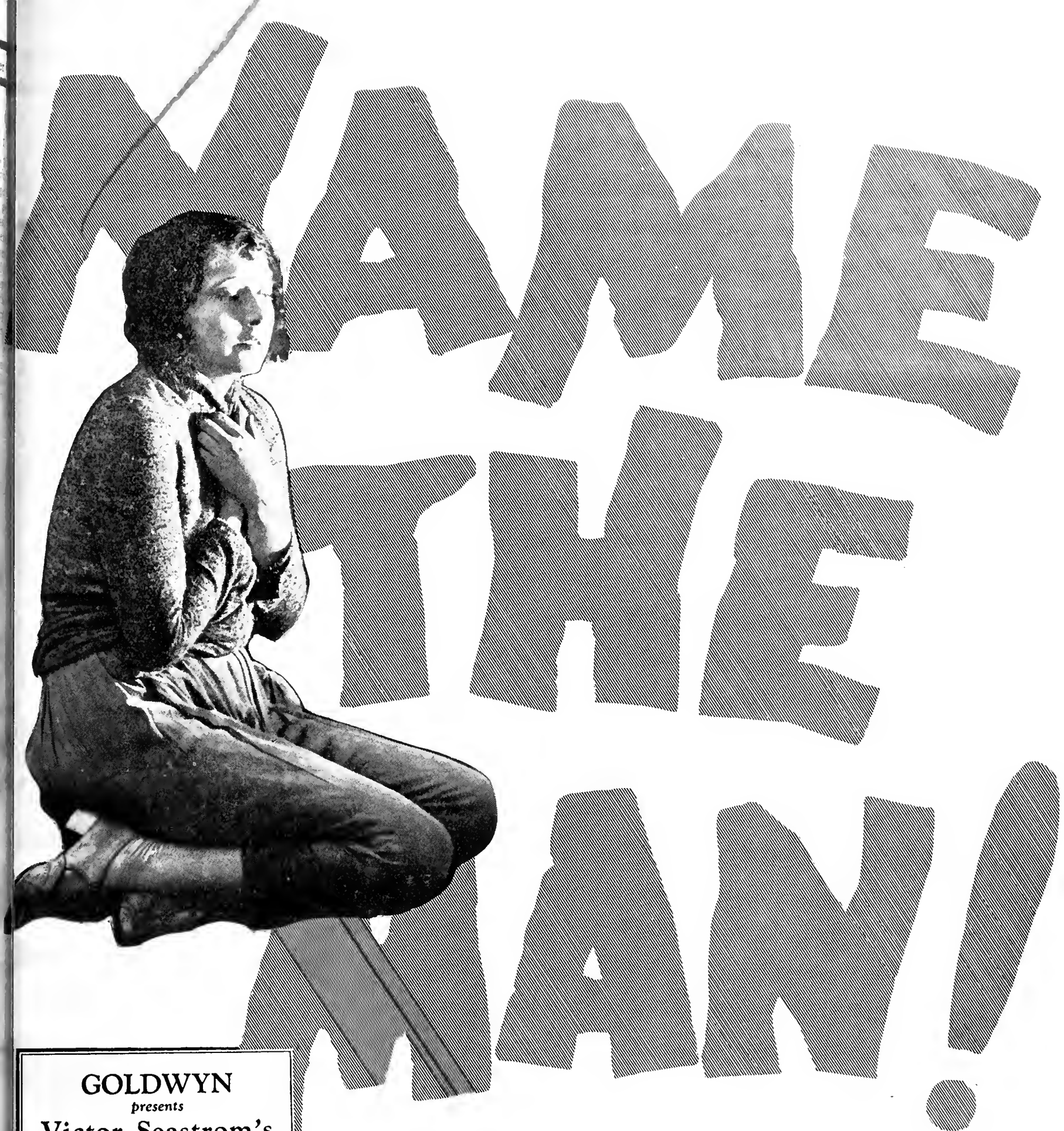
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**Victor Seastrom's**  
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**Name the Man!**  
from "The Master of Man" by  
**Sir Hall Caine**

*With a great cast including*  
Conrad Nagel, Mae Busch,  
Patsy Ruth Miller, Hobart  
Bosworth, Aileen Pringle,  
Creighton Hale.

Screen Adaptation by Paul Bern  
JUNE MATHIS, Editorial Director

**A picture the  
years will not forget**

*Goldwyn-Cosmopolitan*

John S. Woody  
*presents*

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"Cause For Divorce"  
is the sort of motion  
picture entertainment  
which

**A**tracts a maximum  
attendance

**M**akes for satisfied  
audiences and

**R**esults in permanent  
patronage





# CAUSE FOR DIVORCE

*Written by* THELMA LANIER

*Directed by*  
HUGH DIERKER

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DISTRIBUTING  
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You're wonderful—



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CHAPLIN

and we congratulate you  
on the part you played  
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“HER TEMPORARY  
HUSBAND”

The greatest container of side splitting  
laughs of any comedy ever produced and  
you know that means—

— *Big Business in any theatre* —

FIRST NATIONAL once again shows the way  
to better business with one of its “BIG 10”

# THE **Film** DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

L. XXVI No. 55

Wednesday, December 5, 1923

Price 5 Cents

## COSTS

By DANNY

Who figures them? Who looks into them? Who is to determine whether or not they should mount—as they do in picture making? Did the Packard people plan the new car would they call in the sales department before plunging into the production? Would they know how the market stood for such a car? Why would.

Did a candy manufacturer plan a new brand for \$1 a pound would he call in his sales manager to see how the market stood? Before he went blooey at the new brand? He would.

### Sales are Sales

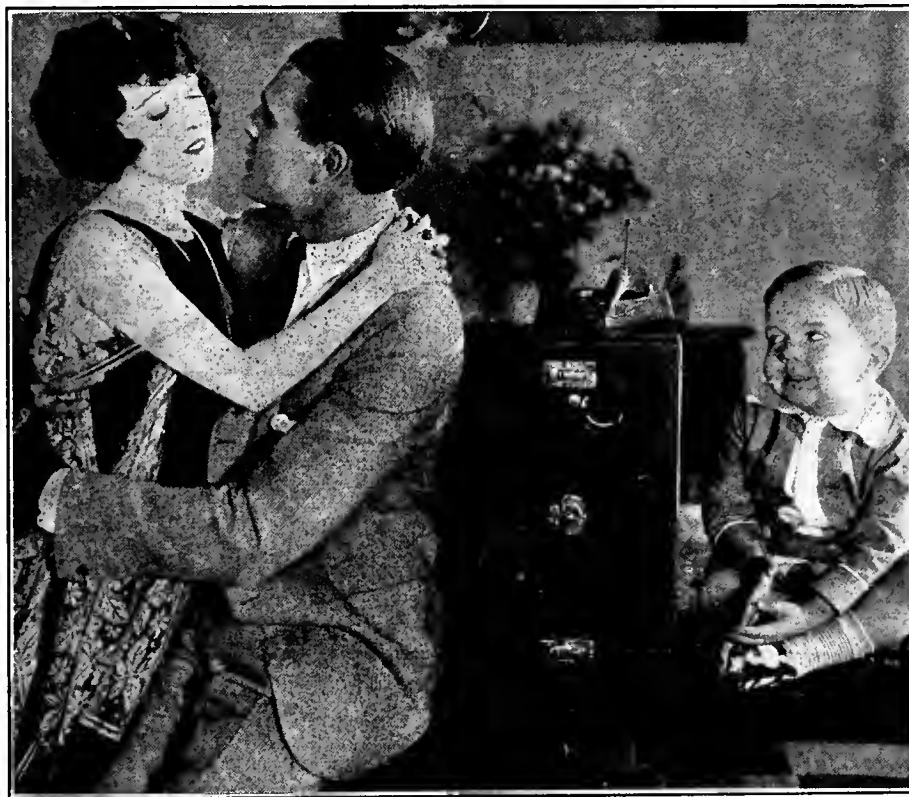
Whether of motors or pictures, or shoes. Art may go into the production. Commerce steps in when comes the "lab". And how many managers call in their sales executives when they plan a picture? How many? How few would be better.

Instead the production department runs wild. Pictures are made at a cost that no human agency can make a profitable turn upon. And then what happens? The sales department is eternally cursed and ridiculed. The fact that there isn't room in the market for such a picture—that this could have been determined before it was put into production is never—or rarely—considered.

Sooner or later there must be a change from this silly program. Sooner or later a producer will understand that if the sales manager knows something of his market that his knowledge can be usefully put to work. And the sooner the better. The New Year is only around the corner. Budgets and plans for next year are now being prepared. Perhaps this might be a good time to take this innovation. If not—why sales managers at all.

### Still Belongs to Woods

Martin Hermann declared yesterday that the Woods' theater, Chicago still belonged to Al H. Woods, despite telegrams, telegrams and the like to the contrary. Aaron Jones and Mar-Loew were reported the purchasers.



Mabel Normand in "The Extra Girl," Mack Sennett's production, continues its career of triumph. Here's one of the off-stage scenes. This picture hit is distributed by Associated Exhibitors.—Adv't.

## 64 Canadian Houses

Controlled by F. P. Canadian Corp.—  
Valuation Placed at  
\$5,598,518

(Special to THE FILM DAILY)

Toronto—The annual report of the Famous Players Canadian Corp. issued by J. P. Bickel, vice-president, shows that the company controls 64 theaters in Canada. The properties were valued at \$5,598,518 as compared with \$5,547,099 in 1922, while franchises of the corporation were listed at \$8,512,481, which is approximately the same as before. Dividends of \$320,000 were paid during the year, the same as in 1922.

(Continued on Page 5)

### Texas Discusses the Tax

(Special to THE FILM DAILY)

Dallas—The M. P. T. O. of Texas launched a two day meeting here yesterday at which the admission tax was the chief topic of discussion. Col. H. A. Cole, president, attended the recent conference at French Lick.

### \$7,000 in New York

Motion Picture Day in New York netted the national treasury of the M. P. T. O. a trifle over \$7,000.

## Negotiations Off

Pending Settlement of Music Tax Problem Between M. P. T. O. and American Society Ends

J. C. Rosenthal, general manager of the American Society of Composers, Authors and Publishers, declared yesterday that the negotiations which had been pending between his organization and the M. P. T. O. had grown "cold" and that, so far as he was concerned, had just ceased to exist.

There were several meetings held between E. C. Mills, special advisor of the Society and a special committee of the Cohen organization

(Continued on Page 5)

### Out of Distinctive

Ned Marin, general manager; William L. Sherry, special representative and Homer Gordon, special representative, are out of the Distinctive organization. Marin has joined Universal where he will be an assistant to Al Lichtman.

### Lieber and Blank Here

Robert Lieber of Indianapolis and Abe Blank of Des Moines are in town.

## Censor Fight Seen

May Be Feature of 1924 Legislature in Albany—Smith May Favor Repeal

A general attack on the censorship law will feature the beginning of the 1924 session of the Legislature, according to an Albany dispatch in yesterday's N. Y. American. Foes of censorship forecast that Republican leaders this Winter will not accept the responsibility of keeping the censorship law on the statute books.

Instead, it was asserted, the Republican chieftains will authorize a "go as you please" policy on censorship, which, opponents of censorship said, meant at least a score of Republican Assemblymen would vote for repeal.

Anti-censorship forces also are banking heavily on a strong message to the Legislature from Governor Smith in favor of the repealer and on combined support of the Democratic forces in both houses.

One of the principal lines of attack, it was reported at the capitol, will be on the requested appropriations for the censorship commission now on file with the legislative budget committees.

Increases in the appropriations requested as well as suggestions for the creation of new positions in the

(Continued on Page 2)

### Texas Exhibitor Sues 1st Nat'l

(Special to THE FILM DAILY)

Dallas—John Sayeg of Ennis is seeking an injunction in the County Court at Waxahachie to restrain First National from allowing his opposition to run "Ashes of Vengeance." Sayeg alleges he is entitled to all of the Talmadge pictures by franchise; that "Ashes" was put on the open market and taken from him although he offered to boost his contract price.

E. A. Eschmann at First National stated yesterday he had heard nothing from Dallas relative to the Sayeg suit.

### Rogers Resigns

Charles R. Rogers has resigned as an officer of Mastodon Films, Inc., and the Burr-Rogers Corp., to devote all of his time to Corinne Griffith Prod. and the new Harry Carey series to be released through Hodkinson. Miss Griffith has started work on "Lilies of the Field."

### Grainger Here

James R. Grainger arrived in town yesterday from the Coast, a day early.



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London Representative—Ernest W. Fredman, The Film Renter, 53a Shaltesbury Ave London, W. 1.

Paris Representative—Le Film, 42 Rue d. Clichy.

Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelplatz.

**Quotations**

	High	Low	Close	Sales
East. Kod.	107 <sup>3</sup> / <sub>8</sub>	106 <sup>1</sup> / <sub>2</sub>	107 <sup>3</sup> / <sub>8</sub>	200
F. P.-L.	70 <sup>3</sup> / <sub>8</sub>	69 <sup>1</sup> / <sub>8</sub>	70 <sup>3</sup> / <sub>8</sub>	5,000
do pid.				Not quoted
Goldwyn				Not quoted
Loew's	17 <sup>1</sup> / <sub>2</sub>	17 <sup>3</sup> / <sub>8</sub>	17 <sup>3</sup> / <sub>8</sub>	600

**Incorporations**

Albany—Triangle Theatrical Enterprises, New York. Capital \$5,000. Incorporators, D. Rosenbaum, M. Siegel and L. Inkeles. Attorneys, Goldstein & Goldstein, New York.

Albany—Advance Prod., New York. Capital \$10,000. Incorporators, B. K. Blake and W. H. and E. B. Fernschild. Attorney, J. L. Hochman, New York.

Dover, Del.—Adelphi Theater Ticket Agency. Capital \$5,000. Incorporators, Gus Rosenblit, W. Stewart and H. S. Davidson, all of New York. (U. S. Corporation Co.)

Albany—Fordham Amusement Corp., New York. Capital \$25,000. Incorporators, H. E. Boguish, E. G. Mesler and M. C. Ryan. Attorney, H. Dominitz.

Dover, Del.—Hynds, Inc., Capital, \$100,000. Incorporators, William Hynds, F. P. Torbert, Jr. and S. A. Corker.

Albany—Protec-A-Film Corp., New York. Capital \$20,000. Incorporators, C. Ginsburg, A. Morris. Attorney, P. Bernstein.

**WHY ROME IS CALLED "THE ETERNAL CITY"**



Above is a picture of the interior of the Colisseum with ten thousand of the men George Fitzmaurice used in a scene in his production "The Eternal City."

Ten thousand more are assembled outside the Colisseum and the whole constitutes a spectacle, the parallel of which has not ever been perceived. It is but a minute portion of the gigantic picture "The Eternal City," presented by Samuel Goldwyn (not now connected with Goldwyn Pictures).—Advt.

**Two Under Construction**

(Special to THE FILM DAILY)

Lenoir City, Tenn.—Two new theaters now under construction here. One is being built by Col. R. M. Calloway who owns the Amuzu, and the other is backed by prominent citizens of the city, to be located in the Jas. M. Hair Bldg.

**Stone in "Cytherea"**

George Fitzmaurice has engaged Lewis Stone, Alma Rubens and Mary Alden for important parts in "Cytherea," his second picture for Samuel Goldwyn. Elsie Ferguson was originally scheduled for the part Miss Rubens will appear in.

**Rotsky Manager of Palace**

(Special to THE FILM DAILY)

Montreal—George Rotsky has been appointed managing director of the Palace, once the impressive Allen. Rotsky formerly had general direction of all Allen houses in the Quebec district and has been retained by Famous for the Montreal house.

**Ray at Chicago Opening**

(Special to THE FILM DAILY)

Detroit—Charles Ray attended the opening here of "The Courtship of Myles Standish" at the Madison, Sunday. The picture will run indefinitely.

**Pathé New**

No. 98

65th CONGRESS OPENS—Old and faces appear at what promises to be one of the most significant sessions in recent tory.

ROUNDING UP GREEK REBELS—Royalist officers are landed at Eleusis taken to trial under bayonet escort.

CLIMBING EGYPT'S "SKYSCRAPE"—Party of aviators ascends 5,000-year pyramid and views it also from the air.

Other news as usual.

**today**

**Censor Fight Seen**

(Continued from Page 1)

commission, are to be assailed it is said, as contributing factors to the ever mounting cost of government.

Senator Walker, majority leader and author of last year's repealer, who fell in the Assembly, is scheduled to introduce the repealer again this year. If the plan to make the repealer a non-partisan proposition goes across, the measure may be sponsored by a Republican Assemblyman.

If not, Assemblyman Bloch, New York, mentioned as probable Democratic minority leader, will introduce a repealer in the Assembly.

**Seek Another Censor in N. Y.**

(Special to THE FILM DAILY)

Albany—The motion picture commission will ask the next legislature for an amendment authorizing the creation of a new deputy commissioner at \$4,000 a year. There are now two deputies. Since its inception in 1921 the commission has collected \$445,000 in fees, of which \$60,000 is for the first five months of the current fiscal year.

FIRE PATROL FIRE PATROL FIRE PATROL

**FIRE PATROL BULLETIN NO. 15.**

Who's Who in the All-Star Cast of  
**"THE FIRE PATROL"**

**CHARLES MURRAY**

the inimitable screen clown. Yes—the same Charlie Murray who has made millions laugh—the Charlie Murray of hundreds of rollicking Sennett comedies—**WHO DOESN'T KNOW HIM? WAIT TILL YOU SEE HIM IN "THE FIRE PATROL"**—he'll make you laugh as you never laughed before.—He's like vivid flashes of happiness against the **GREAT MELODRAMATIC CLIMAXES** of

**"THE FIRE PATROL"**

Directed by Hunt Stromberg

And there are 5 more big melodramas to come!



**HAVE YOU APPLIED FOR A FRANCHISE?  
CHADWICK PICTURES CORPORATION**

729 7th Ave.,

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**HAL ROACH'S  
STAN LAUREL  
COMEDIES**

"The Pinnacle of Pantomime."

2 reels

**Pathécomedy**

**RENALLES, Inc.  
"The Elks Tooth"**

# Word of Mouth Advertising!

is the greatest influence in the whole business of motion pictures.

Who does it? Who starts it?

How do patrons of motion picture theatres happen to *sense* that a picture is good or bad?

PHOTOPLAY MAGAZINE is acknowledged to be the greatest single influence of this sort. It is read monthly by two and one half million fans—folks who know—and who start the Word Of Mouth Advertising.

You can't fool them.

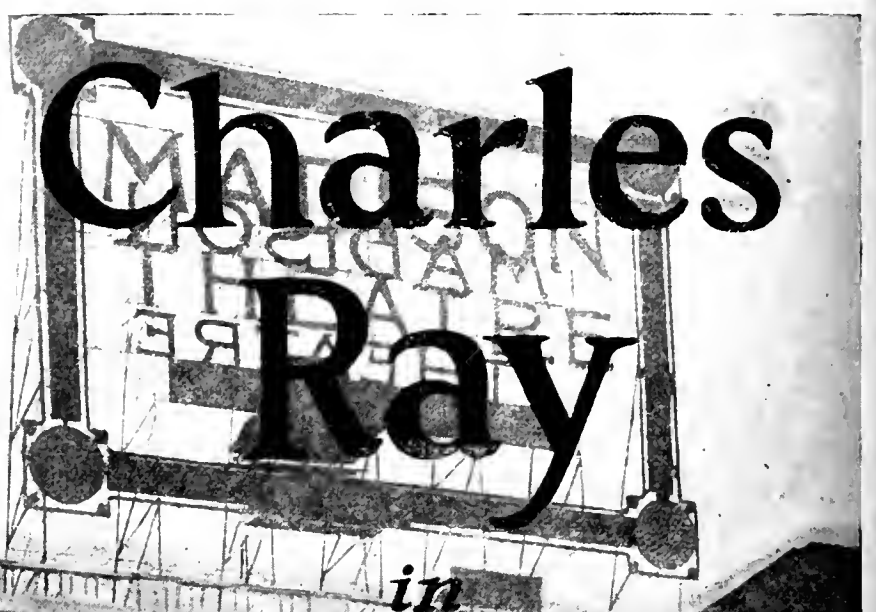
*James R. Quirk*  
Editor and Publisher

**Photoplay**  
Magazine  
The National Guide  
To Motion Pictures



Big Exhibitors everywhere know that John H. Kunsky's name stands for the greatest in box office winners ---

*The Picture of the Year*



*The Courtship  
of  
Myles Standish*

has just started  
an indefinite run  
at the Madison,  
Detroit.

ASSOCIATED EXHIBITORS

ARTHUR S. KANE *President*

DIRECTED BY FREDERIC SULLIVAN



JOHN H. KUNSKY  
KUNSKY THEATRICAL ENTERPRISES



GEORGE W. TRENDEL  
KUNSKY THEATRICAL ENTERPRISES

PHYSICAL DISTRIBUTORS  
PATHE' EXCHANGE  
N. C.

**Canadian Houses**

(Continued from Page 1)

corporation has a bank loan of \$1,000,000 in its payable accounts. The report shows the purchase of Allen theater assets gave Famous Players 20 theaters. The Allens, at the same time, had approximately 50 theaters throughout the Dominion. An announcement is also made that Famous Players has secured a controlling interest in Loew's theater, Montreal. The stock of this theater, as well as the stock of nine other affiliated companies, is carried at a nominal value of \$1. The assets of Allen theaters, however, are carried at cost. The earnings of affiliated and Allen theaters are not included in the statement.

The statement shows that first preference shares having a par value of \$50,000 were issued in part payment of the assets of Allen Theaters, while accounts payable show \$90,000 was still owing on the purchase. Famous also sold \$1,000,000 first mortgage sinking fund from the proceeds of which the company's indebtedness to the Canadian Paramount Corp., Ltd., was liquidated and payments also on account of mortgages on theater properties which mortgages stand at \$675,594.08, as compared with \$814,057.01 at the end of the previous year, a reduction of \$138,462.93.

Surplus is \$123,260, as compared with \$114,735 for the previous months. Operating profit was \$38, as against \$439,192 for 1922. The 1923 depreciation charge was \$122,210; for 1922 depreciation was \$100,481. Before provision for income taxes, the net profit totalled \$736; for 1922 the net profit was \$2039. Total assets for 1923 were \$4,252,929; for 1922 \$14,402,087. Liabilities for 1923 include: 8% preferred, \$4,150,000; 8% second preferred, \$1,000,000; common stock, \$7,500,000; stocks of subsidiary companies not held, \$208,681; 6 1/2 percent 20 year bonds, \$500,000, and mortgages on the theaters of \$75,940. Surplus brought forward from 1921, \$146,779, as compared with \$114,735 in 1922 and \$123,260 in 1923.

**Friend on Coast**

Major S. Friend was due to arrive in Los Angeles yesterday. He left New York late last week.

**LABORATORY WANTED**

Established company fully responsible for medium size laboratory or building wanted for film laboratory use and ample space. Give full particulars. Box No. A 18. c/o FILM DAILY

**Monie Elizabeth Webster**

Exclusive representative for

**R. LOU TELLEGEN**

Blackton's "Let Not Man Put Asunder"

Address all Communications to 17 West 42nd Street, New York, Logacre 8225

**Newspaper Opinions**

**"Tiger Rose"—Warners**

Rivoli

AMERICAN—So it may at once be said that the filmed "Tiger Rose" is quite worth while. \* \* \* And the producers made no mistake. Little Miss Ulric again makes good. She is a surprisingly mobile and picturesque film acquisition.

DAILY NEWS—She has a good friend in the camera, which shows her up as lovely and large eyed and full of vivacity. \* \* \* After all, maybe he's not. I like Miss Ulric in "Tiger Rose."

EVENING JOURNAL—\* \* \* Something for which the film fan can be thankful, since the star glows as warmly on the screen as on the stage. But it is unfortunate that "Tiger Rose" was the vehicle in which the producers elected to bring her back, for the photoplay is not at all tigerish and not particularly rosy.

EVENING WORLD—\* \* \* Is not the best picture we ever saw, not by a long way. \* \* \* But we don't want to spread the impression that "Tiger Rose" is not a good picture, because it is; an uncommonly good picture; well made, well directed, finely photographed and, in spots, beautifully acted.

MAIL—\* \* \* Is a satisfactory and entertaining adaptation. \* \* \*

Those who saw the play will recall that it contained many gripping scenes. \* \* \* In the film these incidents seem to lack the spirit of reality. \* \* \*

Then, too, the character of Rose is not so effectively developed as on the stage. \* \* \*

Despite these drawbacks the picture holds the interest in the story of the French-Canadian girl. \* \* \*

MORNING TELEGRAPH—Those who witnessed Miss Ulric's debut yesterday welcome her warmly to the screen, and the impression she made is such that it is hoped that now she has been broken in under the Cooper Hewitts, she will continue to spend some time each year under their trying glare. \* \* \*

There are several tense situations with a trap door that are well done and excellent motion picture farce. In fact for the greater part of the picture the audience at the Rivoli was kept pretty well on the edge of their seats.

**Barsky in from Hollywood**

L. J. ("Bud") Barsky, sales manager of Sunset Prod. is here from Hollywood. He has sold a series of six Kenneth McDonald westerns and a series of eight J. B. Warner westerns to Nathan Hirsh of Aywon for Greater New York; to 20th Century Pictures, Philadelphia for East. Pennsylvania and Southern N. J.; to Progress of Chicago and to Skouras Bros. of St. Louis.

**Sells Renovator to Navy Exchange**

The Film Renovating Co. of America has sold a cleaning machine to the Navy M. P. Exchange. The apparatus prolongs the life of prints through a process developed by Harry Mackler.

**Lubitsch To Speak At A. M. P. A.**

Ernest Lubitsch will address the A. M. P. A. at their luncheon tomorrow on "Production Methods in Europe and America." Louella Parsons will be a guest.

**Bernheim Leaves for the Coast**

Julius Bernheim, director general of Universal City, left New York yesterday for the Coast.

**Martha Mansfield Buried**

Funeral services were held yesterday at Campbell's Funeral Parlors for Martha Mansfield.

POST—\* \* \* Without a dull moment, and, best of all, Lenore Ulric, \* \* \* does some telling work before the camera. \* \* \* It is one of the finest, small casts that has ever graced any "movie."

SUN—"Tiger Rose" on the screen suffers from the defects of what once were its virtues. It was so good a melodrama that it might be called the daddy of the Canadian Northwest pictures, starting a long train of such plays, but there has been such a blizzard of them that now, when the original progenitor finally arrives in a celluloid state, it appears to have been snowed under. \* \* \* Miss Ulric \* \* \* appears to have lost touch with the screen makeup, for she looks oddly pale for a girl of the great outdoors.

TELEGRAM—The film is as good as a play, and has the added merit of swinging out into a wider sphere of action that the confines of the spoken theater admit.

TIMES—\* \* \* One of those productions that suffer because so many have been made on practically the same subject. \* \* \*

It is a fairly good photoplay, with splendid exteriors and pleasing interiors; but the story lacks the necessary spark. \* \* \*

Lenore Ulric plays the title role, but on the screen she does not picture the girl as deserving her cognomen until possibly the last chapter. \* \* \*

TIMES SQUARE DAILY—The outstanding feature of \* \* \* "Tiger Rose," is the sterling performance that Lenore Ulric gives in the title role. Other than the work done by Miss Ulric there is naught about the picture that makes it stand out particularly as a super-feature.

TRIBUNE—For some reason \* \* \* holds one more than any picture of the sort we can remember. \* \* \* Lenore Ulric, who was the star in the original productions, is the star in the picture, and she is extremely good.

WORLD—\* \* \* A very acceptable Royal Mounted Northwest Police picture play, and in attracting uncommonly large crowds to the Rivoli to see it.

It is neither better than the average film of its type nor worse. It is just fair melodrama. \* \* \* Miss Ulric does herself no particular favor, from the standpoint of personal attractiveness, in posing before the camera, and still she acts in pantomime as well as the average.

**Parsons Lunch Saturday**

A number of friends will tender a luncheon to Louella O. Parsons, on the occasion of her affiliation with the Hearst publications, at the Astor on Saturday. Will H. Hays will preside as honorary chairman. Harry Reichenbach will act as toastmaster. Ticket reservations, limited to one hundred, should be made immediately through Bert Adler at 6 West 48th St.

**Will Work in Florida**

Ernest Shipman has advised his local office that he will produce in Florida during the winter. In the Spring, the Long Island Cinema Corp., one of the Shipman companies will film "The Romance of the Coast Guard Patrol."

**L. Ernest Ouimet Here**

L. Ernest Ouimet, head of Laval Photoplays, Ltd., is here with a print of his first picture "The Vital Question." He is stopping at the Claridge.

**Charles Pike Here**

Charles Pike of the Salt Lake Railroad who fixes transportation for lots of film folks cross country is here one one of his periodic visits.

**With Rowland and Clark**  
(Special to THE FILM DAILY)

Pittsburgh—Milton D. Crandall has joined Rowland and Clark as advertising manager.

**Negotiations Off**

(Continued from Page 1)

A temporary agreement provided that the Society would stop all actions against M. P. T. O. members while the negotiations were under way. On Sept. 5th, both sides issued a joint statement which covered the matter as explained above. A meeting was then scheduled for the following Tuesday. It was put off. On Oct. 23 the Society issued a long statement charging M. P. T. O. members with lack of faith in the matter.

Rosenthal explained yesterday that the Society would again offer exhibitors the right to purchase a license and after a certain period, would institute actions against violators.

Sydney S. Cohen refused to comment on the matter yesterday. At present, the Society has settled the music question with Minnesota, North Carolina, Michigan and Virginia. Negotiations are under way with Fred Seegert, president of the Wisconsin unit.

New York Chicago Hollywood  
**Rothacker Laboratories**  
WILLIAM S. GILL, Eastern Sales Mgr.  
542 Fifth Ave. Tel. Murray Hill 1831

Cosmos Art Pictures Association  
The Exhibitors Association  
**JOIN NOW**

"THE  
**OLD FOOL**"  
A  
HODKINSON RELEASE  
IN  
**1924**

"WE NEVER DISAPPOINT"  
**CROMLOW FILM**  
LABORATORIES  
INCORPORATED  
220 WEST 42<sup>ND</sup> STREET  
NEW YORK  
PHONE-CHICKERING 2937  
ALLAN A. LOWNES, GEN. MGR.

—in the whole history of entertainment

**no record like this!**

**“THE COVERED WAGON”**  
closed last week its absolutely phenomenal run at Grauman's Egyptian Theatre in Hollywood.

The closing week's business broke the house record by \$1624—a record established also by “The Covered Wagon.”

“The Covered Wagon” ran 34 weeks at Grauman's Egyptian and is being taken off to allow for the presentation of “The Ten Commandments.”

The total house capacity in money for the Egyptian Theatre is \$25,068. “The Covered Wagon,” in its 34th week at the Egyptian Theatre, grossed \$25,133.

In the 34 weeks in which “The Covered Wagon” played at the Egyptian Theatre the gross business was \$712,045, and 697,717 persons saw the picture there.

The average weekly business for 34 weeks of “The Covered Wagon” run at the Egyptian Theatre was \$20,942.20.

The run of “The Covered Wagon” at the Egyptian Theatre is without equal in the entire history of the entertainment business.

*And throughout the entire world, no picture ever produced has consistently gotten the patronage that has been accorded James Cruze's “The Covered Wagon.”*

It has established a record that is absolutely and unqualifiedly without any precedent whatsoever

—and yet—

the tremendous business done by “The Covered Wagon” will be topped by the business done by Cecil B. DeMille's “The Ten Commandments,” another Paramount Picture, which now goes into the Egyptian Theatre in Hollywood.

***Paramount has the pictures!***



# THE **Film** DAILY

**The BRADSTREET of FILMDOM** **The RECOGNIZED AUTHORITY**

Vol. XXVI No. 56

Thursday, December 6, 1923

Price 5 Cents

## Row Over Film

Expected in Kansas, With Lifting of Ban on "The Birth of a Nation" By Censors

(Special to THE FILM DAILY)

Topeka, Kan.—The action of the Kansas censor board in permitting "The Birth of a Nation" to be shown in this state after more than seven years of banishment is threatening to stir up a sensation.

It is predicted that the fight may cover a series of incidents in connection with efforts made to get the picture into the state and efforts made to keep it out.

The picture was admitted to Kansas a short time ago. Gov. Davis said he took no part in the controversy and had told members of the board to use their own judgment. However, former Gov. Henry J. Allen, under whose administration the film was barred, has denounced Davis for permitting the showing of the picture.

The picture was permitted to enter Kansas in the first year of Governor Capper's first term. The resentment against it was so strong that it had the picture recalled. A report was circulated here a few days ago which Atty. Gen. C. B. Griffith was quoted as saying he proposes to stop the showing of the picture if possible, but now Griffith denies it is contemplating any action.

## Seek Affiliation With N. W. Unit

(Special to THE FILM DAILY)

Fargo, N. D.—More than 50 North Dakota theater owners who attended the two-day session at Minot, discussed plans for a statewide organization. An affiliation with the Northwest unit which embodies Minnesota and North and South Dakota, was favored. Will Hays was strongly endorsed to lead the fight for the admission tax repeal. R. V. Hassen was added to the board of directors.

## 1st Nat'l Film at Rivoli

Constance Talmadge in "The Dangerous Maid," goes into the Rivoli on Sunday. It is one of the very few First Nationals that has played at any Riesenfeld theater.

## Bloom Sponsoring Bill

(Special to THE FILM DAILY)

Washington—Representative Solomon of New York will sponsor a bill looking for the repeal of the admission tax.



"The Courtship of Myles Standish' places Charles Ray's name and that of his production in the very first rank of the cinema brigade," says the Washington Times. Here's an interesting scene from the Associated Exhibitors release.—Advt.

## Deal In Denver

Goldwyn Sells 50% Theater Interest Back to Bishop-Cass—Four Houses Involved

Goldwyn-Cosmopolitan has disposed of its interest in four Western theaters to the Bishop-Cass Theater Co. of Denver, which had originally sold the houses to the company.

The houses are the Colorado and American in Denver, and two theaters in Casper, Wyoming. Several years ago Goldwyn bought a fifty per cent interest in those theaters and operated them jointly with the Bishop-Cass interests. It is under-

(Continued on Page 5)

## "Commandments" in Hollywood

(Special to THE FILM DAILY)

Hollywood—"The Ten Commandments," opened at the Egyptian Tuesday night.

The home office of Paramount received a long and enthusiastic wire from the coast yesterday concerning the opening of the De Mille picture. S. R. Kent declared yesterday it was accorded a tremendous reception, unusual in every manner.

## Color Pictures

Planned By W. V. D. Kelley, Inventor of Prizma Process—Buys Laboratory in New Jersey

The Kelley Color Laboratory, Inc., has been formed to make natural color prints and pictures. Wm. V. D. Kelley, the inventor of the Prizma processes and for years technical adviser to that company, is the president.

Kelley has purchased the Knickerbocker Film Laboratories at Palisades, New Jersey, and associated with them is Nick Tronolone as plant manager, who for years was connected

(Continued on Page 5)

## Fighting Film Pirates

Recently, complaints reached New York from London concerning the offer of a number of American pictures by firms there which, it was believed, have secured pirated prints. Export and Import have now been advised from London that their English attorneys, who had been instructed to bring action, had received assurances from the attorneys against whose clients the litigation was planned, that the firm in question would cease efforts to dispose of the pictures.

## New Census Form

Gov't Prepares Special Report to Cover Statistics in This Industry—Effective for 1923 Data

(Special to THE FILM DAILY)

Washington—E. F. Hartley, chief statistician for manufacturers of the Department of the Census has prepared Form No. 174, a special report designed to cover statistics in the motion picture industry. This form will be used for the compilation covering 1923.

The form is a development of Form No. 100, which is designed to cover manufacturers as a group. The amendments made to it, however, specifically mention studios and laboratories under Item No. 1 and under Item No. 6 call for specific information concerning the cost of raw film, settings, costumes and the like.

Through the use of the revised form, the data collected will give a more comprehensive idea of the scope of the business than would have resulted had the old draft been used.

It was the pleasure of THE FILM DAILY to cooperate with Mr. Hartley in preparing the new census form which will correlate statistics relative to this business in a more thorough manner that would have resulted had the general form been used.

## Lichtman Makes Additions

Al Lichtman yesterday announced the following additions to the Universal sales force, in charge of "The Hunchback":

William L. Sherry, formerly with Distinctive; Charles U. Martin, formerly with United Artists, Philadelphia; Gerald Akers, former general manager of Famous Players-Lasky, Ltd., Canada; William J. Brummond, formerly with Selznick; Charles Schwerin, formerly with First National, Pittsburgh and Richard C. Fox, formerly with Famous Players in Buffalo. Cleve Adams, assistant general sales manager at Indianapolis, has resigned and Joe Friedman will take charge temporarily.

## Hearing on "D'Artagnan"

The Federal Trade Commission yesterday held a hearing in the complaint filed against the Film Distributors' League over the advertising matter issued in connection with "D'Artagnan," a Triangle picture revived by the league and sold on the state right market. Paul Lazarus of United Artists was one of the witnesses at yesterday's session.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	107 1/2	107 3/8	107 1/2	200
F. P.-L.	71 5/8	69 1/4	71 5/8	11,000
do pfd.				Not quoted
Goldwyn	9 3/8	9 1/8	9 1/8	500
Loew's	19	17 1/2	19	12,000

**Incorporations**

Albany—Johnny Arthur Pictures, Inc., New York. 50 shares common, no par value. Incorporators, G. S. Wittson, J. M. Edelson and L. Strong. Attorneys, Wentworth, Lowenstein & Stern, New York.

Albany—Bijak, Inc., New York. 100 shares common stock, no par value. Incorporators, M. A. Harris, and A. R. Walsh. Attorney, W. Bonyuge, New York.

Albany New York Civic Opera Ass'n Inc., New York. Capital, \$20,000. Incorporators, G. A. Rogers, C. L. Guy and M. Frank. Attorneys, Jenks & Rogers, New York.

Albany—275 Canal Street Corp., New York. Capital, \$1,000. Incorporators, J. Lubin, A. Aronson and F. Levy. Attorneys, Lurie & Feinberg, New York.



Foreign Distribution of Motion Picture Productions  
**George E. Kann Corporation**

220 West 42nd St.  
New York, Chick, 2355  
Cables—Geokann, N. Y.

**WHY ROME IS CALLED "THE ETERNAL CITY"**



This scene shows the exterior of the Colisseum in Rome, taken at the same time that yesterday's scene of the interior was photographed, with ten thousand men gathering for the tremendous situation George Fitzmaurice photographed for his production "The Eternal City" as presented by Samuel Goldwyn (not now connected with Goldwyn Pictures).—Advt.

**At Broadway Theater**

**Capitol**

Madame Elsa Stralia, soloist, is assisting in the opening number by the orchestra, (a) selections from "Pagliacci" and "D'Armour Sull' Ali Rosee from "Trovatore." The regular weekly news magazine is second. Next is staged excerpt from "L'Arlesienne," an elaborate music number. "In the Palace of the King" is the feature. An organ solo closes.

**Rialto**

Besides Jackie Coogan in "Long Live the King," the only other units on the bill are "Around the World With Riesensfeld's Classical Jazz" and "Laundry," an "Out-of-the-Inkwell" comedy.

**Rivoli**

The first presentation is the overture, followed by the "Rivoli Pictorial," and "When the Clock Chimes Twelve," a musical offering with vocal numbers by Miriam Laseprano, and Themy Georgi, tenor; danced by Sona Protassova and Zena Larin. Lenore Ulric is next presented in "Tiger Rose." A Pat Sullivan comic, "Felix Goes A-Hunting," closes the performance.

**At Other Houses**

The hold-over list shows "The Hunchback of Notre Dame" at the Astor and "The Mailman" at the Cameo. "This Freedom" is nearing its close at the Central. "Under the Red Robe" remains at the Metropolitan as does "The Covered Wagon" at the Criterion. "Scaramouche" and "The White Sister" continue at the Forty-Fourth Street and Lyric, respectively. "Flaming Youth" has been held for a second week at the Strand.

**Rube Harris to the Coast**  
(Special to THE FILM DAILY)

Omaha—Rube Harris, who has been traveling for Hodkinson, has gone to the coast.

**United Artists Win Suit**

(Special to THE FILM DAILY)

Winner, S. D.—A suit which was brought by United Artists against A. L. Brown of the Cosmo theater recently for breach of contract, has been won by the company. The case came up in the District Court.

**Omaha Showman Dead**

(Special to THE FILM DAILY)

Omaha—J. W. Monagan, well known in local film circles, was found dead in an automobile on a secluded road in the woods near here with a bullet through his head. The authorities believe it was a suicide.

**May Appoint Baumann's Successor**  
(Special to THE FILM DAILY)

Milwaukee—A successor to Walter F. Baumann, who resigned some few weeks ago as secretary of the state exhibitor unit, is expected to be named shortly.

**Two Salesmen Go to the Coast**  
(Special to THE FILM DAILY)

Des Moines—Barney Kean, who has been traveling for F. B. O. and H. N. Holmes, a Selznick salesman, have resigned and left for Los Angeles.

FIRE PATROL BULLETIN NO. 16

Who's Who in the All-Star Cast of  
**"THE FIRE PATROL"**  
HANK MANN



will make you laugh right out loud! Imagine! Hank Mann and Charlie Murray.—Two of the greatest Fun-Makers of the screen. Hank Mann the foil to Murray's rollicking, side-splitting pranks. **THEY BRING THE LAUGHS BETWEEN THE TEARS! AND THERE ARE OTHERS! WATCH THIS BULLETIN for TOMORROW'S ANNOUNCEMENT of the other great COMEDIAN who is in this melodramatic thriller.**

**"THE FIRE PATROL"**  
Directed by Hunt Stromberg  
And there are 5 other big melodramas to come!

HAVE YOU APPLIED FOR A FRANCHISE?  
**CHADWICK PICTURES CORPORATION**  
729 7th Ave. N. Y. City

**HAL ROACH'S**  
**SPAT FAMILY**  
**COMEDIES**

"Laughing Purposes Only."

1 reel



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*it's lavish!*  
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Goldwyn presents

# In The Palace Of The King

An Emmett Flynn Production. By F. Marion  
Crawford. With Blanche Sweet, Hobart  
Bosworth, Pauline Starke, Edmund Lowe.

A Goldwyn Picture. Written for the screen by June Mathis.

*Goldwyn-Cosmopolitan*

**Newspaper Opinions**

**"In the Palace of the King"—Gold-Cosmop.—Capitol**

AMERICAN—There are magnificent ball room scenes, court climaxes, and assorted thrills throughout.

DAILY NEWS—Settings and all that are the usual elaborate ones, and the acting is pretty near being quite O. K. But the plot of the picture somehow reminds you of a great many you saw act so long ago.

EVENING JOURNAL—"In the Palace of the King," from a scenic point of view, is a gorgeous production. Cedric Gibbons, the art director provided \* \* \* settings that make one gasp. The exteriors are lofty and magnificent, and the interiors are entrancingly lovely. The costumes, too, are works of art.

EVENING WORLD—Seldom have we seen a picture that was easier to gaze upon; nor one that took so little mental effort to sit through \* \* \*

MAIL—\* \* \* a story that is rather impossible. What makes the picture worth while is its masterful direction and the artistry of its scenery.

MORNING TELEGRAPH—\* \* \* a picture of real worth. \* \* \* Blanche Sweet as Dolores is excellent. Her charm has every opportunity of fascinating the audience and lending that something which she has to the picture.

POST—Pictorially "In the Palace of the King" is very beautiful. The costumes as well as the settings are as gorgeous as any that have been seen in the recent influx of romantic costume films. Not a fault can be found with the cast either—it is all-star. But the story is another matter. F. Marion Crawford's tale of the court of King Philip II has been made into the very thinnest of screen plots. It is far too slight to have had such perfect settings built for it.

SUN—\* \* \* certainly its pictorial quality is very great. \* \* \* His direction is generally skillful. \* \* \*

TELEGRAM—\* \* \* takes a well merited place among the worth while screen offerings of the year.

TIMES—For colossal settings and marvelous scenic effects there have been only a few pictures that can approach "In the Palace of the King." \* \* \* The story \* \* \* in picturized form is halting and vague and fails to carry the spectators' attention, and in one spot the tragic leans toward the ridiculous.

TIMES SQUARE DAILY—\* \* \* proves to be just "another of those tin hat costume pictures."

TRIBUNE—In speaking of the merits of "In the Palace of the King," we should mention first the prologue and then the photography. Aside from these features we found the Marion Crawford story as it appeared on the screen at the Capitol extremely dull.

WORLD—"In the Palace of the King," is an involved cloak and sword drama so very long that it tangles itself all up in the folds of its cloak and trips over its sword.

**"Long Live the King"—Metro Rialto**

DAILY NEWS—I have an idea that Jackie's friends will like "Long Live the King," although it does prove he needs some one to plant a book on his head. I won't say that age approacheth, but I do suspect that before long the rather long bob cut Jackie is wearing will be replaced by a sterner clip.

EVENING JOURNAL—\* \* \* the kid is as sparkling, amusing and clever as ever, although the photoplay is a stagey and stiff piece of arrant artificiality.

EVENING WORLD—"Long Live the King," is rattling good film entertainment, ranking with the best we've seen in many a moon, and while we're saying "Long Live the King," let's also shout a little huzzah of "Long Live Jackie!"

HERALD—It is an excellent story, and has been handled with great skill by its adapters, Eve Unsell and C. Gardner Sullivan, and by its director, Victor Schertzinger. They have made a beautiful stirring picture of it—\* \* \*

MAIL—\* \* \* gives the screen the finest and most enjoyable exhibition of his genius in "Long Live the King." \* \* \* The film is well directed and the action nicely balanced so that there is not a dull moment. An excellent cast \* \* \*

MORNING TELEGRAPH—It deserves medals all the way round, beginning with Mary Roberts Rinehart, who wrote the delightful story.

POST—At last Jackie Coogan, after several mediocre photoplays, has a story suited to him. \* \* \* And so it goes, a good cast with enough adult interest to welcome the clever Jackie in every moment he gives to the enjoyable story.

SUN—All who believe in Alice and Graustark robes and crowns, plumes and bands and swords and all such delightful flummery will find the "Long Live the King," rather pleasant than otherwise.

TELEGRAM—The sets are remarkable and tend a pictorial value to the story.

Jackie has a long and distinguished cast supporting him.

TIMES—One of the best pictures in which Jackie Coogan has appeared. \* \* \* It is a photoplay, fantastic of course, that is produced so splendidly that it would be very difficult to find a fault with. \* \* \*

Here is a hearty, wholesome film entertainment which nobody will be ashamed of liking.

TIMES SQUARE DAILY—It's about as entertaining a presentation as this youngster has given to the screen although it most likely will not be classed with his "Oliver Twist."

TRIBUNE—We did not consider Jackie Coogan's "Long Live the King," a very good picture; \* \* \* began interestingly and ended well, but, between these two parts, there was no shortest distance and no straight line. The film sagged so that we thought it would break of its own weight.

WORLD—\* \* \* the boy is seen in a gloriously fine picture play, one which seems made expressly for him and one in which he is so fine an actor and so appealing as a little figure of royal lineage that no one will see it and come away unimpressed. We want every one to go there.

**Big New House For Raleigh**  
(Special to THE FILM DAILY)

Raleigh, N. C.—A new theater is nearing completion here. The house will open about Dec. 15. A man by the name of Hines is behind the project.

**Canadian Exhibitor Dead**  
(Special to THE FILM DAILY)

Minnedosa, Man.—Herbert Dixon, who operated the Lyric, is dead. He is survived by a widow and two sons, John and Vernon.

**Making Comedies**

(Special to THE FILM DAILY)

Cincinnati—Ben Strasser Prod. are making a series of two reel juvenile comedies, using local talent in the casts.

**Syd Hackford, Detroit Manager**  
(Special to THE FILM DAILY)

Detroit—Syd Hackford has succeeded Al Mertz, as manager of Universal.

**Scena Owen Returning**

Scena Owen is due in New York from Europe on the Majestic on Dec. 18th. She has completed an engagement with Ideal in London.

**Second of Series Finished**

William Steiner is in town with a print of "Heading Through," the second of a series of Westerns,

**1924 Film Year Book**

600 Pages

**A Mine Of Information**

Cloth Bound

**The Recognized Reference Work**

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**For Advertising Space—Our Representative Will Call**

## Putting It Over

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

### Something Very Unusual

Los Angeles—An unusual stunt utilized by the California, in inducing its patrons of the coming of a new Davies, in "Little Old New England" directing director Fred Miller obtained permission from the Clune interests in Los Angeles to build what claimed to be the largest billboard made. An ordinary billboard is 14 sheet stand, while Miller's board held 28-sheets. Miller wanted bigger flash than that so he took 28-sheet boards and made them one, producing an 84-sheet stand, which reached half-way between Broadway and Spring St. on Ninth

### Sign Favors Shaded Letters

Waco, Tex.—Effective shaded letter lobby panels were used by manager Epstein of the Royal theater during the run of "Rose O' The Bay" panel outside the house was covered by a hand painted one sheet. It contained nothing but the title of picture in heavy shaded letters. The brilliant blue of the coloring and distinctive form of letters connected to make the sign a magnet in such a way that no photograph could do it justice to.

### Exploit Short Subjects

Springfield, Mo.—Another short subject in for exploitation not long when the Palace played the latest comedy, "Bow Wow." Twenty howling canines were kept on the main street. Each carried cardboard signs with the word "Bow Wow" on each side. The signs were then sent racing down the

### Other Features Peggy Dolls

Waco, Tex.—The Princess recently had a contest to find Baby Peggy's "doll," in conjunction with Sage-the leading department store. Peggy dolls played a big part in the contest, in which both the exhibitor and store profited.

### Fire Destroys Savoy, Ala.

(Special to THE FILM DAILY)  
Macon, Ala.—The Savoy theater, one of the many buildings destroyed by fire. W. B. Wood is the owner.

Shenandoah, W. Va.—The Capitol Snappers St., owned by H. P. Berg was burned to the ground. Estimated at \$150,000.

Ma—A fire in the Palm has caused the house to shut down for days.

## Deal In Denver

(Continued from Page 1)

stood that part of the new arrangement provides that the houses shall play Goldwyn-Cosmopolitan product.

### Loses Suit in Kentucky

(Special to THE FILM DAILY)

Paducah, Ky.—Goldwyn has lost an action brought against John G. Rehkopf, former owner of the Orpheum, to recover the rental on three pictures. The amount involved is nominal.

### "Credo" Shown in Paris

(Special to THE FILM DAILY)

Paris—The official presentation of "Credo," a film based on the Miracle of Lourdes, was given at the Gaumont Palace last week in the presence of Cardinal Dubois, Cardinal Cereti, the Papal Nunzio in Paris and Myron T. Herriek, American ambassador.

C. de Vidal Hunt has purchased "Credo" for America.

### Previews "Yankee Consul"

(Special to THE FILM DAILY)

Los Angeles—Douglas MacLean's screen version of "The Yankee Consul," his second production for Associated Exhibitors, was given its first preview in Walnut Park last night for Arthur S. Kane. The film will be cut to 6,000 feet before shipping to New York.

### Pioneer Creditors to Meet

John J. Townsend, referee in bankruptcy has called a meeting of the creditors of Pioneer Film to consider the petition of the trustee to sell certain negatives and positive prints of pictures now held pending the clearing up of the company's affairs.

### May Set Theater Premiere

Marcus Loew who is now en route to the coast, will visit key cities en route. It is expected that the opening date of the new Loew theater in St. Louis, will be determined upon when Loew visits that city.

### Hurley Resigns

Ed Hurley has left the F. B. O. publicity department to go into business for himself. Louis Kramer, former exploitation man in Chicago succeeds him.

### Mullin with Grand Asher

J. M. Mullin, former sales manager for R-C Pictures in London is now general sales manager for Grand-Asher.

### Goodkind With Great Western Prod.

Saul A. Goodkind, formerly with National Film Laboratories, has joined Great Western Prod. in an executive capacity.

### Weingarten Leaves

Larry Weingarten left for the coast yesterday. He expects to return in the spring with a new Jackie Coogan picture.

## Color Pictures

(Continued from Page 1)

with Kinemacolor and is an expert in color photography. Wm. T. Crespinel, formerly chief photographer with Prizma, is production manager for Kelley.

Prizma, at the moment, is not producing. The company has a number of negatives on hand which are being sold for insert purposes to various producers. A portion of the organization's activities deals with art titles, while a new development in two color titles has just been perfected. Other activities concern the embellishment of black and white film through color.

### Sam MacIntyre Resigns

(Special to THE FILM DAILY)

Omaha—Sam MacIntyre has resigned as president of the Film Board of Trade. His resignation has caused the following changes in officers: Clayton Lynch, of Goldwyn-Cosmopolitan becomes president; N. Schlanck, of F. B. O., 1st vice-president, and L. J. McCarthy, First National, 2nd vice-president.

### Herbert Standing Dead

(Special to THE FILM DAILY)

Los Angeles—Herbert Standing died yesterday at the age of 77.

In the early days of Famous Players, Herbert Standing was one of the company's chief character men. His son, Wyndham, is one of the better known leading men in pictures.

### Frank McCarthy With 1st Nat'l

Harry H. Buxbaum is back from a trip up-state made in the interest of First National. He has appointed Frank McCarthy, former Famous Players salesman, manager in Buffalo, succeeding Eddie Hayes, resigned.

### Klein Gets New Dumas Film

Edward L. Klein Co. will handle distribution on "The Lady of Monsoreau," a new six-reeler from the story by Alexander Dumas. The picture is in color.

### M. J. Weisfedt Promoted

(Special to THE FILM DAILY)

Minneapolis—M. J. Weisfedt, F. B. O. branch manager, has been made divisional sales manager in this territory.

### Booked Into the Roosevelt

(Special to THE FILM DAILY)

Chicago—"The Eternal City" goes into the Roosevelt on Jan. 7 for four weeks.

### Spokane Office Won't Close

A statement from Pathe brands as false a report circulated in the Northwest territory that its Spokane office was about to be closed.

### Wright Joins Chronicles

William "Kalem" Wright has severed connections with Vitagraph to join the Chronicles of America.

## Theater Changes

(Special to THE FILM DAILY)

West Palm Beach, Fla.—T. W. Williams has arrived here from New York to assume the management of the Stanley, succeeding J. L. Fagan, who resigned to become manager of the El Verano Hotel.

Dallas—Joe Singer and L. G. Bissner have closed with Southern Enterprises for the Queen, effective at once. Singer leased the theater building some time ago. He is also interested in the Fox.

Walton, N. Y.—Frank S. Mitchell now owns only half an interest in the Majestic, having sold a half interest to W. C. Smalley of Cooperstown. The combine has also taken over Walton Hall on a two-year lease.

San Francisco—The Rivoli, Market and 7th St. has been leased by the Western Theater Co. from W. B. & A. M. Wagon for 12 years at an aggregate rental of \$462,000.

Oseola, Kan.—John T. Graham, who recently sold the Lyric to John Waller, has reentered the exhibiting field, having just taken control of a local theater.

Miami, Fla.—Following a number of changes around the house, both outside and in the Paramount theater has reopened for the Winter season.

Clarksburg, W. Va.—The Owls have leased the Midway to Nathan G. Masters. Masters will run three shows a week.

Dallas—Ray Stinnett has sold his lease on the Jefferson, to the Laskin Brothers of Houston.

Holdenville, Okla.—W. O. Perkins and Hamp Gennis will open their new Rex shortly.

De Queen, Ark.—Flisha Presley has purchased the Grand from A. L. Middleton.

### Call "Flaming Youth" a Menace

(Special to THE FILM DAILY)

Madison, Wis.—At a meeting of womens' club leaders and service organizations, unofficial censorship of pictures was advocated. "Flaming Youth" was declared a menace to public morals and the successful local run of the picture was credited to public comment that the picture was immoral, it was declared.

Clara Horton is in New York from the Coast. At the Algonquin.

### GODFREY BUILDING

#### Space for Rent

Large Offices or Desk Room with use of Examining Room

ACTIVE FILM CO., Inc.

Room 409

729 7th Ave. Phone Bryant 5627

—and when these two—

— Sidney Chaplin

as "Judd," the valet

and Owen Moore

as his master

get their heads  
together and

start their

monkey-shines in

66

HER

TEMPORARY

HUSBAND"



You will hear a continuous roar of  
laughter in your theatre such as you  
have never heard or will hear again

OH! What a comedy! OH! What  
a money-getter! And it's one of the  
FIRST NATIONAL "BIG-10"

# THE BRADSTREET OF FILMDOM **The Film DAILY** The RECOGNIZED AUTHORITY

LXXVI No. 57

Friday, December 7, 1923

Price 5 Cents

## DOING

By DANNY

When the President of these United States talks—as Coolidge yesterday, it means something. When the Executive of this country says “the amusement and education value of moving pictures ought not to be taxed,” he voices something more important than many appreciate.

Assuming that President Coolidge interested a tremendous stroke has been accomplished for the repeal of the existing admission taxes. And a lot of people will be appreciative. It may be that developments arising about a condition where the repeal of these taxes will be realized. But that the President has them removed is not to be doubted.

That President Coolidge is interested in the question of the moment is undeniable. But the President has many other problems of importance under consideration. And that, in the pressure of events he could remember the motion picture is unimpressive. There is nothing in his movements to indicate anything but that he made his own decision. But the question early arises: What, if anything, did Will Hays have to do with this?

Apparently Hays will disclaim any part whatsoever in this connection. Those who know the internals of Washington will appreciate the possibility of action without a move made. That is what makes Washington interesting.

is in matters such as that which Will Hays places a valuation on his work that makes monetary consideration a matter of no consideration whatsoever.

in L. A. With “Blue Laws” (Special to THE FILM DAILY)

Los Angeles—“Blue law” advocates threatening to introduce a bill to close theaters on Sunday and to change the present censorship ordinance to a form more drastic. There is a good deal of agitation over the interruption of the dancers’ ball recently when dancing was ordered stopped after midnight.



Here Mabel Normand as “The Extra Girl,” Mack Sennett’s greatest winner, is waiting for the call to stardom. This feature, distributed by Associated Exhibitors, is proving one of the season’s greatest hits.

## Coolidge for Tax Repeal

(Special to THE FILM DAILY)

Washington—President Coolidge yesterday delivered his annual message to Congress.

His attitude toward the repeal of admission taxes is expressed in the following excerpt from his message:

“I especially commend a decrease on earned income, and further abolition of admission, message, and nuisance taxes. The amusement and education value of moving pictures ought not to be taxed.”

## Receptive on Tax

President’s Favorable Recommendation Well Received—Two Bills Introduced

(Special to THE FILM DAILY)

Washington—The President’s recommendation to Congress urging the repeal of the admission tax was well received by the full membership of the Senate and the House yesterday. Coolidge’s recommendation will be found in an adjoining column.

(Continued on Page 6)

## Copyright Aid

Sought by Sol Bloom Who Introduces Bill Urging U. S. To Join Berne Conference

(Special to THE FILM DAILY)

Washington—Representative Sol Bloom, of New York, yesterday introduced a bill in the interest of the picture industry, providing for the entry of the United States into the International copyright union.

“It is of utmost importance to the

(Continued on Page 7)

## State Right Credits

To Come Up at Meeting Next Thursday—Accountants Suggested For All Key Cities

A plan to eliminate large amounts of money lost annually through failure or inability of state right operators to pay their debts will be discussed at a meeting of state right operators called for next Thursday, at the Hotel Astor. Frederick H. Elliott and Charles B. Hoy have been gauging the sentiment of various distributors for some days.

It has been suggested that a group of certified public accountants, one in each city, be engaged to go over the books of various exchanges in order to check up on sales and then report to the state righters in New York. Through the Hoy Reporting Service, it is figured that uncollected debts can be reduced appreciably. This new move is part of the Hoy plan already outlined to organize five different branches of the business into credit groups.

(Continued on Page 2)

## F. & R. Accept Laemmle’s Offer

Universal declared yesterday that Finklestein & Ruben were the first to respond to Carl Laemmle’s offer to book “The Hunchback,” at \$1.65 top and two shows a day. The picture will open at the Garrick theaters, St. Paul and Minneapolis, in January.

## Criterion to Produce

Sam V. Grand declared yesterday that a company known as Criterion Pictures Corp., has been organized to produce and release through Grand-Asher. He denied that, as reported, new money interests had become affiliated with the company.

## Hines Here from Coast

Johnny Hines is in town from the coast having completed two pictures for the Warners.

## Praise For De Mille

Los Angeles Papers Accord “Ten Commandments” Unusual Reception—All Acclaim It

Excerpts from Los Angeles and Hollywood newspaper reviews on “The Ten Commandments,” which opened at the Egyptian theater, Hollywood, Tuesday night, were received by Paramount from the coast yesterday. All of the critics acclaimed the picture in a manner that clear-

(Continued on Page 2)

THE *Film* DAILY  
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### Quotations

	High	Low	Close	Sales
East. Kod.	107½	107¼	107⅞	500
F. P.-L.	72¼	71	71⅝	8,000
do pfd.	87¾	87¾	87¾	100
Goldwyn	9	9	9	300
Loew's	19½	18¾	19	4,000

### State Right Credits

(Continued from Page 1)

According to Elliott, the suggestion has been received with alacrity by the more important state righters in New York. Some acceptances have been forwarded, while others are expected. At present, the following will, in all likelihood, attend:

Aywon, C. B. C., Equity, Export and Import, Murray W. Garsson, Inc.; Grand-Asher, Hepworth, Independent Pictures, Lee-Bradford, Joseph Sameth, Mastodon, Monogram, Preferred, Principal, Producers' Security, Tri-Stone, Truart, Warner Brothers, Frank R. Wilson of the M. P. Finance Corp., and Charles R. Rogers.

ADVERTISE YOUR SHORT SUBJECTS MATS for this "ad" FREE at your Educational Exchange

### "NO LOAFING"

Tuxedo Comedy

with

### "POODLES" HANNEFORD

(Educational Pictures)

Foreign Distribution of Motion Picture Productions

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220 West 42nd St. New York, Chick. 2355 Cables—Geokann, N. Y.

## WHY ROME IS CALLED "THE ETERNAL CITY"



LIONEL BARRYMORE AS THE BARON AND BARBARA LA MARR AS DONNA ROMA are seen in another appealing climax in the George Fitzmaurice production of "The Eternal City." In addition to these players, Montague Love, Bert Lytell and Richard Bennet are seen. Balaban and Katz have already booked "The Eternal City" for the Roosevelt Theatre for a four weeks' run.—Adv't.

#### Sees Wires Carrying Films

One of the next big developments in the industry will be the sending of news films by wire, Hugo Riesenfeld declares. Within a few years he says important events in Europe will be seen on the screens in this country the following day.

"The sending of films by wire will merely involve a speeding up of some such process whereby photographs are now transmitted," says Riesenfeld.

#### Sedin Joins Associated Exhibitors

(Special to THE FILM DAILY)

Dallas — Elmer Sedin, formerly office manager for United Artists in Des Moines, is here as a traveling auditor for Associated Exhibitors.

#### New Bonus Plan For Managers

Harold B. Franklin, director of theaters for Famous, in "Personal Talks" in "The Close Up," a house organ, issued by the theater department, announces a bonus plan for the theater managers in the territory. The plan, which calls for a "substantial cash bonus," will be introduced at the beginning of the New Year, and will be given to the managers where business is increased and expenses reduced.

#### To Canada for Exteriors

Sheridan Hall has left for Canada to pick locations for "Blood and Gold," which Al. Parker is directing. Conrad Nagel and Alma Rubens have the leading roles.

## Praise For De Mille

(Continued from Page 1)  
ed away all doubt concerning opinion of it. The opinions

EXAMINER—"The screen has borne a greater tale or told it conviction. It unquestionably is DeMille's magnus opus. The greatness of the laws and legal writing civilized countries is presented impressive beauty and grandeur."

EXPRESS—"It is the voice of a nation. Its very massiveness, the difficulties confronting the director, the broadness of the canvas compel the utmost admiration."

HERALD—"A mighty picture, matically, photographically, scenically. It is a triumph for the beyond all expectation, and proves good can be disseminated through theater as well as the church. Cecil DeMille and Jeanie Macpherson are entertainingly preach a sermon reaching in effect than all the ministers from now to doomsday."

NEWS—"It is to be hoped that one of the hundred and ten millions of these United States will have the opportunity to see this production. It is one of the greatest messages ever brought to the American people. Mere description of the action could not tell you its power and influence. The director has incorporated everything that he thinks of to make it interesting, and instructive."

RECORD—"The public is going to be mighty playing under the spell of the Ten Commandments."

TIMES—"It is a picture that you will see by any stretch of the imagination miss. It offers new splendors in photography and theatrical wonders hitherto revealed. It is the greatest masterpiece of pictorial artistry."

HOLLYWOOD CITIZEN—"The picture will live through centuries to come. The words can but give a hazy description of this film of films."

HOLLYWOOD NEWS—"When you possess words to properly describe the glory of the sunrise, the majesty of the love of good women, then may you expect an adequate description of the picture of 'The Ten Commandments.' It is more than a mere motion picture." The writer describes the prologue in detail but from telling the modern story as it is, rob readers of the most wonderful they ever had."

#### Garrick Elected Treasurer

(Special to THE FILM DAILY)

Omaha—Augustin W. Selznick, manager here, has been elected treasurer of the F. I. Board of Trade.

## HAL ROACH

### CHARLEY CHAMBERLAIN

### COMEDIES

"Consistently Good."

1 reel

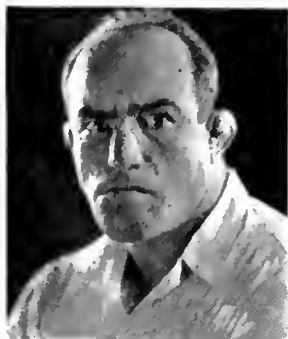
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FIRE PATROL BULLETIN NO. 17  
Who's Who in the All-Star Cast of  
**"THE FIRE PATROL"**  
BULL MONTANA  
is a howling scream in "The Fire Patrol"! THAT MAKES THREE ALREADY—BULL MONTANA, CHARLES MURRAY and HANK MANN. They with CHESTER CONKLIN and BILLY FRANEY provide the comedy relief in this thrilling melodrama. What laughter they provoke! Audiences will hold their sides and wipe their tears away. ONE ALONE CAN MAKE THEM ROLL WITH JOY—BUT FIVE OF THEM, OH BOY! SEE  
**"THE FIRE PATROL"**  
Directed by Hunt Stromberg  
And there are 5 other big melodramas to come!  
HAVE YOU APPLIED FOR A FRANCHISE?  
**CHADWICK PICTURES CORPORATION**  
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Like a Conquering Hero—

*It goes marching thru the land*

# CHICAGO!

It Played  
at the  
Roosevelt  
Theatre  
7 Weeks

*A New Receipt Record—*

*A New Attendance Record—*

*The Highest Rental*

*Ever Paid for Any Film*

*Balaban & Katz paid*

*Goldwyn-Cosmopolitan*

**\$36,068.99**

MARION  
DAVIES



A Cosmopolitan  
Production



*Distributed by  
Goldwyn-Cosmopolitan*

*Never before such pictures as these!*

---



---

*-and an announcement of the great pictures following these will be made in a few weeks*

they're coming bigger and bigger!

and

NOW—

GLORIA SWANSON

in

“The Humming Bird”

A Sidney Olcott Production

WE'VE seen it.

And this we know:

Millions of persons will cram thousands of theatres in order to see it.

Too free use of superlatives in trade advertising has weakened their use.

But superlatives are inadequate to describe the business possibilities of *Gloria Swanson in “The Humming Bird.”*

If Gloria ever was a success in your theatre—and you know she has been—she'll triple any success she ever attained—in “The Humming Bird.”

If Sidney Olcott ever showed his merit—and you know he has in “The Green Goddess” and “Little Old New York”—he has topped anything he ever did—in “The Humming Bird.”

Strong statements, but true.

Adjectives, praise, promises—we could use a bushel-ful on this picture.

But when all's said and done it means this:

Here's a bigger and greater picture if ever there was one. Gloria Swanson in “The Humming Bird” is going to do absolutely tremendous business for exhibitors without any question of doubt.

You'll be able to see for yourself soon.

*It's a Paramount Picture*

## Receptive on Tax

(Continued from Page 1)

There is a growing sentiment in Congress for the repeal of the tax and the Presidential pronouncement was listened to attentively by both legislative branches.

Two bills looking for the amendment of that portion of the revenue law that imposes admission and seating taxes have been introduced, one by Representative Sol Bloom, and the other by Representative Clarence MacGregor, both of New York State.

### Praise Coolidge's Stand

Sydney S. Cohen, in a statement issued yesterday said:

"It was gratifying to read the statement contained in the annual message of President Calvin Coolidge to Congress, especially his recommendation for the repeal of the admission taxes, as it expresses an appreciation of the public service activities of the motion picture industry. The co-ordinated effort and co-operation of all forces in the industry are required to help carry into effect the recommendations made by the President of the United States and the Secretary of the Treasury."

Charles L. O'Reilly, of the T. O. C. C. said:

"The President's message \* \* \* is a great recognition by the highest official in the land, of the work done by the industry, and will be received with appreciation throughout the country regardless of party politics."

### Would Lift Music Tax

(Special to THE FILM DAILY)

Washington—Representative Albert Johnson, of Hoquiam, Washington, has introduced a bill looking for an amendment to the copyright law in order to relieve exhibitors and others using copyrighted music from the payment of the so-called music tax. Johnson declares that the tax exceeds the intent of the law which was designed to protect authors and composers and not to fatten the treasuries of publishers. It is his intention to push the bill during the early days of the 68th Congress in order to bring about its passage.

### Robinson Ill In Hospital

(Special to THE FILM DAILY)

Chicago—Dee Robinson, of Peoria, a prominent Mid-West exhibitor, has been brought to the Presbyterian Hospital to undergo a major operation. Robinson is head of the Madison Theaters Co., operating a chain of picture and vaudeville houses in Peoria and also the Irvin, at Bloomington.

### American Theaters Corp. Formed

(Special to THE FILM DAILY)

Chicago—Leland Eastman, Frank Cotey and Cornelius Cooney have organized the American Theaters Corp. with offices at 7941 S. Halstead St. The new company will erect a combined picture and vaudeville theater.

### Miller Joins F. & M.

(Special to THE FILM DAILY)

Chicago—Harry Miller, former manager of the National on South Halstead St., has become manager of Fitzpatrick & McElroy's new house at Traverse City, Mich.

### "Anna Christie" at Strand

"Anna Christie" opens at the Strand on Sunday.

### Abandon "North of 36"

(Special to THE FILM DAILY)

Los Angeles—The Times quotes James Cruze as stating that production of "North of 36", has been abandoned by Famous because of its similarity to "The Covered Wagon." Cruze will next make "Magnolia," and declares, according to the Times: "I'm going to make 'Magnolia,' and I'm going to stick to the simpler type of drama, with interior settings as well as exterior for the time being. I'm not the great western director that you think I am."

Robert T. Kane, yesterday confirmed the Times' statement and declared the picture had been put aside "for the time being."

### Music Tax Fight Starts Again

(Special to THE FILM DAILY)

Milwaukee—A suit, re-opening the music tax fight in Milwaukee, has been filed by the Skidmore Music Co., of New York, against Otto L. Meister, owner of one of the neighborhood houses. The music company charges Meister with rendering the song, "Last Night On The Back Porch," in the latter's house without paying the tax.

### Harrison On Trip

(Special to THE FILM DAILY)

Atlanta—DeSalles Harrison, newly appointed public relations representative for the Hays organization in the Southeastern territory is on a tour of all the cities where the Better Films Committees have offices. Upon completion of the trip Harrison will go back to New York and confer with Col. Jason Joy.

### Creole Opens Atlanta Office

(Special to THE FILM DAILY)

Atlanta—Creole Enterprises have opened an office here. An exchange was recently opened in Dallas. Physical distribution will be handled through Preferred, of the Southeast. Rufus Davis, will manage the exchange.

### Thomas Leaves Ince

(Special to THE FILM DAILY)

Los Angeles—Clark Thomas has resigned as general manager for Thomas H. Ince, effective Jan. 1. It is understood he will take charge of the Cinema Mercantile Co.

### Lenahan Joins Warner Bros.

George F. Lenahan, well known in the selling end of the industry has joined the Warners' sales staff as general field representative, with headquarters in Kansas City.

### Mullin Resigns

(Special to THE FILM DAILY)

Hollywood—Eugene Mullin has resigned as Eastern scenario editor for Goldwyn, effective Dec. 17th.

### Al Lena Here

Al Lena, formerly business manager of several Goldwyn units, is here from the Coast.

### Sees Big Year For "Ind'p'ts"

(Special to THE FILM DAILY)

Hollywood—That the new year will see the greatest producing activities in the history of the independents is the prediction of Mike C. Levee, president of United Studios. In this connection, he says:

"The production of tremendous picturizations involving large outlays on the part of the big organizations put the majority of independents in a position where they could not compete with the product being offered the first run theaters. The current season has clearly demonstrated that these expensive pictures do not necessarily bring profits commensurate with costs. I believe that the trend for 1924 will be toward less expensive productions, pictures that are strong in story values rather than in tremendous sets and investitures that have caused high costs of production. The fact that 'the story is the thing' has once again been demonstrated in no uncertain manner."

### Garvy Going to Coast

(Special to THE FILM DAILY)

New Haven—Louis Garvy, for seventeen years publicity representative for S. Z. Poli has resigned to take over exploitation for the theaters acquired recently by Famous from Sid Grauman in Los Angeles. Garvy was given a testimonial dinner on Tuesday, at which he was presented with a cash gift of \$1,500 pooled by his various friends here.

### Business In Northwest Better

(Special to THE FILM DAILY)

Minneapolis—In the monthly report of John H. Rich, Federal Reserve agent in Minneapolis, it was stated that general business increased ten per cent during October with an improvement in the credit situation throughout the northwest. The business gain is laid to the heavy movement of livestock.

### Mrs. Helen Johnson Dead

Mrs. Helen Johnson, 36, wife of Irving Johnson of Johnson and Moses who operate a chain of picture houses on Staten Island, was found dead yesterday at her home in Stapleton with a gas tube in her mouth, according to the police. She was in ill health.

### Premiere Advanced

Fox has advanced the premiere of "The Shepherd King," Gordon Edwards' Biblical picture from Dec. 16 to Monday.

"The Ten Commandments," opens at the Cohan Dec. 21.

### Moores Plan Reunion

Owen Moore and Ed Sturgis are here from the Coast. Joe, Tom and Matt Moore are also in New York and the Moores will have a family re-union Christmas.

### Heerman Arrives

Victor Heerman and Mrs. Heerman, have arrived from the Coast. Heerman is to direct Thomas Meighan.

### Balzac Story at Capitol

"Slave of Desire," based on Balzac's "The Magic Skin," opens at the Capitol Sunday

## Incorporations

Sacramento, Calif.—Liberty Theaters Co., Sacramento. Capital \$24,000. Incorporators, A. D. Duncan, E. B. Smith and F. M. Moore, all of San Francisco, and E. L. Burns of Berkeley.

Dover, Del.—Daylight M. P. Co. Capital \$60,000. Incorporators, A. MacBeth, Baltimore; J. B. Coates and T. F. Lane, Washington. (Capital Trust Co. of Delaware).

Raleigh, N. C.—Capitol Theaters Corp., Henderson. Capital \$50,000. Incorporators, S. S. Stevenson, D. Burwell and A. A. Bunn, all Henderson.

Albany—Goodman Theatrical Corp., New York. Incorporators, Goodman, N. Fendrick and M. Bresler. Attorneys, Otterbourg, Steiner & Houston.

Springfield, Ill.—Alton Grand Theater Co., Alton. Capital \$5,100. Incorporators, John J. Jianakapok, John Karlan and John Panos.

Albany—Irving-Starr Co., In Brooklyn. Capital \$1,500. Incorporators, S. Levy and J. Adamenas. Attorney, A. Goodstein.

Albany—American Feature Film Exchange, Inc., Philadelphia. Capital \$10,000. (Corporation Guarantee Trust Co.)

Albany—Repeatoscope Corp., New York. Incorporators, R. Aird, H. Taylor and W. E. Kiefer. Attorney Plattfield, Taylor & Patterson.

Trenton, N. J.—Olympic Amusements, Inc., Newark. Capital \$100,000. Attorneys, Stickel & Naugright, Newark.

Albany—Cent Amusement Corp., New York. Capital \$5,000. Attorney, Leopold Freidman, New York.

Dover, Del.—Temple Theatrical Amusement Co., Inc., Wilmington. Capital \$25,000.

Albany—Hermon Realty Corp., Hermon. Capital \$15,000. Attorney, G. T. Chaney, Hermon.

Albany—Lee Prod. Co., Brooklyn. Capital \$10,000. Attorney, B. F. Wickel, New York.

Albany—Myroth Realty Corp., New York. Capital \$5,000. Attorney, C. R. Mohrmann, New York.

Dover, Del.—Guaranty Sales Corp., Wilmington. Capital \$300,000. (Corporation Trust Co. of America.)

Dover, Del.—President Theaters Co., Wilmington. Capital \$50,000. (Corporation Trust Co. of America.)

Dover, Del.—Chieftain Amusement Corp., Wilmington. Capital \$100,000.

### N. Y. Heads List

tributed \$13,694,767 to Nat'l quota of \$69,340,585 in Admission Taxes—By States

(Special to THE FILM DAILY)

Washington—Approximately \$69,000 was collected in admission taxes by the Internal Revenue Department for the fiscal year beginning July 1, 1922, and ending June 30, 1923. This, of course, includes districts.

The total for the year was made up by the Commissioner of Internal Revenue in September, when the figure was slightly higher than one given above. This was because the final returns had been gone over. The Commissioner then decided a compilation by states was the way. The compilation has now been released.

It shows that, from the six revenue districts in New York State, the total totaled \$13,694,767.16. The second and third districts which include downtown New York, brought \$2,357,852.6. The 1st New York district, which takes in Brooklyn, brought \$2,783,370.50 to its credit. The total for the entire country is \$69,340,585.82, which gives New York about twenty per cent of the total.

The returns by districts are given below:

District	Totals
Alabama	\$ 316,092.25
Arizona	121,878.58
Kansas	224,742.69
California	2,481,881.63
California	2,521,644.52
Colorado	678,629.43
Connecticut	975,363.85
Delaware	92,697.07
District of Columbia	506,448.69
Florida	502,526.05
Georgia	113,455.09
Idaho	176,068.86
Illinois	5,667,617.61
Illinois	898,938.03
Indiana	1,826,182.98
Iowa	1,101,504.44
Kentucky	697,431.07
Kentucky	738,055.64
Louisiana	708,478.37
Maine	493,470.94
Massachusetts	1,764,711.51
Massachusetts	3,761,735.02
Michigan	2,214,326.75
Michigan	522,412.25
Minnesota	1,238,382.79
Mississippi	176,211.94
Missouri	1,144,932.43
Missouri	876,825.63
Montana	293,891.85
Nebraska	691,960.60
Nevada	70,305.07

### START WITH THE BEST KINOGRAMS

THE VISUAL NEWS of ALL THE WORLD

### Public Notice

The titles of two of our forthcoming Productions "THE 6th COMMANDMENT" "LOVES LURE"

ANDERSON PICTURES CORPORATION 7th Ave. N. Y. C.

New Hampshire	223,297.36
1st New Jersey	809,929.74
5th New Jersey	1,791,938.38
New Mexico	79,677.88
1st New York	2,783,370.58
2d New York	5,879,321.49
3d New York	1,356,463.77
14th New York	1,702,074.88
21st New York	721,892.28
28th New York	1,251,644.16
North Carolina	421,192.87
North Dakota	176,093.97
1st Ohio	1,008,676.06
10th Ohio	491,773.30
11th Ohio	591,680.25
18th Ohio	1,935,476.79
Oklahoma	620,715.17
Oregon	685,454.39
1st Pennsylvania	3,039,055.88
12th Pennsylvania	709,827.60
23d Pennsylvania	1,949,398.55
Rhode Island	532,673.09
South Carolina	180,171.04
South Dakota	200,428.65
Tennessee	496,577.21
1st Texas	682,097.14
2d Texas	1,171,094.56
Utah	255,991.42
Vermont	138,571.03
Virginia	668,329.64
Washington	1,084,481.22
West Virginia	529,170.38
Wisconsin	1,425,218.39
Wyoming	148,023.07

Totals .....\$69,340,585.82

### Capitol Theater Corp. Formed

(Special to THE FILM DAILY)

Raleigh, N. C.—The Capitol Theater Corp., has received incorporation papers, listing a capital of \$50,000.

Henderson, N. C.—The Capitol Theater Corp., has been formed by a group of local business men to operate a chain of ten cent theaters in North Carolina. The officers are: J. D. Cooper, Jr., president; R. P. Rosser, vice-president; S. S. Stevenson, secretary and treasurer.

### Cards To Eliminate Bicycling

(Special to THE FILM DAILY)

Milwaukee—In an effort to eliminate bicycling, the Film Board of Trade, has ordered its members to supply all salesmen with form post-cards upon which they will record the various pictures of theaters in towns they visit, thus providing a check-up system.

### Fischers Expanding

(Special to THE FILM DAILY)

Fond du Lac, Wis.—The Fischer chain, controlling some of the largest houses in Wisconsin and Illinois, have broken ground here for a \$600,000, theater to seat over 2,000. The site is on Main St.

### Field For Theater

(Special to THE FILM DAILY)

Washington—The American consul in China reports to the Department of Commerce that in the city of Amoy, which has a population that exceeds 120,000, there is not a single theater.

### St. Pierre Appointed Manager

(Special to THE FILM DAILY)

Chicago—Louis St. Pierre, has become associated with the Midwest circuit, operating in Rockford, Beloit and Decatur, as manager.

### St. Louis Theater Sold

(Special to THE FILM DAILY)

St. Louis—Pete Rybanic now owns the Movie and Wilson, having bought the latter from Sam Steinberg.

### Newspaper Opinions

An analysis of newspaper criticisms of "Anna Christie," from Baltimore, Chicago, Cincinnati and Cleveland and of "Flaming Passion," from Cleveland and Philadelphia will appear in Sunday's issue.

### Exhibitor Faces Federal Charge

(Special to THE FILM DAILY)

Yankton, S. D.—A. L. Hess, owner of the Hess has been placed under arrest by a U. S. marshal on an indictment, returned by the grand jury charged with failure to account for admission taxes to the Internal Revenue office. The embezzlement, it is alleged, is said to cover a period of two years.

### New House For Pensacola

(Special to THE FILM DAILY)

Pensacola, Fla.—W. J. Harvey, in conjunction with a number of local merchants, will build a six story theater and office building here, work on which will start early in the new year. The house will seat 1,500.

### Myers Permanently Injured

(Special to THE FILM DAILY)

Charlestown—Ralph Myers, has been removed to his home from the hospital. Myers has been maimed for life, having broken his back in an automobile wreck not long ago.

### Copyright Aid

(Continued from Page 1)

manufacturers of copyright material that this country become a member of the Berne Copyright Convention." Bloom said in explaining his bill. "I understand that the Dominion of Canada is now preparing to set up the same barrier against us as we now have against that country and the rest of the world.

"Millions of dollars are lost annually by the pirating of plays and motion pictures because we are not members of this union."

The bill was prepared by Register of Copyrights Solberg, and would put the United States for the first time into the Berne Convention or International Copyright Union, under which all works having copyright in the United States will have instantaneous protection in England, Germany, France, Spain, Italy, the Scandinavian countries and all other civilized countries that are already members.

Up to the present time this country has been debarred from entering the union by the so-called manufacturers' clause refusing authority for copyright of any work not printed in type set or plates made in this country and also bound here.

### New House for Grand Rapids

(Special to THE FILM DAILY)

Grand Rapids, Mich.—Construction will soon start on a new house in Michigan Ave. by H. T. Reynolds.

THE BEST PICTURES OF 1923

ONE OF MANY FEATURES IN THE

1924 FILM YEAR BOOK

Filmdoms Recognized Reference Book

OUT JAN. 1st

Year Round Advertising Value At A One Day Rate

# The First Blast!

"The picture will live through centuries to come."

"It is far more than a motion picture."

"A triumph beyond all expectation."

"It is the voice of inspiration."

"The greatest masterpiece of pictorial artistry."

"The screen has never borne a greater tale."

"It is to be hoped that every one of the 110,000,000 people of these United States will have an opportunity to see this production."

Only one picture now in existence could possibly call forth such words as these. *And that's—*

## "THE TEN COMMANDMENTS"

*A Paramount Picture*

Produced by **CECIL B. DEMILLE**

It opened at the Hollywood Egyptian Theatre Dec. 4th and here's what the Los Angeles critics say:

Edwin Schallert, *Times*: "It is a picture that you cannot by any stretch of the imagination afford to miss. It offers new splendors in photography and theatrical wonders hitherto unrevealed. It is the greatest masterpiece thus far of pictorial artistry."

Florence Lawrence, *Examiner*: "The screen has never borne a greater tale or told it with more conviction. It unquestionably is Cecil B. DeMille's magnum opus. The great foundation of the laws and legal writings of most civilized countries is presented with impressive beauty and grandeur."

L. B. Fowler, *News*: "It is to be hoped that every one of the one hundred and ten million people of these United States will have an opportunity to see this production. It conveys one of the greatest messages ever brought before the American people. Mere description of the action could not tell you its tremendous power and influence. The director and author have incorporated everything you can think of to make it interesting, fascinating and instructive."

Pearl Rall, *Express*: "It is the voice of inspiration. Its very massiveness, the apparent difficulties confronting the director and the broadness of the canvas compel respect and utmost admiration."

Guy Price, *Herald*: "A mighty picture dramatically, photographically, scenically and morally. It is a triumph for the camera beyond all expectation and proves that real good can be disseminated through the theatre as well as the church. Cecil B. DeMille and Jeanie Macpherson subtly and entertainingly preach a sermon more far-reaching in effect than all the words of ministers from now to doomsday."

Ted Taylor, *Record*: "The public is going to be a mighty plaything under the spell of 'The Ten Commandments.'"

Albert Dorris, *Hollywood News*: "When a writer possesses words to properly describe the glory of the sunrise, the majesty of Niagara, the love of good women, then may be expected an adequate description of the message of 'The Ten Commandments.' It is far more than a mere motion picture." The critic describes the prologue in detail but refrains from telling the modern story as it "would rob readers of one of the most wonderful evenings they ever had."

H. C. Evans, *Hollywood Citizen*: "The picture will live through centuries to come. Mere words can but give a hazy description of this film of films."

It opens at the George M. Cohan Theatre, New York, Dec. 21st

**THE BRADSTREET OF FILMDOM** **The Film DAILY** **The RECOGNIZED AUTHORITY**

XXVI No. 58 Sunday, December 9, 1923 Price 25 Cents



CARL LAEMMLE presents  
**PRISCILLA DEAN**

in a tense dramatic production of the Underworld

**WHITE TIGER**

Directed by TOD BROWNING

ONE OF UNIVERSAL'S BIG 10



LACE BEERY



RAYMOND GRIFFITH



MATT MOORE



Fawning and hating the strong, Ready to ravage the weak, Faithless, --- suspicious --- cruel and savage, Fearing no God --- trusting no man --- That's **WHITE TIGER** in the heart of a Crook !



**UNIVERSAL JEWEL**



# Lenore Ulric

in

# "TIGER ROSE"

From the famous play by  
WILLARD MACK and DAVID BELASCO

ADAPTED BY EDMUND GOULDING

A SIDNEY FRANKLIN Production

Cast includes Claude Gillingwater, Forrest Stanley,  
Joseph Dowling, Sam De Grasse, Theodore VonEltz and others

**WARNER BROS.**  
Classics of the Screen

*As Seen by the Press at  
New York's Rivoli Theatre*

Frank Elliott, in *Motion Picture News*: "Here is a picture!...containing every element that stamps a masterpiece...the climax is a knockout!"

Aileen St. John-Brenon, in *Morning Telegraph*: "An event that has long been awaited...the audience at the Rivoli was kept on the edges of their seats. Sidney Franklin has handled the situations well."

*Variety*: "Lenore Ulric has created a living, breathing character...screen person... in 'Tiger Rose.' Her performance is as individual and convincing as her part in 'Kiki.'"

Hariette Underhill, in *New York Tribune*: "The David Belasco-Willard Mack play, which Warner Brothers have put on the screen, holds one more than any picture of the sort we can remember."

*New York Evening Telegram*: "The film is as good as a play and has the added merit of swinging out into a wider sphere of action."

Alan Dale, in the *New York American*: "The scenes are admirable. There are what one might almost call 'Belasco effects.' There is the lightning that dazzles, and there is the rainstorm that is astounding, fierce, and devastating. It seemed like Belasco let loose for the occasion."

Quinn Martin, in *New York World*: "Large and rather excited crowds rushed into the Rivoli yesterday and last night."

*New York Evening World*: "'Tiger Rose' is a fine picture, finely done and really shouldn't be missed."

*New York Evening Journal*: "'Tiger Rose' is something for which the film fan can be thankful."



# THE Film DAILY

BRADSTREET FILMDOM The RECOGNIZED AUTHORITY

XXVI No. 58

Sunday, December 9, 1923

Price 25 Cents

## Madden On Tax

of Appropriations Committee  
ould Keep Tax on Admissions  
of High Grade Houses

The current issue of "The Maga-  
Wall Street," is an interest-  
ing article on the repeal of the taxes  
on Martin B. Madden, chair-  
man of the Appropriations Committee  
in Congress.

In this article he says: "I would  
not like to see luxury taxes those now  
imposed on admissions to theaters.  
It should be remembered that there  
is a tax now on small neighborhood  
theaters attended by children and by  
the very poor, where the admission  
is not above 10 cents. This  
is what untaxed theatrical amuse-  
ment will can be provided for those  
who may need it; those who want  
to get better should be willing  
to pay taxes for the privilege of en-  
joying this form of amusement.

There is no enemy of theaters, of the  
theater any other kind. Whatever  
has been said for them as places of  
entertainment and for their esthetic  
value they are not necessities of  
life that we should do is to lower,  
as far as possible, the taxes imposed  
on persons who cannot afford to go  
to the theater; and we can do this  
in any measure by requiring those  
who go to pay specific taxes for  
the privilege."

On the same page appear illustra-  
tions of picture houses. One shows  
the front of a "small, neighbor-  
hood house attended by children  
and the very poor"—and where at  
the moment there is no tax where the  
admission is over 10 cents, and an-  
other showing a line up of limousines  
of what purports to be a  
theater entrance, which bears this

The theater-admission tax which  
has been championed would be levied  
on the higher-priced establishments  
and those who want something  
better should be willing to pay for  
the privilege."

## Leaving Again On Jan. 7

Leaving on the complaint filed  
with the Film Distributors' League  
advertising matter issued in  
connection with "D'Artagnan" will be  
on Jan. 7 in New York.

## "The Chase" to Pathe?

It was reported, but not confirmed  
yet, that "The Chase" brought  
from Europe by the Fabians  
has been acquired by Pathe.



"Charles Ray is at his best in 'The Courtship of Myles Standish,' preemi-  
ent history drama," says the Washington Post. The star is seen above  
with Enid Bennett. Associated Exhibitors.—Advt.

## Why Managers?

Inquisitive people help stir things. Sometimes they mess  
things up. But in this instance an inquisitive inquiry is interesting.  
Says an important man in pictures:

"If exhibitors are going to run these tremendously  
long; very tiring pictures why have real managers run  
their houses? All they need to do is to start selling  
tickets and let the rest take care of itself."

And he's right. What has a real manager to do when he  
takes in a 10 or worse still, a 12 reel feature? Very little. Cer-  
tainly there isn't a chance to develop or upbuild his program.  
Either the big picture carries the show. Or it doesn't.

### LAEMMLE'S IDEA

About showing "The Hunchback" in regular picture houses.  
At \$1.65 top. Made some people sit up and take notice. Evi-  
dently a sincere move. To have their big special go in picture  
houses instead of being road shown. And from that viewpoint  
very worth while. Certainly it should stop yelping. That ex-  
hibitor who complains of pictures going into legitimate houses.  
To his detriment. That type of exhibitor will have a very good  
chance of demonstrating whether or not he means what he says.

(Continued on Page 12)

## Row In T. O. C. C.

Politics Enter Dealings, Is Charge—  
Members Evading Resolution  
on "Enemies"

An internal scrap is under way in  
the ranks of the Theater Owners  
Chamber of Commerce. It was re-  
ported Friday, but denied at the T. O.  
C. C., that 20 members had resigned.

Charges of playing politics were  
aired in certain quarters. The im-  
pression was prevalent that internal  
dissension had played a sufficiently  
important part to jeopardize the in-  
terests of the larger theater owners  
in the T. O. C. C. It was pointed  
out in one quarter that Marcus Loew  
was forced to resign because of the  
nature of some of the resolutions  
passed and the opinion was voiced  
that unless a change was made in  
the administration of the body, its  
future functioning as a well organized  
exhibitor body was in grave doubt.

Louis F. Blumenthal admitted that  
he had resigned as a member and  
that the board of directors in rejecting  
the resignation asked him to appear  
before it. Blumenthal did so and ex-  
plained what prompted him to with-  
draw. He said that he could not  
continue to act as a bona fide T. O.  
C. C. member in the face of viola-  
tions of the resolution binding mem-  
bers not to book "Enemies of Wom-  
en" until the matter had been settled  
on behalf of the entire body. He  
charged—and in this was supported  
by others—that certain exhibitors had  
gotten around the resolution by hav-  
ing their partners sign for the picture.

Blumenthal also is at odds over  
the resolution preventing members

(Continued on Page 6)

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**Incorporations**

Springfield, Ill.—Loop Theater Building Corp., Chicago. Capital \$300,000. Incorporators, A. L. Rittenberg, Wm. R. Swissler and A. Greenspahn.

Springfield, Ill.—American Ad Photo Scope, Inc., Chicago. Capital \$50,000. Incorporators, R. Vacek, Wm. C. Bohnseek and A. A. Mayer.

Springfield, Ill.—Washington Amusement Co., Chicago. Capital \$1,000,000. Incorporators, John C. Sturges, A. P. Feign and G. P. Frellson.

Springfield, Ill.—Empress Amusement Co., Inc., Decatur. Incorporators, W. N. McConnell, J. T. Ingraham and M. H. McConnell.

Springfield, Ill.—Garden Theater Corp., Harvey. Capital \$20,000. Incorporators, G. Scully and M. and Wm. L. Voss, Jr.

Springfield, Ill.—Follies Amusement Co., Chicago. Incorporators, M. Froelich, L. Mansback and J. Goldsmith.

Albany—Favorite Song Films, Inc., New York. Capital \$5,000. Attorneys, Leffert & Tyroler, New York.

Dover, Del.—Temple Theater Amusement Co., Inc., Cumberland. Capital, \$25,000.

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**WHY ROME IS CALLED "THE ETERNAL CITY"**



HEREWITH ARE SHOWN TWO OF THE STARS IN GEORGE FITZMAURICE'S PRODUCTION OF "THE ETERNAL CITY," in which five prominent stellar personalities appear. This scene is a poignant situation in which Barbara La Marr and Bert Lytell are seen. "The Eternal City" is presented by Samuel Goldwyn (not connected with Goldwyn Pictures) through First National.—Advt.

**Eltabran Get "Determination"**  
(Special to THE FILM DAILY)

Atlanta—Eltabran has taken over "Determination," for immediate release in the Southeast. Distribution will be through the Atlanta and Charlotte offices.

**Astabula Lodge Building**  
(Special to THE FILM DAILY)

Astabula, O.—The Astabula Lodge of Moose have under construction a \$500,000 home and theater which they will lease.

**Business Not So Good**  
(Special to THE FILM DAILY)

Tasmania, Australia—The depression at the amusement houses continues marked.

**Making New Series Of Westerns**  
(Special to THE FILM DAILY)

Tempe, Ariz.—Roy Hughes is producing a new series of Westerns for the state right market. The first, "Ashes of Waste," will be ready Jan. 1.

**Stanley Joins Scenario Staff**  
(Special to THE FILM DAILY)

Hollywood—Frederick E. Stanley, a member of First National's publicity staff for a year, is now in the scenario department.

Popular Has Historical Film  
Popular Films has for the state right market, "The Discovery of America," produced by Crusader Film Prod.

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FIRE PATROL BULLETIN NO. 18

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FRANCES ROSS	CHARLES MURRAY
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**Pathé News**

No. 99  
**COOLIDGE DELIVERS HIS MESSAGE TO CONGRESS**—Scenes in connection with the delivery of the President's much-looked-forward-to message of problems of the Nation.

**U. S. NAVY PLANS FLIGHT NORTH POLE**—Pictures of those taking active part in preparations for noteworthy event.

**RACING AT TIA JUANA**—Turf two nations flock to celebrated sport to witness opening races of the winter.

Other news as usual.

today

**Music Fight in Milwaukee**  
(Special to THE FILM DAILY)

Milwaukee—What is expected to be the opening shot in the renewed music tax fight here is seen in action filed against the White theater, operated by Otto L. M. by the Skidmore Music Co. of New York.

**Skinner on the Coast**  
(Special to THE FILM DAILY)

Los Angeles—George A. Skinner, vice-president of Educational, is in Angeles, surveying production.

**HAL ROACH'S WILL ROGERS COMEDIES**

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# 8 Pictures Reviewed In 17 Cities

## "Accidental Husband"—C. B. C. Colonial, Indianapolis

The acting throughout is excellent. He forgets that he is seeing a movie, and the storm scene is as well done as any.

A far-fetched story that has been told in this case by some very effective acting from the part of the fine cast and by the direction of Dallas M. Fitzgerald.

## "The Acquittal"—Universal Century, Baltimore

"The Acquittal" is an interestingly melodramatic, satisfactorily acted in the parts by the slender and lovely Claire and Norman Kerry.

(EVENING)—The cast is splendid. The film handles the difficult situation of our interest through flashbacks well. It never once drags.

## "The Acquittal"—Garrick, Minneapolis

"The Acquittal" is better, as a film, than any rate, than plays in the same city as the "Cat and Canary" and "It is a brilliant conception" and "It is well worth witnessing."

## "The Acquittal"—MORNING AND EVENING

One of the most baffling of mystery pictures, taken from Rita Weiman's stage play, "The Acquittal," is enacted by the best cast.

## "Anna Christie"—1st Nat'l Rivoli, Baltimore

(EVENING)—"Anna Christie" marks the greatest step forward which has been made since Griffith produced his "The Birth of a Nation." Unless greatly mistaken, it will take the years, or more to catch up with "Anna Christie."

## "Anna Christie"—The Chicago, Chicago

(EVENING)—But I hope you will go to see the picture. It is not just at film fans appreciate and applaud the ideas, human characterizations and the acting that make them think.

That is just that kind of film "Anna Christie" gives a fine performance as

Here is fine example of a picture worth to a picture. Mr. O'Neill's "Anna Christie" is a play of character and necessity is situation. With the barest skeleton of story, these actors bring flesh and blood and emotion to the thing, and make it a moving picture.

A highly sound and appealing picture by strict fidelity to the original. Everything that Pauline Lord and Marion did on the stage is on the screen. The picture is added that is the picturization of some stage description of what happened off stage. The acting are direct quotations from the

"Anna Christie" is life. Not a word of life. The other side. The people—some people—don't know what they are but a kind that crime annals

Marion, \* \* \* gives a marvelous performance of the father to the screen. The picture is splendid—a better actress and a better woman than she was years ago. William Russell does some of the best acting of the picture and Eugenie Besserer \* \* \*

## "Anna Christie"—Walnut, Cincinnati

Here is no stilted artificiality, no avoidance of the realities, no prudishness about the unpleasant facts of life. "Anna Christie" we have a manly, forward treatment of a phase of life that is now to exist. \* \* \* Such strikingly such ingenious paths, such bitter-sweet mingled with an irrepressible better things, as are manifested in Sweet in the title role, serve not only \* \* \* the actress who interprets the most eminent artists of the picture. William Russell gives a vigorous and convincing portrayal.

TIMES—STAR—\* \* \* beautifully and intelligently done and the several characters are made to stand out with artistic distinctness and individuality. Blanche Sweet reveals new depths of dramatic powers in the title role.

## Allen, Cleveland

PLAIN DEALER—The cast throughout measures finely. George Marion \* \* \* does equally well on the screen, which is high praise. William Russell was selected for the savor-lover role "Mat," and here, as with Miss Sweet, is the greatest thing Russell has ever done. Eugenie Besserer plays old "Martha," with exceptional skill. \* \* \* There is genuine life in this picture. \* \* \* Alice has done a great work and so has the cast he selected.

## "Ashes of Vengeance"—1st Nat'l Regent, Detroit

NEWS—Norma Talmadge's most ambitious production attempt, is one of the most interesting costume spectacles of the year. \* \* \* Wallace Beery as the villain, almost runs away with first honors.

## "Bright Lights of B'way"—Principal Fay's, Rochester

DEMOCRAT AND CHRONICLE—On the screen is one of the best photoplays, in some respects, that this house has offered in some time.

## "The Broken Wing"—Preferred Parkway, Baltimore

SUN (Evening)—There is action and plenty of it. \* \* \* A very pleasing comedy of minor proportions played in a light way by a group of skilled mummies who seem to be having as good a time as you.

## "Cameo Kirby"—Fox Modern-Beacon, Boston

TRANSCRIPT—To be sure the film is melodrama, but what of that when it does not pretend to be more, when the yarn is simply and clearly told and the thrills are legitimate.

## "His Children's Children"—F. P.-L. Adams, Detroit

FREE PRESS—A luxurious society play with a complicated plot and gorgeous setting is "His Children's Children." \* \* \* audience around the piece much to its liking. \* \* \* George Fawcett is easily the star.

NEWS—Although the film aims to preach a moral the purpose is not too manifest. There is great story interest. \* \* \*

TIMES—It's a real picture with a real cast, production and variety of incident. \* \* \* The picture has been given careful production, the settings rich and sumptuous; the ballroom scenes done on a lavish scale.

## "The Common Law"—Selznick Metropolitan, Washington

HERALD—This colorful romance has been mounted with lavishness and a high degree of spectacular beauty.

STAR—The settings are elaborate, and the street scenes depicting New York on New Year's Eve are interesting.

TIMES—\* \* \* a well-balanced, highly dramatic and appealing picture. \* \* \* The cast alone would carry the production to the ranks of the distinguished.

## "The Country Kid"—Warners' Randolph, Chicago

NEWS—It is a better than ordinary movie, sort of like an old-time Oliver Optic story book, but told better than Oliver Optic could tell it in printer's ink.

## "The Courtship of Myles Standish"—Asso.-Exhibitors—Madison, Detroit

FREE PRESS—\* \* \* the most lavish and costly he (Charles Ray) has ever made. It shows Mr. Ray in an entirely new role, which promises to restore him once more to public favor.

NEWS—\* \* \* a radical departure from anything that Ray has ever attempted. It is a big picture, made in a pretentious manner. \* \* \*

But because of its wide scope \* \* \* Ray's own personality seldom finds a complete outlet. To his credit, it should be mentioned that he never sacrifices the story for the sake of personal exploitation.

TIMES—The most interesting episodes of the entire picture, we think, are those depicting the voyage of the Mayflower across the Atlantic.

## "The Covered Wagon"—F. P.-L. Palace, Montreal

STAR—Let it be said at once that this is a very ambitious and largely successful attempt to visualize a significant page in American history. \* \* \* It exemplifies that spirit with a fidelity and a strength of conviction unusual in any film. There is irresistible appeal in the spectacle of the great caravan.

## Poli's, Washington

HERALD—The plot is pure melodrama. But it is melodrama done in a big way and in a setting which would carry any plot. It was noticeable that the audience at the premiere applauded, not the acting so much as the big historic moments. \* \* \* The spirit of the story, rather than the plot, makes "The Covered Wagon," a great picture.

STAR—\* \* \* a vitality as natural as if it were real life instead of so many lights and shadows cast on a white cotton screen.

TIMES—Adjectival praise of the production must be comparatively faint, because of the paucity of the English language. \* \* \* Without a doubt the greatest picture of pioneer life ever presented on the screen. It is one of the finest motion pictures ever made.

## "Daring Years"—Equity Garden, Milwaukee

SENTINEL—Mr. Goodman has prolonged the suspense, interpolated a goodly number of thrills and throws in a lavish scene or two in order to make the menu a well rounded out one.

## New Lyric, Minneapolis

STAR—The picture is really very interesting, and is not choked with a lot of sloppy sentiment.

Mary Carr gives the outstanding portrayal in the production.

## "David Copperfield"—Asso. Exhib. Aldine, Philadelphia

BULLETIN—Much of the charm and appeal of one of Dickens' greatest novels is portrayed. \* \* \*

INQUIRER—"David Copperfield," greatly cut and sentimentalized almost beyond recognition. \* \* \* Names are about all that are left of the original novel. Everything else has been twisted and distorted to make an approved 1923 model.

NORTH AMERICAN—The picture is a work of art in every respect and is a rare treat for those who thirst for art in motion pictures.

PUBLIC LEDGER (MORNING)—The reason for qualifying the first statement is that the flavor and atmosphere and sentiment of Dickens have been captured by the clever director. That should be enough and satisfy the most fastidious.

RECORD—There is much that is omitted—that could hardly be helped. But the story holds well together and the essentials are not omitted. Such pictures are of the sort to help everyone to enjoy life to the full.

## "Don't Marry For Money"—Weber and North—Central, Washington

HERALD—\* \* \* domestic drama of unusual strength.

STAR—The climax is thrilling.

TIMES—It is a sensational picturization of the big problems of married life, well directed and well acted.

## "The Eagle's Feather"—Metro Victoria, Philadelphia

INQUIRER—One of those extravagant and almost impossible stories of the West. \* \* \*

NORTH AMERICAN—Miss Alden's characterization is indeed a work of art, but that is what one expects from such a fine actress.

PUBLIC LEDGER (MORNING)—Mary Alden demonstrates that she is a capable young character actress in "The Eagle's Feather." \* \* \* The story itself is quite negligible, but the acting throughout is excellent.

RECORD—It is one of the most interesting of Western screen dramas seen here for some time. The story is given added interest by the clever enactment of the principal character, that of the Eagle, a masculine sort of woman, portrayed by Mary Alden.

## "The Eleventh Hour"—Fox Isis, Indianapolis

NEWS—It has everything that all fast-moving melodramas should have. It speeds along at whirlwind pace and introduces all the modern speed vehicles and an airplane thrown in.

TIMES—\* \* \* a speedy melodramatic vehicle. \* \* \*

## Loew's, Montreal

STAR—The picture is admitted to be a "thriller," and is can be described in no other terms.

## "Enemies of Women"—Gold-Cosmop. New Astor, Minneapolis

STAR—The drama is unfolded by an excellent cast of players. \* \* \* "Enemies of Women" is a pretentious photoplay and is well worth witnessing.

## "The Eternal Struggle"—Metro Orpheum, Detroit

NEWS—The open stretches are pictured by some remarkable scenic shots and there is always a bit of action for the camera man to register.

## "Fashion Row"—Metro Capitol, Detroit

FREE PRESS—The story was filmed with all the color and lavishness of Miss Murray's previous productions, and admirers of this young woman will see her at her best.

NEWS—\* \* \* Mae Murray has wisely prepared a story for her latest vehicle that is strong enough to stand on its own merits. "Fashion Row," \* \* \* is about the best display of both story and acting that Miss Murray has released since "On With the Dance."

TIMES—\* \* \* a typical Mae Murray title and in all due credit to Mae, setting off one of the most substantial stories Mac has had in a long time. \* \* \* The supporting cast \* \* \* is a good bit responsible.

## "Flaming Passion"—Warners' Modern-Beacon, Boston

TRANSCRIPT—Despite the valiant efforts of Irene Rich, \* \* \* and despite the efforts of Monte Blue, as her second lover, interest lags, until a roaring melodramatic conclusion is tacked to the piece. \* \* \* Unfortunately, the excitement is hardly in keeping with the rest of the film.

## State, Cleveland

PLAIN DEALER—\* \* \* "Flaming Passion," is a fairly well made picture. There is nothing excitingly new in it, and it is much too long, but it does have action and love interest and a strong and righteous clash between women who love the same man, and I should therefore conclude that "Flaming Passion," will be a popular picture. It also has plenty of improbabilities, but they do not materially detract from the picture's entertainment possibilities.

**Stanley, Philadelphia**

**BULLETIN**—The film contains a love interest that only works itself out to the satisfaction of the audience by the killing off of a superfluous pair of spouses. There are passages remarkable for reality that thrill.

**INQUIRER**—Brilliantly directed and photographed the feature film is well worth viewing if only for its climax, the forest fire. This scene is one of the best pieces of work given the celluloid public in years.

**NORTH AMERICAN**—... the picture easily stands alone as an excellent production. ... The fire is exceptionally well handled and elicited a few gasps of horror from the audience.

**PUBLIC LEDGER (MORNING)**—... cannot, by the greatest stretch of the imagination, be called an original story, but it is far more entertaining than most pictures of its class.

**RECORD**—... a spectacular production, especially in its final stages.

This catastrophe was superbly staged, and was full of many tense situations.

**"Flaming Youth"—1st Nat'l  
Metropolitan, Atlanta**

**CONSTITUTION**—Tense drama, charming romance, sprightly comedy on a background of "flapperism" and "jazz."

**Newman, Kansas City**

**POST**—This is the picture of the week and worth while seeing. In spite of its risky material and daring expose of the modern flapper's trend of thought it holds one and Miss Moore seems a living apology for anything at all suggestive.

**"Going Up"—Asso. Exhibitors  
Grand Central, West End Lyric and  
Capital St. Louis**

**GLOBE-DEMOCRAT**—It is truly a tragedy of laughter that makes corking entertainment. ... Some picture and no mistake.

**POST-DISPATCH**—The subtitles are exceptionally clever and the action leads up skillfully to the big thrill—the actual race in the air. Camera ingenuity was used to the limit in picturing the air scenes. ... The combination of thrill and humor in the flying episodes is a remarkable achievement.

**STAR**—... an excellent movie farce.

**TIMES**—If you haven't seen "Going Up" on the stage you will find the screen version entertaining. It is not hilarious. There are more chuckles than laughs, but it is amusing throughout.

**"Hearts Aflame"—Metro  
Delmonte, St. Louis**

**GLOBE-DEMOCRAT**—Realism is the outstanding feature. ... From start to finish the picture carries with it an air of conviction that only sincere effort could produce.

**POST-DISPATCH**—"Hearts Aflame" at the Delmonte is a highly melodramatic film of the so-called realistic school.

**TIMES**—Despite the handicap of a foolish and misleading title, the film is worth seeing. The story is good, the acting is good, and there is a forest fire scene that has been well done.

**"Her Reputation"—1st Nat'l  
Liberty, Kansas City**

**POST**—... rather well-handled story. ... There are many other well-drawn characters as well as a remarkable flood scene and a thrilling forest fire.

May McAvoy appears to excellent advantage.

**"The Huntress"—1st Nat'l  
Eastman, Rochester**

**JOURNAL AND POST**—Colleen Moore has brought just the light touch to the character of Bela to make it winsome and appealing. The story is a sprightly little romance, "different" enough to hold interest and consistently well acted.

**TIMES-UNION**—... is as amusing as it is impossible. ... Colleen Moore is very quaint and charming in the role of Bela, and Lloyd Hughes plays the role of the boy in very manly fashion.

**"In Search of a Thrill"—Metro  
Park-Mall, Cleveland**

**PLAIN DEALER**—Viola Dana gets rather more serious than usual in "In Search of a Thrill." ... There are not so many prankish tricks. The film has a moral and tells us that we should always remember the poor, and further, that one finds true happiness only in serving others. But it is a pretty dreary, dull waste of celluloid.

**"A Lady of Quality"—Universal  
Rivoli, St. Louis**

**GLOBE-DEMOCRAT**—Romance done in an enchanting way with colorful array of gorgeous costumes, divine settings and masterful acting, by three of the principal characters, Virginia Valli, Milton Sills and Earle Foxe, is on display ... in "A Lady of Quality."

**STAR**—... is indifferent entertainment, pleasing to the eye, but not so much so to the head or heart.

**TIMES**—There are excellent settings and costumes, and the beautiful photography makes up for the lack of coherent plot. It is a "spectacle and costume" picture mostly.

**"The Light That Failed"—F. P.-L.  
Howard, Atlanta**

**CONSTITUTION**—Percy Marmont's work ... will live for many years to come. ... He is most impressive in the scenes in his studio when he is hastening the completion of his masterpiece knowing that his eyesight is failing him.

**State, Boston**

**TRANSCRIPT**—But to take a famous novel, to hack it to pieces, transmute all its gold to lead, "jazz" it in spots, make all its subtleties obvious, pervert the course of its action, cheapen its most effective moments, lampoon its characters—this is unforgivable.

It is fair to admit by way of preface that Mr. Melford's movie is more entertaining to an indiscriminating audience than three-quarters of the programme-pictures.

**"Little Old New York"—Gold.-  
Cosmop.  
Piccadilly, Rochester**

**DEMOCRAT AND CHRONICLE**—Besides the gratifying surprise Miss Davies gave us, there are other distinctive qualities which make the photoplay one of the most interesting and convincing in its realism we have ever seen.

**JOURNAL AND POST**—... Marion Davies has one of the most appealing roles of her screen career.

**TIMES-UNION**—Marion Davies, in the role of "Pat," gives an excellent characterization of a girl impersonating a boy. ... The picture is a series of spectacles so firmly woven into the warp and woof of the story that they build up the interest instead of detracting from it. The mob scenes are most skillfully handled and the atmosphere of the period is never lost.

For a half dozen reasons this is a picture that everyone should see at least once.

**"The Lone Star Ranger"—Fox  
Rialto, Milwaukee**

**JOURNAL**—There is plenty of rousing action and good scenery.

**"Long Live the King"—Metro  
State, Los Angeles**

(Week ending Dec. 1)

**EXAMINER**—The picture affords the infantile star the best acting role in his career. It is not so full of sympathy, perhaps; he doesn't make the tears come quite so readily, but that is rather an improvement in this particular film. There is ample opportunity for legitimate acting.

**EXPRESS**—... This little genius has a medium better suited to his years and unusual gifts than anything we have ever seen him attempt. It does not force his ability unduly; neither does it minimize his genius.

**HERALD**—Jackie again demonstrates his ability to really act in this production. There are times when the boy does wonderfully well. His role is appealing and as the carefully guarded prince with all the interests and desires of young boyhood he excites your sympathy. "Long Live the King" has some wonderful sets and scenes.

**NEWS**—Summary: An entirely worthwhile production which should please the most fastidious. The kiddies will derive a lot of pleasure in watching this screened and it is far better for them than any of the shootin'-hoopin'-knock-'em-dead westerns.

**RECORD**—Two things will make this addition to the reels of the costume pictures popular: (1) the old hokum, and (2) the young Coogan.

**TIMES**—The most laughable scenes in the picture are where Jackie goes through the thrilling experience of a ride on the scenic railway. This is very well directed. The carnival is also splendidly staged, and the fight is very real.

**"Our Hospitality"—Metro  
Strand, Minneapolis**

**STAR**—... for a costume play, rollicking good comedy and a melodrama have all been wrapped into one piece.

**TRIBUNE (MORNING AND EVENING)**—Buster Keaton takes advantage of the opportunity to display his style of comedy in a forceful manner.

Mr. Keaton is given capable support.

**"Ponjola"—1st Nat'l  
Capitol, Montreal**

**STAR**—Miss Nilsson gives theatregoers a most convincing interpretation of the role. ... The Rhodesian goldfields scenes are particularly well represented.

**"The Printer's Devil"—Warners'  
Rialto, Atlanta**

**CONSTITUTION**—Here is a picture well worth looking at, shot through as it is with the stuff of adventure. ... Here is a picture we would go twelve blocks out of our way to see, and then beg permission to see over again. For it has quality.

**Lyric, Cincinnati**

**ENQUIRER**—... it fits his particular type of acting as snugly as a tailor-made suit fits his particular fashion plate. But as in practically every other case when a vehicle is intended primarily to exploit the personality of the star, interest centers in Wesley Barry while the story material is negligible.

**TIMES STAR**—... of interest chiefly for the multitude of opportunities it gives the young star for showing off his "reg'lar feller" personality.

**Hippodrome, Cleveland**

**PLAIN DEALER**—Young Mr. Barry is just in the midst of the gawky, awkward period when a boy is at his worst—and his acting ability is hardly great enough to make up for the loss of the boyish appeal which put him over in the days when he labored, after school, in Marshall Neilan's vineyard. ... Still "The Printer's Devil," has some amusing features. It is filled with sentimental hokum about the simply, kindly folk of the small towns.

**Colonial, Detroit**

**NEWS**—"The Printer's Devil" is an interesting little picture designed as an outlet for the humorous qualities of Wesley and it succeeds in its purpose.

**"Rosita"—United Artists  
Ohio, Indianapolis**

**NEWS**—The comparison detracts neither from Miss Pickford nor Lubitsch. Comparing scenarios one is inclined to give the scale a tip in favor of the scenarist of "The Spanish Dancer." In no other way has Miss Pickford's production suffered. In many respects it undoubtedly is much better.

In point of cast "Rosita" has much the best of it.

**STAR**—... one of those films (few and very far between) that merit the unlimited use of adjectives.

"Rosita" brings Mary back to the heights. She has fallen on occasions, but the pinnacle is hers again.

**TIMES**—As interesting as the work of Mary Pickford as a street singer who becomes a courtesan is the direction of Ernst Lubitsch.

"Rosita" is the biggest movie from a production standpoint that Mary Pickford has ever appeared in if I am not mistaken ... reminds me a little of "The Spanish Dancer." ... I consider the Pickford picture much the better photoplay. Direction and real acting will always tell.

**"St. Elmo"—Fox  
Apollo, Indianapolis**

**NEWS**—The story may seem so old-fashioned, but not dull, as it is to the screen, and the director has to the story in detail and made the character appear as the book created them, given it a fairly good production.

**STAR**—Jerome Storm, the director preserved with infinite care the atmosphere of another day; here, at least, is one which a movie producer has seen to modernize with jazz episodes.

"St. Elmo" is melodrama pure and simple. **TIMES**—Jerome Storm, ... is melodrama and so is the stageplay movie could not be different and atmosphere which has made the story

**Victoria, Rochester**

**DEMOCRAT AND CHRONICLE** has been converted to film work by company with much success. ... (Jerome Storm) has preserved much original flavor and atmosphere as the essentials of the appealing old sto

**"Six Cylinder Love"—Fo  
Liberty, St. Louis**

**GLOBE-DEMOCRAT**—For those love a picture replete with humor comedy, with moments of tragedy come up in the average home picture is most entertaining.

**STAR**—Ernest Truex and several others of the original stage cast lend to a not uncommon story.

**TIMES**—The comedy has been made an indifferent photoplay, with the moralizing as an added handicap.

**"Six Days"—Gold.-Cosmo  
State, Minneapolis**

**TRIBUNE (MORNING AND EVENING)**—But overshadowing the parts of Miss and Miss Griffith is the grip of the and the excellent direction of Mr. F

**"Slave of Desire"—Gold.-Co  
Kings, St. Louis**

**GLOBE-DEMOCRAT**—The drama Balzac's novel has been retained in have the carefully and minute characterizations of the different personages. ... been told on the screen with fidelity to the original and retains ability to plumb the human heart.

**POST-DISPATCH**—George Walsh, Mel Meyers and Bessie Love have had opportunity for Gallic emotion "Slave of Desire."

**STAR**—It has magic for a back somewhat as it is used in Wilde's of Dorian Grey."

**TIMES**—A famous story well told. The acting is good and the direction been intelligent. The film version dramatic story has followed the faithfully.

**"Soft Boiled"—Fox  
Fox, Philadelphia**

**BULLETIN**—Although the plot picture is mediocre, it furnishes Mix vehicle in which he does something side acting the cowboy. ... Mix many laughs and quite a lot of action his fists and otherwise.

**INQUIRER**—... a typical Tom picture which carries the spectator through sands of feet of film without taking a normal amount of breath. In other words a rapidly moving yarn of a rapidly young man.

**NORTH AMERICAN**—Two excellent characterizations are those of Tom Wilson negro butler, and Frank Beal ... in particular furnishes a great amusement with his Bert Williams' his razor. Billie Dove ... is lovely to look upon.

**PUBLIC LEDGER (MORNING)** by far the best picture he has ever seen. It has everything—fast action, romance, pretty girls, fun and attractive



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The Yale University Press can and will give you great help in putting these Chronicles of America pictures over. Ask the Pathe salesman!

[Editorial] New Haven Journal-Courier, Oct. 1st, 1923

Chronicles of America in Movies. COLUMBUS day (October 12) will have double significance for New Haven with its great Italian contingent, for on that date will be shown one of the best-prepared motion pictures of the series of some 30 pictures which are to reproduce on the screen the stories and teachings of the "Chronicles of America," the monumental historical work by many writers being issued in many volumes by the Yale Press. So fascinating as well as special this literary production that in every community in the United States, and by many abroad, its riches have been discovered until the delight of reading the chapters is a matter of frequent remark.

The plan now is to utilize the screen to further tell these stories of American history and an accurate and instructive medium in the instruction of the people. The Pathe Exchange is to handle the distribution to the theatres of these choice pictures which are produced under the auspices of the Yale Press no less than the books themselves. Historical accuracy is thus secured. The scenes obviously lend themselves to dramatic effect and the best talent has been enrolled to that end. The combination of scholarly and screen technique adds to the production not less than to the great number of the young, the new-comers and all citizens to whom it is expected the project will bring an information and inspiration as to what entered into the making of America that shall go far to strengthen national life.

As to the momentous present influence of the movie on young America, it is enough to cite a Bulletin of the Sage Foundation. Its examination reported after accurate survey of one city that 30 per cent of the school children below high school grades went at least three times a week to "the movies," while in the high schools the figure rose to 80 per cent.

It is a dark outlook if unworthy and inferior material is supplied to the minds and hearts of the next generation at that plastic age. On the other hand, could anything be more reassuring, or cause one more to rejoice in the application of late invention to high uses, than to contemplate millions of young people taking in by the eye these great exhibits of the history of their country—the adventure, the heroism and the triumphs, the personal and major events from the coming of Columbus to Appomattox. A second year ready for the public is "Jamestown" and one who knows the picture sees vividly that "one feels" that this is what Jamestown must have looked like. But the pictures that just now concern New Haven is "Columbus" and it is to be given for these days including the day that honors the pioneer by bearing his name, at Mr. Poll's local theatre.

[Editorial] New Haven Register, Sept. 28, 1923

YALE'S HISTORICAL FILMS For years the Yale University Press has been working upon the compilation of a gigantic film version of American history, embracing more than 30 photoplays all the outstanding episodes from Columbus to Lee's surrender at Appomattox in 1865. Two of the instalments are now ready for production, and deal with Columbus and Jamestown. The appearance of the film with the appearance of the film will be a significant event in the history of moving pictures. Much has been made in the past of the educational possibilities of films, but it has to be confessed that up to now their influence has been so inconspicuous and so objectionable that the vast majority of their features have had no influence upon the minds of the people. In the case of the present instalment, however, the advance of genuine but narrow-mindedness has been overcome. The film is not only educational but also entertaining. It is a masterpiece of the art of the camera. The film is not only educational but also entertaining. It is a masterpiece of the art of the camera. The film is not only educational but also entertaining. It is a masterpiece of the art of the camera.

This is to state that the film "Columbus" produced by the Yale University Press, from the historical series "The Chronicles of America" is in the estimation of the Los Angeles School System, an invaluable film with permanent historical value.

It is our desire to make known to every school child in Los Angeles the fact that the film is released and will be shown in our local theatres.

The film "Columbus" combines dramatic technique with the exacting requirements of scholarship and is worthy of the commendation of every educator in the United States.

Cordially yours, A. LORETTA CLARK, Head of Visual Education Department, Los Angeles City Schools.



[Editorial] New York Evening Telegram, Sept. 30, 1923. Columbus on the Screen. It required considerable venture... That such a series of permanent pictures of the things that have happened to America, the men and women who have made them happen and what they have produced by their happenings—the world's greatest nation—should be carried through to completion is eminently desirable. Such films in pictures will have all the romance necessary whether that alleged essential concomitant of a motion picture, a love story, is present or not. Sir Walter Raleigh, Captain John Smith, Governor Endicott and Miles Standish, Peter Stuyvesant, William Penn and General Oglethorpe furnish excellent subjects for the exposition of this "history making by camera" through the Colonial period. That would be an excellent start. Then

[Editorial] New York Sun and The Globe, Sept. 28, 1923. History on the Screen. The announcement of "Columbus," the first of the history historical films prepared by the Yale University Press on the basis of the "Chronicles of America," is an event of unusual importance. The Press is attempting not only the first serious experiment in the educational value of the motion picture, but also an experiment in the pictorial value of education. It is finding out whether history—since history as conceived by capable historians—can be given a representation through the film that will have a permanent worth. It is also finding out whether the result will be looked at with even a portion of the interest and absorbed attention which has made the ordinary motion picture so great a power in the land.

[Editorial] Springfield, Mass. Republican, Sept. 29th, 1923. History Through the Movies. The most ambitious effort yet made to portray America's history, with a strict and scholarly regard for accuracy, through the moving picture, will soon be put to the test of popular approval. The result will be of uncommon interest and importance. Some years ago the Yale Press, an organization owned and controlled by the university, undertook the preparation of an extended series of historical studies, called "The Chronicles of America" and designed to cover, in numerous volumes, the entire range of American history from its earliest beginnings to the present day. Out of this undertaking, with its dependence on the printed word, grew a similar plan to present upon the screen many of the more important episodes, the same care being taken to insure the scholarly supervision of what are now to be known as "The Chronicles of American Photoplays."

Over 30 of these Yale photoplays, bearing such descriptive titles as "Columbus," "Jamestown," etc., are about to be distributed to the moving picture theaters of the country through one of the well-known film agencies. It is announced that "Columbus" is to be shown at the Palace theater in this city, and presumably in many other cities, October 11, 12 and 13, the 12th being Columbus day. It is claimed that these plays have been constructed with such an understanding of the requirements of dramatic or pictorial presentation as to hold the interest of a "movie" audience while it is taken back to the court of Isabella of Spain where Columbus pleads his case, or to the little town on the banks of the James in Virginia. This, however, is precisely the thing to be determined.

Other efforts have been made to teach history through the movies. But there seems to have been no effort, as yet, on a scale comparable to this. If it succeeds, which is to say, if it proves through the test of box office receipts, that the public will support such pictures, the event will be noteworthy in the development both of the moving picture and of popular education.

[Editorial] New York Tribune, Sept. 28, 1923. Yale "Movies". Upon the troubled question of the quality of our motion pictures, much light may be thrown on October 7, when "Columbus," the first of the "Chronicles of America" photoplays, is to be produced. The series, it will be remembered, are the remarkable series of complete phases of American history by the Yale University Press.

The interest of "movie" followers in this experiment should be keen because it may affect the future of the screen in at least two important aspects. The first lies in the fact that the Yale Press, like the historians and dramatists who have done the work, has been content to stick to the truth and not to distort it by the introduction of a "love interest" or any similar showman's device. The second divergence from conventional "movieism" is that the Press, relying again upon the truth of a great million-dollar-a-week story to get act it.

The opening test of these two departures was passed brilliantly. The Press, accepting quietly the scorn of the professionals for its supposed "high-browism," made no overtures till the first one was complete. It knew all the time that it could give the series the narrower field of college and church societies and schools. But, the millions of people who fill our motion picture houses, it offered the reels to the inspection of the largest distributors of films in the country. All were intensely interested and forever in the picture room. One agency, taking the films of "Columbus" to its own room, asked a secret ballot of its fifteen hundred business-minded district salesmen. The vote was unanimous: that the picture of the discovery of America could be shown anywhere. The pictures were good—that was the professional verdict. They were convincing in their dramatic appeal, and scarcely more than usually so, because of the infinite care given to details by trained historians. Placed upon a background of historic reality, the story of Columbus had intense drama as the picture of a man's long, tense struggle to succeed. It needed no sex trickery. Nor did the man Columbus need to be diluted by the man Parbanks. Of course, the popular test is now to come. Yet we are glad that it has been proved thus far, at least, that an outside agency can make good and marketable motion pictures upon higher lines than those of the ordinary studio. We are especially glad that the Yale Press had the vision and the courage to invite the professional test for the sake of bettering the quality of films in the picture houses of the United States.

[Editorial] New York Times, Sept. 30, 1923

AMERICAN CHRONICLES. Justin Winsor, that great scholar and historian of Harvard University, once expressed the wish that an instrument might be invented delicate and sensitive enough to receive and record the ethereal vibrations that were stirred by memorable events in the history of man and of America. Possessed of such an instrument, we might hear, he said, the footsteps of the philosophers in the Academies, the prayer of Columbus cut upon the ocean, or the flesh of the ears of the French explorers as they made their adventurous way through the Western waters. What the Harvard historian dreamed of has not yet been realized, but the Yale Press has come to the aid of the historian who has difficulty in getting his chronicles read: for it is with many readers today as it was with King Ahasuerus, who turned to read the chronicles only on that night when "he could not sleep." Some years ago the Yale Press began the collection of still-life material illustrating the history of our country from the time of its discovery and settlement. Valuable as able authentic pictures of the past could have been set forth in plates had in illustration of looks, its value has been multiplied many times by endowing these figures with power to move about in scenes which were familiar to their contemporaries. As announced by the President of the Yale University Press, the dawn of a new day for motion pictures "has come. The new day will indeed dawn if the men and women interested in the welfare of their communities will give their patronage to help found such laudable and patriotic undertakings. It should come about in time that every child, youth, man and woman in America may know these chronicles of the past by sight and eventually by heart. "Is it not written in the Book of Chronicles?" was an expression which the sacred historians used in excusing themselves from repeating what was supposed to be shown to everybody from Dan to Beersheba. It should be possible to "assume, when they and like photoplays are seen year after year by the millions who go daily to the "movies," even if they are not able to read the books of our annals, that they have learned the facts in that language which all can understand and remember.

Yale University Press



presents

# VINCE

A Dramatic and Authentic Story of the Expulsion  
of the British from the Old Northwest



Here is a *picture*. No one can see the sufferings and the heroism of that wonderful march through a flooded wilderness by George Rogers Clark and his little army of frontiersmen, culminating in the attack upon the British fort at old Vincennes and its capture, without being proud that he is an American.

*The Mayor of New Haven, Conn., issued a proclamation urging every one to see the first of this series. The Superintendent of the Board of Education of Bridgeport, Conn., said: "I consider it a great educational privilege that more than 4,000 of our children saw 'Columbus' at the theatre."*

 **Pathe**   
Distributors

# VINES

*3 parts*



Here are color, thrill, suspense, heroism, hardship and victory; here are also absolute Truth, splendid acting, great production and direction.

*When "Columbus" was shown in Springfield, Mass., Mayor Leonard issued a proclamation urging every resident to see every picture of this epochal series.*

**NOTICE**  
**BEWARE OF FILM PIRATES**  
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**Entire Series of Over 30 Pictures Booked Solid Over  
the Stanley Circuit, Philadelphia**

 **Pathe**   
Distributors



Yale University Press

*presents*

# JAMESTOWN

A Dramatic and Authentic Visualization of  
the First Permanent English Colonization  
in the United States

*4 parts*



Who hasn't heard of Pocahontas? or Powhatten, John Rolfe and all the rest?

This picture not only makes history clear but it makes it real. And it is splendid entertainment.

You will find it easy to get wonderful tie-ups

with the book stores; and enthusiastic assistance from every educator in your community. You can disarm every critic of the motion picture theatre; you can make many new friends for your house by showing these pictures. And with proper effort your business will surprise you.

**No Other Pictures Have Ever Received Mayors' Proclamations  
and Scores of Big Editorials!**

 **Pathe**   
Distributors



**"The Spanish Dancer"—F. P.-L.  
Miles, Detroit**

NEWS—Pola Negri dances earnestly and with something of the fire that characterized her early European productions. It is her best effort since coming to America.

**"Stephen Steps Out"—F. P.-L.  
McVicker's, Chicago**

AMERICAN—\* \* \* In a wisely chosen drama, "Stephen Steps Out," a light entertaining vehicle. \* \* \* Young Fairbanks acts with surprising ease, considering that this is his first picture.

HERALD AND EXAMINER—He doesn't seem to be the son of a picture prince, nor the seventh daughter of a Sutherland. Sister invites the prediction that he will learn to trade and go the distance. Considerable tact is shown \* \* \* by keeping his friends out. \* \* \*

JOURNAL—The story they have first given is the clean and strictly moral offering rarely under such circumstances. It lacks interest and is popularly called a love interest, and nothing by the omission \* \* \* developed just the touch of adventure dear to the hearts of adolescents, and shows a sufficient boyish buoyancy to interest the older of customers.

TRIBUNE—\* \* \* brings to his first cinema screen a distinct and winning personality. As the triple charm of good breeding, good looks, and good looks. \* \* \* If he'll just let it be there are no lengths to which he won't go.

**Capitol, Cincinnati**

ENQUIRER—\* \* \* as brisk a screen come-never made a confirmed pessimist forget principles and break out into laughter.

POST—Douglas Fairbanks, Jr. probably is better assayed when he makes his picture. In his first he does quite although he shows no earmarks of genius.

We think Douglas Fairbanks, Jr. stands a chance of becoming a popular favorite by putting his own personality into his role and striving to emulate his father's style of acting.

Nevertheless \* \* \* we like him and we liked "Stephen Steps Out."  
TIMES-STAR—A clean, wholesome, lively picture of boyhood played by a real boy—\* \* \* is both interesting and amusing. The novel in that it has no love theme, is not without a coloring of sentiment and even a touch of pathos.

**"Strangers of the Night"—Metro  
La Salle Garden, Detroit**

NEWS—A splendidly acted and directed picture of the stage play, "Captain Appleton," which deserves to take its place among the most interesting mystery films.

**Crystal, Indianapolis**

STAR—\* \* \* a highly entertaining mystery picture, "Strangers of the Night." \* \* \*

**Regent, Rochester**

DEMOCRAT AND CHRONICLE—\* \* \* author of the gratifyingly precise transcripts that has lost none of its intrinsic entertainment worth in the process of screening. Moore and Enid Bennett are ideally suited. \* \* \* The most commendable feature of dramatic action is the intelligence, force and humor evident in the director's adaptation of the original play.

JOURNAL AND POST—The most flagrant comedy, tempered by whimsicality and imagination makes this picture one of the most successful comedies recently on the screen.

TIMES-UNION—\* \* \* it does amuse in a very natural, spontaneous and unaffected way with a touch of whimsicality which is one not to take its rapid action too seriously. \* \* \*

**"Suzanna"—Allied  
Strand, Montreal**

STAR—An excellent cast makes almost anything plausible. There is action aplenty.

**"The Temple of Venus"—Fox  
Washington, Detroit**

FREE PRESS—\* \* \* one of the most remarkable pictures that has yet been given to the screen. It is filled with beautiful and wonderful photographic shots, and in many ways is entirely new in picture making.

NEWS—\* \* \* in many respects might be better and in some respects might be much worse. It is very bad as to plot and uninspired by any acting that either impresses or amuses but its scenic beauties, especially its seascapes and surf lines, are beautiful. It is a strange hodge podge. \* \* \*

TIMES—It's a delightfully clever sketch \* \* \* As a work of cinema photo art the film is a rare one. Miss Philbin, \* \* \* deserves much praise.

**"The Ten Commandments"—F. P.-L.  
Egyptian, Hollywood**

(Reprinted from Friday's FILM DAILY)

EXAMINER—The screen has never borne a greater tale or told it with more conviction. It unquestionably is Cecil B. DeMille's magnum opus. The great foundation of the laws and legal writings of most civilized countries is presented with impressive beauty and grandeur.

EXPRESS—It is the voice of inspiration. Its very massiveness, the apparent difficulties confronting the director and the broadness of the canvas compel respect and utmost admiration.

HERALD: A mighty picture dramatically, photographically, scenically and morally. It is a triumph for the camera beyond all expectation, and proves that real good can be disseminated through the theater as well as the church. Cecil B. DeMille and Jeanie Macpherson subtly and entertainingly preach a sermon more far-reaching in effect than all the words of ministers from now to doomsday.

HOLLYWOOD CITIZEN—The picture will live through centuries to come. Mere words can but give a hazy description of this film of films.

HOLLYWOOD NEWS—When a writer possesses words to properly describe the glory of the sunrise, the majesty of Niagara, the love of good women, then may be expected an adequate description of the message of "The Ten Commandments." It is far more than a mere motion picture. The critic describes the prologue in detail but refrains from telling the modern story as it would rob readers of the most wonderful evenings they ever had.

NEWS: It is to be hoped that every one of the hundred and ten million people of these United States will have an opportunity to see this production. It conveys one of the greatest messages ever brought before the American people. Mere description of the action could not tell you its tremendous power and influence. The director and author have incorporated everything you can think of to make it interesting, fascinating and instructive.

RECORD—The public is going to be a mighty plaything under the spell of "The Ten Commandments."

TIMES—It is a picture that you cannot by any stretch of the imagination afford to miss. It offers new splendors in photography and theatrical wonders hitherto unrevealed. It is the greatest masterpiece thus far of pictorial artistry.

**"Three Ages"—Metro  
Strand, Milwaukee**

SENTINEL—Not only is the star funny, but the story as well. \* \* \*

**"Thundering Dawn"—Universal  
Hippodrome, Baltimore**

NEWS—Lots of action in "Thundering Dawn"—lots of it! And all the villains die, which is very nice.

**"Tiger Rose"—Warners  
Rivoli, New York**

HERALD—Miss Ulric's dynamic vigor comes out well on the screen. Her flat, two-dimensional shadow fairly sizzles with life. \* \* \* In fact, Sidney Franklin has managed her with great skill; he has taught her the restraint which is absolutely essential to those who perform before the camera. \* \* \* The picture itself is a careful, shrewd adaptation of Willard Mack's play, with all the stalwart thrill of the original piece kept intact.

**Alhambra, Milwaukee**

SENTINEL—\* \* \* stands well to duplicate its success upon the stage. \* \* \* The plot was admirably adapted so that the suspense, \* \* \* is extremely tense.

**Rialto, Washington**

HERALD—The play is peculiarly adapted for photoplay production, due to its perfect dramatic qualities, its magnificent scenic effects, the remarkable personalities required to bring the story and action to its thrilling climax and the care taken in filming.

STAR—\* \* \* it is difficult to determine which is the more enjoyable, the beautiful scenery or the story. Taken separately, each is delightful; taken together, the combination is perfect for an evening's entertainment.

**"To The Ladies"—F. P.-L.  
Metropolitan, Los Angeles**

(Week ending Dec. 1)

EXAMINER—Edward Horton is in better form in this film than he was in "Ruggles of Red Gap"—and he was in rare form in that one. \* \* \* Helen Jerome Eddy \* \* \* hasn't been as well cast since she appeared in "The Ten Dollar Raise." \* \* \* Theodore Roberts is, of course, excellent in the part of the boss.

EXPRESS—Recognizable in this comedy as in "Duley," is an underlying serious note, scarcely permitted to obtrude, however, through the delectable coating of comedy, only rising to the surface in such points as to make the contrast the more vivid.

HERALD—"To the Ladies" is bright and amusing, has an interesting theme, is splendidly cast and acted and is cleverly directed. Some of its situations are hilarious and, everything considered, it is very well done. The plot is light.

NEWS—One thing is sure, regardless of its absurdity, this photoplay will tickle the vanity of the women and will probably go down in the records as another James Cruze box office success. \* \* \* Summary: Outside of a few deficiencies, "To the Ladies" is enjoyable because it is clean comedy.

RECORD—The picture won't set the world on fire but it's a very funny exposition of office intrigue, and Cruze and Lasky are alike to be complimented. Nor must we forget to tip the hat to the ladies of the cast—Louise Dresser, Helen Jerome Eddy and Patricia Palmer—in appreciation for a pleasant hour.

TIMES—The story is very human, treated with bright humor and just a touch of tenderness and pathos occasionally. \* \* \* The cast is the big buzz. Edward Everett Horton has dared be himself a bit more in this than in "Ruggles," with the result that he registers his characteristic drollery most effectively.

**"The Virginian"—Preferred  
Karlton, Philadelphia**

BULLETIN—\* \* \* Harlan plays the part of the drawing and loveable Southerner, as the creator, Owen Wister, probably intended, and Florence Vidor is altogether lovely and suitable. \* \* \* The picture \* \* \* promises to rival the popularity of the novel.

INQUIRER—Full of Western drama, there is not one moment \* \* \* that the picture is not full of action.

NORTH AMERICAN—\* \* \* Kenneth Harlan is seen in the title role, and it is surprisingly good. \* \* \* The photoplay is unusually beautiful and there are many unusual "shots" of gorgeous country. \* \* \*

PUBLIC LEDGER (MORNING)—"The Virginian," revitalized and refurbished in such a manner that it is not only one of the best pictures of its kind ever made, but far more in spirit with Owen Wister's novel and characters than any former stage or screen version has been.

RECORD—\* \* \* transferred to film with no violence done to the spirit of this American classic. \* \* \* The story was "shot" in a most beautiful part of the Western country and the photography, exhibiting clever handling of long shots and "close-ups," leaves nothing to be desired.

**"The Wanters"—1st Nat'l  
Strand, Cincinnati**

ENQUIRER—\* \* \* the Cinderella theme, while intrinsically appealing, is beginning to be rather tedious. It again appears in "The Wanters," thinly and not at all cleverly disguised.

NEWS—Marie Prevost, \* \* \* is the best thing about the picture. \* \* \* She is the life of a picture that provides good entertainment provided one does not ask too much of cohesion and feasibility in the story. \* \* \*

TIMES-STAR—Marie Prevost does not enhance her standing as an actress in our critical judgment by her portrayal of the improbable heroine. Robert Ellis and Huntley Gordon waste their ability on artificial roles.

**Circle, Indianapolis**

STAR—\* \* \* Miss Prevost gives a performance that is both delightful and charming. \* \* \* and there one has the secret of one-half of the film's attractiveness. For the other half there is the ever-intelligent supervision of John M. Stahl and the performance of a capable cast. \* \* \*

TIMES—The director has taken such a theme, photographed it in great style, assembled a splendid type cast and supplied a whale of a climax—the train scene.

Frankly, I received a terrible punch from this picture.

**"Why Worry?"—Pathe  
Roosevelt, Chicago**

HERALD AND EXAMINER—\* \* \* studded with laughter. It's a rare jewel of a jest, and it turned my blue Monday into a day of sunshine.

POST—The story is a travesty, a burlesque in parts, and a very light and airy affair just arranged to display the antics of these two stars. \* \* \* We can't promise you the uproarious time you had while watching "Safety Last," nor has there been any attempt to instill thrills into this comedy—but we can promise you enough good clean fun to relieve your mind. \* \* \*

**"Wild Bill Hickok"—F. P.-L.  
Missouri, St. Louis**

GLOBE-DEMOCRAT—\* \* \* by far the best thing that Hart has ever appeared in. Hart looks and acts just as he ever did.

POST-DISPATCH—A six-shooter in the hands of "Wild Bill," acts just like a rapid-fire machine gun.

STAR—This is typical Bill Hart picture, probably the star's best, but like all of them, savors more of Bill, the movie hero, than Wild Bill the gunman.

TIMES—When Hart swings into action with his guns he is good to look at. When he essays sentiment, it is to laugh. Packed with the old-style "hokum" \* \* \* The rest has not benefited Hart. If this is his best, he can retire for two more years, and we will not shed a tear.

**Palace, Washington**

HERALD—\* \* \* a superb, thrilling and distinctly novel picturization of a historical phase of the West that has gone the way of the Indian and the buffalo.

STAR—This picture is well worth seeing, not only for its historic background, but for the new "Bill" Hart.

TIMES—This is Hart's first appearance on the American screen in three years, and as a come-back it should register a complete success. But all that is forgotten—as is even the interest in the stars' personal appearance—in the clear and logical presentation of the story itself.

**"The Wild Party"—Universal  
Strand, Washington**

STAR—\* \* \* is good, and on the surface is highly amusing. In making the picture, however, Universal did not go into newspaper office detail; apparently, or at least into a "big" newspaper office.

TIMES—And out of the confusion evolves a farce comedy that is more than ordinary entertaining.

**"Woman Proof"—F. P.-L.  
Family, Cincinnati**

ENQUIRER—Admirers of Thomas Meighan will find the picture just pleasing; others will find it not even that. Its romance is insipid; its humor, except for two or three happily-contrived scenes, is flat and hackneyed.

**"You Can't Get Away With It"—Fox  
Monroe, Chicago**

HERALD AND EXAMINER—This picture comes nearest to being a social document than any I have seen in a long time. \* \* \* Yet it is not dull, not professional; rather an interesting and at times poignant story.

POST—Conventional plot, but very well acted. \* \* \* The story, which is credited to Gouverneur Morris, runs along very conventional lines. \* \* \*

## Row In T. O. C. C.

(Continued from Page 1)

from booking on percentage. "I can't buy pictures like 'The Covered Wagon' and 'The Hunchback' outright and yet I can't book them. Charlie Haring and I have between \$4,000,000 and \$5,000,000 involved in theater properties and it isn't fair to the investments to keep such pictures out of the theaters. And so, rather than be a poor organization member, I decided to resign and then go into the market and buy the pictures."

Charles L. O'Reilly and Leo Brecher were among those reported to have resigned on Friday. O'Reilly declared that the report was erroneous and added that, so far as he knew, Brecher was still a member of the board of directors. He said it would be better for all concerned if there were less politics played and less airing in printing grievances.

It developed that Charles Haring, Blumenthal's partner had also resigned as a member but that the board of directors refused to accept it. This occurred when Dave Weinstock of the Elsmere booked "Enemies" although Haring and Blumenthal's Belmont had contracted for the picture under a Famous Players contract. Later when "Little Old New York" was offered, Haring decided he would not let his opposition get it because of any T. O. C. C. resolution standing in the way. He therefore tendered his resignation.

### Strand Undergoes Alterations

Extensive alterations have been made at the Strand. The work has been progressing for about three months with two crews working from midnight to midday in order not to interfere with the performances.

The orchestra platform has been lowered and enlarged to contain fifty-five musicians, necessitating the relocation of the organ console. An improvised semi-pit was built to clear the view to the screen and stage. The roomy stage will now permit the amplification of the ballets. An entirely new stage set, designed by Joseph Plunkett, was substituted. It is built flexibly to accommodate enlarged presentations. Entirely new electrical equipment by Kliegel supplants all other lighting devices. A sounding board has been installed in this stage set.

A Louis XV retiring room for the accommodation of women finished in rose wood and satinwood, has been installed. Another extension is the new 40 x 100 ft. studio atop the building for the convenience of artists. It is equipped with a miniature stage, piano, gymnasium paraphernalia, broadcasting studio and adjoining shower baths.

### Indictments Dismissed

Indictments charging four men with manslaughter in connection with the collapse of the American, Brooklyn, on Nov. 29, 1921, when seven men were killed, have been dismissed by County Judge McLaughlin. The men indicted were Samuel Moskowitz, James J. Kavanaugh, Joseph Gaydica and James N. Finlay.

### T. & D., Jr., Now Has 37 (Special to THE FILM DAILY)

San Francisco—With the closing of a deal for one-half interest in two theaters and the near completion of two others, the T. & D., Jr., Circuit has been increased to 37. A \$275,000 house is being erected at Monterey and one in Frisco. A half interest has been acquired in the Elm and Bijou at Elmhurst, a suburb.

### Murray Reported Selling Out (Special to THE FILM DAILY)

Cleveland—John Murray is reported to have sold his Opera House and Hippodrome in Warren, preparatory to going South for his health. It is said that Lemotto Smith of Alliance bought the houses.

### Fox Unit Back From Location (Special to THE FILM DAILY)

Los Angeles—"Shadows of the East" company has returned from the Lehmann ranch where they were filming exteriors. Mildred Harris, Frank Mayo and Norman Kerry are in the cast.

### Fast Nearing Completion (Special to THE FILM DAILY)

Washington—Crandall's new Tivoli theater is fast nearing completion, construction work being about two thirds finished. The house will have a seating capacity of 2,500. It is expected to open Feb. 15.

### Freudman Renews Contract (Special to THE FILM DAILY)

Hollywood—A. E. Freudman, has signed a new contract with Preferred as art director and is now working on the sets to be used in "The Triflers," and "The Breath of Scandal."

### American Photoplayer Reorganized (Special to THE FILM DAILY)

Dallas—The financial affairs of the American Photoplayer Co. and the Robert Morton Organ Co., have been re-arranged. Combined quarters have been taken at 1913 Commerce St.

### Irvin Willat Plans Trip (Special to THE FILM DAILY)

Hollywood—When Irvin Willat finishes cutting "The Heritage of the Desert," he will leave with his wife, formerly Billie Dove, on a honeymoon trip to Florida.

### New Distributors For Gold Screen (Special to THE FILM DAILY)

Dallas—C. B. Peterson and the Texas Theater Supply Co., are now handling the Gold King Screen in this territory.

### Buy Out Title Studio

The H. E. R. Studios, Inc. have purchased the art title plant conducted by Cramer-Mims Studio, Inc. The latter company is being liquidated.

### Parsons Lunch Today

Louella O. Parsons will be the guest of honor at a lunch to be tendered her today by a number of local publicity men.

### Many Theaters Close

(Special to THE FILM DAILY)

St. Louis—A number of theaters are closing down in this territory. The Auditorium, Dawson Springs, Ky., the Advance, Advance, Mo., the Electric, Conway, Mo., and the Bijou at Scottsville, Ill., are in the list. The Crystal, at Creal Springs, Ill., is another shut-down.

### Exhibitor Becomes Landowner (Special to THE FILM DAILY)

St. Louis—Reports from Poplar Bluff, Mo., state that I. W. Rodgers, Popular Bluff and Cairo, exhibitor had swung a deal for 11,000 acres of land in the Iron Mountain district of Wayne County.

### Fourth of Barton Series Completed

The fourth of the series of single reel comedy dramas, based on the Bruce Barton Editorials, titled "Poor King Midas," has been completed, under the supervision of John L. McCutcheon for Motion Picture Arts, and released by Standard Cinema.

### Favorite Has New Sunset Series (Special to THE FILM DAILY)

Detroit—Sunset Prod., are making a series of action features, starring Kenneth McDonald, for release in this territory through Favorite Films. The first, "What Love Will Do," is ready.

### Edgar Weil Better

(Special to THE FILM DAILY)

Syracuse, N. Y.—Edgar Weil, who for the past few months, has been recuperating at his home in Little Rock, Ark., from a nervous breakdown, has resumed management of the Strand.

### Mather In From Honolulu

(Special to THE FILM DAILY)

San Francisco—A. W. Mather, of the New Princess, Honolulu, T. H., is here to confer with business associates. E. J. Carroll, Australian theater man, is also here to spend several months in the United States.

### Bosworth In Baby Peggy Film

(Special to THE FILM DAILY)

Hollywood—Hobart Bosworth has been engaged to support Baby Peggy in her first for Principal. John Grey and Edward F. Cline wrote the scenario.

### Neides Back In 'Frisco

(Special to THE FILM DAILY)

San Francisco—Hal D. Neides, former manager of the Warfield, has assumed charge of "Scaramouche," at the Capitol.

### Two in Deal; \$100,000 Involved

(Special to THE FILM DAILY)

Asheville, N. C.—Gay Green has sold the Pack and Star to L. B. Jackson for \$100,000.

### Landau in Town

Leo A. Landau, of the Alhambra, and Garden theaters, Milwaukee, is in New York. At the Biltmore.

## The Week's Headline

### Monday

Six Boston exchanges to form Consolidated Independent Booking Offices in order to cut distributing overhead. Whitman Bennett sees industry on basis of false prosperity if production becomes seasonal. Paramount studio in East not to close, despite original shut-down plan.

### Tuesday

October admission taxes total \$6,999,867, the highest since June, 1921. May have effect on campaign for tax repeal.

Al Lichtman succeeds E. J. Smith as Universal's general sales manager. Smith may return to London on his own behalf. Interstate Commerce Commission denies railway express companies right to increase rates. Reductions to follow.

Atlanta worried over plan to increase license taxes of exchanges from \$100 to \$1,000 per year.

Crandall Theaters selling stock in Ambassador and Tivoli to Washington public.

### Wednesday

Censor fight may feature early sessions in legislature in Albany. Censors seeking further powers.

Famous Players Canadian Corp. now controls 64 theaters, annual report shows.

Negotiations between M. P. T. O. and American Society of Composers, Authors and Publishers declared off. Society to renew court actions.

### Thursday

Government prepares special census for to secure data on picture business. Kansas may be scene of row because of censor approval of "The Birth of a Nation." Alter banning it for seven years.

Goldwyn sells fifty per cent interest in Western theaters back to Bishop-Cass Theater Co., of Denver.

W. V. D. Kelley, inventor of Prizma color processes forms own producing organization.

### Friday

Move under way to organize state right distributors on credit basis with accountants in each city to check up.

President Coolidge in Congressional message favors elimination of taxes on motion pictures. Sentiment swinging in the direction in Congress.

New federal bills would alter copyright law on music for relief of exhibitors. Bloom seeking passage of measure to give U. S. into Berne Copyright Union to protection of picture properties.

Los Angeles papers voice unanimous praise for "The Ten Commandments."

New York State does almost 20 per cent of country's amusement business, Government tax figures show.

### Saturday

Internal scrap under way in T. O. C. ranks. Reported, but denied that 20 members resigned. Charges of playing politics made in certain quarters. Members evading resolution on "Enemies."

Hon. Martin B. Madden, chairman of Appropriations Committee, of Congress would keep admission tax on higher grade houses.

### Censors Cause Two Arrests

Deputy Attorney-General Maurice H. Gottlieb, whose office is the prosecutor for the M. P. Commission has arrested Max Kleinman, of the Exhibitors' Film Exchange and Joseph Bevalacuer, of the Novelty theater in connection with two allegedly immoral Austrian films, "The Flirt" and "The Two Sisters." It is charged Kleinman sold the picture to the Novelty.

The pictures have not been reviewed or licensed by the state commission, according to Gottlieb. Bevalacuer has pleaded guilty and has offered to turn State's evidence. He claims he did not know it was illegal to show pictures of that type.



Sydney  
Chaplin

Owen  
Moore

Tully  
Marshall

o wonder the poor girl  
thought she was crazy

She married one of them — and  
two more appeared — Which was

66  
**HER TEMPORARY  
HUSBAND**<sup>99</sup>

Laugh? Why they'll  
d— near pass  
out laughing at  
this one of the

**FIRST  
NATIONAL  
"BIG-10"**

Directed by  
John  
Mc Dermott



## Sees Shorter Films

Maurice Tourneur Says Future Productions Will Not Have Costumes and Towering Sets

That shorter features will come back into favor among producers as a result of the present slump in Hollywood, caused by making big, expensive pictures, is the contention of Maurice Tourneur who is in town from the coast.

"Splendor, tremendous sets and long footage will never prove good sales points to either the public or the theater owner, as recently discovered by the New York distributors," he says.

"The present producing slump has proved to film executives that it is a fallacy to make a so-called big production for the sake of achieving a physically big picture. A number of recent illustrations of this have been evident. The moving about of characters in a story, amidst towering sets, as so many chessmen, is not sufficient to hold public interest. Many of the 'big' pictures released during the past two months in nine or more reels, could not only have been told as effectively in six or seven, but better.

Harold Lloyd's five reels will make more money than most ten reels. It's not the length of a production that counts but what's in it. One of the season's biggest failures is a costume production that has been heralded and produced as having 'bigger sets than Robin Hood.' The sets do look bigger, but this has not saved the film from failure.

"Producers have once again come face to face with the fact that the big production is bunk. They are again turning to the simple, human stories that in themselves have dramatic power—and are beginning to forget the scenery. The pictures for the immediate future will mark an absence of costumes, towering sets and fanfare. The public will be pleased—and relieved at this news, I am sure."

## Garden Leased For Ten Years

(Special to THE FILM DAILY)

Harvey, Ill.—The Garden Theater Corp., has closed for a ten year lease on the Garden, involving a total rental of \$6,000, from Gerald Scully and Mrs. W. L. Voss.

## Attempt To Rob Isis, Detroit

(Special to THE FILM DAILY)

Detroit—A second attempt to blow open the safe of the Isis, was made last week. The robbers did no damage.

## Coast Brevities

(Special to THE FILM DAILY)

Hollywood—"The Arizona Express," has been started at the Fox studio.

Pan Berman, son of Harry M. Berman, F. B. O., general manager, has been promoted script man, to work with Mal St. Clair.

Clara Bow, the Brooklyn school girl who was signed by Preferred, will have her next part in "Poisoned Paradise."

"Getting Her Man," the fourth of the series of 12 scheduled by Gerson Pictures, of Frisco, has been finished.

John M. Stahl, has finished "Why Men Leave Home," and is now editing and titling the film.

The last of the exteriors of "Thy Name is Woman," have been shot by Fred Niblo.

GREENE.

## Two In The Making

Chronicles of America have in production "Wolf and Montcalm," and "The Gateway of the West." Scenes for the former were shot during the week at Whitestone and Camp Upton, Long Island while the latter is being filmed at Hendersonville, N. C.

## Burr Picture in Work

C. C. Burr has finished casting for "The Average Woman," and has started actual camera work at the Glendale plant. Harrison Ford, David Powell, Pauline Garon, De Sacia Moors, Burr McIntosh, William Tucker and Russell Griffin are included in the cast. William Christy Cabanne is directing.

## Rogers Plans New Series

(Special to THE FILM DAILY)

Ocean Park, Cal.—Will Rogers, is now at work on a comedy called "Great Moments From Little Pictures," in which he impersonates Ford Sterling and the old Keystone comedy cops. Now Rogers plans to make pictures of politicians.

## Kirkwoods In Spoken Drama

(Special to THE FILM DAILY)

Hollywood—Upon completion of two more pictures James Kirkwood, and Lila Lee will enter the "legit." "The Just and The Unjust," and "The Boss of the Bonanza," are being considered for their next vehicles.

## Busy At Roach Plant

(Special to THE FILM DAILY)

Culver City—One feature company and five comedy units are working at the Roach studio. Camera work is well under way on exteriors of Roach's new feature, "Somewhere in Missouri." Roy Clements and Clyde E. Hopkins are directing.

## Will Start In Early January

(Special to THE FILM DAILY)

Hollywood—Jeanie MacPherson is adapting "Triumph." The story will go into production early in January with Cecil De Mille directing.

## "Greed" Soon Ready

(Special to THE FILM DAILY)

Hollywood—Eric Von Stroheim, will soon have "Greed," ready for a showing. The production is in the last stages of editing and titling.

## Thew Back In Hollywood

(Special to THE FILM DAILY)

Hollywood—Harvey Thew, who adapted "Flaming Barriers," is assisting George Melford in the cutting and editing.

## Editing "Water Tower"

(Special to THE FILM DAILY)

Los Angeles—"West of the Water Tower," which was produced in the East is being edited here under the supervision of Lucien Hubbard.

## Tearle In "Lilies"

(Special to THE FILM DAILY)

Hollywood—Conway Tearle will appear with Corinne Griffith in "Lilies of the Field."

## Hughes Starts Monday

(Special to THE FILM DAILY)

Culver City—Rupert Hughes will begin photography on "True As Steel," on Monday. Those already selected for parts include Aileen Pringle, Eleanor Boardman, Huntley Gordon, William Haines, Kathleen Key, Jean Kaskell, Lucian Littlefield and William Orlamond.

## Richard Dix Coming East

Upon completion of "The Stranger," Richard Dix, will leave for New York where he will play the lead in William De Mille's, "Icebound," to be made at Paramount's Long Island studio.

## Monroe Salisbury Series

(Special to THE FILM DAILY)

Los Angeles—Frederick Bond has formed his own company and will film a series starring Monroe Salisbury. The pictures will be of the outdoor type.

## Gilbert's and Jones's Next

(Special to THE FILM DAILY)

Hollywood—John Gilbert will next appear in "Just Off Broadway," an original by Frederick and Fanny Hatton. Charles Jones will next make "Not a Drum Was Heard."

## Truart Forms Scenario Department

(Special to THE FILM DAILY)

Hollywood—Truart has formed a scenario department with Al Cohn in charge.

## Join With Europe

And Interchange Talent, Suggests Sid Schlager—Sees America in Drama

An interchange of ideas and talent is urged by Sid Schlager of Luxor as a means toward elevating picture standards.

"It behooves us," he says, "not only to learn from our confreres across the water, but to join forces with them, taking what is best from our own field and forming units to make pictures wherever it is most practicable and promising to do so."

"When I say what is best," I don't mean what has been most loudly exploited. There is much, as yet undiscovered ability both in the acting and technical end of the industry. There are a great many intelligent people who have been watching and studying eager to take an active part in the work.

"As technicians we, here in America, are second to none in the world but we still leave much to be desired in the art of acting and drama. Among female stars, too much stress has been placed on the "flapper" statuesquely expressionless types, beauty and grace in wearing clothes. These are in themselves of pictorial value, but not essential drama qualities.

## Ford In "Janice Meredith"

Harrison Ford has been engaged for "Janice Meredith."

**New Distribution Percentage  
Table, State Right and  
Foreign**

**ONE  
OF MANY  
FEATURES  
IN THE**

**1924 FILM  
YEAR BOOK**

*Filmdoms Recognized Reference  
Book*

**OUT JAN. 1st**

*Year Round Advertising  
Value At A One Day Rate*

# Reviews of the Newest Features

## "The Palace of the King"

*Goldwyn-Cosmopolitan*  
Whole....EXTRAVAGANCE  
MORE IN PRODUCTION.  
GORGEOUS TO LOOK UPON  
WITH A STORY, THAT  
IN SPITE OF ITS LAVISH  
PRESENTATION, KEEPS IT  
FROM BEING AN OUTSTAND-  
ING FEATURE.

....Competent and attractive.  
The Sweet and Edmund Lowe  
forming romantic pair and they are  
at ease regardless of their  
royal raiment. Sam de Grasse  
as King Phillip; others Hobart  
Bosworth, Pauline Starke, Wil-  
son V. Mong, Aileen Pringle, Lu-  
cretia Littlefield, Charles Clary.

**Type of Story**.....From F. Marion  
Crawford's novel—a drama of roy-  
al intrigue with the King trying to hold  
his throne against his brother John,  
his favorite with the people, and his  
secret intrigue and plot to pre-  
vent John's marriage with the  
daughter of Mendosa, the proclaimed  
murderer of John, his recovery and  
fall of the King. The story is  
a conventional "overthrow the  
king" formula. It has no new  
ideas nor sensational situations to  
set it different from the other  
royal costume plays that have pre-  
vailed. "In the Palace of the  
King" can rightfully boast of a  
beautiful production, and with every  
effort of a big bankroll expended  
on it, but all this again goes to  
show that it isn't necessarily mag-  
nificent sets, lavish costumes and  
an equally gorgeous display that makes  
a good picture. This one is good  
to look at, to be sure, but it is not  
good entertainment. It is at best  
a royal costume play whose only sav-  
ing grace is excellent pictorial ap-  
peal—if that will save it.

**Box Office Angle**.....Not likely to  
bring in the returns it should, that  
is commensurate with the cost of  
production. You know best how  
the folks take to costume dramas.  
**Exploitation**....Talk about the lav-  
ishness of the production, gorgeous  
sets and wonderful array of court  
costumes, excellent photography  
and good cast. Mention F. Mar-  
ion Crawford as the author for  
those who may have read the book.  
Arrange with local book sellers to  
put the book on display in their  
windows together with announce-  
ments that you are showing the pic-  
ture. Harp on the pictorial appeal  
and use trailers to carry out  
promises for this much. Use  
billboards in the lobby. Of the cast,  
mention the more important mem-  
bers, particularly Blanche Sweet,  
Edmund Lowe, Hobart Bosworth,  
Pauline Starke, Sam de Grasse.

**Direction**.....Emmett J. Flynn; ex-  
tended all his effort on pictorial ef-  
fect and from this standpoint has  
been unusually successful.

**Author**.....F. Marion Crawford  
**Scenario**.....June Mathis  
**Cameraman**.....Lucien Andriot  
**Photography**.....Beautiful  
**Locale**.....Spain  
**Length**.....7,450 feet

## "This Freedom"

*Fox*

As a Whole.....ENGLISH PRO-  
DUCTION, DRAMATIZATION  
OF NOVEL COMPRISING AN  
INTERESTING AND FORCE-  
FUL ENTERTAINMENT; FEAT-  
URE RUNS TOO LONG ES-  
PECIALLY IN FIRST HALF.

**Cast**....Splendid collection with Fay  
Compton displaying fine dramatic  
ability; Clive Brook a first rate  
leading man; others in the cast well  
chosen and capable. No names  
familiar to American audiences.

**Type of Story**....Argument dealing  
with a married woman's proper  
place in the world;—whether she  
can be a mother and wife and at  
the same time have a career. The  
theme is strongly dramatic and  
told in a thoroughly interesting  
manner. Denison Clift and a splen-  
didly chosen cast bring out the  
story's force splendidly. There is  
considerable unnecessary detail in  
the first half that serves as a form  
of prologue. This is much too long  
and drags the early reels not a little.  
Long wordy titles are responsible  
for much of the dragging. The  
latter half of the story contains  
some strong dramatic moments, es-  
pecially the realization by the wom-  
an that her theory of a career was  
wrong and the method in which  
it is brought home to her through  
the calamities visited upon her  
children. Production values are  
good and it is likely to prove  
thoroughly interesting.

**Box Office Angle**....If your audiences  
like problem plays or a picture deal-  
ing with character analysis, you  
can interest them. Because of the  
popularity of the book, and the fact  
that the author also wrote "If Win-  
ter Comes," many will want to see  
this picture.

**Exploitation**.....Appeal to them  
through the medium of newspaper  
stories and throw-aways that will  
let them know that the story deals  
with the ever popular argument as  
to a woman's place in the world.  
Put it to them in questions: "Is  
a woman's place in the home or  
in the business world? What is  
the answer? See for yourself in  
the picturization of E. M. Hutch-  
inson's novel 'This Freedom,' show-  
ing at the blank theater." Secure  
the support of local women's clubs  
and get them to do some broadcast-  
ing for you. They might be glad to  
arrange a debate on the subject and  
incidentally afford good advertising  
for your showing. Mention the  
director's name and the fact that he  
directed "A Bill of Divorcement,"  
one of the outstanding productions  
of last year.

**Direction**.....Dennison Clift; gives  
story forceful presentation and is  
otherwise satisfactory with the ex-  
ception that footage might have  
been curtailed.

**Author**.....A. M. Hutchison  
**Scenario**.....Not credited  
**Cameraman**.....Not credited  
**Photography**.....Usually good  
**Locale**.....England  
**Length**.....About 8,000 feet.

## "Half-A-Dollar-Bill"

*Producer: Max Graf*  
*Distributor: Metro*

As a Whole.....UNDOUBTEDLY  
A GOOD AUDIENCE PICTURE  
EVEN THOUGH STORY IS  
FAIRLY CONVENTIONAL  
WITH COINCIDENCE A  
PROMINENT FACTOR IN  
PLOT DEVELOPMENT. SOME  
GOOD BITS OF ACTION.

**Cast**....First rate. Anna Q. Nilsson  
a sympathetic mother who leaves  
her baby on a doorstep and later  
finds that the lad she has been  
mothering is her own. William T.  
Carleton good as the sea captain  
who adopts the boy. Raymond  
Hatton gives an interesting per-  
formance in the role of "Noodle,"  
a one legged chef. It hardly seems  
necessary, however, to exploit  
physical affliction to this extent,  
nor are the scenes showing Hatton  
varnishing his wooden leg wholly  
effective. Others are Mitchell  
Lewis, George MacQuarrie and  
little Frank Darro, a likable young-  
ster.

**Type of Story**....Drama. Deals with  
deserted wife who loses track of  
her baby son after leaving him  
on a doorstep, of her being cared  
for by the man who adopted the  
child, their identities unknown to  
either. The woman's husband, in  
an effort to regain the child and  
satisfy an old revenge against the  
man, is the means of clearing up  
the tangle. There is a good sym-  
pathetic theme here that gains the  
spectator's interest and the acting  
of the players is sincere and, for  
the most part, very convincing.  
The coincidence in the development,  
particularly the fact that the woman  
fails to mention her missing child,  
when association with the boy  
would naturally tend to make her  
speak, make it pretty farfetched at  
times but this probably won't spoil  
its entertainment value for the ma-  
jority. They'll likely be well  
pleased with it. The theme does  
contain a good amount of audience  
appeal.

**Box Office Angle**....Will be a suit-  
able feature for most exhibitors.  
It's the sort of thing that usually  
goes big with the average crowd.

**Exploitation**....Here's a catchy title  
that you can exploit in numerous  
ways that will be novel and in-  
teresting. Use catch lines such as:  
"Not fifty cents but half a dollar  
bill. What is it? Find the answer  
at the blank theater." If you care  
to stir up extra interest you might  
make use of the idea contained  
in the picture. Of those in the  
cast, use the name of Anna Q. Nil-  
sson, mentioning her recent appear-  
ance in "Ponjola," providing you  
have played it.

**Direction**....W. S. Van Dyke; good  
judgment and handled story sat-  
isfactory; used cast to advantage.

**Author**.....Curtis Benton  
**Scenario**.....Max Graf  
**Cameraman**.....Andre Barlatier  
**Photography**.....Good  
**Locale**.....Seaport town  
**Length**.....5,700 feet.

## Lenore Ulric in "Tiger Rose"

*Warner Bros.*

As a Whole....PICTURIZATION  
OF FAMOUS STAGE PLAY  
MAKES INTERESTING EN-  
TERTAINMENT.

**Star**....At times photographs nicely  
but again poorly; her performance  
interesting and she plays the part  
convincingly although she cannot  
make the same impression that she  
did in the stage version; the titles  
cannot take the place of her dialect.

**Cast**....Forrest Stanley fairly well  
suited,—a bit stiff; Theodore Von  
Eltz all right as the hero; others  
Joseph Dowling, Andre De Ber-  
anger, Sam De Grasse and Claude  
Gillingwater.

**Type of Story**....On the order of  
the already popular James Oliver  
Curwood stories and not a great  
deal different in plot either, but  
contains excellent dramatic value  
that has been used to splendid ad-  
vantage. Director Franklin has  
used all the high lights of the stage  
version and thoughtfully has not  
omitted the famous "You believe  
I kill you? You know damn well  
I would" bit. Of course those  
familiar with the play are likely  
to find the picture more interesting  
than those who have not seen the  
star in the role which she created.  
To the latter crowd "Tiger Rose"  
may not seem more than the av-  
erage Northwest Mounted picture.  
But they should be amply satisfied  
at that. The production is beautiful,  
there being any number of gorge-  
ous locations, exceptionally well  
photographed.

**Box Office Angle**....Play up the title  
and talk about the stage play men-  
tioning, of course David Belasco's  
name and the fact that this is the  
second of his plays to reach the  
screen through the Warner's. You  
will please the majority and those  
who may have seen the play will  
probably be more enthusiastic.

**Exploitation**....Let them know that  
this is the first screen appearance  
in many years of Lenore Ulric, the  
famous Belasco star. Promise them  
an interesting performance, remind-  
ing them of the unusually long run  
enjoyed by the play in which she  
created the title role. Regarding  
the story tell them it has to do  
with the girl's effort to save her  
lover from the Northwest Mounted  
Police. Use a trailer showing the  
star shooting the gun out of the  
officer's hand in her scheme to free  
her lover. A teaser stunt for the  
newspaper could consist of a draw-  
ing showing a tiger and a rose.  
Follow it up with announcements  
of the showing. Use stills in the  
lobby to indicate the picture's pic-  
torial appeal.

**Direction**....Sidney Franklin; very  
good but a bit too long on footage.  
**Authors**....Willard Mack and David  
Belasco

**Scenario**.....Edmund Goulding  
**Cameraman**.....Charles Rosher  
**Photography**.....Excellent  
**Locale**.....Northwest  
**Length**.....About 8,000 feet.

# Short Subjects Current Release

**"Horseshoes"—Vitagraph**  
*Will Please*

Type of production... 2 reel comedy  
Larry Semon is rather funnier in this one than he has been in some time. Not that the comedy itself is very new or difficult but Semon steps out of every danger just in the nick of time with a careless, happy, non-chalance that will bring the laughs from any audience. At the very end, after a good thrill brought about by his grasping a hanging rope and letting his machine go over a steep embankment, he steps right within the range of the villain's gun. You are sure there is no hope, when lo, the bad man steps out of his car right into a hidden bog that reaches up to his neck. Good for several laughs from anyone.

**"The Last Stand of the Red Men"—Urban—Vitagraph**  
*Nicely Handled*

Type of production... 1 reel educational  
"The Last Stand of the Red Men" shows interesting views of a tribe of Indians both in dress regalia and in their tepee homes. Closeups of different members of the tribe are exceedingly interesting. Even the babies are different looking. And then, interspersed, are shots of the plains and hills once owned by the red men now filled with cattle belonging to the white men. The beauty of some of these shots is remarkable. The titles are also interesting, lending tone to the entire reel. They are done in verse after the style of Hiawatha.

**Bucking the Line"—Century-Universal**  
*Less Comedy—More Slapstick*

Type of production... 2 reel comedy  
Buddy Messinger's latest comedy shows a preference for slapstick. Less of the "throwing-things-around" type of humor would make this one more enjoyable. Buddy is the captain of a football team and in one sequence the team practices in Buddy's parlor much to the detriment of everything in it. Then, the football accidentally gets into the kitchen where the chef thinking it is a cake puts frosting on

it and serves it, with the result that upon finally being punctured it explodes in a guest's face. Kids will probably like this one.

**"A Movie Fantasy"—Universal**  
*Has Novel Introduction*

Type of production... 1 reel novelty  
This one reeler is a combination of cartoon comedy and the work of real players, the cartoon drawings being used as a novel introduction and fading into the actual players as they are introduced. The plot concerns a young wife who wishes to become a film star. Her husband, hearing her phone a "professor" of a school that teaches acting, impersonates the "professor" and manages to cure his wife of the desire to become a shining light of the screen. Interesting because of its novelty. The cartoons and the direction are by Hy Mayer.

**"Film Foolish"—Educational**  
*Comedy of the Studios*

Type of production... 1 reel comedy  
The cast of this one reel comedy includes Cliff Bowes and Virginia Vance. Once again the scene is a movie studio. Bowes, as a title says, "wanted to get into the movies in the worst way" and so has become an assistant to the head property man. There are several laughs occasioned by Bowes, mistakes in getting into the scenes at the wrong time and otherwise upsetting things in general and the directors in particular. Should please the average crowd.

**"Home Again"—Sing Them Again Series—Educational**

*A Good Number—A Good Series*  
Type of production... 1 reel novelty  
As with the preceding numbers in this series, three songs are first picturized and then the words of the chorus is flashed on the screen with the cordial invitation to everyone to "join in." This time the songs are "Old Black Joe," "Little Annie Rooney" and "Home Sweet Home." The latter is particularly enjoyable, the pictures showing the way the composer first conceived the idea and the scene of his inspiration. A very good number.

**1st Nat'l Foreign Deals**

The following foreign sales are reported by First National.  
"The Isle of Lost Ships," "The Bright Slaw," and "Potash and Perlmutter," to J. D. Grinief and American European Investment Co., of Paris, for France and French possessions and Belgium; "Her Reputation," to Engel and Walter of Vienna, for Czecho-Slovakia, German Austria, Jugo-Slavia, Hungary and Poland; "East is West," to Alessandro Panzuti, of Milan, for Italy; 40 pictures to Universum Film Co., for Finland; "The Half Breed," to M. DeLange, Bruxelles, Belgium for the Belgium territory; "Oliver Twist," to Universum Film, of Berlin, for Germany, Danzig and Memel District.

**Brooklyn Merger**

(Special to THE FILM DAILY)  
Albany The Cortelyou Amusement Co., of Brooklyn, has merged with the Screen Exhibition Co., also of Brooklyn.

**W. F. Code Expanding**

(Special to THE FILM DAILY)  
Seattle—W. F. Code, owner of the Paramount, has bought additional property adjacent to the theater site on which he will make enlargements to his house. The seating capacity will be greatly increased

**Hunt's, Wilmington, Closes**

(Special to THE FILM DAILY)  
Wilmington—The Hunt theater at Fourth & Dupont St., has been closed temporarily, and the lease taken over by Anthony Corleta.

**"Paying the Limit" Finished**

(Special to THE FILM DAILY)  
San Francisco—Gerson Pictures have completed "Paying the Limit," by Tom Gibson with Ora Carew.

**ALLIED PRODUCERS & DISTRIBUTORS**  
Reviewed  
Richard the Lion Hearted... 10-28-23  
The Valley of the Wolf, (Jack Pickford) .....

**ARROW**

At Devil's Gorge .....

The Sting of the Scorpion .....

**ASSOCIATED EXHIBITORS**

The Extra Girl (Mabel Normand) .....

The Miracle Makers .....

**ASSOCIATED FIRST NATIONAL**

Anna Christie .....

Ashes of Vengeance (Norma Talmadge) .....

The Bad Man .....

Chastity (Katherine MacDonal) .....

The Dangerous Maid (Constance Talmadge) .....

The Eternal City .....

Flaming Youth .....

Her Temporary Husband .....

Jealous Husbands .....

The Meanest Man in the World... 9-30-23

Ponjola .....

Thundergate .....

Twenty-One .....

The Wanters .....

When a Man's a Man .....

**C. B. C.**

Innocence .....

The Marriage Market .....

The Barefoot Boy .....

**FAMOUS PLAYERS-LASKY**

Big Brother .....

Call of the Canyon .....

His Children's Children... 11-11-23

The Light that Failed... 12- 2-23

The Marriage Maker... 9-30-23

Ruggles of Red Gap... 9-16-23

Stephen Steps Out (Doug. Fairbanks Jr.) .....

To the Ladies .....

West of the Water Tower (Glenn Hunter) .....

Wild Bill Hickok (Wm. S. Hart)... 11-25-23

Woman Proci (Thomas Meighan)... 11- 4-23

Zaza (Gloria Swanson)... 9-23-23

**FILM BOOKING OFFICES**

Alimony .....

Blow Your Own Horn... 11- 4-23

Breaking Into Society .....

The Dancer of the Nile... 11-18-23

Fashionable Fakirs .....

Lights Out .....

The Love Pirate .....

The Mailman .....

**FOX**

Big Dan (Chas Jones)... 10-28-23

Cameo Kirby (John Gilbert)... 10-21-23

Does It Pay? .....

The Exiles (John Gilbert) .....

The Governor's Lady .....

The Grail (Dustin Farnum) .....

Five-a-Minute-Romeo (Tom Mix) .....

Six Cylinder Love (Ernest Truex) .....

Times Have Changed (Wm. Russell) 9-23-23

When Odds Are Even (Wm. Russell) 11-25-23

You Can't Get Away With It .....

**GOLDWYN-COSMOPOLITAN**

The Day of Faith... 12- 2-23

In the Palace of the King .....

Little Old New York... 6- 3-23

Name the Man .....

The Rendezvous .....

A Slave of Desire .....

The Steadfast Heart .....

Under the Red Robe .....

Unseeing Eyes .....

**W. W. HODKINSON**

Shifting Sands .....

**METRO**

Desire .....

The Eagle's Feather .....

The Eternal Struggle .....

Fashion Row (Mac Murray) .....

Held to Answer .....

In Search of a Thrill (Viola Dana) .....

Long Live the King (Jackie Coogan) .....

The Man Life Passed By .....

Our Hospitality .....

Pleasure Mad .....

The Social Code (Viola Dana) .....

**PATHE EXCHANGE**

The Way of a Man .....

**PREFERRED**

April Showers .....

Maytime .....

Poisoned Paradise .....

**PRINCIPAL**

Mind Over Motor .....

Gold Madness (Guy Bates Post) .....

**SELZNICK**

Bag and Baggage .....

A Prince of a King .....

**UNITED ARTISTS**

A Woman of Paris .....

**UNIVERSAL**

Crooked Alley .....

His Mystery Girl (Herbert Rawlinson) .....

Men in the Raw (Jack Hoxie) .....

Million to Burn (Herbert Rawlinson) .....

The Near Lady (Gladys Walton) .....

Pure Grit .....

The Rambling Kid (Hoot Gibson) .....

The Red Warning (Jack Hoxie) .....

The Six Fifty .....

The Thrill Chaser (Hoot Gibson) .....

The Wild Party (Gladys Walton) .....

**Jewel Prod.**

The Acquittal .....

The Darling of New York (Baby Peggy) .....

Drifting (Priscilla Dean) .....

Thundering Dawn .....

White Tiger (Priscilla Dean) .....

The Hunchback of Notre Dame... 9- 5-23

**VITAGRAPH**

Let Not Man Put Asunder .....

The Man From Brodney's .....

On the Banks of the Wabash .....

Pioneer Trails .....

The Leavenworth Case .....

**WARNER BROTHERS**

Conductor 1492 .....

The Country Kid .....

Lucretia Lombard .....

Tiger Rose .....

**STATE RIGHTS' RELEASE**

The Valley of Lost Souls (Independent Films) .....

The Way Men Love (Grand-Asher) .....

Let's Go (Truart) .....

The Mask of Lopez (Monogram) .....

Why Women Re-Marry (Asso. Photographs) .....

The Unknown Purple (Truart) .....

You Are in Danger (Blair-Coan) .....

**Two New Ones For South Bend**

(Special to THE FILM DAILY)  
South Bend, Ind.—Representatives of a large Mid-west amusement company are here looking over sites for two proposed theaters which their company will erect.

**Increases Capital**

(Special to THE FILM DAILY)  
Charleston, W. Va.—The Allegheny Theater Co., Richwood, has filed an increase of capital of from \$10,000 to \$50,000.

**O'Malley, Taylor's Leading Man**

(Special to THE FILM DAILY)  
Hollywood—Pat O'Malley will play the lead opposite Lorette Taylor in "Happiness."

**Sam Hyman Buys Morris**

(Special to THE FILM DAILY)  
Philadelphia—Sam Hyman bought the Morris, Richmond Somerset Sts. for \$70,000. He change the name of the house to its original title, the Arcadia

**Schine Expanding**

(Special to THE FILM DAILY)  
Lockport, N. Y.—Henry F. T. ton, former owner of the Temple, closed for the Niagara Garage and soon start work remodeling theater, which upon completion be taken over by the Schine int

**Garrick, Wilmington To Stock**

(Special to THE FILM DAILY)  
Wilmington—The Garrick, changed its policy to stock.



## Why Managers?

(Continued from Page 1)

Universal—as every other company that has one of these costly pictures—must get top money for the show. Certainly while it is new. It is all right for exhibitors to sit back and criticize. But there have been mighty few films that have ever paid out and brought back over a million, when the picture was shown only in regular picture houses. Yet "The Birth of a Nation" and others have brought back huge sums when first exploited in the legitimate houses.

As against this, however, is the exhibitor who says he cannot ask that much money for his show. And yet he complains when the legitimate house takes in the picture.

How are you ever going to satisfy?

### LICHTMAN'S MOVE

To Universal. Will be watched with interest. It was more or less natural, and at that somewhat of a surprise to see Universal let Eddie Smith get away. Smith has done some excellent work for Universal. But it is with "Al" that there will be more interest than in any one else. Lichtman has a host of friends; so has Universal. The move should work out well for both.

### TITLES

Following "Week End Husbands" Dr. Daniel Carson Goodman will produce "Married Bachelors." If they can keep on digging up these sort of titles well—they're "box'y" anyway.

### MOVING ALONG

Indications are that during the next fortnight something of interest will develop with the Theater Owners Dis. Corp. That's interesting. A lot of people—chiefly exhibitors—have been patiently awaiting since mid-Summer for something to happen.

### DeMILLE'S SENDOFF

Los Angeles newspaper critics raved about the "Ten Commandments" after the premier Tuesday. In a fortnight New York will have a chance to see this. You know we've said a word or two about that picture. Yep. And not even thinking of taking back a single solitary murmur. Still we're interested in what the New York crowd think.

### A REGULAR PRODUCER

They say that William R. Hearst has declared that while moving pictures can be made at less that to make a real picture a producer must spend at least half a million.

### GOLFITIS

Abe Warner wanted to make a golfer of Milton H. Feld, manager of Frank Newman's houses in Kansas City. So he sent him a flock of clubs. But he didn't realize when that happened that Newman would be called upon to put Feld in his club. And that cost a lot more than the clubs. And Newman was glad to do it.

### WISDOM

Jules Brulatour talking. To an important producer. Worried over financial affairs. "I don't see what you have to worry about," said Brulatour. "Your trouble is getting your money out of your pictures. Most producers have trouble to get money to make them."

### GOULDING

When Bill Fox first heard what he was expected to pay Eddie Goulding. For handling the script of "The Fool," he almost fainted. But when he recovered, and after he had talked to Goulding he was glad of it. Then he learned that Goulding was a lot more than a scenario writer. A whole lot more. And so if some unusual, unexpected developments occur with Goulding through Fox, don't be surprised.

### I. N. R. I.

The big German made spectacle of the life of Christ. Something has gone wrong. Blumenthal of Export and Import. Was expected to handle it for this country. Looks like the deal is off. A big picture; a fine picture. But for the theater—for amusement—that's an important question.

DANNY.

### More N. W. Construction (Special to THE FILM DAILY)

Seattle—A new suburban house will be built in the Beacon Hill district by the Prefontaine Theater Co. It will cost \$15,000 and will seat 500.

Cottage Grove, Ore.—Wm. Morelock, has let contracts for a new 800 seat house, to replace the Arcade.

### Powers Now With First National (Special to THE FILM DAILY)

Buffalo—F. Ray Powers, has resigned as assistant manager of Goldwyn-Cosmopolitan here, and has taken over the First National office. He will be associated with Frank McCarthy.

### Dissolve Partnership (Special to THE FILM DAILY)

Ocean City, N. J.—Simpson & Bourgeois, who operated the Strand, have dissolved partnership. Simpson will continue his real estate business while Bourgeois will run the theater.

### Employment Bureau Planned (Special to THE FILM DAILY)

Miami—T. J. Darling, a local producer, is behind a move to establish a free employment bureau for those desirous of entering films in this city. There are several small producing units here.

### Cazenovia Now The Loco (Special to THE FILM DAILY)

Buffalo—The Border Amusement Co. has taken over the Cazenovia, a South Park section neighborhood house, and renamed it the Loco.

### Eltabran In Deal (Special to THE FILM DAILY)

Atlanta—Eltabran Film has closed a deal for a series of eight Franklin Farnum subjects and four Westerns.

### New Eureka House (Special to THE FILM DAILY)

Eureka, Kan.—T. B. Ingalls will begin work at an early date on a \$25,000 house.

### Another Hepworth Film Finis (Special to THE FILM DAILY)

London—Donald Buchanan finished editing and titling, "Strling Threads." "The Pipes of I" the next Hepworth production go into work immediately.

### Amsterdam Makes a Buy (Special to THE FILM DAILY)

Philadelphia—Ben Amsterdam Masterpiece has closed with W. Shallenberger of Arrow for the mind Cobb series of 10 westerns the Richard Hatton-Neva G series of six.

### Hoquiam Theaters Sold (Special to THE FILM DAILY)

Hoquiam, Wash.—Dolan & R have bought the Arcade and L from Newman & Connell.

### Lipstein At Chicago Theater (Special to THE FILM DAILY)

Chicago—Lewis Lipstein has appointed conductor of Balaban Katz's, Chicago. He replacesolph Kopp, resigned.

### Liberty Has Eight Farnum (Special to THE FILM DAILY)

Omaha—Liberty Film has closed for a series of eight Franklin Farnum subjects, to be released beginning Jan. 1st.

### Cook Reopens Rialto (Special to THE FILM DAILY)

Beatrice, Neb.—Blaine Cook reopened the Rialto. The house damaged by fire not long ago.

## FIRST WITH THE B KINOGRAM

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NEWS  
of ALL THE WORLD

AT YOUR SERVICE  
**DAY AND NIGHT**  
**-EGGERS-**  
**PHOTO-ENGRAVING**  
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ART WORK, MATS, STEREOS, ELECTROS.  
PHONES, — CIRCLE — 2450-1-2.



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—and all the quality that was secured in the negative will be seen on the screen. This means the kind of photographic reproduction that appeals to your audiences.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

**EASTMAN KODAK COMPANY**  
ROCHESTER, N. Y.

—it keeps smashing them!

*Loew's Warfield—San Francisco*

“Broke Saturdays and Sundays records and is talk of the town”

*Gordon's Olympia—Boston, Mass.*

“Opened to greatest turnaway Boston ever saw”

*Strand—New York*

Now in second big week

—*that's the*

Associated First National Picture, Inc.  
presentation

# FLAMING YOUTH



*featuring* COLLEEN MOORE

Supported by  
Elliott Dexter—Milton Sills  
Sylvia Breamer—Myrtle Stedman  
Ben Lyon—

Directed by John Francis Dillon

Scenario by Harry O. Hoyt  
Titles by Holman Day  
Editing by Arthur Tavares  
Photo by J. C. Van Trees and Roy Carpenter  
Settings designed by Milton Morasco

A FIRST NATIONAL PICTURE

# THE **Film** DAILY

**The BRADSTREET OF FILMDOM** **The RECOGNIZED AUTHORITY**

XXVI No. 59 Monday, December 10, 1923 Price 5 Cents

## "Marie" Film Off?

Reported in London—Planned by Louis Mercanton as Private Venture

(Special to THE FILM DAILY)  
 London—It is understood here that plan to produce "Marie Antoinette" with Norma Talmadge in the leading role, has been abandoned. The inside story that reaches this from Paris has it that, despite reports to the contrary, the project conceived by Louis Mercanton, French director as a personal venture, who figured that by engaging an American star of repute, he would in that way assure American distribution of the completed product. He said that, with the exception of Norma Talmadge, the cast and technical forces were to be entirely French.

One of the matters discussed on Monday M. Schenck's recent Eastern tour was the "Antoinette" film. Hugo H. Goldt, an accredited representative of the French Government, is reported in charge of the details of that Government. The impression prevalent in New York was that the picture was to have the full support of the French Government with all its resources to be placed behind the venture. When Schenck returned to the coast, his local office advised that matter was still in the definite stage.

## Anger Again for President

Nominations for officers of the F. L. M. Club will be voted on next Wednesday night. They are: Joe Angelo, First National, president; W. R. Minor, Pathe, first vice-president; J. P. Bojan, First National (N. J.), second vice president; Arthur Abeles, Fox, secretary and Louis Rosenbluh, Fox, treasurer.

Under declared on Saturday he would turn down the office, because of pressure of personal business.

## Opposition Negligible

The Times correspondent reported from Washington on Saturday that, though President Coolidge's tax reduction plan would encounter stiff opposition in Congress "there does not appear to be much opposition to the measure because of the nuisance and admission of the tax."

## Steger Back

Julius Steger, production chief at the Fox Eastern studio, returned from Europe Saturday on the Paris.

## Schnitzer on Coast

(Special to THE FILM DAILY)

Los Angeles—Joe Schnitzer of F. B. O. arrived from New York yesterday.

## Valentino To Make One More For F.P.-L.; Litigation Ends



Capt. Standish accuses John Alden of treachery as a result of the famous "Why don't you speak for yourself, John" episode in "The Courtship of Myles Standish," Charles Ray's long-run production. Associated Exhibitors.—Advt.

## Sidney Olcott to Direct—Production Planned on Big Scale—Work Starts in January

Rodolph Valentino is expected to make one more picture for Famous Players for which, according to report, he will receive no remuneration. Upon its completion, it is understood that Valentino will have completed his contract with Famous and will then be at liberty to start work under his arrangement with Ritz-Carlton Pictures, Inc.

Sidney Olcott, who at present is directing Gloria Swanson in "The Humming Bird" at the Paramount Long Island City studio, is slated to make the picture which, according to report, will be one of the highlights of the Paramount release schedule for next fall. It is understood that the company will go the limit and make the picture an outstanding one in every manner.

Valentino left on Saturday for Europe to spend three weeks on the other side in the nature of a vacation. By the time he again reaches New York, it is expected that Olcott will have completed editing and titling of "The Humming Bird" and will be ready to start production of the picture. (Continued on Page 4)

## Big Laboratory for England

(Special to THE FILM DAILY)

London—The Compagnie Generale des Machines Parlantes Pathe Freres and Pathe Cinema will build a large laboratory in England, the exact site at present being held a secret. By so doing, the company hopes to save 7,000,000 francs annually, this amount at present going to British customs in the form of import duties. Pathe will increase its capitalization from 30,000,000 to 45,000,000 francs.

## Check-Up Works

First National Finds Three-Cornered System Effective—Diplomacy Important

First National has been experimenting with a new sales check-up which is working out very well, according to E. A. Eschmann. It is composed of a triumvirate of experienced film men: M. Margolis, a traveling auditor; Sam Berger, specialty salesman, as he is called and A. W. Smith, who supervises the work of both Margolis and Berger.

The three men travel through the country visiting all First National exchanges. (Continued on Page 4)

## Zanft Injured

John Zanft, vice-president of Fox, was injured in the wreck of the Twentieth Century Limited near Erie, Pa., early Sunday morning. He was taken to the hospital.

## Texas for Repeal

New Taxation Basis Will Give M. P. T. \$15,000 Fund Annually—Aid Kansas Fight

(Special to THE FILM DAILY)  
 Dallas—Assessments against M. P. T. O. members under a new plan will turn \$15,000 annually into the treasury of the state unit. Texas plans to figure prominently in the fight for the admission tax repeal. The funds will be collected on the basis of one and a half cents per head of population for each person in the various towns and cities. The quota for Dallas is \$2,400, and has already been accepted. By virtue of a contract with a screen advertising firm, it is expected the treasury will receive \$10,000. A new insurance fund will be set up. (Continued on Page 4)

## Willat Going to Coast

C. A. ("Doc") Willat of the Technicolor organization, left for the coast yesterday.



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Paris Representative—Le Film, 42 Rue de Clichy.

Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelplatz.

### Incorporations

Indianapolis—Cavalier M. P. Co., Inc., Indianapolis. Capital, \$1,000,000. Incorporators Roscoe Carpenter, Wm. Eickenberry, F. G. Howe, Bert Henderson and James T. Jeffers.

Indianapolis—East Chicago Amusement Co., Inc., East Chicago. Capital \$40,000. Incorporators, Wm. Kleiher, Geo. P. Sheerer and S. J. Gregory.

Richmond, Va.—Princess Theater, Inc., St. Charles. Capital \$12,000. Incorporators, E. S. Harrington, S. G. Hill and H. K. Harrington.

Albany—Reputable Pictures Corp., New York. Capital \$20,000. Attorneys, Edward Petigor, New York.

Albany—Logan M. P. Prod., Syracuse. Capital \$200,000. Attorneys, C. H. Scarl, Syracuse.

Albany—Kilbourn Gordon, Inc., New York. Attorneys, Winthrop & Stimson.

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(Educational Pictures)

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220 West 42nd St.  
New York City N. Y.

## WHY ROME IS CALLED "THE ETERNAL CITY"



Lionel Barrymore and Montagu Love are two other noted personalities used by George Fitzmaurice in his production "The Eternal City."

In addition, Bert Lytell, Richard Bennett and Barbara La Marr are found in the cast.

Never before has there been an assemblage of talented personalities the equal of that which characterizes "The Eternal City," presented by Samuel Goldwyn (Not now connected with Goldwyn Pictures).—Advt.

### \$5 Top For West Coast Premiere

(Special to THE FILM DAILY)

Los Angeles—The Mission will show "The Virginian," for the first time on the West Coast tonight. The price for the opening is \$5 top.

### Knickerbocker Prices Raised

(Special to THE FILM DAILY)

Detroit—The Knickerbocker theater has raised its admission prices. The new prices are five and ten cents higher.

### Exchange Has New Name

(Special to THE FILM DAILY)

Detroit—The Michigan Picture Exchange is the new name of the Frank E. Beecher Prod.

### Blank In Deal

(Special to THE FILM DAILY)

Kansas City—The A. H. Blank interests have acquired the Kansas and Western Missouri rights of "Out of the Dust."

### New One For South Chicago

(Special to THE FILM DAILY)

Chicago—South Chicago boasts of another new house. The Bowen has been opened by Richard and Leo Salkin.

### Harry Grampp Sells Out

(Special to THE FILM DAILY)

Rockford, Ill.—T. M. Bliss, Jr., has bought Harry Grampp's interest in the Orpheum Pictures Co., operating a chain in Illinois.

FIRE PATROL BULLETIN NO. 19  
—AND NOW THE TECHNICAL STAFF OF  
**"THE FIRE PATROL"**

From every angle—no matter which way you look at it "The Fire Patrol" hits the Bullseye of picture perfection. An unparalleled All-Star cast—an unusually thrilling story—a master director, and back of it all a

100% TECHNICAL STAFF including

1. THEODORE JOSS, production manager, 8 years on the production staff of Universal Pictures, puts the absolute stamp of approval on his work.
2. SILVANO BALBONI, chief cameraman and without a peer in his field. Now engaged by Goldwyn to photograph "Ben Hur." That speaks volumes for his work in "The Fire Patrol."
3. WALTER HANSEN, technical director of "The Fire Patrol," who designed the exteriors for "Scaramouche," "Long Live the King" and "The Sea Wolf."

**"THE FIRE PATROL"**  
Directed by Hunt Stromberg  
and there are 5 more big melodramas to come!  
HAVE YOU APPLIED FOR A FRANCHISE?  
**CHADWICK PICTURES CORPORATION**  
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## Among Exchangemen

(Special to THE FILM DAILY)

Des Moines—J. J. McCarthy, who has been covering Omaha for United Artists, has joined Fox, selling in Southern Iowa.

Omaha—David T. McElhinney has been transferred here from the F. O. Des Moines office.

Des Moines—C. E. Byers is now covering Iowa for Films Classic distributors of the Warner product.

Detroit—Calvin Bard is no longer with Hodkinson's sales force, but has joined Fox in Omaha.

Des Moines—Eddie Lipson has quit Universal and has joined United Artists.

### Building In Haverstraw

(Special to THE FILM DAILY)

Haverstraw, N. Y.—The Phoenix Projection Corp. will erect a factory here on a site adjoining the Erie railroad tracks.

**HAL ROACH'S**  
**OUR GANG**  
**COMEDIES**  
"Wit With A Wallop"  
2 reels  
**Pathécomedy**

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When you want to "Flash In" a Fire, Explosion, Rough Water, Wreck, Collision, Submarine, Zeppelin, Sunset, Ship Arriving or Departing, Naval Guns Firing, Shots Striking, War Stuff of Foreign or U. S. Action, Travel Scenes anywhere in the World, Notable Personages, Scientific, Industrial, Insect, Animal or Bird Life, Magic, Colored or Non-Flam.  
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*James R. Quirk*

*Editor and Publisher*

## Photoplay

### Magazine

The National Guide  
To Motion Pictures

## One From Valentino

(Continued from Page 1)

Valentino picture. It will probably be made in the East.

Valentino's Paramount contract, it will be recalled, expires in February, but it has been stated on various occasions by Famous Players executives that the company would exercise its option of another year, thus preventing Valentino from working for anyone else until the Winter of 1925.

J. D. Williams, president of Ritz-Carlton Pictures, is due in New York tomorrow from London. There has been considerable talk in New York in weeks past that Williams had arranged with Adolph Zukor to settle the Valentino matter in a manner that would be amicable to both. Interests connected with Famous Players have persistently denied such talk and maintained that Zukor would never consent to such a settlement.

On Saturday, the Times Square Daily published the following from London:

"Before John D. Williams left for your side, he is said to have imparted to intimate friends the information that Adolph Zukor is associated with him on his contract with Valentino."

Whether the Valentino pictures will now be made in England, as announced by cable recently, is problematical. Williams has succeeded in financing the company with English capital, but whether production will be centered there, as originally announced, is in doubt in view of the end of the long-prolonged litigation over Valentino's services.

At Famous, on Saturday, no one cared to discuss the matter. However, no denial was made of the reported settlement.

### Peacock Pictures Formed

(Special to THE FILM DAILY)

Chicago—Peacock Pictures Corp., has been launched here. The officers are: A. R. Callo, president; H. J. Ross, vice-president; Major V. C. Sweinhart, treasurer and chairman of the board; H. J. Callo, 2nd vice-president; I. S. Consky, secretary; B. O. Wirth, asst. secretary. A. R. Callo was formerly with Associated Authors Prod. of Florida. The new unit will start production in the Spring.

### Spending \$125,000 On House

(Special to THE FILM DAILY)

Wilson, Pa.—Mike Scarlatti, will operate the new theater which J. J. Schultz, a newcomer in the picture business, is erecting here. The house cost \$125,000 and will be opened shortly.

### Free Outdoor Shows Ends

(Special to THE FILM DAILY)

Scranton, Pa.—The series of free motion picture shows which were conducted during the fall season by the Kiwanis Club has terminated.

### New House in Tacoma

(Special to THE FILM DAILY)

Tacoma—The Proctor St. Blue Mouse, a suburban house has opened. It will be under the direction of John Hamrick.

## Check-Up Works

(Continued from Page 1)

changes, but devote most of their time to those offices where the returns are not satisfactory. Margolis makes the first visit, goes over the books and does what he can to better matters. Then Berger comes in and shows the local force where various angles can be straightened out. Finally, Smith covers the office and goes over the work planned and executed by the first two members of the check-up system. Smith is directly responsible to Eshmann and in that way, whatever occurs at each office is at once passed on to the home office.

Eshmann stated on Saturday that, despite the fact that each office which finds itself included in the check-up is visited three times the group is working in such a diplomatic manner that the usual dislike of visits from home office representatives has been greatly dissipated.

### Empress Amusement Corp. Formed

(Special to THE FILM DAILY)

Springfield, Ill.—Wily McConnell has chartered the Empress Amusement Corp., with headquarters at Decatur.

Decatur, Ill.—Wily McConnell has formed the Empress Amusement Corp. to operate the Empress, which he owns. He is also part owner of the Orpheum. Jack Hoeffler is associated with him.

### Stauffer Out of Grand

(Special to THE FILM DAILY)

Hazleton, Pa.—Claude Stauffer, for the past year and a half, manager of the Grand, and financially interested in the house, has retired. C. Weber, president of the Hazleton Theater Co., and his brother, William J. Weber, have bought him out.

### Coast Theater In Deal

(Special to THE FILM DAILY)

Fort Bragg, Calif.—A deal has been closed for the United, by the Liberty Theater Co., which controls the Liberty. About \$40,000 is involved. United was the former owners.

### Carroll Out of Lorain House

(Special to THE FILM DAILY)

Lorain, O.—Thomas Carroll has resigned as managing director of the New State. He is succeeded by Bill Gallagher, former manager of the Miles, Cleveland.

### Cotton Joins Educational

(Special to THE FILM DAILY)

Cleveland—Robert Cotton, former Fox manager has been appointed special representative for Educational in the southwest with offices in Dallas.

### De Luxe "All Dolled Up"

(Special to THE FILM DAILY)

Philadelphia—Redecorating and improvements to the extent of \$6,000 have just been finished in the De Luxe offices.

## On Broadway

Astor—"The Hunchback of Notre Dame."

Broadway—"Ponjola."

Brooklyn Strand—"Flaming Youth."

Cameo—"The Acquittal."

Capitol—"Slave of Desire."

Central—"The Shepherd King."

Cosmopolitan—"Under the Red Robe."

Criterion—"The Covered Wagon."

Forty-Fourth Street—"Scaramouche."

Loew's New York—Today—"The Common Law."

Tuesday—"The Huntress" and "Bill."

Wednesday—"The Spanish Dancer."

Thursday—"Enemies of Children."

Friday—"April Showers" and "Big Dan."

Saturday—"The White Tiger."

Lyric—"The White Sister."

Rialto—"Our Hospitality."

Rivoli—"The Dangerous Maid."

Strand—"Anna Christie."

### Next Week

Astor—"The Hunchback of Notre Dame."

Broadway—Not yet determined.

Brooklyn Strand—"Anna Christie."

Cameo—"The Acquittal" (tentative)

Capitol—"Unseeing Eyes."

Central—"The Shepherd King."

Cosmopolitan—"Under the Red Robe."

Criterion—"The Covered Wagon."

Forty-Fourth Street—"Scaramouche."

Lyric—"The White Sister."

Rialto—Not yet determined.

Rivoli—Not yet determined.

Strand—"Lucretia Lombard."

### Windsor Theater Bankrupt

(Special to THE FILM DAILY)

Windsor, Ont.—Allen Windsor Theater, Ltd., has been adjudged bankrupt and an order issued in which George A. Scott is appointed receiver. This company operated the Allen, where there has been not only keen local competition but a fight with Detroit theaters just across the boundary line. Marcus Loew disposed of his theater in Windsor some time ago.

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## Texas for Repeal

(Continued from Page 1)

plan has been developed that is expected to save exhibitors forty per cent over present rates.

It has been decided to turn over \$500 to the Kansas unit in order to help that organization fight the music tax problem. Texas will make Dallas its central headquarters and engage a paid secretary to handle exhibitor matters. The semi-annual conventions have been set for May 1 and Dec. 1.

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# THE BRADSTREET OF FILMDOM **THE Film DAILY** The RECOGNIZED AUTHORITY

XXVI No. 60

Tuesday, December 11, 1923

Price 5 Cents

## "RUDY"

By DANNY

back on the screen. Well, well. Who'd a believed it? Things are always happening in this business—things you don't expect. And so this goes on the record. And Jaydee Williams will be a happy person when he steps off the boat to-

Let's see: "Rudy" gets back abroad in about a month. During which Famous will dig up a story for him. And Syd Lott will brush up. Having done some big things lately for male stars. And see what's in store for "Rudy." And so the shooting should begin by February. Allow eight weeks or ten for the job. And then "Rudy's" career will be ready for an auspiciously waiting public.

### The Verdict

Will be awaited with interest. I know what a box-office sensation Valentino was before he squabbled with Famous. No one knows it better than Famous. (What his defection will cost them? Figure it with figures of 000,000.) But if "Rudy" has lost none of his popularity. And Famous gives him the right kind of material. Boy; this should be a clean-up.

John Williams, who engineered the deal, who had "Rudy" see daylight, and got him back in Famous proves his business. A lot of clever people have tried. But fell down. But that was a long ago. Possibly "Rudy" has changed his mind since they tried.

And now that Williams is back. There should be some interesting developments.

### Cranfield Sails

R. A. Cranfield, president of Hepworth Distributing, sailed for London yesterday on the Aquitania for conferences with Hepworth relative to the season's productions.

### New Companies Formed

(Special to THE FILM DAILY)

Monday—Of the 1,576 companies started in November, twenty-five motion picture enterprises.



The critics all rave over Mack Sennett's presentation of Mabel Normand in "The Extra Girl" because the picture causes tugs at the heartstrings as well as laughs. It's distributed by Associated Exhibitors.—Advt.

### Gance Plans Napoleon Film

(Special to THE FILM DAILY)

Paris—It is reported that Abel Gance, producer of "I Accuse" will make an elaborate film based on the life of Napoleon with the co-operation of the government. The estimated cost will be 10,000,000 francs.

### Zanft Brought Home

John Zanft of Fox, who was painfully injured when the section of the 20th Century in which he was traveling was wrecked near Forsyth, N. Y. Sunday morning, was brought to New York in a special car yesterday. He suffered a broken arm, a broken rib and lacerations on the head and body.

### Carewe Planning English Film?

(Special to THE FILM DAILY)

London—Edwin Carewe, according to report, will produce "The Ragged Messenger," a story by W. B. Maxwell here, upon his return from Biskra where he will make "A Son of the Sahara."

R. A. Rowland could not be reached at First National yesterday for a statement.

### F. P. Dividend on Preferred

The board of directors of Famous Players held a meeting yesterday at which a regular dividend of \$2 on the preferred stock was declared, payable on Feb. 1 to stockholders of record at the close of business on Jan. 15.

### No Hold Up on Picture

It will not be necessary to retake any portion of "The Warrens of Virginia" because of the death of Martha Mansfield. The Fox offices report that the picture was practically completed at the time of Miss Mansfield's fatal accident.

### Paramount Offices for Brazil

It is reported that John L. Day, Famous Players representative in South America, will sail shortly for Buenos Aires, where his company will organize its own exchanges.

### Deny Mitchell Report

It was reported yesterday but denied at the Loew office that Fred Mitchell, film booker for the circuit had resigned, effective the first of the year. It was also reported that Dave Picker's son would take over Mitchell's duties.

## Silent On "Rudy"

Famous Players Won't Talk About Settlement—Reported Ibanez Has Story For Him

Important officials at Famous Players maintained a very strict silence yesterday concerning Rodolph Valentino and the arrangement made with him covering the unexpired portion of his contract.

It is understood that the necessary papers have not as yet been signed but that they have been drawn up in their final form awaiting the concluding conference.

There was some interest displayed yesterday over what vehicle Famous would select for Valentino's reappearance. It was recalled that when the break came in August, 1922, Valentino based much of his objection on the type of story that Famous had selected for him. It is understood that Vicente Blasco Ibanez, author of "The Four Horsemen," in which Valentino made his

(Continued on Page 2)

### Schenck Refuses "Marie" Offer

Joseph M. Schenck wired his local office from the coast yesterday that he had rejected the proposition to loan Norma Talmadge to a French company for "Marie Antoinette" in view of the opposition created in France over the attempt to bring over an American actress for the part. This confirms the exclusive dispatch published from London in yesterday's issue of THE FILM DAILY.

### Paris Aroused

(Special to THE FILM DAILY)

Paris—Practically every trade organization in France was up in arms over the plan to bring over Norma Talmadge for "Marie Antoinette." The objection was not in any way personal but only because it was felt the picture should be French-made in every respect.

## Abandons "Juliet"

Norma Talmadge Not to Make it—Contemplated Productions Now Narrowed to Two

(Special to THE FILM DAILY)

Los Angeles—Norma Talmadge will not make "Romeo and Juliet," as originally planned. She declares that she has been prompted to abandon the production because Lillian Gish will appear in it for Inspiration.

Norma Talmadge, Lillian Gish and Mary Pickford are on record as con-

(Continued on Page 2)



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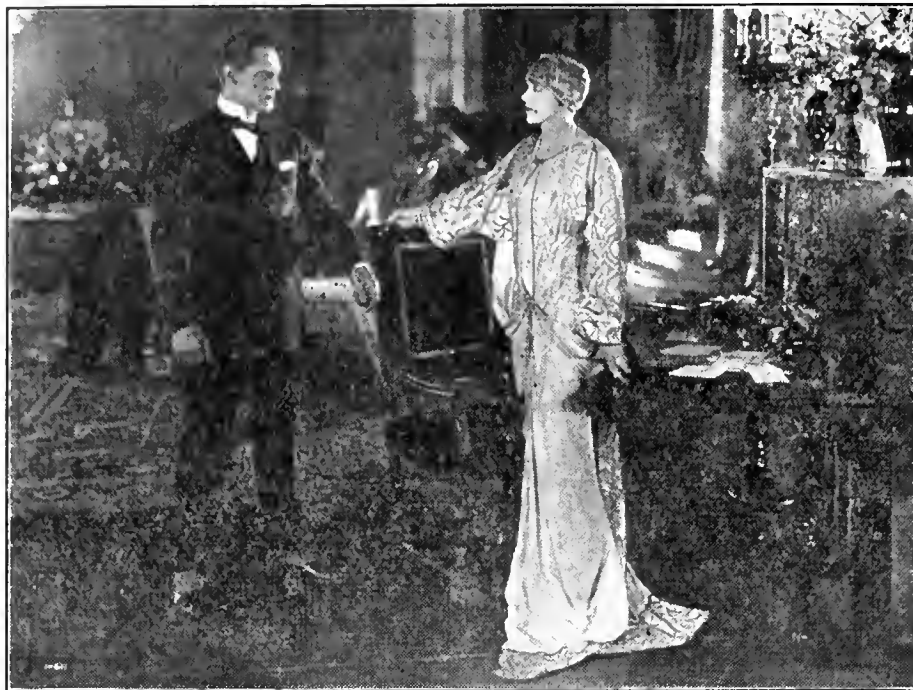
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London Representative—Ernest W. Fredman, The Film Renter, 53a Shaftesbury Ave., London, W. I.

Paris Representative—Le Film, 42 Rue de Clichy.

Central European Representative—Internationale Filmsehau, Prague (Czecho-Slovakia), Wenzelplatz.

## WHY ROME IS CALLED "THE ETERNAL CITY"



Just preceding the most tremendous climax that the screen has known is the above situation in which Barbara LaMarr as Donna Roma denounces Lionel Barrymore, who plays Baron Bonelli in George Fitzmaurice's "The Eternal City," staged in Rome, Italy, and to be presented by Samuel Goldwyn (Not now connected with Goldwyn Pictures).—Advt.

## Silent On "Rudy"

(Continued from Page 1)

first pronounced hit has prepared another story for him and that it would be in this that Valentino would appear.

Valentino broke with Famous Players in August, 1922 and since there has been a considerable sum of money spent in lawyers' fees. The litigation has dragged through the courts since that time.

J. D. Williams for whom Valentino will appear upon completion of the compact with Famous is due in on the Majestic today from Europe.

Valentino still has an action pending against him for services rendered by Arthur Butler Graham. It is expected this will come to trial next week in the Supreme Court. About \$48,000 is involved.

### Williams' Directors

(Special to THE FILM DAILY)

London—The directors of Carlito Pictures, as the Williams' producing organization will be known, are H. W. Thompson, Frank T. Thompson, Mrs. E. R. Scott and Sam Berney.

### Announce 18 New Ones

Goldwyn-Cosmopolitan yesterday announced a series of 18 new pictures ready for immediate release.

## Quotations

	High	Low	Close	Sales
East. Kod.	109 3/4	107 1/2	109 3/4	4,300
F. P.-L.	70 3/4	69 3/4	70	4,200
do pfd			Not quoted	
Goldwyn	9	9	9	300
Loew's	19 1/4	18 5/8	18 7/8	2,000

## Abandons "Juliet"

(Continued from Page 1)

Considering versions of the famous love story by Shakespeare. At United Artists, it was declared yesterday that no word had come through officially from the coast regarding Miss Pickford's plans in that connection.

Inspiration fully intends going ahead with the picture. It will be directed by John S. Robertson; it will be made in Verona, Italy, in the Spring, following the completion of "Romola" and Lillian Gish and Richard Barthelmess will appear in the title roles.

### Charles Quick Promoted

Charles E. Quick, former assistant to W. M. Gulick, who was in charge of the accounting department at Metro, has been promoted to Gulick's post following the transfer of the latter to other duties in the organization.



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### Showing Fight Film in Chicago (Special to THE FILM DAILY)

Chicago—An injunction has been secured against local authorities, by the owner of the Dempsey-Firpo fight pictures in this territory, forbidding the former from interfering with the showing of the pictures at the Rose theater in the loop.

### Eileen Sedgwick Injured (Special to THE FILM DAILY)

Los Angeles—Eileen Sedgwick had a narrow escape from death from burns the other day while scenes were being shot for "The Riddle Rider," a new William Desmond serial. The prompt action of Artie Artego, a cowboy probably saved her life.

### Indianapolis Plans Dinner (Special to THE FILM DAILY)

Indianapolis—The Film Board of Trade has arranged for a "Get Together" meeting and banquet to be held at the Severin on Friday. C. C. Pettijohn will be speaker of the evening. Among the guests will be L. E. Slack and Geo. Rinier of Slack & Rinier, attorneys for the local Board.

### Bradley King Leaves

Bradley King of the Ince scenario department, left for the coast. She has been here for some weeks.

### Schable in From Coast

Robert Schable, actor, is in town from Hollywood.

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## The Greatest Picture He Ever Had!

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**E**NOUGH of the latest Thomas Meighan production, "Pied Piper Malone," by Booth Tarkington, has been completed so that this can be prophesied:

"PIED PIPER MALONE" IS THE GREATEST THOMAS MEIGHAN PICTURE EVER MADE!

Stop a minute and think what this means to your box office:

*The greatest Thomas Meighan picture ever made.*

Not excepting "Back Home and Broke." Not excepting "The Bachelor Daddy" or "Homeward Bound." Not excepting "Woman Proof." Not excepting all the other Meighan successes that have made him the greatest male film star in the business to-day.

Thomas Meighan doesn't need "Pied Piper Malone" to be a great star.

"Pied Piper Malone" doesn't need Thomas Meighan to be a great picture.

Put the two of them together and you have a picture that lives up to every promise of bigger and better pictures.

The story is new, original, filled with human interest, and fitted perfectly to Thomas Meighan by the author himself, Booth Tarkington, who also wrote the titles. It is the first story Tarkington ever wrote directly for the screen. Director Alfred E. Green tops anything he has ever done hitherto.

Thomas Meighan never had anything as fine as "Pied Piper Malone" to work with before. A great story never had such a fine star to portray as "Pied Piper Malone" has in Thomas Meighan.

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FIRST NATIONAL MONTH JANUARY  
1924

# THE *Film* DAILY

The BRADSTREET OF FILMDOM The RECOGNIZED AUTHORITY

XXVI - No. 61

Wednesday, December 12, 1923

Price 5 Cents

## Flaming Wit

Colleen Moore "Flaming Youth" Luncheon at the Fastidious Ritz

Warner Fabian's "Flaming Youth" led an unusually witty luncheon at the Ritz yesterday when First National acted as host to Colleen Moore, who made a tremendous hit in this production and who will appear under First National's banner henceforth.

Ferry Reichenbach, as usual, was the master, and started things off by having various guests open the novel, read at every plate at any page, and read some of Fabian's wittiest expressions. Many of them were exceedingly witty. Incidentally, Reichenbach said that he would like the line to be found by Sales Manager Eschmann, which would be a can never get that price"—obviously referring to rentals.

Incidentally, in view of the release of "Flaming Youth" it was announced that the receipts of First National were greater last week than the receipts of any other company in the business.

When the fun ceased General Manager Richard A. Rowland, in a brief speech pointed out that it was his opinion that the public wanted to be entertained and that the cost of a picture mattered nothing to them; that "Flaming Youth" cost but \$190,000, and that it was doing a great deal.

(Continued on Page 4)

## Inter Film Through F. B. O.

"The Divine Right," starring Elliott Dexter and made originally as "The Men Love," will be released through F. B. O. The picture was produced by Grand-Asher who have restated righting. It was declared yesterday only one picture was involved in the deal with F. B. O.

## Bennett Changes Release

William Bennett will release "The Schoolmaster," through Hodkinson. He made "Loyal Lives" and "The Leavenworth Case," for Vitaphone which was scheduled to handle the series. The Hodkinson deal is for one picture only.

## Many Arrivals from Europe

The Majestic which docked yesterday brought to town: Harry J. Cohen, Albert L. Grey, John D. Tippett of London, William M. Vogel, J. Williams.



John Alden crossed in the Mayflower as an adventurer, but had to shoulder arms with the Pilgrims. A scene from the great hit, Charles Ray in "The Courtship of Myles Standish." Associated Exhibitors.—Advt.

## \$100,000 Grossed

Heavy Bookings on "Enemies" Despite T. O. C. C. Resolution Against It—\$600,000 Nationally

Despite the resolution making it compulsory for T. O. C. C. members not to play "Enemies of Women," under new contracts with Goldwyn-Cosmopolitan, it is understood that about \$100,000 in bookings have been rolled up in this territory. Total national business is placed at \$600,000.

Louis F. Blumenthal of Haring and Blumenthal, as noted, has tendered his resignation as a member of the organization because of charges that various members are evading the letter of the resolution by having their business partners sign the contracts. Although the Loew circuit held a contract with Famous Players for both "Enemies" and "Little Old New York," a new arrangement was made with Goldwyn-Cosmopolitan for the entire metropolitan circuit.

"Little Old New York," has been booked over the Loew time but prior to that, the picture will play at the Brooklyn Strand, the week of December 23. Thus, the Metropolitan, the big Loew house in downtown Brooklyn will follow the Strand. This is an unusual procedure.

## Fewer and Better

There were only 565 feature pictures released during 1923. Did you know this?

And did you know that for last season 815 features were produced as against 786 features produced the year before.

Complete details of these productions together with over 500 pages of vastly interesting informative matter—in the Film Year Book 1924. Be sure to get YOUR copy.

## N. C. Meets Next Week

(Special to THE FILM DAILY)

Charlotte, N. C.—The North Carolina M. P. T. O., will hold its annual meeting at the Robert E. Lee Hotel, Winston-Salem, next Tuesday and Wednesday.

## T. O. D. C. Announces Its First

Carl Anderson stated yesterday that the first release of the Theater Owners Dist. Corp. will be "After the Ball," produced by H. J. Reynolds, now deceased.

## First Nat'l Issues Stock

Second Preferred Block to Pay Original Franchise Holders on Their Exchange Investments

(Special to THE FILM DAILY)

Dover, Del.—Associated First National Pictures, Inc., has filed an amended certificate of incorporation here with the Secretary of State. The company originally listed 60,000 shares of common stock, no par value.

First National yesterday announced the details of the issuance of a block of preferred stock as decided upon at the Atlantic City meeting of the directors some time ago. The statement declared that the details have just been completed and read:

"The amendment to the certificate of incorporation of Associated First National Pictures, Inc., was made so that it might be possible to issue second preferred stock to our original franchise holders in order to fund their advances to First National into a stock account. Sixteen thousand shares of second preferred (par value \$100) Class A stock and 10,000 shares second preferred (par value \$100) Class B stock have been authorized. A total issue of about \$2,500,000 of second preferred A and second preferred B stock will be issued at an early date direct to our original franchise holders.

(Continued on Page 4)

## Powers Busy Making Raw Stock

Powers Film Products, Inc., are about to launch an active selling campaign on behalf of Powers raw stock. The plant in Rochester, according to the Powers office, is now turning out close to 1,000,000 feet per week. John Pelzer, formerly with Pathe Freres will be in charge of sales.

## No Contract Signed, Says Williams

J. D. Williams returned from Europe yesterday on the Majestic and when asked about the settlement of the Valentino litigation with Famous Players said:

"There has been nothing signed in that connection, but there may be something to say in a few days."

## Through With Famous Players

Douglas Fairbanks, Jr., made one picture only for Famous Players, this, "Stephen Steps Out." The company had the privilege of exercising an option for his services but decided not to do so. Young Fairbanks is now on his way to the coast.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	1093 1/2	108	108	400
F. P.-L.	703 1/4	70	70 1/4	1,500
do pfd.	87	87	87	100
Goldwyn	9 1/4	9	9	1,150
Loew's	187 1/2	183 1/4	183 1/4	800

**Nighsmith Pictures Formed**  
(Special to THE FILM DAILY)

Albany—Nighsmith Pictures of New York have been formed here, listing 50 shares of common stock, no par value.

Will Nigh and E. L. Smith are now partners in a new production venture. Their first release, "Among the Missing," a one reeler is playing at the Rialto this week.



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**WHY ROME IS CALLED "THE ETERNAL CITY"**



Poignant to the point of almost tearing out the heart of the onlooker is the farewell scene between David and Donna Roma pictured above. It is but one of hundreds of insistent situations which leave impressions of grandeur, of drama, of intensity in George Fitzmaurice's production "The Eternal City."—Advt.

**Thomas O'Day Dead**  
(Special to THE FILM DAILY)

San Francisco—Thomas O'Day, veteran producer and director, is dead. O'Day operated the Vallejo. He is said to have made the first Western, featuring "Broncho Billy" Anderson, over twenty years ago.

**Discuss Operators' Situation**

The T. O. C. C. held a routine meeting yesterday. One of the things discussed was the operators' situation in Brooklyn where there exists a difference in wages as compared with the New York employees.

**Schiller to St. Louis**

Ed A. Schiller, has gone to St. Louis in connection with the new Loew theater there.

**Ontario M. P. T. O. Meets**  
(Special to THE FILM DAILY)

Toronto—The Ontario Division of the M. P. T. O. held a general meeting yesterday at the King Edward Hotel. A second meeting has been called for the same hotel on Tuesday, Dec. 18.

**Hall Back**

Sheridan Hall has returned from Canada where he secured locations for "Blood and Gold," being made by Distinctive. Director Albert Parker and company will leave for Canada Dec. 27.

**May Go Abroad**

E. H. Griffith may go abroad to direct a picture for a foreign company.

FIRE PATROL BULLETIN NO. 21

**—THE UNUSUAL IN STORY SETTING**  
**—AN INTERESTING STORY TO TELL BECAUSE IT'S NEW!!**

The thrilling story of a group of practically unheralded Heroes—Sounds interesting, doesn't it? Men Who Brave The Elements of Fire and Storms and The Sea in daily routine. THE HAZARDS OF THE POLICEMEN, THE FIREMEN and THE SAILORS ALL COMBINED in one. THERE'S A CHARACTER STUDY FOR PURE ROMANCE AND ACTION!! You will see it all realistically portrayed in

**"THE FIRE PATROL"**

Directed by Hunt Stromberg

And There Are 5 Other Big Melodramas To Come!

HAVE YOU APPLIED FOR A FRANCHISE?

**CHADWICK PICTURES CORPORATION**  
729 7th Ave., N. Y. City

**Pathé New**

No. 100

**NINE KILLED IN WRECK OF "CENTURY"**—Bad accident to famous ship at Forsyth, N. Y.

**FREE TRADE WINS IN BRITAIN**—Scenes in connection with election in London when Premier Baldwin gets a set-back.

**BURN SHIP FOR JUNK**—The "Cineas" is the first of 15 Shipping Board vessels built during the war, to be wrecked for scrap metal; scenes from Seattle.

Other news as usual.

today

**HAL ROACH'S**  
**STAN LAUREL**  
**COMEDIES**

"The Pinnacle of Pantomime."

2 reels

**Pathécomedy**

"WE NEVER DISAPPOINT"

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**"The Elks Tooth"**

**JOE SEIDEN**  
has  
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# Wild a Send-off

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SOME TIME SPITE OF INCLEMENT WEATHER STOP WE SUCCEEDED IN  
GETTING MORE NEWSPAPER PUBLICITY THAN HAS EVER BEEN GIVEN ANY  
PICTURE IN DESMOINES STOP CAST PHOTOGRAPHY DIRECTION EXCELLENT  
OUR PATRONS OLD AND YOUNG DELIGHTED HAVE HAD MORE TELEPHONE  
CALLS FOR RESERVATIONS THAN IN THE HISTORY OF THE HOUSE GIVE  
US MORE BABY PEGGY

D C BURGUM MANAGER

BLANK'S RIALTO THEATRE

MAKES SCREEN HISTORY in DES MOINES

LAEMMLE PRESENTS

# DARLING of NEW YORK

WITH A TREMENDOUS CAST INCLUDING

# BABY PEGGY

SHELDON LEWIS — GLADYS BROCKWELL — CARL STOCKDALE  
FRANK CURRIER — MAX DAVIDSON — EVA THATCHER — WM. J. QUINN — JUNIOR COUGHLIN.

ADVERTISED IN THE SATURDAY EVENING POST  
UNIVERSAL - JEWEL - Directed by KING BAGGOT

## Flaming Wit

(Continued from Page 1)

more business than some pictures which had cost \$800,000 to produce. "I could do no more," he said, "it is doing capacity business in every theater. The director must understand that the mere spending of money is not the answer to a box office success."

Both Rowland and John McCormack expressed gratification of the results obtained by Earl Hudson in charge of production on the coast—McCormack pointed out that Hudson had two winners out of four productions.

It was also announced that Fabians' latest, "Sailors' Wives," had been secured by First National and would be made for next season.

Miss Moore spoke briefly.

### Werner Kraus Here

Werner Kraus who has done work of high order in many of the German pictures shown in this country is in New York rehearsing for "The Miracle" which Morris Gest is sponsoring.

### Offices in Argentine

The reported chain of Paramount exchanges in the Argentine will be organized out of Buenos Aires by John L. Day. The company already maintains its own offices in Brazil.

**DURATIZE**  
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**-DURA-**  
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ACTIVE FILM CO., Inc.  
129 7th Ave. Phone Bryant 5627

## First Nat'l Issues Stock

(Continued from Page 1)

"This second preferred stock is being issued for the purpose of funding the advances made by the original franchise holders through the exchange corporations to Associated First National Pictures, Inc., which advances have been, up to date, carried on our books in the form of a current liability owed by this company to its exchange corporations and original franchise holders. Thus, this \$2,500,000 will be transferred from a quick liability into a second preferred stock account.

"The willingness of our original franchise holders so to fund in the form of second preferred stock the advances they made to First National, is an indication of their confidence in the future of First National and places this company in a still sounder financial position.

"This matter was decided upon by the directors of First National some months ago but the legal details involved have just been completed. The stock was divided into second preferred A and second preferred B stock merely to take care of certain inequalities in the amount of the assessments paid to First National by our various franchise holders.

"An issue of \$3,000,000 of first preferred stock has been authorized at this time because in view of the issuance of the second preferred stock to fund the advances made by the original franchise holders, provision legally had to be made at the same time for the authorization of a prior first preferred stock. In other words, the arrangement for this issuance of first preferred stock has been made because of the willingness of the original franchise holders to take second preferred stock, thereby strengthening the financial structure of this company by having available \$3,000,000 of first preferred stock ready to be issued in the future if the expansion of the company should create a need for additional capital. However, there is no intention whatsoever of issuing such first preferred stock for the present or for the immediate future; and this authorization has been made solely with the desire to use full financial caution in setting up the new financial structure of the company."

### Hodkinson Deal for Canada

(Special to THE FILM DAILY)

Toronto—The W. W. Hodkinson Corp., Ltd., (Canada) through Harry Kaufman, of Premier Films, has secured three years' distribution rights in Canada on the following:

"Bright Lights of Broadway," "Marriage Morals," "Passionate Friends," "The Spider and the Rose," "Don't Marry for Money," "East Side, West Side," "Temporary Marriage," "The World's a Stage" and "Flesh and Blood."

As noted the Hodkinson Canadian Company intends distributing a special line of product in the Dominion. This will include a number of English pictures.

# Something Entirely New!

—o—

## A DRAMATIC FEATURE IN ONE REEL

—o—

E. L. SMITH

presents

## "AMONG THE MISSING"

—o—

THE FIRST OF A SERIES

of

## "WILL NIGH'S MINIATURES"

—o—

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# THE STREET FILM DAILY

The RECOGNIZED AUTHORITY

Vol. XXVI No. 62

Thursday, December 13, 1923

Price 5 Cents

## L. J. Again Active?

Reported Arthur S. Friend is Arranging With Motley Flint For His Re-Entrance in Selznick

A topic of interest in film circles yesterday concerned the reported desire of L. J. Selznick to again become active in the Selznick organization.

An effort made to reach L. J. for a statement failed. W. C. J. Doolittle, president of Selznick Distributing, said there was nothing to the report which ran something like this:

That L. J. wanted to re-enter Selznick as an active figure and that he had arranged for Arthur S. Friend, as an attorney has represented him on several occasions, to make a trip to the coast where he would confer with Motley H. Flint, of the Los Angeles financial interests which are much interested in the Selznick company. The purpose of the conference with Flint was to arrange L. J.'s return to the satisfaction of the banking group, of which Doolittle is the representative.

## Goldwyn Signs Hjalmar Bergman

Hjalmar Bergman, one of the most talented of the younger writers of Europe, has arrived in New York on his way to California, where he has contracted with Goldwyn to write, and adapt, stories for the screen.

The arrangement was made at the suggestion of Victor Seastrom, for whom Bergman will concentrate his efforts.

Bergman is little known in the United States, only one of his novels having been translated into English. His is "God's Orchid." Three of his stories, "Mortal Clay," "Fire Bird" and "The Headsman" were produced by Seastrom in Sweden.

Bergman leaves for the Goldwyn studio tomorrow.

## Wampas Frolic in 'Frisco

(Special to THE FILM DAILY)

Los Angeles—The Wampas have decided to hold their annual frolic in San Francisco on Jan. 19. The San Francisco authorities have pledged their co-operation, placing the Civic Auditorium with a seating capacity of 10,000 at their disposal.

## Lionel Barrymore in "America"

W. Griffith has engaged Lionel Barrymore for the role of the "heavy" in "America." Production is expected to continue until Spring.



Mabel Normand in "The Extra Girl" pines for the life of a star. No wonder. And no wonder crowds everywhere are going wild over the Mack Sennett production, distributed by Associated Exhibitors.—Advt.

## Inferior Films "Out"

J. D. Williams Says There's No Room for Them Abroad—Continued Silence on Valentino

J. D. Williams in a lengthy statement issued yesterday covering his observations on the situation abroad declared that the day of the inferior film had gone and that the European public is "just as tired of ordinary pictures as is the American public." In the statement there appeared only one reference to the reported settlement of the long-drawn out litigation between Rodolph Valentino and Famous Players when Williams stated:

"Regarding the status of Mr. Valentino's contract and Famous Players, I can say positively that absolutely nothing in the way of an agreement has been signed. If such an agreement is reached it will be announced doubtless by Famous Players and Ritz Pictures. I shall have more to say on this subject at an early date."

(Continued on Page 5)

## Godsol Resting

(Special to THE FILM DAILY)

Los Angeles—F. J. Godsol is resting at Beverly Hills. He will probably remain for the winter.

## Intends Suing

American Society to Act Against Exhibitors Who Violate Copyrights on Music

E. C. Mills of the American Society of Composers, Authors and Publishers stated yesterday that his organization intended bringing actions against the many exhibitors who violated copyrights during the time that negotiations were pending between the Society and the M. P. T. O.

He said that many exhibitors felt they could proceed with the use of the music "as they saw fit without license," with the result that confusion has resulted and a large number of violations piled up. Mills evidently does not feel very kindly toward the national exhibitor body. He declared he had discovered that it was necessary to "watch his step," at every stage in the proceedings which, at noted, have now been definitely dropped.

## State Righters Meet Today

About twenty firms dealing in the state right field will meet at the Astor today to discuss the formation of a credit organization which is designed to function under the wing of the Hoy Reporting Service.

## Asking About Studios

Coast Representatives Here Gathering Data About Advantages of Eastern Production

It is understood that the representatives of several coast producing interests are in New York making a general inquiry about the advisability of producing in and around New York.

The inquiries have been general, it is true, but Eastern studio men are of the opinion that the fact that interest in local studios has been evinced indicates the trend of mind so far as 1924 production is concerned. In some quarters, it is held that actors and actresses can be employed here for less money than on the coast.

Richard A. Rowland of First National has often stated he favored New York as a production center rather than Hollywood. Famous Players intend maintaining at least three companies at the Long Island City plant with a possibility of additional units.

Some of the inquiries emanate from production units which have never made any pictures here in the East.

One of the best posted men in the production field declared yesterday that the tendency for next year is decidedly toward the East. He looked for the resumption of picture-making here on a large scale in the near future.

## 1st Nat'l Backs Brandt Plan

First National will co-operate in the plan suggested by William Brandt, to assist in the effort to remove the admission tax. E. A. Eschmann has instructed his sales force to drive home to exhibitors the importance of taking an active part in the fight. The use of salesmen was suggested by Mr. Brandt and was endorsed by H. M. Richey, special contract man between the Hays organization and exhibitors on tax matters.

## Gance Preparing "Napoleon" Film

(Special to THE FILM DAILY)

Paris—Abel Gance is actively at work on preparations for "Napoleon." As noted, the picture will be made with the co-operation of the French Government and will probably be ready the end of next year.

## First Ready Early in 1924

Barbara La Marr will appear in her first picture as a First National star the early part of 1924. Clarence Badger will direct.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	108 <sup>3</sup> / <sub>4</sub>	108 <sup>1</sup> / <sub>4</sub>	108 <sup>1</sup> / <sub>4</sub>	400
F. P.-L.	70 <sup>3</sup> / <sub>8</sub>	69 <sup>3</sup> / <sub>4</sub>	70	3,000
do pfd.	87	87	87	100
Goldwyn	9 <sup>1</sup> / <sub>8</sub>	9	9 <sup>1</sup> / <sub>8</sub>	1,300
Loew's	18 <sup>3</sup> / <sub>4</sub>	18 <sup>1</sup> / <sub>2</sub>	18 <sup>5</sup> / <sub>8</sub>	400

**Dotson Returns from Coast**

Carrol B. Dotson, New York representative of Palmer Photoplays, has returned from Hollywood, where he spent the summer assisting in the promotion program. A local newspaper campaign will precede showings in the key cities. F. B. O. will release the first three Palmer pictures after the holidays.

**Leyser's Hollywood Film Shown**  
(Special to THE FILM DAILY)

Cleveland—Billy Leyser, picture editor of The News, took pictures of Hollywood, during his recent visit to the studios. The 5,400 feet that he shot are being shown in five installments at Reade's Hippodrome.

**Herbert Brenon Here**

Herbert Brenon is in town to discuss production plans with Jesse L. Lasky. He has just completed a new Negri picture and will make "The Mountebank" next.



Foreign Distribution of Motion Picture Productions  
**George E. Kann Corporation**  
 220 West 42nd St.  
 New York, Chick. 2355  
 Cables—Geokann, N. Y.

**WHY ROME IS CALLED "THE ETERNAL CITY"**



The arrest of Donna Roma after the conflict in the home of Baron Bonelli comes at the conclusion of one of the most dynamic dramatic delineations motion pictures have ever known.

It is but one of a myriad of emphatic sensations in George Fitzmaurice's production "The Eternal City." Presented by Samuel Goldwyn (not now connected with Goldwyn pictures.)—Advt.

**Arrest Heads of "School"**

The Associated Press reports from Chicago that L. F. Callahan, president; W. B. Bower, vice-president; H. Black, secretary-treasurer, and J. E. Lilley, sales manager have been arrested and held under \$1,000 bail each by Chicago police for operating a "movie star mill" on the promise that its students would be turned into actors and actresses in five weeks.

A man named W. B. Bauer was at the Pennsylvania several weeks ago seeking talent for the Popular M. P. Prod. of Chicago. Bauer said he was vice-president of the company which planned to make one feature and a series of comedies.

**Goldwyn's New Group**

Goldwyn-Cosmopolitan's new group of 18 releases includes:

- "Little Old New York," "Unseeing Eyes," "Remo," "The Rendezvous," "Second Youth," "Name the Man!", "Under The Red Robe," "Wild Oranges," "Out of the Dark," "The Adopted Father," "Greed," "Three Weeks," "Nellie, the Beautiful Cloak Model," "The Flaming Forest," "The Weavers," "Yolanda," "Janice Meredith" and "The Great White Way." Alfred Lunt and Mimi Palmeri will appear in "The Weavers," which Distinctive will make.

Betty Jewel has been added to the cast of "Blood and Gold," which Al Parker is directing for Distinctive.

**Christmas Films**

Special List Drawn Up by Nat Board of Review—The Names and Where To Get Them

The Committee for Better Film of the National Board of Review has prepared its usual list of films suitable for showings during the Christmas season. The current compilation includes:

- American Motion Picture Corp.
    - "Birth of Our Saviour"..... 1 reel
    - "A Christmas Accident"..... 1 reel
    - "Christmas Carol"..... 1 reel
    - "A Christmas Errand"..... 1 reel
    - "Christmas Eve"..... 1 reel
    - "The Christmas Miracle"..... 1 reel
    - "Herod, the New Born King"..... 1 reel
    - "First Christmas"..... 1 reel
    - "Ida's Christmas"..... 1 reel
    - "In Santa Claus' Backyard"..... 1 reel
    - "Kiddie's Christmas"..... (2 parts) 1 reel
    - "Knight Before Christmas"..... 1 reel
    - "Little Girl Who Didn't Believe in Santa Claus"..... 1 reel
    - "Madeline's Christmas"..... 1 reel
    - "Night Before Christmas"..... 1 reel
    - "On Christmas Eve"..... 1 reel
    - "Palestine Pilgrimage"..... 1 reel
    - "Twas the Night Before Christmas"..... 1 reel
    - "Woodland Christmas"..... 1 reel
  - Catholic Art Association
    - "The Eternal Light"..... 8 reels
  - Central Film Co.
    - "A Christmas Carol"..... 3 reels
  - Famous Players-Lasky
    - "The Old Homestead"..... 8 reels
  - Nat'l Non-Theatrical M. P., Inc.
    - "The Beacon Light"..... 2 reels
    - "The Christ Child"..... 6 reels
    - "The Fair and the Waif"..... 5 reels
    - "Holy Night"..... 1 reel
    - "Night Before Christmas"..... 2 reels
    - "Scrooge"..... 1 reel
    - "Two Christmas Morns"..... 3 reels
  - Pathe
    - "Behold the Man" (Not available in all exchanges)..... 6 reels
  - Selznick
    - "Cricket on the Hearth"..... 7 reels
  - Vitagraph
    - "From the Manger to the Cross"..... 7 reels
- (NOTE: Christmas slides can be obtained from the De Vry Corp., Chicago.)

**"Haunted Hours" Finished**

Fred Wiehl Prod., Inc., have completed "Haunted Hours," starring Olive Hammerstein, for release on the independent market.

**HAL ROACH'S SPAT FAMILY COMEDIES**

"Laughing Purposes Only."

1 reel



FIRE PATROL FIRE PATROL FIRE PATROL

FIRE PATROL BULLETIN NO. 22

**"THE FIRE PATROL"**

directed by HUNT STROMBERG

WILL ECLIPSE the records made by "The Third Alarm" and "The Still Alarm," because as a legitimate stage production with 26,282 performances it is known the length and breadth of America as THE OUTSTANDING EXAMPLE OF REAL MELODRAMA! Its STORY, CAST, DIRECTOR and MELODRAMATIC CLIMAXES present the most unusual angles for exploitation ever offered on any production!

And there are 5 more big melodramas to come!

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**One!**

**GLORIA SWANSON**

IN

**"The Humming Bird"**

A **SIDNEY OLCOTT** PRODUCTION

**Two!**

**THOMAS MEIGHAN**

IN

**"Pied Piper Malone"**

BY **BOOTH TARKINGTON**

**Three!**

**ALLAN DWAN'S**

PRODUCTION OF

**REX BEACH'S**

**"BIG BROTHER"**

**And Out** *go all Box Office Records!*

*Even for Paramount  
they're Real Marvels!*



FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, President

NEW YORK, CITY



THE COSMOPOLITAN CORPORATION PRESENTS

# UNSEEING EYES



"Unseeing Eyes" is a powerful attraction. Every foot of film breathes a sense of ruggedness, the struggle between strong men and the elements, every second of the story proceeds breathlessly into that vast, untracked wilderness where few men have been and where the motion picture camera has now found its way for the first time!

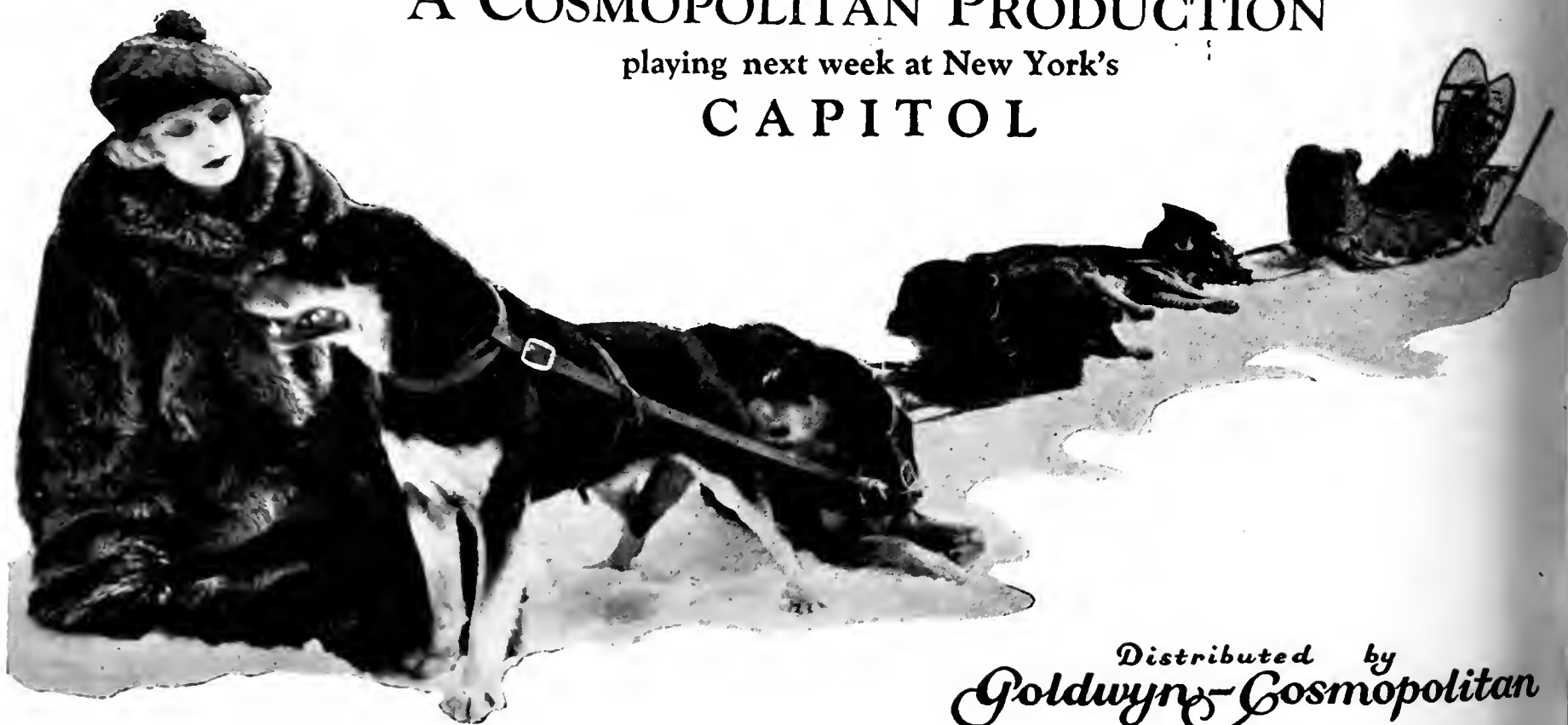
*From Arthur Stringer's story with*

LIONEL  
BARRYMORE

Seena Owen,  
Louis Wolheim  
*and an all star cast*

Directed by E. H. Griffith. Adapted  
for the screen by Bayard Veiller.  
Settings by Joseph Urban

A COSMOPOLITAN PRODUCTION  
playing next week at New York's  
CAPITOL



Distributed by  
*Goldwyn-Cosmopolitan*

## Situation Clears

er for Consolidated Chain in  
diana Says Properties Are  
Now Earning Money

(Special to THE FILM DAILY)

Indianapolis—Present indications  
to a satisfactory settlement of  
receivership of the Consolidated  
and Theater Corp., according  
ed A. Sims, receiver. Sims  
that all unnecessary overhead  
has been eliminated, with the result  
virtually every property was  
money. Some properties, it  
understood, are doing better than  
was expected.

Release on the Pantheon, at  
Indianapolis, Ind., has been disposed of  
by the original owners. It is under-  
stood that the property was not a desirable  
one on the part of Consoli-  
dated and its disposal virtually  
prevents further loss.  
Properties at Evansville, Terre  
Haut, Kokomo, Fort Wayne, Clin-  
ton and other cities are gradually  
being sold on a paying basis.

It is no decision has been  
made by the receiver and he would  
discuss plans for the future, it  
is understood that when sufficient  
money has been accumulated to pay  
creditors and the cost of the re-  
ceivership, the stockholders will be  
called to a meeting at which time  
the question of what to do with the  
properties will be discussed. One  
of the final closing of the receiver-  
ship would be the sale of all leases  
on properties owned or controlled  
by the company. It is admitted that  
the course might result in a loss  
to the stockholders as the sale would  
be a "forced sale" in a way, the sort  
that rarely results in profits,  
as pointed out. The other al-  
ternative would be to continue opera-  
tion on the properties.

## P. Day Nets \$7,371

W. H. Hirsch, Chairman of the  
P. Day of the T. O. C. C., has  
announced reports. The net returns  
for the year totaled \$7,371.63. Hirsch

report of funds collected is not as  
much as had hoped for, but owing to the  
circumstances under which we were working we  
think the result has not been bad."  
Statement from the Cohen office  
has been issued concerning the re-  
sults nationally.

## Company Joins First Nat'l in England

(Special to THE FILM DAILY)

London—Associated First National  
Theaters Ltd., has added to its sales  
representatives, Leonard Denham,  
who will represent the company in  
the Yorkshire territory, with offices  
at Leeds.

## State Restrains Indiana Firm

According to Tri-Stone, the com-  
pany has been granted an injunction  
by the State Film Service and  
Commissioner Maintrup, of Indianapolis, re-  
straining them from distributing four  
pictures in Indiana.

## Showing at the Ritz

The Ritz has arranged for a special  
showing of Betty Compson in  
"The Girl to Woman," at the Ritz  
beginning Jan. 10.

## Inferior Films "Out"

(Continued from Page 1)

Speaking of conditions in Europe,  
Williams said in part:

"The demand as demonstrated in the ci-  
nema theaters is for really worth while  
entertainment, big theme plays, diverting  
and well acted subjects so that the public  
really gets something when it goes to mo-  
tion pictures.

"These conditions convince me more and  
more that the pictures of the immediate fu-  
ture must be created by our greater artists  
and that inspiration must precede the pro-  
duction. The trouble has been that we  
have too much perspiration and not enough  
inspiration.

"The recent weeks in Europe have con-  
vinced me that we must and will internation-  
alize the motion picture. We will actually  
draw on all the world for our backgrounds,  
we will do away entirely with the great costs  
of the elaborate outdoor sets. Regarding  
the high costs of which so much is still  
being said, I am satisfied that internationaliz-  
ing picture production will cut costs to a  
normal point.

"Rodolph Valentino joined me in London  
the day after my arrival and we spent a  
week together before his departure for the  
United States during which time I succeeded  
in signing up for five pictures instead of the  
two originally contracted for.

"I found exhibiting conditions very simi-  
lar in England to those in America. Ex-  
hibitors are not breaking even on ordinary  
program pictures, but when they have a big  
picture they do capacity business. I think  
the public are bargain hunting for pictures  
nowadays and instead of spending their  
amusement allowance in seeing several picture  
shows a week they are spending it to see  
fewer and better pictures. It is going to  
be a difficult problem for the exterior to  
get enough of the big worth while pictures  
in future and I think it is necessary to  
create big independent stars, directors and  
producers who can deliver the goods, other-  
wise our business will suffer.

"There are many excellent opportunities  
in Europe for producing big pictures with  
the proper atmosphere, and it is my opinion  
that the American public would rather see  
pictures produced in the right settings, pro-  
vided the leading people are well known to  
them, and the pictures produced by American  
organizations who know the taste of the  
American public.

Speaking of Valentino's popularity,  
he said:

"There is absolutely no doubt in my mind  
that Valentino is as popular in England as  
in America. Every exhibitor here without  
exception, tells me that Valentino pictures  
hold the record in his theater; and indeed  
such pictures as "The Young Rajah" and  
"Beyond the Rocks," which you will agree  
with me rank amongst Valentino's worst,  
have grossed as much as some of the biggest  
pictures which have come to England."

## Hoffman To The Coast

M. H. Hoffman, vice-president and  
general manager of Truart, is en  
route to the Coast on production mat-  
ters.

Alexander S. Aronson, head of sales  
for Truart is on an extended sales  
tour of the Middle West.

## Staab Succeeds Baumann

(Special to THE FILM DAILY)

Milwaukee—Henry A. Staab, mem-  
ber of the Milwaukee M. P. Com-  
mission has been named executive  
secretary of the Wisconsin M. P. T.  
O., succeeding Walter F. Baumann.

## Ritz, Pittsburgh, Ready Soon

(Special to THE FILM DAILY)

Pittsburgh—The Ritz, 5th and  
Market, is being hurried along so that  
it will be ready by Christmas. It  
will seat 1,000 and will be operated  
by Harry Davis.

## Butterfield Here

Col W. S. Butterfield, of the Bijou  
Theatrical Enterprises Co., Battle  
Creek, Mich., is at the Astor for  
about ten days.

## In the Courts

City Court Justice McGeehan has  
directed judgment for \$1,259 in favor  
of Albert James against Stanley J.  
Rollo, after striking out the answer.  
The papers show that Rollo agreed  
to give James \$6,000 if he would drop  
a suit against the Chaplin Classics,  
but failed to pay four notes for that  
amount when they came due and  
James had to sue on them. He got  
judgments on all but the last \$1,250  
note, and collected the bulk, but Rollo  
defended the last suit. In making  
the notes Rollo guaranteed that he  
owned real estate in Yonkers worth  
\$20,000.

Supreme Court Justice Platzek has  
discontinued a suit of the estate of  
Owen F. Kivlon against Angier B.  
Duke, Henry M. Hobart and Dis-  
tinctive Prod., because the case has  
been settled.

A default judgment for \$155 has  
been filed in the Supreme Court by  
the Reel and Pub. Co. against Wil-  
liam C. Pierpont of Yonkers for  
services.

## Amusements in So. Calif. Grow

(Special to THE FILM DAILY)

Los Angeles—Admission taxes col-  
lected in Southern California during  
October show an attendance of  
19,213,800, an increase of 5,764,700  
over October, 1922. For the first  
eleven months of 1923 the receipts  
from amusement taxes were \$3,040,-  
822, as against \$2,456,72 for the cor-  
responding period of 1922, a gain of  
23%.

Collector Goodcell estimated that  
the amusement tax collection for the  
full year would be \$3,325,000, com-  
pared with \$2,673,113 for 1922, an  
increase of 24%. The tax paid rep-  
resents a 1923 amusement attendance  
in Southern California of 226,100,000,  
against a 1922 attendance of 181,771,  
000, or an increase of 44,329,000. The  
tax paid means that \$39,000,000 was  
spent for amusements in 1923, which  
tops the 1922 mark by \$7,822,644.

## Banford Promoted

(Special to THE FILM DAILY)

Minneapolis—Walter Banford has  
been appointed a district manager of  
Goldwyn-Cosmopolitan with super-  
vision of Minneapolis, Des Moines  
and Omaha. He has been with the  
company for some time.

## Territory Reapportioned

Des Moines and Omaha until now  
have been handled by William E.  
Truog, but his duties proved so ar-  
duous that James R. Grainger, de-  
cided to divide up the territory in or-  
der to lighten his burdens.

## Rogers on Trip

W. F. Rogers, Western division  
sales manager for Goldwyn-Cosmo-  
politan has left for a trip through the  
Southwest. He will go as far South  
as Dallas.

## John H. Thornton Dead

(Special to THE FILM DAILY)

Riverpoint, R. I.—John H. Thorn-  
ton, of the Thornton theater, is dead.

## Storm Breaks

Expected Dissension Over "The Birth  
of a Nation" Loose in Kansas—  
Many Protests

(Special to THE FILM DAILY)

Topeka, Kan.—A storm has broken  
over the action of the censor board  
in authorizing the showing of "The  
Birth of a Nation" in Kansas.

Governor Davis, when he returns  
from a trip will find an assortment  
of protests that will occupy his at-  
tention. The protests are pouring  
not only into the governor's office,  
but also into the office of the attorney  
general, Charles B. Griffith. Peti-  
tions are coming into Griffith's office  
begging him to take legal steps to  
stop the showing of the film.

It is probable Griffith will advise  
the board to repeal its action in ad-  
mitting the picture. The Supreme  
Court has decided the action of the  
board was final. Only Governor  
Davis could stop the picture, and the  
governor has said that he saw nothing  
wrong with it.

A petition of 500 citizens of Salina,  
business men, city and county officials  
and school teachers has been pre-  
sented the governor begging him to  
stop the film. A petition of 103 sig-  
natures from Fort Scott negroes was  
sent to Griffith, who transmitted it  
to Governor Davis.

The ministers at Wichita, Fort  
Scott, Salina and Kansas City, have  
filed protests and many personal  
letters are coming in. Delegations  
of negroes from Topeka and Coffey-  
ville called on Griffith today and pro-  
tested.

## Restrain Rising Sun Prod.

The Attorney-General's office has  
obtained a temporary injunction re-  
straining Rising Sun Prod., Inc.,  
from selling further stock in the  
company. The action will be heard  
on Friday. It is alleged that the  
company of which Al Gilbert is  
president, has been selling stock to  
prospective actors and actress in  
lieu of an actual transfer of money  
for a course of training in acting.

## S. D. Plans Three Meetings

(Special to THE FILM DAILY)

Sioux Falls, S. D.—The South Da-  
kota M. P. T. O. will hold three sec-  
tional meetings, the first to occur  
here on the 17th. The second will  
be held at Mitchell on the 18th and  
the last at Aberdeen on the 19th.

## Ennis Coming East

(Special to THE FILM DAILY)

Los Angeles—Bert Ennis, director  
of publicity for Sawyer-Lubin, leaves  
for New York on Dec. 18, on a  
combined business and pleasure trip

## Adams Joins F. B. O.

D. C. G. ("Cleve") Adams, as-  
sistant general sales manager of  
Universal, has resigned to join F. B.  
O. in a similar capacity.

## Ganna Walska in Films

Reports from Chicago indicate that  
Ganna Walska will be starred in a  
series of pictures to be financed by  
her husband, Harold McCormick.

Robt. Sherwood in N. Y. Herald: "Deserves a place among the eminently fine things the movies have accomplished."

New York Times: "One that will win new audiences for the screen."

New York Mail: "Will always remain as representing the finest that is on the screen."

Chicago Evening Post: "It will sweep you off your feet with its strength and dramatic power."

Baltimore Evening Sun: "The greatest step forward since 'The Birth of a Nation.' It will take the films five years to catch up with 'Anna Christie.'"

National Board of Review: "'Anna Christie' stands as one of the most striking achievements of the year."

Rochester Democrat and Chronicle: "'Anna Christie' is a great picture."

# millions -



will read such  
praise from the  
critics about

*Thos. H. Ince's*

# "ANNA CHRISTIE"

*Directed by John Griffith Wray  
Under the personal supervision of  
Thos. H. Ince*

*Adapted by Bradley King from  
Eugene O'Neill's play "Anna Christie"*

*with*  
Blanche Sweet    George Marion and  
William Russell    Eugenie Besserer

## And pack the theatres where it plays!

DISTRIBUTED BY ASSOCIATED  
FIRST NATIONAL PICTURES INC.

# THE **Film** DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

Vol. XXVI No. 63

Friday, December 14, 1923

Price 5 Cents

## PLANS

By DANNY

Famous has an idea or two for the next season. Planning things into details. Many not settled. But one of the promised innovations is that Jesse Lasky will spend a great deal more time in the East than ever before. Will practically make his headquarters here.

This has been planned for some years. But heretofore it has been difficult to put it into operation. Lasky will wait to see the premiere of "The Ten Commandments," and will then hurry back to the Coast, returning very shortly thereafter for an indefinite stay.

This doesn't mean switching the bulk of Famous production to the East. Both the New York and the Western studios will be kept very busy. If present plans are carried out. But the distance between New York and Hollywood—3,500 miles—is too great for executives to be separated. That is the one big trouble in this business.

Henry Saulsbury is again active in Famous. But after spending a lot of time for Famous among exhibitors he is now in the production department. If his contact with exhibitors means anything it should help the production department a lot. That is a production department is interested in what the exhibitor thinks, feels, or wants. Most of them don't. Despite what they say.

*Some interesting developments in an important distributing concern. Going on. Not to a head yet. More about later.*

**Ventilating System as Model**  
(Special to THE FILM DAILY)

Chicago—Public health officials have asked Balaban & Katz to furnish them with the plan of ventilation in theaters operated by that firm. The plan will then be presented at government expense to theater buyers as a model of perfection, which if carried out will offer the maximum safety to the health of those who annually attend theaters.



"Sioux City unanimously declares 'The Courtship of Myles Standish' the greatest production of all time," Henry Rehfield of the Plaza Theater, wired J. S. Woody, general manager of Associated Exhibitors.—Advt.

## "Rudy" In "Beaucaire"

For Famous Players—Originally Purchased by Douglas Fairbanks and Then Resold

It is understood that Famous Players have purchased "M'sieur Beaucaire" as a starring vehicle for Rodolph Valentino. Sydney Olcott as noted, is slated to direct, production getting under way shortly after the first of the year.

"M'sieur Beaucaire" was originally purchased by Douglas Fairbanks for his own use but later abandoned in favor of "The Thief of Bagdad." The picture will be made in the East. Olcott at present is shooting a few remaining scenes for "The Humming Bird," the new Swanson vehicle which, incidentally is expected to go into the Rialto and Rivoli for a sim-

(Continued on Page 4)

## Green's Contract Near End

It is understood that Al Green's contract with Famous Players will expire shortly, but that Famous retains the right to exercise a three years' option on his services. Green is now completing "Pied Piper Malone" and has been "farmed" out to Joseph Schenck to direct Constance Talmadge in one picture.

## Urging Tax Repeal

F. I. L. M. Clubs Instruct Salesmen to Help Exhibitors in Gaining Public Support

THE FILM DAILY has received private advices from a number of important key cities which indicate that the various F. I. L. M. Boards of Trade, have seized upon the suggestion originally made by Billy Brandt, that film salesmen be used to aid exhibitors in securing the support of the public on behalf of the admission tax repeal.

As noted, E. A. Eshmann of First National has instructed his sales force to get busy. So far as is known, this is the only national distributor that has issued any blanket order along those lines. Individual F. I. L. M. Boards, however, have taken

(Continued on Page 4)

## Friend Denies Selznick Report

Arthur S. Friend, of Distinctive, who returned from the Coast on Monday, denied yesterday that his visit there concerned the reported return of L. J. Selznick into the Selznick organization. Friend declared that his visit concerned the affairs of his company only.

## New Exhibitor Ass'n

Discussed by Hays Members—Producer-Owned Theaters The Nucleus, They Feel

Members of the Hays organization have been quietly discussing the advisability of launching an exhibitor organization which would function as a separate body but yet to be allied with the M. P. P. D. A., Inc.

Parties concerned are inclined to be decidedly reticent. However, the impression is known to exist in some quarters that nothing can be accomplished with the present administration of the M. P. T. O. The point is made that if such a step were decided upon, it would not prove very difficult of accomplishment in view of the theater affiliations of important companies like First National, Metro, Famous Players, Goldwyn and Universal. It was stated yesterday that the nucleus of a powerful organization now rests in the hands of these companies.

Should the organization become a reality, it is figured that the prestige of the important exhibiting interests that would be swung into line by the producing and distributing units would be sufficient to make independent operators join as well.

## Pettijohn Leaves

Charles C. Pettijohn left for Indianapolis yesterday to attend the dinner of the F. I. L. M. Board of Trade at the Severin tonight. He will visit Chicago before returning home.

## "Courtship" at the Central

"The Courtship of Myles Standish," opens at the Central on Dec. 30 for an indefinite run.

## Together On Credits

State Righters Decide to Form Body—Appoint Organization Committee

I. E. Chadwick of Merit, W. E. Shallenberger of Arrow and Joe Brandt of C. B. C., were appointed a committee on organization yesterday at a meeting of state right distributors held at the Astor. They will meet again on Monday to discuss plans for the proposed association which will control credits through the Hoy Reporting Service.

It is possible that the new body may function along the lines originally set by the now defunct Independent Producers and Distributors Ass'n of which Harry G. Kosch was the attorney, but it may be that a new unit entirely will develop.

(Continued on Page 4)



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**Quotations**

	High	Low	Close	Sales
East. Kod.	108 3/8	108 1/4	108 1/4	300
F. P.-L.	71 3/8	69 7/8	70 1/8	4,000
do pid	86	86	86	100
Goldwyn	9	8 7/8	9	1,500
Loew's	18 5/8	18 1/2	18 1/2	1,000

**Incorporations**

**Albany**—Goodman Theatrical Corp., New York. Capital \$100,000. Attorneys, Otterbourg, Steindler & Houston, New York.

**Albany**—Collins & Feinberg, Inc., New York. Capital \$10,000. Attorneys, Kendler & Goldstein, New York.

**Albany**—Jimmy Aubrey Comedies, Inc., New York. Capital \$5,000. Attorney, H. M. Goldblatt, New York.

**Albany**—Stamford Amusement Co., Stamford, Delaware County. Attorneys, Ives & Graft, Roxbury.

**Albany**—Norvan Builders, Inc. Capital \$5,000. Attorney, H. H. Straus.

ADVERTISE YOUR SHORT SUBJECTS MATS for this "ad" FREE at your Educational Exchange

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**DOROTHY DEVORE**  
"KIDDING KATIE"  
Christie Comedy

Foreign Distribution of Motion Picture Productions

**George E. Kann Corporation**  
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New York, Chick 2355  
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**WHY ROME IS CALLED "THE ETERNAL CITY"**



The Banquet Scene in George Fitzmaurice's Production of "The Eternal City," is one of the beautiful high lights of a picture replete with dramatic surprises, plot situations and scenic splendor. January 21 is the release date. Presented by Samuel Goldwyn (not now connected with Goldwyn Pictures) through First National.—Advt.

**Long Runs In Chicago**  
(Special to THE FILM DAILY)

Chicago—"Scaramouche," is still playing the Woods, where it is in its 11th week. It will continue until sometime in January. "The Hunchback" closes at the Harris Dec. 22. "Rosita," is in the sixth week of an indefinite run at the New Orpheum. "The White Sister," closes its run at the Great Northern, Jan. 5.

**Cassinelli In Vaudeville**  
(Special to THE FILM DAILY)

Buffalo—Dolores Cassinelli will start a vaudeville tour Dec. 31, opening at the Lafayette Square. E. M. Hopcraft, formerly Associated Exhibitors' representative here is her representative.

**The Hodkinson Line-Up**  
Hodkinson has announced the following releases for the first three months of the new year:

January: "Grit", and "The Hoosier Schoolmaster"; February: "The Inner Sight," the first of the Kirkwood-Lee series and "High Dawn," the first of the Harry Carey series. March: "The Painted Woman," second of the Kirkwood-Lee group.

**Hart Coming East**  
(Special to THE FILM DAILY)

Los Angeles—William S. Hart leaves for the East as soon as he completes editing "Singer Jim McKee." A vacation trip.

Ann Harding, appearing in "Tarnish," is now under the management of Hroff Wisby.

**In The Courts**

(Special to THE FILM DAILY)

Sioux City, Ia.—Mr. and Mrs. F. Eddington have lost their suit to recover \$13,500 on a motion picture theater deal when the jury which heard their suit against Mr. and Mrs. L. B. Longnecker and Mrs. Mary Miller returned a verdict in favor of the defendants.

The Eddingtons charged that August 1920 they purchased the theater from the Longneckers and Mrs. Miller for \$13,500. Eddington, later filed suit against the persons from whom he purchased the theater, alleging that in making the transaction Longnecker had been guilty of misrepresentation. Eddington testified that Longnecker told him the gross profits of the theater amounted to between \$4,000 and \$5,000 a month. Longnecker denied he ever made this representation.

Hagerstown, Md.—The appeal of C. Easton, J. Funkhouser, C. La and A. H. Gunnell, representing one of the theater interests in this city from the decision of Judge Albert Doub in awarding the Washington St. Amusement Co., the use of the Academy, has been withdrawn from the docket of the State Court of Appeals. At the same time, the suit against the Colonial Realty Co., of the use of the Colonial, has been withdrawn making it evident that a compromise has been effected by the interests. The Amusement Company is controlled by the Nixon Nirdlinger interests of Philadelphia operators of the Nixon Academy.

Pawhuska, Okla.—As a result of the theater crash last May 1, at Hominy Okla., four damage suits, totaling \$100,000, have been filed in the district court here, against Charles Peit, owner of the theater, and the Stewart Construction Co., the builders.

FIRE PATROL BULLETIN NO. 23

A scene of splendid contrasts in "The Fire Patrol." Madge Bellamy forgives her sister, Helen Jerome Eddy, for taking her lover from her. Directed by Hunt Stromberg. Produced by Chadwick Pictures Corporation.

**HAL ROACH'S**  
**CHARLEY CHASE**  
**COMEDIES**  
"Consistently Good"  
1 reel  
**Pathécomed**

New York Chicago Hollywood  
**Rothacker Laboratories**  
WILLIAM S. GILL, Eastern Sales Manager  
542 Fifth Ave. Tel. Murray Hill 1821

—her aunt had died!  
—to get her money, she had  
to marry money!  
—she loved—or thought she  
loved a pauper!  
—so she married an old man!  
—but she didn't!  
—there's where the fun  
comes in!

66 Associated First National Pictures, Inc. presents

# HER TEMPORARY HUSBAND''

Edward A. Paulton

With Sidney Chaplin—Owen Moore—Sylvia Breamer and a superb cast  
Directed by John F. McDermott

—is the fastest rolling bunch of blood-  
bursting yells you or anyone ever saw!

Photography—S. E. Landers & Perry Evans  
Settings designed by Milton Menasco  
Titled by Harvey Thew

*You'll know what real profits are  
when you play*

## FIRST NATIONAL PICTURES

A hit? All the Big 10 are hits!

For a  
PROSPEROUS  
NEW YEAR  
book  
FIRST  
NATIONAL  
FIRST



## "Rudy" In "Beaucaire"

(Continued from Page 1)

ultaneous run. Miss Swanson starts work on Saturday on "The Laughing Lady," with Allan Dwan directing.

Tom Meighan will start another picture almost at once. This is tentatively titled "Quicksands," but the name will be changed because Famous has used it before. Victor Heerman will direct. William de Mille has gone up into New England to look over exteriors for "Icebound." Richard Dix, who will appear in this, is expected momentarily from the coast.

At the office of O'Brien, Malevinsky and Driscoll, it was stated nothing was known of the sale of the property but that the deal may have been closed by Dennis F. O'Brien, who is now on the coast.

### Lasky Leaves Dec. 22

According to present plans, Jesse L. Lasky will leave for the coast on the 22nd, the day after the opening of "The Ten Commandments," to prepare for the resumption of production on an active scale.

### Flynn New Metro Manager

(Special to THE FILM DAILY)

Philadelphia—Jack Flynn formerly with F. B. O., has been appointed manager of Metro. Robert Lynch will act in a supervisory capacity and will do the buying and selling for the American Feature Exchange, a new company which will handle all the independent productions now marketed through the Metro office, and others that may be acquired in the near future. The move discontinuing the distribution of independent pictures through the local exchange was insisted on in a letter from Marcus Loew to Lynch.

### Cranston Seriously Ill

(Special to THE FILM DAILY)

Toronto—William Cranston, well known in film circles is seriously ill with Bright's disease. He has made a trip to Rochester, Minn., for several treatments but without much success.

### Cosmopolitan Ball Tonight

Tonight at the Plaza, Cosmopolitan will give a ball for the benefit of the Marion Davies Christmas Fund for disabled war veterans.

### New Sennett Series for Pathe

Mack Sennett's current series of comedies for Pathe, which is completed with "Inbad the Sailor," will be followed by a new group.

### At the Rialto and Rivoli

"The Man from Brodney's" will be the feature at the Rialto next week. "The Call of the Canyon" is booked for the Rivoli.

### Kendall Buys Real Estate

Messmore Kendall has purchased the five-story apartment building at 246 West 51st St., adjoining property west of the Capitol.

## Newspaper Opinions

### "Anna Christie"—1st Nat'l

Strand

AMERICAN—\* \* \* Takes with it to the screen many of those qualities that made it such acceptable entertainment as a drama. \* \* \* Mr. Ince and his director, John Wray Griffith deserve special mention for the deftness with which they have handled the delicate situations that might so easily have been offensive.

DAILY NEWS—I am sure Blanche Sweet is a faithful copy of Anna Christie. George Marion, I think, a little overdoes the maudlin sniffing of Chris Christopherson, and William Russell is a great, big handsome brute. \* \* \*

"Powerful," I imagine, is the word which will be most often used in connection with "Anna Christie."

EVENING JOURNAL—The three-cornered conflict is superbly acted. \* \* \* Miss Sweet is transferred in the title role, bearing an altogether different appearance and acting with a far greater range and intensity than ever before. Her characterization is a valuable addition to screen triumphs. Mr. Marion's portrayal of Chris is equally as good in the film as it was on the stage. Mr. Russell, like Miss Sweet, reaches new heights.

EVENING WORLD—Not that the director of this new "Anna Christie" did not strive for that dramatic perfection which theater-goers found in the legitimate production he did, but he failed on the side of striving too hard. \* \* \* But, at that, this picture is very good entertainment. \* \* \* It had its flaws, but it told its story for all that. And some of these flaws were of the amateur kind. \* \* \* Her (Blanche Sweet's) portrayal was very good, but it was plain that acting, unassisted by spoken lines, was not sufficient.

George Marion, her wellmeaning but weak father, was great, and William Russell probably never was better than he was in some of his scenes.

HERALD—It represents the most thoroughly adult effort in an industry that has been famous for its infancy. \* \* \* As a result "Anna Christie" is a singularly fine picture—a credit to Thomas Ince. \* \* \* The intent of the thing is conveyed with commendable subtlety—and with unmistakable force. \* \* \* Blanche Sweet plays Anna Christie with fine feeling and tremendous earnestness. \* \* \* George Marion \* \* \* is given to overindulgence at times. His comedy scenes are exceptionally well handled. William Russell \* \* \* is splendid. \* \* \*

MAIL—\* \* \* As powerful and moving as the play which won Eugene O'Neill the Pulitzer prize. To this reviewer the film will always remain as representing the finest that is on the screen, an event to which he can always turn with delight. \* \* \* There was great strength in her (Miss Sweet's) interpretation. \* \* \*

George Marion, \* \* \* made the part vital and real. Too many superlatives cannot be used in praise of his work. \* \* \* Two other

fine characterizations should not go unmentioned. They are those of William Russell, \* \* \* and Eugenie Besserer. \* \* \* MORNING TELEGRAPH—\* \* \* O'Neill's dramatic dialogue, rough and crude, but in keeping with his characters—a quality inevitably lost on the screen. As a consequence the film version becomes less forceful and less vivid, and the conflict loses much of its poignancy.

Bradley King has done an intelligent piece of work in the adaptation. \* \* \* Blanche Sweet draws a distinct characterization. \* \* \*

George Marion is excellent as the sentimental Swede father, obstinate, weak, blundering. William Russell \* \* \* the necessary appearance of brawny seamanship, and Eugenie Besserer gives a characterization \* \* \* which stands out as a convincing bit.

POST—It is an exceedingly fine motion picture, following the original more faithfully than is the wont of photo plays, and the settings, if memory can be relied upon, duplicate the stage sets. The film is so far above the average that it is one of the outstanding screen productions of the year.

SUN—\* \* \* A picture of exceptionally fine quality. \* \* \* All its dramatic values are fully realized and the picture sweeps on in a fashion to disarm carping criticism.

Blanche Sweet plays the part of Anna Christie, and plays it well. \* \* \* William Russell \* \* \* is responsible for most of the best scenes.

TELEGRAM—The story has a wider sweep on the screen, Thomas H. Ince having given particular attention to the scenes at sea which enter so vitally into the story.

TIMES—Abundant credit is due the producer and the director for the skillful, impressive and artistic handling of this production, and also for restraint concerning motion picture license. \* \* \* An example of progress in film history. \* \* \* Blanche Sweet as Anna Christie, makes the shadow impersonation live. One of the minor weaknesses of this picture is the presenting of a miniature steamship at sea. \* \* \* Burke, played by William Russell is splendid. \* \* \*

TRIBUNE—Never has Miss Sweet done anything to approach this characterization. \* \* \* George Marion, as her old and bibulous father, was almost too real. \* \* \* Those who saw "Anna Christie" on the stage need not be afraid to go to see the screen version.

WORLD—Thomas H. Ince had the opportunity of his life to turn out a sensational film success. It was a "natural." Yet he fell short of that. At the same time the picture at the Strand is one above the average in dramatic strength and the performance of Blanche Sweet as Anna is extremely capable and fine.

In the fore part of the story there is a "cut back" employed for the purpose of bringing out Anna's past. \* \* \* This is done incompetently and without much weight in sincerity. They have tried to toughen her and failed. This weakens all that follows.

## Four Theaters Burn

(Special to THE FILM DAILY)

Syracuse, N. Y.—For the second time in six months fire damaged the Midland. The first fire damaged the house to such an extent that it was only two weeks ago that rebuilding was completed.

Stamford, Conn.—Tenants in the Strand theater building, were forced to vacate when fire of unknown origin started in the theater.

Albion, Mich.—The New Family, formerly the Bijou, on S. Superior St., is closed as a result of a fire that started during a performance.

Keokuk, Ia.—The Grand is a loss by fire. It was the oldest house in Keokuk and was owned by the Baker-Dodge organization.

## Together On Credits

(Continued from Page 1)

Present at the meeting were W. E. Shallenberger of Arrow, Joe Brandt and Jack Cohn of C. B. C., Louis Auerbach of Export and Import, Joe D. Lorenzo of Hepworth Distributing, Andrew J. Callaghan of Monogram, Harry Rathner, representing Irving Lesser of Principal, Oscar A. Price of Tri-Stone, Bobby North of Weber and North, Frank R. Wilson of M. P. Finance Corp. and a representative of Independent Pictures, Frederick H. Elliott and Charles B. Hoy represented Hoy Reporting.

### Harry Cohen Leaves

(Special to THE FILM DAILY)

Los Angeles—Harry J. Cohen, of C. B. C., is en route to New York with a print of "Discontented Husbands."

## Urging Tax Repeal

(Continued from Page 1)

up the plan in various parts of country.

H. M. Richey has prepared pamphlet called "A Booklet of Facts in which he gives a number of reasons why the tax should be repealed. Ten thousand of these have been printed and will be broadcasted by exhibitors throughout the country. The last page states the compilation was prepared by "the M. P. T. Special Committee in co-operation with the M. P. Prod. and Dist. America."

Billy Brandt, president of the M. P. T. O. has prepared a complete campaign book in which eight different lines of suggestions are followed. These will be sent to very members of the organization in New York State.

### Varges Here

Capt. Ariel L. Varges, war correspondent and International No. 1 reel photographer, has arrived in New York marking the end of a five-year tour of the world, in which he travelled more than 250,000 miles, visiting scores of different countries and made a complete circuit of the globe, shooting film all the time.

### Venturini Starts Production

E. D. Venturini, who directed "The Headless Horseman" and "The Old Fool," both Hodkinson leases, is about to start production on "The Man Who Knew Women" by Charles Beahan. The Technicolor Studios will be used.

### Bernheim Back at "U" City

(Special to THE FILM DAILY)

Los Angeles—Julius Bernheim returned to Universal City from Europe.

### Lubitsch Party Leaves

Ernst Lubitsch and his family and Hans Kraely and his family are included in a party leaving New York for the coast today.

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XXVI No. 64

Sunday, December 16, 1923

Price 25 Cents

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# THE *Film* DAILY

the BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

XXVI No. 64

Sunday, December 16, 1923

Price 25 Cents

## Location Inspiration

Factor in Making Big, Important Pictures, According to J. D. Williams

Make the big, important pictures location called for by the story; really if the story has a foreign ground. The inspiration that the producer obtains under such circumstances, plus the naturalness of the surroundings make for tremendously interesting results."

It is the opinion of J. D. Williams of Ritz Carlton Pictures, just from the other side.

On his last trip to Europe he conclusively demonstrated this," he went on to say. "Every one who has been in Europe realizes what happens to them when they tread on old, historical and unusual ground. Everyone is thrilled or affected to some degree, no matter how often they have crossed. It is only natural that this would occur to a producer or director of pictures. It has this effect as many important directors, I should say, tell me.

Let Henry King, who is making 'The Extra Girl' in Verona. He is enthralled and delighted with what he is doing. He could never get such a thrill in Hollywood, even if the same thing has not taken into account. Ed. Crewe, who is shooting in Alhambra. He, too, is an enthusiast.

(Continued on Page 2)

Emerson, Loos Engaged  
John Emerson and Anita Loos have been engaged by Samuel Goldwyn to put "The Eternal City" in its final shape.

## Features Reviewed

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"The Extra Girl' has everything in it that makes a real production," says Tom Schraeder, Olympic Theatre, Pittsburgh, Pa., of Mack Sennett's latest production starring Mabel Normand. Associated Exhibitors.—Adv.

## Smoke

Usually precedes fire. And there's a lot of smoke about the Hays office these days. With reference to a possible "auxiliary organization" of exhibitors. Nothing definite yet. Nothing settled. Just a lot of smoke. Look for the fire to break through most any week. And there's a reason. Hays cannot put over the work he has in hand—cannot get set; cannot fight the enemy without, unless he has exhibitor co-operation.

For months he has tried to get the M. P. T. O. of A. to co-operate. Everybody who knows that Xmas comes once a year knows how Hays tried to line up this organization to co-operate. The proverbial cold shoulder was a slice of heat as against what he got. All Hays had to do was to want something. And the M. P. T. O. of A. was against it.

### REMINISCENCING

Way back in May. When the exhibitors' convention was on. In Chicago. This was said:

"\* \* \* you may not know it, and a lot of you won't believe it, but you're on trial. And you're either going to come through and prove yourselves again and organize properly and finance yourselves adequately or—  
"You're going to find another national exhibitor organization started. \* \* \*"

(Continued on Page 3)

## Nine Stage Studio

Planned for Queens—Arthur S. Friend and Wm. O. Hurst Important Figures in Scheme

Plans for what is termed the largest studio in the world, to be erected in Queens, will be filed within thirty days and construction work will begin a month later. This enterprise has developed as a result of a demand on the part of large producers for additional Eastern studio facilities.

Among those who have given support to the enterprise are Richard A. Rowland, of First National; Samuel Goldwyn, E. L. Smith, of Inspiration, and Arthur S. Friend, of Distinctive. Organization work was undertaken by executives of Distinctive Corporation, including Henry M. Hobart and Charles S. Hervey. To draw up plans Friend engaged the services of William O. Hurst.

The location decided on as a result of Hurst's work is within 20 minutes of Times Square and will permit of the erection of nine stages, each to be equipped with its own carpenter shop, dressing rooms and executive offices. In addition there will be a laboratory, a storage vault and a warehouse for the salvage of scenic material.

The plans include to provide producers an opportunity for test runs. Friend made his trip to the Coast to check up on the situation there.

Hurst is to be general manager of the studio.

### Triple Day and Date At \$1.65 Top

(Special to THE FILM DAILY)

St. Louis—A deal has been closed with Spyros Skouras and the St. Louis Amusement Co., whereby "The Courtship of Myles Standish" will play day and date at the West End Lyric, Capitol and Grand Central, following a week's run at the Pershing, at \$1.65 top.

### Opens in Cleveland Dec. 23

(Special to THE FILM DAILY)

Cleveland — "If Winter Comes" opens Dec. 23, at the Circle. The picture will be offered as a road-show, one show an evening, and three matinees a week. The admission will be \$1 top.

### Goldwyn in Deal With Chipman, Ltd.

Chipman, Ltd., has closed with Goldwyn-Cosmopolitan, for the distribution of their product, including "Enemies of Women" in Cuba and the West Indies.



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## The Week's Headlines

### Monday

Reported settlement reached between Rodolph Valentino and Famous Players. Valentino to work for Famous, Sydney Olcott directing.

Plan to star Norma Talmadge in "The Queen's Necklace" abandoned.

Texas M. P. T. O. taking members on new basis in order to secure money for tax repeal fight.

### Tuesday

No statement on Valentino situation. Reported he will appear in story by Ibanez. Norma Talmadge abandons plan to star in "Romeo and Juliet." Lillian Gish starts work on it in Spring.

### Wednesday

First National issues preferred stock issue to pay back original franchise holders on their investments in exchanges. First National buys "Sailors' Wives," new story by Warner Fabian. Despite T. O. C. C. ban, "Enemies of Women," grosses \$100,000 in local territory.

### Thursday

Coast people inquiring about studio space in the East.

Reported Lewis J. Selznick intends seeking an active participation in Selznick Distributing.

J. D. Williams says inferior films don't appeal any longer to Europe. Silent on Valentino.

American Society of Composers, Authors and Publishers intends suing exhibitors.

### Friday

Hays organization may form exhibitor body as an auxiliary unit.

State righters decide to form credit organization. Hoy Reporting Service sponsoring plan.

F. I. L. M. Clubs throughout country instruct salesmen to aid exhibitors in creating sympathy for admission tax repeal. Rodolph Valentino expected to appear in "Monsieur Beaucaire," for Famous.

### Saturday

Largest studio in world planned for Queens. Arthur S. Friend and William O. Hurst mentioned prominently in connection with it. To have nine stages.

Location inspiration a vital factor in making big, important pictures, according to J. D. Williams.

Foreign Distribution of Motion Picture Productions

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## WHY ROME IS CALLED "THE ETERNAL CITY"



George Fitzmaurice, noted director, whose achievement in the blending of scenic beauty and dramatic action, coupled with story surprise, resulted in "The Eternal City," already quoted as the finest screen effort of the year. Produced by Samuel Goldwyn (not now connected with Goldwyn Pictures).—Advt.

## Location Inspiration

(Continued from Page 1)

"I have several stories with a romantic background which Valentino will make. For obvious reasons I cannot disclose these locations. But I am certain that he will make a far better picture with this background than attempting to shoot it in Hollywood.

"The big picture of the future will be made where the scenario calls

locations to be. It is out of the question to try and do this in Hollywood. Imagine what 'The White Sister' would be without the background that King found in Italy? What would Fitzmaurice have found in this country for 'The Eternal City'?

"In my opinion this is the most important production problem that faces us today. By making pictures as I suggest much would be accomplished."

FIRE PATROL FIRE PATROL FIRE PATROL

### FIRE PATROL BULLETIN NO. 24



Madge Bellamy attempts to tear Jack Richardson from his revenge on Johnny Harron, her lover. A tense moment in "The Fire Patrol," directed by Hunt Stromberg—and the first of 6 big melodramas to be released on the franchise plan by Chadwick Pictures Corporation, 729-7th Ave., N. Y. C.

FIRE PATROL FIRE PATROL FIRE PATROL

## In The Courts

(Special to THE FILM DAILY)

Washington—Sunday morning longs to the churches, in the opinion of the Commissioners of the District. This was inferred from a decision rendered on a request of the Chamber of Commerce for the opening of the picture theaters of this city Sunday morning, for the entertainment of the soldiers, sailors and marines who came here for a big football game the previous day.

## Grossman Opens Exchange

(Special to THE FILM DAILY)

Chicago—Edward Grossman, former special representative for Paramount, has established his own exchange called Epic Film Attractions. "After Six Days" is his first release which will be distributed on a rental show basis. Grossman is also handling the Weiss Bros. series of 18 reel subjects "Tense Moments."

## "Red Roses" Ready Soon

(Special to THE FILM DAILY)

Hollywood—David Smith is completing "Red Roses" at Vitagraph and will begin casting "Borrowed Husbands" soon.

## Quigley, Ill, Resigns

(Special to THE FILM DAILY)

Charleston, W. Va.—Due to illness Eugene Quigley has been forced to give up the management of the Kearsse.

## Burns Going to Coast

Edward Burns has finished work as leading man opposite Gloria Swanson in "The Humming Bird" and will leave for Hollywood soon.

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 WONDERFUL WEEK STOP YOU ARE TO BE CONGRATULATED

JOHN H KUNSKY.  
 414P

# A Big Order for Any Man's Theatre

# Newspaper Criticisms on New Films

## New York

### "The Acquittal"—Universal Cameo

AMERICAN—It is rattling good melodrama, and for a picture of its kind has its points.

DAILY NEWS—An enormously clever film.

EVENING JOURNAL—One of the most engrossing of its type. It is more than as good as Rita Weiman's play, from which it was adapted—it is better.

EVENING WORLD—never have we seen a better working out of a court room scene or the workings of a District Attorney's office that we beheld when "The Acquittal" was unwound due to spread thrills around by the bushel.

MAIL—made a gripping motion picture. It kept the spectators at the Cameo yesterday guessing aloud, but never guessing correctly who committed the murder.

The picture is from the Universal studios. We have come to look upon their product as having a personality. Their pictures are distinguished by the attention given to the creation of atmosphere.

MORNING TELEGRAPH—It is rattling good melodrama, with mystery, well sustained until the very last minute and it has the added attraction of having Claire Windsor in the leading role. The mystery succeeds in being hidden, it is cleverly told and it is for the most part well acted.

SUN—splendid cast chosen to portray the somewhat changed story.

TELEGRAM—An excellent film this week in "The Acquittal," made into an ideal film mystery.

TIMES—Fairly well produced and thoroughly satisfying in the end. It is a story calculated to keep the spectators guessing for most of the footage.

TIMES SQUARE DAILY—"U" has supplied a production which is a background of no mean proportions and serves to dress up a screen tale that needs it. Looks to have a chance on the strength of the production and the class of the players, where they are prejudiced toward society dramas, but as a story and in the manner it has been treated the entire work lacks much.

TRIBUNE—No one can say that Clarence Brown, the director, has not done everything in his power to keep up the suspense in this mystery play.

### "The Dangerous Maid"—1st Nat'l Rivoli

AMERICAN—Constance as a comedienne is charming. As for the picture it has good entertainment value, has been made with careful thought and certainly will please Constance's admirers.

EVENING WORLD—the whole works in "The Dangerous Maid," at the Rivoli. And she makes a fine job of it, too.

MAIL—petty and dull, except for some of the pranks of Constance Talmadge. It is about time to call a halt on the production of costume films, especially when they run to the type of "The Dangerous Maid."

MORNING TELEGRAPH—Constance Talmadge scored a hit when she made "Dangerous Maid." From start to finish, the play grips and amuses. Constance Talmadge, pretty, capable, vivacious.

POST—Miss Talmadge is clever, charming, light—but dramatic never! To put any one so capable of playing the supercilious, or the mischievous, or the "teasing" type into "The Dangerous Maid," as bad judgment as putting a feather-weight against a heavy weight.

SUN—The costumes and settings have been provided with a very lavish and tasteful hand, except that more care might have been taken in equipping Tearle with a wig.

TELEGRAM—gives Miss Talmadge an excellent opportunity to display her ability as an actress outside the field of comedy, and strengthens the belief that in future all her stories will be more dramatic in type.

TIMES—The settings, and the locations selected for the exteriors in this film, are quite appealing, but although Miss Talmadge is sweet and sympathetic she cannot make up for a very labored story. The narrative possesses charm, but is stripped of suspense.

TIMES SQUARE DAILY—impresses mildly although satisfactory enough as an ordinary film feature. Alongside her consummate artistry in "Dulcy," the star does not quite match her past performances with this.

TRIBUNE—An extremely amusing picture, and it gives Constance a chance to do all of the things she does best.

WORLD—The play itself is ordinary and the star is away out of bounds. Conway Tearle also is practically a total loss.

### "Our Hospitality"—Metro Rialto

AMERICAN—Once Buster gets started in "Hospitality," after a somewhat slow beginning, he plunges into satire on the hackneyed Southern feud theme that is as humorous as any comedy I have seen on the screen since Chaplin carried the town by storm in "The Kid."

EVENING JOURNAL—Had Buster sharpened the satire in the beginning of "Our Hospitality," by burlesquing the clan warfare he would have a thoroughly fine picture.

EVENING WORLD—but we feel sure you'll giggle a lot, laugh a lot and roar a little.

Any Buster Keaton picture, large or small, is worth seeing and laughing at, and this is particularly true of "Our Hospitality."

HERALD—By all odds the most expensive of his productions. It may not be quite so consistently uproarious as some of his humble two reels, but it is certainly funny enough.

MAIL—Buster Keaton seems to be trying to get away from the standardized slapstick movie and to inject his sober acrobatics into a motion picture with a plot. Buster has achieved some measure of success.

MORNING TELEGRAPH—It is a comedy, but it has a highly dramatic basis. The humor is gentle and mild, but if you would just as soon have good smiles rather than loud laughs, you will like it. In fact, I think you'll like it anyway, for if Buster Keaton is not as funny as usual in this, which he is not, there are some fine thrills to make up for the deficit.

POST—And although not as hilariously funny as "The Three Ages," it is full of good comedy.

SUN—Buster is funny—oh, very funny. He does not, as do Chaplin and, in only slightly lesser degree, Lloyd, make a situation funny by merely being in it, but given a funny situation he can make you shriek out unexpectedly and temporarily attract the attention of everybody else from the screen.

TELEGRAM—Buster Keaton has a part that fits him to perfection in "Our Hospitality," a feature length picture in which this unusual comedian appears at his best.

TIMES—This picture is one of the whims, and in many sequences whimsical. It starts rather slowly, but gathers speed with a vengeance toward the last reel.

TIMES SQUARE DAILY—It is one of the funniest pictures with which Keaton has ever been identified and unique in the sense that it is partly and seriously dramatic.

TRIBUNE—The picture is a burlesque on the well known feud melodrama, and, while it is quite different from the usual Buster Keaton comedy, it is a step in the right direction.

WORLD—Three generations of Keatons combined yesterday to present one of the most amusing comedies in months.

### "The Shepherd King"—Fox Central

AMERICAN—Is done with a fineness and sincerity that indicates Mr. Edwards knew what he was doing.

"The Shepherd King" is one investment Mr. Fox can point to with pride. Whether or not it will be a popular entertainment is another question.

DAILY NEWS—Because armies with banners always bore me a little in the films, I found "The Shepherd King" less absorbing than I might have. True, the sheer drama of the boy David's growth to power is handled excellently; the subtitles are finely composed and fit into the picture, but one is inclined to accuse the director of padding his narrative with warfare.

EVENING JOURNAL—J. Gordon Edwards has his finest picture.

Mr. Edwards has maneuvered large numbers of men with admirable skill. It might be said that there is a bit too much warfare, but there is no denying that it is done superbly. The acting is up to the high standard of the direction. Unstinted praise is due to the cameraman for the picture is an example of magnificent photography.

EVENING WORLD—"The Shepherd King" is a thing of great beauty. And we found ourselves mightily interested in the widely known story as it was unfolded on the Central screen last night. There have been many spectacles with massive sets but "The Shepherd King," as a production need bow its head to none of them.

MAIL—He has surrounded that dramatic episode with great hordes of men armed with spears and swords who push each other in a warlike manner and crowd out all the simple beauty of the tale. The result is a monotonous and totally uninteresting spectacle.

SUN—If it were not for Nerio Bernardi's David in "The Shepherd King" would be difficult for one to do more than say it is very, very bad—in direction, photography, casting and scenario—and let it go at that as a perhaps unduly simplified but entirely adequate bit of reviewing.

MORNING TELEGRAPH—Dignity, sincerity and fidelity welded to strong dramatic interest characterize "The Shepherd King." There can be no doubt of the appeal of the new Fox film. It can be a feature on any bill in any theater in any section, appealing to any class.

POST—And the scenic effects are truly beautiful. However, J. Gordon Edwards, the director, seemed to have a difficult time getting his story satisfactorily under way. There is an evident lack of action in the beginning of the film and a jerkiness that may, of course, be due to cutting. The final scenes are stirring and on the whole, "The Shepherd King" is an entertaining motion picture.

TELEGRAM—The beautiful story of David and his ascent to the throne of Israel has come down through the ages, and is presented in the photoplay "The Shepherd King" authentically and dramatically.

TIMES—What is undoubtedly one of the most strikingly beautiful spectacles, with huge throngs and great scenic structures. In so far as Biblical stories and the impressive features of battle scenes go, it is a distinct achievement. The story is, perhaps, a trifle slow, especially at the start, but this defect is amply made up by the costumes, some of the acting and the distant shots of desert caravans.

TIMES SQUARE DAILY—The picture, although it displays the fact that it represents a tremendous outlay, failed to strike a responsive chord in the audience present. At no time was there even the slightest suggestion of spontaneous applause.

TRIBUNE—It seems to us the best thing this extremely imaginative director ever has done. The picture drags at the beginning, or at least the action does; but, while we knew this, we did not feel it, for we were enjoying every moment of it. It is so beautiful that one would not miss a foot of it.

### "Slave of Desire"—Gold-Cosmopolitan Capitol

AMERICAN—That a brave attempt was made to offer something outside of the usual run of pictures, there is no doubt.

If Balzac were to return and slip unheeded into a seat at the Capitol he would have to agree with friend Shakespeare that it is wise father who knows his own child.

DAILY NEWS—"The Slave of Desire" is a fair picture, interesting and well edited. Mr. Walsh restrains his piffing poet at generally behaves in good taste.

EVENING JOURNAL—free adapted from Balzac. The most enjoyable aspect of the picture is the performance of Bessie Love.

EVENING WORLD—fair screen entertainment; that is if you like one of those stories. The producers have seen fit to sew close to the Balzac line in all particulars save the name. And, judging from the lines outside the Capitol yesterday, "Slave of Desire" must be a corking good box-office title.

MAIL—The film is an exceptionally fine production, a beautiful version of a charming story, well acted and directed, with appreciation for the material with which Balzac spun his tale.

MORNING TELEGRAPH—The story has been told, but the idea missed. Balzac does not stint us with descriptions of his characters were dressed or lived, but that has all been improved upon by the director, and the result is a lavish display of luxurious ease and desperate poverty that passes belief.

POST—Nevertheless, this is a great story for the screen and George D. Baker has shown both courage and artistry in attempting such an imaginative tale. There is true Balzacian flavor throughout the production.

SUN—What might have been a most effective picture in "Slave of Desire" has been marred by rather theatrical direction of a stereotyped kind.

TELEGRAM—produced by Gilbert E. Gable on a sumptuous scale worthy of the intrinsic merits of the story.

TIMES—This version of the Balzac narrative is not uninteresting, but it could have been made much stronger if somebody familiar with French and France had undertaken to do full justice to Balzac's story.

TIMES SQUARE DAILY—George D. Baker made it and turned out a good feature. Whoever adapted the French classic to the screen achieved a notable script.

The film has been artistically produced on an unusually fine cast, constituting one of the best acting organizations gathered together in one film in many a day.

TRIBUNE—The people in the picture go about their tasks in a deadly dull and serious way, never for a moment realizing it would seem, that they are playing in a fairy story and not in a triangular screen melodrama. As it is now it leaves the spectators quite bewildered. Of course, means nothing at all.

WORLD—Once the christening has faded the production opens its sharp eyes and develops into a highly entertaining member of the cinema community.

# SYDNEY CHAPLIN

Appearing in

Marshall Neilan's  
Associated First National's  
Thomas H. Ince's

"The Rendezvous"  
"Her Temporary Husband"  
"The Galloping Fish"

**Out-of-Town**

**Anna Christie**—1st Nat'l State, Los Angeles

**MINER**—\* \* \* in its celluloid precision actors and directors have magnificently the same stark simplicity on which marked the play \* \* \* It is a big piece of work which Miss Sweet has done.

**PRESS**—\* \* \* a film that will lift the quality average far above normal. As far as possible they have retained simplicity and thereby the force of this tale of sea, and the result is a wonderfully story piece of cinema endeavor.

**ALD**—Blanche Sweet plays one of the roles of her career. The picture has been beautifully done and is scenically an art work.

**S**—Summary: A photoplay which is roughly human and can be recommended to adults.

**ORD**—I consider it done into a picture with exquisite craft, etched on the screen with fine sure strokes of that master's tool, the motion camera. \* \* \* Blanche Sweet does an ethereal bit of acting as Anna Christie. \* \* \*

**ES**—\* \* \* Thomas H. Ince's contribution to the highbrow campaign in film. \* \* \* There is theatricalism in the production and some rather fidgety acting that detracts from the character of certain scenes. As a whole, "Anna Christie," carries more strength than the usual run of plays that if you like the more vigorous drama, it is bound by comparison to have an unusual appeal.

**Eastman, Rochester**  
**CHRONICLE**—\* \* \* "Anna Christie," is a great screen production. The picture should not offend any one although it is intensely realistic, it is all suggestive.

**JOURNAL**—But, fortunately, the transition of "Anna Christie," has been done very well. \* \* \* Miss Sweet does a piece of work that will of necessity have to be commended by those who pick the best acting of the month.

**The Bad Man**—1st Nat'l Royal, Kansas City

The satiric vein running through the most acceptable and highly entertaining \* \* \* as big a hit as "The Bad Man" as on the stage. \* \* \*

**Children's Children**—F. P. L. Metropolitan, Los Angeles

**MINER**—The cast is most impressive. There is enough action in the many scenes of this film to give you a generous amount of cinema thrills.

**PRESS**—The subject has been handled boldly and without undue emphasis on the stock, stockingless, corsetless flapper.

edited because the gloss was taken from the phases without a final restoration to happiness and wealth. \* \* \*

**FIELD**—A decidedly better-than-average picture. \* \* \* Here is a truly up-to-date story from the gifted pen of a man, peopled with screen celebrities assembled in one picture, and the result is well worth while.

**S**—Summary: A corking good picture will go a long way in proving to the masses that better pictures can be made.

**RD**—Arthur Train's novel or play evidently contained an embarrassing amount of material. So much that the director utilized all of it crammed the picture to boredom with catalogued happenings.

\* \* \* Just another picture. It merits, however, not the least of the very capable cast just men.

**ancer of the Nile**—F. B. O. go Neighborhood Theaters

**D-EXAMINER**—Interior settings are nice and effective. The cast is fairly cheap. But expensive settings and players can't overcome the burden of a story; indifferent direction and poor acting.

**e Daring Years**—Equity Capitol, Philadelphia

**I AMERICAN**—Mary Carr contributes another of her excellent "mother" pictures.

**PUBLIC LEDGER (Evening)**—\* \* \* Might easily have been a trite and hackneyed picture, but it isn't, and probably credit should be given the director and the fine cast. \* \* \*

**RECORD**—\* \* \* Picture of timely sort.  
**"The Day of Faith"**—Gold-Cosmopolitan, King's, St. Louis

**GLOBE-DEMOCRAT**—The story is cleverly unfolded. \* \* \* The picture has a powerful motive and points a stern lesson while the action, settings and swift moving circumstances, leading to a thrilling climax, are all that can be desired.

The cast is one of eminence and of great merit.

**POST-DISPATCH**—This seems to be the mingling of philosophy and sentimentality which forms the basis of "The Day of Faith" \* \* \* In order to provide thrills to go with the sentiment the director put it on rather thick in the way of providing canalities.

**TIMES**—A "faith" story that leaves one as unregenerate as ever, sums up the verdict. Nor does the excellent cast redeem the picture.

**Rialto, Washington**  
**TIMES**—Tod Browning has directed this picture with sincere enthusiasm, but has allowed it to lead him astray at the expense of suspense and continuity of the narrative.

**"Desire"**—Metro Colonial, Indianapolis

**STAR**—Although he was given a feeble story to start on, Rowland V. Lee, the director, has come off with flying colors. This, it should be said, is largely due to the efforts of a cast that contains at least a half dozen good box office names.

**"Don't Marry For Money"**—Weber and North—Aldine, Phila.

**BULLETIN**—It holds attention, not because of its worth, but because House Peters is a good actor and Rubye de Remer has a trick of gown and hair that fascinates in spite of itself.

**NORTH AMERICAN**—The some of the scenes in "Don't Marry for Money," \* \* \* are too melodramatic to be convincing or even interesting, the film as a whole contains much that is photographically and artistically splendid.

**PUBLIC LEDGER (Evening)**—It is an altogether forceful and pleasing picture, considering the rather trite theme.

**RECORD**—An intensely interesting picture. \* \* \* While it is intended as an "adult emotion" film, the picture reverts into a thrilling melodrama near the end. \* \* \*

**"The Fighting Blade"**—1st Nat'l Metropolitan, Washington

**TIMES**—"The Fighting Blade" is the crowning vehicle of his career. It is a beautiful piece of realistic and artistic weaving. \* \* \*

**"Flaming Youth"**—1st Nat'l Capitol, Cincinnati

**ENQUIRER**—\* \* \* this production is far from being a faithful translation of the book on which it is based. Nor could it be, with the prevailing censorship restrictions. \* \* \* Colleen Moore has the best role of her career, which is rather faint praise at that.

**POST**—\* \* \* no doubt will thrill the flappers and some of their elders. But to our mind the trashy material Director John Francis Dillon and his players had to work with defied their best efforts to turn out a good photoplay.

**Capitol, Detroit**

**NEWS**—\* \* \* the movie isn't nearly so wild as the book and those sensation-seekers who go to the Capitol this week with the expectation of seeing something real shocking are quite likely to be disappointed. \* \* \* Little Miss Moore unexpectedly bursts in upon us in a whirl of emotions and definitely establishes herself as one of the finest dramatic actresses on the screen today.

**TIMES**—A won-wonderful piece of "flapper" acting. \* \* \* Beautifully in production, a gem of directorial art. It rings the bell.

Additional reviews from out-of-town points will appear in Monday's issue.

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# A Prince of a King

by Abbie Farwell Brown

Starring **DINKY DEAN**

Presented by Z.A. STEGMULLER-Directed by ALBERT AUSTIN

**SELZNICK**  
DISTRIBUTING  
CORPORATION

HIRSCHFELD



# A Prince of a King

(Dinky Dean Production-Selznick—Six Reels)

(Reviewed by Frank Elliott)

**D**INKY DEAN, a Chaplin discovery, who made his bow in "The Kid," comes forward in a real, high-class production, every minute of which holds entertainment. It is without doubt one of the best photoplays for the children that has ever been screened. Exhibitors will go a long way before they find a production more suitable for the nation's juvenile fans.

Dinky Dean flashes some acrobatic stunts that would make the Barnum & Bailey stars take notice. He interprets his role just like a regular human being would act in real life. After seeing this sample of his work, we predict that other juvenile stars will soon be looking to their laurels.

Everything about the picture is distinctly high class. The settings are well done and there has been much attention paid to detail. The plot is laid in a mythical period of long ago in merrie England. This gave the producers an opportunity for using some fine costumes. The exterior sets are excellent examples of rural landscapes with the photography one of the features of the picture.

It will be interesting to note that "A Prince of a King" marks the return of Virginia Pearson, who appears as the queen. Then there are such well-known players as Eric Mayne, Joseph Swickard, John Sainpolis, Mitchell Lewis and Sam de Grasse. The story is of the fairy tale type and will be hailed with delight by young and old folks. Mention should be made of "Brutus" a dog that contributes some of the stirring moments of the picture. The plot has some real suspense toward the end and works up to a fine climax.

**Says** Frank Elliott  
Motion Picture News

## Smoke

(Continued from page 1)

### THE CONTACT

Hays has the contact to begin with. What between the important exhibitors in First National, plus the Loew and Famous houses, they have something to start with. And don't overlook the fact that when some exhibitors gathered in French Lick a little while ago they called on Hays to help organize the fight nationally for the repeal of the admission tax. And that work is under way now.

### AUXILIARY FINE—BUT

As an auxiliary an exhibitor organization to aid Hays would be fine. But if it isn't kept in just that form it will mean something else. And that will spell another story—some day.

What a fine Xmas gift the exhibitors of this country are getting from the M. P. T. O. when an organization of distributors and producers has to work up an "auxiliary" of exhibitors.

### BELIEVES IN PERCENTAGE

Leo Landau of Milwaukee. Operates two big houses there. In town for a few days. Talking things over said he believed firmly in percentage. Is playing everything that way this season. Never expects to do anything else. Perfectly happy. "It's the only way," he said. "Then we have a chance with these big, costly pictures. We're very satisfied with what has happened."

### NIGH'S LATEST

For several years Bill Nigh has been talking of making miniatures—that is, real live pungent one reelers. Finally has gone and done it. First one at Rialto, New York, last week. "Among the Missing." Nigh called it. Compact and forceful—almost too strong, with a few gruesome spots. But went over well. These little pictures are hard to make in a big way, but Nigh has done it. Here's hoping the rest will be a little lighter in theme. Incidentally Nigh's acting, as well as Lucille La Verne's was mighty fine.

### ANOTHER NOVELTY

On the same program. Riesenfeld called it "The Gallery of Living Portraits" and it showed Theodore Roberts in some of his many fine characterizations. Understand Riesenfeld will make a number of these of important stars working with Famous. Hope he works one up of George Fawcett.

### ANOTHER BUSHMAN

Not Francis X. But his son Ralph. In the cast of Buster Keaton's "Our Hospitality." His daddy's name meant a tremendous lot at the box office in bygone days. Few know, however, that his son is old enough to have a real part. Made a good getaway.

### AGAIN "RUDY"

Looks like he will soon be back again. Although the "poipers" haven't been signed yet. And a hitch may develop anywhere. Still the odds are strong that everything will be set OK and Valentino will work out several pictures for Famous before beginning his Ritz contract. "Monsieur Beaucaire" to be his first. Peach of a book; fine play—they even made an opera of it—but you never can tell what a scenario will look like. Still it probably will be all that he desires. And he should look the elegant dandy to perfection.

### MIDNIGHT OIL

And all that goes with it. The program at Universal. Since Lichtman stepped in. A reason. Trying to unify the various systems and all the incidental matter that goes with them. That various sales managers have installed. And so the boys are hard at it. A few nights ago George Brown said he was tired.

Just a little worn out. It was close to midnight. "What's the matter?" asked Al, "Sick?"

### SOME MANUSCRIPT

Mrs. Florence Straus, play reader for First National—who incidentally, picked "Black Oxen" and "Flaming Youth" for F. N. informed an agent of prominence—Larry Giffen—that she wanted to read "The Demi Virgin" to see whether or not there was picture material in the farce. It arrived. Bound in asbestos sheets, with a pair of iron tongs across the top, with a bottle of C N and another bottle containing chlorate of lime attached with ribbons.

No decision yet as to its future as a picture.

### RELATIVE TO AGENTS

The minute the story appeared that "Rudy" was going to make several pictures for Famous before starting his Ritz contract several agents who had been discussing story material with Famous got palpitation of the heart. And the prices of the stories they had under discussion also suffered from palpitation—at least the values did. And soared. Until the production department was discussing broadly. Over the story breaking. Before they had all the material desired purchased.

### SOME IDEAS OF JAYDEE

As to production cost. After looking the market over. Over here and over there. "It's all a matter of supply and demand," says he, "and that has always ruled every business. You cannot escape it. There are certain conditions, certain stars, certain properties that have a certain and very definite value. It is only natural that people seeking to obtain this material; or these stars desire them to such an extent that prices naturally rise. That cannot be avoided. It should not be. Waste, heavy expenditure which are not justified is another matter."

### THE EXHIBITION SIDE

"I would like to add right here," he went on, "that if I had time I'd like to prepare big advertising space for Carl Laemmle's idea of the picture houses getting 'The Hunchback' if they will have a top price for the show the same as a legitimate theater. That is what the business needs—and needs quickly. It is ridiculous to have an exhibitor say he will only ask as much for one type of picture as another, forgetting all about the drawing value of the several types of pictures. It is just as foolish to say that the Capitol which gets—and deserves—85 cents for the show, should be willing to turn the show over to a 10th Ave exhibitor who only asks a dime for his admission. The difference in the shows of these theaters is just another instance of the difference in pictures. Sooner or later it will come—where exhibitors who run one kind of picture will ask a certain admission while those who run a finer type will ask—and obtain—more."

"We are running the exhibition end of this business the same today as when it was started—and when we bought and sold film at 10 cents a foot. That was all right then. It isn't now. If something like that doesn't occur what impetus will producers have; the men who are willing to put big money in a production. That is the one end of this business that should be straightened out and quickly. It cannot come too soon."

### MIXING THINGS UP

Pete Smith has gone and done it. And in the Hollywood Citizen Lloyd Hughes has challenged me for the handball championship of filmdom. It's all right. But the wrong pick. Pete meant Buddy Alicoate. Who will soon wrest the championship from "Roxy." His last victim was Dick Rowland. But don't mention this to R. A. It's a tender point with him.

DANNY.

**"Definitions"**

**What F. G. Heller of Indiana Thinks—Sees Woeful Lack of Diversity in Programs**

F. G. Heller, president of the M. O. of Indiana has written THE DAILY concerning Danny's trial captioned "Definitions." He in the editorial reflects his opinion succinctly and adds:

In the note in Dec. 2 issue of THE DAILY the article that appeared on the first page, headed 'Definitions.'

You have expressed my opinion hundred per cent. The numerous ten and eleven reel productions being more to make the motion picture unpopular than all else. The demand and will pay for real entertainment—diversified entertainment—and sooner or later will refuse to pay for "Ego."

Since the so-called 'Greater Movie Business' has opened, (beginning September) it has been off twenty-five per cent at least, all over the country. The deal of this is caused by the fact that we did not give the patron a diversified program or tried to give him a diversified program and wore out looking at 12 or 14 reels.

In our particular case, we have very few comedies in the past few months simply because of the demand for lengthy features. The public cannot understand why our program only consists of a news reel and a feature when we formerly had them a news reel, comedy and

other short subjects that usually made up the diversified program.

"The sooner the producer realizes this condition the sooner he will learn the first step in bringing down the cost of production and bringing our industry back to a normal condition.

"I wish to comment highly on your article and trust you will not let it die with the issue of Dec 2."

**De Mille, A Bank Vice-President**  
(Special to THE FILM DAILY)

Los Angeles—Cecil B. DeMille has been elected vice-president of the Commercial National Bank, one of the largest financial institutions in metropolitan Los Angeles. He has been a director of the Commercial National and Bank of Italy for several months as well as vice-president of the Federal Trust and Savings Bank of Hollywood.

**"Hipp" and Orpheum Consolidate**  
(Special to THE FILM DAILY)

Okmulgee, Okla.—Through a joint arrangement to effect economy in operation, the Hippodrome and Orpheum, two large houses, have been consolidated. R. W. J. Bettis has been placed in charge of both.

**Worthy Pictures Chartered**  
(Special to THE FILM DAILY)

Dover, Del.—Worthy Pictures, Inc., have been formed here with a capitalization of \$5,000,000. The company states it intends filming literary works,

**Why Rentals Jump**

**A. C. Hayman Holds Present Sales Methods Responsible—Urges Check in Production**

At the F. I. L. M. Club dinner recently, Marcus Loew declared exhibitor combinations were caused, in many instances, by the tactics of sales managers in boosting rentals to a level where it became vital for theaters to combine for protection.

This same point is made by A. C. Hayman, of the Cataract Theater Corp. of Niagara Falls in a letter to this publication in which he first talks about "The Spanish Dancer" and "Rosita" and then delves into the exhibitor situation. Hayman says:

"It is very interesting to read what Joe Filmcan, I. S. Cement, O. P. Sprockethole, and other famous men, such as Zukor, Loew, Godsol, etc., etc., etc. have to say. Each one blames the other for stealing stars, outbidding stories, letting directors run wild with expenditures and many other ills that are now choking the industry and setting back years of progress that should have been taken advantage of.

"One of the most flagrant and criminal expenditures of money uselessly, I think, is in 'The Spanish Dancer,' released by Famous Players, and it gets my goat how such efficient business men as Adolph Zukor, Jesse Lasky and other heads of departments of that large corporation, will allow a man like Herbert Brenon to run wild with the enormous expenditure he put in 'The Spanish Dancer.'

"Please understand that this is only the opinion of a small town hick exhibitor, but every now then these small town hicks have a brain and can see farther than their nose. I had the pleasure of screening Mary Pickford in 'Rosita,' and 'The Spanish Dancer,' and I want to tell you that my opinion is that Herbert Brenon never got started to accomplish what he thought he could do, and that is make a better picture than 'Rosita.' His tremendous waste of money

in the mob scenes in 'The Spanish Dancer' is criminal, and if he lived in the old days at Salem, where hanging was a favorite sport, Herbert would have had a short career.

"The present admission prices of the large majority of theaters cannot absorb pictures made under these conditions and the natural result that the distributor has only a limited output at prices which do not bring any return to the exhibitor, forcing the exhibitor, in order to be able to get any pictures at any where near reasonable prices, to combine with other houses, thereby creating an evil which all the producers are kicking about, and it is directly due to their own ways of selling the productions to the exhibitors that forces exhibitors to protect themselves with these methods.

**Kunsky's Tax Bill Large**

(Special to THE FILM DAILY)

Detroit—For the month of October, \$31,000 was paid the government in taxes from the seven Kunsky houses.

**Petition Against "Blue Laws"**

(Special to THE FILM DAILY)

Merchantville, N. J.—Practically the whole community has signed a petition presented to the borough council protesting against the new "blue law" ordinances.

**Davies Film Breaks Detroit Record**

(Special to THE FILM DAILY)

Detroit—"Little Old New York," at the Broadway-Strand, grossed almost \$21,000 during its first week. This breaks the record previously held by "Anatol," which totaled \$19,000. Admissions were 75 cents top.

**The Self-Selling, Self-Booming Business Building Bonanza**

**"THE OLD FOOL"**

**A Pictorial Symphony in Human Notes A Drama of Powerful Personal Appeal**  
**Wonderful Story of Love for the Old Folks at Home For Everybody, Everywhere. Regardless of Age Race or Creed**

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**HODKINSON  
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# Reviews of the Newest Features

## "The Whipping Boss"

*Monogram Pictures—State Rights*  
 As a Whole... AN EXPOSE OF THE BRUTAL METHODS EMPLOYED IN THE CONVICT LEASING SYSTEM OPERATING IN SOME STATES; MAY BE TOO STRONG FOR ENJOYMENT BY SOME DESPITE HAPPY ENDING.

**Cast...** Generally very well selected as to types. Eddie Phillips a good man for the role of the mistreated convict. Director McGowan a convincing villain. Lloyd Hughes does satisfactory work as the leader of the American Legion Post. Others Barbara Bedford, Wade Boteler, Billy Elmer, Andrew Waldron.

**Type of Story...** Seems to have been made solely to show the dreadfully cruel and inhuman methods employed in some parts of the United States where convicts are leased out to work for lumber companies, etc. It deals with the case of a young lad who is found stealing a ride on a freight car and sentenced to ninety days of work in the swamps owned by a lumber company. How he contracts fever, is brutally beaten by the overseer, who when ordered to release the boy, is told by a "trustee" that he is dead, and who subsequently to cover his crime sets fire to the stockade where the prisoners are chained in for the night furnishes the chief points of the picture. A good patriotic note is sounded by the appearance at the crucial moment of the commander of the American Legion Post through whose efforts the villains are brought to justice.

**Box Office Angle...** This is strong stuff. The scenes showing the boy being whipped and those in the burning stockade where the men are chained to their bunks will bring a chill to the most hardened picture-goer. The patriotic angle and the happy ending, with the boy being restored to his weeping mother, may lighten the theme enough to put it over for you.

**Exploitation...** If you decide that you want to play this, by all means go to your local American Legion Post. Tell them the sort of picture it is and they will undoubtedly give you all the cooperation possible. Placards and throwaways should bear the emblem of the Legion and the question, "Should convicts be leased out to work?" "If you think so, see 'The Whipping Boss' at the blank theater;" or "Did Lincoln abolish slavery in the United States for all time? If you think so, see 'The Whipping Boss.'" Give them an idea of the sort of story it is, so they will know what to expect.

**Direction...** J. P. McGowan; has left little to the imagination, and as a result the picture grips.

**Authors...** Jack Boyle and A. W. Caldwell.

**Scenario...** Phil J. Hurn

**Cameraman...** Walter Griffen

**Photography...** Very good

**Locale...** A lumber town in the South

**Length...** 5,800 feet

## "Slave of Desire"

*Goldwyn-Cosmopolitan*  
 AS A WHOLE... FAIRLY INTERESTING PICTURE. STORY HIGHLY IMAGINATIVE MAKES LITTLE BID FOR PROBABILITY BUT AT THAT MAY PROVE FASCINATING IF THEY LIKE THEM UNUSUAL.

**Cast** First rate company that fulfills all requirements nicely. Well balanced and usually well handled cast that includes George Walsh, Bessie Love, Carmel Myers, Wally Van, Edward Connelly, Eulalie Jensen, Herbert Prior, William Orlamond, Nick de Ruiz.

**Type of Story...** From Balzac's "The Magic Skin;" a sort of Alladin theme in which the possessor of a certain piece of magic skin is permitted to gratify his various wishes, but with the penalty of having the skin shrink with each succeeding wish with promise of death upon the skin's reaching a certain size.

The idea is, of course, improbable to the nth degree and resembles closely the ordinary fairy tale although it is evident that Balzac intended it for adult entertainment. Of course there is a grown-up angle in which a moral lesson is brought in. The magic skin teaches the hero that selfishness is ruinous and so, in turn, the director brings it home, convincingly in its way, to the spectator. The climax finds hero making his last wish, an unselfish one, thereby releasing himself from the death penalty and restoring happiness to him. The production is good.

**Box Office Angle...** For those with liberal imaginations "Slave of Desire," will prove thoroughly interesting. Otherwise the picture is a bit difficult to figure. It will appeal to individuals rather than classes.

**Exploitation...** Play up the title and the fact that the story was adapted from Balzac's "The Magic Skin." If you care to use stunt exploitation, the following may suffice. Have a man, dressed after the order of the antiquarian in the picture, going about offering to fulfill the wishes of those who touch the magic skin he carries. For answer he can hand out throwaways containing the line: "Your wish will be gratified at the blank theater. See 'A Slave of Desire.'" Have a skin prepared to look like the one used in the film and display it prominently.

Ideas of this sort will arouse curiosity. Mention the names of those in the cast, such as George Walsh, Bessie Love, Carmel Myers.

**Direction...** George D. Baker;

**Scenario...** Charles Whittaker

**Cameraman...** John Boyle

**Photography...** Very good

**Locale...** France

**Length...** 6,673 feet

## "A Lady of Quality"

*Virginia Valli in*  
 "A Lady of Quality"  
*Universal-Jewel*  
 AS A WHOLE... COSTUME DRAMA GORGEOUSLY PRODUCED, SPLENDIDLY ACTED AND FAR MORE INTERESTING THAN THE MAJORITY OF THOSE OF A SIMILAR TYPE.

**Star...** Charming and gives a very enjoyable performance; quaintly beautiful in old costumes and usually well photographed although occasionally she is too brightly lighted.

**Cast...** Excellent with many interesting characterizations. Lionel Belmore and Bert Roach amusing old English gentlemen, both giving first rate performances. Earle Fox adequate though inclined to overdo the role of Sir John. Milton Sills given little prominence as the lover.

**Type of Story...** Drama. Easily one of the most interesting costume dramas seen recently. There is a really absorbing theme and one that has been particularly well handled. The young hoyden heroine is made the center of interest and the plot revolves about her without introduction of unnecessary details, or mob scenes. True the production is lavish, there being numerous spacious and very beautiful settings typical of the old English, but this happens to be one instance where the story is not lost amid the lavishness. It stands out against the attractive backgrounds, gets the attention and holds it nicely all the way. The picture is still a trifle long, in spite of cutting, but it cannot be said that it drags.

**Box Office Angle...** If your folks happen to have shown an aversion to the recent flock of so-called costume pictures, you might make an effort to restore their interest by promises of a really enjoyable entertainment in "A Lady of Quality." They should like it immensely.

**Exploitation...** Virginia Valli deserves the stardom she attains in "A Lady of Quality." Recall her fine work in "The Storm" and get them interested in her, displaying stills in the lobby. Use a trailer giving them an idea of the magnificent, spacious settings used in the picture. Promise them a costume drama with an appealing love story, an adorable hoyden heroine,—all in all an enjoyable picture. Play up the title and work it in with stunts such as: A girl costumed after the fashion of the star, driven about in an old style carriage, with proper announcements. Mention Milton Sills' name also. Recall Hobart Henley's "The Flirt."

**Direction...** Hobart Henley; gave Mrs. Burnett's novel thoroughly good production and makes most of the story.

**Author...** Frances Hodgson Burnett

**Scenario...** Marion Fairfax

**Cameraman...** Charles Stumar

**Art Director...** E. E. Sheeley

**Photography...** Good

**Locale...** England

**Length...** 8,640 feet.

## "Her Temporary Husband"

*First National*  
 AS A WHOLE... ONE OF THE BEST LAUGH GETTERS THE SEASON; FARCE THAT DRIFTS INTO OUT AND C SLAP-STICK BUT WITH PID FIRE COMEDY A CONTINUOUSLY FINNY BUSINESS, IT'S A SU WINNER.

**Cast...** Sydney Chaplin the real comedian in comedy role that he over in great style; they're go to look for him more often as they see this one; Owen Moore good also; Sylvia Breamer, the in the case, hasn't a great deal to do; Chuck Reisner first rate "c guy" comedian.

**Type of Story...** Great comedy entertainment. It isn't often that can take a story as silly as this actually is, and with as little situations to it, and make a cessful and genuinely amusing comedy of it. But it can be done. "Temporary Husband" proves there is practically nothing to story but it's a laugh from start to finish and with nearly seven reels of film, that's going some. Slapstick, as a rule, wears after a first stunt is repeated a second time but in this instance, where complicated matters by having the sets of chases and pile on excitement at every turn, instead of dragging and losing strength it gains. The laughs keep coming better and better. It can all be summed up in clever direction by a capable company of comedians.

**Box Office Angle...** Good for box office. A comedy entertainment as good as this can't fail to go by unnoticed. Let one see it and you can count on word-of-mouth advertising taking care of succeeding showings. It's a laugh getter so if they enjoy being amused here's the one to do it.

**Exploitation...** First of all, set the right on the title. They may expect a sexy drama. Make it plain that "Her Temporary Husband" is pure comedy with unadulterated laughs. Promise them an hour of real pleasure. Distribute the following reading: "Do you want to laugh until your sides ache? It can be done by seeing 'Her Temporary Husband' at the blank theater." novel street stunt could consist of a man and woman (of the Mr. Mrs. Henpeck variety; a stout woman and a little-short man going about with the man carrying a sign reading: "I'm 'Her Temporary Husband.'" Tell them all about Sydney Chaplin and his performance. Use Owen Moore's name also.

**Direction...** John F. McDermott offers a real comedy treat.

**Author...** Edward Paul

**Scenario...** Sydney Chaplin and McGrew Willis

**Cameraman...** S. E. Landers

**Photography...** Perry Evans

**Locale...** Any

**Length...** 6,723 feet

**"The Shepherd King"**

Fox

As a Whole... PICTURIZATION OF BIBLICAL PLAY GIVEN SPECTACULAR PRODUCTION. OFFERS FAIRLY INTERESTING PICTURE WITH FOREIGN LOCATIONS ATTRACTIVE PICTORIALLY.

Cast... Violet Mersereau the only player whose name will mean anything to American audiences. A well balanced and capable cast of foreign players with Nerio Bernardi giving a good performance as David; Guido Trento a satisfactory Saul. Several less important parts nicely portrayed.

Type of Story... From the stage play, a drama of the days of King Saul and David the Conqueror. Story has been handled on a highly spectacular scale with Palestine, Egypt and Jerusalem serving as the actual locations for the action. This gives the theme an added interest and affords plenty of fine pictorial appeal. Numerous long desert shots are attractive and there are many other separate pictures that are especially interesting. The photography varies. At times it is very good and again very poor. Lighting in some of the interior sets unusually bad, giving the film the appearance of being done either without proper lighting facilities or by inexperienced hands. The story gets off to a rather slow start but the interest speeds up about the middle and holds the attention through the remarkable victories of the unconquerable hero, David. Some of his exploits are genuine thrills while others, the victory over the Philistines for instance, leave much to the imagination.

Box Office Angle... May not prove suitable feature as a matter of general entertainment. Its timely theme makes it an appropriate number for the holiday season and one which exhibitors will probably find a first rate choice. "The Shepherd King" is not a big box office attraction, however, in all that the film implies.

Exploitation... If you can secure this Christmas week showings you could be able to use it to good advantage. It is highly appropriate and its atmosphere and theme lend themselves readily to exploitation that should attract attention. Arrange special showings for the children and you might invite Sunday school teachers to view it privately and then arrange for theater parties during the holiday week. Bible societies and church organizations generally might be sufficiently interested to cooperate with you in interesting folks in the showing. There is but the title and the spectacular production to talk about.

Direction... J. Gordon Edwards; made on a big scale and usually good, although mob scenes suffer from comparison with some previous spectacles.

Authors... Wright-Lorimer and Arnold Reeves.  
 Scenario... Virginia Tracey  
 Cameraman... Ben Miggins  
 Photography... Varying  
 Locale... Egypt  
 Length... About 8,000 feet

Constance Talmadge in  
**"The Dangerous Maid"**

First National

As a Whole... STAR IN COSTUME DRAMA NOT NEARLY AS WHEN SHE IS GIVEN OPPORTUNITY TO PUT OVER HER INIMITABLE COMEDY BUSINESS; MAY SATISFY BUT STORY IS ONLY FAIRLY INTERESTING.

Star... Has but few chances to do the sort of thing that she does best; atmosphere and story is not what suits her best.

Cast... All look pretty much alike in wigs and frills. Conway Tearle adequate though role gives him little opportunity to do anything out of the ordinary. Others are Morgan Wallace, Charles Gerrard, Marjorie Daw, Kate Price, Tully Marshall.

Type of Story... Romantic drama of England in the seventeenth century. This is a pretty picture, a pleasing romance and quite nicely done but with all its good points "The Dangerous Maid" is apt to prove disappointing to admirers of the star. She isn't at home in this type of story even though she is capable of the role it provides her. Nevertheless there is something lacking,—it's the star's inimitable comedy touches, the quality of playing that made her a favorite. She has but few chances in this to do any of it. For the average audience the theme is likely to prove draggy, especially the early reels. Director Heerman has succeeded in speeding up the latter part but at best it moves much too slowly for a well sustained interest.

Plot deals with the efforts of a girl rebel to free her brother and later an officer of the king who had befriended her, of her eventual success and happiness with the officer.

Box Office Angle... Star's name will bring them in. Whether or not they go out satisfied depends on how they will like star in something other than what they expect of her. As a general entertainment the picture is a bit too slow moving to hold them.

Exploitation... Use a trailer showing bits of the picture that will give them an idea what to expect, such as the sequence in which she boots the corporal and saves the young boy he was whipping, or the incident in which she is forced to quit in a duel.

You cannot promise laughs so refer to the star's latest as a romantic drama of the seventeenth century. If you think the costume angle of it will not draw you had best just use the title and star's name. There is a good supporting cast with many well known names.

Direction... Victor Heerman; production values very good; allows story to drag at times.

Author... Elizabeth Ellis  
 Scenario... C. Gardner Sullivan  
 Cameraman... Glenn MacWilliams  
 Photography... Good  
 Locale... England  
 Length... 7,337 feet.

Charles Jones in  
**"Cupid's Fireman"**

Fox

As a Whole... GOOD AVERAGE ENTERTAINMENT, SOMETHING A LITTLE DIFFERENT FROM WHAT STAR USUALLY DOES; WILL LIKELY BE GOOD DRAWING CARD WITH THE MAJORITY.

Star... Portrays fireman hero nicely and furnishes his admirers with a new line of heroics; they'll like him very well in this.

Cast... Little Eileen O'Malley capable little actress and Marian Nixon a pretty lead; others Brooks Benedict, Lucy Beaumont, Al Freemont, none of them, however, conspicuous in the story.

Type of Story... Drama with plenty of heart interest. Hero's mother didn't want him to become a fireman and sacrifice his life as his father did. But the lure is too strong and hero succumbs. After his mother's death he adopts a little girl. Then he falls in love with an actress whose brute of a husband locks her in their burning apartment. Naturally she's saved by hero, the husband exits, and they live happy, etc. Even with Richard Harding Davis' name tacked to this as author of "Andy McGee's Chorus Girl," from which this was adapted, the story fails to get away from conventional formula. It's pretty obvious what will happen right from the start. But, it may be considered good audience business, at that, and as long as they favor it, they'll probably vote "Cupid's Fireman" a good picture. It is, for the average audience. It gives Jones a chance to vary his work so his admirers will be well satisfied.

Box Office Angle... If you cater to the regulation trade, those who come to your theater to be thrilled by the adventures of screen heroes, touched by pathos of little gray haired mothers, etc., you can count on "Cupid's Fireman" filling the bill nicely.

Exploitation... Here's a chance to have your local fire department work for you. Get them interested in the picture, telling them it's dedicated to their heroic acts, then let them do some advertising for you. With the necessary permission they might bring out the apparatus and display signs announcing the picture.

Show your patrons a trailer containing scenes of the climax in which hero makes a brave attempt to save the no-account husband of the girl he loves. This will help to bring them back. Appeal to Charles Jones' admirers and let them know that his latest is a bit different from his previous productions. Mention the author's name also.

Direction... William Wellman; caters to the audience throughout.

Author... Richard Harding Davis  
 Scenario... Eugene V. Lewis  
 Cameraman... Joe August  
 Photography... All right  
 Locale... Any city  
 Length... 6,500 feet

**"Enemies of Children"**

Mammoth Films—State Rights

As a Whole... TYPICAL "MOVIE" CONCOCTION WITH EVERYTHING SUPPOSED TO REPRESENT AUDIENCE APPEAL PUT IN WITH LITTLE REGARD WHETHER IT BELONGS OR NOT; DRAGGY, PICTURE.

Cast... Many well known names and first rate performances; a pity to waste them on such poor material; cast includes Virginia Lee Corbin, Eugenie Besserer, Geo. Seigman, Claire McDowell, Lucy Beaumont, William Boyd, Joseph Dowling, Raymond Hatton, Anna Q. Nilsson and Ward Crane.

Type of Story... Drama of the heaviest sort. Runs all the way from blackmail to murder and back again. The picture starts off splendidly and promises to be a really worth while entertainment and with a better prepared scenario, it is possible that it might have turned out to be a thoroughly interesting picture. But somewhere along about half way through it becomes highly involved and to all appearances seems lost in the mass of its complications.

There's a pretty heroine, formerly a waif on the streets, and now the protegee of two rich maiden ladies, plus her love for the adopted son of these women. So far so good, but with the tangle involving an erratic old character, played by Raymond Hatton, and the efforts of various ones to solve the riddle of the girl's real identity, comes a long draggy session of sequences that bring the story to a tedious and hardly satisfying conclusion.

Box Office Angle... Very likely the producers thought they were putting into this one everything that the public is supposed to favor, and to a certain extent they have but, unfortunately, they didn't know when they had enough. "Enemies of Children" is the so-called "movie hokum." You know best whether or not your folks will be pleased with it.

Exploitation... The title affords you something to talk about and can be played up effectively with catchlines such as: "Who are the 'Enemies of Children.' See for yourself at the blank theater." You might be able to interest children's societies in helping you exploit the picture.

The cast contains many good names that you can use prominently in your announcements, such as that of Anna Q. Nilsson, mentioning her recent appearance in "Ponjola." Other well known players are Geo. Seigman William Boyd, Joseph Dowling and Raymond Hatton.

Direction... Lilian Ducey; good at first but gets the story all wound up in a knot toward the end; creates no suspense at all.

Author... George Gibbs  
 Scenario... Lilian Ducey  
 Cameraman... Glen MacWilliams and John Michle  
 Photography... Average  
 Locale... Los Angeles  
 Length... 6,100 feet

## Incorporations

Albany—Weinraus Amusement Corp., Kings County. Capital \$10,000. Attorney, J. S. Smith, New York.

Albany—Kay Stern, Inc., New York County. Capital \$1,000. Attorney, Abner Greenberg, New York.

Albany—Jerford Amusement Corp., Bronx. Capital \$10,000. Incorporators, J. J. Hayden, A. J. Carroll and J. C. Spallone. Attorney, C. B. McLaughlin, New York.

Albany—Park West Theater Co., New York. Capital \$15,000. Incorporators, F. E. Ritsos, and M. Schwamm. Attorney, G. J. Chrysikos.

Charleston, W. Va.—Cherry River Amusement Co., Richwood. Capital \$100,000. Incorporators, D. O. Connell, A. N. Breckenridge, J. I. Holt, J. C. Holt and H. Holt.

Albany—Hanlon Silhouettes Film, Inc., New York. Capital \$20,000. Incorporators, G. W. Hanion, and M. G. and P. Blankenburg. Attorneys, S. V. & G. P. Heimberger, New York.

Albany—H. E. R. Studios, New York. Capital \$10,000. Incorporators, G. Sheehan, J. Thow and I. Schmer. Attorney, M. L. Greenburg, New York.

Detroit, Mich.—Michigan Picture Exchange, Inc., Detroit. Capital \$150,000. Incorporators, Frank E. Beecher, Albert Rupert and Hazel Etickle.

Baltimore, Md.—Dan Howard Theater Co., Inc., Cumberland. Capital \$10,000. Incorporators, H. E. Chaney, D. F. Nee and Carl Sluss.

Detroit—Rainbo Co., Detroit. Capital \$9,500. Incorporators, William and Rose Rich and Edmund and Lydia Trapp.

Detroit, Mich.—Alladdin Theater Co., Detroit. Capital \$10,000. Incorporators, Joseph A. Eckel and Helen and John Povititz.

Oklahoma City, Okla.—Orpheum Amusement Co., Okmulgee. Capital \$250,000. Incorporators W. J. Peterson, Albert Shelton and P. J. Shelton, Okmulgee.

Boston, Mass.—Beverly Theaters Co., Beverly. Capital \$25,000. Incorporators, A. E. Beaudoin, Rochester, N. H.; M. L. Marcus, Brookline, and F. A. Couture, Rochester, N. H.

Albany—Nottingham Enterprises, New York. Capital \$20,000. Incorporators, P. Novick, J. Brenner and B. J. Goldman. Attorney, N. C. Helman, New York.

# Short Subjects

## "Among the Missing"—Will Nigh *Good, Strong, One Reeler*

Type of production... 1 reel drama

This is one of the best short subjects presented in a long time. It is real drama, realistically done, exceedingly clever in its presentation and worth showing in any house. It will go particularly well where they like something to offset a strong comedy.

Nigh not only directs in his usually capable manner, but gives a striking performance as the scared deserter. Lucille La Verne, gives a strikingly strong performance as the mother.

## "Hansel and Gretel"—Century— Universal

*Charming and Seasonable*

Type of production... 2 real fairy tale

Baby Peggy, one of the cutest kiddies on the screen, is the leading lady in this Century two reeler which should prove a first rate offering for this season of the year. Hansel is played by a clever little boy whose name is not mentioned. Children of all ages will enjoy this one immensely. There is also some trick stuff used to good advantage, showing Peggy standing at a table watching miniature figures come out of a bowl and dance on the table before her. The story follows the fairy tale closely except that a monkey and an elephant have been used as goblins, and they get several laughs. There is also a surprise finish, showing Peggy and her little brother being read to by their mother, as they are about to go to sleep.

## "Mother's Joy"—Roach—Pathe *Amusing Opening—Average Thereafter*

Type of production... 2 reel comedy

At the start this looks as if it were going to be a hum-dinger. It deals with a father's tale of how he turned his daughter out into the world because she married against his wishes. The scene showing the daughter eloping with her loved one in clothes of the 19th century is very funny, as is the bit in which she returns home and pleads with her father to "let her eat," showing him a clothes basket in which reposes her baby boy—Stan Laurel. This shot of Laurel in baby clothes is as unexpected as it is amusing. Later, however, "Mother's Joy" turns out to be the average sort of comedy in which an uncouth youth, tries to make a good impression socially. Where Laurel is liked this one should go very well.

## "Snooky's Covered Wagon"—Edu- cational

*Fine Stuff*

Type of production... 2 reel animal comedy

This is a sure-fire hit. No matter what sort of an audience you cater to they will be delighted with Snooky's work in this one, for Snooky

is more than one-half human judging from the intelligence displayed herein. In addition there are several other monkeys and an assortment of animals ranging from a skunk to a pelican. The direction is excellent, the story interesting and the laughs very numerous. Get this and give your folks a treat.

## "Call The Wagon"—Christie—Edu- cational

*Well Played and Directed*

Type of production... 2 reel comedy

Charlotte Merriam, Neal Burns and Babe London make this Christie comedy very enjoyable entertainment. Charlotte, a very pretty young miss, is besieged by suitors. Neal, who wants her all to himself, tells the other boys that Charlotte is not just what she seems—her hair is false, also her teeth, etc. This succeeds in scaring away the others but much is Neal's chagrin when Charlotte, learning of the trick, plans to turn it on him and asking him if he minds if she makes herself comfortable, proceeds to take off her hair, take out her teeth and even exhibits a glass eye. Those who are inclined to be squeamish may not like this particular bit, but the rest of it is thoroughly enjoyable.

## "Pathe Review" 'No. 51

*Has Good Variety*

Type of production... 1 reel magazine

Labor of many varied types is pictured in Pathe Review No. 51. First, the method by which apple cider is made in the country, literally, "in the shade of the old apple tree"; next in series of interesting close-ups, the way in which different kinds of mother birds care for their young. Then come some views of a steamer going through the locks at Sault Ste. Marie, and last some colored scenes in the valleys of France and Spain showing how the farmers still cling to their oxen for use in the fields to draw the plough, etc.

## "Chasing Wealth"—Universal

*A Good Tramp Team*

Type of production... 1 reel comedy

Neely Edwards and Bert Roach, the two happy tramps make this one-reeler pleasant enough diversion. They have a great deal of difficulty in catching and holding any sort of paper money. It blows right out of their hands, time after time, even at the very finish when Nervy Ned, having beaten the roulette table in a gambling den, steps into the street with his arms loaded down with money, the wind comes along and blows it all away. The constant merriment on the part of the featured players is bound to be contagious, and you find yourself smiling with them even though some of the stuff is rather silly.

## New Theaters

Connellville, Pa.—The Orpheum, although not yet fully completed, been opened. It seats 1,100.

Ogden, Utah.—H. E. Skinner soon open his new Colonial. "L. Old New York," will be the open feature.

Staunton, Va.—The Woodrow, the name of J. L. Baugher's house. He named it in honor of President Wilson.

Brooksville, Fla.—Under the management of the Messrs. Hawkins Hudson, Brooksville's first theater has opened.

Lake Placid, N. Y.—Lake George will have an up-to-date picture house if the plans of J. S. Campbell materialize.

Tuscaloosa, Ala.—C. B. Grimes associates have completed construction work on the new Belvedere.

Raleigh, N. C.—The new Strand opens Christmas week. N. C. H. is sponsoring the project.

## Glenside, Cleveland, Sold

(Special to THE FILM DAILY)

Cleveland—Ben Schwartz has sold the Glenside to J. N. Fisher.

## Joint Sociable in Milwaukee

(Special to THE FILM DAILY)

Milwaukee—The exchange men exhibitors will hold a joint ball shortly, probably in the municipal auditorium.

## Teachers Book Kleinschmidt Film

(Special to THE FILM DAILY)

Cleveland—Local Parent Teachers Ass'n's are booking "Capt. Kleinschmidt's Adventures in the North," released in Ohio through Goldseal Prod.

## Managers Change in Twin Cities

(Special to THE FILM DAILY)

Minneapolis—Stanley Siegelbaum, former manager of the Capitol, Paul, has been named manager of Strand and New Garrick, replacing Stan Brown, resigned.

## Ministers Seek "Blue Laws"

(Special to THE FILM DAILY)

Los Angeles—The Reverends Gustav Briegleb, R. P. Shuler and Montgomery of the police commission, are the prime movers in contemplated campaign to introduce "blue laws" here.

## Yankton, S. D. Exhibitor Held

(Special to THE FILM DAILY)

Yankton, S. D.—A. L. Hess of Hess theater has been placed under arrest by the Government for failure to report his admission tax receipts. The amount totals about \$2,000.

## Roach to Feature Chas. Chase

Charles Chase will be featured in a series of single-reel comedies distributed by Pathe. Hal Roach will produce them.

**"Definitions"**

**And What F. G. Heller of Indiana Thinks—Sees Woeful Lack of Diversity in Programs**

F. G. Heller, president of the M. P. T. O. of Indiana has written THE FILM DAILY concerning Danny's editorial captioned "Definitions." He states the editorial reflects his opinion on a nicety and adds:

"I note in Dec. 2 issue of THE FILM DAILY the article that appears on the first page, headed 'Definitions.'

"You have expressed my opinion one hundred per cent. The numerous eight, ten and eleven reel productions are doing more to make the motion picture unpopular than all else. The public demand and will pay for real entertainment—diversified entertainment—and sooner or later will refuse to pay for "Ego."

"Since the so-called 'Greater Movie Easton' has opened, (beginning Sept) business has been off twenty-five per cent at least, all over the country. A great deal of this is caused by the fact that we did not give the patron a diversified program or tried to give them a diversified program and wore them out looking at 12 or 14 reels.

"In our particular case, we have seen very few comedies in the past three months simply because of the demand for lengthy features. The public cannot understand why our program only consists of a news reel and a feature when we formerly gave them a news reel, comedy and

other short subjects that usually made up the diversified program.

"The sooner the producer realizes this condition the sooner he will learn the first step in bringing down the cost of production and bringing our industry back to a normal condition.

"I wish to comment highly on your article and trust you will not let it die with the issue of Dec 2."

**De Mille, A Bank Vice-President**  
(Special to THE FILM DAILY)

Los Angeles—Cecil B. DeMille has been elected vice-president of the Commercial National Bank, one of the largest financial institutions in metropolitan Los Angeles. He has been a director of the Commercial National and Bank of Italy for several months as well as vice-president of the Federal Trust and Savings Bank of Hollywood.

**"Hipp" and Orpheum Consolidate**  
(Special to THE FILM DAILY)

Okmulgee, Okla.—Through a joint arrangement to effect economy in operation, the Hippodrome and Orpheum, two large houses, have been consolidated. R. W. J. Bettis has been placed in charge of both.

**Worthy Pictures Chartered**  
(Special to THE FILM DAILY)

Dover, Del.—Worthy Pictures, Inc., have been formed here with a capitalization of \$5,000,000. The company states it intends filming literary works.

**Why Rentals Jump**

**A. C. Hayman Holds Present Sales Methods Responsible—Urges Check in Production**

At the F. I. L. M. Club dinner recently, Marcus Loew declared exhibitor combinations were caused, in many instances, by the tactics of sales managers in boosting rentals to a level where it became vital for theaters to combine for protection.

This same point is made by A. C. Hayman, of the Cataract Theater Corp. of Niagara Falls in a letter to this publication in which he first talks about "The Spanish Dancer" and "Rosita" and then delves into the exhibitor situation. Hayman says:

"It is very interesting to read what Joe Filmcan, I. S. Cement, O. P. Sprockethoic, and other famous men, such as Zukor, Loew, Godsol, etc., etc., etc. have to say. Each one blames the other for stealing stars, outbidding stories, letting directors run wild with expenditures and many other ills that are now choking the industry and setting back years of progress that should have been taken advantage of.

"One of the most flagrant and criminal expenditures of money uselessly, I think, is in 'The Spanish Dancer,' released by Famous Players, and it gets my goat how such efficient business men as Adolph Zukor, Jesse Lasky and other heads of departments of that large corporation, will allow a man like Herbert Brenon to run wild with the enormous expenditure he put in 'The Spanish Dancer.'

"Please understand that this is only the opinion of a small town hick exhibitor, but every now then these small town hicks have a brain and can see farther than their nose. I had the pleasure of screening Mary Pickford in 'Rosita,' and 'The Spanish Dancer,' and I want to tell you that my opinion is that Herbert Brenon never got started to accomplish what he thought he could do, and that is make a better picture than 'Rosita.' His tremendous waste of money

in the mob scenes in 'The Spanish Dancer' is criminal, and if he lived in the old days at Salem, where hanging was a favorite sport, Herbert would have had a short career.

"The present admission prices of the large majority of theaters cannot absorb pictures made under these conditions and the natural result that the distributor has only a limited output at prices which do not bring any return to the exhibitor, forcing the exhibitor, in order to be able to get any pictures at any where near reasonable prices, to combine with other houses, thereby creating an evil which all the producers are kicking about, and it is directly due to their own ways of selling the productions to the exhibitors that forces exhibitors to protect themselves with these methods.

**Kunsky's Tax Bill Large**

(Special to THE FILM DAILY)

Detroit—For the month of October, \$31,000 was paid the government in taxes from the seven Kunsky houses.

**Petition Against "Blue Laws"**

(Special to THE FILM DAILY)

Merchantville, N. J.—Practically the whole community has signed a petition presented to the borough council protesting against the new "blue law" ordinances.

**Davies Film Breaks Detroit Record**

(Special to THE FILM DAILY)

Detroit—"Little Old New York," at the Broadway-Strand, grossed almost \$21,000 during its first week. This breaks the record previously held by "Anatol," which totaled \$19,000. Admissions were 75 cents top.

**The Self-Selling, Self-Booming Business Building Bonanza**

**"The OLD FOOL"**

**A Pictorial Symphony in Human Notes A Wonderful Story of Love for the Old Folks at Home** **A Drama of Powerful Personal Appeal For Everybody, Everywhere. Regardless of Age Race or Creed**

**WITH UNPRECEDENTED EXPLOITATION ANGLES**

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**HODKINSON PICTURES**

**HODKINSON PICTURES**

# Reviews of the Newest Features

## "The Whipping Boss"

*Monogram Pictures—State Rights*  
 As a Whole... AN EXPOSE OF THE BRUTAL METHODS EMPLOYED IN THE CONVICT LEASING SYSTEM OPERATING IN SOME STATES; MAY BE TOO STRONG FOR ENJOYMENT BY SOME DESPITE HAPPY ENDING.

**Cast...** Generally very well selected as to types. Eddie Phillips a good man for the role of the mistreated convict. Director McGowan a convincing villain. Lloyd Hughes does satisfactory work as the leader of the American Legion Post. Others Barbara Bedford, Wade Boteler, Billy Elmer, Andrew Waldron.

**Type of Story...** Seems to have been made solely to show the dreadfully cruel and inhuman methods employed in some parts of the United States where convicts are leased out to work for lumber companies, etc. It deals with the case of a young lad who is found stealing a ride on a freight car and sentenced to ninety days of work in the swamps owned by a lumber company. How he contracts fever, is brutally beaten by the overseer, who when ordered to release the boy, is told by a "trustee" that he is dead, and who subsequently to cover his crime sets fire to the stockade where the prisoners are chained in for the night furnishes the chief points of the picture. A good patriotic note is sounded by the appearance at the crucial moment of the commander of the American Legion Post through whose efforts the villains are brought to justice.

**Box Office Angle...** This is strong stuff. The scenes showing the boy being whipped and those in the burning stockade where the men are chained to their bunks will bring a chill to the most hardened picture-goer. The patriotic angle and the happy ending, with the boy being restored to his weeping mother, may lighten the theme enough to put it over for you.

**Exploitation...** If you decide that you want to play this, by all means go to your local American Legion Post. Tell them the sort of picture it is and they will undoubtedly give you all the cooperation possible. Placards and throwaways should bear the emblem of the Legion and the question, "Should convicts be leased out to work?" "If you think so, see 'The Whipping Boss' at the blank theater;" or "Did Lincoln abolish slavery in the United States for all time? If you think so, see 'The Whipping Boss.'" Give them an idea of the sort of story it is, so they will know what to expect.

**Direction...** J. P. McGowan; has left little to the imagination, and as a result the picture grips.

**Authors...** Jack Boyle and A. W. Caldwell.

**Scenario...** Phil J. Hurn

**Cameraman...** Walter Griffen

**Photography...** Very good

**Locale...** A lumber town in the South

**Length...** 5,800 feet

## "Slave of Desire"

*Goldwyn-Cosmopolitan*  
 AS A WHOLE... FAIRLY INTERESTING PICTURE. STORY HIGHLY IMAGINATIVE MAKES LITTLE BID FOR PROBABILITY BUT AT THAT MAY PROVE FASCINATING IF THEY LIKE THEM UNUSUAL.

**Cast** First rate company that fulfills all requirements nicely. Well balanced and usually well handled cast that includes George Walsh, Bessie Love, Carmel Myers, Wally Van, Edward Connelly, Eulalie Jensen, Herbert Prior, William Orlamond, Nick de Ruiz.

**Type of Story...** From Balzac's "The Magic Skin;" a sort of Alladin theme in which the possessor of a certain piece of magic skin is permitted to gratify his various wishes, but with the penalty of having the skin shrink with each succeeding wish with promise of death upon the skin's reaching a certain size.

The idea is, of course, improbable to the nth degree and resembles closely the ordinary fairy tale although it is evident that Balzac intended it for adult entertainment. Of course there is a grown-up angle in which a moral lesson is brought in. The magic skin teaches the hero that selfishness is ruinous and so, in turn, the director brings it home, convincingly in its way, to the spectator. The climax finds hero making his last wish, an unselfish one, thereby releasing himself from the death penalty and restoring happiness to him: The production is good.

**Box Office Angle...** For those with liberal imaginations "Slave of Desire," will prove thoroughly interesting. Otherwise the picture is a bit difficult to figure. It will appeal to individuals rather than classes.

**Exploitation...** Play up the title and the fact that the story was adapted from Balzac's "The Magic Skin." If you care to use stunt exploitation, the following may suffice. Have a man, dressed after the order of the antiquarian in the picture, going about offering to fulfill the wishes of those who touch the magic skin he carries. For answer he can hand out throwaways containing the line: "Your wish will be gratified at the blank theater. See 'A Slave of Desire.'" Have a skin prepared to look like the one used in the film and display it prominently.

Ideas of this sort will arouse curiosity. Mention the names of those in the cast, such as George Walsh, Bessie Love, Carmel Myers.

**Direction...** George D. Baker;

**Scenario...** Charles Whittaker

**Cameraman...** John Boyle

**Photography...** Very good

**Locale...** France

**Length...** 6,673 feet

## "A Lady of Quality"

*Virginia Valli in*  
 "A Lady of Quality"  
*Universal-Jewel*  
 AS A WHOLE... COSTUME DRAMA GORGEOUSLY PRODUCED, SPLENDIDLY ACTED AND FAR MORE INTERESTING THAN THE MAJORITY OF THOSE OF A SIMILAR TYPE.

**Star...** Charming and gives a very enjoyable performance; quaintly beautiful in old costumes and usually well photographed although occasionally she is too brightly lighted.

**Cast...** Excellent with many interesting characterizations. Lionel Belmore and Bert Roach amusing old English gentlemen, both giving first rate performances. Earle Fox adequate though inclined to overdo the role of Sir John. Milton Sills given little prominence as the lover.

**Type of Story...** Drama. Easily one of the most interesting costume dramas seen recently. There is a really absorbing theme and one that has been particularly well handled. The young hoyden heroine is made the center of interest and the plot revolves about her without introduction of unnecessary details, or mob scenes. True the production is lavish, there being numerous spacious and very beautiful settings typical of the old English, but this happens to be one instance where the story is not lost amid the lavishness. It stands out against the attractive backgrounds, gets the attention and holds it nicely all the way. The picture is still a trifle long, in spite of cutting, but it cannot be said that it drags.

**Box Office Angle...** If your folks happen to have shown an aversion to the recent flock of so-called costume pictures, you might make an effort to restore their interest by promises of a really enjoyable entertainment in "A Lady of Quality." They should like it immensely.

**Exploitation...** Virginia Valli deserves the stardom she attains in "A Lady of Quality." Recall her fine work in "The Storm" and get them interested in her, displaying stills in the lobby. Use a trailer giving them an idea of the magnificent, spacious settings used in the picture. Promise them a costume drama with an appealing love story, an adorable hoyden heroine,—all in all an enjoyable picture. Play up the title and work it in with stunts such as: A girl costumed after the fashion of the star, driven about in an old style carriage, with proper announcements. Mention Milton Sills' name also. Recall Hobart Henley's "The Flirt."

**Direction...** Hobart Henley; gave Mrs. Burnett's novel thoroughly good production and makes most of the story.

**Author...** Frances Hodgson Burnett

**Scenario...** Marion Fairfax

**Cameraman...** Charles Stumar

**Art Director...** E. E. Sheeley

**Photography...** Good

**Locale...** England

**Length...** 8,640 feet.

## "Her Temporary Husband"

*First National*  
 AS A WHOLE... ONE OF THE BEST LAUGH GETTERS THE SEASON; FARCE THAT DRIFTS INTO OUT AND OUT SLAP-STICK BUT WITH A PIP FIRE COMEDY AND CONTINUOUSLY FUNNY BUSINESS, IT'S A SURE WINNER.

**Cast...** Sydney Chaplin the real comedian in comedy role that he over in great style; they're going to look for him more often as they see this one; Owen Moore good also; Sylvia Breamer, the in the case, hasn't a great deal to do; Chuck Reisner first rate "tegguy" comedian.

**Type of Story...** Great comedy entertainment. It isn't often that you can take a story as silly as this actually is, and with as little situations to it, and make a successful and genuinely amusing comedy of it. But it can be done. "Her Temporary Husband" proves there is practically nothing to a story but it's a laugh from start to finish and with nearly seven reels of film, that's going some. Slapstick, as a rule, wears after the first stunt is repeated a second time but in this instance, where complicated matters by having the sets of chases and pile on the excitement at every turn, instead of dragging and losing strength it gains. The laughs keep coming better and better. It can all be summed up in clever direction by a capable company of comedians.

**Box Office Angle...** Good for box office. A comedy entertainment as good as this can't fail to go by unnoticed. Let one see it and you can count on word-of-mouth advertising taking care of succeeding showings. It's a laugh getter so if they enjoy being amused here's the one to do it.

**Exploitation...** First of all, set the right on the title. They may expect a sexy drama. Make it plain that "Her Temporary Husband" is pure comedy with unadulterated laughs. Promise them an hour of real pleasure. Distribute this always reading: "Do you want to laugh until your sides ache? It can be done by seeing 'Her Temporary Husband' at the blank theater." novel street stunt could consist of a man and woman (of the Mr. and Mrs. Henpeck variety; a stout woman and a little-short n going about with the man carrying a sign reading: "I'm 'Her Temporary Husband.'" Tell them a Sydney Chaplin and his performance. Use Owen Moore's name also.

**Direction...** John F. McDermott offers a real comedy treat.

**Author...** Edward Paul

**Scenario...** Sydney Chaplin and McGrew Willis

**Cameraman...** S. E. Landers

**Photography...** Perry Evans

**Locale...** Any

**Length...** 6,723



**"The Shepherd King"**

Fox

As a Whole... PICTURIZATION OF BIBLICAL PLAY GIVEN SPECTACULAR PRODUCTION. OFFERS FAIRLY INTERESTING PICTURE WITH FOREIGN LOCATIONS ATTRACTIVE PICTORIALY.

Cast... Violet Mersereau the only player whose name will mean anything to American audiences. A well balanced and capable cast of foreign players with Nerio Bernardi giving a good performance as David; Guido Trento a satisfactory Saul. Several less important parts nicely portrayed.

Type of Story... From the stage play, a drama of the days of King Saul and David the Conqueror. Story has been handled on a highly spectacular scale with Palestine, Egypt and Jerusalem serving as the actual locations for the action. This gives the theme an added interest and affords plenty of fine pictorial appeal. Numerous long desert shots are attractive and there are many other separate pictures that are especially interesting. The photography varies. At times it is very good and again very poor. Lighting in some of the interior sets is unusually bad, giving the film the appearance of being done either without proper lighting facilities or by inexperienced hands. The story gets off to a rather slow start but the interest speeds up about the middle and holds the attention through the remarkable victories of the unconquerable hero, David. Some of his exploits are genuine thrills while others, the victory over the Philistines for instance, leave much to the imagination.

Box Office Angle... May not prove a suitable feature as a matter of general entertainment. Its timely theme makes it an appropriate number for the holiday season and one which exhibitors will probably find a first rate choice. "The Shepherd King" is not a big box office attraction, however, in all that the term implies.

Exploitation... If you can secure this for Christmas week showings you would be able to use it to good advantage. It is highly appropriate and its atmosphere and theme lend themselves readily to exploitation and should attract attention. Arrange special showings for the children and you might invite Sunday school teachers to view it privately and then arrange for theater parties during the holiday week. Bible societies and church organizations generally might be sufficiently interested to cooperate with you in interesting folks in the showing. There is but the title and the spectacular production to talk about.

Direction... J. Gordon Edwards; done on a big scale and usually good, although mob scenes suffer from comparison with some previous spectacles.

Authors... Wright-Lorimer and Arnold Reeves.

Scenario... Virginia Tracey

Cameraman... Ben Miggins

Photography... Varying

Locale... Egypt

Length... About 8,000 feet

Constance Talmadge in  
**"The Dangerous Maid"**

First National

As a Whole... STAR IN COSTUME DRAMA NOT NEARLY AS WHEN SHE IS GIVEN OPPORTUNITY TO PUT OVER HER INIMITABLE COMEDY BUSINESS; MAY SATISFY BUT STORY IS ONLY FAIRLY INTERESTING.

Star... Has but few chances to do the sort of thing that she does best; atmosphere and story is not what suits her best.

Cast... All look pretty much alike in wigs and frills. Conway Tearle adequate though role gives him little opportunity to do anything out of the ordinary. Others are Morgan Wallace, Charles Gerrard, Marjorie Daw, Kate Price, Tully Marshall.

Type of Story... Romantic drama of England in the seventeenth century. This is a pretty picture, a pleasing romance and quite nicely done but with all its good points "The Dangerous Maid" is apt to prove disappointing to admirers of the star. She isn't at home in this type of story even though she is capable of the role it provides her. Nevertheless there is something lacking,—it's the star's inimitable comedy touches, the quality of playing that made her a favorite. She has but few chances in this to do any of it. For the average audience the theme is likely to prove draggy, especially the early reels. Director Heerman has succeeded in speeding up the latter part but at best it moves much too slowly for a well sustained interest.

Plot deals with the efforts of a girl rebel to free her brother and later an officer of the king who had befriended her, of her eventual success and happiness with the officer.

Box Office Angle... Star's name will bring them in. Whether or not they go out satisfied depends on how they will like star in something other than what they expect of her. As a general entertainment the picture is a bit too slow moving to hold them.

Exploitation... Use a trailer showing bits of the picture that will give them an idea what to expect, such as the sequence in which she boots the corporal and saves the young boy he was whipping, or the incident in which she is forced to quit in a duel.

You cannot promise laughs so refer to the star's latest as a romantic drama of the seventeenth century. If you think the costume angle of it will not draw you had best just use the title and star's name. There is a good supporting cast with many well known names.

Direction... Victor Heerman; production values very good; allows story to drag at times.

Author... Elizabeth Ellis

Scenario... C. Gardner Sullivan

Cameraman... Glenn MacWilliams

Photography... Good

Locale... England

Length... 7,337 feet.

Charles Jones in  
**"Cupid's Fireman"**

Fox

As a Whole... GOOD AVERAGE ENTERTAINMENT, SOMETHING A LITTLE DIFFERENT FROM WHAT STAR USUALLY DOES; WILL LIKELY BE GOOD DRAWING CARD WITH THE MAJORITY.

Star... Portrays fireman hero nicely and furnishes his admirers with a new line of heroics; they'll like him very well in this.

Cast... Little Eileen O'Malley capable little actress and Marian Nixon a pretty lead; others Brooks Benedict, Lucy Beaumont, Al Freemont, none of them, however, conspicuous in the story.

Type of Story... Drama with plenty of heart interest. Hero's mother didn't want him to become a fireman and sacrifice his life as his father did. But the lure is too strong and hero succumbs. After his mother's death he adopts a little girl. Then he falls in love with an actress whose brute of a husband locks her in their burning apartment. Naturally she's saved by hero, the husband exits, and they live happy, etc. Even with Richard Harding Davis' name tacked to this as author of "Andy McGee's Chorus Girl," from which this was adapted, the story fails to get away from conventional formula. It's pretty obvious what will happen right from the start. But, it may be considered good audience business, at that, and as long as they favor it, they'll probably vote "Cupid's Fireman" a good picture. It is, for the average audience. It gives Jones a chance to vary his work so his admirers will be well satisfied.

Box Office Angle... If you cater to the regulation trade, those who come to your theater to be thrilled by the adventures of screen heroes, touched by pathos of little gray haired mothers, etc., you can count on "Cupid's Fireman" filling the bill nicely.

Exploitation... Here's a chance to have your local fire department work for you. Get them interested in the picture, telling them it's dedicated to their heroic acts, then let them do some advertising for you. With the necessary permission they might bring out the apparatus and display signs announcing the picture.

Show your patrons a trailer containing scenes of the climax in which hero makes a brave attempt to save the no-account husband of the girl he loves. This will help to bring them back. Appeal to Charles Jones' admirers and let them know that his latest is a bit different from his previous productions. Mention the author's name also.

Direction... William Wellman; caters to the audience throughout.

Author... Richard Harding Davis

Scenario... Eugene V. Lewis

Cameraman... Joe August

Photography... All right

Locale... Any city

Length... 6,500 feet

**"Enemies of Children"**

Mammoth Films—State Rights

As a Whole... TYPICAL "MOVIE" CONCOCTION WITH EVERYTHING SUPPOSED TO REPRESENT AUDIENCE APPEAL PUT IN WITH LITTLE REGARD WHETHER IT BELONGS OR NOT; DRAGGY, PICTURE.

Cast... Many well known names and first rate performances; a pity to waste them on such poor material; cast includes Virginia Lee Corbin, Eugenie Besserer, Geo. Seigman, Claire McDowell, Lucy Beaumont, William Boyd, Joseph Dowling, Raymond Hatton, Anna Q. Nilsson and Ward Crane.

Type of Story... Drama of the heaviest sort. Runs all the way from blackmail to murder and back again. The picture starts off splendidly and promises to be a really worth while entertainment and with a better prepared scenario, it is possible that it might have turned out to be a thoroughly interesting picture. But somewhere along about half way through it becomes highly involved and to all appearances seems lost in the mass of its complications.

There's a pretty heroine, formerly a waif on the streets, and now the protegee of two rich maiden ladies, plus her love for the adopted son of these women. So far so good, but with the tangle involving an erratic old character, played by Raymond Hatton, and the efforts of various ones to solve the riddle of the girl's real identity, comes a long draggy session of sequences that bring the story to a tedious and hardly satisfying conclusion.

Box Office Angle... Very likely the producers thought they were putting into this one everything that the public is supposed to favor, and to a certain extent they have but, unfortunately, they didn't know when they had enough. "Enemies of Children" is the so-called "movie hokum." You know best whether or not your folks will be pleased with it.

Exploitation... The title affords you something to talk about and can be played up effectively with catchlines such as: "Who are the 'Enemies of Children'?" See for yourself at the blank theater." You might be able to interest children's societies in helping you exploit the picture.

The cast contains many good names that you can use prominently in your announcements, such as that of Anna Q. Nilsson, mentioning her recent appearance in "Ponjola." Other well known players are Geo. Seigman William Boyd, Joseph Dowling and Raymond Hatton.

Direction... Lilian Ducey; good at first but gets the story all wound up in a knot toward the end; creates no suspense at all.

Author... George Gibbs

Scenario... Lilian Ducey

Cameraman... Glen MacWilliams and John Michle

Photography... Average

Locale... Los Angeles

Length... 6,100 feet

## Incorporations

Albany—Weinraus Amusement Corp., Kings County. Capital \$10,000. Attorney, J. S. Smith, New York.

Albany—Kay Stern, Inc., New York County. Capital \$1,000. Attorney, Abner Greenberg, New York.

Albany—Jerford Amusement Corp., Bronx. Capital \$10,000. Incorporators, J. J. Hayden, A. J. Carroll and J. C. Spallone. Attorney, C. B. McLaughlin, New York.

Albany—Park West Theater Co., New York. Capital \$15,000. Incorporators, F. E. Ritsos, and M. Schwamm. Attorney, G. J. Chrysikos.

Charleston, W. Va.—Cherry River Amusement Co., Richwood. Capital \$100,000. Incorporators, D. O. Connell, A. N. Breckenridge, J. I. Holt, J. C. Holt and H. Holt.

Albany—Hanlon Silhouettes Film, Inc., New York. Capital \$20,000. Incorporators, G. W. Hanion, and M. G. and P. Blankenburg. Attorneys, S. V. & G. P. Heimberger, New York.

Albany—H. E. R. Studios, New York. Capital \$10,000. Incorporators, G. Sheehan, J. Thow and I. Schmer. Attorney, M. L. Greenburg, New York.

Detroit, Mich.—Michigan Picture Exchange, Inc., Detroit. Capital \$150,000. Incorporators, Frank E. Beecher, Albert Rupert and Hazel Etickle.

Baltimore, Md.—Dan Howard Theater Co., Inc., Cumberland. Capital \$10,000. Incorporators, H. E. Chaney, D. F. Nee and Carl Sluss.

Detroit—Rainbo Co., Detroit. Capital \$9,500. Incorporators, William and Rose Rich and Edmund and Lydia Trapp.

Detroit, Mich.—Alladdin Theater Co., Detroit. Capital \$10,000. Incorporators, Joseph A. Eckel and Helen and John Povitiz.

Oklahoma City, Okla.—Orpheum Amusement Co., Okmulgee. Capital \$250,000. Incorporators W. J. Peterson, Albert Shelton and P. J. Shelton, Okmulgee.

Boston, Mass.—Beverly Theaters Co., Beverly. Capital \$25,000. Incorporators, A. E. Beaudoin, Rochester, N. H.; M. L. Marcus, Brookline, and F. A. Couture, Rochester, N. H.

Albany—Nottingham Enterprises, New York. Capital \$20,000. Incorporators, P. Novick, J. Brenner and B. J. Goldman. Attorney, N. C. Helman, New York.

# Short Subjects

### "Among the Missing"—Will Nigh *Good, Strong, One Reeler*

Type of production... 1 reel drama

This is one of the best short subjects presented in a long time. It is real drama, realistically done, exceedingly clever in its presentation and worth showing in any house. It will go particularly well where they like something to offset a strong comedy.

Nigh not only directs in his usually capable manner, but gives a striking performance as the scared deserter. Lucille La Verne, gives a strikingly strong performance as the mother.

### "Hansel and Gretel"—Century— Universal

*Charming and Seasonable*

Type of production... 2 reel fairy tale

Baby Peggy, one of the cutest kiddies on the screen, is the leading lady in this Century two reeler which should prove a first rate offering for this season of the year. Hansel is played by a clever little boy whose name is not mentioned. Children of all ages will enjoy this one immensely. There is also some trick stuff used to good advantage, showing Peggy standing at a table watching miniature figures come out of a bowl and dance on the table before her. The story follows the fairy tale closely except that a monkey and an elephant have been used as goblins, and they get several laughs. There is also a surprise finish, showing Peggy and her little brother being read to by their mother, as they are about to go to sleep.

### "Mother's Joy"—Roach—Pathe *Amusing Opening—Average Thereafter*

Type of production... 2 reel comedy

At the start this looks as if it were going to be a hum-dinger. It deals with a father's tale of how he turned his daughter out into the world because she married against his wishes. The scene showing the daughter eloping with her loved one in clothes of the 19th century is very funny, as is the bit in which she returns home and pleads with her father to "let her eat," showing him a clothes basket in which reposes her baby boy—Stan Laurel. This shot of Laurel in baby clothes is as unexpected as it is amusing. Later, however, "Mother's Joy" turns out to be the average sort of comedy in which an uncouth youth, tries to make a good impression socially. Where Laurel is liked this one should go very well.

### "Snooky's Covered Wagon"—Edu- cational *Fine Stuff*

Type of production... 2 reel animal comedy

This is a sure-fire hit. No matter what sort of an audience you cater to they will be delighted with Snooky's work in this one, for Snooky

is more than one-half human judging from the intelligence displayed herein. In addition there are several other monkeys and an assortment of animals ranging from a skunk to a pelican. The direction is excellent, the story interesting and the laughs very numerous. Get this and give your folks a treat.

### "Call The Wagon"—Christie—Edu- cational

*Well Played and Directed*

Type of production... 2 reel comedy

Charlotte Merriam, Neal Burns and Babe London make this Christie comedy very enjoyable entertainment. Charlotte, a very pretty young miss, is besieged by suitors. Neal, who wants her all to himself, tells the other boys that Charlotte is not just what she seems—her hair is false, also her teeth, etc. This succeeds in scaring away the others but much is Neal's chagrin when Charlotte, learning of the trick, plans to turn it on him and asking him if he minds if she makes herself comfortable, proceeds to take off her hair, take out her teeth and even exhibits a glass eye. Those who are inclined to be squeamish may not like this particular bit, but the rest of it is thoroughly enjoyable.

### "Pathe Review" 'No. 51

*Has Good Variety*

Type of production... 1 reel magazine

Labor of many varied types is pictured in Pathe Review No. 51. First, the method by which apple cider is made in the country, literally, "in the shade of the old apple tree"; next in series of interesting close-ups, the way in which different kinds of mother birds care for their young. Then come some views of a steamer going through the locks at Sault Ste. Marie, and last some colored scenes in the valleys of France and Spain showing how the farmers still cling to their oxen for use in the fields to draw the plough, etc.

### "Chasing Wealth"—Universal

*A Good Tramp Team*

Type of production... 1 reel comedy

Neely Edwards and Bert Roach, the two happy tramps make this one-reeler pleasant enough diversion. They have a great deal of difficulty in catching and holding any sort of paper money. It blows right out of their hands, time after time, even at the very finish when Nery Ned, having beaten the roulette table in a gambling den, steps into the street with his arms loaded down with money, the wind comes along and blows it all away. The constant merriment on the part of the featured players is bound to be contagious, and you find yourself smiling with them even though some of the stuff is rather silly.

## New Theaters

Connellville, Pa.—The Orpheum although not yet fully completed, has been opened. It seats 1,100.

Ogden, Utah.—H. E. Skinner will soon open his new Colonial. "Little Old New York," will be the opening feature.

Staunton, Va.—The Woodrow the name of J. L. Baugher's new house. He named it in honor of E. President Wilson.

Brooksville, Fla.—Under the management of the Messrs. Hawkins at Hudson, Brooksville's first theater has opened.

Lake Placid, N. Y.—Lake George will have an up-to-date picture house if the plans of J. S. Campbell materialize.

Tuscaloosa, Ala.—C. B. Grimes and associates have completed construction work on the new Belvedere.

Raleigh, N. C.—The new Star opens Christmas week. N. C. Hine is sponsoring the project.

### Glenside, Cleveland, Sold

(Special to THE FILM DAILY)

Cleveland—Ben Schwartz has sold the Glenside to J. N. Fisher.

### Joint Sociable in Milwaukee

(Special to THE FILM DAILY)

Milwaukee—The exchangemen exhibitors will hold a joint ball shortly, probably in the municipal auditorium.

### Teachers Book Kleinschmidt Film

(Special to THE FILM DAILY)

Cleveland—Local Parent Teachers Ass'n's are booking "Capt. Kleinschmidt's Adventures in the Far North," released in Ohio through Goldseal Prod.

### Managers Change in Twin Cities

(Special to THE FILM DAILY)

Minneapolis—Stanley Siegelbaum former manager of the Capitol, St. Paul, has been named manager of the Strand and New Garrick, replacing Stan Brown, resigned.

### Ministers Seek "Blue Laws"

(Special to THE FILM DAILY)

Los Angeles—The Reverends Gustav Briegleb, R. P. Shuler and Dr. Montgomery of the police commission, are the prime movers in the contemplated campaign to introduce "blue laws" here.

### Yankton, S. D. Exhibitor Held

(Special to THE FILM DAILY)

Yankton, S. D.—A. L. Hess of the Hess theater has been placed under arrest by the Government for failure to report his admission tax receipts. The amount totals about \$2,000.

### Roach to Feature Chas. Chase

Charles Chase will be featured in a series of single-reel comedies for distribution by Pathe. Hal Roach will produce them.

*Insist on prints on—*

# EASTMAN POSITIVE FILM

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66

Associated First National Pictures, INC. presentation of

# HER TEMPORARY HUSBAND<sup>99</sup>

by Edward  
A. Paulton

Photography S. E. Landers  
and Perry Evans  
Settings designed by  
Milton Menasco  
Edited by Edward McDermott  
Titled by Harvey Thew

With OWEN MOORE-SIDNEY CHAPLIN-SYLVIA BREMER and a superb cast  
Directed by John McDermott



A FIRST NATIONAL PICTURE

# The BRADSTREET of FILMDOM **The Film** The RECOGNIZED AUTHORITY DAILY

Vol. XXVI No. 65

Monday, December 17, 1923

Price 5 Cents

## GRIEF

By DANNY

For producers. In the Appellate Division decision. Which says the picture must hold to the author's story. Or the author can collect at law. All which makes the Authors' Congress called last Summer by famous. Wither and pale. All the kicks registered there the trifle. Against the Court decision.

If all the authors who are sore at producers for changing their stories begin action, based on this decision, the Courts will not have a chance to hear any other cases for at least the next 13 years.

The grave question arises, it would seem to a lay mind; just what does a producer buy when he buys the picture rights to material? Of course in the Packard-Fox case it was a bit different. Packard sued because Fox had used his name to a story "altogether different" from what had been sold to Fox Film. Incidentally Fox changed the Packard title from "The Iron Rider" to "Smiles are Trumps."

### A Producer's Woes

Lugo Ballin talking. Thinks a lot of things are wrong. Such for instance as excessive production costs on the Coast—says pictures can be made here 30 per cent cheaper, at least; and why a distributors "guarantee" makes him smile. Most of them mean nothing; so he says. He's right. But one point pleases him muchly. That producers have finally awakened to the fact that pictures should be shot in the natural light and not in Hollywood. In other words a Parisian story should be shot in Paris. Says he wanted it seven years ago.

*The latest demands of the bonus boys in aiding producers: a bonus of 20 per cent deducted beforehand; interest at six per cent during the life of the loan. AND 20 PER CENT INTEREST IN THE PICTURE.*

Help!



A pretty love scene in the comedy-drama now delighting exhibitors and fans everywhere: Mack Sennett's presentation of Mabel Normand in "The Extra Girl," an Associated Exhibitors release.—Adv't.

### Court Upholds Author's Rights

The Appellate Division of the Supreme Court has decided that Fox must defend a suit by Frank L. Packard for \$75,000 damages on two causes of action, and has refused an application by Fox to grant judgment in its favor. Packard alleged that he sold his story, "The Iron Rider," to Fox for a film, but that Fox made two films of it by using the title for a play he didn't write, and putting a new title, "Smiles are Trumps" on his story. He asked \$50,000 for the first and \$25,000 for the second. The Appellate Division decided that he was damaged in both cases.

### Judge Reserves Decision

Supreme Court Justice Burr has reserved decision in the proceeding by the Attorney General to restrain the Rising Sun Prod. formed by Al Gilbert, from selling stock because it has made no pictures since it was organized last March. Rising Sun Prod. contended that no stockholder has complained and no charge of fraud is made, and for that reason the Attorney General had no cause to act.

### Distributing Goerz Film Here

Ferdinand Schurman and J. A. Knorr, in an announcement made in today's issue relative to the distribution of Goerz film for the United States, claim to be in a position to obtain an advantage for American producers using Goerz raw stock which should be of interest. They claim they are able to secure a refund of duty on Goerz raw stock used for all prints exported by American producers. There will be no charge for this service. They say export statistics indicate that upwards of 120,000,000 ft. of positive prints are exported annually from the United States, and that the approximate saving which could be secured from the above plan is \$500,000 a year.

J. S. Cummings, former distributor of Anseo, is now associated with Fish-Schurman Corp., with offices at 33 W. 60th St.

### Tops "Four Horsemen"

Arthur Loew as advised by cable from London on Saturday that "Scaramouche," which opened at the Tivoli on Monday grossed £1918 the first four days of its run with only one show on Monday. This figure tops that of "The Four Horsemen" for the same period by £350. Loew declared.

## Bershon Resigns

Leaves West Coast Theaters, Inc.,—Had Trouble With Distributors and Prices

(Special to THE FILM DAILY)

Los Angeles—It is understood that Dave Bershon, booking manager for West Coast Theaters, Inc., and one of the important officials of that organization, has resigned.

Bershon is considered one of the best posted men in the selling end of the business. It has been reported for about a year past that he has had difficulty in carrying out the duties of his post with West Coast Theaters, Inc., particularly so far as it concerned consummation of deals with distributors, on the one hand and the exhibiting interests he represented, on the other.

### Klein Has Napoleon Film

Edward L. Klein is handling the American distribution of "The Agony of the Eagles," a Napoleonic picture made abroad. It deals with the return of Napoleon from St. Helena and the retreat from Moscow.

### Make Plans for 1st Nat'l Month

A series of sales meetings were held in all First National exchanges on Saturday, to make final plans for First National Month, which occurs in January. Five new pictures will be released in that period.

## Plea for Small Towns

Steffes Opposes Individual Contracts on Playing Time for Exhibitors in the Northwest

(Special to THE FILM DAILY)

Minneapolis—W. A. Steffes, president of the M. P. T. O. of the Northwest, has written A. H. Fischer, president of the Minneapolis Board of Trade a letter, asking that the board abandon its intention of insisting on individual contracts for playing time.

The board has been active in cooperating with Steffes for the elimination of film bicycling and in this connection, exhibitors will have to specify the number of days the picture is to be played, the exact location of the theater and information of that character that can be used for checking-up purposes. Steffes claims, however, that definite data of this kind will be sufficient to eliminate bicycling and feels that the insistence of the individual contract plan would only bolster up rentals and force the small town exhibitors to close. He

(Continued on Page 2)



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**On Broadway**

Astor—"The Hunchback of Notre Dame."  
Broadway Comedy Carnival Week (all comedies)  
Brooklyn Strand—"Anna Christie."  
Cameo—"The Acquittal."  
Capitol—"Unseeing Eyes."  
Central—"The Shepherd King."  
Cosmopolitan—"Under the Red Robe."  
Criterion—"The Covered Wagon."  
Forty-Fourth Street—"Scaramouche."  
Loew's New York—"Today—"The Marriage Market."  
Tuesday—"The Grail" and "The Supreme Test."  
Wednesday—"His Children's Children."  
Thursday—"Her Reputation."  
Friday—"A Prince of a King" and "The Exiles."  
Lyric—"The White Sister."  
Rialto—"The Man from Brodney's."  
Rivoli—"Lucretia Lombard."

**Next Week**

Astor—"The Hunchback of Notre Dame."  
Capitol—"The Steadfast Heart."  
Central—"The Shepherd King."  
Cohan—"The Ten Commandments," beginning Dec. 21.  
Cosmopolitan—"Under the Red Robe."  
Criterion—"The Covered Wagon."  
Forty-Fourth Street—"Scaramouche."  
Lyric—"The White Sister."  
Strand—"Boy of Mine."

**Plea for Small Towns**

(Continued from page 1)  
advances the argument that distributors should not expect to realize a profit on all pictures they release and that the fixed minimum price plan, so far as it affects pictures of exceptional merit, is negligible. "It is on the program and mediocre pictures that the fixed minimum will prove disastrous," he maintains.  
Steffes is seeking to have the matter settled so that he can present the decision to the South Dakota exhibitor meetings in Sioux Falls tomorrow and Wednesday.

**Newspaper Opinions**

Newspaper criticisms of pictures which closed week runs in out-of-town cities on Saturday, will be found below:

**"A Lady of Quality"—Universal Randolph, Chicago**

AMERICAN—Miss Valli gives here a wholly winning and wholly convincing characterization. \* \* \*  
TRIBUNE—The big thing about this picture, \* \* \* is the presence of Virginia Valli. She is charm personified. Coiffured and costumed as was the fashion in the days of "Good Queen Anne"—she moves through the picture a thing of beauty and a joy forever. \* \* \* On the whole, however, the photoplay is convincing.

**"The French Doll"—Metro Rivoli, St. Louis**

GLOBE-DEMOCRAT—Mae Murray, \* \* \* scores a dazzling and stunning success. She was never shown to better advantage. \* \* \*  
STAR—\* \* \* justifies about 90 per cent of the press agent's adjectives about the star's costumes, and it will doubtless be a big box office success, but somehow or other this reviewer could not grow enthusiastic.

**"Going Up"—Asso. Exhibitors Strand, Cincinnati**

ENQUIRER—\* \* \* reminiscent in plot and design of "The Hottentot," and, while it is not as hilarious, in many respects it is more clever. Be that as it may, "Going Up" is one of the merriest farce-comedies of the season. \* \* \*  
POST—It's hilarious farce comedy all the way thru, with Douglas MacLean at his best. It kept optiences Sunday laughing from start to finish.  
MacLean has had no better vehicle since "Twenty-three and a Half Hours' Leave."

**"Held to Answer"—Metro Lyric, Cincinnati**

POST—House Peters, an actor of great ability and as virile as any player on the screen, has the leading male role. His work overshadows defects in the photoplay structure.

**"Hoodman Blind"—Fox Monroe, Chicago**

POST—"Hoodman Blind" is a good, old-fashioned melodrama of the kind that stirs the emotions, inflames the imagination and rivets the attention. \* \* \*  
The sensational story is made doubly impressive by the very good acting of the three principal members of the cast.

**"If Winter Comes"—Fox Fox's, Philadelphia**

BULLETIN—\* \* \* An intensely sincere attempt to transfer to the screen faithfully and in considerable detail the sum and substance of A. S. M. Hutchinson's novel. \* \* \*

But it does not approach nearly the merit of the novel. \* \* \* Yet all this is almost entirely redeemed by the acting of Percy Marmont.

NORTH AMERICAN—Percy Marmont \* \* \* contributes some very fine work. \* \* \* He combines a certain idealistic quality with intelligence which suit him exceptionally a role of this sort.

PUBLIC LEDGER (Evening)—The novel has been extraordinarily well adapted for the screen. It seems as if it had been transformed into some magic substance and spouted into movie-celluloid.

RECORD—A very able cast contributes the life to these emotions and makes them all real. \* \* \* The settings and the title and the directing are all just as good. "Winter Comes" is truly splendid.

**"Long Live the King"—Metro The Chicago, Chicago**

POST—\* \* \* you will want to cry he (Jackie Coogan) again amazes you with his wonderful acting. \* \* \*

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FIRE PATROL BULLETIN NO. 25

While Johnny Harron feasted his eyes on Madge Bellamy, Helen Jerome Eddy looked on with envy in her heart. It's in "The Fire Patrol," directed by Hunt Stromberg—and the first of 6 big melodramas to be released on the franchise plan by CHADWICK PICTURES CORPORATION, 729 7th Ave., N. Y. C.

**The Meanest Man in the World"—1st Nat'l**

**Strand, Minneapolis**

STAR—The picture is a good one from every point of consideration. It is of necessity, light and humorous, but it is well acted and well directed.

**"Our Hospitality"—Metro Regent, Rochester**

DEMOCRAT-CHRONICLE—So that it is a safe promise to make to prospective patrons that they will enjoy "Our Hospitality" more than any other screen comedy presented here this season, the Harold Lloyd comedies accepted.

JOURNAL—It is unfortunate then that this picture, which is the result of such sincere effort, should lack, somehow, that infallible spark of spontaneity which must be the final ingredient of every truly mirth-producing production.

**"Ponjola"—1st Nat'l Mr. Smith's, Indianapolis**

STAR—May not distract the planets on the courses with its realism, but it produces first rate screen entertainment. TIMES—Miss Nilsson does splendidly in her new disguise. Interesting photography.

**Newman, Kansas City**

POST—"Ponjola" is an all entertainment film, from beginning to end, full of action, all of romance and full of Miss Nilsson—the last fact the most delightful.

**"Six Cylinder Love"—Fox Tally's Broadway, Los Angeles**

EXPRESS—So close an adherence to the manuscript tends to make the action at the beginning decidedly slow and necessitates the use of a great many subtitles. But these, are so sparkling and lively that one scarcely realizes their prominence. While slightly exaggerated for comedy purposes, is a clean, wholesome fun.

HERALD—\* \* \* Been faithfully transferred to the screen with unstinted success. \* \* \* Patrons were loud in their praise of the picture.

RECORD—The film play is interesting in that it brings to the screen a group of talented actors, members of the original stage success, whose faces are new to film fans.

**"The Spanish Dancer"—F. P.-L. Palace, Washington**

TIMES—Restraint, evidently, has been removed in a large measure from la Negri's mod of expression—with excellent results for all concerned. This, with the assistance of a good tale and a splendid cast, makes for thorough enjoyment of the film.

**"Stephen Steps Out"—F. P.-L. Allen, Cleveland**

PLAIN DEALER—As pictures go, and they go this way and that, young Fairbanks' initial film is fairly entertaining. \* \* \* Any way, the picture is fairly entertaining. Its chief fault is that the action sags in the middle of the picture.

PRESS—\* \* \* Pretty good picture. But, however great the interest in this young man may be, it would be a mistake, we think, to ascribe the movie's merits to him. \* \* \* The merits of the picture are to be credited to production, direction and the story itself.

**"Tiger Rose"—Warner's Apollo, Indianapolis**

STAR—\* \* \* One of the most engrossing melodramas of the year. \* \* \* Indeed, it is a very thrilling film that manages to keep the spectator on the edge of his seat most of the time. Lenore Ulric \* \* \* appears to advantage as Rose. \* \* \*

TIMES—Your interest will not center so much upon the story as the work of Miss Ulric. She brings a legitimate method to the screen. She gives a remarkable screen performance. The picture is aided by some beautiful natural "shots." There are several tense moments to this drama.

**"To The Ladies"—F. P.-L. Century, Baltimore**

SUN (EVENING)—The banquet scene and its denouement is an unbeatable situation. It is worth 10 times the price of admission. The whole film is replete with humorous gags of the homely sort that make the picture a scream.

**Missouri, St. Louis**

GLOBE-DEMOCRAT—\* \* \* one of the finest comedy dramas to be seen in quite a while. The cast is superb. \* \* \* The entire picture is filled with good original humor and at times tugs at your heart strings.

POST-DISPATCH—Funny situations, rather than dramatic art, contribute to the success of \* \* \* "To The Ladies." \* \* \*

STAR—\* \* \* probably is the best picture in the city this week, and it is not exceptional. The idea was rather thin for a three-act play, and is just so much the thinner for a feature-length movie.

TIMES—It is a good example of a comedy, for while there are plenty of chuckles there is also pathos, the more poignant because unobtrusive.

**Palace, Washington**

TIMES—"To the Ladies" is one of the cleverest comedies in months.

**"Unseeing Eyes"—Gold-Cosmop. New Baltimore**

NEWS—For good, old-time thrills, take a peek at "Unseeing Eyes." \* \* \* It is soul-warming melodrama of the first water.

SUN (EVENING)—As pictures go this effort by Arthur Stringer is far from big-league stuff. We felt very often as though the poor little anemic plot were stumbling along with just as much effort as the principals who were forever wading through snow up to their knees.

**Park-Mall, Cleveland**

PLAIN DEALER—Frigid, elemental melodrama, but rugged and satisfying. The story has an element of newness.

"Unseeing Eyes" may not be art. It has some improbabilities and the story is drawn out just a little too long—but it is recommended as a rugged, compelling northern melodrama, well acted and remarkably well done, technically.

PRESS—Weak in theme and plot the glorious photography of mountains and snow scenes more than compensates.

And to its everlasting credit, it is one picture of the north that has no mounted police in it.

**Grand Central, West End Lyric and Capital, St. Louis**

GLOBE-DEMOCRAT—The picture is based on a story by Arthur Stringer that is full of thrills and provides Barrymore with one of the best movie roles that he has ever played.

POST-DISPATCH—It is sheer melodrama of the serial thriller kind enacted with a wonderful scenic background. Barrymore has a thrilling fight with the villain. \* \* \*

STAR—The presence of Lionel Barrymore, Louis Wolheim and Seena Owen in the cast, and good photographing of some magnificent snow and mountain scenes save "Unseeing Eyes." \* \* \* from being just another gosh-awful melodrama. \* \* \*

TIMES—Those who fancy thrillers will find much to their liking. \* \* \* The story starts slowly, is full of action after that, and then peters out at the end.

**"The Virginian"—Preferred Walnut, Cincinnati**

POST—It's very well produced, with some of the finest outdoor shots of real western country we ever glimpsed on the silver screen. Some of the cattle scenes give you a good idea of the immensity of the "great open spaces."

**"The Wanters"—1st Nat'l Rivoli, Baltimore**

NEWS—"The Wanters" is just another one of those pictures.

**"White Tiger"—Universal Miller's, Los Angeles**

EXAMINER—There is speed, action and surprise in the piece. The theory that there is, contrary to general opinion, not a stick of honor among thieves is effectively brought out.

EXPRESS—The story is a weird disjointed conception, reminding one of a sketch sheet for artistic experimentation in effects. Viewed in this light the photoplay is decidedly interesting; as a more ambitious effort, it is anything but satisfying. It is too artificial and unfinished.

HERALD—A crook play with action, thrills and suspense.

**"Wild Bill Hickok"—F. P.-L. McVicker's, Chicago**

AMERICAN—For the production attracts you, if it interests you at all, largely because it marks William S. Hart's return to the screen. \* \* \*

TRIBUNE—Mr. Hart, \* \* \* better let somebody else write his stories for him. \* \* \* The photography, supporting cast, etc., are all right—and the Hart fans will rejoice at welcoming their hero once more in anything.

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"Her Temporary Husband"  
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## "Her Temporary Husband"

First National Farce Comedy with Sidney  
Chaplin Is a Regular Riot of Laughs  
and Fast Action

Reviewed by C. S. Sewell

First National has a regular whale of a comedy in "Her Temporary Husband." Here is a picture that looks as if it were built around the slogan: "Get the laughs," and it certainly does. No matter how hard-boiled you are, even if you belong to the class who sit back and mentally dare a picture to make you laugh, this one will get you, pretty soon you will be smiling and before you know it you will be laughing aloud.

An out-and-out farce, making no pretense to being taken seriously, it starts in with the first subtitle to let you know it is all in good fun. This attitude is maintained throughout; while the action is getting under way there are snappy subtitles and humorous incidents and by-play on the part of Sidney Chaplin which keeps you in good humor. Then once the main idea begins to unfold, the action gets faster and faster, the humor more and more boisterous up to the climax which is a regular whirlwind, both from the standpoint of action and laughs.

riot from every angle. Then on top of that, with no let-down in interest, the manner in which the conspirators are spirited away by the valet and given what's coming to them, brings another round of laughs. Everybody enjoys a good laugh. "Her Temporary Husband" is crammed full of them and should prove a great big box-office winner, so don't overlook it.

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# The BRADSTREET of FILMDOM **The Film DAILY** The RECOGNIZED AUTHORITY

Vol. XXVI No. 66

Tuesday, December 18, 1923

Price 5 Cents

## See New N. A. M. P. I.

State Righters Nucleus of Ass'n That May Include All Those Not Affiliated With Hays

A revival of the old N. A. M. P. I. under another name, is looked for in certain quarters with the development of the organization coming out of the affiliation of the various state righters who met last week at the Astor.

Originally, a credit organization was planned, sponsored by Charles B. Hoy and Frederick H. Elliott but at the meeting, it was suggested that inasmuch as the Independent Producers and Distributors' Ass'n had become inactive with a clean record, nevertheless, that it might be an idea to use the organization's by-laws as the basis for a new co-operative body. A meeting of state right producers has been called for Thursday at which the organization committee composed of Ike Chadwick, W. E. Hallenberger and Joe Brandt will report. Since Thursday, this group has had two meetings, one of them yesterday.

It is anticipated by some of the sponsors that the association will eventually include a number of firms and individuals who are not members of the Hays group. If the plan should materialize, there will be no conflict with the Hays association but a general working agreement entered upon. At least, it is so hoped. Should the growth of this new group flourish, it is planned to maintain a contact in Washington and with exhibitors throughout the country as well.

Chadwick is mentioned as the first president.

### Not Interested in Studio

R. A. Rowland of Asso. First Nat'l Pictures said yesterday that while he could very much like to see additional studios erected in or around New York that he was not interested in any definite plan for such a building, nor was he interested in the proposition of the studio planned by several gentlemen, regarding which a report of the proposed studio was published recently.

### How To Fight Tax

William Brandt, president of the M. P. T. O. of New York State has prepared a campaign book outlining several different methods of enlisting support for the repeal of the admission tax. Details will be found on page 4.



Was this the forerunner of the American game of craps? Adventurers on the Mayflower amuse themselves in "The Courtship of Myles Standish," Charles Ray's long run attraction, distributed by Associated Exhibitors.—Advt.

### Rivoli Safe Robbed

Three masked men held up John Mack, night watchman at the Rivoli early Sunday morning and jimmed open the safe which contained Sunday's receipts, about \$6,000. The theft was covered by insurance.

### Annexes Two San Diego Houses

(Special to THE FILM DAILY)

San Diego, Cal.—West Coast Theaters, Inc. has purchased the new Balboa and the Cabrillo theaters from Robert Hicks. The deal closely followed the purchase of a principal theater in Long Beach.

### Sam Goldwyn Going to L. A.

Sam Goldwyn leaves for the coast tomorrow. He intends making another Potash and Perlmutter story, based on "Business Before Pleasure" which was a stage play. The new picture will deal with motion pictures.

### Lowe in "The Fool"

Edmund Lowe, who has signed a five-year contract with Fox, will first be seen in "The Fool."

### Coupon Books for Christmas

(Special to THE FILM DAILY)

Atlanta—Sig Samuels of the Metropolitan has prepared a coupon book containing \$6 in tickets, which he is offering to large manufacturing and commercial institutions for \$5 as a Christmas gift for their employees.

### Bryson Goes to London

James V. Bryson who handled "The Hunchback" at Universal until Al Lichtman joined that company is en route to London aboard the George Washington, where he will replace Beverly Griffith as English sales manager for Universal.

### Cohen Here

Harry J. Cohen is in town from the coast with a print of "Discontented Husbands." He will remain over the holidays and, upon his return to the coast, may start work on his George Washington film.

### Braden Sails

Col. William Braden, a director of Goldwyn, is en route to Europe.

## 1924 Plans Under Way

Zukor, Lasky and De Mille Meet Thursday and Friday to Outline Production for Next Year

Cecil B. De Mille, his family and Jeanie MacPherson arrived in New York from the coast yesterday to attend the premiere of "The Ten Commandments" at the Cohan theater Friday night.

Adolph Zukor who has been visiting socially in Chicago is due back Thursday at which time, he, together with Jesse L. Lasky and De Mille will hold a two-day conference, mapping out production plans for 1924-1925. Lasky will leave for the coast on Saturday, following the discussions. De Mille is scheduled to go on the 29th.

A crew of men is busily erecting "The Ten Commandments" sign across the upper stories of the Putnam Bldg. On the 44th street side of the structure is a figure of Theodore Roberts in the role of Moses and on the 45th St. side several figures appearing in the modern version of the picture. The lettering bearing the actual title is strung across the building, covering all of the 7th Ave. front except that portion taken up by the figures.

## \$3,121,300 Profits

Earned by Famous Players in 9 Months—Makes Annual Stock Rate \$14.87

Famous Players-Lasky in its consolidated statement which includes the earnings of subsidiary companies, owned 90% or more, reports for the nine months ending Sept. 29, 1923, net operating profits of \$3,121,300.22 after deducting all charges and reserves for Federal income and other taxes.

After allowing for payment of dividends on the preferred stock, the above earnings are at the annual rate of \$14.87 on the common stock outstanding.

### 2,800 Seat House for Mt. Vernon

A. H. Schwartz, president of the Homack Construction Co., which owns and operates seven theaters in Brooklyn, has purchased a site in Roosevelt Square West, Mt. Vernon, upon which a 2,800 seat house will be built. It is the intention to start work in the spring and it is hoped the building may be ready for next fall.

### Lesser Due Friday

(Special to THE FILM DAILY)

Los Angeles—Irving M. Lesser has left for New York where he is due to arrive on Friday.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	.109	108½	108½	200
F. P.-L.	.68¼	67½	67½	1,400
do pid.	.85¾	85¾	85¾	100
Goldwyn	.8½	8½	8½	687
Loew's	.18½	17¾	17¾	900

**Pictures Supplant Stock**

(Special to THE FILM DAILY)

Pasadena Calif.—Pictures will soon take the place of stock at the Raymond, owned by Turner, Dahnken and Langley.

**Special Christmas Showing**

The Brooklyn Strand will play host to a number of orphan kiddies Christmas morning when a special performance will be given.

**F. & M.'s Lyric Opens Thursday**

(Special to THE FILM DAILY)

Traverse City, Mich.—Fitzpatrick & McElroy's new Lyric will open Thursday.



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**Some Completed Pictures**

(Special to THE FILM DAILY)

Hollywood—Productions completed recently, include:

"Why Men Leave Home," directed by John M. Stahl. "The Drifter," directed by Robert North Bradbury, starring Jack Hoxie. "Racing Luck," directed by Herman Raymaker, starring Monty Banks. "Let's Go," directed by William Howard, starring Richard Talmadge. "Which Shall it Be?" directed by Renaud Hoffman. "The Everyday Mystery," a serial, directed by Clayton Grandin, starring Lola Patti. "The Last Frontier," directed by John Ince and Reeves Eason. "White Fang," directed by Laurence Trimble. "The Sheriff of Tombstone," directed by Al Rogeli starring Fred Thompson. "Baffled," directed by J. P. McGowan; the first of a series of eight starring Franklyn Farnum. "The Tumbler," directed by Hobart Henley. "Souvenir," the second Halperin production, starring Agnes Ayres and Percy Marmont.

**Bartlett Titling for F. B. O.**

(Special to THE FILM DAILY)

Hollywood — Randolph Bartlett, formerly with Paramount, is titling "Beware the Woman," at Robertson-Cole. In the cast are Derely Perdue, Lloyd Hughes, Ralph Lewis, Josef Swickard, Joseph Dowling, Emilie Fitzroy and others. Emile Chautard directed.

**Reynolds Goes to Coast**

Lynn F. Reynolds has gone to the coast for the holidays. He is directing one portion of "Janice Meredith," the new Marion Davies film which will be made piece-meal by several directors.

**Reeves Goes Home**

Arch Reeve, publicity director at Paramount's coast studio, who has been in New York for the three weeks, left Sunday on his return journey.

**Fisher Joins The Warners**

(Special to THE FILM DAILY)

Atlanta—H. W. ("King") Fisher has joined the sales force of Warners.

**November Sales Drive Successful**

The November sales drive, conducted by Hodkinson, has proved so successful that it will be continued through December. Ben Weisenbach, who covers Southern Wisconsin, out of Chicago, and S. W. Whitehead, of Los Angeles, were the largest individual prize winners, both tied for first place. Mrs. Anna Sessions, branch sales manager for New Orleans and Atlanta won first place in her division, while Irving Hanover, out of New York, stood first in the collections for the Eastern division. Chicago won the record for the Central division, and Los Angeles for the Western Division.

**New Theater For Bronx**

Mac Leron Bros., real estate agents, have sold a site on the southeast corner of Kingsbridge Road and Jerome Ave., in the Bronx, upon which will be built a 2,500 seat theater, with an entrance on Kingsbridge Rd. The site is now occupied by several small buildings which will be demolished shortly.

One of the large circuits is sponsoring the project.

**Peters Denied Injunction**

Justice Coahan, in the Supreme Court yesterday, denied the application of House Peters for an injunction to restrain Charles O. Baumann from advertising the fact that Peters had allegedly broken his contract with Baumann.

**Children Matinees at Rivoli**

The annual children's Christmas matinees are again a feature at the Rivoli this week. Special film numbers, songs, dances and one-act plays of particular interest to the youngsters will be shown at 10:30 daily.

**Changes in Titles**

The first Harry Carey picture for Hodkinson release will be "The Night Hawk" and not "High Dawn," as reported. The first Kirkwood-Lee picture is titled "Painted Women."

FIRE PATROL FIRE PATROL FIRE PATROL

FIRE PATROL BULLETIN NO. 26

FIRE PATROL FIRE PATROL FIRE PATROL

Helen Jerome Eddy, torn between triumph and despair, caresses the wedding gown that will unite her to the man her sister loves in "The Fire Patrol," directed by Hunt Stromberg—and the first of 6 big melodramas released on the franchise plan by CHADWICK PICTURES CORPORATION, 729-7th Ave., N. Y. C.

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**CHICAGO HERALD and EXAMINER**

Wednesday, December 12<sup>th</sup> 1923

BY POLLY WOOD.

**R**EALLY, it's embarrassing to discover, within a month, two perfect pictures made by the same concern. But I swear that I've no relatives with the Universal folk, and I swear, with equal ardor, that "The Lady of Quality" is as perfect in its way as "The Acquittal" was in its. Both came from the Universal shop, and if that concern continues to make the excellent films it has recently I'm going to buy some stock—if Santa is good to me. It would be a good investment.

Not only *The Answer is Plain*, you'll find under what

**UNIVERSAL HAS THE PICTURES**

time. She has the grace and beauty

# Exhibitor Aids on Tax Repeal

## Eight Suggestions

Congressmen and Public Reached by Wire, Letter and Screen As Outlined by M. P. T. O. of N. Y.

Billy Brandt has forwarded copies of his campaign book replete with exhibitors aids to repeal the admission tax to all of the New York State members and to presidents of the various M. P. T. O. units throughout the country for their help.

The campaign is divided into eight general divisions, as follows:

1. Wire to your Congressman and Senator.
2. Then write to them.
3. Use your screen to ask your public to help in this fight—they are interested!
4. Use all your advertising matter as mediums to enlist your public.
5. Have your patrons sign a petition.
6. Enlist the co-operation of civic organizations.
7. Organize a word-of-mouth squad at your theater.
8. Most important. Keep State headquarters office of M. P. T. O. of N. Y. advised of everything you do and accomplish so it may be used as organized ammunition in the fight.

The plan in detail follows:

### Sample Telegrams

1. Suggested telegrams to Congressmen:

(date)

Honorable (your Representative's name and address) As a theater owner in the district you represent I respectfully urge your sincerest consideration to the question of the tax on theater admissions. Stop! A study of the situation will unquestionably recommend to you the necessity of some action during the coming session of Congress to give relief to the theaters and the public from the tax burden they now carry.

(Sign name, address and theater).

(date)

Honorable (your Representative's name and address). It is respectfully requested that the letter forwarded you today relative to the theater admission tax receive your kind consideration.

(Signed).

### Model Letter

2. Sample letter to Congressmen:

I wish to call your attention to a burdensome tax situation which could be alleviated through your earnest co-operation.

Although a revision in the tax laws was made by the last Congress, little or no relief was given to the motion picture theater of the country and their millions of patrons.

The (Blank) theater has an annual total attendance of (insert annual attendance figure). These theatergoers, all of whom are your constituents, must pay a 10 per cent tax for the privilege of enjoying an evening's entertainment at the (Blank) theater. This entertainment, for a majority of my patrons, is their only means of obtaining relaxation and recreation, two elements which most certainly should be free of excessive taxation.

On many occasions the money collected in admission taxes at my box office is in excess of my profits; in fact, there are times when the film companies and the government are the only ones to profit through the operation of the (Blank) theater.

Many complaints are made at the box office by patrons who believe that the admission tax should be abolished, as other war taxes have been.

Another war levy which the theater owners must pay is the seating tax, which, in my case, amounts to (insert figure) a year. This one item might seem insignificant, but added to the other tax demands it becomes an expense that is draining the purse.

Admission prices have not advanced in keeping with wages, cost of pictures and taxes imposed upon the theaters. The public demands its motion picture entertainment at a nominal cost, and to meet that demand the theaters have maintained a low admission price, despite the increased cost of operation.

The (Blank) theater is now paying (insert figure) city, county, state and Federal taxes. I believe you will find that that total exceeds the taxes paid by any other business.

I wish Mr. (name of Congressman) you would give this matter your sincerest consideration. I believe that if you study the situation you will realize the necessity of some action by the coming session of congress which will give the theaters and the public some relief from the tax burden they now carry. I will be grateful, and I am sure my patrons will be appreciative, of any effort you may put forth in bringing about a revision of the revenue law.

(Signature.)

### Using the Screen

3. Messages presenting the tax situation clearly and concisely are published herewith. Screening at every performance is suggested:

Last year the government made far more profit out of this theater than the owners did. Do you think that you should continue to pay the admission tax of 10 per cent?

\* \* \*

Motion pictures are the one great moderate priced amusement available to everyone. Why should it be burdened with the admission tax? Ask your congressman and senator where they stand.

\* \* \*

This theater is compelled to turn over to the U. S. Government one-tenth of the money you pay at the box office. Is any other business in this city having to carry a burden like that?

\* \* \*

### Newspaper Ads

In your newspaper advertisements use any of the following catch-lines or use all of them in rotation.

The theater admission tax was justifiable as a war measure, but it is now an unnecessary burden on the public and the theater—it should be repealed!

Write your Congressmen that the theater admission tax must be repealed.

Use these in every advertisement and continue to use them until the tax is repealed.

The burdensome theater admission tax has outlived its necessity—it should be repealed.

The theater offers relaxation and recreation—these elements should not be taxed.

### Petitions

5. Every exhibitor should have his lobby or at his box office a petition, addressed to the Congressman from his district, for the public to sign. A message, urging patrons to sign before leaving the theater, should be thrown on the screen at every performance. This should be circulated among the members of the labor unions and among farmers. In the smaller communities merchants will co-operate by posting the petitions in prominent places in their stores. A petition blank should be published in each issue of the program or house organ which exhibitors may publish. Following is a suggested petition:

### Petitions

The undersigned, patrons of the (insert name of theater) at (insert name of city and state), hereby petition you, as Congressman from this district, to vote for the repeal of the 10 per cent admission tax at the coming session of congress.. The undersigned believe that there no longer is justification for this war levy. We believe that in working for its repeal you will be contributing a worthy service to your constituents.

Name .....

Street Address .....

### Civic Organizations

6. Appeal to civic organizations.

A direct appeal for co-operation should be made to all local organizations, such as chambers of commerce, rotary clubs, women's clubs, parent-teachers' associations, labor unions, farmers' co-operative associations and the like. In presenting the matter to chambers of commerce, exhibitors should accentuate the fact that successful theaters bring increased business to a community.

It should be pointed out emphatically that theaters must compete with Chautauquas and schools. Y. M. C. A., K. of C. and church entertainments, for which no admission tax is charged. The fact that more taxes are imposed on theaters than on any other business should not be overlooked in presenting the case. (Exhibitors should have figures at hand to emphasize this last state-

ment.) In presenting the matter to labor unions it would be well to bring to their attention the action of their brother members in New York in going on record for repeal of the admission tax.

Call to the attention of every organization the theater's willingness at all times to co-operate in furthering all civic movements. Bring the war record of the motion picture theaters to the attention of those you interest. Tell them of the mobilization of the theaters to assist in the successful culmination of the war. Dwell upon the Four-Minute Speakers, Liberty Loan, Red Cross and numerous other drives in theaters. Tell them of the other war taxes we paid cheerfully and impress upon them that the theaters are always at the public service.

### Word-of-Mouth Advertising

7. The most effective of all means of advertising.

Instruct your employes to pass the good word along. Your cashier and doorman who are familiar with your patrons can help materially in this regard. Your house manager who also knows many of your patrons by sight can help too.

Your musicians, operators and other employes belonging to labor unions can be asked to bring the question up before their local bodies for consideration because of the great importance to the theater for whom they work.

Even your cleaners and porters can be utilized to help in this cause by speaking on this subject to their own families and everybody whom they know.

In short, a general campaign among your employes, if properly inaugurated, would be of great assistance in the repeal of the tax. Appoint yourself a committee of one to generally supervise the activities of your theater. With sixteen hundred theaters in New York State thus organized, each a center generating overwhelming sentiment for the repeal of the admission tax, the success of the campaign can be assured.

### The State Organization

8. It is organized to help you—collectively and individually.

Much of the work in spreading propaganda in the campaign to cause the repeal of the admission tax must be done by you individually—because you are in direct, personal contact with your local public.

But—

This is important:

Copies of letters, telegrams, your advertising matter, letters from the public and congressmen, and signed petitions should be sent to State Headquarters of the M. P. T. O. of N. Y., Times Building, N. Y. City.

This material will be invaluable for use by the M. P. T. O. of N. Y. in carrying the campaign to its final goal.

You must furnish the ammunition

# SYDNEY CHAPLIN

Appearing in

Marshall Neilan's  
Associated First National's  
Thomas H. Ince's

"The Rendezvous"  
"Her Temporary Husband"  
"The Galloping Fish"

**Remember—**

when "PONJOLA" came out, how we told you to grab it—as it would be a great money maker? And what happened?

*It became one of the year's biggest hits!*

**Remember—**

when "FLAMING YOUTH" was to be released we told you to book it at once for tremendous profits? And what happened?

*It's the greatest and most consistent money maker put out this year. A whopping big hit!*

**We said—**

the same of Thos. H. Ince's "ANNA CHRISTIE"—recognized today as the screen's greatest achievement—and now it's cleaning up in the big centers—Another BIG 10-HIT!

**Now Watch—**

"HER TEMPORARY HUSBAND" go out and clean up—just as we have been predicting all of the BIG-10 would do!

**And WATCH—**

"BOY OF MINE" prove to be just what the Motion Picture World called it—"A GEM AMONG PICTURES" and a gem among the BIG-10—

**BIG-10 means 10 big hits**

**FIRST NATIONAL**

is certainly delivering

# Quigley's no fool!

Look at this right hot from the last issue of EXHIBITORS HERALD

hit—  
No. 7—and  
what a hit!

*What did  
we tell  
you!*

Gertrude Atherton's "Best Seller"  
Made into Splendid Production

"BLACK OXEN," a *First National Attraction*, adapted from Gertrude Atherton's popular novel. Directed by Frank Lloyd. Eight reels.

It ought to be a clean-up for every exhibitor who plays it. It's a novel with a million dollars' worth of publicity and advertising back of it and all of this publicity can be turned to good account in exploiting the picture. Never have we seen Miss Griffith more beautiful nor more alluring. Miss Atherton's novel contains such an unusual theme and has created such a stir, there is an immense audience waiting to see this filmization of her book. And Director Lloyd has made an excellent job of it, one that puts him in the front rank of present day directors.

"BLACK OXEN" will prove a surprise for most picture devotees.

A "BEST SELLER" made into a best seller.

when we make a fuss about a picture you can bet your last dollar the picture is *there!* And get that last line again—"A 'best seller' made into a best seller." Hot Dog! There's a corker. When

FIRST NATIONAL *talks—pay attention—it means something!*

# THE *Film* DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

Vol. XXVI No. 67

Wednesday, December 19, 1923

Price 5 Cents

## Start Bonus Jan. 1

All Famous Players Theater Managers Eligible—Will Not Replace Salaries

The bonus plan for managers of theaters owned by Famous Players becomes effective on Jan. 1. Harold B. Franklin, head of the theater department, has been working out the details, some of which are announced in a new issue of "The Close-Up," a Famous Players house organ. Franklin says:

"This plan provides for paying a proportionate amount to every manager who cuts costs, increases business, or both. It goes into effect Jan. 1. The proposed bonus is not a salary. Neither is it payment in lieu of salary. It is a measure of efficiency. A weekly reward for effort and results of a kind that are out of the ordinary."

(Continued on Page 2)

## Seeks Accounting on "Drifting"

Walter Scott Andrews, executor of the estate of Daisy H. Andrews who wrote plays under the name of Leslie Loring, has sued William A. Brady for an accounting on the receipts of "Drifting." The original play was known as "Cassie Cook of the Yellow Seas," but was produced on the stage as "Drifting." It is alleged the picture rights were sold by Brady to Universal for 15% of the profits of the film and that \$10,000 was paid on account. The suit is for the playwright's share.

## Ralph Clark Here

Ralph Clark, who recently resigned as New York State sales manager of First National and returned to San Francisco, is back in town for a few weeks.

## Barnstyn Reaches Holland

J. C. Barnstyn stated yesterday his brother, L. C. Barnstyn of the Netherlands Bioscop Trust, has arrived back in Holland, following a visit here.

## Seeking Receiver

against Pyramid and Smallwood & Co.—Both Companies Declared Fully Solvent

Arthur N. Smallwood is mailing out form letter to investors in Pyramid Pictures, Inc., in which he describes the affairs of the company and the situation caused by the temporary injunction secured by the Attorney-General of New York which prevents the further sale of bonds in the company.

Smallwood declares that investors in Pyramid to the extent of "less than

(Continued on Page 5)



"The Extra Girl" is Mabel Normand's greatest picture," wired Tom Schraeder, manager of the Olympic, Pittsburgh. It's a Mack Sennett production, distributed by Associated Exhibitors.—Adv't.

# The Trend

By DANNY

What is the trend of the motion picture industry?

Where is it leading, and how will it affect the plans now being formulated by important producers and distributors for the coming season?

These pertinent questions were put to Samuel Goldwyn yesterday. He leaves for the Coast today and will be followed on Saturday by Jesse Lasky. The following week Cecil De Mille and Richard A. Rowland leave, and other important executives will shortly make their annual mid-winter pilgrimage to the Coast.

Answering the questions Goldwyn said:

"This is certain: the trend of the industry today definitely proves that the day of the independent producers is at hand. The successes established during this season of important, worthwhile pictures made by individuals in their own time and in their own way demonstrates that real successes in the future will be made accordingly.

"The picture business is rapidly becoming a show business. The day has passed when any one man can lay out a program of fifty or more pictures which will be successful at the box-office.

(Continued on Page 2)

## Flinn In New Job

Leaves Famous Players to Join Distributing Company In Executive Capacity

John C. Flinn, for a number of years with Famous Players, has tendered his resignation, effective January 1. While no announcement was made of his future affiliation, it is understood that he will join one of the more important distributing companies in an executive capacity.

Flinn originally headed the advertising and publicity department of Famous Players. Later, he joined the theater department with special duties, and when "The Covered Wagon" was completed, he was assigned the exploitation of it and went to London to stage the English premiere. In recent weeks, Flinn has been handling the advance exploitation on "The Ten Commandments."

## Reargue Goldwyn Case

Arguments relative to the use by Samuel Goldwyn of the name of Goldwyn in connection with the picture he is releasing through First National were heard in the Appellate Division yesterday. A court decision has already decided that Goldwyn can use the name provided there appear in the main title, the words "not now connected with Goldwyn Pictures." Goldwyn Pictures Corp. has appealed to the Appellate Division which now has the matter under advisement.

## Bonns Promoted

Eddie Bonns who has been handling the exploitation work at Goldwyn-Cosmopolitan has been appointed a special representative of the sales department. W. F. Ferguson will handle exploitation.

## Metro Gets "The White Sister"

Metro officially announced yesterday the acquisition of "The White Sister."

## \$198,672 In 3 Months

F. P. Canadian Corp. Profits Jump—Allen Chain Bought for 12% of Receiver's Figure

(Special to THE FILM DAILY)

Toronto—Earnings of the Famous Players-Canadian Corp. for the first quarter of the 1923-24 year, covering September, October and November, showed gross earnings of \$198,672 before depreciation, as compared with \$180,648 for the corresponding period a year ago. Net earnings after depreciation stood at \$160,000. It was announced at the meeting that the re-

(Continued on Page 5)



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London Representative—Ernest W. Fredman, The Film Renter, 53a Shaftesbury Ave., London, W. I.

Paris Representative—Le Film, 42 Rue de Clichy.

Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelplatz.

Quotations

	High	Low	Close	Sales
East. Kod.	.108 1/4	107 1/2	108 1/4	300
F. P.-L.	67 7/8	66 1/4	66 1/4	1,500
do pfd.				Not quoted
Goldwyn	8 1/2	8 1/8	8 3/8	675
Loew's	17 3/4	17 1/2	17 5/8	1,600

Start Bonus Jan. 1

(Continued from Page 1)

"By a method of percentage, the manager of a small theater will be able to win as much money as the manager of a large house, as awards will be made on these two points: increased paid admissions per week, and decreased costs per admission. An equitable standard will be set for each theater. Standards will be arrived at by summing up past performances, and by eliminating from consideration any condition over which the manager has no control. So it can readily be seen that the bonus plan is absolutely fair.

"For instance, a manager who increases his paid admissions for a week, but exceeds his standard of cost per seat, will not receive a bonus. On the other hand, a manager who has shown no increase in business, but has cut down his cost per seat, will receive a bonus. Thus it is possible to collect from both ends by increasing business and cutting costs."



Foreign Distribution of Motion Picture Productions  
**George E. Kann Corporation**  
220 West 42nd St.  
New York, Chick. 2355  
Cables—Geokann, N. Y.

The Trend

(Continued from Page 1)

"There is an appreciation at this moment by important producers of this fact. A producer must have time, ample time, to make a picture as he plans it and desires it. Nothing could more definitely demonstrate this than such successes as 'The Hunchback,' 'Scaramouche,' 'The Covered Wagon,' 'Anna Christie,' and a number of others including 'The Eternal City.' It is true that the producer must keep an eye on the box office, but it is very true that if any producer looks only to the box office, much of the great appeal of motion pictures will be lost.

"When the motion picture business ceases to be an art it ceases to be a business. Entertainment is an art.

"The day when a producer of motion pictures could set out to make 20, 40, 60 or more pictures, attending to the innumerable annoying problems which develop, has passed. We have had a great many fine, big pictures for this year and at this moment I might ask who in this business is planning a big picture for next season? Have they been frightened off by the results obtained so far this season? For many of these results the exhibitor is to blame.

"Imagine such a state of affairs when an exhibitor in an important city refuses to pay a decent price for a good picture for New Year's week and maintains that he doesn't need it. He may spend a fortune on institutional advertising but he overlooks the fact that a fine good picture is the very best kind of institutional advertising, and I know exhibitors who are planning to play pictures two, three and four years old New Year's week because they know they are going to do good business. It's shortsightedness. If the exhibitor maintains this state of mind we are going to have a lot of mighty bad pictures for next season unless somebody wakes up in time.

"Important theatrical producers—and the motion picture business is rapidly reaching the show business—would never think of making 50 plays

a year. They wouldn't dare. David Belasco has presented 11 plays during the past four years with 10 positive hits as the result. John Golden produces two plays a year; he has had one failure out of 11; Charles Dillingham, one out of 10; Ziegfeld produces two great shows a year and makes a fortune; the Shuberts make 46 a year and how many hits do they have? All of which leads to this: that the independent producer of the screen must work incessantly, developing, planning, working things out so that he has a real success. Griffith and Ince both tried to supervise for Triangle to make 52 pictures a year. Did they do it? What are they doing today? Making pictures in this form on such a scale means that production becomes a matter of convenience instead of a matter of mentality. There is a no dual genius in the picture business; a genius that is as great on production as it is on distribution.

"For six years I tried to convince my associates in Goldwyn Pictures to make 'Potash.' They could not see it. When I started on my own, the first picture that I made was 'Potash.' The newspaper press of this country and hundreds of delightful letters have proven to me as well as the success it has at the box office that I was correct. It was not the story, it never is; it is the treatment that is given to it that makes for success or failure in making pictures.

"I have waited for two months to be able to secure Lewis Stone for my next picture. Could a producer with a schedule of fifty or more dream of doing such a thing? And I wanted Stone because he is the man for the part.

"And don't forget this, that no big city, no great community like Chicago or New York gives a correct gauge of the exhibition value or the entertainment value of a picture. In great cities like this the appeal is to a shifting, nervous community which is entirely different from the state of mind which exists in the average community throughout this country."

Pathé News

No. 102

**BIG FLOOD IN ITALY**—600 persons drowned and 50 square miles laid waste at Bergamo when a dike breaks.

**MUSCLE SHOALS AS IT IS TODAY**—Rapid progress is made by the Government on the great water-power project; \$50,000,000.00 already spent on the fertilizer plant.

**CONGRESSMEN ATHLETES**—Interesting sidelights on legislators at Washington, presenting them in new roles.

Other news as usual.

today

HAL ROACH'S  
STAN LAUREL  
COMEDIES

"The Pinnacle of Pantomime"  
2 reels

Pathécomedy

Miss DuPont can tell you

"What  
Three  
Men  
Wanted"  
?

FIRE PATROL FIRE PATROL FIRE PATROL

FIRE PATROL BULLETIN NO. 27

Betrayer of her young sister's faith, Helen Jerome Eddy vindicates herself by making the supreme sacrifice for Madge Bellamy's happiness. It's in "The Fire Patrol," directed by Hunt Stromberg and to be released on the franchise plan by CHADWICK PICTURES CORPORATION, 729-7th Ave., N. Y. C.

FIRE PATROL FIRE PATROL FIRE PATROL

"WE NEVER DISAPPOINT"

**CROMLOW FILM LABORATORIES**  
INCORPORATED  
220 WEST 42<sup>ND</sup> STREET  
NEW YORK  
PHONE-CHICKERING 2937  
ALLAN A. LOWNES, GEN. MGR.



# BOOTH TARKINGTON

*in a recent letter to J. K. McDonald, producer of*

## **“BOY of MINE”**

*after watching that wonderful youngster*

### BEN ALEXANDER

do his bit—and what a bit it is—in this adaptation of his story, said:

“When a picture’s pathos makes a group of newspaper reporters cry visibly and snuffle audibly as ‘Boy of Mine’ did last night, and then bring shrieks of delighted laughter from everybody, the producer ought to be satisfied.”

—and that from  
the author himself

We’re all satisfied—satisfied that “BOY of MINE” is one of the most human pictures ever made.

Oh! man! you’re getting some  
wonders from FIRST NATIONAL  
and nothing can stop us!

William Beaudine directed Ben Alexander’s Best

# WARNING

---

Definite knowledge has come to me that a series of "*Felix*," the Cat Comedy Cartoons, by Pat Sullivan, is being offered on the Motion Picture market.

I am handling the 1922 and 1923 series of "*Felix*."

On September 12th, 1922 an option was given me by Pat Sullivan for the next series. I exercised that option on August 29th, 1923.

I intend to protect my rights where "*Felix*" is concerned and will use extreme legal measures if necessary to do so.

MARGARET J. WINKLER

220 West 42nd Street

## Seeking Receiver

(Continued from Page 1)

500 have made an application for a receivership against Pyramid Pictures, Inc., and Smallwood and Co., Inc." This, he continues, is without any justification and is a move which the writer is using every effort to ward off because, it is his belief, that receivership would kill off the plans that have been made for the reorganization of the business and the saving of investors' money." He adds that both companies are "solvent, go-concerns."

Smallwood admits that Pyramid has been seriously hampered by the situation preventing the sale of stock. Preliminary work on three pictures has been completed but additional financing is necessary to complete them, he asserts. The letters, in part:

Smallwood and Co., Inc., invested a fortune in Pyramid in addition to the investments made by unit-holders and bondholders. The writer accepted the presidency of Pyramid Pictures, Inc., after the collapse of American (Releasing Corp.) and the retirement of Mrs. Greene as president of Pyramid for the purpose of re-organizing the business so that the investments of everyone, including yourself as a unit-holder, and the Smallwood and Co. stockholders might be

Smallwood and Co. and the writer himself have been as hard hit by the failure of American Releasing Corp. management to do good as anyone. There is only one way we can do now—that is to get ourselves out of the tangle caused by the American Releasing Corp. and recoup our losses by making more good pictures and then have Pyramid distribute its own pictures direct to exhibitors through its own salesmen on a cash

## Suit Over Film-Music Stock

William Rodman Fay, president of Schirmer, Inc., music publisher, is seeking to recover \$10,000 he invested in Synchronized Scenario Music Co., in an action against Walter Engel of Far Rockaway, trial of which is under way in the Supreme Court in Queens. Fay testified that the company was represented as making records of music in conjunction with motion pictures.

Fay said that after Engel had closed a contract with him, as president of Schirmer, Engel sold him personally a block of stock for \$10,000. He said Engel represented the company as a going concern, but that this turned out to be false.

Fay denies that he made any misrepresentation, and asserts that Fay bought the stock of his own accord. He also says that the company has merely suspended temporarily.

## Two Houses in Warren, O.

(Special to THE FILM DAILY)

Warren, O.—Lemotto Smith, owner of the Columbia in Alliance, has purchased the Opera House and Hippodrome from John J. Murray, who has been operating after 25 years in the business.

Charles Schweitzer has resigned from the Fox sales force in Cleveland to take over the management of the house. He was formerly manager of the Duchess.

## Roque Opposite Swanson

La Roque will be Gloria Swanson's leading man in "The Laughing Lady."

## Xmas Gifts

(Special to THE FILM DAILY)

Cleveland—Joseph Laronge, of Loew's Ohio Theaters, Inc., has arranged to give all policemen and all firemen in Cleveland, a Christmas present. Each policeman received two tickets good for any performance of "Big Brother" at the Allen and every fireman received two tickets for any performance at the State to see "Wild Bill Hickok."

## Metro Releases Changed

Metro's release schedule for January to April includes: "Half-a-Dollar Bill," "The Good Bad Girl," and either "Thy Name Is Woman" or "The Fool's Awakening" in January. "Happiness" and "The Uninvited Guest," will be released in February. Three will be included in March: a Buster Keaton comedy, a Reginald Barker production and a Jackie Coogan vehicle. "Mademoiselle Midnight," with Mae Murray; another new Coogan picture; Laurette Taylor in "One Night in Rome" and another picture are listed for April.

## Warning Issued

Margaret J. Winkler declares that knowledge has come to her that a series of "Felix" cat cartoons is being offered for sale and warns that she intends protecting her rights which, she declares, are embodied in an option for 1924 exercised by her on Aug. 29.

## Hurley Makes "The Lost Tribe"

Capt. Frank Hurley is at the Gotham with a print of "The Lost Tribe," a picture showing the life of a primeval tribe in the heart of New Guinea. The material was secured while Hurley accompanied a British Government expedition into that little known territory.

## "Red Robe" West Coast Premiere

(Special to THE FILM DAILY)

San Francisco—"Under the Red Robe" will have its first showing outside of New York on Dec. 22 when it begins an indefinite engagement at the Imperial.

## "Universal Joy Week" On

This is "Universal Joy Week" which Carl Laemmle sets aside locally every year. Part of the profits will be turned over to the N. Y. American Christmas and Relief Fund.

## "Name the Man" Has Showing

(Special to THE FILM DAILY)

Philadelphia—Goldwyn's first Seastrom picture, "Name the Man," was given a preview at the Karlton last Sunday night.

## Fox Luncheon Tomorrow

The local Fox exchange will give a lunch at Gertner's tomorrow. A sales drive is under way this week.

## Old Criterion Closes Again

(Special to THE FILM DAILY)

Buffalo—The Criterion theater has again closed.

## At Broadway Theaters \$198,672 In 3 Months

(Continued from Page 1)

**Rialto**  
Rubinstein's "Concerto in D Minor," played by the Ampico, from a recording made by Leo Ornstein, the Rialto orchestra assisting, is the opening number. This is followed by the Pictorial News Reel and a song, "Keep the Home Fires Burning," sung by Carl Formes, baritone. "The Call of the Canyon" is the feature. Paul Osgard and La Torrecilla are billed in a ballet divertissement. "At First Sight," a Pathe comedy, closes.

## Rivoli

Carl Maria von Weber's "Obregon" is the overture, followed by Riesenfeld's Classical Jazz, the Rialto News Magazine, "The Man from Brodney's," the feature picture; Olga Borissova, a Russian dramatic soprano, in a scene from "Aida," and "Back Fire," a Mermaid comedy.

## Strand

The program at this house includes: "Second Hungarian Rhapsody," the overture; "Divertissement," a musical dance unit in three parts; The Topical Review; prologue to the feature, "Lucretia Lombard," the feature and a Hal Roach-Spat Family comedy, titled "Heavy Seas." Percy Starnes closes with an organ solo.

## At Other Houses

"The Hunchback of Notre Dame" remains at the Astor. "The Acquittal" is in its second week at the Cameo. "Unseeing Eyes" is back again on Broadway, this time at the Capitol. "The Shepherd King" at the Central; "Under the Red Robe" at the Cosmopolitan; "The Covered Wagon" at the Criterion; "Scaramouche" at the 44th Street, and "The White Sister" at the Lyric, make up the balance of this week's holdovers.

## Sid Smith With Educ'l

(Special to THE FILM DAILY)

Hollywood—Sid Smith has been added to the company making Educational Cameo Comedies, under direction of Gil Pratt.

F. Heath Cobb declares Smith has completed his contract with Grand-Asher.

## Iris Deal With Hepworth

The Hepworth Dist. Corp. will distribute the single reels controlled by the John J. Iris exchange. Five have already been made with twenty more to follow.

## Philadelphia Office Moves

(Special to THE FILM DAILY)

Philadelphia—The Goldwyn-Cosmopolitan office is now located at 1228-30 Vine St., where the quarters are more commodious.

## Greensburg Exhibitor Dead

(Special to THE FILM DAILY)

Greensburg, Pa.—James Gilliland, local exhibitor is dead as a result of an automobile accident.

tiring board of directors had been re-elected without change.

At the annual meeting held on Friday, it was declared that the company paid \$392,073 in cash and stock for the assets of Allen Theaters Ltd. from G. T. Clarkson, the receiver, who placed their valuation at \$3,327,000. The price was less than 12% of the receiver's valuation.

It was as a result of this purchase that the total number of theaters operated by Famous Players in Canada was increased to 64. Two hundred thousand dollars in cash and \$150,000 in first preference stock was paid to Clarkson and, in addition, Famous spent \$57,073 in purchasing stock in several theaters in which the corporation's holdings were not large enough to provide control. The shareholders of Loew's Montreal were given par for par for their preferred holdings while the holders of common stock received 49%, Famous Players keeping 51% in order to maintain the control. The cash investment by Famous was \$100,000, which was secured by a mortgage at 8%.

## Eileen Percy Here

Eileen Percy is in town from the coast for the holidays.

New York Chicago Hollywood

**Rothacker Laboratories**

WILLIAM S. GILL, Eastern Sales Mgr.  
542 Fifth Ave. Tel. Murray Hill 1831

World Film Rights to  
"BLOSSOM TIME"

Original Story of  
"Dreimaderl Haus"

Apply to MARY FORREST  
1452 Broadway, Tel. 1944 Bryant

**RENALLES, Inc.**

"The Elks Tooth"

**SYDNEY CHAPLIN**

Appearing in

Marshall Neilan's  
Associated First National's  
Thomas H. Ince's

"The Rendevous"  
"Her Temporary Husband"  
"The Galloping Fish"

**"Her Temporary Husband"**

*First National*

As a Whole.... ONE OF THE BIGGEST LAUGH GETTERS OF THE SEASON; FARCE THAT DRIFTS INTO OUT AND OUT SLAP-STICK BUT WITH RAPID FIRE COMEDY AND CONTINUOUSLY FUNNY BUSINESS, IT'S A SURE WINNER.

Cast.... Sydney Chaplin the real comedian in comedy role that he puts over in great style; they're going to look for him more often after they see this one; Owen Moore good also; Sylvia Breamer, the girl in the case, hasn't a great deal to do; Chuck Reisner first rate "tough guy" comedian.

Type of Story.... Great comedy entertainment. It isn't often that they can take a story as silly as this actually is, and with as little real situations to it, and make a successful and genuinely amusing comedy of it. But it can be done. "Her Temporary Husband" proves it. There is practically nothing to the story but it's a laugh from start to finish and with nearly seven reels of film, that's going some. Slapstick, as a rule, wearies after the first stunt is repeated a second time, but in this instance, where they complicate matters by having three sets of chases and pile on more excitement at every turn, instead of dragging and losing strength, it gains. The laughs keep coming better and better. It can all be summed up in clever direction and a capable company of comedians.

Box Office Angle..... Good for the box office. A comedy entertainment as good as this can't fail to go by unnoticed. Let one crowd see it and you can count on word-of-mouth advertising taking care of succeeding showings. It's a real laugh getter so if they enjoy being amused here's the one to do it.

# GOOD?

Great guns man—

it's one of the

Big-10—

—it's a

*Knock-Out*

we knew it would be, that is why we praised it to the skies and *now* we've *proved* it. Once again we were right!

We're always going to be right—

Remember that remark—

*When you book*

## FIRST NATIONAL'S

Big-10 you have demonstrated you know something about the exhibiting business!

# THE *Film* DAILY

*The* BRADSTREET *of* FILMDOM *The* RECOGNIZED AUTHORITY

Vol. XXVI No. 68

Thursday, December 20, 1923

Price 5 Cents

## Lapworth Resigns

From Goldwyn—Future Plans Uncertain But Likely to Produce in England

Charles Lapworth who was formerly an important executive in the London offices of Goldwyn Pictures, and who, some months ago, went to Hollywood to aid in production, has resigned.

Lapworth reached New York yesterday from the Coast. While his plans are at the moment indefinite, it is not unlikely that he will go to England in a few weeks and take up production on his own.

At a farewell dinner tendered him in London when he left for Hollywood, Lapworth then said he was bid adieu to his friends "au revoir" and expected to be back with them shortly. During his stay at Culver City Lapworth worked with Victor Astrom on "Name the Man."

## "Naked Truth" Dinner March 29

The "Naked Truth" dinner of the M. P. A. will be held at the Hotel Astor March 29 and, contrary to the usual custom, guests will be permitted to escort ladies. There will be dancing and while the usual satire on film matters will be indulged in, the affair will be properly dignified. A. M. Botsford is chairman of the entertainment committee.

## No Tax Raise in Georgia

(Special to THE FILM DAILY)

Atlanta—Exchangemen here are relieved over the failure of the State Legislature to pass the bill which would have increased the license fees of exchanges from \$100 to \$1,000 per year. A hearing on it was held several weeks ago.

## Garyn on Trip

Earl Garyn of Goldwyn-Cosmopolitan leaves tomorrow for a visit to the Aunt, Charlotte and New Orleans exchanges.

## Books "Hunchback"

Universal Reports Batch of Contracts Under \$1.65 Top Plan and Two-a-Day Basis

Earl Laemmle stated yesterday he was highly pleased with the response of exhibitors to his offer of "The Hunchback" for regular picture theaters under special conditions. A dozen more important dates already have been arranged by Al Lichtman. The conditions in each case included an arrangement whereby the picture will be held at \$1.65 top and

(Continued on Page 2)



John Alden and Myles Standish in Charles Ray's "The Courtship of Miles Standish," the outstanding picture hit of the year. Distributed by Associated Exhibitors.—Advt.

## Mooney Changes

Resigns from Louis Mayer Organization to Accept Important Sales Post With Distributing Unit

Paul C. Mooney, general manager of the Louis B. Mayer Co., has tendered his resignation and on Jan. 1 will assume new duties of an important nature with one of the prominent distributing organizations.

In his new post, Mooney will have a good deal to say in shaping the sales policy of the company involved. He declined yesterday to discuss the matter, further than to admit that he had decided to leave the Mayer enterprises in favor of the new connection.

Mooney is one of the best known men in the distributing end of the business. He was originally in the carnival and out-door amusement business and then joined the Cleveland News-Leader. He then became

(Continued on Page 2)

## Ritz Chartered in England

(Special to THE FILM DAILY)

London—Ritz Pictures, Ltd. have been formed here with a nominal capitalization of £10,000, divided in shares of £1 each. The incorporation papers declare the company was formed to make pictures featuring Valentino as the exclusive star. Directors are J. Dow and Kathleen M. Heavingham. Registered office is at 265, Winchester House, Old Broad St., E. C.

## Theaters Decreasing in Montana

(Special to THE FILM DAILY)

Butte, Mont.—At the end of 1920, Montana had 216 picture theaters. Now it has only 156, out of which 110 are operating but once or twice a week.

## May Return for Christmas

Marcus Loew may arrive back in town from the coast in time to spend Christmas with his family.

## New Markets Yearly

Seen by A. E. Smith—Has No Fears About Stability of the Business

(Special to THE FILM DAILY)

Los Angeles—Pessimistic, conservatives and extravagant radicals are bringing the industry tumbling about their own ears, according to Albert E. Smith, president of Vitagraph, who has issued one of his infrequent statements.

Smith deems it fortunate that there is a level road traveled by steady minded men which remains the open way to legitimate growth and development.

(Continued on Page 2)

## The Ten Best

Lists forwarded by important newspaper as well as trade paper critics throughout the country of the ten best pictures of the year for the forthcoming issue of The Film Year Book show the following:

	Number of Votes
The Covered Wagon	52
Merry Go Round	25
Robin Hood	24
Hunchback of Notre Dame	24
The Green Goddess	22
Scaramouche	19
Safety Last	18
Rosita	17
Down to the Sea in Ships	17
Little Old New York	16

It should be borne in mind that the returns are as yet incomplete and that some of the later releases have not played in as many important cities as some of the earlier releases.



## New Markets Yearly

(Continued from Page 1)

"Since my last stay in Hollywood," Smith states, "I have had opportunity to study and analyze conditions in Great Britain and on the Continent as well as opportunity to review business in the United States and Canada and the prospects for the coming year.

"I have seen twenty-six years of progress in motion pictures. Every year of those has been one of advancement in production; only during the stern years of the war did business show any decrease. That decrease was in the foreign market. It was in a large measure, although not altogether, offset by the spread of motion pictures throughout the United States. Never have the level-headed men in this industry had cause to complain about the growth of the industry as a whole. Each year sees new markets for films.

"The business of Great Britain and the Continent is being restored to normal in a manner most satisfactory to film distributors and to producers. The Vitagraph exchanges in Great Britain where we have branches in every large city in the provinces as well as in Scotland, Ireland and Wales are reporting increased rentals every month. Our French distribution is coming back to what it was before 1914. So encouraging has been Vitagraph's business on the Continent that I reopened last summer a producing studio in Paris which is making pictures direct for Continental consumption. Vitagraph's studios in Hollywood and Brooklyn have not been idle.

"This suggests comment on the question of production in the East or in the West. I do not see any reason why the motion picture industry should be limited to any locality. On the contrary production under modern conditions permits the making of pictures anywhere on the face of the earth.

"In February I enter upon my twenty-seventh year as a motion picture producer and distributor. Therefore when I predict in all seriousness that 1924 will show a continued steady growth of markets for film I speak with more than a quarter of a century experience. Our own country is soon to be relieved of some of the burdens the war laid upon it. Our industry will share directly in this relief, but the public at large will be the chief beneficiary. This means increased attendance and the building of new theatres."

### New Comedy Series Ready

E. V. Durling, who just completed titling and editing of 12 New Edition Keystone Comedies has commenced work on six two-reel Hart films and a like number of other Triangle pictures.

## Books "Hunchback"

(Continued from Page 1)

presented on a two-a-day basis. After the signing up of the Garrick theaters in Minneapolis and St. Paul, the following booked "The Hunchback":

The Palace, Montreal; Tivoli, Toronto; Alhambra, Milwaukee; probably to be followed by the Garden; Arcadia, Philadelphia; Pershing, St. Louis; Crescent, Brooklyn; Victoria, Altoona, Pa.; Nemo, Johnstown, Pa.; American, Butte, Mont.; Strand, Lakewood, N. J.; Patchogue, Patchogue, L. I.; and the Strand, Far Rockaway.

The first opening took place this week at the Strand, Lakehurst, N. J. The next will be at the Palace, Montreal, Dec. 23. Similar preparations are under way for the Tivoli, Toronto, which will open New Year's Eve. Several openings will be on Christmas Day, these including the Alhambra, Milwaukee; the Arcadia, Philadelphia and the Strand, Far Rockaway. The Victoria, Altoona, will open Christmas Eve.

### Booked into "Legit" House

"The Hunchback" opens at the Crescent, in downtown Brooklyn section on Jan. 21 for a minimum run of four weeks. This is the old Triangle theater which since then has been running legitimate shows.

### Skouras Books "The Hunchback"

(Special to THE FILM DAILY)

St. Louis—What is said to be the biggest deal involving a single picture for St. Louis has just been concluded by Spyros Skouras and Universal. It provides for a three weeks' run of "The Hunchback," at the Pershing, commencing Jan. 5. It will play at \$1.65 top and every seat will be reserved.

### Fined \$100 Each

Joseph Bevalacquer and Morris Kleinman have each been fined \$100 for violating the law relative to censorship. They pleaded guilty to the charge of being involved in the showing of unlicensed films at the Novelty theater on the Bowery.

## Mooney Changes

(Continued from Page 1)

Cleveland manager for Fox and successively, central division manager and west coast manager. About four years ago he joined Mayer with whom he has been since that time.

### Statement from Selznick

W. C. J. Doolittle, president of Selznick, yesterday gave credence to a number of reports in circulation concerning the company and a reported change in its personnel, and in a statement declared:

"I will appreciate your giving full publicity to the information that we have never seriously discussed with any producer, any proposition other than the handling of their product upon the same basis under which all our agreements are made with independent producers. Any rumors to the contrary are absolutely without foundation."

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London Representative—Ernest W. Fredman, The Film Renter, 53a Shaftesbury Ave., London, W. 1.

Paris Representative—Le Film, 42 Rue de Clichy.

Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelplatz.

## Quotations

	High	Low	Close	Sales
East. Kod.	107 7/8	107 7/8	107 7/8	100
F. P.-L. ....	66 3/4	65 1/4	66	5,000
do pfd. ....	86 1/4	86 1/4	86 1/4	1,200
Goldwyn ...	8 3/8	8 3/8	8 3/8	1,280
Loew's .....	17 3/8	17 1/4	17 3/8	300

### Back from Carolina Meeting

Charles C. Pettijohn returned yesterday from the meeting of North Carolina exhibitors at Winston-Salem where he delivered an address on the workings of the uniform contract and arbitration boards as they function under F. I. L. M. Boards of Trade. He also spoke at the dinner held by the Indianapolis board last Friday night and visited Chicago while away.

### Lasky Plant Closes

Famous Players declared yesterday that with the completion of "The Next Corner," all activity at the Lasky studio came to a complete halt until about Jan. 7. During the lull only the laboratory will continue to function. Among the pictures in the laboratory are "Shadows of Paris," "Flaming Barriers," "The Heritage of the Desert," "Singer Jim McKee," and "The Stranger."

### Pola Negri Coming East

(Special to THE FILM DAILY)

Los Angeles—Pola Negri is coming East for a visit after Christmas.



Foreign Distribution of Motion Picture Productions

**George E. Kann**  
Corporation

220 West 42nd St.  
New York, Chick. 2355  
Cables—Geokann N. Y.

FIRE PATROL FIRE PATROL FIRE PATROL

FIRE PATROL BULLETIN NO. 28

Weak from his frightful revenge on the man he hates, Spotiswood Aiken, old and blind, clutches feebly at his son, Johnny Harron. It's in "The Fire Patrol," directed by Hunt Stromberg—and the first of 6 big melodramas to be released on the franchise plan by CHADWICK PICTURES CORPORATION 729 7th Ave., N. Y. C.

FIRE PATROL FIRE PATROL FIRE PATROL

**HAL ROACH'S**  
**SPAT FAMILY**  
**COMEDIES**  
"Laughing Purposes Only"  
1 reel  
**Pathécomedy**

World Film Rights to  
**"BLOSSOM TIME"**  
Original Story of  
"Dreimaderl Haus"  
Apply to **MARY FORREST**  
1452 Broadway, Tel. 1944 Bryant

All Hollywood knows  
**"What**  
**Three**  
**Men**  
**Wanted"**  
?

DURATIZE  
YOUR FILM  
**-DURA-**  
FILM PROTECTOR CO.  
INC.  
220 WEST 42<sup>ND</sup> STREET  
NEW YORK  
PHONE CHICKERING 2937  
ALLAN A. LOWNES  
PRES.

**Newspaper Opinions**

**"The Call of the Canyon"—F. P.-L. Rivoli**

**AMERICAN**—\* \* \* This one is mediocre to the point of boredom. \* \* \* The scenery is good, only there isn't enough of it.

**DAILY NEWS**—There are several things in the matter with "The Call of the Canyon." This Wilson, as a jazz baby, is one instance of something wrong.

**EVENING JOURNAL**—The picture at the Rivoli could have been told in half the footage, with plenty to spare. It's dull. Richard Dix is a fine actor, but there's not much to do.

**EVENING WORLD**—Anyway, Zane Grey is credited with having selected the locations on which the shooting of his story should take place; but all this shooting wasn't at sunrise, though some of it should have been.

**HERALD**—It would be hard to imagine a less enthralling example of the filmwright's best art. \* \* \* The name of Mr. Grey as author would also indicate a certain amount of vigorous melodrama, with plenty of action; but in this case the label is deceptive.

**MAIL**—\* \* \* A wholesome, refreshing and lightful entertainment until the very last hundred feet of the last reel. At that point comes what the producers would call a surprise, but it is such a forced attempt to put a leading character in the right light that the whole effect is spoiled.

**MORNING TELEGRAPH**—It is a very exceptional picture in the respect that up until the last few feet the audience expects the usual happy ending, but cannot figure out how it is going to work out. The last-minute finish is splendid.

**TIMES**—The titles \* \* \* are suited to the story. The hard work of the players is commendable. \* \* \* This is another instance where the story has been bungled. \* \* \*

**TIMES SQUARE DAILY**—\* \* \* A West-of-the-usual Grey conception, demonstrating workmanship from all departments of the order, which could take the entire reputation of the author, despite it would necessitate mistakes in some instances, and give to the scene westerns of the better type.

**Tribune**—"The Call of the Canyon" is the same old stuff. \* \* \* Of course, we found the picture extremely entertaining, for it had some of our favorite players in it.

**World**—It gets sillier. That storm is magnificent.

**"Lucretia Lombard"—Warner's Strand**

**AMERICAN**—On the whole "Lucretia Lombard" is good entertainment and when all has been said and done that is the highest praise we can give a picture.

**DAILY NEWS**—In the early part of the picture Marc McDermott has some excellent moments. \* \* \* "Lucretia Lombard" is a so-so picture.

**EVENING JOURNAL**—Beyond especially good effects in the flaming woods and the raging river, the photoplay is uneventful. And this despite the presence in the cast of Irene Rich and Monte Blue. The narrative, as filmed, bristles with conventional situations.

**EVENING WORLD**—It's fair.

**MAIL**—Exhibitors need have no fear for the box office when this picture comes to their theaters. \* \* \* The picture is another one of the excessively sentimental things. \* \* \*

**MORNING TELEGRAPH**—The Warner Bros. have done well by the author in giving her story a fine screen presentation. It is fundamentally a good moving picture, containing the triangle theme and a goodly share of thrills. It also contains two excellent players, Irene Rich and Monte Blue.

**World**—Irene Rich really ought to get more recognition in the world of the motion picture. \* \* \* The story is very tearful and sentimental.

**TELEGRAM**—Spectacular thrills follow each other uninterruptedly in this Harry Rapf production.

**TIMES SQUARE DAILY**—It looks as though the Warner Bros. finally had a real box office hit on their hands. \* \* \* The honors of the picture must be handed to Norma Shearer. \* \* \* This girl is absolutely a find, and this picture will make her. Her work stands out in "Lucretia Lombard" as a veritable gem.

**World**—"Lucretia Lombard" is a highly sentimental, very well acted melodrama of a three-cornered love affair. \* \* \* It is cast and mounted nicely. \* \* \*

**Adler, Ennis Join Hands**

Bert Adler and Bert Ennis have formed a national publicity bureau, with Adler handling the local end and Ennis on the coast. James Tynan will be associated with Ennis in the West. The arrangement will not affect the pictures Adler is now handling or Ennis' connection with Sawyer and Lubin.

**Benson Returning from Australia**

(Special to THE FILM DAILY)  
Toronto—Eddie Benson, formerly an exhibitor of Western Canada, has completed work in Australia as personal representative of Douglas Fairbanks and Mary Pickford and is returning to California before proceeding to France and Germany.

**Ludwig Buys Out Greater Features**

(Special to THE FILM DAILY)  
Minneapolis—Samuel Ludwig, head of Adventure Prod., has bought distribution rights of pictures held by Greater Features. About 40 pictures are involved. Greater Features was operated by H. M. Conhaim and Mort Nathan.

**Song for "Big Brother"**

Fred Rath, Joe Garren and Mel Shauer have written a song called "Big Brother," to be published by Watterson, Berlin and Snyder, and used in exploiting the picture of that name, directed by Allan Dwan for Famous Players.

**Many Robberies In Dallas**

(Special to THE FILM DAILY)  
Dallas—There have been a number of theaters robbed in the past few weeks. Managers are warned about leaving any money in their safe. The Rialto lost several hundred dollars a few days ago.

**Cleveland Tops the List**

(Special to THE FILM DAILY)  
Cleveland—The Paramount office here won fourth place in the Paramount Month sales drive. Translated into concrete terms this means that everybody in the office during the drive shared in the profits.

**Re-editing "I. N. R. I."**

"I. N. R. I.," the European spectacle depicting the life of the Saviour, is now being edited by Katherine Hilliker, and titled by Captain Caldwell. Export & Import Film Co., Inc., will distribute it.

**In The Courts**

(Special to THE FILM DAILY)

Rochester, N. Y.—Without going into the question of whether or not the Eastman is properly excluded from taxation, Justice John B. M. Stephens has dismissed the order granted previously on the application of Julius Hoesterey, Jr., for a review of the action of the City Assessors in including the property in the list of untaxed holdings. Justice Stephens says in substance that a writ of certiorari cannot be employed and that there is no remedy at law in a case of this kind.

The Eastman was classed as untaxable property on the theory that it came within the meaning of an educational institution. Hoesterey disagreed and as a taxpayer applied to the courts for an order to review the action of the assessors to determine whether they had been right in their contention.

In a suit brought against Pathe Exchange by Jacob Landy, as trustee for the stockholders of Western Photoplays, to recover a balance alleged to be due on the exhibition of "The Great Gamble," with Charles Hutchison and Ann Luther, the Appellate Term has reversed a judgment for \$1,584 against Pathe and dismissed the complaint. It was admitted that the defendant accounted for \$62,547 in 1919, but the plaintiff claimed that the sum sued for had become due since.

Rockford, Ill.—While the trial of the suit of J. E. O. Pridmore vs. Charles and Oscar Frederickson and Herbert Calvert is under way in circuit court, the defendants in this action are filing a counter action against Pridmore, a Chicago architect, for \$25,000 damages.

Both suits are over a row on a proposed theater which was to have been erected in West State Street by the defendants in the original action.

The Appellate Term has decided in favor of Albert H. Carlisle in five suits brought against him by former employees in his talking-film business for salary alleged to be due. The suits were bought by Joseph V. Haster, recording manager, for \$925; Rudolph Miehl, demonstrator and repairer of films, for \$650; Edward L. Miller, operator and demonstrator, \$350; and Henry L. Miller, operator, \$550.

**They don't make them every day Half A Dollar Bill**

**SYDNEY CHAPLIN**

Appearing in

Marshall Neilan's  
Associated First National's  
Thomas H. Ince's

"The Rendevous"  
"Her Temporary Husband"  
"The Galloping Fish"

—we've given you a bunch of good tips  
about pictures lately, haven't we?

—so when we say — don't overlook  
FRANK LLOYD'S great picture

# “BLACK OXEN”

the exceptionally fine adaptation of Gertrude Atherton's wonderful  
novel featuring Corinne Griffith and Conway Tearle

*we're telling you of  
another BIG-10-hit!*

There was never a more perfect product built  
for sure enough profits.

Think of the sales this novel has had—the whole  
darned world is talking about it.

Think of the advertising “BLACK OXEN” is  
getting in the columns of 231 or more newspapers  
with a daily circulation of 5,000,000.

And then to have a finished product such as the  
picture itself—you can't possibly go wrong.

*(as Exhibitors Herald says—“IT'S a 'best seller'  
made into a best seller.”)*

FIRST NATIONAL has the big  
hits — if it's hits you're looking for!



# The BRADSTREET of FILMDOM THE Film DAILY The RECOGNIZED AUTHORITY

Vol. XXVI No 69

Friday, December 21, 1923

Price 5 Cents

## KINSHIP

By DANNY

Hard to find in this business. Where they shake hands. And clinch the other fist behind the back. But there is one spot East—and also one in the West. Where the right spirit does prevail. Any day and every day. And that's at the AMPA meetings. There's a real kinship there.

*Yesterday the weekly luncheon was turned into a regular Christmussy spirit. The boys tendered each other gifts. There were some speeches. And everybody left feeling the better for it.*

There should be more of this get-together (and stay together) spirit. There is no need of waiting for Christmas to come once a year. We need a lot of that spirit every day of the year. And some of it can be used at nights, too.

### DeMille's Talk

Should have been an inspiration. Should give the Advertisers not only something to think about. But to write about. And as CB said: "Don't let it be preachy. People don't want to be preached to." But if they need a little more help in this direction they can glance at the forthcoming Year Book. And see what the magazines printed during 1923. And they should have an idea from this of forgetting allie Fewclothes and her millions of income. And write some real stuff that will help get this business somewhere.

**MILLION DOLLAR "NIFTY"**  
Said De Mille relative to The Ten Commandments: "The picture which I might call 'Ten Grey Hairs,' five for Zukor; five for Lasky."

If CB was an accountant—or a barber—he might have discovered more.

### Adams Joins The Cinema

(Special to THE FILM DAILY)

London—F. E. Adams has resigned a director of the P. C. T. and Associated Provincial Picture Houses to join The Cinema as joint managing director.

### Depinet Here

Ned Depinet, Universal's general manager in the South, is in town.



A tense moment in Mack Sennett's presentation of Mabel Normand in "The Extra Girl," the current long run hit distributed by Associated Exhibitors.—Advt.

## I. P. D. A. Revived

**I. E. Chadwick Elected President—To Be Active in All Three Branches of Industry**

The rejuvenation of the I. P. D. A. as indicated last week became a fact yesterday when a number of state right operators held a meeting at the Astor and formally launched the organization under the title of the Independent M. P. Producers and Distributors Ass'n with I. E. Chadwick president.

The meeting was well attended, a total of about twenty-five companies having representation at it. The report of a committee named last week to draw up rules covering an organization of that character was adopted. The following is the com-

(Continued on Page 2)

### No Successor Yet to Mooney

No successor to Paul C. Mooney will be discussed until J. Robert Rubin, Louis B. Mayer's attorney, returns from the coast on Wednesday.

### De Mille Film Opens Tonight

"The Ten Commandments," has its New York premiere at the George M. Cohan theater tonight.

## Pointing The Way

**De Mille Tells Advertisers Public Depends on Films for Guidance—Party for Flinn**

Motion pictures are depended upon to lead the way "toward the light," according to Cecil B. De Mille, who delivered an address yesterday before the A. M. P. A. He was scheduled to speak on the duty of the producer but in his talk digressed to include not only the producer but the function of the advertising man as well.

De Mille told of a \$1,000 prize offer which he made to the public for an idea from which he could develop a picture. "I received 33,000 answers," he said. "Of that number about 31,000 were intelligent; 1,500 were ridiculous."

(Continued on Page 3)

### Schlesinger Due Today

Gus Schlesinger, foreign manager of the Warners', who has been abroad for some months, is due in today.

### Cook Comedies for Educ'l

Educational will release two Clyde Cook comedies made by Joseph M. Schenck.

## Munroe Elected

**Now President of Hodkinson Corp.—Flinn and Mooney Become Vice-Presidents**

Following a series of conferences held by officials of the W. W. Hodkinson Corp., announcement was made yesterday that F. C. Munroe, until now vice-president, had been elected president and that W. W. Hodkinson had gone from the presidency to the chairmanship of the board of directors.

The board of directors, under the re-organization, will, of course, include Hodkinson and Munroe while Raymond Pawley continues in the post of vice-president and treasurer. Oscar M. Bate, counsel, has been elected a director and Harry A. Richards, the secretary, as well as a director. John C. Flinn and Paul C. Mooney will join the company on Jan. 1, as vice-presidents in two newly created posts. Flinn will handle publicity and advertising and Mooney, the sales.

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London Representative—Ernest W. Fredman, The Film Renter, 53a Shaftesbury Ave., London, W. I.

Paris Representative—Le Film, 42 Rue de Clichy.

Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelplatz.

**Quotations**

	High	Low	Close	Sales
East. Kod.	.108	107 $\frac{3}{8}$	107 $\frac{3}{8}$	200
F. P.-L.	67 $\frac{5}{8}$	67	67 $\frac{1}{4}$	4,000
do pfd.	86	86	86	100
Goldwyn	8 $\frac{1}{2}$	8 $\frac{1}{8}$	8 $\frac{1}{8}$	500
Loew's	17 $\frac{1}{4}$	16 $\frac{3}{8}$	16 $\frac{3}{4}$	3,500

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**Hatkin Dead**

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**I. P. D. A. Revived**

(Continued from Page 1)

plete list of officers: I. E. Chadwick, Chadwick Pictures, president; Oscar A. Price, Tri-Stone, first vice-president; Joseph Brandt, C. B. C., second vice-president; Robert North, Weber & North, treasurer and Charles B. Hoy, Hoy Reporting Service, executive secretary.

The companies which were elected to membership were: Chadwick Pictures, Equity, Arrow, Aywon, Agnes Egan Cobb, Weber & North, C. B. C., Blazed Trails Prod., Export & Import and Lee Bradford.

The plan of operation as drawn up by the committee provides that the I. P. D. A. is to function in all three branches of the business; production, distribution and exhibition. One of the important purposes of the body concerns the establishment of credits on a definite basis and it is in that connection that Charles B. Hoy will figure prominently. Headquarters of some kind will be secured so that meetings can be held regularly and in some definite place.

**Dawn Finishes Alaskan Film**

(Special to THE FILM DAILY)

Los Angeles—Norman Dawn, who has been in Alaska for some time, has finished his Alaskan picture which he intends calling "The Trail of Broken Hearts."

**Ritz Opens Monday**

(Special to THE FILM DAILY)

Philadelphia—The new Ritz will be formally opened Monday morning. The house is at Fifth and Market, cost \$150,000 and seats 1,000.

**Reichenbach Going to Chicago**

Harry Reichenbach is going to Chicago next week in connection with the showing of "The Eternal City" at the Roosevelt theater there.

**Next Week on Broadway**

"Don't Call It Love" goes into the Rialto on Sunday and "Big Brother" into the Rivoli.

**Seena Owen Back Home**

Seena Owen is in New York from Europe. While in London she made a picture.

**Henley Goes to Spokane**  
(Special to THE FILM DAILY)

Spokane—Samuel Henley formerly branch manager for Associated Exhibitors at Oklahoma City and recently on the sales staff of Universal at San Francisco, has been appointed manager for Universal here. Henley is a brother of Hobart Henley the director.

**HAL ROACH'S**  
**CHARLEY CHASE**  
**COMEDIES**  
"Consistently Good"  
1 reel  
**Pathécomedy**

We'll show you  
"What  
Three  
Men  
Wanted"  
?  
INDEPENDENT PICTURES CORP.  
1540 Broadway  
N. Y. C. Bryant 6884

Wanted young man for theatre who can write advertising copy, must also handle office detail and assist manager. Apply at once, Box F 21.

**PUBLIC PROJECTION ROOM**  
Will Rent Fully Equipped Money Making Projection Room to Responsible Party or Company.  
Apply to Box K30  
Film Daily  
71 W. 44th St., N. Y. C.

FIRST WITH THE BEST  
**KINOGRAMS**  
THE VISUAL  
**NEWS**  
of ALL THE WORLD

New York Chicago Hollywood  
**Rothacker Laboratories**  
WILLIAM S. GILL, Eastern Sales Mgr.  
542 Fifth Ave. Tel. Murray Hill 1831

FIRE PATROL FIRE PATROL FIRE PATROL  
**FIRE PATROL BULLETIN No. 29**  
  
Jack Richardson is denounced for his villainy before Spottiswood Aiken, the blind, old, sea captain in "THE FIRE PATROL," directed by HUNT STROMBERG. It's the first of 6 big melodramas released on the franchise plan by CHADWICK PICTURES CORPORATION, 729-7th Ave., N. Y. C.

## Pointing The Way

(Continued from Page 1)

us; a few were humorous; two or three obscene and one, insulting. Of the total, 30,000 embodied serious ideas. We don't have to give the public the old hokum, despite talk to the contrary. The people want something new, something different.

"The replies proved to me that the great body of the people are looking toward the motion picture to lead the way. Many replies stressed the fact that the authors didn't know what they wanted. They declared the producers had a wonderful opportunity to do things of a worthwhile nature through the medium of the screen.

"We give the public what you gentlemen lead them to expect. It is for you to pave the way toward better things, not so much through the use of adjectives or the actual writing of copy as the spreading of advanced ideas that should dominate what material you turn out."

De Mille said this was his first visit in two years and remarked how strongly he was impressed with the ever-changing conditions he found here. He voiced the opinion that New York was different from the rest of the country and that what the New York public wants should not be accepted as the basis for the entire country. In support of this contention, he added that few of the ideas embodied in the plays now running on the New York stage could be used in pictures because the country at large was thinking differently from New York.

"Great thoughts can be gotten over the screen," he said at one point. "We have the power to remove censorship if our ideas are right."

De Mille caused a laugh when, in speaking of his new picture he called it "The Ten Gray Hairs," five of them for Zukor and five for Lasky. After he left, Arthur James characterized De Mille's remarks as a "smoke screen," and generally took exception to many of the director's ideas.

A number of humorous Christmas gags were interchanged. Harry Reichert acted as Santa Claus and suggested that the A. M. P. A. tender Jon C. Flinn, one of the charter members of the organization, a testimonial lunch on the occasion of his joining the Hodkinson organization as vice-president. This will occur early in January.

### Here With Mt. Everest Films

Major W. R. Foran and H. A. Chase are here from Glasgow with a picture showing the Mt. Everest expedition and life in India. They will go to Toronto to show the pictures and return later to arrange for exploitation in this country. Lowell Thomas, owner of the films, is due here next week.

### Phillipson, Judge on Directorate

(Special to THE FILM DAILY)

London—Percy Phillipson and Horace Judge will join the directorate of Associated First National, Ltd. to replace Sir Harold de Courcy Moe and Charles Cohen who have retired.

"J. C. F.," Hollywood  
The editor of THE FILM DAILY wants to hear from you. Drop him a line.

### Unger Re-elected

Joe Unger, First National's New York manager was re-elected president of the F. I. L. M. Club Wednesday night, despite the fact that he decided not to run because of pressure of personal business. Several members, however, persuaded him to change his mind. Other officers are W. E. Raynor, Pathe, 1st vice-president; Si Fabian, 1st Nat'l of N. J., 2nd vice-president; Louis Rosenbluh, Fox, treasurer and Arthur Abeles, Metro, secretary.

The usual installation dinner will be held at the Ritz on Jan. 5.

### M. P. T. O. Names Tax Committee

The M. P. T. O. Committee of Three composed of Martin G. Smith, Fred Seegert and J. S. Phillips which was assigned the duty of appointing a committee "to arrange for the fullest co-ordination and co-operation of all forces in the industry for the purpose of securing the appeal of the admission tax," has named the following:

R. F. Woodhull, Dover, N. J.; Joseph Mogler, St. Louis; C. E. Whitehurst, Baltimore; E. W. Collins, Jonesboro, Ark.; Martin G. Smith, Toledo; Glenn Harper, Los Angeles; Harry Davis, Pittsburgh; M. E. Comerford, Scranton; Joseph W. Walsh, Hartford; and Sydney S. Cohen, ex-officio.

### Kunsky's Plans

(Special to THE FILM DAILY)

Detroit—John H. Kunsky has this to say relative to long runs:

"I have no doubt but that the time will come, and is nearing, when I will be obliged to turn the Adams into a two-a-day house, at increased prices. When this is done, however, I will have already begun the erection of a theater larger, or equal in size to the Capitol."

Kunsky is already reported considering the erection of a large theater.

### Buys "Lost World" Rights

"The Lost World," by Conan Doyle appears in the partial list of features First National will release in 1924. It was reported in THE FILM DAILY for Sept. 16 that the company had secured the rights. The story will be filmed by one of the company's own producing units.

### Gill Going to Coast

William S. Gill, Eastern sales manager for Rothacker, will leave for the Coast today to discuss business with the executives at the Rothacker-Aller laboratory in Hollywood. He will be accompanied back to New York by E. O. Blackburn, sales manager for the Rothacker plant on the Coast.

### Klein Handling New Film

"The Hand-Me-Down," directed by Frederick Stower and made on the coast with Russell Simpson, Noah Beery, Johnny Harron, Viora Daniel and Ethel Grey Terry in the cast has been taken over by Edward L. Klein for distribution.

## Incorporations

Albany—Chiropractic Science Service Ass'n of America, produce; New York. Capital \$5,000. Incorporators, S. Mosbacher, L. Goldstein and F. Brumberg. Attorneys, Tolins & Jakobson, New York.

Albany—C. G. & G. Entertainments, Brooklyn. Capital \$5,000. Incorporators, H. Herson, J. Levkov and L. King. Attorney, C. J. Herson, New York.

Albany—Nighsmith Pictures, New York. 50 shares common stock, no par value. Incorporators, M. Nigh, E. L. Smith and F. F. Neuman. Attorney, T. Murray, Jr., New York.

Frankfort, Ky.—Richard D. Bakrow & Sons, Louisville. Capital \$75,000. Incorporators, R. D. Bakrow, of Louisville and Julius C. Lesanski, of Chattanooga, Tenn.

Baltimore, Md.—The Mount Savage Amusement Co., Mount Savage. Capital \$20,000. Incorporators, M. J. Mullaney, David Braller, et al.

Baltimore, Md.—Community Amusement Corp., Ridgely. Capital \$15,000. Incorporators, H. L. Hollinger, C. L. Hobbs, et al.

Indianapolis, Ind.—Ohio Theater Co., Indianapolis. Capital \$60,000. Incorporators, C. M. Olsen, Jean Marks, M. M. Hugg and H. W. Armstrong.

Albany—Artain Corp., New York. 500 shares of stock, no par value. Attorneys, Emmett, Marvin & Roosevelt, New York.

Albany—Hanlon Silhouettes Film, Inc., New York. Capital \$20,000. Attorneys, S. V. & G. P. Heimberg, New York.

Dover, Del.—Drama Guild. Capital \$25,000. Incorporators, L. K. Holland, D. L. Alexander and G. W. Holland.

Albany—H. E. R. Studios, New York. Capital \$10,000. Attorney, M. L. Greenberg, New York.

Dover, Del.—Istrione Theater Co., Wilmington. Capital \$10,000. (Delaware Registration Trust Co.)

## Promise Payments in Full

(Special to THE FILM DAILY)

St. Louis—Creditors and stock subscribers of the William Christy Cabanne M. P. Trust, Ltd., which recently was thrown into the hands of a receiver in New York, will be paid in full, according to George T. Priest, local counsel. The company had the financial backing of many prominent St. Louisans, some of whom are alleged to have failed to pay their subscriptions.

Priest stated that the receivers had signed a contract with Anderson Pictures for distribution.

At Anderson Pictures, the above so far as it concerned that company, was characterized as "premature."

# BUYING SPECIALS— FEATURES— AND SHORT REELS

FOR  
THE TERRITORY OF  
AUSTRALIA  
AND  
NEW ZEALAND

ADDRESS WITH QUOTATION

Selznick Dist. Corp.  
FOREIGN DEPARTMENT

729 Seventh Ave. N. Y.

# SYDNEY CHAPLIN

Appearing  
in

Marshall Neilan's  
Associated First National's  
Thomas H. Ince's

"The Rendevous"  
"Her Temporary Husband"  
"The Galloping Fish"

“—do you know  
when I get to thinking about  
J. K. McDONALD'S

# “BOY of MINE”

when I recall sitting, watching that wonderful kid BEN ALEXANDER— with acting as natural as life itself —depict the youngster whose moods and fancies his mother understood but his father could not make out—

when I recall—how, as I sat and followed the joys and disappointments of this real boy—with the tears coming to my eyes one moment only to be pushed aside to make room for a roar of laughter the next—

when I recall what this picture did to me—I do not hesitate for one second, to put myself on record as saying that I believe ‘BOY of MINE’ to be one of the most wonderfully human pictures ever screened”

“BOY of MINE”  
is by  
Booth Tarkington  
and is directed  
by  
William Beaudine  
supporting  
Ben Alexander  
is Henry Walthall,  
Irene Rich and  
Rockcliff Fellows.



P.S. Almost forgot—“BOY of MINE” is another Big 10-hit!

# The BRADSTREET of FILMDOM THE Film DAILY The RECOGNIZED AUTHORITY

Vol. XXVI No 69

Friday, December 21, 1923

Price 5 Cents

## KINSHIP

By DANNY

Hard to find in this business. Where they shake hands. And clinch the other fist behind the back. But there is one spot East—and also one in the West. Where the right spirit does prevail. Any day and every day. And that's at the AMPA meetings. There's a real kinship here.

Yesterday the weekly luncheon was turned into a regular Chrismussy spirit. The boys tendered each other gifts. There were some speeches. And everybody left feeling the better for it.

There should be more of this get-together (and stay together) spirit. There is no need of waiting for Christmas to come once a year. We had a lot of that spirit every day of the year. And some of it can be used on nights, too.

### DeMille's Talk

Should have been an inspiration. Could give the Advertisers not only something to think about. But to write about. And as CB said: "Don't let it be preachy. People don't want to be preached to." But if they need a little more help in this direction they can glance at the forthcoming Year Book. And see what the magazines printed during 1923. And they should have an idea from this of forgetting Slie Fewclothes and her millions of income. And write some real stuff that will help get this business somewhere.

### A MILLION DOLLAR "NIFTY"

Said De Mille relative to The Ten Commandments: "The picture which I might call 'Ten Grey Hairs,' five for Zukor; five for Lasky."

If CB was an accountant—or a barber—he might have discovered more.

### Adams Joins The Cinema

(Special to THE FILM DAILY) London—F. E. Adams has resigned director of the P. C. T. and Assorted Provincial Picture Houses to join The Cinema as joint managing director.

### Depinet Here

Ed Depinet, Universal's general manager in the South, is in town.



A tense moment in Mack Sennett's presentation of Mabel Normand in "The Extra Girl," the current long run hit distributed by Associated Exhibitors.—Advt.

## I. P. D. A. Revived

I. E. Chadwick Elected President—To Be Active in All Three Branches of Industry

The rejuvenation of the I. P. D. A. as indicated last week became a fact yesterday when a number of state right operators held a meeting at the Astor and formally launched the organization under the title of the Independent M. P. Producers and Distributors Ass'n with I. E. Chadwick president.

The meeting was well attended, a total of about twenty-five companies having representation at it. The report of a committee named last week to draw up rules covering an organization of that character was adopted. The following is the com-

(Continued on Page 2)

### No Successor Yet to Mooney

No successor to Paul C. Mooney will be discussed until J. Robert Rubin, Louis B. Mayer's attorney, returns from the coast on Wednesday.

### De Mille Film Opens Tonight

"The Ten Commandments," has its New York premiere at the George M. Cohan theater tonight.

## Pointing The Way

De Mille Tells Advertisers Public Depends on Films for Guidance—Party for Flinn

Motion pictures are depended upon to lead the way "toward the light," according to Cecil B. De Mille, who delivered an address yesterday before the A. M. P. A. He was scheduled to speak on the duty of the producer but in his talk digressed to include not only the producer but the function of the advertising man as well.

De Mille told of a \$1,000 prize offer which he made to the public for an idea from which he could develop a picture. "I received 33,000 answers," he said. "Of that number about 31,000 were intelligent; 1,500 were ridiculous."

(Continued on Page 3)

### Schlesinger Due Today

Gus Schlesinger, foreign manager of the Warners', who has been abroad for some months, is due in today.

### Cook Comedies for Educ'l

Educational will release two Clyde Cook comedies made by Joseph M. Schenck.

## Munroe Elected

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Philip Hatkin, formerly Harley Knoles' cameraman is dead.

**I. P. D. A. Revived**

(Continued from Page 1)

plete list of officers: I. E. Chadwick, Chadwick Pictures, president; Oscar A. Price, Tri-Stone, first vice-president; Joseph Brandt, C. B. C., second vice-president; Robert North, Weber & North, treasurer and Charles B. Hoy, Hoy Reporting Service, executive secretary.

The companies which were elected to membership were: Chadwick Pictures, Equity, Arrow, Aywon, Agnes Egan Cobb, Weber & North, C. B. C., Blazed Trails Prod., Export & Import and Lee Bradford.

The plan of operation as drawn up by the committee provides that the I. P. D. A. is to function in all three branches of the business: production, distribution and exhibition. One of the important purposes of the body concerns the establishment of credits on a definite basis and it is in that connection that Charles B. Hoy will figure prominently. Headquarters of some kind will be secured so that meetings can be held regularly and in some definite place.

**Dawn Finishes Alaskan Film**

(Special to THE FILM DAILY)

Los Angeles—Norman Dawn, who has been in Alaska for some time, has finished his Alaskan picture which he intends calling "The Trail of Broken Hearts."

**Ritz Opens Monday**

(Special to THE FILM DAILY)

Philadelphia—The new Ritz will be formally opened Monday morning. The house is at Fifth and Market, cost \$150,000 and seats 1,000.

**Reichenbach Going to Chicago**

Harry Reichenbach is going to Chicago next week in connection with the showing of "The Eternal City" at the Roosevelt theater there.

**Next Week on Broadway**

"Don't Call It Love" goes into the Rialto on Sunday and "Big Brother" into the Rivoli.

**Seena Owen Back Home**

Seena Owen is in New York from Europe. While in London she made a picture.

FIRE PATROL FIRE PATROL FIRE PATROL

**FIRE PATROL BULLETIN No. 29**

Jack Richardson is denounced for his villainy before Spottiswood Aiken, the blind, old, sea captain in "THE FIRE PATROL," directed by HUNT STROMBERG. It's the first of 6 big melodramas released on the franchise plan by CHADWICK PICTURES CORPORATION, 729-7th Ave., N. Y. C.

FIRE PATROL FIRE PATROL FIRE PATROL

**Henley Goes to Spokane**  
(Special to THE FILM DAILY)  
Spokane—Samuel Henley formerly branch manager for Associated Exhibitors at Oklahoma City and recently on the sales staff of Universal at San Francisco, has been appointed manager for Universal here. Henley is a brother of Hobart Henley the director.

**HAL ROACH'S**  
**CHARLEY CHASE**  
**COMEDIES**  
"Consistently Good"  
1 reel  
**Pathécomedy**

We'll show you  
"What  
Three  
Men  
Wanted"  
?  
**INDEPENDENT PICTURES CORP.**  
1540 Broadway  
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Wanted young man for theatre who can write advertising copy, must also handle office detail and assist manager. Apply at once, Box F 21.

**PUBLIC PROJECTION ROOM**  
Will Rent Fully Equipped Money Making Projection Room to Responsible Party or Company.  
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71 W. 44th St., N. Y. C.

FIRST WITH THE BEST  
**KINOGRAMS**  
THE VISUAL  
**NEWS**  
of ALL THE WORLD

New York Chicago Hollywood  
**Rothacker Laboratories**  
WILLIAM S. GILL, Eastern Sales Mgr.  
542 Fifth Ave. Tel. Murray Hill 1831

## Pointing The Way

(Continued from Page 1)

ous; a few were humorous; two or three obscene and one, insulting. Of the total, 30,000 embodied serious ideas. We don't have to give the public the old hokum, despite talk to the contrary. The people want something new, something different.

"The replies proved to me that the great body of the people are looking toward the motion picture to lead the way. Many replies stressed the fact that the authors didn't know what they wanted. They declared the producers had a wonderful opportunity to do things of a worthwhile nature through the medium of the screen.

"We give the public what you gentlemen lead them to expect. It is for you to pave the way toward better things, not so much through the use of adjectives or the actual writing of copy as the spreading of advanced ideas that should dominate what material you turn out."

De Mille said this was his first visit in two years and remarked how strongly he was impressed with the ever-changing conditions he found here. He voiced the opinion that New York was different from the rest of the country and that what the New York public wants should not be accepted as the basis for the entire country. In support of this contention, he added that few of the ideas embodied in the plays now running in the New York stage could be used in pictures because the country at large was thinking differently from New York.

"Great thoughts can be gotten over the screen," he said at one point. "We have the power to remove censorship if our ideas are right."

De Mille caused a laugh when, in speaking of his new picture he called "The Ten Gray Hairs," five of them for Zukor and five for Lasky. After he left, Arthur James characterized De Mille's remarks as a "smoke screen" and generally took exception to many of the director's ideas.

A number of humorous Christmas gifts were interchanged. Harry Reichbach acted as Santa Claus and suggested that the A. M. P. A. tender John C. Flinn, one of the charter members of the organization, a testimonial lunch on the occasion of his joining the Hodkinson organization as vice-president. This will occur early in January.

### Here With Mt. Everest Films

Major W. R. Foran and H. A. Case are here from Glasgow with a picture showing the Mt. Everest expedition and life in India. They will go to Toronto to show the pictures and return later to arrange for exhibition in this country. Lowell Tomas, owner of the films, is due here next week.

### Phillipson, Judge on Directorate

(Special to THE FILM DAILY)

London—Percy Phillipson and Grace Judge will join the directorate of Associated First National, Ltd. to replace Sir Harold de Courcy More and Charles Cohen who have retired.

"J. C. F.," Hollywood  
The editor of THE FILM DAILY wants to hear from you. Drop him a line.

### Unger Re-elected

Joe Unger, First National's New York manager was re-elected president of the F. I. L. M. Club Wednesday night, despite the fact that he decided not to run because of pressure of personal business. Several members, however, persuaded him to change his mind. Other officers are W. E. Raynor, Pathe, 1st vice-president; Si Fabian, 1st Nat'l of N. J., 2nd vice-president; Louis Rosenbluh, Fox, treasurer and Arthur Abeles, Metro, secretary.

The usual installation dinner will be held at the Ritz on Jan. 5.

### M. P. T. O. Names Tax Committee

The M. P. T. O. Committee of Three composed of Martin G. Smith, Fred Seegert and J. S. Phillips which was assigned the duty of appointing a committee "to arrange for the fullest co-ordination and co-operation of all forces in the industry for the purpose of securing the appeal of the admission tax," has named the following:

R. F. Woodhull, Dover, N. J.; Joseph Mogler, St. Louis; C. E. Whitehurst, Baltimore; E. W. Collins, Jonesboro, Ark.; Martin G. Smith, Toledo; Glenn Harper, Los Angeles; Harry Davis, Pittsburgh; M. E. Comertford, Scranton; Joseph W. Walsh, Hartford; and Sydney S. Cohen, ex-officio.

### Kunsky's Plans

(Special to THE FILM DAILY)

Detroit—John H. Kunsky has this to say relative to long runs:

"I have no doubt but that the time will come, and is nearing, when I will be obliged to turn the Adams into a two-a-day house, at increased prices. When this is done, however, I will have already begun the erection of a theater larger, or equal in size to the Capitol."

Kunsky is already reported considering the erection of a large theater.

### Buys "Lost World" Rights

"The Lost World," by Conan Doyle appears in the partial list of features First National will release in 1924. It was reported in THE FILM DAILY for Sept. 16 that the company had secured the rights. The story will be filmed by one of the company's own producing units.

### Gill Going to Coast

William S. Gill, Eastern sales manager for Rothacker, will leave for the Coast today to discuss business with the executives at the Rothacker-Aller laboratory in Hollywood. He will be accompanied back to New York by E. O. Blackburn, sales manager for the Rothacker plant on the Coast.

### Klein Handling New Film

"The Hand-Me-Down," directed by Frederick Stower and made on the coast with Russell Simpson, Noah Beery, Johnny Harron, Viora Daniel and Ethel Grey Terry in the cast has been taken over by Edward L. Klein for distribution.

## Incorporations

Albany—Chiropractic Science Service Ass'n of America, produce; New York. Capital \$5,000. Incorporators, S. Mosbacher, L. Goldstein and F. Brumberg. Attorneys, Tolins & Jakobson, New York.

Albany—C. G. & G. Entertainments, Brooklyn. Capital \$5,000. Incorporators, H. Herson, J. Levkov and L. King. Attorney, C. J. Herson, New York.

Albany—Nighsmith Pictures, New York. 50 shares common stock, no par value. Incorporators, M. Nigh, E. L. Smith and F. F. Neuman. Attorney, T. Murray, Jr., New York.

Frankfort, Ky.—Richard D. Bakrow & Sons, Louisville. Capital \$75,000. Incorporators, R. D. Bakrow, of Louisville and Julius C. Lesanski, of Chattanooga, Tenn.

Baltimore, Md.—The Mount Savage Amusement Co., Mount Savage. Capital \$20,000. Incorporators, M. J. Mullaney, David Braller, et al.

Baltimore, Md.—Community Amusement Corp., Ridgely. Capital \$15,000. Incorporators, H. L. Hollinger, C. L. Hobbs, et al.

Indianapolis, Ind.—Ohio Theater Co., Indianapolis. Capital \$60,000. Incorporators, C. M. Olsen, Jean Marks, M. M. Hugg and H. W. Armstrong.

Albany—Artain Corp., New York. 500 shares of stock, no par value. Attorneys, Emmett, Marvin & Roosevelt, New York.

Albany—Hanlon Silhouettes Film, Inc., New York. Capital \$20,000. Attorneys, S. V. & G. P. Heimberg, New York.

Dover, Del.—Drama Guild. Capital \$25,000. Incorporators, L. K. Holland, D. L. Alexander and G. W. Holland.

Albany—H. E. R. Studios, New York. Capital \$10,000. Attorney, M. L. Greenberg, New York.

Dover, Del.—Istrione Theater Co., Wilmington. Capital \$10,000. (Delaware Registration Trust Co.)

## Promise Payments in Full

(Special to THE FILM DAILY)

St. Louis—Creditors and stock subscribers of the William Christy Cabanne M. P. Trust, Ltd., which recently was thrown into the hands of a receiver in New York, will be paid in full, according to George T. Priest, local counsel. The company had the financial backing of many prominent St. Louisans, some of whom are alleged to have failed to pay their subscriptions.

Priest stated that the receivers had signed a contract with Anderson Pictures for distribution.

At Anderson Pictures, the above so far as it concerned that company, was characterized as "premature."

**BUYING  
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FEATURES—  
AND  
SHORT REELS**

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AND  
NEW ZEALAND**

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**SYDNEY CHAPLIN**

Appearing  
in

**Marshall Neilan's  
Associated First National's  
Thomas H. Ince's**

**"The Rendevous"  
"Her Temporary Husband"  
"The Galloping Fish"**

“—do you know  
when I get to thinking about  
J. K. McDONALD'S

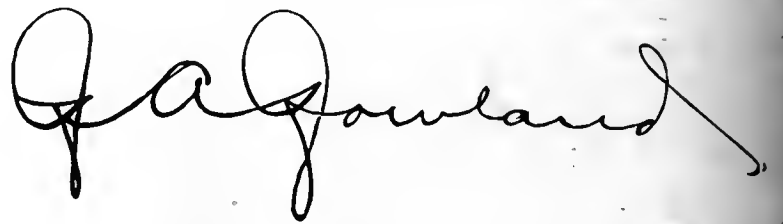
# “BOY of MINE”

when I recall sitting, watching that wonderful kid BEN ALEXANDER— with acting as natural as life itself —depict the youngster whose moods and fancies his mother understood but his father could not make out—

when I recall—how, as I sat and followed the joys and disappointments of this real boy—with the tears coming to my eyes one moment only to be pushed aside to make room for a roar of laughter the next—

when I recall what this picture did to me—I do not hesitate for one second, to put myself on record as saying that I believe ‘BOY of MINE’ to be one of the most wonderfully human pictures ever screened”

“BOY of MINE”  
is by  
Booth Tarkington  
and is directed  
by  
William Beaudine  
supporting  
Ben Alexander  
is Henry Walthall,  
Irene Rich and  
Rockcliff Fellows.



P.S. Almost forgot—“BOY of MINE” is another Big 10-hit!



**The BRADSTREET  
of FILMDOM** **THE Film DAILY** **The RECOGNIZED  
AUTHORITY**

VOL. XXVI No. 70

Sunday, December 23, 1923

Price 25 Cents



*from  
Carl Laemmle  
and  
Universal*

UNIVERSAL PICTURES Presented by Carl Laemmle

*Now Playing New York's Mark Strand Theatre*



**WARNER BROS**  
Classics of the Screen

A SENSATIONAL DRAMA OF  
**FLAMING  
PASSION**  
FROM KATHLEEN NORRIS' FAMOUS NOVEL  
**LUCRETIA  
LOMBARD**

A HARRY RAPEF PRODUCTION  
FEATURING

**Irene Rich and Monte Blue**

DIRECTED BY

**Jack Conway**

Frank Elliott, in *M. P. News*: "One of the best pictures produced this season. A story that grips the interest at all times, boasting several fine punches and a climax that will pull the most hard-boiled fan right up to the edge of the seat. For third, the big forest fire climax has not been surpassed this year."

Louella O. Parsons, in *N. Y. American*: "The direction is particularly good in this picture. There is a flood, a forest fire and a number of other thrilling events. The forest fire is well done."

Dorothy Day, in *N. Y. Morning Star*: "Lucretia Lombard is mainly a money maker, and the Warner Bros. should be quite pleased to add it to their list. A fine screen presentation."

Clara Mather, in *N. Y. World*: "Lucretia Lombard is a highly sentimental, very well acted melodrama. It is cast and mounted nicely, and extremely effective."

*N. Y. Evening Telegram*: "Spectacular thrills follow each other uninterruptedly in this production. Amid the horrors of forest fires and turbulent flood, the drama of conflict steadily develops to a crescendo of emotions, thence rising to a whirlwind climax."

*N. Y. Sun and Globe*: "Irene Rich, Marc MacDermott, Norma Shearer and Monte Blue give performances that are as sincere and fine as anything seen in the films this year."

*N. Y. Evening Mail*: "'Lucretia Lombard' at the Strand this week is a 'sell out.' Exhibitors need have no fear for the box-office when this picture comes to their theaters."

*N. Y. Evening Journal*: "The narrative, as filmed, bristles with situations. Good effects in the flaming woods and raging rivers."

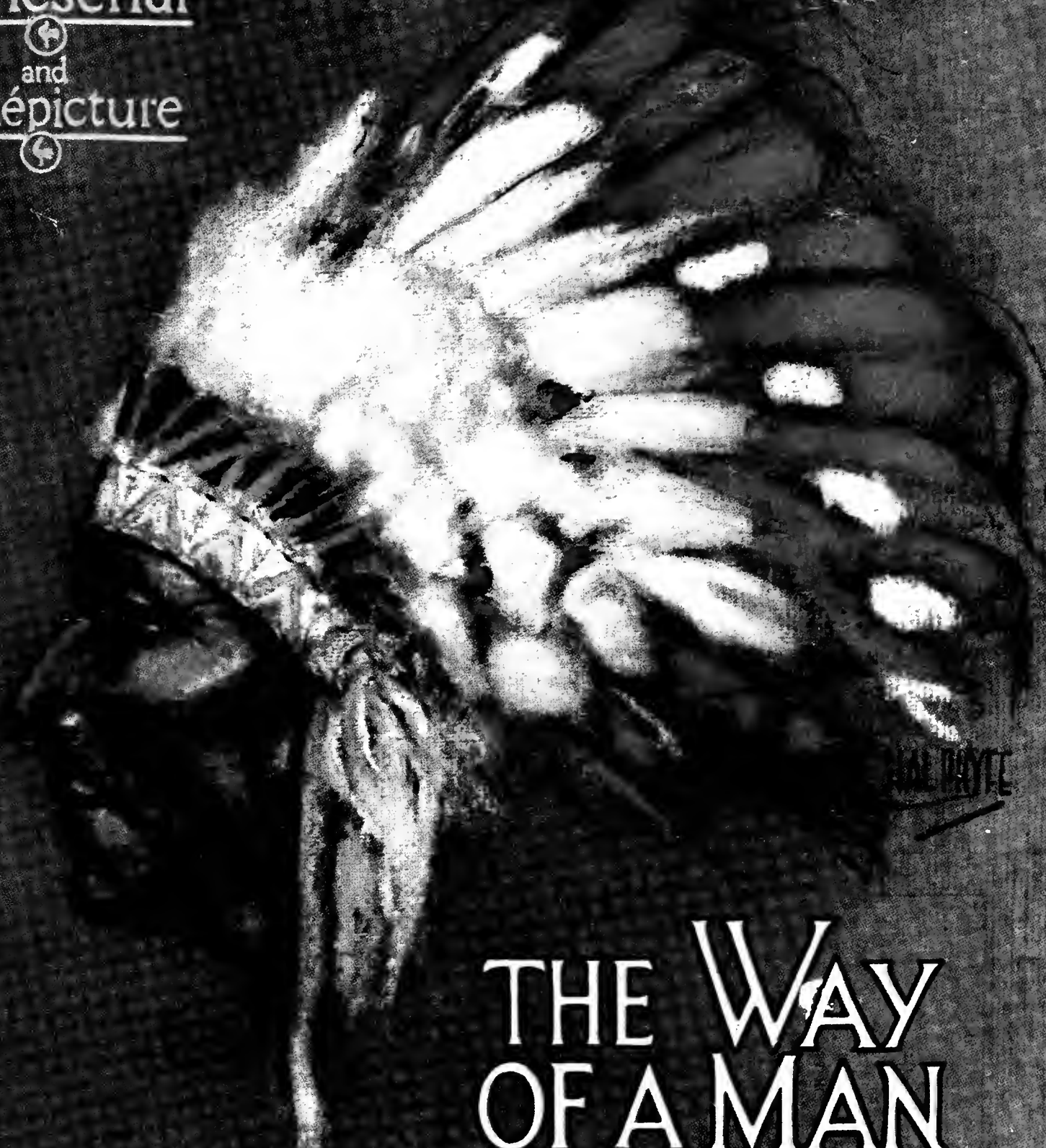
*N. Y. Times Square Daily*: "A real box-office hit. 'Lucretia Lombard' is a strong story and Jack Conway, who directed, handled the tale skilfully, getting in several touches of the sexy variety that are sure to prove of assistance at the box-office."

*N. Y. Evening Post*: "Queer to relate, and unusual in this day of the obvious, the production is bound to rouse many questions. Excellently played, well staged, intelligently cast, an interesting and enjoyable story which is never soporific."

Harriette Underhill, in *N. Y. Tribune*: "The cast is excellent. There is an ingenue who is the last word in ingenues."

**A WARNER BROS. CLASSIC of the SCREEN**

Pathéserial  
and  
Pathépicture



THE WAY  
OF A MAN  
BY EMERSON HOUGH

TWO VERSIONS

Directed by  
GEORGE B. SETTZ

Produced by  
C.W. PATTON

# THE WAY



It shocks the attention in the very first chapter like a thunderclap out of a clear sky. From then to the very finish there is no let-up

to the enthralling series of exciting adventures, the delightful romance, the happy blending of the vivid and the picturesque.

## Pathéserial



# C OF A MAN



A super-feature in chapter form. A truly mammoth production, with crowds of Indians and soldiers, and a splendidly efficient cast headed by Allene Ray, Harold Miller, Bud Osborne, Whitehorse and others.

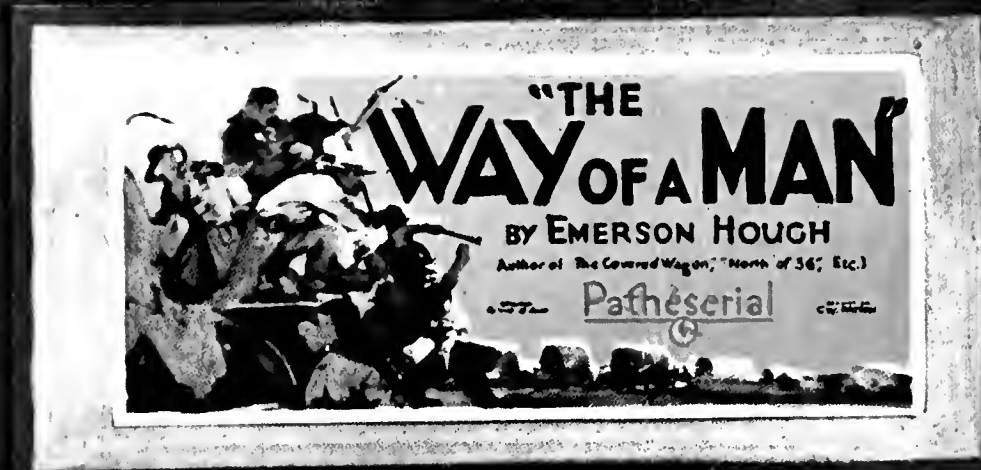
# Pathépicture

TRADE



MARK

Advertised on the billboards and  
in the newspapers, - of course!



THE WAY OF A MAN

BIJOU

The day of the bigger and better  
serial has arrived.

From a story fully equal to any  
the great Emerson Hough ever wrote,  
has been produced a picture that in  
everything but length is the full equi-  
valent of any big feature of the day.

In proof of the above we confi-  
dently offer the feature version of  
"The Way of a Man," produced si-  
multaneously with the serial, to the  
big first run houses of the nation, as  
an attraction not of the better but the  
best type of modern feature.

Pathéserial  
Pathépicture

# THE *Film* DAILY

the BRADSTREET FILMDOM The RECOGNIZED AUTHORITY

XXVI No. 70 Sunday, December 23, 1923 Price 25 Cents

## Lab" Case Ready

ded Docket Prevents Commission from Reaching It—Rest Case Against Famous Players

*Special to THE FILM DAILY*  
 Washington—The action of the Federal Trade Commission against Allied Laboratories Ass'n., Inc., New York is ready for trial but has been held up because of the large number of cases on the Commission's docket. No definite time has been set for the trial but there is a possibility that it will be reached in the near future. This is, of course, entirely dependent upon the cases now on the docket.

The Commission rested its case against Famous Players-Lasky in Los Angeles. Attorneys for Paramount now begin the introduction of evidence, starting in Jacksonville on Jan. 4 and then probably visiting New Orleans, Dallas, Atlanta and finally New York once again.

— Merry Xmas —  
**Christie Features for Hodkinson**  
 A luncheon Friday held for the purpose of acquainting trade papers with the new personnel of the Hodkinson Corp., F. C. Munroe, the president, announced that a contract was about to be closed with Famous Film for a series of feature-comedies.

— Merry Xmas —  
**Lesser Returns**  
 Irving M. Lesser returned from the Madison Friday to spend Christmas in New York.



A thrilling scene in Charles Ray's "The Courtship of Myles Standish," which smashed all attendance records at John H. Kunsky's Madison Theatre, Detroit. Associated Exhibitors.—Advt.

## Sixty From Famous

For the Coming Year—Production Plans Outlined by Jesse L. Lasky

Famous Players production plans for the coming year were outlined briefly Friday by Jesse L. Lasky, prior to his leaving for the coast today.

"Famous Players-Lasky will produce 60 pictures for the coming year," he said. "I believe these productions will contain the largest number of real box-office attractions ever made by this company."

"The West Coast studio will open on Jan. 7 and the Eastern studio will also start activity about the same time. The West Coast will make about ten pictures to four made in Long Island City. Among our forthcoming productions will be 'Triumph' which Cecil B. De Mille will direct; 'Magnolia'

(Continued on Page 2)

— Merry Xmas —

### "Commandments" Opens

All of the Famous Players officials and several members of the cast of "The Ten Commandments," attended the premiere of the picture at the Cohan theater Friday night. Representative people from outside of the industry included Ben Ames Williams, Elizabeth Marbury, William Randolph Hearst and Mrs. Hearst, Sir William Wiseman, Felix Kahn, Anne Morgan and Ralph Pulitzer.

In view of the fact that the "The Ten Commandments" got under way at a time past the usual theater hour and because of the crowded condition of the Saturday editions of afternoon papers which often preclude reviews of motion pictures, newspaper opinions on the De Mille picture will appear in full in Wednesday's issue of THE FILM DAILY.

— Merry Xmas —

## Tax Decides Ratio

Jenkins of Atlanta Rearranges Percentages Basing Compilation on Admission Tax Returns

(Special to THE FILM DAILY)

Atlanta—W. K. Jenkins of the Enterprise Dist. Corp. has drawn up a new percentage table covering the state right market, using as the basis for it the admission tax returns for the fiscal year ending June 30, 1923.

(Continued on Page 4)

# Into Its Own

In all of literature, Homer's Odyssey stands out supreme, and it was written several thousand years ago.

The artists in the architectural world find in the columns of the Parthenon of Athens, an inspiration.

The sculptor who does not rave over what remains of the Venus de Milo, armless and broken, standing in the Louvre—an inspiration—does not exist.

Countless arias written years ago, stand today, pre-eminent in the field of musical composition.

And to these great arts, ancient and glorious, profound in their depths, has been added the newest of all arts, the motion picture. That it lacks much in background, in understanding and even in appreciation is true. That it falls short of some of these other arts is true. It is newer, more robust and less splendid in many ways but it can and does move human beings as even the greatest of other arts have failed to accomplish. It reaches down into that which makes in humans for understanding and appreciation. One needs not deep, involved learning, one needs not countless hours of study to appreciate that which the motion picture provides. It

(Continued on Page 4)

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Tuesday, December 25, and a legal holiday, Christmas Day, there will be no issue of THE FILM DAILY published.



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London Representative—Ernest W. Fredman The Film Renter, 53a Shaftesbury Ave., London, W. 1.

Paris Representative—Le Film, 42 Rue de Clichy.

Central European Representative—Internationale Filmachau, Prague (Czecho-Slovakia), Wenzelplatz.

### Incorporations

Raleigh, W. Va.—Raleigh Cash Amusement Co., Raleigh. Capital \$10,000. Incorporators, K. C. Washington, O. T. Wilkerson, J. W. Cox, C. T. Beryer, and Hyden Smith, all of Raleigh.

— Merry Xmas —

Richmond, Va.—Chincoteague Theater Corp., Chincoteague. Capital \$20,000 to \$50,000. Incorporators, Lee W. Insley, Daniel Jeffries and James E. Lewis.

— Merry Xmas —

Charlotte, N. C.—Capitol Theater Corp., Henderson. Capital \$50,000. Incorporators, S. S. Stevenson, W. D. Burwell, et al.

— Merry Xmas —

Albany—Jersey Film Delivery Co., New York. Capital \$10,000. Attorney, I. Reiss, New York.

— Merry Xmas —

Harrisburg, Pa.—American Feature Film Exchanges, Philadelphia. Capital \$10,000.

— Merry Xmas —

Trenton, N. J.—Olympic Amusement Co., Newark.

Foreign Distribution of Motion Picture Productions

**George E. Kann Corporation**

220 West 42nd St. New York, Chick. 2355 Cables—Geokann, N. Y.

### REMARKABLE FILM

Of an unparalleled feat in the World's history. The Poet-Soldier D'ANNUNZIO feature, in defiance to all powers, even that of his own government, captures and occupies Fiume, the pivotal city in the World's peace and war. Complete views of incidents and actual conflicts. For State rights or outright purchase, write 250 East 72nd St., N. Y. C., or phone Butterfield 9451.

## Sixty From Famous

(Continued from Page 1)

from Booth Tarkington's story, and the following screen adaptations from well known plays and books: 'Tomorrow's Bread,' by Wallace Irwin; 'Feet of Clay,' by Marguerite Tuttle now running in the Pictorial Review; 'Merton of the Movies,' with Glenn Hunter; 'The Breaking Point,' by Mary Roberts Rinehart; 'The Mountebank,' by William J. Locke, a Zane Grey story, and Alfred Sutro's 'The Laughing Lady.'

"Famous Players will make no costume plays for next season with the exception of 'Monsieur Beaucaire,' work on which is expected to begin shortly with a prominent star, in the East.

"I think the greatest event of last year was the production shut-down, which resulted in a more careful consideration of the control of the cost of production. During this shut-down, however, our scenario staff and writers have been working day and night and when our studio activities resume, we will be in excellent shape so far as the preparation of material and scenarios are concerned."

In this connection Lasky announced that Ralph Block will start his duties as managing editor of the story department with headquarters in New York, effective on Monday. Julian Johnson will be editor and chief of the cutting and titling department.

As previously reported, Lasky will spend a great deal more time in the East than heretofore and during his absence from the West Coast studio, Cecil B. De Mille will be in charge.

He concluded by saying that he felt very optimistic over the outlook for the coming year, and that with the complete harmony existing between himself, Adolph Zukor and Sydney R. Kent, there was every reason to anticipate a very successful year for Famous.

— Merry Xmas —

### New Picture at Cosmopolitan

"Under The Red Robe" closes its run at the Cosmopolitan next Sunday night and on New Year's Eve, "The Great White Way," formerly called "Cain and Mavel" opens there. "Through the Dark," another Cosmopolitan release opens at the Cameo on Jan. 6.

— Merry Xmas —

### Demonstrates Synchronized Films

Claude H. Verity, an English inventor whose process of synchronization of motion pictures and sound was described in THE FILM DAILY some weeks ago gave a demonstration of his invention in the auditorium of the Engineer Societies Bldg. on Friday.

— Merry Xmas —

### Advances Valentino Action

The Appellate Division on Friday advanced on the preferred calendar the action of Arthur Butler Graham against Rodolph Valentino for \$47,811.

— Merry Xmas —

### Buchowetzki Directing Negri

Paramount officially announced Friday that Dimitri Buchowetzki would direct Pola Negri in "Men," which goes in production on the coast in February.

### \$4,598,272.03 From Pennsylvania

(Special to THE FILM DAILY)

Harrisburg, Pa.—According to figures prepared by the Department of Internal Revenue, approximately \$4,598,272.03 was collected from the three collection districts in Pennsylvania for admission taxes for the fiscal year ending June 30, 1923. The first district, in which Philadelphia is located, contributed \$3,039,055.88 of this sum, while the 12th district, embodying Central and Northeastern Penn., collected \$709,827.60 and the Pittsburgh district, \$1,949,398.55.

— Merry Xmas —

### "Woman of Paris" Banned in Penn.

(Special to THE FILM DAILY)

Harrisburg, Pa.—The board of censors has banned "A Woman of Paris" unless it is reconstructed. The permit was refused on the ground that it is "indecent, immoral and deals with prostitution in Paris and indecent love affairs."

The board banned certain scenes in "His Children's Children." The picture was scheduled to play the Stanton, Philadelphia.

— Merry Xmas —

### New Plan For Censoring In Penn.

(Special to THE FILM DAILY)

Philadelphia—It is understood that a radical change will soon be made in the state censorship machinery. The new plan, already approved of by Gov. Pinchot, calls for the appointment of a committee of three exhibitors to sit with the censors in reviewing. This committee is to represent the picture industry.

— Merry Xmas —

### Aid Sale of Revell Book

Pathe News No. 103, out today contains pictures of Nellie Revell whose book, "Right Off the Chest," is being sold throughout the country with the co-operation of all theatrical and film press agents. It was written while Miss Revell was in the hospital.

— Merry Xmas —

### Cruze in Mississippi

(Special to THE FILM DAILY)

Los Angeles—James Cruze has gone to Natchez, Miss., to film the major portion of "Magnolia." The cast includes Ernest Torrence, Mary Astor, Cullen Landis, Noah Beery and Phyllis Haver.

— Merry Xmas —

### Klein Only Placing Distribution

Edward L. Klein is merely arranging for the distribution of "The Hand-Me-Down," and does not intend releasing the picture himself, as intimated in Friday's issue.

# Pathé News

No. 103

A DECADE OF REEL HISTORY—Pathe News presents the highlights of the last ten years, in a series of scenes which make history come to life; an absorbing, instructive number. The news of the day as usual.

# today

## HAL ROACH'S

WILL ROGERS COMEDIES

"Wit With A Wallop"

2 reels

Pathécomedy

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New York's Newest and Foremost Costume Rental Organization

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## FIRST WITH THE BEST KINOGRAMS

THE VISUAL NEWS OF ALL THE WORLD

# SYDNEY CHAPLIN

Appearing in

Marshall Neilan's Associated First National's Thomas H. Ince's

"The Rendezvous" "Her Temporary Husband" "The Galloping Fish"



*— and still  
they come!*

**A**N OVERWHELMING flood of praise from critics in all sections of the country has resulted from the showing of this superb picture in various cities. Every mail brings additional evidence of its immense success. **Your** patrons are waiting for it—you owe it to them to book it NOW!

*"A perfect picture!"*

CHICAGO HERALD and EXAMINER

*"A thing of beauty!"*

CHICAGO EVENING POST

*"They should like it immensely."*

FILM DAILY

*"Enchanting! Gorgeous!"*

ST. LOUIS GLOBE DEMOCRAT

*"See it or you miss a real treat!"*

DETROIT TIMES

*"One of the most beautiful film offerings of the year."*

WASHINGTON HERALD

*"Every lavish claim more than justified."*

WASHINGTON POST

*"One of the surprises of the season."*

LOS ANGELES TIMES

*"We do not find one to surpass this production."*

WASHINGTON TIMES

*"An outstanding picture."*

MILWAUKEE SENTINEL

*"A superb feature!"*

OKLAHOMA CITY TIMES

*"A joy to all. Exhibitors cannot go wrong!"*

NEW YORK MORNING TELEGRAPH

*"An exceptional picture. Should bring exceptionally good box office returns!"*

MOVING PICTURE WORLD

*"Spectacular! Gorgeous!"*

MOTION PICTURE NEWS

Nationally Advertised in *THE SATURDAY EVENING POST*

CARL LAEMMLE presents

# "ALADY of QUALITY"

Starring

VIRGINIA VALLI

with

MILTON SILLS

UNIVERSAL SUPER JEWEL

A HOBART HENLEY PRODUCTION

The Week's Headlines

**Monday**  
Dave Hershon resigns post with West Coast Theaters, Inc.

M. P. I. O. of Northwest opposes individual contracts on playing time. Claims plan would wreck small theaters.

**Tuesday**  
Adolph Zukor, Jesse L. Lasky and Cecil De Mille to map out 1924 production plans for Paramount at two-day conference. Nine months' profits total \$3,121,300.

Revived N. A. M. P. I. seen locally. State right operators banding together.

M. P. I. O. of New York prepares eight campaigns to repeal admission tax.

**Wednesday**  
John C. Flinn leaves Famous Players to join important distributing corporation.

Famous Players starts bonus system for theater managers Jan. 1.

Famous Players Canadian Corp. earns \$198,672 in three months. Paid only \$392,073 for Allen Theaters held at \$3,327,000 by receiver.

Samuel Goldwyn discusses trend in production. Says day of independent production has arrived.

**Thursday**  
Paul C. Mooney leaves Louis B. Mayer to take over sales for distributing machine.

Charles Lapworth resigns from Goldwyn to enter production in England.

Many theaters agree to Universal's special terms on "The Hunchback." Picture to play two shows only daily at \$1.65 top.

Albert E. Smith sure future of industry is safe. Sees new markets opening yearly.

First forecast on ten best pictures for 1923 places "The Covered Wagon" far in lead with vote of 52, or 27 votes ahead of nearest rival, "Merry-Go-Round."

**Friday**  
F. C. Munroe becomes president of Hodkinson Corp. with W. W. Hodkinson heading directorate. John C. Flinn and Paul C. Mooney elected vice-presidents.

Independent Producers and Distributors Corp. revived to deal in all three branches of industry. Hoy Reporting Service to handle credits. Many state righters join.

Cecil B. De Mille tells A. M. P. A. the nation is waiting for pictures to point the way toward better things.

**Saturday**  
Sixty pictures from Famous for the coming year. Production plans outlined by Jesse L. Lasky.

Action of Federal Trade Commission against Allied Laboratories Ass'n, Inc., of New York, held up because of crowded docket. Case against Famous Players rested.

W. K. Jenkins, of Atlanta, rearranges percentages covering state high right market, using as basis, admission tax returns.

— Merry Xmas —

New Invention For Demonstration

Picturola is the name of a new projector put out by the Picturola Corp., 383 Madison Ave. and used for advertising purposes. It can also be used in schoolrooms. The machine can operate in broad daylight and can automatically show from one to 10,000 feet of film continuously, without any attention. Salesmen can attach it to an ordinary electric fixture and flash pictures of their product on the wall in an office.

— Merry Xmas —

Stock Replaces Pictures At Avon

(Special to THE FILM DAILY)

Watertown, N. Y.—Starting Christmas Day the Avon will become a stock house, doing away with pictures. The house is one of the Nat Robbins' string.

— Merry Xmas —

T. O. D. C. Surveying Field

The Theater Owners Dist. Corp. is conducting a survey of the theater field to ascertain what play dates have been set aside for the playing of T. O. D. C. product.

Into Its Own

(Continued from Page 1)

is the chief, and to many millions, the sole means of diversion, occupation, and amusement.

And it is to these countless millions that Cecil B. De Mille's "Ten Commandments" will appeal. It will bring into their jaded, tired lives a sermon and inspiration, and above all, entertainment. And in years to come, when its value to the theater has diminished, there will still remain for the Biblical episode a lifetime of useful service. Countless thousands of children in their Sunday schools and churches will learn the story of the Exodus and appreciate the value of the immemorial tablets then bestowed, with a truer and better understanding than any preachment or any Biblical lesson can give them.

For many years the motion picture has been striving to reach some of the heights enjoyed by the other arts. With 1924 in sight, the motion picture, through "The Ten Commandments," steps into its own.

SOME PLANS

Lasky talked yesterday of production plans of Famous for 1924. And declared a great lesson had been learned. During this past year. When the production schedules ran riot with the bank rolls. Although he didn't say it just that way. But he pointed out that a great lesson had been learned; that productions for the coming year would be planned and developed with the preparation of the scenario; that "fool proof" scenarios would be the order of the day; that more time would be spent in preparation. And this is important. Because this is where the real saving can be accomplished.

Famous will make 60 for the coming year. Not as many as had been expected in view of what happened in the sales department this season.

THE HODKINSON MOVE

Surprised a lot of people. Who could not understand what magic F. C. Munroe used. To get Flinn from Famous and Mooney from Mayer. But he did. And the spirit of the new organization was excellently reflected at a luncheon he gave yesterday. To acquaint the trade paper publishers with the trio who will hereafter govern the Hodkinson organization.

For a man who has been in pictures but a year or so Munroe has managed to dig up and secure two mighty worth-while men. They are still stunned in Famous trying to figure how Flinn was taken away. He has been a mainstay there for 10 years.

THE SEASON'S SPIRIT

Everybody is sending—and receiving—Xmas cards these days. Fine idea. So Hugo Ballin sent one in. To show the sort of "bonus boys" he has encountered in his various travels while making pictures on his own. They are presented herewith for your edification and delight.



DANNY.

Arnold Now Owns Lyric

(Special to THE FILM DAILY)

Vincennes, Ind.—Herman J. Arnold, who has been managing the Lyric for the corporation which took over the Wilkerson-Lyons chain, has closed a deal whereby he becomes proprietor.

Two In Detroit Change Hands

(Special to THE FILM DAILY)

Detroit—Two local theaters have changed hands. Troost & Troost have bought the Theatorium from Garland & Buehrer, while L. J. Small has leased the Medbury from R. M. Robbins.

Tax Decides Ratio

(Continued from Page 1)

Jenkins says the old method was to take the censor reports, and to figure the percentage of each territory to the whole; but this, he holds, is faulty because no count was taken of the two millions in transient population in New York, or the fact that in certain sections, 50% of the population is not eligible for theater admissions.

Jenkins advances the theory that the amount collected by the Government from the different territories tax gives a true indication of the relative amusement possibilities of the territories. "One of the troubles of the state right business," he says, "has been that the producers formulate the rules by which the game is played and that the exchangemen, unorganized and without a leader, have of necessity had to play the game according to the producers' rules. The territory in the South and West has always been considered poor territory and one of the reasons for considering it such is that producers could not secure for their films the percentage which they had charged against that territory."

What is perhaps the outstanding difference between this table and some of the others exists in only two territories, that of New York and California.

Territory	Tax Returns (Last three ciphers eliminated)	Percentage
N. Y. State	\$13,694	
N. J.	2,601	
New England	6,125	
Penn.	5,698	
W. Va.	529	
Del., Md., D. C. and Va.	2,525	
Ohio	4,027	
Michi.	2,736	
Ill.	6,566	
Ind.	1,826	
Minn., Wis., N. & S. D.	3,040	
Ia. and Neb.	1,793	
Mo. and Kans.	2,719	
Tex., Ark. and Okla.	2,698	
Miss. and La.	884	
Ga., Fla., Ala., N. C., S. C. and Tenn.	2,423	
Ky.	738	
Col., Utah, Wyo., N. Mex.	1,152	
Wash., Ore., Ida., Mont.	2,240	
Cal., Ariz., Nev.	5,196	
Total for Continental U. S.	\$69,221	
Can. Assumed 5½% U. S.	3,814	
	\$73,035	

— Merry Xmas —

Arcadia Reopens Christmas

(Special to THE FILM DAILY)

Philadelphia—The Arcadia will open Christmas Day with a pair of long runs and admissions of 75 cents. The first picture to be "The Hunchback." There will be two shows a day.

The Aldine, commencing Christmas will also have a new policy long run engagements. "Sous-mouche" is the opening attraction.

— Merry Xmas —

Moeller Plans Theater Service

The contract of General Manager A. J. Moeller with the M. P. T. will terminate Jan. 1, and on that date Moeller will launch the Moeller Theatre Service, Inc., with offices at Broadway.

— Merry Xmas —

Adler Gets Exploitation

Bert Adler has been engaged to handle the exploitation on "The Invited Guest," which J. Ernest Liamson is making for Metro.

# Classified:

## THE WASHINGTON POST

Since Griffith's "The Birth of a Nation" which for eight years has remained untouched for popularity and number of showings, there had been no motion picture dealing strictly and authentically with American history on an elaborate scale until "The Covered Wagon" appeared, to prove anew the tremendous appeal of actual human experience when it is used for screen material.

Now, however, has come a third pre-eminent American historical drama in Charles Ray's "The Courtship of Myles Standish," which not only vivifies the immortal characters of Longfellow's epic, but also spans the great adventure of the Pilgrim fathers. The film is the current attraction, and Mr. F

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*Birth of a nation*

# 40 Pictures Reviewed In 14 Cities

## "The Acquittal"—Universal Eastman, Rochester

DEMOCRAT CHRONICLE—The fact is obvious that a screen version of any one of them will likewise fall short of the perfect piece of stage technique. However, "The Acquittal" will appeal as an entertaining photoplay of its kind with a good cast to make it realistic.

HERALD—At any rate it is a genuine mystery and a picture well worth seeing for those who are attracted to mystery plays.

The whole picture is well produced and photographed, a court room scene being reproduced with unusual veracity.

— Merry Xmas —

## "Ashes of Vengeance"—1st Nat'l Pershing, St. Louis

GLOBE-DEMOCRAT—It is Norma Talmadge's newest and most ambitious effort, "Ashes of Vengeance," a thing that is splendidly produced and enacted.

POST DISPATCH—Elaborate settings, picturesque costumes and a story and, above all, Norma Talmadge and Conway Tearle in the roles of romantic lovers are the strong points of recommendation.

STAR—One of the most interesting of the recent crop of period pictures.

TIMES—It is splendidly produced and acted—a brave story, bravely done. While the photoplay is not in the class of "Scaramouche," in breadth of interest and conception, it is excellent entertainment.

— Merry Xmas —

## "Big Brother"—F. P.-L. Allen, Cleveland

PLAIN DEALER—"Big Brother" is an underworld melodrama. The picture opens with "Cokey Joe," played customarily fine by Raymond Hatton.

Other than this overdose of sentimentalism and considerable hokum now and then, "Big Brother" is good stuff. That's not a back-handed slap, it's entertaining.

PRESS—Tom Moore has twinkling eyes and a likable smile. He knows how to act.

The boy in the film is likewise good. Mickey Bennett is his name. He plays the role well.

— Merry Xmas —

## "The Call of the Canyon"—F. P.-L. Metropolitan, Los Angeles

(Week Ending Dec. 15)

HERALD—Poignant heart throbs permeate "The Call of the Canyon." Some of the photography is sublime.

RECORD—Incredulous as is his story, "The Call of the Canyon" is really done in the filming. This is credit to Victor Fleming, whose direction makes the very most out of a poor story.

TIMES—The picture is worth waiting for, because it discloses a vista of enchanting mountain scenery, and more than that it is not so filled with prop fights as most of the Grey pictures.

I am rather inclined to believe that the direction of Victor Fleming had considerable to do with adding a note of real quality to the picture.

Missouri, St. Louis

GLOBE-DEMOCRAT—Not only is it the best Zane Grey picture of the year, but it can be ranked as one of the foremost screen achievements of the season.

POST DISPATCH—It is as dramatic, appealing and thrilling as anything that ever came from the pen of its author, Zane Grey.

STAR—It has more emotional pull than any other picture shown here in many a month. The kick in the final footage is a wow, is sentimental hokum, at times brought on to sentimentality, but real people are sentimental and guilty of sentimentality at times.

TIMES—Here is an interesting photoplay, with all the ingredients for good entertainment spoiled by an idiotic ending that verges on melodrama of the old, old type.

## "The Call of the Wild"—Universal Rialto, Milwaukee

SENTINEL—An excellent adaptation to the screen for Pathe by Hal Roach. It is a far cry from comedy to drama, but Roach has made it.

— Merry Xmas —

## "Cameo Kirby"—Fox Apollo, Indianapolis

STAR—"Cameo Kirby" is an old-fashioned melodrama in which the chief keynote is the traditional defense of honor. Fox has provided the story with a colorful atmosphere and the cast is made up of some first-rate actors.

— Merry Xmas —

## "The Darling of New York"—Universal New, Baltimore

SUN (EVENING)—It fits her (Baby Peggy) very nicely. While the thing has, of course, certain obvious limitations, it is far better as an entertainment than the latest Jackie Coogan picture to visit us. For one thing it isn't so long, so stretched out, and its action is swifter, although just as obvious.

— Merry Xmas —

## "Drifting"—Universal Victoria, Philadelphia

INQUIRER—Miss Dean rather overdressed the part in some instances. Still the picture is replete with stirring incidents and a romance.

NORTH AMERICAN—The attack on the hero and heroine by mountain bandits being the outstanding event. This is excellently done, creating all of the excitement and suspense intended.

PUBLIC LEDGER (MORNING)—The story itself is not exceptional for its novelty or originality but it has excellent entertainment qualities nevertheless.

Priscilla Dean has some very effective scenes.

— Merry Xmas —

## "The Drivin' Fool"—Hodkinson Merrill, Milwaukee

SENTINEL—A high speed comedy drama that is reminiscent of the series of automobile stories made for the screen by the late Wally Reid.

— Merry Xmas —

## "The Eternal Struggle"—Metro Strand, Milwaukee

SENTINEL—There is always a strong family resemblance between pictures dealing with the Northwest Mounted police but, thanks to clever acting and skillful staging, "The Eternal Struggle" will rivet the spectators' attention.

— Merry Xmas —

## "The Fair Cheat"—F. B. O. Parkway, Baltimore

AMERICAN—This narrative is adequately acted by Dorothy Mackaill, Edmund Breese and Wilfried Lytell.

— Merry Xmas —

## "Fashion Row"—Metro McVicker's, Chicago

HERALD EXAMINER—A much more colorful and interesting role than is her custom. In "Fashion Row" she has made a good picture.

JOURNAL—The story, however, is not the thing. It is colorful entertainment, as intoxicating as synthetic gin, and as paralyzing to cold judgment.

NEWS—It is the first of the Mae Murray productions to give us a suspicion that if she chose to go in for character acting she could hold her own with several other film birds.

TRIBUNE—Mae Murray is to be congratulated on this film. There's plot to it and she has seen the light and really ACTS at times. Lots of times. The Murray fans have a treat in store for them.

## "The Green Goddess"—Gold-Cosmop. Garrick, Minneapolis

JOURNAL—A picture worth seeing. It is a faithful and sincere attempt to translate William Archer's melodrama in terms of the screen. It succeeds.

STAR—Mr. Arliss is the predominating thing about "The Green Goddess," notwithstanding certain shortcomings displayed in direction of the film itself.

As for the story production the chief, if not the only, dereliction is the tedium forced upon the spectator before he arrives at the essential points of the plot.

— Merry Xmas —

## "Held to Answer"—Metro Palace, Washington

STAR—When House Peters is announced as the star of a film drama one expects something good, and expectations are realized.

— Merry Xmas —

## "Jealous Husbands"—1st Nat'l Madison, Detroit

FREE PRESS—It is somewhat melodramatic in character, with occasional flashes of real drama, capably acted throughout and produced on a scale that is characteristic of the French director.

— Merry Xmas —

## "A Lady of Quality"—Universal Alhambra, Milwaukee

SENTINEL—A picture which has at once dramatic punch and pictorial appeal.

Miss Valli is simply adorable in the early episodes as a boy and puts dramatic fervor into the later dramatic moments.

"A Lady of Quality" is worthy of its title as super-Jewel.

— Merry Xmas —

## "The Light That Failed"—F. P.-L. Newman, Kansas City

POST—Jacqueline Logan has brains. In her mere appearance at the Newman this week it is manifested.

The picture, however, on the whole, is interesting and in it is a supporting cast of merit.

— Merry Xmas —

## "Mile-A-Minute-Romeo"—Fox Liberty, Chicago

GLOBE-DEMOCRAT—The ingenious plot complications, breathless action and the expected number of thrills which Mix offers, makes the picture story one of considerable interest.

STAR—The picture frankly states that it is one of the "wide open spaces where men are men," and backs up the claim with men quick to resent insult but quicker on the trigger.

TIMES—Tom Mix makes a gallant and forceful lover from start to finish this is a typical Western, and garb, atmosphere, conversation and situations.

— Merry Xmas —

## "Modern Matrimony"—Selznick State-Lake Chicago

AMERICAN—It manages to pass muster as entertainment which, although nothing to write to the White House about, impresses as being rather good fun.

Victor Heerman's neat direction is partly responsible and a noteworthy cast.

POST—It keeps you laughing all the while. Created to amuse and furnish you with diverting light entertainment it fulfills its mission.

— Merry Xmas —

## "The Net"—Fox Washington, Detroit

FREE PRESS—Here's a story excellently directed, the characters convincingly delineated, and the scenes effectively decorated.

Monroe, Chicago

JOURNAL—One of those mighty serious photodramas, with Barbara Castleton crumpling into worse and worse dismay, terror, dejection and final desperation in almost every reel.

POST—Thus is built "The Net," on heavy melodramatic lines, with much emotional acting, and many interesting complications.

— Merry Xmas —

## "Our Hospitality"—Metro State, Los Angeles

(Week Ending Dec. 15)

EXAMINER—Buster Keaton has some of the funniest and most whimsical comedy ever seen. The rope episode especially deserves a whole feature picture to itself.

The comedy, however, is replete with situations which tax the risibilities of the spectator.

EXPRESS—He chalks up the greatest success of his career a bit of travesty upon the history of American railroads that ranks as one of the funniest episodes the camera has ever recorded.

RECORD—Buster Keaton is at his funniest.

The ride to the estate on the railroad is a real scream.

The river stuff is also a comedy gem, although it is so well done that he becomes dramatic.

TIMES—"Our Hospitality" is perfectly delicious. It is a rollicking "Romeo and Juliet." Satire seems to be the thing nowadays, and this one, written by Jean Havez, has a fresh angle.

Stanley, Philadelphia

INQUIRER—His latest screen production is so refreshing, coming as it did after "Three Ages," and there is something charming in the manner the young screen star portrays a most difficult part.

NORTH AMERICAN—The keen humor and originality of the Keaton brain begins to flash, and from near the beginning events move rapidly and hilariously until a smashing climax at the end.

PUBLIC LEDGER (MORNING)—He (Keaton) should be commended for attempting a picture so different from the usual order of search comedies. There is an abundance of authentic atmosphere in "Our Hospitality," and there are many ingenious effects which provoke mirth.

— Merry Xmas —

## "Paddy-The-Next-Best-Thing"—Allied Ohio, Indianapolis

STAR—The finest production that any English company has sent to this country. British films, as a rule, are stupid and dull, but this particular picture deserves more than passing attention.

— Merry Xmas —

## "Pioneer Trails"—Vitagraph Strand, Minneapolis

JOURNAL—"Pioneer Trails" started out to be an imitation of "The Covered Wagon" and then wandered into the mystery game. There are sufficiently stirring scenes and the whole thing has enough excitement to make it a satisfactory bill.

STAR—It is a laudable production. It is smooth, easy to watch, and has the dramatic quality which makes the spectator sit with the muscles in his lower jaw tensed.

— Merry Xmas —

## "The Printer's Devil"—Warner's Garden, Milwaukee

SENTINEL—By all calculations should be a comedy knock out. But somehow it managed to miss the high water mark and is only a mildly amusing piece of entertainment, saved solely by the ability of the three above mentioned players.

— Merry Xmas —

## "Reno"—Gold-Cosmop. The Chicago, Chicago

AMERICAN—For "Reno" proves to be entertainment of wide appeal. It has a story of no mean calibre, presented with telling effect and, moreover, it has a novelty in connection with its informal galloping over the United States which attracts.

# PRINCIPAL PICTURES CORPORATION

Sol Lesser, President

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We take pleasure to announce  
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The most widely read author in the world. 1,268,000 copies the average circulation of each of 9 stories controlled by this organization. "WHEN A MAN'S A MAN" (2,300,000 circulation) now completed. Released February 4th by Associated First National Pictures, Inc.

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The most widely publicized and popular baby girl in motion pictures. Will be starred in five super-productions. First picture now in production, "Captain January," by Laura E. Richards. Book in its 53rd edition with over 600,000 circulation.

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Louis H. Tollhurst's marvelous microscopic pictures dealing with the lives of insects. A series of twelve to be made, with 6 completed. Regarded as educational and entertainment classics. Distributed by Educational Film Exchanges.

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IN THE WORLD"**

George M. Cohan's famous stage production starring Bert Lytell, Blanche Sweet, Bryant Washburn and a host of others. Now being distributed by Associated First National Pictures, Inc.

**WELL KNOWN STAGE  
AND  
BOOK SUCCESSES**

Boasting all-star casts and well-known directors among which are John Cort's famous stage success, "Listen Lester"; Owen Davis' stage success, "Fools of Fortune," and others, with players of note including Bebe Daniels, Norman Kerry, Walter Hiers, Lee Moran, Joe Butterworth, Mary Jane Irving, Forrest Robinson, and directors which include Edward F. Cline, William Beaudine and William Seiter.

# PRINCIPAL PICTURES CORPORATION

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1540 BROADWAY

**HERALD EXAMINER** His picture is a sort of satirical revue and it presents two sides of its subject. \* \* \* You will find "Reno" always different and never dull.

**NEWS** \* \* \* a smart, satirical expose of divorce laws, shrewd and hard hitting so long as it sticks to its subject, exciting but improbable when Mr. Hughes inserts "thriller" action to make his picture "go" in the small town.

**POST** Diverting, enlightening and wholly enjoyable is this travesty on divorce. Merry and cynical, it is a three-quarters fun and one-quarter serious burlesque of the laws.

**California, Los Angeles**

**EXAMINER** The film is really amusing in its complications and some of the vagaries of the divorce code \* \* \* make for amazing situations. \* \* \* the players themselves make the story improbable, although its delightful satire is well placed throughout.

**EXPRESS** Bitter is the quality of its humor, cynical to a high degree. \* \* \* It is a stinging invective uttered against the inadequacy of divorce laws. \* \* \* It has not one scintilla of spiritual significance.

**HERALD** \* \* \* he has included most of the other recognized appointments of motion picture making.

The cast is unusually brilliant. \* \* \* It being an unusual picture, there is a sense of disappointment at the conventional finish.

**RECORD**—Judged as a photodrama, Hughes has produced simply a hectic modern melo, without particular artistic or dramatic distinction.

**TIMES**—"Reno" is sketchy and lacks the stimulus of a strong climax, for Hughes resorts to the old melodrama to do away with his most troublesome character. \* \* \* Dramatically, the film lacks big punch and sometimes too the forceful development of situations, but the timely note will make it interesting to everybody.

— Merry Xmas —

**"The Shepherd King"—Fox  
Fox's Philadelphia**

**INQUIRER**—\* \* \* a spectacular picture with some popular appeal. \* \* \* great care has been taken to have realistic settings. "The Shepherd King" is slow in action and is unconvincing. Even the actors seem to wonder what it is all about.

**NORTH AMERICAN**—The natural backgrounds are both beautiful and impressive and interesting from the mere standpoint of unfamiliar lands. The director was J. Gordon Edwards, to whom great credit is due for a number of artistic touches, and particularly his management of the crowds.

**PUBLIC LEDGER (MORNING)**—"The Shepherd King" is an elaborately-staged, spectacular drama, well directed, but acted without distinction.

— Merry Xmas —

**Shifting Sands"—Hodkinson  
Hennepin-Orpheum, Minneapolis**

**STAR**—\* \* \* has a strong plot, a story filled with bedouins and a new breed of sheik. One of the best things about the picture is the truthfulness of its setting in Tripoli and the Libyan desert.

— Merry Xmas —

**"The Silent Command"—Fox  
Regent, Rochester**

**DEMOCRAT CHRONICLE**—If it were not for a long-drawn-out preliminary to the action proper of the story itself, the photoplay might easily rank with the best screen plays of the year. Even with this regrettable feature, the production is far above the commonplace.

**HERALD**—It is melodrama of the "East Lynn" type, mixed up with a lot of educational features. \* \* \* drama, it is poorly written and more than poorly acted.

— Merry Xmas —

**"The Steadfast Heart"—Gold-Cosmo.  
King's St. Louis**

**GLOBE DEMOCRAT**—One of the most appealing and all around attractive pictures of the current season. \* \* \* Never before has anyone come so near catching Mark Twain's spirit of boyhood immortalized by Tom Sawyer and Huck Finn as the producers have in this photoplay.

**POST-DISPATCH**—Clever acting by juvenile movie stars in the earlier episodes add greatly to the interest. \* \* \*

**STAR**—The film is only so-so. \* \* \*

**TIMES**—An acceptable story, given life and substance by the acting of a new child star, with all the tried and true elements of the successful photo play. \* \* \* It is a simple tale, well acted, along conventional lines. \* \* \*

— Merry Xmas —

**"The Spanish Dancer"—F. P.-L.  
Columbia, Washington**

**STAR** The fine settings provide the richly costumed actors with massive backgrounds.

— Merry Xmas —

**"Stepping Fast"—Fox  
Piccadilly, Rochester**

**DEMOCRAT CHRONICLE**—Tom steps along a little more than usual in this story, which is as obvious as it is improbable.

**HERALD** As a break from the regulation feature films, the usual movie dramas, Tom Mix is delightful.

"Stepping Fast" is certainly a wild tale. \* \* \* genuinely good. It makes no pretensions to anything other than it is, and any movie fan knows what Tom Mix is. It is a picture well worth the seeing. \* \* \*

— Merry Xmas —

**"Temporary Marriage"—Principal  
Liberty, Kansas City**

**POST** It is in this trial and its outcome that the story gets out of the trite class and becomes a really good photoplay. \* \* \*

Miss Davis is of course, poignantly appealing as the daughter.

**Clune's Broadway, L. A.**

(Week Ending Dec. 15)

**EXPRESS**—The acting of all players is well above the average. So much so that it lifts a somewhat banal story into the realms of the interesting.

**TIMES**—In her first serious role Mildred is wise in attempting nothing too heavy. \* \* \* This is an entertaining story, even if in spots, out of the good old barrel. You know pretty well what is going to happen.

— Merry Xmas —

**"Thundergate"—1st Nat'l  
Metropolitan, Wash.**

**STAR**—"Thundergate" is the name of a palace stronghold of the old monarchy, and it has been reproduced for the camera with such artistry that the settings would take precedence over the thread of story were the latter not exceptionally interesting.

— Merry Xmas —

**"To the Ladies"—F. P.-L.  
Royal, Kansas City**

**POST**—Helen Jerome Eddy, as the wife of the manager, carries a large part of the picture on her shoulders. Edward Horton, the manager, burlesques his part too much.

— Merry Xmas —

**"The Virginian"—Preferred  
Mission, Los Angeles**

(Week Ending Dec. 15)

**EXAMINER**—From that standpoint (the western story) "The Virginian" is always a welcome film, and will undoubtedly win high favor in its new settings. Aside from the remarkable photography, however, the story itself adds little to earlier "Westerns" nor does it enhance in any particular degree the status of Harlan on the screen. He plays with a reserve which is almost stoic.

**EXPRESS**—\* \* \* Producer Schulberg has a photoplay of which to be proud. It is by far the best work he has presented as yet, handled in a broad and virile manner. It retains the more delicate qualities of the novel and the drama, with the added sweep and strength that the great mountain stretches and plains of Wyoming under the camera's eye also could give.

**HERALD**—The adapters \* \* \* have followed closely and faithfully the Wister novel and the dramatic play. \* \* \* All the thrills of the original have been retained, with new ones added. Few screen plays hold the suspense that "The Virginian" does. The grandeur of the settings, revealing the picturesque western plains, are portraits that will cling to the memory for a long time.

**RECORD**—It's great melo of its kind, and well acted with Kenneth Harlan in the sort of part one expects only of Bill Hart. \* \* \*

The picture is well directed, but there's two reels too much of it in the middle.

**TIMES**—The production is certainly well above the average western in interest. That much is to be said in its favor.

"The Virginian" is best in the acting, with Miss Vidor coming the nearest to being the star. Kenneth Harlan has never done any role better than The Virginian, and it is a relief to see him get into the cowboy outfit. \* \* \* In fact, it is a very good feature, because it has a tremendous lot of fascinating situations and scenery.

— Merry Xmas —

**"Wild Bill Hickok"—F. P.-L.  
State, Cleveland**

**PLAIN DEALER**—\* \* \* is too long. That's the only real criticism against it. However, if you care at all for Wild Bill Hart's holster full of tricks you'll like "Wild Bill Hickok."

**PRESS**—It's a good movie of its sort. But if Wild Bill could see the picture it might well make him wilder yet. One can never tell, tho. He might be as well pleased as surprised to see what spiritual qualities are ascribed to him by Bill Hart.

**Adams, Detroit**

**FREE PRESS**—\* \* \* Hart \* \* \* has not only retained all his old gun-juggling tricks, but added a lot of new ones to his repertoire. "Wild Bill Hickok" has more atmosphere than any western picture ever produced.

— Merry Xmas —

**"The Woman in Chains"—S. R.  
Colonial, Indianapolis**

**STAR**—\* \* \* shows the first Mrs. Valentino to be a woman of some beauty and her performance in this Edward Owings Towne story, while not brilliant, is at least in good taste.

— Merry Xmas —

**"Woman Proof"—F. P.-L.  
Circle, Indianapolis**

**STAR**—Tommy is as assuming as ever and Lila Lee is exceptionally charming. \* \* \*

— Merry Xmas —

**"Woman to Woman"—Selznick  
Rialto, Washington**

**STAR**—The plot of "Woman to Woman" is so old in both theme and treatment that one can almost see the moth holes in it, yet Miss Compton gives her very best and tries by a characterization portraying the entire gamut of human emotions in facial expression to redeem the uninteresting tale.

— Merry Xmas —

**"Zaza"—F. P.-L.  
State, Minneapolis**

**JOURNAL**—The "Zaza" story has been brought up to date and it has not suffered. Miss Swanson does Zaza far better than anything she has offered before on the screen, playing with an unrestraint and an attention to detail that make her portrayal a vital, vibrant impersonation.

**STAR**—Gloria Swanson as "Zaza," a popular French actress, displays her vivacity and versatility, while H. B. Warner, \* \* \* has a powerful part.

— Merry Xmas —

**Walsh as "Ben Hur"**

As intimated some weeks ago from the coast, George Walsh will play the title role in "Ben Hur." Gertrude Olmstead will play the part of Esther and Kathlyn Key, that of Tizrah. H. E. Edington of the production department sails for Italy shortly to be followed later by June Mathis and several of the technical staff.

— Merry Xmas —

**Shipman Visits Jacksonville**

(Special to THE FILM DAILY)

Jacksonville, Fla.—The Times, Union publishes a long account of the plans of Ernest Shipman, who, following a two day visit, declared he may operate a studio here.

— Merry Xmas —

**Elaine Hammerstein Here**

Elaine Hammerstein arrived from the coast Friday to spend Christmas here.

Half  
A  
Dollar  
Bill  
will  
soon  
be  
issued

Best Wishes

from

William Duncan

and

Edith Johnson

# Reviews of the Newest Features

## Dustin Farnum in "The Grail"

Fox

As a Whole....WESTERN DRAMA; STORY IS A BIT DIFFERENT FROM THE USUAL RUN; GIVES FARNUM ROLE THAT HE DOES VERY WELL. DIRECTOR HAS NOT ALWAYS MADE SITUATIONS CONVINCING.

Star.....Plays the part of a Texas Ranger sent to capture a young murderer. Farnum is more conservative in his emotional acting and appears much more convincing and pleasing by playing these scenes in moderation.

Cast.....Jack Rollins overacts considerably. Peggy Shaw and Alma Bennett suitable and others Carl Stockdale, Frances Raymond, Frances Hatton, Leon Barry.

Type of Story.....Western drama. Here's a story that's not especially new and yet it has enough good twists to make it sufficiently different from the usual run of westerns and prove interesting. Instead of the ranger going forth loaded with guns to fight an army of rustlers you have hero setting out after his man by impersonating a Bible seller. How he ropes in his man by enticing him out of his hiding place by pretending to preach about the goodness of God, and brings about justice, is followed by a romantic twist in which hero finds happiness with the minister's daughter. A not altogether pleasant twist, however, is that in which the murderer's sister kills herself after being betrayed by the villain. But there are enough good points in the theme to offset this unfavorable one.

Box Office Angle....Will give average satisfaction. A suitable number for the house catering to a typical "fan" crowd audience.

Exploitation.....Here's a title that you may have to give some explanation. It may suggest to them, a story of the crusaders so you might make it clear in catchlines such as: "You are familiar with the Texas Ranger who goes out armed to "get" his man. Dustin Farnum will show you a new way of capturing a fugitive in his latest production 'The Grail,' at the blank theater." Have a man dressed as a ranger riding about town advertising the showing. If you care to exploit the film further you might run teaser ads offering a reward for the capture of John Trammel. Then announce that the reward goes to Dustin Farnum, mentioning the showing date, etc.

Direction...Colin Campbell; sustains interest very well and increases suspense; occasionally not convincing.

Author.....George Scarborough  
Scenario.....Charles Kenton  
Cameraman.....Jos. Brotherton  
Photography.....Good  
Locale.....The West  
Length.....5,000 feet.

## "The Man Life Passed By"

Metro

As a Whole.....PUBLIC WILL PROBABLY LIKE IT WELL ENOUGH; HAS CERTAIN AMOUNT OF AUDIENCE APPEAL AND A FIRST RATE CAST THAT HELPS STORY IMMENSELY.

Cast....Percy Marmont gives an unusually forceful and interesting performance; Hobart Bosworth splendid as unscrupulous millionaire; Jane and Eva Novak make a fine sister team with a sufficient resemblance to each other to make their parts in the story convincing. Cullen Landis fairly well suited.

Type of Story.....Drama. On the whole a conventional theme but the development contains some fairly new angles and with a careful treatment, it turns out to be a rather satisfying film, one that will likely prove pleasing to the average picture goer. Director Schertzing has injected considerable audience appeal and provided a well sustained interest throughout. He is inclined to hold scenes a bit too long, especially the close-ups of Percy Marmont where he occasionally overdoes his emotional scenes. The theme has to do with a rich man who steals the invention of hero, amasses a fortune through it while his victim sinks to the lowest levels, finally meeting the millionaire's daughter, who runs a mission, against her father's wishes. The girl's influence upon him is the means of preventing him from carrying out his revenge upon the man who ruined him and eventually, through rather interesting channels, the story reaches a happy closing.

Box Office Angle....Contains situations and elements of appeal that should make it attractive for the majority of your patrons. Story holds the interest nicely and there is an exceptionally good cast.

Exploitation.....Here's a title that may need explanation. It's a bit ambiguous of itself. Say that the story deals with a young inventor whose patent is stolen by another who gains a fortune by it. There is a romantic angle that will appeal to many, as well. Talk particularly about the strong cast, mentioning the splendid performance of Percy Marmont, the joint appearance of Jane and Eva Novak, Hobart Bosworth, George Seigman and Cullen Landis. All good names for you to use. Catchlines might read: "Do you believe in Fate? See 'The Man Life Passed By' if you do."

Direction.....Victor Schertzing; careful direction certainly helps put over conventional story.

Authors...Victor Schertzing and Winifred Dunn.

Scenario.....The same  
Cameraman.....Chester Lyons  
Art Director.....J. J. Hughes  
Photography.....Good  
Locale.....Any city  
Length.....6,208 feet

## "The Call of The Canyon"

Paramount

As a Whole....MORE JAZZ ENTERTAINMENT; HAS SOME TYPICAL ZANE GREY ATMOSPHERE BUT MAJORITY OF IT IS NOT WHAT THEY USUALLY ASSOCIATE WITH HIS NAME.

Cast.....Good except that Richard Dix has had much better things to do than the gassed war hero of "The Call of the Canyon." Lois Wilson handles the hole of the jazz girl nicely although she doesn't seem to make her characterization quite clear. Marjorie Daw pleasing but hasn't a very big part. Noah Beery just put in to supply a villainous touch.

Type of Story....Your folks may expect something more strictly western than "The Call of the Canyon" and the title itself really promises it. But what they'll see will be a picture dealing with the modern girl and her craze for jazz, dice and dancing. True, the story gets westward the close, in time to introduce a climax with a good thrill, that of a sand storm, but, on the whole, the theme deals with Carley Burch's love for a jazz life and the crowd that she steps around with. Of course it's all too much for a conservative, recently returned war hero whose absence "over there" is the cause for his chagrin and disappointment in Carley, his pre-war fiancée. You do think, however, that Carley will marry hero when she travels West after him but the jazz hounds follow, bring Carley back with them, leaving hero free to marry the little western girl who nursed him back to health.

Box Office Angle....Very likely the majority of your folks will like it. Those who come in expecting a typical exciting Zane Grey western thriller may be disappointed.

Exploitation.....Use the author's name prominently in your advertisements. One attractive poster reads: "Zane Grey's 'The Call of the Canyon'; jazz mad New York and the rugged West, frivolous society and the mighty realities of Nature—this Zane Grey story shows both." Use a trailer showing some of the sand storm scenes. Of the players use the names of Marjorie Daw, Richard Dix, Lois Wilson and Noah Beery, recalling the appearance of Dix and Miss Wilson in another recent Zane Grey picture, "To the Last Man."

Direction.....Victor Fleming; provided splendid production and injected plenty of the sort of atmosphere that public likes; picture runs too long.

Author.....Zane Grey  
Scenario.....Doris Schroeder and Edfrid Bingham

Cameraman.....James Howe  
Photography.....Very good  
Locale....New York and Arizona  
Length.....6,993 feet.

## "Lucretia Lombard"

Warner Bros.

As a Whole.....WELL ACTED AND SPLENDIDLY PRODUCED DRAMATIC OFFERING WITH EFFECTIVE FORESIGHT FIRE CLIMAX. A LITTLE OVERDONE ON THE SENTIMENTAL ANGLE AND CONSIDERABLY TOO LONG.

Cast...Irene Rich and Norma Shearer share the acting honors. Both give exceptionally worth while performances and handle variety of moods called for excellently. It is not their fault that they are over-weepy at times. The director has been too keen on close-ups and stickiness on prolonging them. Norma Shearer very beautiful in some shots and Irene Rich seems able to change her expressions to suit the occasions. She can be attractive, haughty, etc., to fit the moment. Monte Blue fills the bill in the hero role but there are others who might have done it better.

Type of Story.....Drama in which three people are involved in a great love. Lucretia, the widow of Allen Lombard, finds her first real love in Steve Winship, a promising young district attorney, and learns he loves her but there is an obstacle to their happiness. Steve has previously and unwittingly become engaged to his father's ward, pretty Mimi. The elder Winship, a minister, fearing he will die as a result of an injury, requests Steve and Mimi to marry. A forest fire serves neatly as a solution to the triangle with Mimi making her exit after heroic attempts of both Steve and Lucretia to save her. Kathleen Norris, novel attained considerable fame and probably the picture will meet with the approval of picture patrons, but it will be largely due to the work of Director Conway and a good cast.

Box Office Angle.....Good from a standpoint of direction and acting. If these good points will excuse a fairly commonplace theme, you can depend upon it getting over. The forest fire climax is really a good thrill.

Exploitation.....Your women folks will like the love story business in this. The weepy Lucretia who is cheated of love for seven reels but finally is rewarded in the last half reel, will gain their sympathy and the pretty and vivacious young girl, the third party to the triangle, will interest them also. Talk about the forest fire climax if you want to get the action lovers interested. Play up the author's name and ask your local book dealers to display.

Direction....Jack Conway; good, on the whole, but picture, like most of the current releases, runs too long.

Author.....Kathleen Norris  
Scenario.....Sada Cowan  
Cameraman.....David Abel  
Photography.....Good  
Locale.....City and mountain lodge  
Length.....7,500 feet



**Herbert Rawlinson in  
"His Mystery Girl"**

Universal

As a Whole... TYPICAL RAWLINSON ENTERTAINMENT. GIVES STAR PLENTY OF OPPORTUNITIES TO DISPLAY HIS VARIOUS PET OVERACTING BITS. STORY A LITTLE BETTER THAN WHAT HE USUALLY HAS BUT HE STILL NEEDS BETTER MATERIAL AND MORE COMPETENT DIRECTION

Cast... Will probably satisfy his admirers. Has a chance, toward the close, to show what he can do at fighting. Otherwise hasn't a great deal to do in his latest role. Direction... Haven't very important parts to fill. Ralph McCullough and Ruth Dwyer the principals in a plot to reform Rawlinson, a woman-hater.

Type of Story... A fairly old idea made over with a touch of mystery atmosphere that helps, in a measure, to make it a little different. The woman-hater who eventually "falls," is a familiar characterization but probably the angle of having the plot made to order and bringing about his reformation through a paid theatrical troupe who rope her into their scheme to make him "fall" is new enough to make "His Mystery Girl" rather interesting, and at that, a story somewhat better than Rawlinson's recent vehicles. The star could still stand better material and more careful direction. He is allowed to overact to the point of its being comical. The theme deals with efforts of man's rother to cure him of being a woman-hater, by means of an elaborate scheme in which he is roped into assisting a presumably frantic woman who pretends that she is in great trouble. The idea is worked out with hero's landing in a house of spooks and saving the girl, followed by his marriage to the girl who helped to "cure" him.

Box Office Angle... An average feature that you can probably play without creating much excitement either for or against it. If you know that Rawlinson is popular and that his pictures usually go well, you can figure this one out pretty well for yourself.

Exploitation... Universal's press sheet suggests a good idea. Secure a window display in some shop selling various articles of women's apparel. Have a sign reading: "All these belong to 'His Mystery Girl.' Who is she? See for yourself at the blank theater." Play up the title further by having a girl going about distributing throw-aways reading: "I'm 'His Mystery Girl.' Whose? Follow me to the blank theater." A trailer of the spook house sequence will get them interested.

Direction... Robt. Hill; handles material fairly well but allows star to do much overacting.

Author... Marion Orth  
Scenario... William Wing  
Cameraman... William Thornley  
Art Director... E. E. Sheeley  
Photography... All right  
Locale... Any city  
Length... 4,487 feet.

Berg and Kahlert present

**"The Old Fool"**

Hodkinson

As a Whole... MAJORITY OF AUDIENCES WILL PROBABLY FIND THIS GOOD ENTERTAINMENT; CONTAINS NICE CAST, PATHOS, HUMOR AND HUMAN INTEREST TOUCHES.

Cast... James Barrows in the title role gives a remarkably good performance as the old Confederate soldier; Lloyd Hughes a satisfying young hero, with Betty Francisco playing opposite. Others include Louise Fazenda, Jimmy Mason, Barbara Tenant, Monte Collins.

Type of Story... Has as its leading character, an old civil war veteran whose family, with the exception of one grandson, consider him a burden and a nuisance. Some of the incidents portraying this are extremely touching. How he is finally taken away to Texas by the grandson who loves him, and how after several complications he is the means of capturing one of his own grandsons who is a member of a band of gun smugglers, forms the rest of the story which is embellished by humorous incidents and a romance between the grandson and his employer's daughter. There is a first-rate fight near the finish that will please excitement lovers.

While there is nothing exceptionally new in the whole idea the average audience will probably find "The Old Fool" generally satisfactory entertainment. James Barrows' work is the outstanding feature.

Box Office Angle... Where they prefer a human interest story, lavishly touched with pathos, in preference to an expensive and elaborate production, this should fit the bill nicely for you. This time it is poor old granddad who is mistreated instead of the little grey-haired mother, but the effect is the same.

Exploitation... The good cast, headed by James Barrows who although his name is not known to picture fans, will be hereafter, is probably your best talking point. Give them an idea of the story by means of catchlines and heralds. You might also use a lobby display of the cast together with stills from the picture. The title itself doesn't mean very much so you'll have to interest them in some other way.

Run a trailer showing any of the humorous bits between Louise Fazenda and O. V. Harrison or any of the scenes between the two old soldiers.

An exploitation stunt would be to have several old men, actually old or made up to look so, parade the streets with fool caps on their heads on which is the inscription: "The Old Fool"—now at the blank theater.

Direction... E. D. Venturini; handled the material well.

Author... J. C. Fabbrini  
Scenario... J. C. Fabbrini  
Cameraman... Ned Van Buren, M. A. S. C.  
Photography... Good  
Locale... A suburban town and Baredo, Texas.  
Length... 6,147 feet.

**"The Marriage Market"**

C. B. C. Film Sales Corp.—St. R'ts

As a Whole HAS GOOD AMOUNT OF AUDIENCE APPEAL. ON THE ORDER OF RECENT FLAPPER STORIES WITH KIND OF ATMOSPHERE AND SITUATIONS THAT THE PUBLIC SEEMS TO FAVOR.

Cast... Pauline Garon a brilliant addition to the picture. She's pretty, peppy, and makes herself thoroughly likeable. First rate company all the way through. Includes Mayme Kelso, Jean de Briac, Vera Lewis, Marc Robbins, Alice Lake, Shannon Day, Jack Mulhall and Willard Louis.

Type of Story... A young girl's desire for romance and adventure provides amusing complications that will suffice to interest a large majority of the picture going public. They're all more or less enthused over the current flapper rage and doubtless will find the antics of Pauline Garon quite enjoyable. Her masquerade, in which she secures the sympathy of a young writer by telling him she escaped from a reformatory, with suggestions on the side that men have been her ruination, takes a more serious, but still amusing turn, when she finds herself being roped into a marriage with a rich old fellow. Naturally it wouldn't be good audience business to let that happen, so the pretty young thing is happily married to Mr. Writer.

Director Le Saint has injected many effective touches and made good use of the material. He allows the picture to run a bit long, but cutting can speed it up sufficiently.

Box Office Angle... Capable of satisfying most of your folks, and will go particularly well if you have found that the recent flapper-dealing stories have met with their approval.

Exploitation... Get them interested in Pauline Garon and her performance in this. They'll like her work a lot. She has considerable personality and radiates with flapper mannerisms. Your own flapper delegation might be appealed to particularly.

It might be advisable to make it clear that "The Marriage Market" is not a sex theme. It's wholesome, good entertainment that you can show to all hands. In connection with the theme, say: "Girls, do you crave romance and adventure? If you'd know how to satisfy your desires see 'The Marriage Market' at the blank theater. Let Pauline Garon give you a hint how to do it." Show a trailer of heroine's midnight auto ride and you can promise some more exciting adventures. Mention others in the cast and use stills in the lobby.

Direction... Edward J. Le Saint; supplied story with attractive production and cast that fits nicely.

Author... Evelyn Campbell  
Scenario... Jack Strunwasser  
Cameraman... King Grey  
Photography... Good  
Locale... Any city  
Length... 6,297 feet.

**"The Governor's Lady"**

Fox

As a Whole... GOOD DRAMATIC ENTERTAINMENT AND INTERESTING STORY THAT WOULD BE MUCH BETTER IF THEY TOOK LESS TIME TO TELL IT. NEEDS CUTTING TO SPEED UP SLOW SPOTS.

Cast... Splendidly suited types and capable performers. Robert T. Haines excellent as the miner who later becomes Governor. A great improvement over his work in "Does It Pay." Jane Grey a sympathetic old fashioned wife. Ann Luther satisfactory as the "other woman." Frazer Coulter and Leslie Austen have minor roles.

Type of Story... Not wholly new but a triangle theme that has some strong dramatic situations, fine sympathetic interest and enough new angles to make it quite interesting material. The opening reels are especially absorbing and get the story off to a fine start. Later on, with the introduction of the "other woman" the development becomes rather obvious and through an overdose of detail, a trifle draggy. There is too much deliberation and delay in bringing about the eventual separation of the Governor and his old fashioned wife. Since it is more or less plain to the spectator just what will transpire, the interest lags with the delay in arriving at the situation. Cutting will help speed up this slow spot and greatly improve the picture. It is well acted and given a satisfactory production. The Childs restaurants receive a splendid bit of publicity in the climax bringing about the reunion of the man and wife.

Box Office Angle... Properly trimmed so that it will have a better sustained interest. "The Governor's Lady," will likely prove a very satisfying box office number. It has considerable so-called audience appeal and will please a majority of the average public. You can count on the sympathetic characterization of Jane Grey to be one of its good drawing points.

Exploitation... Play up "The Governor's Lady," as an adaptation of a David Belasco stage success. Regarding the story use catchlines on the order of: "She was good enough as the miner's wife but she didn't fill the role of 'The Governor's Lady.' See how one woman lost her husband because she did not keep abreast of the times. Who was to blame? The man or the woman? Decide for yourself by seeing Fox's latest release, an adaptation of David Belasco's stage play, at the blank theater."

Direction... Harry Millarde; did considerable to make story appear different and heart interest touches are very good. Might have used less footage.

Author... Alice Bradley  
Scenario... Not credited  
Cameraman... Joe Ruttenberg  
Photography... All right  
Locale... A western state and New York  
Length... 7,669 feet.

**"The Veil of Happiness"**Edward L. Klein Co.—Produced by  
Vandal Delac

As a Whole... FRENCH PRODUCTION OF STORY BY G. CLEMENCEAU. THE "TIGER" OF FRANCE; UNUSUAL PICTURE MADE ALONG ARTISTIC LINES AND WITH EFFECTIVE DRAMATIC SEQUENCES BUT HARDLY SUITABLE FOR GENERAL ENTERTAINMENT PURPOSES.

Cast... Played entirely by Chinese performers, several of them giving interesting performances, although their acting is, at times, somewhat stiff, even allowing for the customary racial pomp and ceremony.

Type of Story... A rather cynical theme in which a blind Chinese poet, in his affliction, believes that everyone and everything about him is good and kind but immediately his sight is restored, the words of a prophet are fulfilled and he sees his friends are false, his wife is faithless and his young son mimics his blindness. There are many effective human touches and effective philosophy in M. Clemenceau's story as well as a few worth while dramatic situations that are interestingly presented but it is doubtful if the general tone of the theme, the atmosphere and slow, over-precise development as well as the Oriental ceremonies, will make the picture suitable entertainment for the average American public. As a novelty, or through the fact that former Premier of France is the author, "The Veil of Happiness" may attract attention but generally speaking, exhibitors will hardly find it a suitable box office number. The settings are pretty and the photography surprisingly good. Sub-titles literally translated from the French, are difficult to grasp. They should be re-written.

Box Office Angle... You might see this one for yourself before making a decision. You may see possibilities in it since you know your audience best and are in a better position to judge whether or not it will appeal to them. If you think the novelty angle of it will interest them, you have sufficient to talk about.

Exploitation... Let them know that Clemenceau, former Premier of France, wrote the story of "The Veil of Happiness." Use the statesman's picture prominently in your announcements and mention that the entire cast is made up of Chinese players. There are no names among them to use. A trailer of some of the pretty Oriental settings might prove sufficient to interest them in the film.

Direction... E. E. Violet; much too slow in development but otherwise average.

Author... G. Clemenceau  
Scenario... Not credited  
Cameraman... Not credited  
Photography... Usually good  
Locale... China  
Length... About 6,000 feet

Johnny Harron and Gloria Grey in

**"The Supreme Test"**

Cosmoart Prod.—State Rights

As a Whole... AMATEURISH EFFORT AT PICTURE MAKING; DISJOINTED STORY AND A POORLY PREPARED FILM GENERALLY; FAR FROM WHAT PRESENT DAY PICTURE GOERS EXPECT.

Stars... Apparently sincere in their efforts. Johnny Harron really deserving of something more worth while and Gloria Gray, though a new comer, shows promise of quite a little dramatic talent.

Cast... Dorothy Revier seems to glory in her role of "painted woman." Male members of the supporting cast appear inexperienced in the art of pantomime.

Type of Story... Crook melodrama. A poorly constructed plot dealing with the workings of a couple of crooks and their female accomplices, of the attempt of one of the men to pin the guilt of a theft on an innocent lad, followed by the eventual capture of the crook and the subsequent happiness of the innocent hero with the little blind girl whose sight is restored for the finale.

Here's a pretty amateurish picture that is far below the standard of present day attractions. The direction is bad, the continuity is jumpy and lacking entirely in sustained interest and the production cheap. They certainly curtailed expenses in this one, even to the extent of having paper flowers presented to the dancer. Even the photography is very poor.

There are numerous sub-titles, many of them quite meaningless, and often it is impossible to read them due to the light lettering against light colored decorations. Whoever is responsible for this one evidently has a lot to learn about picture production.

Box Office Angle... Not many possibilities with this one unless you cater to transient trade and don't have to worry about the calibre of entertainment that you offer. A double-feature program may be a chance to use it but your crowd is likely to kick, at that.

Exploitation... It won't do to talk much about this one. You can't make promises. If you decide to show it, merely use the title and the usual lobby display of posters and stills. Johnny Harron's is the only name that may be familiar to your audience. Exhibitors catering to regular patronage had better see the picture if at all in doubt. It is below the standard of what their folks are accustomed to. At least they'll expect good production values.

Direction... Jas. E. Bowen; shows no knowledge of box office values.

Author... Not credited  
Scenario... Not credited  
Cameraman... Not credited  
Photography... Very poor  
Locale... City and country  
Length... 5,000 feet.

**Short Subjects****"Rough Sailing"—Fox**

Good as Slap-Stick Goes

Type of production... 2 reel comedy

For those who find amusement in comedies of the slap-stick variety, "Rough Sailing" will probably prove thoroughly good entertainment. It has some fairly original gags and doesn't suffer from over-repetition, a fault of most comedies of this order.

It has to do with hero's trying to board a vessel bound for the Orient. His various attempts to sneak aboard without passage offer many good laughs, ending up with his finally being yanked up with the anchor and hauled aboard. The comedy business in a harem is comical and although they resort to the ever popular throwing and dodging business for a climax, the comedy fans will likely consider it quite funny.

— Merry Xmas —

**"A Dutch Treat"—Fox Educational**  
*Interesting Pictures of Holland*

Type of production 1 reel Educational

People of other lands pictured so realistically and authentically should be of considerable interest to those whose only glimpse of "how the other half lives" is gleaned from motion pictures. Fox's latest, "A Dutch Treat," offers many delightfully interesting views of that quaintly beautiful land of tulips. The scenes include the famous Zeyder Zea, Amsterdam, and little dyke built villages, all spick and span as are the wooden shod inhabitants. Groups of little children furnish pleasing pictorial appeal as well as the splendid scenic views. A worth while short subject.

— Merry Xmas —

**"That Kid From Madrid, Michigan—Universal***One of New Witwer Stories*

Type of production Story of Pugilism

This is the first of the new series of "Leather Pusher," stories being released by Universal, and judging from this one they will probably be as popular as the preceding series. The hero of these new tales, however, is Billy Sullivan, and not Reginald Denny, who, as Kid Roberts, supposedly the world's champion, has retired from the ring. His manager, played by Hayden Stevenson, is looking for a new protegee and finds him in the person of a young kid from a lumber camp, who knocks out a restaurant bouncer in a fight. There are two actual ring battles besides this fight and plenty of "kick" for excitement lovers. There is no girl in this episode. The titles have the H. C. Witwer flavor, and the direction is by Edward Laemmle.

**"The Darkest Hour"—Roach—Pathe**  
*Funny Domestic Tangle*

Type of production 2 reel comedy

"The Darkest Hour," deals with some more of the funny domestic difficulties of the Spat family. This time the "know-it-all" brother-in-law tries his luck at making home brew despite the fact that the police are busy running down bootleggers. Seeing the police approaching the house, they hide the bottles of home brew in different places in the house. The police, however, only want to tell them there is an escaped maniac in the neighborhood. Needless to say, the ensuing night is one of terror for the "happy" family and laughter for the audience. The scene is enhanced by a short circuit of the electric lights and in the darkness they mistake one another constantly for the maniac, while the home-brew bottles burst merrily and loudly at intervals.

— Merry Xmas —

**"Girls and Records"—Grantland Rice—Pathe***Interesting—Different*

Type of production 1 reel sport review

This is a rather different and entertaining short reel that might well be used on any program with the certainty that it will prove interesting to the audience. It contrasts the athletic girl of today with her hoop-skirted sister of yesterday, whose sports were more decorative than active. Present day champions of the links, the basketball and polo fields, as well as the swimming pools are seen in action. These include Helen Wills on the tennis court, Miss Collett on the golf links, Adeline Gehring at basketball and Aileen Riggan, the Olympic diving champion.

— Merry Xmas —

**"Liquid Lava"—Hodge Podge—Educational***Plenty of Variety*

Type of production 1 reel magazine

If it is true that "variety is the spice of life" this is a reel that should be well-liked. The variety of scenes and countries are only equalled by the swiftness with which the bits pass in review. The outstanding scenes, however, are those taken of a volcano eruption in Java. The molten lava is photographed in daylight and at night the effects are very striking.

*Insist on prints on—*

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Edward A.  
Paulton

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S. E. Landers  
and  
Perry Evans

Settings designed  
by  
Milton Menasco

Titled by  
Harvey Thew

Directed by  
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SYDNEY CHAPLIN, OWEN MOORE, SYLVIA BREAME  
and a superb cast

book them!

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# THE **Film** DAILY

**The BRADSTREET of FILMDOM** **The RECOGNIZED AUTHORITY**

XXVI No. 71

Monday, December 24, 1923

Price 5 Cents

## LENGTH

By DANNY

feature productions to be made by Famous Players for 1924 will not, on the average, exceed 6,500 feet in length.

There and there one may run shorter. But many of them will be longer rather than over the average mentioned.

This is indeed fine news for the beginning of a new year. The other old line, as well as the new, will only stick to this length of a production schedule. They are going to make a lot of pictures and be all the happier for it.

Tell the story; yes. In six reels or ten if need be; but keep out the padding. That's the main point. Keep it out of the scenario; keep it out of the actual shooting, and then it will be easy. We've harped on this subject until it's almost tiresome, but thank Heaven it didn't seem to have been wasted.

When Famous in on the movement; the first National firm believers in the need come into the field a few more and then it will be better. There are some producers and directors who still believe that they will waste thousands of feet in effort to show something; and sometimes out of ten the picture could be all the better if it was out entirely.

*With shorter and more interesting features will come better short subjects; a more diversified program and a more satisfied picture going to the audience. And that—above all else, matters the most.*

— Merry Xmas —

### Neilan Back to Goldwyn

(Special to THE FILM DAILY)  
Los Angeles—Marshall Neilan, now directing "Dorothy Vernon of Haddon Hall," is scheduled to resume work for Goldwyn about Jan. 15.

— Merry Xmas —

### Loew, Godsol Leave for N. Y.

(Special to THE FILM DAILY)  
Los Angeles—Departures for New York include Marcus Loew and F. J. Godsol. J. Robert Rubin is due there this morning.



John Alden and Priscilla win Myles Standish's blessing. From "The Courtship of Myles Standish," Charles Ray's great production, distributed by Associated Exhibitors.—Adv't.

## Sanity at Studios

Is Seen for 1924 by Irving Lesser—Declares Extravagance in Production is Gone

Irving M. Lesser of Principal Pictures, just in from the coast, stated on Saturday that the era of extravagance in production was gone and that some semblance of sanity at the studios will be evident during 1924. He found that the costume picture as a factor is gone forever and that the trend will be toward the kind of product that has always appealed to the American heart, as he put it, rather than the eye.

"I asked a lot of producers what kind of picture they planned for next year and almost invariably they replied: 'Something about life in New York. Something that goes back into the alleys and touches the heart. No more of the spectacle stuff. It costs too much and it doesn't carry the appeal.'

"There will not be any cuts in salaries of players or technical forces. The star salaries have been established on a false valuation, not by the

(Continued on Page 5)

## Divided Over Footage

Some Distributors Think Length of Features Should Be Governed by Story Values

Apparently distributors hold different ideas relative to the length of feature productions. Famous Players will confine their output to pictures 6,500 feet long, while at First National the tendency seems to be towards shorter features.

W. E. Atkinson, of Metro, declared on Saturday that he has been urging the company's producing unit to make pictures of six reels or under. This is being done wherever possible, but at the same time Atkinson pointed out that stories occasionally demand an extended footage because the situations in it warrant such action. He cited "The Four Horsemen" and "Scaramouche" as pictures falling in this class.

E. H. Goldstein, of Universal, and Harry M. Warner, of Warner Bros., stated that the story presented an important factor in determining just how long features should be made. Goldstein said it was obviously fool-

(Continued on Page 2)

## To Work With Hays

I. P. D. A. To Co-operate for Benefit of State Righters—To Seek Exhibitor Tie-Ups

The Independent M. P. Prod. and Dist. Corp. which was definitely launched last week plans to co-operate fully with the Hays organization on matters that have a common interest in the industry. While it is the intention of its sponsors to carry out this idea so far as possible, it is stated that the I. P. D. A. will, in the main, function as an independent body. Where it can get together with the Hays group or any other in the industry, for that matter, it will do so, but where it cannot, the association will function on its own.

As a matter of fact, the I. P. D. A. will operate along many of the lines adopted by the Hays group. The latter's by-laws will be used so far as possible by the I. P. D. A. in framing their own. A spokesman for the independent group stressed the point that there should not be any conflict over the existence of two bodies, so closely alike. He added that in the I. P. D. A., there have been brought together many companies which did not belong to the Hays association, either because the corporate entities were

(Continued on Page 5)

— Merry Xmas —

### Sam Goldwyn on Coast

(Special to THE FILM DAILY)  
Los Angeles—Samuel Goldwyn arrived from New York yesterday.

— Merry Xmas —

## A 200 Ft. Sign

For "The Ten Commandments"—Cost \$45,000 to Build and \$1,500 To Operate Weekly

The "Ten Commandments" sign on the face of the Putnam Bldg., erected by the Norden Electric Sign Co., is the largest theatrical electric sign ever erected and in the amount of current consumed exceeds any other electric sign in the world.

The sign runs the full breadth of the building, 200 ft., with the main part 18 ft. deep with wings at each end 28 ft. deep. It is lighted by 4,600 50-watt lamps and 350 250-watt flood

(Continued on Page 2)

Tuesday, December 25,  
Christmas Day, there will be  
no issue of THE FILM  
DAILY published.



Vol. XXVI No. 71 Monday, Dec. 24, 1923 Price 5 Cents

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### A 200 Ft. Sign

(Continued from Page 1)  
lights. The floods are thrown by 350 imported Mangin mirrors.

Famous says twenty-seven miles of electric wire were used in the construction of the sign which is dimmed and accelerated by motors of 150 horsepower capacity. This dimming equipment is equivalent to three times that of the largest theatrical stage and causes the illumination to completely disappear every twenty seconds, gradually coming back to full light.

The sign cost \$45,000 to build and \$1,500 a week to operate.

— Merry Xmas —

### Metro Buys "The Girl Patsy"

Metro has acquired picture rights to "The Girl Patsy."

ADVERTISE YOUR SHORT SUBJECTS MAIS for this "ad" FREE at your Educational Exchange

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### New Artclass Sales

Max Weiss, of Artclass, announces the following sales: "It Might Happen to You," for Scandinavia; "Adventures of Tarzan," for Russia, Century Film Corporation. Northern Illinois and Indiana on "After Six Days," and "Tense Moments From Famous Plays and Great Authors," to Edward Grossman.

— Merry Xmas —

### Nebraska and Virginia Theaters Burn

(Special to THE FILM DAILY)  
Norfolk, Nebr.—Fire, caused by an overheated furnace, damaged the Es-saness, to the extent of several thousand dollars. Covered by insurance.

Petersburg, Va.—An overheated furnace is given as the reason for the recent fire in the Marcelle.

— Merry Xmas —

### Paramount Trademark Listed

Supplementary Bulletin No. 47, just issued by "National Advertising" contains reproductions of 300 trademarks that stand out conspicuously among the 160,000 that have been registered in the U. S. Patent Office. Among these is that of "Paramount Pictures," the trademark of Famous Players.

— Merry Xmas —

### Protest Mid-Night Shows

(Special to THE FILM DAILY)  
Harrisburg—The Broad Street theater has done away with mid-night shows on Sunday nights. Despite protests by the Ministerial Alliance and the W. C. T. U., the Regent, owned by Pete Magaro, continues them.

— Merry Xmas —

### Pershing, St. Louis Adjusts Prices

(Special to THE FILM DAILY)  
St. Louis—"Ashes of Vengeance" opened at the Pershing with a new scale of prices. The new prices call for a general admission of \$1, with 60 and 75 cent seats in the balcony.

— Merry Xmas —

### Hibbert Quits Wardour

(Special to THE FILM DAILY)  
London—Henry Hibbert has resigned from the managing directorship of Wardour Films because of ill health.

— Merry Xmas —

### J. O. Brooks Covering Ohio

(Special to THE FILM DAILY)  
Cleveland—J. O. Brooks is now with Fox as a special representative. He is covering Northern Ohio.

### First Sales Talk Saturday, Dec. 29

(Special to THE FILM DAILY)  
Philadelphia—Every salesman in this territory will be called in from the field to attend the first of a series of talks on sales ethics to be given at a luncheon at the Hotel Vendig, Saturday, under the auspices of the F. I. L. M. Board of Trade. The purpose is to acquaint the men with a standard of salesmanship for the picture industry.

— Merry Xmas —

### To Film "In His Steps"

Howard Estabrook, who recently formed Creation Pictures, is in Topeka, Kan. going over the details of a proposed production of "In His Steps" by Dr. Charles M. Sheldon. Anderson Pictures will distribute. Sales of the book are said to have reached 22,000,000 copies.

— Merry Xmas —

### Arrow in Two Deals

Progress Pictures have closed for the Richard Hatton series; the Eddie Lyons series of comedies and the Mirthquake comedies for Western Pennsylvania and West Virginia.

Luciano Castro will distribute "The Santa Fe Trail" in Porto Rico. Both deals with Arrow.

— Merry Xmas —

### Lehrman Completes Cast

(Special to THE FILM DAILY)  
Hollywood—Henry Lehrman has completed casting for the second Richard Talmadge production being produced for Truart. The players include Billie Dove, George Siegman, Stuart Holmes, Charles Clary, Tom Wilson and Douglas Gerard.

— Merry Xmas —

### Buffalo Board Plans Party

(Special to THE FILM DAILY)  
Buffalo—The Film Board of Trade will celebrate the Yuletide season by way of a dinner-dance.

Dependable has joined the board.

— Merry Xmas —

### Pritchard Starts New Duties

(Special to THE FILM DAILY)  
Los Angeles—R. E. Pritchard is here to commence his new duties as representative of the sales division of First National.

— Merry Xmas —

### "Psycha," Russian Film Here

A Russian picture called "Psycha" is now in this country. It was privately shown recently at the Russian Eagle, an uptown restaurant.

## Divided Over Footage

(Continued from Page 1)  
hardly to limit a picture to five reels when the theme precluded an intelligent treatment in less than six or seven reels. Warner felt that the character of feature productions depended entirely on the reaction of the public. "The public has been educated to expect the \$800,000 picture. Apparently, nothing less proves acceptable at this time. It is a difficult thing to determine. Of course the nature of the story is always an important factor."

— Merry Xmas —

### Special Trailers for "U" Product

The National Screen Service, Inc. will make special de-luxe trailers for all the Universal product, beginning with "Sporting Youth," a January release.

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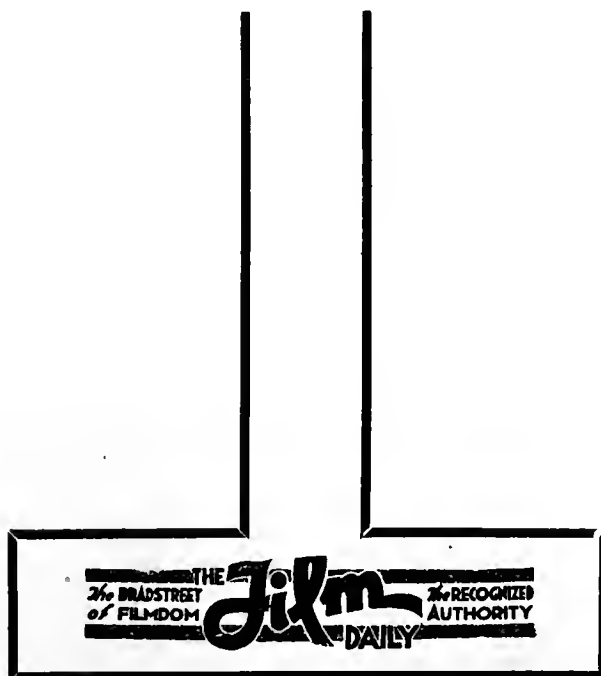
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Marshall Neilan's  
Associated First National's  
Thomas H. Ince's  
"The Rendevous"  
"Her Temporary Husband"  
"The Galloping Fish"



With  
the sun  
setting on  
1923 and a new  
year just over the  
hill we take this op-  
portunity to wish every  
one a most cheerful Yule-  
tide and a happy and prosper-  
ous three hundred and sixty-six  
days throughout nineteen hundred  
and twenty four. We are happy to play  
our modest part in the progress of the  
motion picture industry. Our heart has al-  
ways been with it. Our friends, hundreds of  
them, in all parts of the world, are in it. There is  
much in store for him who takes his work seriously.  
The future of the entire film world was never brighter.  
It has brought happy hours to millions. Enlightenment to a  
like number. The greatest force for moral and mental progress  
the world has ever known. With the holiday spirit about  
us we should be doubly happy, cheerful in the thought of  
being a part, no matter how small of this important  
industry. The coming year will see tremendous pro-  
gress in every department. Do your bit and smile.  
Again Merry Xmas and Happy New Year to all.



# THOMAS MEIGHAN

*Wishes you a*  
**Merry Christmas**  
 and a  
**Prosperous New Year**

Recent Thomas Meighan Paramount Productions—

**“Back Home and Broke”**

By George Ade

Directed by Alfred E. Green

**“Woman Proof”**

By George Ade

Directed by Alfred E. Green

**“The Ne'er Do Well”**

By Rex Beach

Directed by Alfred E. Green

\* \* \* \*

**Now in Preparation—**

(Released February 4, 1924)

**“Homeward Bound”**

By Peter B. Kyne

Directed by Ralph Ince

**“Pied Piper Malone”**

By Booth Tarkington

Directed by Alfred E. Green



## To Work With Hays

(Continued from Page 1)  
such as to prohibit their joining or because of other reasons.

"Here," he said, "is a body then that will have an excellent representation from state righters, it is hoped, before its organization is completed. It merely means that the industry is closer to an organized state of affairs than before. We will work with the Hays group, the Cohen group, the O'Reilly group, the Brandt group and any other group existing in the business. Anything to further the aims of the independent operators along lines of saner and better business tactics."

The distributors in the I. P. D. A. plan to take active steps to protect and enhance their prestige with exhibitors throughout the country by insisting that exchanges who contract with theater men for definite series of pictures supply them rather than substitute something else. They want to eliminate the kick-back that now reaches them through defaulting ex-changemen.

— Merry Xmas —

### All Christie Stars at Work

(Special to THE FILM DAILY)

Hollywood—All four of the Christie stars are at work. Harold Beaudine is directing Jimmie Adams in "Black and Blue." Neal Burns is doing "Call the Wagon." Al Christie is directing Bobby Vernon's, "Ride 'em Cowboy." Dorothy Devore is making "Stay Single."

## On Broadway

Astor—"The Hunchback of Notre Dame."

Broadway—"Flaming Youth."  
Brooklyn Strand—"Little Old New York."

Cameo—"A Lady of Quality."

Capitol—"The Steadfast Heart."

Central—"The Shepherd King."

Cosmopolitan—"Under The Red Robe."

Criterion—"The Covered Wagon."

Forty-Fourth Street—"Scaramouche."

Loew's New York—Today—"Rosita."

Tuesday—"Ponjola."

Wednesday—"Wild Bill Hickok."

Thursday—"Restless Wives."

Friday—"Blow Your Own Horn" and "Pure Grit."

Saturday—"The Day of Faith."

Sunday—"The Meanest Man In The World."

Lyric—"The White Sister."

Rialto—"Don't Call It Love."

Rivoli—"Big Brother."

Strand—"Boy of Mine."

### Next Week

Astor "The Hunchback of Notre Dame."

Broadway—"The Acquittal."

Brooklyn Strand—"Tiger Rose."

Cameo—"A Lady of Quality."

Capitol—"The Rendezvous."

Cosmopolitan—"The Great White Way."

Criterion—"The Covered Wagon."

Forty-Fourth Street—"Scaramouche."

Lyric—"The White Sister."

Rialto—Not yet determined.

Rivoli—Not yet determined.

Strand—"Her Temporary Husband."

— Merry Xmas —

### Strongheart Release in Feb.

First National will release "The Love Master," a Strongheart picture made by Larry Trimble and Jane Murfin in February.

— Merry Xmas —

"The Hunchback" Closes in Chicago  
(Special to THE FILM DAILY)

Chicago—"The Hunchback of Notre Dame," closed a run of seven weeks Saturday at the Harris.

— Merry Xmas —

### Released In February

Metro, which as noted, recently closed for the distribution of "The White Sister," will release the production in February.

— Merry Xmas —

### Columbia Plans a Feature

Columbia University will make a five reeler showing life of the students from the freshman days until graduation.

## Sanity at Studios

(Continued from Page 1)

comparatively smaller producers like Principal, but by the larger companies that bid actively for the services of the people whose names mean something in casts. Of course, there will always be outstanding pictures. I saw one reel of 'The Thief of Bagdad.' It is a marvelous piece of work in which Fairbanks has established what is absolutely a new high standard for others to shoot at. While I didn't actually see any material on the screen, I saw the sets Mary Pickford has constructed for 'Dorothy Vernon of Haddon Hall.' She personally told about the extent to which she is going to make the picture and the vast amount of money she plans to spend on it.

"Pictures like that will, of course, continue to be made. They are, however, not the usual but the unusual. The point I want to stress is that while productions of that character will cost money and oodles of it, and while it is true there will be no scrimping along those lines, pictures of an in-between nature in which only several sequences of lavish sets and large expenditures of money are expected to carry over, will disappear."

— Merry Xmas —

### Two New Calif. Companies

(Special to THE FILM DAILY)

Sacramento—Articles of incorporation have been filed by two new picture companies. One is Dinky Dean Prod. Co. of Long Beach, with a capital stock of \$750,000. Charles F. Reisner, Lewis Lipton, H. F. Millspaugh, Louis S. Simmel and A. Marcus are directors. The other, Edward Alexander Prod., Inc., Los Angeles, has a capital stock of \$75,000. Its directors are G. C. Watson, C. H. Morrill and A. T. Marks.

— Merry Xmas —

### Fish-Schurman Corp. Formed

(Special to THE FILM DAILY)

Albany—The Fish-Schurman Corp. of New York has been chartered here, listing 500 shares of preferred stock, each valued at \$100 and 1,000 shares of common, \$1 each. Active capital \$51,000.

The Fish-Schurman Corp will handle Goerz, the Austrian-made raw stock in this country.

— Merry Xmas —

### Fischbeck With Olcott Unit

Harry A. Fischbeck, cameraman, has completed his contract with Distinctive, and will photograph Sidney Olcott Prod. for Famous.

# "WHAT THREE MEN WANTED"

# ?

A Super Special  
Starring

## MISS DUPONT

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A Cast of Unusual  
Excellence

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POLA NEGRI IN "THE SPANISH DANCER" A HERBERT BRENON PRODUCTION WITH ANTONIO MORENO WALLACE BEERY ADOLPHE MENJOU KATHLYN WILLIAMS "HIS CHILDREN'S CHILDREN" A SAM WOOD PRODUCTION WITH BEBE DANIELS GEORGE FAWCETT DOROTHY MACKAILL JAMES RENNIE MARY EATON NOVEL BY ARTHUR TRAIN A PARAMOUNT PICTURE "THE LIGHT THAT FAILED" WITH JACQUELINE LOGAN PERCY MARMONT A GEORGE MELFORD PRODUCTION A PARAMOUNT PICTURE DOUGLAS FAIRBANKS JR. IN "STEPHEN STEPS OUT" WITH THEODORE ROBERTS HARRY MYERS NOAH BEERY DIRECTED BY JOSEPH HENABERY A PARAMOUNT PICTURE WILLIAM S. HART IN "WILD BILL HICKOK" A WILLIAM S. HART PRODUCTION A PARAMOUNT PICTURE "TO THE LADIES" A JAMES CRUZE PRODUCTION WITH THEODORE ROBERTS EDWARD HORTON A PARAMOUNT PICTURE ZANE GREY'S "THE CALL OF THE CANYON" WITH LOIS WILSON RICHARD DIX NOAH BEERY MARJORIE DAW RICARDO CORTEZ DIRECTED BY VICTOR FLEMING A PARAMOUNT PICTURE ALLAN DWAN'S PRODUCTION OF REX BEACH'S "BIG BROTHER" WITH TOM MOORE EDITH ROBERTS RAYMOND HATTON A PARAMOUNT PICTURE GLENN HUNTER IN "WEST OF THE WATER TOWER" WITH ERNEST TORRENCE MAY MC AVOY GEORGE FAWCETT ASU PITTS A PARAMOUNT PICTURE "DON'T CALL IT LOVE" A WILLIAM DEMILLE PRODUCTION WITH AGNES AYRES JACK HOLT NITA NALDI ROD LA ROQUE THEODORE KOSLOFF ROBERT EDESON A PARAMOUNT PICTURE GLORIA SWANSON IN "THE HUMMING BIRD" A SIDNEY OLCOTT PRODUCTION A PARAMOUNT PICTURE ZANE GREY'S "HERITAGE OF THE DESERT" WITH BEBE DANIELS ERNEST TORRENCE LLOYD HUGHES NOAH BEERY AN IRVIN WILLAT A PRODUCTION A PARAMOUNT PICTURE "FLAMING BARRIERS" A GEORGE MELFORD PRODUCTION WITH JACQUELINE LOGAN ANTONIO MORENO WALTER HIERS A GREAT PARAMOUNT PICTURE THOMAS MEIGHAN IN "PIED PIPER MALONE" BY BOOTH TARKINGTON SUPPORTED BY LOIS WILSON GEORGE FAWCETT DIRECTED BY ALFRED E. GREEN A PARAMOUNT PICTURE POLA NEGRI IN "SHADOWS OF PARIS" SUPPORTED BY CHARLES DEROCHE ADOLPHE MENJOU HUNTLY GORDON A HERBERT BRENON PRODUCTION A PARAMOUNT PICTURE "THE NEXT CORNER" A SAM WOOD PRODUCTION WITH DOROTHY MACKAILL LON CHANEY CONWAY TEARLE RICARDO CORTEZ LOUISE DRESSER A PARAMOUNT PICTURE "THE STRANGER" A JOSEPH HENABERY PRODUCTION WITH BETTY COMPSON RICHARD DIX LEWIS STONE BY JOHN GALSWORTHY A PARAMOUNT PICTURE WILLIAM S. HART IN "SINGER JIM MCKEE" SUPPORTED BY PHYLLIS HAVER A WILLIAM S. HART PRODUCTION A PARAMOUNT PICTURE



for a  
Merry Christmas!

# THE **Film** DAILY

*The* **BRADSTREET** *of* **FILMDOM** *The* **RECOGNIZED** **AUTHORITY**

Vol. XXVI No. 72

Wednesday, December 26, 1923

Price 5 Cents

## Coming East

**Doug and Mary Finishing Two Pictures—Both Are Big, Says Dennis F. O'Brien**

Douglas Fairbanks has about two weeks more of night work to complete "The Thief of Bagdad," while Mary Pickford has completed "Dorothy Vernon of Haddon Hall" and is now editing the picture, according to Dennis F. O'Brien, attorney for both stars. O'Brien returned from a visit to the coast on Monday.

Both Fairbanks and Miss Pickford expect to come East in February with their completed productions. O'Brien declared that no arrangements have as yet been made for theaters for a Broadway run. He described Doug's picture as a marvelous piece of work and added that Mary's is also a production of considerable magnitude.

## Cochran Bringing Film

It is understood that Charles D. Cochran, English theater manager, is coming to America from London with a print of "The Soul of the Violet," in which Raquel Meller, the Spanish beauty, appears. The picture was produced by her in Paris.

## The Wangers Here

Walter F. Wanger and Mrs. Wanger (Justine Johnston) are at the Ritz for the Christmas holidays. Just in from London.

## Lease House for 8 Months

Famous Players have leased the George M. Cohan theater where "The Ten Commandments" is now running for eight months.

## Trade Quiet

Many of the larger companies closed early on Monday. The trade generally was very quiet in view of the Christmas holiday.

## Bernstein Ill

(Special to THE FILM DAILY)  
Los Angeles—Isadore Bernstein of Universal is seriously ill with pneumonia. He is attached to the scenario department.

## Film Financing

"Financing the Motion Picture Business" is the caption of an article published by The Magazine of Wall Street and reprinted on page 7, today's issue.



One of the comedy scenes from Mack Sennett's presentation of Mabel Normand in "The Extra Girl," distributed by Associated Exhibitors and scoring a triumph.—Advt.

## Branham Resigns

Leaves Famous Players-Canadian Corp. to Join New England Circuit of Theaters

(Special to THE FILM DAILY)

Toronto—Charles G. Branham, director of the theaters for Famous Players Canadian Corp., Ltd., has resigned. He has had general supervision of the 64 houses operated from Montreal to Vancouver.

Branham took charge of the Famous houses in the Dominion in succession to H. M. Thomas when the latter return to Omaha, to resume direction of the Blank theaters. Branham is leaving for Boston, where he will be identified with the general management of a circuit of picture theaters in New England. Before leaving Toronto, he will be tendered a complimentary dinner by his associates in Famous Players, tonight.

## Brush Switches to Coast

(Special to THE FILM DAILY)

Los Angeles—William B. Brush, who maintains his own studio in Florida, has engaged space at the Hollywood studios where he will make a series of pictures.

## Films Flood Britain

Five Times As Many Pictures As Needed, Says Gus Schlesinger—Quality Films Suffer

Gus Schlesinger, foreign manager for Warner Bros., is back in New York after a stay of several months' duration in England, where he placed the Warner 1923-1924 output with F. B. O. of London. Schlesinger holds the opinion that conditions are not very good in Britain because of the vast amount of product now being dumped on the market there.

"England with its 3,500 theaters and America with its 20,000 have the same bulk of pictures to release. Aside

(Continued on Page 8)

## Compson in "Blackie" Story

(Special to THE FILM DAILY)

Los Angeles—Betty Compson has been engaged by the Oakland Film Corp., a new company, to star in "Prison Born," one of Jack Boyle's "Boston Blackie" stories. Stuart Patton will direct at the Hollywood Studios. A. W. Copps, of Oakland, is sponsoring the company.

## Valentino Settles

Will Complete Contract With Famous Before Starting Work for Ritz—"Beaucaire" First

Famous Players, Max D. Steuer, who represented Rodolph Valentino and Ritz Carlton Pictures, issued a joint statement Monday afternoon announcing that the difficulties that had existed between Famous and Valentino had been straightened out and that Valentino would complete his contract with Paramount. The statement gave an official stamp to the exclusive announcement made along these lines in THE FILM DAILY of Dec. 10.

By the terms of the agreement, all litigation pending between both parties will be dropped upon the completion of the contract by Valentino. Mrs. Valentino, who acted as her husband's attorney-in-fact figured prominently in the negotiations.

The statement declared that Valentino will complete his contract. The expiration date is February, 1924, but Famous holds the right to exercise an option for another year. Apparently this is Adolph Zukor's intention, for in a personal statement issued in connection with the other, he said Famous Players would give Valentino "the finest productions possible"

(Continued on Page 8)

## Maude Adams With Guild Pictures

Maude Adams, upon completion of "Kim," will produce in co-operation with Guild-Made Pictures, Inc., a new company. Her first picture will be "Aladdin," to be made in color.

## Fern Andra Here

Fern Andra, who has appeared in a number of Continental-made productions, arrived here on Monday on the Aquitania.

## Christmas Spirit

Le Landau Closes Houses on Eve of Holiday to Allow Employees a Night at Home

(Special to THE FILM DAILY)

Milwaukee—Leo A. Landau, managing director of the Alhambra and Garden theaters, did an unusual thing on Monday. In order to allow the employees at both houses which are first-runs here to remain at home with their families and absorb the true Yuletide spirit, he closed the houses on Monday, Christmas Eve, and told his staff to hotfoot it home to their firesides.

This is the first time that anything of this nature has been done in Milwaukee and Landau is of the opinion the first done by an exhibitor anywhere.



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No Quotations

The Stock Exchange was closed yesterday, Christmas Day.

Incorporations

Albany—Luporini Features Corp., New York. 100 shares common stock, no par value. Incorporators, F. V. Luporini, A. Bellock and M. Kauffman. Attorney, T. F. MacMahon.

Albany—Authors' Producing Corp., New York. Capital \$30,000. Incorporators, J. C. Millard, H. Hadley and H. L. Steitz. Attorneys, Winthrop & Stimson, New York.

Albany—South Side Theaters, Queens County. 200 shares common stock, no par value. Incorporators, R. Buchanan, Jr., and J. C. Kemp. Attorney, B. H. Noden, New York.

Albany—B. & H. T. Enterprises, New York. Capital \$10,000. Incorporators, A. and B. M. Block and Thomashefsky. Attorney, S. H. Bergmann, New York.

Albany—Jersey Film Delivery Co., New York. Capital \$10,000. Incorporators, J. Caplan, E. Rednowitz, W. Reiss. Attorney, I. Reiss, New York.



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Newspaper Opinions

"The Ten Commandments"—F. P.-L. Cohan Theater

AMERICAN—The Biblical parts are good. As for the rest, we cannot enthuse. Theodore Roberts, it must be said, is an imposing Moses.

There were some exquisite bits of color, and then some that were not so lovely. Especially effective were the scenes where the chariots were driven across the sands of the Egyptians in pursuit of the children of Israel. The parting of the Red Sea, a swirling, seething mass of waters, to let Moses and his followers pass to safety, brought applause; also the appearance of the Ten Commandments in fire in the sky. . . . a galaxy of headliners recruited from the Paramount lot, do the best they can in part two.

DAILY NEWS—This part of the story, (the Biblical episode) with its remarkable picture of a Red Sea rolling back to permit the oppressed to pass, briefly melts into a modern drama, and events run melodramatically to a close.

Theodore Roberts, in Moses' patriarchal robes, is, of course, the ruling spirit of the scriptural half of the picture. . . .

I think this an extremely good picture. Both Rod La Rocque and Richard Dix are splendidly chosen for their roles, and Edythe Chapman's grim mother person is little short of perfection.

EVENING JOURNAL—One of the most remarkable effects ever contrived for a motion picture, the parting of the Red Sea to permit Moses and his followers to escape Pharaoh and his army. . . . Although the latter-day narrative is interesting, it comes as a let-down from the profound majesty of the Biblical episodes. . . .

Another telling effect is the giving of the commandments to Moses in his solitary vigil on Sinai. . . .

Theodore Roberts, as Moses, towers in these sequences. Charles de Roche makes a kingly Pharaoh and Estell Taylor is beautiful. . . .

All the players in the modern story perform well. . . .

EVENING WORLD— . . . the year's biggest picture, . . . a big picture in more ways than one. It has a big theme; it has several big moments and there's absolutely no gainsaying the fact that the sets are big—the biggest yet seen. The photography was a big undertaking. . . . Contrary to general opinion, we do not think the latter portion or modern sequence of the picture is better than the portion depicting the days when the Pharaohs held sway, though the modern story is tense and thrilling.

Combined, the picturization of the two eras go to make up about as good screen entertainment as one could demand these days.

HERALD—Much has been said and written of this picture, but none of the spoken or printed accounts gives an adequate conception of its nature. From start to finish, it is a series of distinct surprises—most of which are pleasant.

"The Ten Commandments" is divided into two portions, which melt into each other with considerable effect. . . . The first part . . . tells, with remarkable clarity and straightforwardness, the story of the Book of Exodus, . . . the Biblical spectacle is faded into comparative insignificance by the modern story which follows it. . . . The actual revelation of the Commandments on the mount was incredibly exciting. . . . The outstanding player—indeed, the most worthy feature of the whole expensive mass—is Rod La Rocque. . . .

MAIL— . . . the religious spectacle was unfolded before their eyes in a manner which stamped the director as a master of the screen.

The whole is a crushing sermon propounded as the most ardent fundamentalist would have the less "Thou shalt not" preached. It is flung from the screen to the crash of drums and great cymbals, and as far as we are able to predict, the film should move any doubter to think twice. . . . Whatever faults the modern story may contain, "The Ten Commandments" will live in the memories of the many who will see it for the marvelous beauty and realistic artistry with which the biblical tale was unfolded. . . . Cecil B. de Mille, creator of many film atrocities, produced "The Ten Commandments," and thus atoned for all his screen sins.

MORNING TELEGRAPH—Not only is it entitled to a place on the honor roll of the world's screen classics, but in the matter of precedence, it deserves a place very near the top of the list. . . . De Mille, to the satisfaction of the audience, again appears to have accomplished the extraordinarily delicate and difficult task of welding a tense modern drama to one of the most moving epics of history without presenting an anti-climax. . . .

SUN . . . almost half, is laid in the Egypt of Exodus times—and it is there that the scenes rise to something very approaching grandeur. One finds oneself sitting up in the seat, applauding shimmering figures in a sea of wind blown sand— . . .

The photography remains at a high degree of excellence during the scenes of modern days. The actors are fully as adequate as in the first part, rather more adequate. The difference is, after all, the difference between the men who wrote the Old Testament and Miss Jeanie Macpherson. We speak with all respect for Miss Macpherson's ability as a writer for the movies.

TELEGRAM— . . . surpassed all expectations. Here is a superb dramatic picture. . . . The scenes showing Moses on Mount Sinai are impressive and never fail in beauty and dignity. . . . Naturally, after the big epic quality of the Exodus, the modern story . . . seems something of an anti-climax. Even the captions revealed the difference. . . . Just the same, that second part was good movie stuff" with undoubted thrills and unmistakable humor.

TIMES—It is probable that no more wonderful spectacle has ever been put before the public. . . . Two men might have directed this feature, as it goes from the sublime to the out-and-out movie. Not that the latter part is bad, but that almost any melodramatic picture would have fitted into the second section

of this photodrama. . . . There are many impressive colorful scenes of the Israelites in the desert, some of them appearing better and more natural than other such effects we have witnessed on the screen. But . . . the strain on Mr. De Mille told, and as soon as he swept on to his modern drama he was back to the ordinary and certainly uninspired movie. . . . At the same time it must be admitted that in this melodrama there are also some excellent and well-thought out deas, and some eye-smiting shots.

TIMES SQUARE DAILY—It's a big picture in its Biblical section that amounts to a prolog that ends midway in the first part. After that it's a picture story by Jeanie Macpherson, and not overly much of a picture story at that. . . . When this super-film production goes into the legends of the Bible, especially that of the Israelites crossing the Red Sea, it's a picture. These scenes, taken in colors, are stupendous. . . .

TRIBUNE—The first is the most magnificent thing we ever saw on the screen; the second is quite an ordinary picture, just good enough; melodrama. . . . Charles de Roche is quite as magnificent as Rameses. . . . Of course, it is the biggest thing that the screen has so far yielded.

WORLD— . . . appears to be a very large and expensively made motion picture. . . . In its earlier episodes the film has moments of grandeur in setting and majesty in movement which are exciting and beautiful. When the story hurdes the centuries and settles into a present day symbolization of what has gone before, it is ordinary movie melodrama of the commonest type. . . . Altogether, it is nothing like so fine a picture as we had hoped to see.

Iowa Divorced From Nebraska

(Special to THE FILM DAILY)

Des Moines—The formation of a separate exhibitor unit in Iowa means this state has divorced itself from the M. P. T. O. of Nebraska. Forty theaters are already members with about 35 more lined up. No affiliation with the national exhibitor body will be made, at least until the new unit organizes thoroughly.

Neelyville Theater Burns

(Special to THE FILM DAILY)

Neelyville, Mo.—The Amuse, is a total loss from fire that started when gasoline exploded.

FIRE PATROL FIRE PATROL FIRE PATROL

FIRE PATROL BULLETIN No. 30

The scene of the Church Social in "The Fire Patrol," directed by Hunt Stromberg. It provides comedy relief as well as dramatic contrast for this thrilling picture—the first of 6 big melodramas released on the franchise plan by Chadwick Pictures Corporation, 729 7th Ave., N. Y. C.

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## Coast Brevities

(Special to THE FILM DAILY)

Hollywood—Crauford Kent has been added to the cast of "Flowing old."

Claude Gillingwater is the first layer to be cast for Mary Philbin's new feature, "The Inheritors."

Lloyd Hughes and Florence Vidor will appear in "Welcome Stranger." James Young is directing at United.

Mae Murray is preparing to start in "Mademoiselle Midnight." Robert Z. Leonard will direct.

"Faint Perfume," will be filmed by preferred after the first of the year. Victor L. Schertzinger will direct.

United Producers and Distributors will release a series of split-reel featurettes known as Radiograms.

"Air Pockets," is the release title of Mermaid comedy just completed for Educational.

Alberta Vaughn has been engaged by F. B. O. to play the lead in the "Telephone Girl" series, which will follow "Fighting Blood."

Hobart Bosworth, Lincoln Stedman, Irene Rich, Harry T. Morey and Emmett King will support Baby Peggy in "Captain January," her first for Principal.

Conway Tearle has finished a leading role in "The Next Corner," and has started in "Lilies of the Field," in which he is co-featured with Corinne Griffith.

Under the temporary title of "The Virtuous Crook" the next Herbert Rawlinson picture has gone into production. Irving Cummings is directing.

GREENE.

## Sun's Regent To Have Opposition

(Special to THE FILM DAILY)

Cincinnati—The Chakeres Amusement Co., Springfield, operating the Majestic, will soon begin work on a 2,500-seat house to play Keith vaudeville and pictures, in opposition to Gus Sun's Regent. This looks like a real war, as only recently the Regent took Paramount pictures away from the Majestic, thus giving the Regent Paramount and First National. The Majestic has lost its Fox films to the Liberty, which now has Universal, Fox and Goldwyn. The Majestic has the Goldwyn-Cosmopolitan program, while the Fairbanks, legitimate house, is grabbing up the specials between road show dates.

## Fire Damages Nat'l, Toronto

(Special to THE FILM DAILY)

Toronto—The National, was damaged by fire to the extent of \$7,000.

Everett, Wash.—Fire which did \$100,000 damage, completely destroyed the Everett. About \$1,500 in films and projection machines were saved. The lease was held by the Star Amusement Co., which owns several theaters here.

## Many New Houses In Michigan

(Special to THE FILM DAILY)

Lansing, Mich.—The Lansing Theater Co., is having plans drawn for a two-story brick theater at Allegany and Capitol Sts., to be known as the Blackstone. It will cost \$100,000.

The Muskegon Amusement Co., is building a new theater on Clay Ave., near Jefferson, Muskegon, to be known as the Jefferson. It will be a one-story building, for pictures and vaudeville. Cost about \$50,000.

W. S. Butterfield will build a new theater in Flint, seating about 2,000. It will be known as the Capitol.

John H. Kunsy will build a new downtown theater in Detroit. Work will start within a year.

The new Cinderella, Detroit, will open around Jan. 1.

## Oakland Theaters, Inc., Formed

(Special to THE FILM DAILY)

Sacramento, Calif.—A charter has been given the Oakland Theaters, Inc. The incorporators are Ernest L. Brune, of Berkeley; and A. M. Duncan, E. B. Smith, F. M. Moore and M. Giguere, of San Francisco. The company will make its headquarters in Frisco and is capitalized at \$500,000.

## Two Sales On Truart Product

Truart reports the following deals: "Women Men Marry," "The Empty Cradle," "Are The Children To Blame?" and "Paris After Dark," to Reyes & Reyes of Manila for Philippine Islands; "The Empty Cradle," to the Orient Film Service, of Rangoon, India, for India, Burma and Ceylon.

## 15 In Butterfield String

(Special to THE FILM DAILY)

Detroit—The Butterfield interests now operate theaters in Michigan. They include: the Orpheum, Bay City; Majestic and Arcade, Ann Arbor; Bijou-Arcade, Battle Creek; Strand and Regent, Lansing; Majestic and Family, Port Huron; Regent, Ionia; Palace, Regent and Garden, Flint; Majestic and Regent, Kalamazoo; and Ramona Park, Grand Rapids.

## Hughes Picks 50% of Cast

(Special to THE FILM DAILY)

Hollywood—Rupert Hughes has picked six of the 12 players for "True as Steel," including Aileen Pringle, Eleanor Boardman, William Haines, Jean Haskell, Lucien Littlefield and William Orlamond.

## McCulley Story, Gibson's Next

(Special to THE FILM DAILY)

Hollywood—Universal has purchased from Johnston McCulley a story which Hoot Gibson will make.

## Preparing "The Throwback"

(Special to THE FILM DAILY)

Hollywood—Under direction of Ray Schrock "The Throwback" script is being prepared. William Ellwell Oliver won the Laemmle scholarship prize with this story.

## In The Courts

The Appellate Division of the Supreme Court has decided that the Hackensack Trust Co. cannot recover from the Hudson Trust Co. for \$837 as the amount of three checks drawn on the Cosmofotofilm Co., Inc., which were forged. The papers in the case show that one Wallace was treasurer of the film company and that Mr. Cromelin, the owner, had such confidence in him that he signed any checks he presented to him. It was stated that Wallace drew three checks to persons to whom the film company owed no money, which were paid by the Hackensack Trust Co., in which the film company had its account, and the money was collected by Wallace and deposited in his own account in the Hudson Trust Co.

In the Municipal Court the Hackensack Trust Co. got a judgment for \$837 but the Appellate Division reversed it on the ground that Cromelin gave Wallace full control and made insufficient examination of the checks he signed when they were presented by Wallace.

## "Cause For Joy"

(Special to THE FILM DAILY)

Kansas City—The following appears in the editorial column of "The Reel Journal," under the heading "Cause for Joy":

"The time of retrenchment is at hand. The hue and cry over padded feature pictures which run to ten reels where five and six would suffice has been raised. The exhibitor, who has been wont to indulge in lavish presentation, has been cautioned. The banner, which has been worn threadbare, that this picture cost oodles and oodles of money to produce is passe.

"These facts should soothe the feelings of the alarmist. They are forerunners of a stabilizing of the motion picture industry and should be hailed with joy."

## Animal Picture at Museum

(Special to THE FILM DAILY)

Chicago—The Museum of Natural History has rigged up a theater of its own and in it shows "Trailing African Wild Animals." The showings are for children mostly, but adults are allowed in once a week, at the Saturday show.

## Helping The Cause

(Special to THE FILM DAILY)

Seattle—William Steele, owner of the Queen Anne, is circulating a petition among his patrons, advocating the removal of the Federal tax of 10 per cent upon amusements. When fully signed, the petition will be presented by Steele to Congressman John Miller of Washington, who lives in the Queen Anne district.

## Legal Tilt Over Rittenhouse Theater

(Special to THE FILM DAILY)

Philadelphia, Pa.—The Rittenhouse, 53rd and Haverford, is the center of a legal battle, with Harry Ronisky and Sam Hyman each fighting for the house. It is alleged Hyman leased the theater about six months ago, Ronisky declares that because of a technical violation the lease had been broken.

The Film Board of Trade is involved into the litigation because of Hyman's avowed intention to pay for film that had been booked into the theater and thereby preventing Ronisky from securing shows.

## Must Pay For Shows Not Lifted

(Special to THE FILM DAILY)

Philadelphia—At the last meeting of the F. I. L. M. Board of Trade a resolution was passed whereby exhibitors must pay for shows not taken up which are contracted and dated for.

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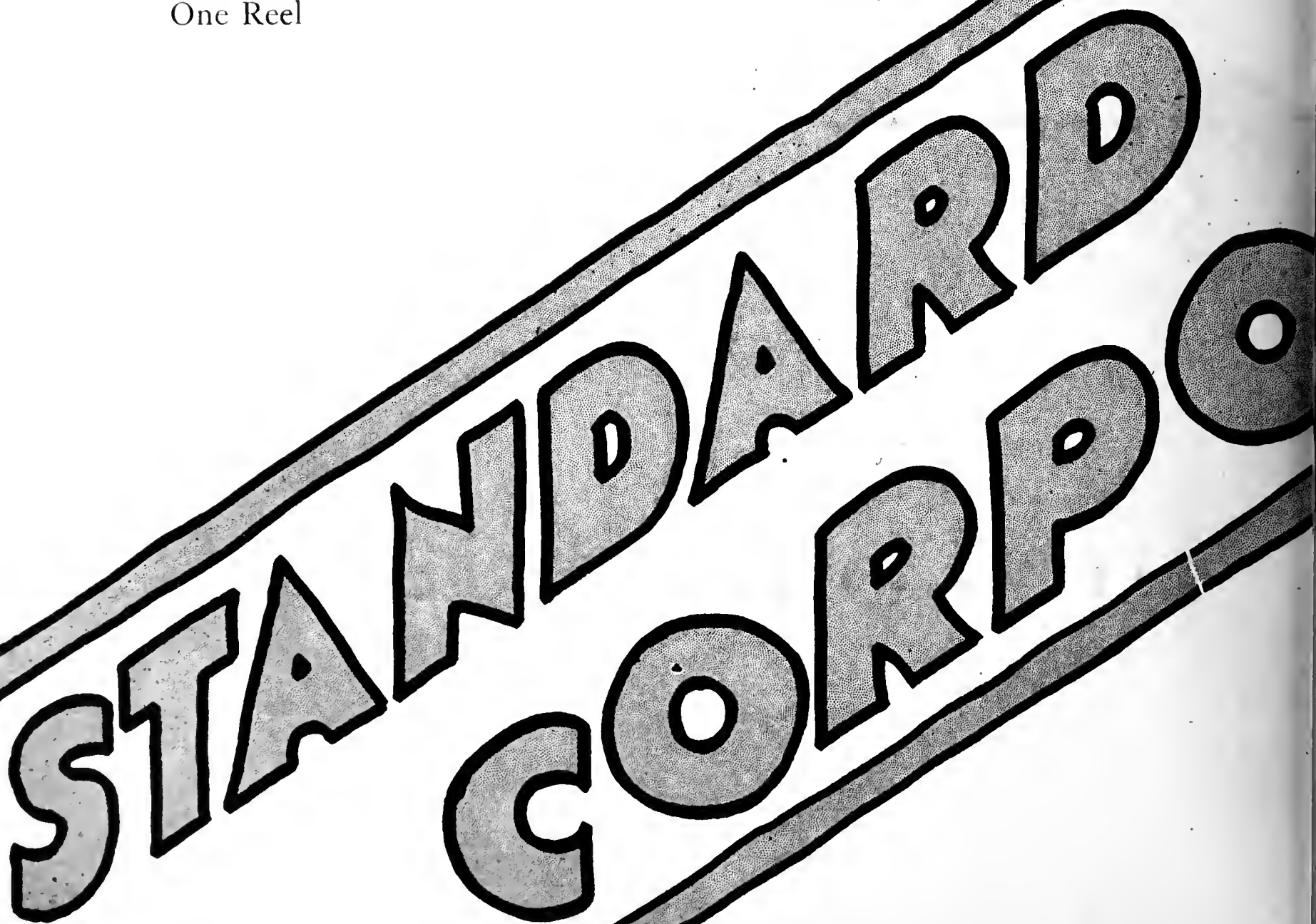
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# A Discussion of Film Financing

The Magazine of Wall Street contains an interesting article in its current issue relative to the financing of motion pictures. It is reproduced in full:

"One of the newest industries which presents to the banker financial problems that are not exactly covered by his credit experience is afforded by the moving-picture business. As things stand at the present time, moving-picture producers find it expedient to resort to banks for a considerable amount of accommodation, and the question how to finance their necessities in a sound and safe way is one of some seriousness and difficulty.

"The original capital of a producer invested in the process of preparing the film for exhibition. This implies the entire cost of staging the production, recording it on the film and advertising and disposing of the latter. As a result of the marketing process, the producer of the film enters into an agreement with moving-picture theaters whereby the latter have the rights of exhibiting the film at specified dates, and a basis of payment is arranged, usually on the installment plan. The theater, in other words, wants to pay for the film out of the proceeds of the exhibition, and frequently does so on the basis of a percentage of receipts from admissions.

"The owner of the film thus has two distinct assets—the film itself and the expected proceeds of the contract for exhibition, the latter being in the form of payments usually extending over a considerable period of weeks. His need for credit is usually felt at the moment when the production of the film is completed advances being called for in order to enable him to continue the production of more films while awaiting the incomes that will be derived from those already in a completed form. Even if he should discontinue the process of production at that point, he would still be quite likely to need some means of cashing in on a part of the value of the film in order to settle his obligations to performers and others whose labors have gone into the making of the product.

"Up to the point where the completed film is in the hands of a producer the commercial banker cannot properly be called upon for credit. If he extends such credit, it is simply in the form of a straight loan secured

## Some of the Pitfalls

"IT is a new field of experience which is in process of development and calls for considerable ingenuity and foresight on the part of those who are inclined to experiment with it," says The Magazine of Wall Street in discussing "Financing the Moving Picture Business" and then continues:

"Moving picture producers find it expedient to resort to banks for a considerable amount of accommodations and the question how to finance their necessities in a sound and sane way is one of some seriousness and difficulty.

"The amount which can be extended in the sum of loans upon a completed film, with the ownership of the latter transferred to the bank, is a question of somewhat hazardous expert judgment."

by the single name paper of the producer, who may, however, be perfectly good for the amount, just as he would be in any other undertaking that he might set his hands to. But during this production period his motion-picture undertaking does not afford any basis for bank credit, since failure to complete the film practically results in loss of all that has been done and gives him no return for his investment.

"When he has a completed product in his hands, he is in position to approach the lender with a safe proposition. This proposition consists of an application for such loan as the bank may see fit to extend him; and, in support of the application, he usually cites the total expenses of producing the film, on the theory that the bank will let him have a certain percentage of it, just as it might agree to loan 50 to 60 per cent of the cost of a stock of manufactured goods.

"Of course, all this is on the theory that the film has a perfectly definite market—which may or may not be true. Contributory evidence on that subject is furnished by the past record of the producer, but is also to be sought from moving-picture experts who should preferably be individuals that are informed as to the probable earning power of the film rather than with reference to its cost. The banker does not care how much the film cost except insofar as that may throw light upon the figure that can be charged for exhibiting it. There may or may not be a rough correspondence between the two sums.

"The amount which can be extended in the form of loans upon a completed film, with the ownership of the latter transferred to the bank, is thus a question of somewhat hazardous expert judgment. It is the more hazardous in that the bank, not be-

ing in the moving-picture business, has no facilities for arranging to market the picture. It might undertake to sell the film itself, where it is obliged to do so by reason of non-payment of notes, but such a sale would probably turn out about as unfavorably as sales of commodities made by banks usually do—that is to say would result in very material loss. Banks, therefore, are at the present time disposed to insist that, before they make advances upon pictures, the owners shall have entered into contracts for production, and that the advances shall be gauged upon the estimated receipts to be obtained from the various picture houses as indicated by their past experience with other pictures of the same general description; and for which a similar admission fee has been charged at a given theater. If, for example, a statistical review of experience shows that there is expectation of a gross return to the producer of \$5,000 per month at a given theater (the application for credit being backed up by title to the film and by transfer of title to the contract with the theater), the bank may then feel warranted in advancing such percentage of these expected receipts as it can agree with the producer shall be paid to him. What that percentage shall be is dependent somewhat upon the producer's own status, his relations with the bank and the bank's knowledge of him, as well as the general practice of the bank in fixing the proportion of its own advances upon capital security.

"Loans of this kind are apt to be unfortunately long-term in character, while the fact that the income is received by the producer of the picture in relatively small sums weekly or monthly increases the probability that there will be difficulty in collecting at maturity. The banker has to bear in mind that, after the first season, the value of the film is likely to be greatly reduced, since in relatively few cases will it stand another local season, but must go out on the road

for exhibition at picture establishments in other places. The bank should, therefore, endeavor to recover its entire loan at a specified rate per week or month, during the contract of exhibition. This means an agreement, either in writing or otherwise, for the regular reduction of the note at specified intervals, and in the event that there is failure in payments the bank should be authorized to enter in and assume to itself the control over all future payments. In these circumstances, the loan may be tolerably safe, as such loans go, particularly if the producer and the exhibiting houses are reasonably responsible.

"But there are some dangerous spots in the moving-picture loan. One is found in the fact that there is apparently no absolute guarantee when exhibition is to begin. Special reasons may present themselves for not offering a certain film to the public at a given time. In some cases, the theater may, for reasons of its own, not be ready to undertake the exhibition, and may arrange with the owner of the film for postponement. Ordinarily, the bank cannot assure itself that exhibition will begin when it is scheduled to do so. In the same way, there is danger that the receipts may for some good reason (or perhaps for a bad one) fail to come up to expectation, in which case the question of its recovering the amount of its loan may be difficult. Other moving-picture houses hear that the film has not been very successful and decline to put it on, perhaps being authorized to take this attitude by a cancellation clause in the contract. In that case, the bank's only protection is found in the fact that it has the title to a film which has cost money to produce, but which the public is not very anxious to see. To collect the loan from the producer in such circumstances, notwithstanding that he may already have spent the proceeds in paying off his obligations, or in embarking upon a new production, is likely to prove a very difficult matter.

"While moving picture paper is getting into banks by a gradual process, as the business becomes more settled, it would probably be difficult to make much headway, were it not for the fact that the banks are glad to get theatrical deposit accounts which bring in a steady stream of cash from admission fees. Loans of the kind referred to are taken on as in other businesses partly for the purpose of conciliating depositors and getting a regular stream of neighborhood accounts which can pretty well be depended on to furnish current cash. The value of such accounts depends in large measure, as with other accounts, upon the amount of trouble they give and upon what their owners expect at the bank. It is a new field of experience which is in process of development, and calls for considerable ingenuity and foresight on the part of those who are inclined to experiment with it."

## Films Flood Britain

(Continued from Page 1)

from that in England there is another factor to consider in the Swedish Biograph, French and German pictures which rarely reach the American screen. The result is that prices have gone to pieces. Whatever a renter asks is always underbid by the exhibitor.

"Matters have reached the stage now where there is room for two types of picture only: the mediocre picture that can be bought for a song and the big picture like "The Hunchback" or "Scaramouche." The attitude of the renter merely reflects the line of least resistance. He tells the American agent that it is better for him to buy a fair picture and thrust it on the market to go along with the rest of the productions in its class than to buy an above-the-average picture for £5,000 or £10,000 and then be compelled to £3,000 or £5,000 in putting it over through advertising and exploitation. They feel that they won't get the prices they ask anyway, so what's the use?"

"The situation has been brought about through the action of two or three large English distributing companies which have gone in for the policy of quality sales rather than quantity sales. They operate on the principle that it is better to sell 30 or 40 pictures in a group at £10 each than sell 15 pictures individually at a higher, proportionate rental. It is surprising the number of pictures that are being sold at £5 and £10."

The first of the Warner releases to go through F. B. O. is "Where the North Begins," which will have a pre-release at the Marble Arch Pavilion, one of the big London theaters for two weeks beginning Feb. 19. The series will be released at once and not held as many pictures have under the old English block booking system.

### Says There Was No Fraud

The sealed verdict of the jury in the case of W. Rodman Fay, president of G. Schirmer, Inc., against Walter Engels, based upon alleged misrepresentation in the sale of corporate stock, was opened by Judge Hagarty in the Supreme Court, Queens County.

According to Engels, the verdict was for the defendant, completely sustaining his defense that there had been no fraud.

### New Story for Mayer

(Special to THE FILM DAILY)

Los Angeles—Louis B. Mayer has purchased "Broken Barriers" by Meredith Nicholson. It will be placed in production shortly.

### Tourneur Buys "White Moth"

(Special to THE FILM DAILY)

Los Angeles—Maurice Tourneur has purchased the picture rights to "The White Moth," by Izola Forrester for his next picture.

### Fox Giving Special Screening

Fox will give a special preview of "Cupid's Fireman," featuring Charles Jones, at the Central tomorrow morning at 10:30.

## Talbot Agrees

Majestic Theater,  
Tulsa, Okla.

The Film Daily,  
New York.

Dear Danny:

I certainly agree with your editorial in your issue of Sunday, Dec. 2, and I hope that the producers and directors will recognize the value of your suggestion.

Yours very truly,  
RALPH TALBOT.

Note: Mr. Talbot refers to the editorial headed "Definitions" in which the difference between ambition and ego as it applies to production was discussed.

## New Houses In Northwest

(Special to THE FILM DAILY)

Seattle—A number of new theaters are to be built in this territory. Dominick Constanti, of the Liberty and Stuart in Puyallup and the Liberty and Everybody's in Tacoma, will build a \$150,000 house in Sumner. J. Brewett, operating the only picture house in Sumner will begin work on a new theater in Auburn. The Highway in Portland, is scheduled to open in about a week, and will be operated by W. E. Tibbets, who runs the Laurelhurst. Bob White owner of a string of Portland suburban houses, has announced plans for a new Bob White theater in that city to seat 750.

## Rights Sold For Michigan

(Special to THE FILM DAILY)

Detroit—Frank Beecher Attractions of Detroit has acquired distribution of "The Santa Fe Trail." West has also closed with the Strand Features, Inc., whereby that concern secures the Eddie Lyons comedies and the Broadway comedies starring Billy West, for Michigan.

## Using Schoolrooms In Rural Districts

(Special to THE FILM DAILY)

Billings, Mont.—Eighteen counties in Montana use the county schools for screening. The county agent is the operator and through portable projectors the farmers are able to see a show occasionally. An agent travels throughout the rural communities screening the shows.

## Progress Has "Better Films" Series

(Special to THE FILM DAILY)

Atlanta—In the interest of better films, the Woman's Home Companion is presenting a series of two reel comedy-dramas of American home life. Progress will distribute them in the South.

## Universal Borrow Haines

(Special to THE FILM DAILY)

Los Angeles—Universal has borrowed William Haines from Goldwyn to appear opposite Mary Philbin in a picture.

## Majestic, Peoria, Robbed

(Special to THE FILM DAILY)

Peoria, Ill.—Robbers held up the manager of the Majestic and made away with a day's receipts, \$2,000.

## Valentino Settles

(Continued from Page 1)

and then ventured the opinion that "his coming pictures would be the greatest in which he has ever appeared."

Zukor's statement follows:

"I think the signing of this contract is an excellent Christmas present to the motion picture public. While this company has at all times been ready to reach an amicable adjustment of its differences with Mr. Valentino, those differences are now a thing of the past. We purpose giving Mr. Valentino the finest productions possible from the best the industry affords. I am sure that with all of us working in harmony, his coming pictures will be the greatest in which he has ever appeared."

J. D. Williams of Ritz-Carlton said:

"We are all naturally very pleased at the four-square outcome and believe it is eminently fair to all concerned. The whole difference arose through misunderstandings which need not be gone into now and we are satisfied that henceforth all concerned will work in harmony, co-operation and business friendship."

"Monsieur Beaucaire" goes into production after the holidays with Sidney Olcott directing. Forrest Halsey did the scenario.

## Deal With Arrow

Minter's Strand Features, of Detroit, have secured the Hatton-Gerber series of Westerns also "High Speed Lee" and "The Blue Fox," a serial, for the state of Michigan, from Arrow.

Arrow has closed with Arthur C. Bromberg for a series of 10 Edmund Cobb Westerns and six Hatton-Gerber Westerns for the 11 Southern states. They will be released through the Progress exchanges in Atlanta, Dallas, Charlotte and New Orleans.

## Samson Makes Additions

(Special to THE FILM DAILY)

Buffalo—Sydney Samson, manager, has made the following changes and additions to the Bond Photoplays staff:

John M. Sitterly, covering the city; John Stevens, in charge of short subjects; Joe Lieberman, representative in Syracuse and Frank Vennett, formerly special representative for Universal in Canada, salesman in Rochester.

## Trade Paper for Alexandria

(Special to THE FILM DAILY)

Alexandria, Egypt—The Cinema is the name of a new trade paper that will cover activities in Egypt, Palestine, Greece, Syria, Turkey and other countries in the Near East. It will be published in French and Greek with headquarters at 8, Rue de L'Eglise Debbane.

## Pipestone Theater Quits

(Special to THE FILM DAILY)

Minneapolis—The Rex at Pipestone which was recently opened by J. De Belsher has closed its doors. Pipestone seats only 3,000 but has three theaters, including the Rex. The other houses are the Orpheum and the Gem with a combined seating capacity of 1,200. They are operated by L. V. Feldman.

## Showing Industrial Film

(Special to THE FILM DAILY)

Kansas City, Kan.—The M. P. O. of Kansas, have an industrial advertising reel, titled "Magic Fluid," which they are distributing among their members. Five prints are available for bookings. There is no rental but the association receives a fee for each booking that it obtains.

New York Chicago Hollywood

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# The BRADSTREET of FILMDOM THE Film DAILY The RECOGNIZED AUTHORITY

Vol. XXVI No. 73

Thursday, Decembebr 27, 1923

Price 5 Cents

## THE "B. O."

By DANNY

Meaning the box-office. And the outlook for 1924.

If there was ever cause for satisfaction and jubilation certainly it is in the outlook. Because there is but one real fly in the ointment. And that is the admission tax. If that is repealed—and certainly the signs are encouraging at the moment—the exhibitors of this country should have another 1921.

*There has always been a lot of "hollering" on the part of exhibitors about profits. There always will be. The most prominent exhibitor of the Middle West—and one of the most important in this country is responsible for this statement:*

"The average exhibitor doesn't lose money on three pictures a year. When he says he loses money he really means he hasn't made as much as he thinks he should—as much as he usually does. It's a loss of profit, not an actual loss that he complains of."

Which, if true, explains much.

But with the admission tax off, the high cost of operating theaters would not hurt as much, there would be even a greater profit of running houses, and exhibitors should be happier. There is a lot of talk of lower cost pictures for next year. Perhaps they will arrive. But the "perhaps" needs emphasis. It doesn't mean that distributors will ask much less, even if the pictures cost less.

The whole trouble with this business is the lack of confidence, each to the other, which results in producers and distributors taking "all the traffic will bear." And then some.

### Selznick Acquires "Prison Born"

Selznick will distribute "Prison Born" which Oakland Films will make with Betty Compson starring. Production on the coast.

### Godsol Returns

F. J. Godsol is back from a trip to the Goldwyn studios.



"The greatest production of all time," wired Henry Rehfield, Plaza Theatre, Sioux City, Ia., of Charles Ray's "The Courtship of Myles Standish." Associated Exhibitors.—Advt.

## 12 Units Planned

When Famous Resumes Production in January—Closer Check on Expenditures Inaugurated

Famous Players yesterday announced a new list of productions giving titles, directors and players. Much of the information was contained in the exclusive story published in THE FILM DAILY for Sunday.

The company plans to maintain 12 companies when the coast studio reopens Jan. 7. Jesse L. Lasky who left for Hollywood on Saturday said in a statement yesterday that more time and study had been placed on every step in production in order to curtail all possible waste.

"One of the moves," he said, "is the strengthening of the estimating department in each studio. The purpose of these departments is to go over each script and estimate the cost of every scene in the picture before any photographing is done at all. These departments are composed of production experts who are able to

(Continued on Page 2)

## Again Gov't Control?

Reformers Aim at Federal Supervision—Not Taken Seriously in the Trade

Well-posted men in the industry were not inclined to pay serious attention to the announced intention of the National Conference of Churches on Federal Control of Motion Pictures, which meets in Washington Feb. 13-14 to secure a government supervision of the picture industry. The opinion seemed to prevail that the declaration of intentions was the usual annual statement of the reform element—nothing more.

The proposed bill would create a Federal M. P. Commission of the Commissioner of Education and six commissioners to be under the Secretary of the Interior, whose annual salaries shall be \$9,000, the chairman receiving \$10,000, who shall hold office during good behavior, to be removed at the will of the President. The commission shall have supervision and control, with the power to fix prices, over all branches of the

(Continued on Page 2)

## Loew Back

Plans Not Finally Determined for Next Season—Borzage Signed for Series

Optimistic to a degree over the outlook for 1924, Marcus Loew returned Tuesday from the Coast but only reached his office yesterday. He worked late last night cleaning up his correspondence and mailing out about 1,000 Xmas cards.

Metro's plans for next season have not yet been fully determined. It will be several months before they are, but Frank Borzage has been signed for a series, and other announcements will be forthcoming next month. The studio is in operation with four companies at work. Two additional stages will be built.

### Sees Shortage of Films

(Special to THE FILM DAILY)

Los Angeles—Marcus Loew, in an interview published in The Times says:

"The unsettled condition of the industry will result in an acute shortage of new pictures and many theaters will have to re-run photoplays already shown or feature reprints of the successes of other years.

"Production has not for many weeks been sufficient to supply the demands of exhibitors. The surplus of completed pictures now in the vaults here and in New York will be exhausted by early spring and, in spite of the revival of production activity which will begin the first week in January, there will be a shortage of new films from late February until April, for the new productions cannot be ready much before that date.

"In a sense this picture shortage of many

(Continued on Page 2)

## Joins Ritz July 1

Valentino to Complete Two Pictures for Famous Between Feb. and July—Going Abroad Then

Although the joint statement issued by Famous Players, Rodolph Valentino and Ritz Carlton Pictures contained no mention of the extent of the star's services with Famous, it is understood that Valentino will be ready to start work for Ritz on July 1.

He will make two pictures for Famous Players, both of them to be produced in the East. These will be completed in the period beginning Feb. 1 and ending not later than July 1. Valentino's first for Ritz will be produced in Europe. It was stated yesterday that advance preparations, so far as it was possible to make them, had been completed. The first Valentino-Ritz production is expected to be ready for the fall.

Newspaper Opinions

"Boy of Mine"—1st Nat'l Strand

AMERICAN—The story is beautifully developed and the last part of murder, intrigue and drama. Ben Alexander steals the story from everyone, so that even Charlie Chaplin himself would not have had much chance with Ben in the cast.

DAILY NEWS—Heaps of people in the Strand yesterday were enjoying Christmas Eve by shedding a few turbid tears over the recitation scene. Ben Alexander is one of the most successful little boys.

EVENING JOURNAL—"Boy of Mine" is entertaining, but not so funny as Tarkington's "Penrod and Sam." In the latter picture there was a gang of boys and a girl or so. In the new one, Bill is almost a solitary figure. Ben Alexander is excellent.

EVENING WORLD—He is, indeed, is a picture that is a picture. If you think you are a base weep-proof moviegoer and your tear ducts have gone Prohibition, go see "Boy of Mine" and find out different.

HERALD—Not quite as good as "Penrod and Sam" because it has been overburdened with adult plot and because it lacks some of the genuine understanding which characterized that earlier picture and made it one of the fine things of the year. There are plenty of good things in "Boy of Mine"—enough, undoubtedly, to make it worth while.

MAIL—The film is excellent entertainment and well acted; a movie with which every one will be satisfied.

MORNING TELEGRAPH—The film starts out with a fine vitality and continues the good work until well into the middle part, when it becomes just a bit mawkishly sentimental. The entire cast is perfect. Everybody seems to "belong."

POST—A most entertaining film. It has a small cast and no elaborate settings. It is very real, and this means a great deal in this era of artificiality in motion pictures.

SUN—About as highly charged with saccharine sentiment and tear producing ruses as any picture could be, but it's a corking good one especially for parents to see.

TELEGRAM—L. K. McDonald has produced another of Tarkington's juvenile classics worthy of rank beside his "Penrod and Sam."

TIMES—This production slows down toward the end, but the acting of all the players is so excellent that one comes away feeling that it is unusually good entertainment. Henry B. Walthall as the chilly, undemonstrative father is wonderfully sincere in his impersonation.

TIMES SQUARE DAILY—It proves a splendid picture, mainly due to both the excellence of the direction and through the work of what closely amounts to a foolproof cast.

TRIBUNE—Ben Alexander the best of all the boy actors. Henry Walthall gives the best picture of a severe, non-understanding father we ever saw on the screen. Irene Rich is charming as the mother and Rockcliffe Fellowes is very nice.

WORLD—Nothing more human and beautiful has been made into a screen drama for months than this simple, everyday story.

"Big Brother"—F. P.-L. Rivoli

AMERICAN—Alan Dwan, the director, has given a fairly literal and an intelligent translation of the Beach story. I can think of no actor who would have played the big brother any better than Tom Moore.

EVENING JOURNAL—Tom Moore is capital. "Big Brother," directed by Alan Dwan, is a good picture.

EVENING WORLD—And a right good film it is, too. We hope you enjoy "Big Brother" and Mickey (Bennett) as much as we did.

MAIL—Yet every time a film, whose only purpose is to preach a lesson appears, it is long drawn out, dull and uninteresting. "Big Brother" is that type of picture. It has this one redeeming feature, however, and that is the acting of Mickey Bennett.

MORNING TELEGRAPH—"Big Brother" is good entertainment once it gets started.

POST—He is Mickey Bennett, and nothing as tough or as entertaining has ever been seen as his portrayal of Midge.

TELEGRAM—Admittedly Rex Beach's greatest novel, the film is one of the finest of the many that have been made from this novelist's works.

TIMES—Allan Dwan has made a picture with an appealing story and stagings of modest proportions that fit the particular sequences like artistic and well-chosen frames. The players are especially sincere. It is a splendid picture told with unusual sincerity.

TIMES SQUARE DAILY—The picture is one of the best "underworlds" ever screened, is a whole of a story, flawlessly cast and unusually subtitled.

TRIBUNE—There is a wonderful child actor in "Big Brother." Mickey Bennett no one can realize just how fascinating it is until he sees Tom Moore play the big brother. Do not miss it. He and Mickey Bennett are a perfect pair.

WORLD—Of its type of sentimental and made-to-order melodrama, "Big Brother" is a right entertaining picture play. It is quite commonplace in the sequence of its events, and nothing has been done with the method of its treatment which has not been done in scores of others similar to it before.

"The Steadfast Heart"—Gold.-Cosm. Capitol

AMERICAN—The story is unusual and we recommend anyone who enjoys seeing a pair of fine juvenile players to take a look at Miriam Battista and Joseph Depew.

DAILY NEWS—I can't hand "The Steadfast Heart" so much. It's one of those hopeless tales in which the hero is persecuted throughout every single foot of film.

EVENING JOURNAL—The first part of "The Steadfast Heart" is much superior to the last. The situations are fresh and arresting. The grown-up half becomes a bit hackneyed.

EVENING WORLD—If you relish a film story that shows a lad, winning out, of course, over mountainous odds, then you will leave the Capitol perfectly satisfied.

POST—good screen material and is very well acted.

MAIL—It has its moments of entertainment and is interesting because of what it is trying to do.

MORNING TELEGRAPH—The story does not amount to much. But the picture gives real enjoyment. The play falls off a little after the children grow up. It lapses into the ordinary to a certain degree. Care and attention to detail in the sets are marked, and the smoothness and finish of the picture stand out.

SUN—Seems to be rather an obvious attempt to mop up along the same lines as those which "Driven" found so profitable.

TELEGRAM—The theme is that of a youth triumphant, and his tale has the verisimilitude of a throbbing human document.

TIMES—Possesses some excellent periods, and the only pity is that the director and the players were not able to keep up the good work. In the last reels interest in this production abates.

TIMES SQUARE DAILY—It is a rather drabby picture, decidedly spotty. It does not appear to be an offering that will get any unusual box-office business. The story is depressing at the beginning, but as it goes along it lightens to a certain extent. The action, however, is decidedly slow.

TRIBUNE—Miriam Battista and Joseph Depew were delightful in "The Steadfast Heart," but we cannot say as much for Marguerite Courtot and Joseph Striker. Those two qualities (pep and personality) are the very things the picture lacks.

WORLD—This picture seems a sincere attempt to do a quiet story of country life. The atmosphere is excellent and a number of the character parts unusually amusing. Unhappily, the leading actors are for the most part disturbingly inadequate. The simplicity of the story sags into boredom through its insincerity of handling.

"Don't Call It Love"—F. P.-L. Rialto

AMERICAN—The story itself is so light Mr. DeMille had misgivings after it was made. The DeMille treatment is interesting. Charlie Chaplin tried it in "A Woman of Paris" with success, and "Don't Call It Love" does not suffer from the experiment.

EVENING JOURNAL—Mr. DeMille's direction is better than anything else, save Jack Holt's performance as Richard Parrish. As for Mr. DeMille's direction, there is this to be said: he assumes that the audience has average intelligence.

MAIL—William DeMille directed the film with consummate skill and seems to have extracted from the story that which screens best. We hasten to mention the name of the director because his pictures insure the film patron a simplicity and beauty in portrayal not found often in the work of other directors.

MORNING TELEGRAPH—Here we have the vagaries of an artist, capricious, all-absorbing, temperamental, who holds our interest and never offends our intelligence. The production is excellent and the players have been chosen by the skilled hand of Mr. DeMille.

POST—a fairly good motion picture made better with the William De Mille touches.

SUN—All are excellent—La Rocque particularly so. Dreary, on the whole, and despite the acting.

TELEGRAM—The story in the Saturday Evening Post and the play both created intense discussion, and it is believed that the film version is even more powerful.

TIMES—The story is splendidly told, and at the last fadeout one feels the same as one does after finishing a good book—sorry it has come to an end. William DeMille has succeeded in telling a real story, and not a very involved one, in a simple and entrancing manner.

TIMES SQUARE DAILY—Nita Naldi runs away with the picture. There's more sex in it than there are yellow taxis on Times Square, and although it's red-hot picture stuff, it's handled with a certain finesse that keeps it well within the limitations of censorship. It is excellent entertainment throughout its length.

TRIBUNE—It seems to us that in filming "Rita Coventry" they have left out the best part. The picture is extremely amusing and extremely well done, and if we hadn't seen the play we should not have known that it could be better than it is.

"A Lady of Quality"—Universal Cameo

AMERICAN—Again we want to hand Universal a few flowers. The output from their studios in the past year has improved 100 per cent. Time was when praise for Universal features was scarce. Today there is far more praise than blame handed in their direction.

EVENING WORLD—There is absolutely no question. The film is scenically and photographically one of the finest seen in these parts this season.

MORNING TELEGRAPH—A picture of quality. It is also a picture of quantity, being in eight reels, and it is a rarity to find quality and quantity in the same film. The sets are tastefully done and the direction is fine.

SUN—A film of quality. The word beauty is applicable to every unit of the production; Virginia Valli, the star; the story, the costumes and the sets.

TIMES SQUARE DAILY—For about half an hour "A Lady of Quality" promised to be one of the most colorful and gripping of the present deluge of "costume" pictures. But in the second 30 minutes the interest petered down, and the final half hour was drabby and uneventful.

TRIBUNE—The first half of it is delightful. We will even stretch a point and say that the first three-quarters of it is delightful, but it seems to drag at the end.

WORLD—For about two reels "A Lady of Quality" rests firmly in one of those few niches reserved for important motion pictures. Without warning or reason it topples out abruptly. The entire cast has been chosen with rare discrimination.

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December 13, 1923.

Dura Film Protector Company,  
220 West 42nd Street,  
New York, N. Y.

Gentlemen:

We wish to advise you that we are well pleased with the duratizing we have had done to date. We have kept a very close check on this and find that it is the biggest help we have ever had in keeping our films in first class condition.

For your information we use an inspection in and out card on each print. This card is given the inspector each time she inspects the print and the film is graded according to condition from #1 which represents new film, to #7 which is junk film, and every time the inspector finishes with a print she makes a record on this same card as to the condition of each reel.

For the past year or so we have had a lot of trouble with prints of two reel comedies going to the bad quickly so we decided as a last resort to try duratizing them. We started this as you know, on the 1st of September and some of the first two reels that we had duratized have had us many as forty runs and are still in #1 and #2 condition according to the inspection card. Where heretofore two reel comedies that had had forty runs were usually down to about #4 or #5 condition.

We really believe that duratizing film gives the exhibitor a cleaner print and prolongs the life of the film. We are so well pleased with it that we are giving all of the laboratorier instructions to have all of our film duratized - not only the two reel comedies.

Wishing you continued success, we are,

Very truly yours,  
SPECIALTY FILM COMPANY  
*H. J. Reeves*  
Sales Manager.

# THE *Film* DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

Vol. XXVI No. 74

Friday, December 28, 1923

Price 5 Cents

## A PROTEST

By DANNY

William Brandt, President of the M. P. T. O. of New York writes:

"I note in your column Thursday morning that you quote a prominent Middle West exhibitor, who makes the statement that the average exhibitor does not lose money on three pictures a year.

"My guess is that the man who made the statement is Aaron Jones, but I do not guess when I say that he is completely in error.

"The average exhibitor loses money on considerably more than three pictures yearly because, under the present system where he is obliged to buy in block bookings, he takes many pictures which he knows will be a dead loss to him in order to get good ones that go in the batch.

"It is a well known fact that practically every distributor who releases a batch of pictures dresses his window up with some big pictures, carefully thrusting into the background the dead ones.

"Mr. Jones fortunately is in a position where he does not have to run the dead ones, but when he discusses the average exhibitor who must do so, and makes the statement that he does not lose money on three pictures a year, he speaks from no definite knowledge."

### Visitors

Joe Friedman, Celebrated Players of Chicago is here. Leaves for home today.

Richard Weil, of Progress Pictures, Cleveland is spending the holidays here.

R. Sobler, First National exploitation man in Chicago, is here for the holidays.

### Local Ass'n for Chicago

(Special to THE FILM DAILY)

Chicago—Sam Katz of Balaban & Katz and Max Ascher of Ascher Bros. are fostering a move for the organization of a local exhibitor body. A 10-cent per seat tax per year on each house will cover the dues. The next meeting will be held Jan. 4.

### Kellog Succeeds Dexter

Mark Kellog has resigned his position with the Burroughs Adding Machine Co. of Detroit, to become director of advertising and publicity of First National, succeeding Bob Dexter. He starts his new duties on Wednesday.



Mabel Normand, "The Extra Girl," in the big screen success of that name, in which Mack Sennett presents the popular star. Distributed by Associated Exhibitors.—Advt.

## Hearst Resumes

Plans Three Companies in the East—Dr. Goodman Becomes Production Manager

Cosmopolitan intends resuming production on an active scale in the near future. Pictures planned immediately include "The Flaming Forest," a James Oliver Curwood story which the company has owned for several years and "Never the Twain Shall Meet," Peter B. Kyne's new book.

Dr. Daniel Carson Goodman who has been making his own pictures for Equity joins the company next week as production manager in charge of all the units as soon as actual shooting starts. An effort was made to locate him yesterday in order to find out whether he would continue his series for Equity but he could not be reached.

E. Mason Hopper who is under contract will make the major portion of "Janice Meredith," the new Davies picture on which Lynn F. Reynolds did preliminary work. The picture is about one quarter completed but

(Continued on Page 7)

## Contract For Ind'p'ts

Standard Form Planned For Use Between Distributor and State Right Exchanges

The Independent M. P. Prod. & Dist. Ass'n intends drawing up a standard form of contract for use between state right distributors and the exchanges with which they do business. The proposed uniform contract will not touch upon exhibition in any way.

It will be an agreement entered upon by the distributor and those exchanges with which he makes business transactions. Several forms are being considered. First, an agreement between the distributor and the exchanges; secondly, a contract between the producer and the distributor, and thirdly, a dual form contract between the distributor and the foreign buyer. The latter form will cover general foreign distribution and also distribution in a specific country.

This matter was discussed at a meeting held yesterday, at which a committee, headed by John Lowell

(Continued on Page 7)

## Appeal To Hays

To Check Non-Theatrical Showings—Would Work Through F. I. L. M. Clubs

Billy Brandt stated yesterday that he has received a number of complaints regarding competition of non-theatrical exhibitors such as churches, Y. M. C. A.'s, schools, town halls, dance halls, opera houses, and the like.

He said exhibitors have complained that these places are not subjected to the rigid requirements which a theater has to undergo, such as proper facilities for exits, fire appliances, ventilation and a host of other requirements, and that this type of users of films are not obliged to pay a Federal seating tax, a local license fee, nor charge a tax on their admissions while the theater is obliged to do all these things. While not paying much for film rental, or in many cases nothing at all for the service, the non-theatricals invariably undersell the local theaters on admission price, according to Brandt.

"The New York State organization," said Brandt, "has been very apprehensive for some time that an accident in a wooden town hall or other building while showing film would bring a dire reaction upon the entire industry as a whole, with more rigid requirements, stricter inspection for the theaters and the apathy of the public following a disaster.

(Continued on Page 7)

### First National in Argentine

Following an announcement by Paramount to open offices in Buenos Aires, First National have made known their intention of operating their own exchanges in the Argentine.

### Rubin Returns

J. Robert Rubin returns from his visit to the coast yesterday.

## New Lighting System

Maude Adams Develops High-Powered Incandescents and Series of Reflectors

Some of the secrecy surrounding Maude Adams' activities in the General Electric laboratory in Schenectady, where she is said to have developed new lighting and color effects in photographys, has been partially lifted by General Electric officials.

One means by which Miss Adams hopes to get away from the flat effect of pictures is artificial sunlight developed by thirteen 100,000 candle power incandescent lamps, said to be

(Continued on Page 2)



Vol. XXVI No. 74 Friday, Dec. 28, 1923 Price 5 Cents

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**Quotations**

	High	Low	Close	Sales
East. Kod.	108½	108½	108½	200
F. P.-L.	73	71¼	71½	800
do pid.	89	88½	89	300
Goldwyn	9¾	9	9	2,400
Loew's	17¾	17½	17½	3,300

**New Lighting System**

(Continued from Page 1)  
the largest ever built. From the second floor these shine on reflectors which turn the light to the room on the ground floor in which the players will appear.

The system is said to provide a yellow- non-actinic light, having the least possible power to effect chemical changes. By its use Miss Adams is said to achieve depth as in a painting, and, in combination with the color effects on which she has been collaborating with Eastman Kodak, is declared to be the nearest approach as yet achieved to color harmonies.

**Dee Robinson Dead**

(Special to THE FILM DAILY)  
Peoria, Ill.—Dee Robinson, owner of the Madison, Apollo and Lyric, is dead, following an illness of ulcer of the stomach.

ADVERTISE YOUR SHORT SUBJECTS MATS for this "ad" FREE at your Educational Exchange

**JIMMIE ADAMS**  
"BLACK AND BLUE"  
Christie Comedy  
PACKED WITH LAUGHS  
Educational Pictures

Foreign Distribution of Motion Picture Productions  
**George E. Kann Corporation**  
220 West 42nd St.  
New York, Chick. 2355  
Cables—Geokann, N. Y.

**Truart Franchises Sold**

American Feature Films of Philadelphia, has acquired the distribution of "The Unknown Purple," and the series of three Richard Talmadges from Truart for Eastern Pennsylvania and Southern Jersey. American was organized by Bob Lynch, who also controls Metro Exchange of Philadelphia, which handles the Hammerstein series.

Truart is negotiating a franchise with Rex Film Co. of Detroit, which has already acquired "The Empty Cradle" for Michigan.

"The Unknown Purple," goes to the All Star Distributors, Inc., for California, Arizona, Nevada and Hawaii. Universal has obtained the Talmadges for Japan.

**Warns Against Imposters**

(Special to THE FILM DAILY)  
Stamford, Conn.—The F. I. L. M. Board of Trade has warned the Chamber of Commerce of three men who are defrauding merchants through a promise to make local films tracing the development of those towns. The Hays office is at work stopping such attempts.

**Theater Manager Inherits Money**

Afternoon papers yesterday reported from Norfolk, Va. that H. C. Fortun, manager of the Strand, is heir to a share of \$2,000,000 left by George Fortun, an uncle, who died in France some time ago. The Strand is one of the Jake Wells' theaters.

**Indian Stories for Pathe**

Pathe will distribute a series of six two reels called Indian Frontier Tales, produced by National Film of Hollywood. Release starts in February. Three of the pictures are already made.

**Gary Joins Hodkinson**

(Special to THE FILM DAILY)  
Chicago—R. C. ("Bob") Gary, known for his exploitation work in the Middle West, has joined Hodkinson as special exploitation man for this territory.

**Want Quebec to Turn "Blue"**

(Special to THE FILM DAILY)  
Montreal—A concerted move against Sunday shows throughout Quebec has been made by an organization calling itself "The Sunday League." A delegation waited on Premier Taschereau, to ask for the strict enforcement of the Lord's Day Act. The cities represented in the deputation included Montreal, Quebec City, Three Rivers, Sherbrooke, Hull and others. Quebec is the only jurisdiction in Canada where the Lord's Day Act has been ignored and theaters, with few exceptions, have been accustomed to operate without fear or hindrance every Sunday in the year.

**Loew Plans Midnight Shows**

The State, American Roof, National, Victoria, Delancey, Gates, Palace and State (Newark), all part of the Loew circuit will give special New Year's Eve performances beginning midnight.

A special showing of "The Covered Wagon," is also scheduled for New Year's Eve.

**Fischer Plans Theater Chain**

(Special to THE FILM DAILY)  
Milwaukee—George Fischer, owner of the New Milwaukee, has formed a company which plans to develop a chain of theaters in and around this city. He has taken over the Greenfield, an 800 seat house in West Allis, a suburb.

**Company an Alleged Bankrupt**

An involuntary petition in bankruptcy has been filed in the District Court against Virginia Pearson Photoplays, Inc., on an assigned claim of Paul Meyer, for \$11,750, for money lent. The petitioning creditor is Lilian Kaplowitz.

**Fox News To Expand**

E. C. Hill, director of Fox News, together with Russell Muth, cameraman, are en route for Europe to install new representatives. Muth has been appointed Paris editor.

**Cuts and Flashes**

Rod La Rocque, Ricardo Cortez, Ida Waterman, Mrs. Morgan Converse, Cornelius Keefe and Frazer Coulter are supporting Gloria Swanson in "The Laughing Lady," being directed by Allan Dwan.

Screenland, the fan magazine, has changed its corporate name to The Jyron Zobel Publications, Inc., and increased its capital from \$250,000 to \$350,000.

The new Colleen Moore picture for First National, made under the title of "The Swamp Angel," will be released as "Painted People."

The Consolidated Camera Exchange of New York, has filed an increase of capital from \$30,000 to \$60,000.

"The Clipper," has increased its capitalization to \$100,000. Formerly \$25,000.

The Vanderbilt Amusement Co., New York, has been dissolved.

**McConville Joins Metro**

(Special to THE FILM DAILY)  
Boston—John P. McConville, for eight years with Famous, in New England, is now with Metro as publicity and advertising manager for New England.

**HAL ROACH'S CHARLEY CHASE COMEDIES**

"Consistently Good"  
1 reel

Pathécomedy

World Film Rights to "BLOSSOM TIME"  
Original Story of "Dreimaderl Haus"  
Apply to MARY FORREST  
1452 Broadway, Tel. 1944 Bryant

FIRST, WITH THE BEST KINOGRAMS  
THE VISUAL NEWS  
OF ALL THE WORLD

New York Chicago Hollywood  
**Rothacker Laboratories**  
WILLIAM S. GILL, Eastern Sales Mgr.  
542 Fifth Ave. Tel. Murray Hill 1831

FIRE PATROL BULLETIN NO. 31

A melodramatic moment in "The Fire Patrol," directed by Hunt Stromberg, in which Johnny Harron is confronted by Madge Bellamy, Helen Jerome Eddy and Spottiswood Aiken—and forced to explain his absence from duty on the night of the big fire at sea. It's the first of 6 big melodramas released on the franchise plan by Chadwick Pictures Corp., 729 7th Ave., N. Y. C.

*Boys, Here IS a  
PICTURE!*

Allan Dwan's  
production of  
Rex Beach's

# "BIG BROTHER"

**BOOK  
"BIG  
BROTHER"**

is the finest love-crook melodrama since "The Miracle Man"—

is so far ahead of anything Tom Moore, Raymond Hatton and Edith Roberts have ever done before that you won't recognize them. And the new kid discovery, Mickey Bennett, is a marvel—

is (Motion Picture News) "one of the most satisfying pictures ever produced"—

is (New York Times) "a splendid picture told with unusual sincerity"—

is, according to every showman who has seen it, ONE OF THE GREAT PICTURES OF THE YEAR.

*It's a Paramount Picture*

We gave you  
*“Rupert of Hentzau”*

We gave you  
*“The Common Law”*

**and now it's**

*Adapted from the play by Michael Morton  
A Graham Cutts Production  
Presented by Balcon, Freedman & Saville*



Woman  
to  
Woman

*starring*

Betty  
Compson

**SELZNICK**  
DISTRIBUTING  
CORPORATION

# NAME THE MAN!



A production that reaches the highest point of drama. It is bigger than anything you've seen this year!

**GOLDWYN**  
*presents*  
**Victor Seastrom's**  
*production*  
**Name the Man!**  
*from "The Master of Man" by*  
**Sir Hall Caine**  
*With a great cast including*  
Conrad Nagel, Mae Busch,  
Patsy Ruth Miller, Hobart  
Bosworth, Aileen Pringle,  
Creighton Hale.

Screen Adaptation by Paul Bern  
JUNE MATHIS, Editorial Director

*Goldwyn-Cosmopolitan*

## Putting It Over

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

### Bert Lennon Scores

San Francisco—Bert Lennon is credited with putting across "Pleasure Mad," during its recent run at the Warfield. A few stunts he used include:

The posting of fifty stands throughout San Francisco reading teaser-wise like this: "Is Blind Virtue Wise When the World Is Pleasure Mad?" and "It's Three O'Clock in the Morning: Where is Your Daughter? Is She Safe? Is She With the Pleasure Mad?" The paper was in startling colors. Just before the opening they were all dated and a streamer reading: "Pleasure Mad" from "The Valley of Content" by Blanche Upright, San Francisco's favorite authoress, was put diagonally across each poster.

Somewhere in the picture there figures a view of a Maxwell car so Lennon got after the local branch of the Maxwell Car. Hundreds of stickers half foot long were printed with this legend: "The Good Maxwell Was Good Enough For The Rich Elinor Benton in Metro's 'Pleasure Mad.' See It At Loew's Warfield. Hundreds of Maxwell cars carried these tickers.

Then Lennon effected a tie-up with the local Checker Taxicab Co., Day and Night the entire fleet carried stickers with: "Our Drivers Are Not Pleasure Mad. See it at Loew's Warfield. They Drive You With Care."

### Novel Ballyhoo for "Three Ages"

Mobile, Ala.—When "Three Ages," played the Crown recently, several stunts were used by C. D. Haug, Metro exploiteer, in putting over the picture, notably among which was a tie-up with a boy, dressed in a night shirt and long white stocking, in a barrel, who walked the prominent streets and then later attended a large football game. The announcement of the showing was, imprinted on the barrel.

### New St. Louis Ready in 1924

(Special to THE FILM DAILY)

St. Louis—William Goldman, has concluded financial arrangements for his \$1,000,000 St. Louis theater to be erected at Grand Blvd. and Morgan St. The structure will get under way shortly. He plans to hold the opening Labor Day.

### Sugerman Joins Keystone

(Special to THE FILM DAILY)

Philadelphia—Sydney Sugerman, who has been salesman for the Electric Theatre Supply, handling Educational, has joined Keystone Film Exchange and will cover Delaware and New Jersey.

### Buys Block of English Films

(Special to THE FILM DAILY)

Winnipeg—Leslie Lamb has secured a number of English pictures for Western Canada.

## Appeal To Hays

(Continued from Page 1)

"They have felt that some definite action for the regulation of film in non-theatrical enterprises should be brought about, and I have written to Will H. Hays making the suggestion that all applications for the request of film for showing in non-theatrical places that charge admission fees should be passed upon by the local joint arbitration committee in the particular zone where the application comes from.

"With three exchange men and three exhibitors sitting on that committee to pass on the several different aspects that enter into the showing of film to the public, a great deal of the unjust, oppressive and unfair competition that now exists would be eliminated."

### F. B. O. and Chipman in Deal

Edna Williams, head of the F. B. O. foreign department has closed a contract with Chipman Ltd., to distribute the F. B. O. product in Australia and New Zealand. Selected Super Films will handle the actual distribution.

### Insurance Policies For Gifts

(Special to THE FILM DAILY)

Chicago—Marks Bros. Theater Corp. has given its employees Christmas gifts in the form of life insurance policies, ranging from \$1,000 to \$3,000 each. Premiums will be paid by the firm.

### Holt Vacationing Here

Jack Holt is in New York for a holiday vacation visit of about three weeks between pictures. In February he is scheduled to begin work in "Wanderer of the Wasteland," to be made entirely in natural colors.

### Fischer Group Now Totals 12

(Special to THE FILM DAILY)

Milwaukee—Making the twelfth in the chain of Wisconsin and southeastern Illinois houses, the Parkway at Madison, has been purchased by Fischer's Paramount Theaters Co.

### Barthelmess Undergoes Operation

Richard Barthelmess was operated on yesterday for hemorrhoids. Last night his condition was reported as satisfactory.

### Carmel Myers in "Ben Hur"

Carmel Myers will play Iras in "Ben Hur." Those previously announced were George Walsh, Gertrude Olmsted, and Kathleen Key.

### Iris Film Exchange A Year Old

This week Iris Film Exchange celebrates its first anniversary. The exchange has made 75 releases and is headed by John J. Iris.

## Contract For Ind'p'ts

(Continued from Page 1)

Russell, of Blazed Frail Prod., was appointed. Harry Cohn, of C. B. C., who leaves for the Coast next week, will conduct a membership drive there. A meeting of the executive board will be held today and another general meeting on Thursday.

## Hearst Resumes

(Continued from Page 1)

the important portion is yet to be filmed. William Randolph Hearst intends spending a fortune on the picture. As a matter of fact, at various times. Cosmopolitan officials have openly declared it will be the biggest thing the company has ever attempted.

Excavation is now under way on the site of the new stages in Harlem. The old plant which was demolished by fire is now being reconstructed and just as soon as sufficient working space is made available, the various units will be put to work.

Harry Carver who has been with Cosmopolitan for some time has resigned.

### Seeking "Blue" Sunday in Ohio

(Special to THE FILM DAILY)

Cleveland—The anti-Sunday element are working to close picture houses in Akron, Canton and Youngstown. They are circulating petitions in these towns, hoping to overwhelm the mayors with a host of signatures. Exhibitors are doing nothing, but they say that if the Sunday shows close, everything else in the towns will close with them, including newspapers, gasoline stations, and drug stores.

Mt. Pelier will close on Sunday starting Jan. 1. Messrs. Spake and Miller, managers of the Columbia, are tired fighting losing cases. They have been in court three times for violation of the Sunday "Blue" Laws.

### Loses Suit

Cables from Paris state that Cleo de Merode, French picture actress, has lost her suit for 100,000 francs against Mae Murray and Tiffany Prod., owners of "Peacock Alley," which, she charged, injured her reputation by burlesquing incidents in her career. The court also ordered the actress to pay the producer 2,000 francs costs.

### New Head for Cinema Club

(Special to THE FILM DAILY)

Cleveland—Mrs. Fayette U. Smith is the new president of the Cleveland Cinema Club, following the resignation of Mrs. O. J. Gurweil.

### Shea Plan New Theater

(Special to THE FILM DAILY)

Buffalo—The Shea Amusement Co. will break ground for a new theater on Main St. between Chippewa and Tupper shortly.

## Theater Changes

Hazleton, Pa.—The Family Realty Co., owners of the Timony Bldg., at a directors' meeting voted to enlarge the house. A new entrance on Center St. will be added.

North Stratford, N. H.—Carroll and Edna Nugent have sold the U-Kum theater to Bertram Small, of Colebrook, who controls several other houses.

Brattleboro, Vt.—The Princess has a new manager in the person of Joseph Rattee, who comes from St. Johnsbury where he managed the Globe.

Kokomo, Ind.—The Grand Theater Corp. has sold the Paramount to Henry Quigley, of Howard Co., and F. H. Summer, of Hartford City.

Lorain, O.—Ray Gould is out of the Temple, which he has managed for a long time. He failed to renew his lease on the house.

Chicago—The Avenue, at 3106 Indiana Ave. has been taken over by Foleck & Goldsmith, who also operate the Empress and State Congress.

Ft. Lauderdale, Fla.—Mr. and Mrs. Harry Beekner have leased the Sunset to Hott and Erkins who are remodeling it.

Warren, O.—John J. Murray, former owner of the Opera House and Hippodrome, is spending the winter in Bermuda.

### "Water Tower" at Rivoli

"West of the Water Tower" goes into the Rivoli next Sunday.

"Big Brother" will be transferred from the Rivoli to the Rialto.

### Melnitz Resigns

(Special to THE FILM DAILY)

Los Angeles—Curtis Melnitz has resigned as president of Little Theater Films, Inc.

### "Black Oxen" Premiere in 'Frisco

(Special to THE FILM DAILY)

San Francisco—The world's premiere of "Black" Oxen is slated for the Warfield, tomorrow.

# SYDNEY CHAPLIN

Appearing in

**Marshall Neilan's  
Associated First National's  
Thomas H. Ince's**

**"The Rendevous"  
"Her Temporary Husband"  
"The Galloping Fish"**

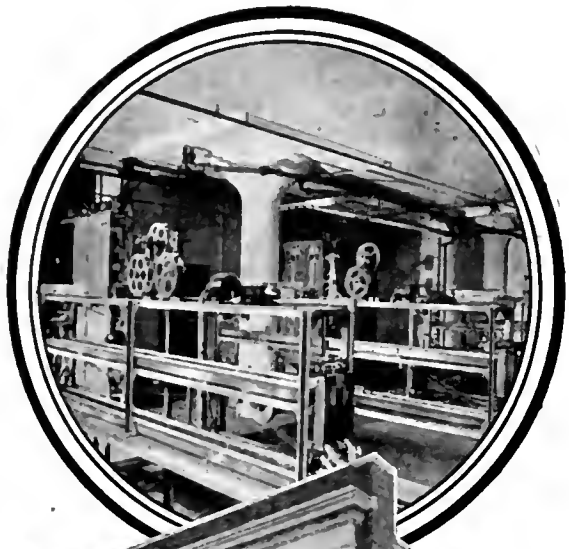
# *The* **TEN** **COMMANDMENTS** *uses* **Technicolor**

CECIL DEMILLE'S Masterpiece — "The Ten Commandments"—which had its premier in New York on December 21st was an instantaneous and remarkable success.

Its magnificent prologue uses Technicolor. The wonderful scenes depicting the Tribes of Israel crossing the desert, arrayed in flaming, barbaric colors, held the audience spellbound. Continuous applause greeted this superb color work — made direct from Nature, and true to Nature.

The Technicolor process includes a number of marvelous inventions in photography and color printing which deliver a positive absolutely true to the original and one that experience proves has a longer life than black and white.

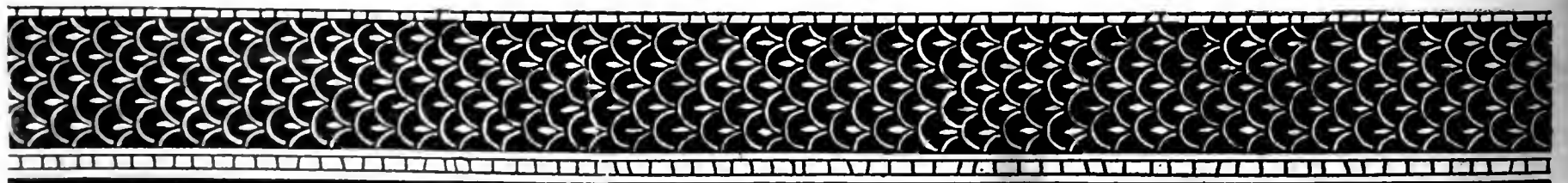
The completion of our large new plant makes "Done in Technicolor" a possibility for every progressive producer.



*Interior and exterior views of new  
Technicolor plant at Boston*

*do it in*  
**Technicolor**

**TECHNICOLOR MOTION PICTURE CORPORATION**  
Boston                      New York                      Hollywood

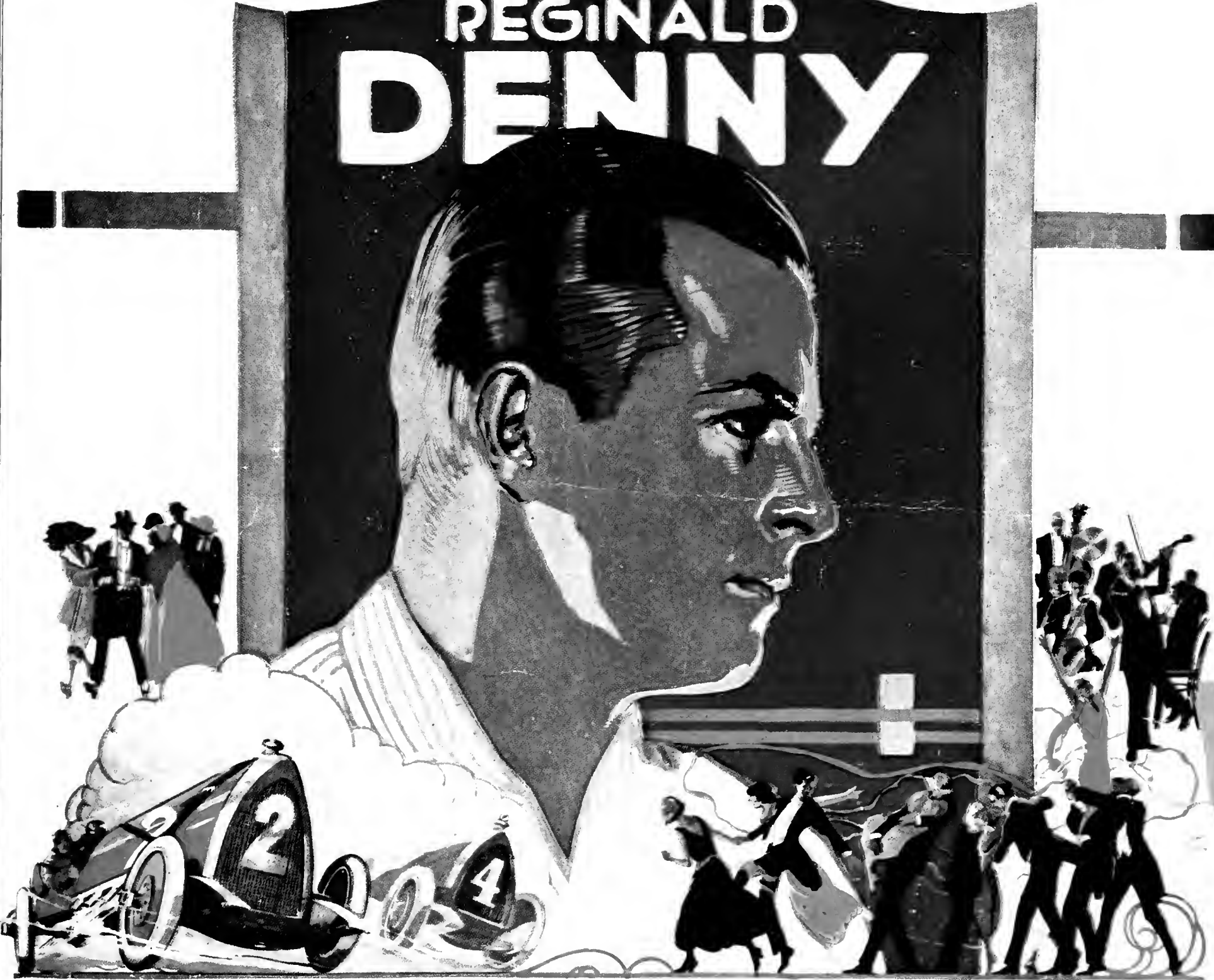


**The BRADSTREET of FILMDOM** **THE Film DAILY** **The RECOGNIZED AUTHORITY**

OL. XXVI No. 75 Sunday, December 30, 1923 Price 25 Cents

**Carl Laemmle**  
presents

**REGINALD DENNY**



in a Dazzling Story of the Younger Set

**SPORTING YOUTH**

Byron Morgan's Red-Blooded Romance of Today

UNIVERSAL JEWEL DIRECTED BY HARRY POLLARD



**N**EW YEAR IS ABOUT TO START that is sure to mean much, for good or ill, to the motion picture industry.

What will the year bring? Will it find the industry still permitting the Ego of some selfish directors to go on padding features into unwarranted, tiresome lengths, or will it see a return to the feature of normal length, that will permit an exhibitor to build up a REAL SHOW, a program of diversified entertainment such as built up the tremendous popularity of motion pictures?

It is largely up to you, Mr. Exhibitor, to bring about this needed reform. If you raise your voice loud enough, it will be heard and heeded. And unless features come to a saner length, all the best wishes for a prosperous New Year for you will be in vain, for, as Danny says in Film Daily, "the public is willing and anxious to pay for real entertainment—diversified entertainment—and sooner or later will refuse to pay for 'Ego'."

Let's all work earnestly for this reform, so that the whole industry may have a prosperous year, which is Educational's sincere wish.

*E. W. Hammond*



# The BRADSTREET of FILMDOM **THE Film DAILY** The RECOGNIZED AUTHORITY

VOL. XXVI No. 75

Sunday, December 30, 1923

Price 25 Cents

## Hays In Sympathy

Believes Exhibitors Warrant Protection from Non-Theatrical Users But What Is the Solution?

No official statement has emanated from the Hays office relative to the communication forwarded by Billy Randt who complained against the growth of non-theatrical showings in New York State, but it is understood that Hays is entirely in sympathy with the stand advanced by exhibitors at their interests should be protected.

The difficulty apparently exists in developing a suitable solution to the problem which is a knotty one. There seems to be no doubt about the rights of exhibitors in the matter. It is felt that the industry first owes protection to the customers on whom distributors depend for business. However, in some quarters, the impression is quite definite that exhibitors to some extent, are to blame as a result of their own business tactics.

One man who is very well posted with the general situation declared

(Continued on Page 2)

— Happy New Year —

## Whitmarsh Off Finance Committee

Theodore F. Whitmarsh, president of the Leggett Company has resigned as a member of the finance committee of Famous Players because of pressure of other duties since his election to the directorate of the Federal Reserve Bank. He has been succeeded by William H. English, vice-president of the Empire Trust Co., who is also a director of Famous.



A Mayflower scene in "The Courtship of Myles Standish," Charles Ray's production, which opens a pre-release run at the Central Theatre Sunday night. Associated Exhibitors.—Advt.

## Business Holds Up

November Tax Returns Slightly Under October When Figures Were Best Since 1921

(Special to THE FILM DAILY)

Washington—Admission tax collections during November, as reported by the Commissioner of Internal Revenue, totaled \$6,849,212. During the preceding month, admission tax collections totaled \$6,999,867, indicating a slight falling-off in theatrical attendance, but November admission taxes were \$1,364,422 greater than those of the corresponding month of the preceding year, when \$5,484,790 was collected.

Collections from the seating tax on theaters and other places of amusement during November totaled \$43,660, against \$88,758 in October.

The November figures are \$150,655 under those for October when the returns were the highest since June, 1921.

— Happy New Year —

## Lasky Arrives On Coast

(Special to THE FILM DAILY)

Los Angeles—Jesse L. Lasky arrived here Friday from the East. Seventy-five per cent of Paramount's 1924-1925 product will be made here and the remainder in the East.

— Happy New Year —

## "Lone Wolf" Film

To Co-Star Jack Holt and Dorothy Dalton—Sam Taylor Directing at Tilford Studio

By special arrangement with Famous, Sam V. Taylor, the director, has engaged Jack Holt to co-star with Dorothy Dalton in "The Lone Wolf," which will be produced at the Tilford studio.

Holt will probably be finished with the picture in three or four weeks and will then return to the coast to start "The Wanderer of the Wasteland," which Paramount will make in color. Taylor has also engaged Tyrone Power, Wilton Lackaye, Maclyn Arbuckle and Gustave Von Seyferritz for the cast. Dal Clawson has come on from the coast to photograph it while Julie Herne prepared the script. Lynn Shores will be Taylor's assistant.

Associated Exhibitors will probably release.

# Big Pictures

Just how much they mean. Not only at the box office, but in the development of prestige for the industry is again proven by the list of 10 best pictures of 1923 secured for the Film Year Book. (By the way, it will be off the press about Jan. 20.)

It's pretty much as Sam Goldwyn says: You cannot make pictures with your weather eye cocked at the box office all the time. You must go ahead and make the fine, big pictures—and hope.

Nothing demonstrates that better than this list of 10 best selected by newspaper and picture publication critics throughout this country. There are about 175 daily newspapers of importance in this country. Returns were secured from about a third of these. In all nearly 70 important critics ventured their ideas.

"The Covered Wagon" being presented as a road show, and not in picture houses, tops the list with about twice as many votes as any other feature. And from there on the list is full of importance. A great box office attraction like "Merry Go Round" holds second place. "Robin Hood," a product of last year, comes next and is followed by "The Hunchback." How good this should make Laemmle, Cochrane, et al., feel!

(Continued on Page 4)

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Tuesday, being New Year's Day and a holiday, there will be no issue of THE FILM DAILY published.



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**Carewe Aiding in Search**

Edwin Carewe advised First National by cable from Algiers on Friday that he had stopped work on "The Son of Sahara" in order to use the racing camels secured for the picture in the search for the missing French airship, the Dixmude.

— Happy New Year —

**Dexter Guest at Lunch**

Bob Dexter, retiring publicity and advertising head of First National, was tendered a lunch on Friday by his associates. The executives and the publicity department attended.

**WANTED**

By one of the largest circuit of Motion Picture Theatres, a live, experienced, up-to-date

**PUBLICITY MANAGER**

who has knowledge of picture exhibition, theatre advertising and thorough showmanship ability.

Box T-5, care Film Daily

**"Let Not Man Put Asunder"**

Foreign Distribution of Motion Picture Productions  
**George E. Kann Corporation**  
220 West 42nd St.  
New York, Chick. 2355  
Cables—Geokann, N. Y.

**Hays In Sympathy**

(Continued from Page 1)

on Friday that, in many instances, exhibitors have become negligent in the care of their theaters; that they have overlooked the necessity of keeping their lobbies clean and their theater atmosphere desirable. The point was made that when, as has happened, the town high school comes along with its clean, bright auditorium and decides to run shows in order to keep children out of the dingy theater, there is nothing that can be done but supply service.

The growth of theater chains is also held responsible for the increase in non-theatrical exhibitors. It is maintained that in towns where exhibitors have secured control of the situation and where they offer rentals for films that are not fair, the distributor has a right to deal with the church or the local civic organization, in order to get as much out of the town as he can.

There have been some meetings held at the Hays office, particularly concerning Michigan, where the situation was reported very aggravating. Last reports from that territory indicated that matters had improved somewhat.

Although there has not been very much said concerning Utah, it is there that non-theatrical showings are more prevalent than in any spot in the country.

— Happy New Year —

**A Business Builder**

(Special to THE FILM DAILY)

Gilett, Ark.—Local exhibitors have organized an "Educational Movie Club," membership to which entitles one to a reserved seat, by presenting a card which is issued upon the agreement that the holder pay for the card at a specified date and rate. The plan is working out successfully and is being carried to many nearby towns—Dewitt, Almyra and others.

— Happy New Year —

**A Helping Hand From Film Board**

(Special to THE FILM DAILY)

Buffalo—The F. I. L. M. Board of Trade is assisting the M. P. T. O. of New York repeal the admission tax. The board has placed at the exhibitor organization's disposal their suite of offices and staff. They are also distributing in their mails announcement cards urging co-operation. Managers are using their sales force in acquainting exhibitors with the situation.

— Happy New Year —

**New Exchange Building**

(Special to THE FILM DAILY)

Jacksonville, Fla.—Through the efforts of F. B. O., a group of citizens are financing the erection of a new exchange building at 927 West Forsyth. It will house eight exchanges, one supply company and a projection room. F. B. O. will be on the ground floor.

— Happy New Year —

**Film Lost in Railway Fire**

(Special to THE FILM DAILY)

St. Louis—Recently many companies complained of losing prints. It has just been learned that the film was destroyed when a box-car transporting the prints burned near Poplar Bluffs.

**New Theaters**

Birmingham, Ala.—The West End is the first house to be opened in the West End section of the city. The building cost \$45,000 and seats 450. Grover Wise is managing.

— Happy New Year —

Middletown, N. Y.—Thomas Watt has sold Eagle Hall on Linden Ave. A New York theater man will rebuild it into a theater.

— Happy New Year —

Independence, Mo.—Work has begun on a \$40,000 theater on Lexington Ave. by Christian Ott.

— Happy New Year —

Port Jervis, N. J.—The finishing touches on the Palace are being made. W. V. Conklin is the owner.

— Happy New Year —

Staten Island, N. Y.—The De Witt has opened at Bayonne, N. J.

— Happy New Year —

Lawrenceville, Ill.—The new Palace has been formally opened.

— Happy New Year —

Yuba City, O.—The Yuba has opened.

— Happy New Year —

**Two Condemned, Five Cut In Month**

(Special to THE FILM DAILY)

Waco, Tex.—The report of the local censor board for November shows that two pictures, "The Gold Diggers" and "The Prehistoric Past," were both condemned while five others were ordered cut. Seventy three pictures were reviewed during the month.

— Happy New Year —

**Earnest Gets New Job**

(Special to THE FILM DAILY)

Pawtucket, R. I.—J. L. Earnest, for several years connected with Keith, has left for Portsmouth, N. H., to take over the Colonial and Olympia.

— Happy New Year —

**Government Has New Film**

(Special to THE FILM DAILY)

Washington—"The Survey of the Grand Canyon of the Colorado," a three-reeler, is the title of a picture just completed by the U. S. Geological Survey Bureau.

— Happy New Year —

**National Syndicate Buy Atkins**

(Special to THE FILM DAILY)

Marysville, Calif.—The National Theaters Syndicate, Inc., a new company, is the new owner of the Atkins, having bought the house from Frank Atkins for \$150,000.

**Pathé News**

No. 105

THE MEXICAN REVOLT—Pathé News presents exclusive pictures in connection with the Mexican revolution; taken at Apizaco.

GREATEST U. S. HERO OF WORLD WAR MUSTERED OUT—Master-Sergeant Woodfill, receiver of 10 military decorations and characterized by Gen. Pershing as the outstanding American hero of the world war receives his discharge papers and review his fellow-soldiers at Fort Benjamin Harrison, Indianapolis.

DIXMUDE LOST—Giant French dirigible with crew of 52 men is lost during attempted 2,000-mile flight over Africa.

OTHER NEWS AS USUAL

**today**

**HAL ROACH'S WILL ROGERS COMEDIES**

"Wit With A Wallop"

2 reels

Pathécomedy

**FIRST WITH THE BEST KINOGRAMS**  
THE VISUAL NEWS OF ALL THE WORLD

**COSTUMES FOR HIRE**  
New York's Newest and Foremost Costume Rental Organization  
**BROOKS**  
143 W 40th St. N. Y. C.

**SYDNEY CHAPLIN**

Appearing in

Marshall Neilan's Associated First National's Thomas H. Ince's

"The Rendevous" "Her Temporary Husband" "The Galloping Fish"



**FOOLS HIGHWAY**

**FOOLS HIGHWAY**

**FOOLS HIGHWAY**  
WHERE IS IT?

**FOOLS HIGHWAY**  
THIS 24 SHEET  
WILL TELL THE WORLD

**FOOLS HIGHWAY**  
Soon to be presented by  
**CARL LAEMMLE**

**FOOLS HIGHWAY**  
That's what  
Owen Kildare Called It—and He Knew!

**FOOLS HIGHWAY**  
Can't You Just Imagine  
Mary Philbin as "My Mamie Rose"?

**FOOLS HIGHWAY**  
It's a  
**UNIVERSAL JEWEL, Of Course!**

**It grows  
on you!**

## Big Pictures

(Continued from Page 1)

And so it goes, big pictures like "The Green Goddess" and "Saramouche" and big box office bets like "Safety Last." "Rosita" sandwiches in with "Down to the Sea in Ships" and "Little Old New York."

There are many important releases not included. It should be borne in mind that some of these did not find general release throughout the country up to October and November when the lists were, generally speaking, prepared. But the list does demonstrate the importance of the big picture. You cannot escape that.

### ALL IN COLOR

The Technicolor people are all aglow these days. Feel good. Building another "lab" on the Coast, etc. Going to make a Zane Grey desert picture all in color. Do hope they keep the tones down. But that should be easy. Because when you realize that Technicolor did all the color work for DeMille's "Ten Commandments"—well, that should be enough. It's a mighty fine job.

### BATTLE OF THE GIANTS

Now on, "The Covered Wagon" against "The Ten Commandments." Right on Broadway. And it's some battle. Harold Franklin, who runs the Famous houses, cannot figure why the "Wagon" should be hurt because of the big DeMille picture and is going the limit to keep the "Wagon" up. Used a full page in the Times Sunday and expects to keep the picture alive. Judging from the line up at the Criterion he seems likely to do it. Meanwhile the "Commandments" is a sell out at the Cohan.

### A VISITOR COMING

Malvina Longfellow, well known in pictures in England, but an American by birth, will visit the States in a few weeks. Her many friends will be glad to see her.

### STANDING UP

When Arthur Sawyer of Sawyer-Lubin starts something he's a tough man to fight. Just proved it on the Coast. Did a little trick for Barbara La Marr that will make him mighty popular with all the boys and girls in the picture colony. Arthur takes no chances with his star. And he battled all the way practically alone. And looks like he won out.

### THOSE AUTHORS

In St. Anne, Illinois, lives Ralph P. Fauchia, who styles himself a "photo play writer of five, six, seven, eight and nine reel photo plays." And a few weeks ago, inspired to sell one of his brain children, he wrote Louie Mayer's office about putting on "The Treachery of the Unfaltering." And said it was a fine story. He complains to the effect that "it took me four long weeks to write it and make it up out of my own head working eight hours a day, including Sundays also." And he wants \$5,000 for it, part in cash, and the rest to be applied to the purchase of three Powers machines.

Probably he will need three machines to project all his great photo drama successes, such as "The Treachery of the Unfaltering."

### BURNING SANDS

Writing from Touggourt, away off in Algeria, Peter Milne, with the Eddie Carewe organization, says:

"Dear Danny:—This is a 'hello' from Eddie Carewe's troupe way off in darkest Africa on the desert sands. Don't let 'em kid

you any more about Africa being dark or about the sands of the desert never growing cold. They don't have to grow cold; they're cold all the time, even with the noonday sun beating on them, which sun by the way isn't the least bit dark.

"You should have seen Eddie directing a caravan scene right on the dunes of the Sahara, using over three hundred camels and two hundred men. Eddie gave orders in English to Rene Plaisetty, his co-director. Rene translated them to French and gave them to Brahim, a French-Arabic interpreter, whereupon Brahim shot them out in Arabic to the extra men. If that isn't a new kink in directing write your own ticket.

"And maybe the picture isn't going to be some picture. With all the big stuff that Eddie has planned for it First National is going to have a 'Covered Wagon' of the Sahara in 'A Son of the Sahara.' Incidentally said Sahara doesn't much resemble Oxnard, California, or the Long Island dunes. It's quite a bit different, quite a bit. It's so vast and limitless that it makes you feel smaller than the ocean makes you feel, and you know how small that is as you've crossed.

"This town of Touggourt is 150 miles into the desert from Biskra, our location headquarters. It is completely surrounded by sand. Its population is chiefly Arabic and camel with a garrison of French Senegalese soldiers and an army of flies. That's about all except the atmosphere and there's plenty of that—all kinds, too, as you discover when you walk by an open drain.

"We have a great troupe. Claire Windsor, Bert Lytell, Montagu Love, Rosemary Theby, Paul Panzer and Walter McGrail are all here. In addition we have two French artists, Mlle. Marse Dorval and Georges Chebat. Georges is playing Bert as a boy.

"We're all a long way from Broadway and home so I'm writing this for everyone to wish you a Merry Christmas and a Happy New Year."

### HARRY, PETE, JOHN, AND ALL OTHERS, WEEP

"Vee Dee" writing in the Chicago Tribune:

I love press agents.

I love the swanking kind that tells you he is just doing this until a big thing he has in view breaks.

I love the born-Rotarian who rushes in and sweeps you off your feet, and tells in a low, confiding voice the latest scandal because he knows you won't breathe a word of it.

I love the one who weeps on your shoulder because you never publish his stuff. He is the brother of the one who will lose his job if you don't print his story tomorrow.

I love the one who asks you out to dinner.

I love the one who insists you go out to dinner.

I love the one who likes you so much he wants to do something special for your paper; he's always going to take the matter up with the home office.

I love the one who reminds you of the favor he did you two years ago last July.

I love the one who will write anything you want; he can imitate any one's style.

I love press agents. But I often wonder why they are.

### RESOLUTIONS

Make but a few. And keep them. Make this one: I'll not refer to this business as a "game."

DANNY.



*Romance!*

*Adventure!*

# THE MAN FROM BRODNEY'S

Adapted from the Famous Novel by  
GEORGE BARR McCUTCHEON

## A Superb Cast

J. WARREN KERRIGAN  
 ALICE CALHOUN  
 WANDA HAWLEY  
 MISS DuPONT  
 PAT O'MALLEY  
 KATHLEEN KEY

## Scenes of Splendor

THE most thrilling hand to hand battle against overwhelming odds ever screened!

A RICH, warm romance of India Seas—breathing the pungent fragrance of the Orient—mysterious, inexplicable!

A YOUNG American tangled in court intrigue, put to the supreme test to save the girl he loves—a princess of royal blood!

A STRANGE will bequeathing millions, sinister menace to the happiness of those who would benefit.



*A David Smith Production*

VITAGRAPH

ALBERT E. SMITH PRESIDENT



# 46 Pictures Reviewed In 15 Cities

## "The Acquittal"—Universal Kings', St. Louis

GLOBE-DEMOCRAT—The gripping mystery story, enacted by a powerful all star cast, is one of suspense, of thrills, and of faultless acting throughout.

POST-DISPATCH—The picture of the murder trial is very well done.

STAR—A hodge podge of alleged mystery.

Circumstantial evidence is tossed about with abandon and the resulting denouement is supposed to be a surprise.

TIMES—Here is an adaptation of a stage success that is weak.

The stage scene is effectively done, except for the frequent and annoying "flash-backs."

— Happy New Year —

## "Big Brother"—F. P.-L. McVicker's, Chicago

TRIBUNE—Never a good star had a better little co-star than Tom Moore has in Mickey Bennett!

The entire supporting cast is good and the picture doesn't drag a minute. Take my word for once and have a look!

Missouri, St. Louis

GLOBE-DEMOCRAT—For one time a picture lives up to its exploiting, for it is greater than "The Miracle Man" or any other picture that we have seen that is based on a theme dealing with the underworld.

Allan Dwan is responsible for the masterful direction of the picture, and has kept it running true and smooth at all times.

POST-DISPATCH—Mickey is the outstanding star of the film while Moore does not seem to be at home in the hole of a gangster. He plays the "Big Brother" part very well, however, but he does not impress as the boss.

STAR—It is a well told story and produced in a masterly fashion, without any of the claptrap which usually distinguishes pictures of this kind. Tom Moore heads an unusually good cast.

TIMES—Here is a yarn that moves, that grips, that will appeal peculiarly because this is Christmas week.

A new boy star has arrived. He is 7 years old. His name is Mickey Bennett. There are elements in it reminiscent of "The Miracle Man."

In many respects it is as good as that film, or better.

— Happy New Year —

## "Boy of Mine"—1st Nat'l Metropolitan, Washington

STAR—Ben Alexander is an adorable youngster—and a good actor. Despite its appeal for the humanizing of parenthood, the picture is bubbling over with the fun that a regular boy can produce, and is played by an excellent cast.

The Chicago, Chicago

JOURNAL—There is lively humor in the picture when the younger generation is in action.

HERALD-EXAMINER—"Boy of Mine" has turned out to be a better picture than the one about the more famous Penrod.

Undoubtedly "Boy of Mine" is a good picture for children—but it's better for adults.

NEWS—They get real drama out of this story. It is different from the average movie.

Park, Cleveland

PLAIN DEALER—"Boy of Mine" we have the unbeatable combination of a human story, good acting and entirely adequate direction. And, if you haven't guessed it already—"Boy of Mine" is a mighty good picture.

Rialto, Omaha

WORLD-HERALD—"Boy of Mine" deserves a place among the best pictures of the year. It hasn't lavish settings or a large cast nor is it a sensational story, but it has splendid direction and acting that is very near flawless.

## Olympia, Boston

TRANSCRIPT—It may seem a little ungracious to call attention to weaknesses in a film, which, on the whole is far better than the average run. And yet, the weaknesses are there. In part, the fault lies with the cast and with the director.

— Happy New Year —

## "His Children's Children"—F. P.-L. Columbia, Washington

STAR—The settings are elaborate and beautifully photographed, and the plot holds the interest, even though it is on a theme that has been overworked for some time.

— Happy New Year —

## "The Country Kid"—Warner's Piccadilly, Rochester

DEMOCRAT-CHRONICLE—Master Barry's supporting cast deserves equal honor with himself. It is evident that Wesley himself is finding it difficult to look the part of the boy. Another inch or two and the youth will be the man.

HERALD—One of the most appealing pictures that the writer has seen in some time.

It is a kid picture par excellence.

JOURNAL—The obvious straining after comedy and pathos is not highly fruitful of results and grows exceedingly tedious.

The picture seems to us adequate proof that something should be done to curb the industrious scribes who write scenarios about child actors.

TIMES-UNION—"Wesley Barry shows more real acting talent in this role of the adolescent youth left in charge of his orphaned brothers than he has ever done in the impish and unpleasantly precocious roles with which he has been provided in the past.

— Happy New Year —

## "The Critical Age"—Hodkinson Empress, Omaha

WORLD-HERALD—"The Critical Age" is very interesting. The spirit of the book has been retained. The atmosphere is very good. The school room episode is especially clever.

— Happy New Year —

## "The Dangerous Maid"—1st Nat'l Capitol, Detroit

FREE PRESS—"The Dangerous Maid" offers many of the whimsicalities of situation and action in Miss Constance excels.

Conway Tearle is not well placed in this picture.

Despite its handicaps, however, "The Dangerous Maid" is excellent entertainment, and Miss Talmadge was never seen to better advantage.

NEWS—"The Dangerous Maid" takes its place among the better motion pictures of this type.

TIMES—Unexpectedly does a pretty good job of it. We have yet to review a picture in which this very excellent little artist has appeared that hasn't been good.

## Grand Central—West End Lyric, St. Louis

GLOBE-DEMOCRAT—It is an ideal Constance Talmadge picture, giving her many humorous comedy situations, but it also scales the dramatic heights.

POST-DISPATCH—The story is rather slight and the occasional humor is so badly farcical as to border on the slapstick variety. The direction at times is crude and lacking in sincerity.

STAR—"The Dangerous Maid" is the leading man and he has a part that fits him well.

TIMES—The film, while fair entertainment, irritates because it could have been much better.

— Happy New Year —

## "The Darling of N. Y."—Universal Randolph, Chicago

POST—This is her first venture in a big feature picture, and it certainly is a huge

success. This chubby charmer has never appeared to such good advantage.

## Merrill, Milwaukee

SENTINEL—You'll agree that Baby Peggy is a darling after you have seen her in "The Darling of New York." One of those exceptional stories which were not built around a star, but as a narrative to entertain.

## Sun, Omaha

WORLD-HERALD—She has never appeared more appealingly human than she does in this feature.

King Baggot is responsible for the splendid direction.

## Delmonte, St. Louis

GLOBE-DEMOCRAT—While she plays the star part, the real acting—and there is plenty of it—is left to older performers. The story is a gripping one and interest never lags at any moment.

POST-DISPATCH—This is the most sustained effort ever undertaken by the 5-year-old star and she gives a good account of herself.

STAR—It is a dramatic piece with plenty of action and thrills and Baby Peggy wins more friends by her clever acting.

TIMES—Suffice it to say then that the medium for the winsome lass may have been better. The picture is a crook play. But as long as Peggy twinkles in the scenes she is entirely adorable.

— Happy New Year —

## "Drifting"—Universal Garden, Milwaukee

SENTINEL—The picture has thrills and melodramatic punches galore. In addition, there is a splendid cast.

— Happy New Year —

## "The Extra Girl"—Asso. Exhibitors Orpheum, Chicago

JOURNAL—Because this is "something different," because it brings Mabel back, and she has been worth waiting for, and because it's holiday time and everyone deserves some fun, "The Extra Girl" is most highly recommended.

NEWS—The story of "The Extra Girl" is a good deal like those of Miss Normand's previous pictures.

As for Mabel Normand, this is the best acting she has done. There are moments in it when she rises to great pantomimic art, and the revelation of a personality that has tone color, ranges, shadings.

POST—Mabel is a comedian you know and there is no need commenting on the comedy she injects into the picture. Her characterization of the small-town girl and her ignorance around the studio are perfectly done, and in the big moments of the story she shows her ability as an emotional actress.

## Walnut, Louisville

TIMES—"The Extra Girl" although amusing, shows an appealing and romantic side.

— Happy New Year —

## "Gentle Julia"—Fox Monroe, Chicago

JOURNAL—"Gentle Julia" rather borrows from than depends upon Mr. Tarkington's originality. It is plotted, obviously, by one who knows, fortunate in casts, directors and general makeup.

HERALD-EXAMINER—As far as I know Mr. Tarkington has never written an actually bad story; nor has, to my knowledge, any film director made a bad picture from a Tarkington script.

Bessie Love and Harold Goodwin present in "Gentle Julia" expert portraits of callow, self-satisfied youth.

## Washington, Detroit

FREE PRESS—With characteristic humor, Booth Tarkington has written a highly diverting tale which William Fox has transferred to the screen.

NEWS—For those who crave melodrama or yet vivid action "Gentle Julia" is a slender dish, but for those who like the Tarkington style of literature, the sprightly humor, the amusing but delightful portrayal of youth in love the Washington's weekly attraction will ring high.

TIMES—"Gentle Julia" makes a splendid screen story. It's another hit for the Fox people.

## "Going Up"—Asso. Exhibitors Ohio, Indianapolis

NEWS—Douglas MacLean has hit the movie ball again. His comedy "Going Up" is a real show, pleasing in every detail, admirably directed and effectively staged.

STAR—The picture is brim full of humorous situations and has for its climax a thrilling airplane ride.

MacLean's work is first rate. His facial antics when the airplane rises quite against his will are good laugh providers.

— Happy New Year —

## "Hell's Hole"—Fox Apollo, Indianapolis

NEWS—Melodrama barely escapes being tragedy and in the end turns out to be a comedy. Such a stage of picture conglomeration may be hard to imagine, but George Scarborough, who is being blamed for the piece, and William Fox, who presents it, have got together on a real dime-novel thriller.

STAR—"Hell's Hole" the credit (if any) for this feature belongs more to George Scarborough, the author, and Emmett J. Flynn, the director, who in his time has wielded the megaphone over more worthwhile productions.

— Happy New Year —

## "The Hunchback of Notre Dame"—Universal Palace, Montreal

STAR—There is no hitch throughout the film, the story is portrayed in a coherent and consecutive manner which leaves no impression of "What is it all about" when finished. The photography is excellent and the setting remarkable.

"The Hunchback of Notre Dame" the filmed reproduction of the gorgeous cathedral is in itself a tribute to the motion picture camera.

— Happy New Year —

## "If Winter Comes"—Fox Circle, Cleveland

PLAIN DEALER—If you have read the story you will find "If Winter Comes" an unusually entertaining film and I recommend it to you warmly. Percy Marmont creates a vivid, pathetic figure.

— Happy New Year —

## "In The Palace of the King"—Gold-Cosmo, Eastman, Rochester

DEMOCRAT-CHRONICLE—The settings of the photoplay were supplied, apparently, without regard to cost. All the scenes are impressive, especially the courtyard of the palace which reveals the work of an architectural designer of exceptional talent.

However, it is not wise to take the play too seriously. In this less critical mood, we can assure patrons of a goodly measure of pictorial beauty, the convincing work of the cast, and a moderately interesting story.

HERALD—a truth of depiction that is splendid and interwoven with a story that is wholly entertaining albeit it is slightly disappointing at the ending.

One has a feeling that it would have been a much better story had it ended in tragedy. JOURNAL—"In The Palace of the King" is not so swashbuckling a picture as many of the other romantic tales that have been occupying attention recently.

The picture is notable for its beautiful settings and its exceedingly adroit photography.



**TIMES-UNION**—Lovers of the spectacle should find much satisfaction \* \* \* here is one that stands out above the crowd in the gorgeousness of its settings, the splendor of its costuming and the manner in which the ensemble scenes are managed.

— Happy New Year —

**"In Search of A Thrill"—Metro  
Alhambra, Milwaukee**

**SENTINEL**—Only the charm and ability of Viola Dana save "In Search of a Thrill" from complete boredom.

— Happy New Year —

**"The Leavenworth Case"—Vitagraph  
Moon, Omaha**

**WORLD-HERALD**—If you like a mystery murder story that contains suspense and a well constructed plot and holds your attention closely all the way, go to the Moon \* \* \*

— Happy New Year —

**"The Light That Failed"—F. P.-L.  
Mary Anderson, Louisville**

**TIMES**—Percy Marmont's characterization \* \* \* will linger long in memory of those who see him \* \* \*

Upon seeing the picture one feels that if the screen story had followed more closely that of the book, showing the fine lines as Kipling drew them, it would have been a presentation with more convincing pathos, \* \* \*

— Happy New Year —

**"Little Johnny Jones"—Warner's  
B'way-Strand, Detroit**

**FREE PRESS**—There are more thrills in "Little Johnny Jones" than can be found in a half-dozen similar plays; everywhere it bears the unmistakable stamp of the producer, playwright and actor, Cohan, possessing all the attributes commonly coupled with his name.

**NEWS**—What the stage play lacked in visible action, the picturized version has made up. There is not a dull moment from start to finish.

**TIMES**—The picture snaps like a whip with action and thrills. You will find more thrills in this one than could be found in a 15-episodic serial of the Pearl White variety.

— Happy New Year —

**"Little Old N. Y."—Gold-Cosmop.  
Stanton, Philadelphia**

**NORTH AMERICAN**—For those who saw the play, every interesting and charming incident will return anew while watching the picture, and the film has made it possible to illustrate some of the events which were only spoken of in the play. \* \* \* Marion Davies gives an excellent performance combining comedy, winsomeness, mischief and charm.

**PUBLIC LEDGER (MORNING)**—Here is an example of film art at its very best; here is a picture handling a theme which the stage had attempted, but which belongs rightfully to the camera; \* \* \*

**Pershing, St. Louis**

**GLOBE-DEMOCRAT**—Here is a glorious romance that breathes realities; a picture that is impressive, purely because of its fine story and its historical sidelights; a picture that is a super-picture just because it is, and not because some producer spent a million dollars and named it "a super-film."

**POST-DISPATCH**—Sustained interest, entertainment value, excellent work by the star and the rarest collection of "types" presented in any recent moving picture offering are to be found in "Little Old New York" \* \* \*

**STAR**—A charming picture \* \* \* Excellent portrayals of John Jacob Astor, Robert Fulton and Washington Irving lend reality to this film.

**TIMES**—\* \* \* go to the Pershing to see the superb acting of Marion Davies in this absorbing romance. There is a sweep, a glamour, an illusion about this tale that fascinates.

— Happy New Year —

**"Lucretia Lombard"—Warner's  
Rialto, Washington**

**STAR**—Irene Rich gives an interesting portrayal \* \* \* She seems to have distinct

personality that is not composed of masses of curly hair, beautiful orbs and a limited set of standardized facial expressions. Miss Rich also is a delightful actress and makes her characterizations vivid and realistic. \* \* \* The story follows the novel closely, \* \* \* The scenery is beautiful and the photography good.

— Happy New Year —

**"The Man Life Passed By"—Metro  
State, Los Angeles**

**EXAMINER**—All in all, the picture makes good, swift entertainment. It is frankly melodramatic. Whatever editorial shortcomings are to be found in the film are offset quite by some well built-up situations.

**EXPRESS**—The story might have been made a plausible one. \* \* \* Victor Schertzinger seemed to have glimpsed a theme too complex to convey to the screen convincingly, save at intervals.

**RECORD**—While "The Man Whom Life Passed By" is irreparably a movie, Victor Schertzinger has kneaded the hokum with skillful fingers until it assumes the contour of living drama.

**TIMES**—Interest is scattered by having too many angles to the story. It doesn't therefore, build up.

— Happy New Year —

**"The Meanest Man in the World"—  
1st Nat'l  
Circle, Indianapolis**

**NEWS**—It is first of all a vehicle for fun-making of a Blanche Sweet is charming \* \* \*

**STAR**—\* \* \* a pleasing film \* \* \* Bert Lytel makes a nice hero and Blanche Sweet is charming \* \* \*

— Happy New Year —

**"The Near Lady"—Universal  
Strand, Montreal**

**STAR**—The incomparable Gladys Walton heads an exceptionally fine cast \* \* \* is one of the best comedies of its kind seen here for a long time.

**WORLD-HERALD**—\* \* \* Gladys Walton, the star, has the sort of a role that she knows how to play and does it very well.

— Happy New Year —

**"North of Hudson Bay"—Fox  
Hippodrome, Cleveland**

**PLAIN DEALER**—No weighty or lofty theme cramps the style of this snowy melodrama. Thrills are there for thrills' sake only. \* \* \* Its story is hardly worth the telling—but the thrills, the settings and the generally vigorous sweep of the thing make it worthwhile entertainment.

**NEWS**—Here is another of those fast-moving Mix vehicles that has all the necessary qualifications for good screen entertainments. Action, acting and photographic beauty, together with a rather impelling story, hold the interest throughout the picture.

— Happy New Year —

**"Pleasure Mad"—Metro  
Colonial, Indianapolis**

**NEWS**—\* \* \* is in no sense new, and the handling of the subject-matter is a bit conventional, but despite these flaws, the film has its appeal.

**STAR**—\* \* \* is a capably spun story of the decline of American family life. And it has the usual fine performance as a sacrificing mother is one of her best pieces of acting.

— Happy New Year —

**"The Red Warning"—Universal  
Isis, Indianapolis**

**NEWS**—\* \* \* Jack Hoxie, \* \* \* does the most hazardous and most interesting stunts of his career in this picture. \* \* \* It is wild and woolly, but way above the average.

**STAR**—It contains all the usual ingredients of a Western picture, helped immensely in this case by Jack's work as the young hero and by Isadore Bernstein's excellent direction,

**"Richard The Lion-Hearted"—Allied  
Capitol, Montreal**

**STAR**—\* \* \* is not so pretentious as Douglas Fairbanks' masterpiece, and the scenes are not so impressive, yet there is all the thrill that one associates with the days of chivalry, \* \* \*

— Happy New Year —

**"Rosita"—Unit. Artists  
State, Boston**

**TRANSCRIPT**—\* \* \* jangles sadly in those very passages where it ought most to persuade and illude. Where the "star" does not hold the screen, there the genius of Ernst Lubitsch shines clearly, \* \* \* When Miss Pickford is to the fore, however, the dramatic interest flags, the pictorial effectiveness weakens, and whatever of dynamic energy the picture possesses is dispersed and misdirected.

**Gifts, Cincinnati**

**ENQUIRER**—Evidences of Ernst Lubitsch's direction can be detected in the smooth flow of the continuity, the adroit presentation of big situations, the masterful attention to details, and last, but not least, in the imposing and picturesque settings. Commendable care also was shown in the selection of the supporting cast.

**POST**—Everybody who saw "The Spanish Dancer" will want to see "Rosita." There can be no boredom over seeing the same story twice, because it isn't the same. Everyone who missed "The Spanish Dancer" should not fail to see "Rosita." There is no reason for passing up two good things.

**TIMES-STAR**—Mary Pickford in "Rosita" continues to be the girl who will never grow up. She has not the dramatic fire or passionate impulse of Pola Negri; but she still has in all their glowing splendor those attributes of charm and magnetism which had insured her a supreme place in the hearts of the motion picture public. \* \* \* All in all, "Rosita" is one of the worth-while picture achievements of the year.

**Adams, Detroit**

**FREE PRESS**—Attention to detail is the outstanding characteristic of this picture, and no pains have been spared to recreate the atmosphere \* \* \*

**NEWS**—\* \* \* is a personal triumph for Mr. Blinn, but it should not be construed as an inferior vehicle for Miss Pickford. On the contrary, it proves an excellent entertainment, well directed by Herr Lubitsch and acted with all the cuteness and coyness that Our Mary can command.

**TIMES**—We don't like Mary Pickford in "Rosita." \* \* \* This doesn't mean that Mary Pickford hasn't given to the screen a good picture. She has. Every care was taken with this production. The direction is excellent. The photography, the action of the story, everything about the picture excepting Mary Pickford as a gypsy dancer is excellent.

**Palace, Washington**

**STAR**—Mary Pickford doesn't pose and look pretty in her happy moments, or wring her hands and make faces in the tragic ones—she lives her role, \* \* \*

Perhaps it is the hand of the renowned director, Lubitsch, which has added the magic touch to this film in developing the art of Mary Pickford to its highest possibilities—anyway, the combination has produced one of the outstanding pictures of the year. Don't miss it.

— Happy New Year —

**"Second Hand Love"—Fox  
Rialto, Milwaukee**

**SENTINEL**—Comedy trimmed with thrills is what Charles Jones is offering in his latest picture, \* \* \*

— Happy New Year —

**"The Silent Command"—Fox  
Strand, Cincinnati**

**ENQUIRER**—Aside from this patriotic appeal, however, "The Silent Command" is rather naive melodrama. Its characters are superficially drawn, and its story scarcely will arouse much suspense in the minds of sophisticated movie patrons who have become accustomed to the more artistic films of the past few years.

**TIMES-STAR**—Despite an occasional surplus of emotionalisms, \* \* \* an excellent picture.

**"South Sea Love"—Fox  
Family, Cincinnati**

**ENQUIRER**—Specially absorbing, dramatically satisfying, "South Sea Love" is a delightful starring vehicle for a delightful star (Shirley Mason).

**TIMES-STAR**—Unfortunately, however, a photoplay needs more than an interesting story and a pretty face to insure success.

— Happy New Year —

**"The Spanish Dancer"—F. P.-L.  
Crystal, Indianapolis**

**NEWS**—\* \* \* which gives full play to her personality. It is a picture packed with dramatic moments and, while somewhat different from anything she (Pola Negri) has heretofore done, is nevertheless an attraction of entertainment value.

**STAR**—\* \* \* an artistic production of a gripping story with the Polish "passion flower" blooming in fitting soil once more. \* \* \* The settings are magnificent and Pola does work that should set her right once more with the movie patrons.

— Happy New Year —

**"St. Elmo"—Fox  
Broadway, Los Angeles**

**EXAMINER**—John Gilbert \* \* \* is, without doubt, one of the most effective romantic stars in motion pictures. It is only in sequences here and there and in flashes that we see the splendid actor shining through. \* \* \* Take the picture for straight romantic story and for some moving situations and you'll get your money's worth of entertainment.

**EXPRESS**—Unreal and artificial, almost mawkishly sentimental, was the saccharine novel; somewhat true to life, not too stilted, and free in the main from syrupy love scenes, is the photodrama.

**RECORD**—Jules Furthman, who wrote the scenario, or Jerome Storm, who directed the picture, one or the other, must have gotten mixed up in his dates or "props." \* \* \* John Gilbert is an impressive St. Elmo.

**TIMES**—Gilbert has done better work than he does in this. He has been made to rave too much.

— Happy New Year —

**"Stephen Steps Out"—F. P.-L.  
Madison, Detroit**

**FREE PRESS**—His first picture, \* \* \* is a story well suited for the young man, and starts him out under very favorable circumstances.

**NEWS**—\* \* \* the picture itself hardly affords an opportunity to critically appraise the acting talents of young Fairbanks. \* \* \* holds the interest despite its long pull on the imagination.

**TIMES**—Here's a clear case of commercializing the name of Fairbanks. That's all the younger Fairbanks has to recommend him as a screen actor.

**Karlon, Philadelphia**

**NORTH AMERICAN**—Young Fairbanks reminds one of his famous father in a number of ways. He is an extremely likeable chap and above all a real boy.

**PUBLIC LEDGER (MORNING)**—\* \* \* his broad, and winning smile carries him romping through \* \* \*

— Happy New Year —

**"The Temple of Venus"—Fox  
Fox, Philadelphia**

**NORTH AMERICAN**—It is difficult to describe "The Temple of Venus," since after watching the entire film, one wonders just what it is all about. Two things strike one rather forcibly, the very beautiful photography and various natural photographic shots and the absolute primitiveness of the production from various angles.

**Liberty, St. Louis**

**GLOBE-DEMOCRAT**—\* \* \* the picture is a spectacle of the unusual sort, \* \* \*



The film has a most romantic and poetic subject and the director has left little undone to bring out the colorful spectacles.

STAR—The picture is spectacular and cost-ly and by that yardstick a good film but as entertainment goes this reviewer found it rather ordinary.

TIMES—... there is introduced a totally irrelevant story of seal poaching. These pictures are excellent in themselves, but their connection with the main plot shall ever remain a mystery.

... painted crudely, with broad strokes, and overdone.

"To the Ladies" fairly bristles with satire and sparkles with wit and humor.

TIMES STAR—With expert knowledge of this medium, however, he has embellished and stressed certain phases of the story which had to be subordinated on the stage because of technical limitations.

— Happy New Year —

**"Thundering Dawn"—Universal  
Victoria, Philadelphia**

NORTH AMERICAN—"Thundering Dawn" is the interesting title of an excellent, if somewhat implausible, melodrama.

— Happy New Year —

**"Tiger Rose"—Warner's  
Allen, Cleveland**

PLAIN DEALER—... an entertaining and a pretty well made photo play. It marks Lenore Ulrich's return to the screen. She is not quite so engaging as she was on the stage in the same play.

— Happy New Year —

**"To The Ladies"—F. P.-L.  
Stanley, Philadelphia**

NORTH AMERICAN—... an excellent example of the fact that a very fine picture can be made by following the original story or play, even if that story or play has no murders, pink ladies, millions and the various other common-place ingredients.

PUBLIC LEDGER (MORNING)—... is an extremely fine light comedy. It follows the original story rather closely, yet James Cruze, the intelligent director, who is responsible for the adaptation, has not missed being suggested on the stage.

Walnut, Cincinnati

ENQUIRER—To say that the screen version of "To the Ladies" is as funny as the original stage play would not be quite fair. It is even funnier.

— Happy New Year —

**"To The Last Man"—F. P.-L.  
Regent, Indianapolis**

NEWS—A western feature that actually breathes of the spirit of the original. There is plenty of action, thrills and suspense.

STAR—The gore and bloodshed are offset by a Hal Roach comedy.

— Happy New Year —

**"Twenty-One"—1st Nat'l  
Capital, Cincinnati**

ENQUIRER—As a depiction of the modern American youth, "Twenty-One" is much more sympathetic, and certainly a great deal more wholesome, than any other recent attempts, not even excluding "Flaming Youth." ... a brilliant illustration of how a comparatively simple story, almost trite in its main outlines, can be converted into an absorbing photoplay with skillful direction and capable players.

TIMES STAR—... old-fashioned melo drama. ... What it lacks in the originality of its basic plot, however, it more than makes up in its crisp, rapid action and the admirable economy of its development.

— Happy New Year —

**"The Wanters"—1st Nat'l  
Strand, Omaha**

WORLD-HERALD—Without becoming a preachment, the theme ... presents a strong lesson. ... It hasn't a new theme but it

has been so admirably handled by the director, ... that you will find this one more interesting than those you have already seen based on this theme.

— Happy New Year —

**"West of the Water Tower"—F. P.-L.  
Metropolitan, Los Angeles**

EXAMINER—The outstanding feature of "West of the Water Tower" ... is the fine acting of Glenn Hunter. ... The story ... is built with a forceful foundation but its handling is ineffective, and it lacks that finesse of storm and stress which its situations could so well justify.

EXPRESS—In Glenn Hunter ... there is revealed a young actor of much promise. To date, and this is his third or fourth picture, he has not yet found the medium for his peculiar accomplishments.

HERALD—In its entirety, Paramount has provided what may well be said to be a program picture almost of novelty proportions, presenting in its usual able way a screen sermon for old and young on a theme which is as old as humanity itself.

RECORD—There is only one thing for the reviewer to say about "West of the Water Tower"—It's worth seeing. If you see only one motion picture a month, this is the one to see this month.

— Happy New Year —

**"The White Rose"—Unit. Artists  
Regents, Detroit**

NEWS—Mae Marsh comes back to the screen after a long absence with one of the best performances of her entire career.

— Happy New Year —

**"Yesterday's Wife"—C. B. C.  
Alamo, Louisville**

TIMES—A story of domestic life told in an interesting ... The story is well worked out and does credit to the original story.

— Happy New Year —

**In The Courts**

(Special to THE FILM DAILY)

Evansville, Ind.—The dispute over leasing the Strand by Charles Sweeton, apparently will be taken into court to be settled. Sweeton declares he will refuse to give up his lease unless compelled by a court order.

Sweeton was ordered by M. S. Sonntag to vacate the Strand, declaring the Consolidated Realty and Theaters Co. held a lease on the building and adding that no other lease could be granted until the receiver released the property.

— Happy New Year —

Columbus, O.—Robert W. Harmon, manager, and the Knickerbocker Theater Co. will retain possession of the Knickerbocker as result of a decision by Judge Sowers in a suit brought by the American Guaranty Co., owners of the theater property, to abrogate the lease.

The present owners held the lease had been given by a former official of the guaranty company without authority, and at a rental too low.

— Happy New Year —

Hartford, Conn.—Because Herman Walder, of Bridgeport, accepted from Paul Corsino of this city an installment on a mortgage, the delayed payment of which was one of the grounds on which Walder sought foreclosure on Corsino's theater in Bristol, Judge Maltbie rendered judgment for Corsino and saved his theater from foreclosure. The mortgage was for \$45,000.

**Incorporations**

Albany—Alexander's Theater Ticket Office, New York. Capital \$10,000. Incorporators, E., O. and J. Alexander. Attorneys, Glassner & Rohrlieh, New York.

— Happy New Year —

Albany—S. E. B. Pictures, New York. 100 shares common stock, no par value. Incorporators, M. Baker and A. J. Roche. Attorney, L. J. Cassidy.

— Happy New Year —

Albany—Majestic Studios, Buffalo. Capital \$10,000. Incorporators, S. Coleman, D. S. Wright and A. E. Amelotte. Attorney, R. W. Werne, Buffalo.

— Happy New Year —

Albany—Million Amusement Corp., New York. Capital \$10,000. Incorporators, M. Klein and A. E. Schonberger. Attorney, A. Vogel, New York.

— Happy New Year —

Albany—Union Lens, Rochester. Capital \$100,000. Incorporators, A., H. and M. Levinson. Attorney, R. J. Baker, Rochester.

— Happy New Year —

Dover, Del.—Rose Tree Theater Cafe, Inc. Capital \$10,000.

— Happy New Year —

**Co-operative Community Houses  
(Special to THE FILM DAILY)**

Chicago—A new thing in the Midwest is a co-operative community theater, an outgrowth of the co-operatively-owned apartment houses, of which there are many in Chicago. The first in this city, will be erected in the west side, at the end of the Grand Ave. car line. It will be a 1,200 seat house to cost \$100,000. Residents in the vicinity will finance the project, subscribing to 7 per cent bonds. Each stock holder will receive 400 admission tickets, good when accompanied by a paid admission, and will share in the profits, in proportion to his bond holdings.

— Happy New Year —

**Northwest Exhibitors Meet  
(Special to THE FILM DAILY)**

Spokane—At a meeting held here twenty-five exhibitors of Eastern Washington, affiliated with the newly organized M. P. T. O., of Washington, attended. Dr. Howard Clemmer, president, presided.

— Happy New Year —

**Two Proposed For Richmond  
(Special to THE FILM DAILY)**

Richmond, Va.—Two theaters are planned for the suburbs, one to be built in North Richmond and the other probably on the Boulevard in the Brookland Park section.

— Happy New Year —

**Joins Fitzpatrick & McElroy  
(Special to THE FILM DAILY)**

Chicago—Harry Miller, for a long time manager of Harry Moir's three loop houses, has become associated with Fitzpatrick & McElroy as manager.

**The Week's Headlines**

Monday

Independent M. P. Prod. and Dist. Ass'n to work with Hays and other groups in industry.

Irving M. Lesser says coast studios are returning to sanity. Extravagance in production gone, he asserts.

Famous to hold features to six reels and under. Distributors divided in their opinion, many maintaining the story is deciding factor.

"Ten Commandments" sign on Putnam Bldg. 200 ft. long. Cost \$45,000 to build and \$1,500 to operate weekly.

Tuesday

Christmas Day.

Wednesday

Rodolph Valentino and Famous reach settlement, with former returning to Paramount studios. Litigation to be dropped.

Douglas Fairbanks and Mary Pickford coming East in February with "The Thief of Bagdad" and "Dorothy Vernon of Haddon Hall." Pictures near completion.

Charles G. Branham resigns as director of Famous Players' Canadian theaters to join New England circuit.

Gus Schlesinger, back from Europe says distributors are flooding Britain with films. Prices shot to pieces, he maintains.

Leo Landau closes Garden and Alhambra theaters, Milwaukee on Christmas Eve to permit employees to join families.

"Magazine of Wall Street" in discussing film financing points out number of pitfalls, holding that short life of business is responsible.

Thursday

Marcus Loew, back from coast, says Metro production plans are not yet set. Predicts shortage of pictures for 1924. Signs Frank Borzage to direct.

Famous Players to have 12 units at work in January.

Church element again to seek a Federal control of industry.

Rodolph Valentino to make two for Famous. Joins Ritz on July 1.

Friday

M. P. T. O. of N. Y. State appeals to Will H. Hays to check non-theatrical exhibitors. Urges control through F. I. L. M. Clubs. William Randolph Hearst to resume production with three units. Daniel Carson Goodman becomes production manager.

Uniform contract for state right producers, distributors and exchanges planned by I. M. P. P. D. A.

Maude Adams develops new lighting system through use of high-powered incandescent lamps and reflectors.

Saturday

November admission tax returns slightly under those of preceding month. Amounts to \$6,849,212, as compared with \$6,999,867 the month before.

Hays in sympathy with exhibitors relative to non-theatrical showings. Solution the only difficulty, apparently.

Sam V. Taylor to make "The Lone Wolf," at Tilford studio with Jack Holt and Dorothy Dalton.

— Happy New Year —

**Would Restrict Home Screenings  
(Special to THE FILM DAILY)**

Rochester, N. Y.—An ordinance governing the use of inflammable film in the home is being prepared by Deputy Counsel Clarence Platt. Officials have in mind several proposed restrictions to relieve the menace of fire. The ordinance, which will be submitted to the common council for hearing, will be drafted along the lines of the State law, with restrictions applying to the use of inflammable film in public buildings made applicable to residences. Strong opposition is expected to develop.



*Will Pack  
any theatre—  
Moving Picture World.*

# JACKIE COOGAN

*in*

# LONG LIVE THE KING

*Jury Imperial Pictures Ltd. Exclusive  
Distribution thruout Great Britain  
Sir William Jury, Managing Dir...*



*"By far the best thing Jackie has ever done -*

# JACKIE

*in*  
LONG LIVE THE

## *His Biggest Money-Maker*

Here's Jackie Coogan's greatest triumph—ten terrific reels crammed with punchy audience appeal—and the littlest biggest box-office card of the industry in a mighty photoplay that will send you crashing into smashing profits! Jackie is sure-fire anywhere. This mammoth production, that walks away from all he has ever done, will stand them up in every theatre in the land.

Everything that means a box-office riot—*heart interest, thrills, spectacle, massive sets, monster mobs*, a sterling cast with such names as *Rosemary Theby, Alan Hale, and Alan Forrest*, a real story, read by millions, by America's most popular authoress—and such a Jackie Coogan as you've never seen! It's your opportunity of a lifetime to get in on the biggest "bet" of the year.



*Jury Imperial Pictures Ltd.  
Exclusive Distributors thru  
out Great Britain. Sir  
William Jury, Managing Dir.*





will tax the capacity of any theatre"

Motion Picture News

# COOGAN

## THE KING

By MARY ROBERTS RINEHART

Produced under the Personal Supervision of JACK COOGAN

Directed by VICTOR SCHUBERT

Adapted by C. GARDNER  
Continuity and Scenario  
Edited by IRENE MOORE



A **Metro** Picture

REG. U.S. PAT. OFF.





# Reviews of the Newest Features

## "Judgment of the Storm"

*Film Booking Offices*  
As a Whole...VERY LIKELY GOOD BOX OFFICE NUMBER. HAS ALL THE POPULAR ELEMENTS THAT MAKE FOR AUDIENCE APPEAL.

st...First rate all the way through. Lloyd Hughes gives a splendid performance in the more important role and others in an evenly balanced and capable company are Lucille Rickson, a pretty ingenue, George Hackathorne, Claire McDowell, Myrtle Stedman, Philo McCullough, Bruce Gordon and two pleasing youngsters, Frankie Darro and Fay Mackenzie.

**Type of Story...**Drama. A rather original theme, well developed and with a satisfactorily sustained interest. The situations are good and with one or two possible exceptions, plausible and convincingly presented.

It does not seem logical that the family of the murdered man should condemn the hero of the story because the former was killed in a rambling place owned by hero's mother. The story omits any police investigation of the murder or evidence which would readily indicate the hero's innocence in the affair. And for an apparently shrewd, confident country mother, it is difficult to realize that she could be so easily misled by the sleek, "movie" villain, McCullough, the real cause of the boy's death.

There is an excellent snow-storm climax that is particularly well done and furnishes a genuine thrill. The acting and production are both good.

**Office Angle...**Good audience picture, one that contains elements that appeal generally and that can usually be relied upon to send them out satisfied. There is mother love, heart interest, romance and thrills, agreeably combined. You should be able to fit this one in nicely.

**Exploitation...**Splendid cast, story with good variety of entertaining elements, suitable production, an appealing heroine and likable hero, plus a great snow storm climax—these are all good talking points that should be sufficient to bring them in. Play up the title with headlines such as: "Forgive your enemies. See how forgiveness restores happiness in 'Judgment of the Storm,' F. B. O.'s latest release, at blank theater." Show them a trailer of the storm sequence and promise them it contains a genuine thrill. Use the names of those in the cast and tell them there are several very worth while performances.

**Direction...**Del Andrews; made an interesting picture from prize scenes; climax especially well

Stiles Middleton  
Stiles Middleton  
Max Du Pont  
Good  
England farm  
6,329 feet.

## "Broadway Broke"

*Producer: Murray Garsson*  
*Distributor: Selznick*

As a Whole...ENTIRELY SATISFYING PICTURE. CONTAINS FINE AUDIENCE APPEAL AND SHOULD BE A PROFITABLE NUMBER FOR THE BOX OFFICE.

**Cast...**Excellent. A complete suitable and enjoyable cast with Mary Carr in one of her truly lovable characterizations. Her admirers will be delighted with her work in this. Others in this splendid cast are Percy Marmont, Edward Earle, Gladys Leslie.

**Type of Story...**Drama of stage life, not the sordid, commonplace chorus girl variety theme but a really effective, heart interest story that will appeal to every one. It's wholesome, sincere, and wholly plausible. It has been superbly handled, with Director Dawley handling everything in a clean-cut, straightforward fashion. The situations have an atmosphere of reality and the dramatic moments are natural, not forced. It's a picture well done and supplying a thoroughly enjoyable entertainment. "Broadway Broke" is the story of a once famous star, of the equally famous old Daly's Theater, of her fading from fame and her subsequent poverty and the eventual happy ending when she sells her husband's famous stage play and is promised the grandmother role in the motion picture version of it. Mary Carr puts all the feeling and sincerity that she's capable of into the role and she does it beautifully.

**Box Office Angle...**Fine audience picture with story that contains everything considered as good audience appeal. There's a good box office feature in "Broadway Broke." Its atmosphere of the stage, the really human interest angle and generally appealing theme, plus the delightful characterization of Mary Carr, are sufficient reasons for your securing a booking.

**Exploitation...**Do your best to get them one and then work to interest your patrons in the picture. You can rest assured they'll like it particularly well. Promise them a story of stage life that is vastly different from others they have seen. Capitalize on the name of Mary Carr and tell them they'll see one of the best performances she has ever given, probably the best since "Over the Hill." Play up the title prominently. Have a man going about distributing throw-aways reading: "You're never broke until you're 'Broadway Broke.' See Mary Carr in one of her best roles."

**Direction...**J. Searle Dawley; particularly good; has certainly made fine use of material and provided all entertainment.

**Author...**Earle Derr Biggers  
**Scenario...**John Lynch  
**Cameraman...**Bert Dawley  
**Photography...**Good  
**Locale...**Old New York  
**Length...**5,923 feet

## "Big Brother"

*Paramount*

As a Whole...HUMAN INTEREST ANGLE STRONG IN REX BEACH STORY THAT MAKES FIRST RATE SCREEN VEHICLE; SEEMED TO PLEASE RIVOLI AUDIENCE VERY MUCH.

**Cast...**Little Mickey Bennett comes very near stealing the picture. In fact, several times it's all his. Tom Moore, convincing and natural in role that gives him first rate opportunities. Will please his following immensely. Edith Roberts good as the girl. Others Raymond Hatton, Joe King, Charles Henderson, Paul Panzer. Good cast all through.

**Type of Story...**Comedy drama that is strong in both elements. The comedy is sure-fire and always certain of bringing the laughs. Little Mickey Bennett is responsible for much of the feature's good humor, with Moore, of course, contributing his share. The dramatic angle is taken care of through the situation in which the crook, after trying to go straight and prove himself a proper guardian for little Midge, is separated from the lad when he is branded as unfit to rear him. They take too long to get around this obstacle and arrive at the happy ending. There are numerous fine touches in this sequence that are especially effective and help to carry along the human interest angle, but they take a too round about method of arriving at the happy ending. The story isn't without a romance, either, so it can generally be conceded to contain about everything that the average picture goer considers good entertainment.

**Box Office Angle...**Popular variety of entertainment that should well please the majority of your folks. They'll enjoy the performance of young Mickey Bennett and where they like a good combination of comedy and pathos it will go.

**Exploitation...**Your people will undoubtedly like this one so it will be worth your while to get them in. Tell them it's a Rex Beach story. Let them know that Tom Moore plays the type of role that he does so well and be sure and mention Mickey Moore's name. Use a trailer containing one of the comedy scenes between Mickey and Moore with one of the comedy sub-titles. Play up the title and if there is a local Big Brothers association in your town, they'll be glad to endorse the picture and help you put it over. Or, if not, there might be some who would be interested in starting a Big Brother movement in conjunction with it.

**Direction...**Allan Dwan; made fine use of Rex Beach's story; results are entirely satisfactory even though feature runs a trifle long.  
**Author...**Rex Beach  
**Scenario...**Paul Sloane  
**Cameraman...**Hal Rosson  
**Photography...**Good  
**Locale...**New York's East Side  
**Length...**7,080 feet

## "Boy of Mine"

*Producer: J. K. McDonald*  
*Distributor: First National*

As a Whole...MIGHTY ENJOYABLE, WHOLESOME PICTURE THAT IS SURE-FIRE ENTERTAINMENT. BOOTH TARKINGTON AT HIS BEST PLUS PRODUCTION AND ACTING THAT CERTAINLY PUTS IT OVER.

**Cast...**Ben Alexander a delightful young boy whose natural ease and entirely unsophisticated manner should win for him a host of admirers. He's all boy in this and going to more than please both young and old. Irene Rich, always capable and charming, is ideal as Ben's mother and Henry B. Walthall makes an appropriate father. Others include Rockcliffe Fellows and Dot Farley.

**Type of Story...**Comedy drama, strikingly human and a theme that, while not remarkable for its atmosphere nor original in situations, is far more interesting and furnishes more actual entertainment than many of the lavish, costly extravaganzas that come along with much heralding. For those who appreciate and enjoy a really fine picture, full of genuine juvenile comedy, and innumerable human touches, "Boy of Mine" can't be beat. Its atmosphere is so real that it gets under the skin. Just to hear the laughs of the men, enjoying the series of boyish pranks of hero Ben Alexander at the Strand, would be sufficient to give a definite idea of the feature's drawing power. The comedy is a rare treat but the story is not without its serious side, an angle particularly well treated.

**Box Office Angle...**Can be recommended for all kinds and class and people of all ages. If you want your folks to enjoy themselves you will show them "Boy of Mine" and count on pleasing them. It's a thoroughly enjoyable picture.

**Exploitation...**Do your best to bring them in. Once inside your theater you won't have any trouble convincing them they'll go out satisfied. The picture will take care of all the promises you make for it. Boost the author's name and tell them this is one of the most delightful of his boy stories. Talk about Ben Alexander and his work. They're going to look for him again in the near future, and providing they can give him the right material, should win considerable popularity for himself. By all means convince your people that they must not miss the picture. And this goes for old and young alike.

**Direction...**William Beaudine; very capable direction; intelligent handling of story and fine understanding of comedy and human interest.  
**Author...**Booth Tarkington  
**Scenario...**Hope Loring and Louis Leighton.  
**Cameraman...**Not credited.  
**Photography...**Very good  
**Locale...**City  
**Length...**City

## Happy New Year

### TO THE AUTHORS WHOSE STORIES HAVE MADE MY FILM DRAMAS SUCCESSFUL:

Edgar Rice Burroughs  
Ralph Connor  
F. Marion Crawford

James Oliver Curwood  
Capt. Joseph D. Meade  
Capt. Frederick Wm. Wallace

### TO THE DIRECTORS WHO HAVE PUT THEM OVER:

David M. Hartford  
Henry Kolker

Henry MacRae  
King Vidor

### TO THE ARTISTS WHO HAVE APPEARED IN THEM:

Mary Astor  
Betty Blythe  
Gladys Coburn  
Frances Eldredge  
Pauline Garon

Cleo Madison  
Colleen Moore  
Vivienne Osborne  
Ruth Renick  
Baby Peggy Rice  
Jane Thomas

Norma Shearer  
Edna Shipman  
Nell Shipman  
Ann Southerland  
Marion Swayne

Frank Andrews  
Charlie Arling  
Frank Badgley  
Wallace Beery  
John Bowers  
David Butler  
William Calhoun  
Lon Chaney  
William Colvin  
Irving Cummings  
Louis D'Arclay

John Dillon  
E. L. Fernandez  
Edwin Forsberg  
Leon Gendron  
Gaston Glass  
Robert Haines  
Jimmy Harrison  
Harlan Knight  
Wilton Lackaye  
Donald MacDonald  
Francis MacDonald  
Charles Wellesley

Melbourne MacDowell  
Walter Miller  
Harry T. Morey  
Jack Newton  
Wheeler Oakman  
Wellington Playter  
Anders Randolph  
Wallace Ray  
Warner Richmond  
Charles Slattery  
Lewis Stone

### TO THE ORGANIZATIONS WHO ARE DISTRIBUTING THEM:

Associated First National Pictures, Inc.  
Australasian Films, Ltd.  
W. W. Hodkinson Corporation  
David P. Howells  
William Vogel

### AND TO MY THOUSANDS OF EXHIBITOR FRIENDS:

*Ernest Shipman*

565 Fifth Avenue  
New York City

*Dinky Dean in*  
**"A Prince of a King"**

*Selznick Distributing Corp.*

As a Whole... JUVENILE ENTERTAINMENT THAT WILL PLEASE THE YOUNGSTERS AND WILL SERVE NICELY FOR MATINEE SHOWING; TOO SLOW MOVING AND STORY NOT BIG ENOUGH TO ENTERTAIN GROWN-UPS.

Star... A good little acrobat and a pleasing youngster but still has a long way to go to come up to some other child players such as Jackie Coogan and Baby Peggy.

Cast... Adequate. Includes Virginia Pearson, Eric Mayne, John Sainpolis, Josef Swickard, Sam de Grasse, Mitchell Lewis.

Type of Story... From Abbie Farwell Brown's "John of the Woods." Story consists of one of those mythical kingdom plots in which the enemies of the king plan to get their own man on the throne by poisoning the king and doing away with the young heir. But instead the child falls into the hands of a gypsy king who rears him as his own until finally the child's real identity is discovered, he regains his rightful place and the plotters are arrested.

The theme is particularly appropriate for juvenile audiences and most children will find it thoroughly interesting. It will hardly prove attractive entertainment for grown-up audiences since the theme is mechanical and old. The fairy tale atmosphere, however, makes it a picture that can be recommended for matinee showings. The production is good, the settings attractive and the cast good. The young folks will like Dinky Dean.

Box Office Angle... If you can make a specialty of matinee showings you might do very well with "A Prince of a King," or if you cater to family trade, it should serve adequately. On the other hand if your clientele is composed chiefly of adults, they may not find it particularly satisfying.

Exploitation... You might try to interest them in the new juvenile star, Dinky Dean, showing them a trailer in which the youngster performs some of his stunts. Talk about the fairy story atmosphere and let your parent clientele know that you are showing a picture especially suitable for their children. Exploit the showing by having a youngster dressed to represent Dinky Dean going about distributing throwaways reading: "I'm 'A Prince of a King'. Meet me at the blank theater on (date)." Use stills of the young star. Virginia Pearson's name might also be used.

Direction... Albert Austin; gave story good production with fine attention to artistic detail; could have speeded up story at times.

Author... Abbie Farwell Brown  
 Scenario... Douglas Doty  
 Cameraman... Harry Thorpe  
 Photography... Good  
 Locale... Mythical kingdom  
 Length... About 6,000 feet.

**"Other Men's Daughters"**

*Grand-Asher—State Rights*

As a Whole... ORDINARY GRADE OF ENTERTAINMENT. MADE TO APPEAL DIRECTLY TO LOWER CLASS PICTURE PATRONS. TOO GOOD A CAST TO WASTE ON SUCH MATERIAL.

Cast... Bryant Washburn far too capable and pleasing a performer to appear in such a poor picture. Mabel Forrest an attractive heroine with Wheeler Oakman and Kathleen Kirkham satisfactory as male and female gold-diggers respectively. Sidney De Grey suitable as the narrow-minded parent. Others Martha Franklin, Roscoe Karns, William Turner, Ben Wilson, Jr.

Type of Story... One of those moral lesson dramas that aim to correct a fault of society by exposing the fault flagrantly and with all the suggestiveness and atmosphere that make this type of picture entertainment popular with a lower class audience.

The theme deals with a man who refuses to allow his grown-up, country-bred daughter to attend a daytime picnic but who, himself, sports around with a woman of obviously questionable character, when he visits the city. Eventually the girl leaves home, goes to the city and conveniently makes her home with the woman mentioned, not knowing, of course, that she is her father's "sweetie." How father and daughter confront each other, and later return to their home, having learned their lessons, completes the story. Of course there is a romantic touch with the girl meeting a man who loves her and who returns home with her.

Box Office Angle... Only suitable for a non-critical audience. If you cater to a discriminating clientele, those who demand clean wholesome entertainment, you won't flatter them with this one. Made to appeal to a sensation-loving crowd, it fills the bill splendidly. There are cabaret scenes, peppy parties in which "old buzzards are kidded into thinking they're young," etc. The titles are as coarse as they are numerous.

Exploitation... Isn't worthy of any extended effort unless you want to clean up with it by promising the sensation lovers a spicy story dealing with a man who enjoyed wild parties but refused to allow his daughter to attend a harmless picnic. You can bring them in, no doubt, if that's all you have to consider. Bryant Washburn's name can be used but there is little credit due him for his work in this.

Direction... Ben Wilson; on a cheap and ordinary scale both in production and manner of handling story.

Author... Evelyn Campbell  
 Scenario... Frank Sullivan  
 Cameramen... Eddie Lindon and Jack Stevens.  
 Photography... All right  
 Locale... City and suburb.  
 Length... About 6,000 feet.

**"Don't Call It Love"**

*Paramount*

As a Whole... PLENTY OF SEX APPEAL HERE THAT WILL PROBABLY MAKE IT A POPULAR ATTRACTION ONCE IT'S SHOWN AND THEY GET TALKING ABOUT IT. HAS A FINE CAST.

Cast... Several of Paramount's best bets—Jack Holt, Agnes Ayres, Nita Naldi, Theodore Kosloff and Rod La Rocque. Nita Naldi, the last word in screen vamps, spoils her performance by appearing in gowns whose chief purpose seem to be to exhibit her figure to full advantage. To many her choice of costumes will be vulgar. Agnes Ayres pleasing and Jack Holt too much a he-man actor for his role.

Type of Story... Out and out vamp story in which famed singer trifles with her various admirers, playing them for all they're worth and finally casting them off when she's through with them. The affair in detail deals with the rich Dick Parrish who neglects his faithful sweetheart, Alice, to wait upon the diva who treats him just as miserably as he treats Alice, with the result that she eventually throws him over for a young piano tuner, leaving Dick to seek the forgiveness of Alice, whose love for him is so great that she can't refuse him. Julian Street's novel, published under the title of "Rita Coventry," and appropriately re-named "Don't Call It Love," is a weak concoction of situations with little originality or strength. The old Theda Bara business looks just the same as ever with Nita Naldi fulfilling all requirements of the sensual, scantily attired lure of men. There's plenty of fine sex appeal that will make "Don't Call It Love" a sure-fire drawing card for exhibitors who want to capitalize on this element.

Box Office Angle... All depends on the people you play to. If you think the atmosphere will prove attractive, you can go the limit on promises of sex appeal. Miss Naldi will fulfill all the promises you want to make in this connection. Should you cater to refined, family trade you may have to give it a more careful consideration.

Exploitation... Play up the title and the fact that "Don't Call It Love" is an adaptation of Julian Street's novel "Rita Coventry." In connection with the title, use catchlines such as: "He didn't know the difference between a love affair and love. See 'Don't Call It Love' and find out what he learned." There are several good names to use: Agnes Ayres, Jack Holt, Nita Naldi, Theodore Kosloff, and Rod La Rocque, a popular Paramount combination.

Direction... William De Mille; gives story satisfactory production; some scenes in which extras are not well handled.

Author... Julian Street  
 Scenario... Clara Beranger  
 Cameraman... Guy Wilky  
 Photography... Good  
 Locale... New York  
 Length... 6,457 feet.

Harrison Coming To New York  
*(Special to THE FILM DAILY)*  
 Dallas—De Sales Harrison, Southern representative of the Hays organization is back from a visit to key cities. He reports that the Better Films organizations active and children's matinees organizing in many places. He leaves for New York in the near future.

P. G. Hollingsworth Dead  
*(Special to THE FILM DAILY)*  
 Dallas—P. G. Hollingsworth, a pioneer in the industry in the South, has died.

**Could a Billion Marks Buy Half A Dollar Bill?**

# Short Subjects

## "The Steadfast Heart"

Producer: Distinctive Pictures  
Distributor: Goldwyn-Cosmopolitan

As a Whole... HAS ELEMENTS OF APPEAL THAT WILL WIN IT THE FAVOR OF A GOOD MAJORITY; PICTURE NICELY PRODUCED AND WITH A GOOD CAST BUT VERY MUCH TOO LONG.

Cast... Appropriate and capable cast with several thoroughly pleasing personalities. Young Joseph Depew and Miriam Battista good in the prologue and Joseph Striker pleasing in the later episode. Marguerite Courtot rather lacking in spirit and not always well photographed. Mario Majeroni a kindly benefactor and others Jerry Devine, Hugh Huntley, William B. Mack, Mary Alden, Harlan Knight.

Type of Story... Drama laid in a small town community where narrow mindedness is the watchword, as the background for rather interesting story dealing with the efforts of townsfolk to drive out a young boy who happened to belong to degenerate parents. The boy is cared for and finally sent home by the kindly owner of the newspaper and returns to the town where he not only lives down the opposition of the people but their favor and the hand of the most prominent citizen's daughter. There's much in the story that appeal to the average audience. Clarence Kelland's plot has many twists and bits of detail they'll like, such as the scenes between the poor young hero and the little rich girl whose patronage he is reprimanded by her blue-blooded aunt. Lonergan carries the idea all the way through by having the girl fall in love with hero when he returns to prove himself a real man in spite of his parental handicap. They are the sort of touches that the more enthusiastic will applaud, and this goes for a Broadway audience where the picture was reviewed. The feature is far too long. Properly cut it would have a much better sustained interest.

Box Office Angle... Pretty good audience material in this. Will please most of your folks. Talk about the main idea of the story—that of the handicap with which certain children are forced to go through life, such as having parents who are criminals. You might arouse a controversy regarding whether or not such children should be handled locally or through municipal jurisdiction. Mention that the story appeared in Collier's Weekly and was written by Clarence B. Kelland. There are no particularly prominent names in the cast but you can say there are several worth while performances.

Direction... Sheridan Hall; usually very good and with many effective touches; an over abundance of unnecessary detail.

Author... Clarence Budington Kelland  
Scenario... Phillip Lonergan  
Cameo... George Veters

## "The Rich Pup"—Century—Universal *A Mighty Intelligent Pup*

Type of production... 2 reel comedy  
Pal, the dog, is the chief attraction of this two reel Century, although the cast includes Henry Murdock, Bill Irving, Mary O'Brien and Baby Dawn O'Day, the latter registering nicely in some cute scenes with the dog. The story is slim Pal's mistress has two suitors, and the pup likes one but not the other, who, it later develops, is a jewel thief. Quite a few of the laughs result from the tricks the dog puts over to help his friend and frustrate his enemy. Good, average comedy.

— Happy New Year —

## "The Rivals"—Universal *Fairly Amusing*

Type of production... 1 reel comedy  
Slim Summerville and Bobbie Dunn are the featured players, with Esther Ralston as the girl. The humor in this consists for the most part in seeing Summerville who is tall and thin, kick Dunn, who is very short, around. The opening is fairly different, showing the team in Roman costume, having a duel. After much knockabout stuff the audience is let in on the fact that they are working in a movie studio. Later, both loving the same girl, they climb into her boudoir where they are caught by her stern and irate father who chases them off with a gun.

— Happy New Year —

## "The May Fly"—Secrets of Nature *Excellent of Its Type*

Type of production... 1 reel educational  
Made in England, and edited by W. P. Pycraft of the Natural History Museum of London, this is one of the most interesting and finely handled educational reels seen in a long time. The camera work is especially good. It deals with the life of the May fly which is closely related to what we call the dragon fly, except that after it emerges from its larva state to that of a beautiful winged creature, it lives but one day. The entire transition from the larvae to the perfect insect has been caught by the camera in detail.

## Zambreno Buys Westerns *(Special to THE FILM DAILY)*

Chicago—Frank Zambreno of Progress has secured the Richard Hatton-Neva Gerber Westerns for this territory.

— Happy New Year —

## Plan Two Reelers *(Special to THE FILM DAILY)*

St. Louis—The General Film Mfg. Co., is now completing "Kidnapped," a short mystery feature and will start work on a series of two reel domestic comedy dramas of the Sidney Drew type.

## "Two Wagons—Both Covered"— Pathe

*Humorous, But Subtle*  
Type of production... 2 reel comedy

This is, of course, a travesty on the well-known feature, with Will Rogers playing a dual role, that of the hero and the guide, with his make-up following that used by Torrence and Kerrigan in the original version. It is amusing, and there are a good number of spontaneous laughs, but scattered. Some of those who have not seen the feature may find "nothing much happening." The humor is often subtle, but the Broadway houses should eat it up. The titles have been written by Rogers.

— Happy New Year —

## "The Stickleback"—Secrets of Nature *—E. L. Klein Co.*

*Interesting Educational*  
Type of production... 1 reel educational

This is a very interesting camera study showing in most complete detail the life of "The Stickleback," a tiny fish that inhabits most streams in the British Isles. It shows with what infinite care the fish builds its nest, and watches over the eggs until the young ones hatch. The photography is decidedly noteworthy, the entire reel is extremely interesting and should go well where educational material is liked.

— Happy New Year —

## "My Friend"—Educational *Don't Miss This One*

Type of production... 2 reel comedy

Here's a comedy that will cause laughs and then some. Lloyd Hamilton is funnier in this one than he has been in quite some time, and the gags, while not especially new, are put over so well that they will undoubtedly go over. One particularly funny scene is where Lloyd, followed by all the hounds in the neighborhood tries to escape them by driving off in his flivver. The dogs clamber in through the windows, doors and even the roof of the car and not even a driving rainstorm will stop them. Hamilton, in the midst of the dripping dogs, soaking wet himself, is a scream. You'll please them with this.

## Masons Open New Shrine *(Special to THE FILM DAILY)*

Oklahoma City—The new Shrine Auditorium, housed in the new \$1,500,000 Masonic Temple has opened. The theater seats 2000.

— Happy New Year —

## Coal Lay-Off Shuts Two More *(Special to THE FILM DAILY)*

Ladonia, Mo.—The lay-off of the coal workers through the local coal belt has caused the Empire, to close up on Jan. 1, until further notice.

## Among Exchangemen

Philadelphia—Charles Martin, for some time manager of the United Artists office has joined Universal. He will handle "The Hunchback."

— Happy New Year —

Philadelphia—W. H. Hickey, who has been special representative for First National has been added to the sales force of Selznick.

— Happy New Year —

Detroit—Al Livesy, who has been covering the state for Pathe, has rejoined Associated Exhibitors. He will cover the same territory.

— Happy New Year —

Minneapolis—Jack Hellman, formerly Paramount exploitation man here, has joined the Milwaukee Sentinel.

— Happy New Year —

St. Louis—Dave Rosenthal and Louis Stahl of the Universal sales staff have resigned.

— Happy New Year —

## Fleischer Closes Foreign Deals

"Out of the Inkwell" cartoons have been sold by Max Fleischer for China, South Africa, Australia, Poland and England.

— Happy New Year —

## Night School for Film Technique

(Special to THE FILM DAILY)  
Hollywood—Ralph Block, recently with Famous, is sponsoring a night school to teach film technique.

— Happy New Year —

## U. P. D. Comedy Unit Starts

(Special to THE FILM DAILY)  
Hollywood—Mollie Malone heads the cast in the first Estee comedy for United Producers and Distributors. Harry Thige and Ned Sparks are co-starring. Bryan Foy is directing.

— Happy New Year —

## Retitle Initial Sheehan Picture

(Special to THE FILM DAILY)  
Hollywood—"The Spark of Life," is the new title of Perley Poore Sheehan's first picture. It was made under the title of "Innocent."

— Happy New Year —

## Lane in Comedy Series

Lupino Lane will arrive in New York shortly after the first of the year to resume work for Fox under a long term contract. He will make a series of comedies in Hollywood.

— Happy New Year —

## Sign Olive Hammerstein

Fred Wiehl Prod., Inc., has signed Olive Hammerstein under a long term starring contract. Cullen Landis will play opposite the star in her next vehicle.

— Happy New Year —

## Comerford To Build At Green Ridge

(Special to THE FILM DAILY)  
Scranton, Pa.—The Comerfords will build a new theater in the Green Ridge section, an exclusive residential district. The house will located at Sanderson Ave. and East Market St.

— Happy New Year —

## Better Pictures, Inc. Chartered

(Special to THE FILM DAILY)  
Sacramento, Calif.—Better Pictures, Inc., of San Francisco, has been chartered with a capital of \$200,000. The incorporators are C. D. Dethiefsen, M. P. Kitchen and E. A. Fitzpatrick.

*Insist on prints on—*

# EASTMAN POSITIVE FILM

—and all the quality that was secured in the negative will be seen on the screen. This means the kind of photographic reproduction that appeals to your audiences.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY  
ROCHESTER, N. Y.

**Give Yourself  
a Treat—See  
'Boy of Mine'**

**It's One of Any Year's  
Best Pictures.**

**"BOY OF MINE."**

Produced by J. K. McDonald.  
Directed by William Beaudine.  
Presented at the Chicago Theater.

**THE CAST.**

William Woodbino Latimer.....  
.....Henry B. Walthall  
His Wife.....Irene Rich  
His Son, Billy.....Ben Alexander  
Dr. Bob Mason.....Rockcliffe Fellowes  
Mrs. Pettus.....Dot Farley  
Her Son.....Lawrence Fawcett  
"Vestibule" Thompson.....Gene Jackson

**By Mae Tinée.**

Good morning!

If I thought you wouldn't be too excited tomorrow morning to READ this column, I'd save the review of "Boy of Mine" for then and call it a Christmas present from me to you. As is, you've probably done your shopping early and, while more or less loafing today, are going to be told that this film is without doubt one of the BEST program pictures you've seen this year or will see ANY year.

The people on it are real—that's why. Some one aptly said of it: "You wouldn't think of it in the terms of 'great drama' or anything of the kind. You just live along with the folks in the film and 'get' them every minute."

Booth Tarkington wrote the story, which is about a "just kid" whose dad didn't understand him and whose mother DID. Situations develop naturally.

There are three chuckles to every tear—and the tears you do shed you luxuriate in.

The doings of Ben Alexander and one small Negro rejoicing in the stage name of Vestibule Thompson (no, no, the latter's father isn't a porter) hold you entranced. What WILL they do next! The work of both stacks up as screen literature! To my way of thinking, little Ben takes a place as one of the greatest if not THE greatest of child actors. The tiny colored boy is a wonder! SOME direction there by somebody who understands kids.

The grownups? You say it! Irene Rich is adorable as the mother. Henry Walthall as the father carries you back to the playing he did in "The Birth of a Nation" and "The Avenging Conscience." Remember? The others? Splendid.

One little word of four letters aptly describes the entire production. "R—E—A—L."

See you tomorrow! (Just for a minute.)

**Wha'd'yu mean  
hardboiled!**

Mae Tinée's thoughts as expressed in The Chicago Tribune — proves that when you show newspaper critics a real actor like

**BEN ALEXANDER**

and a real picture like

**"BOY OF MINE"**

they'll shout its praise from the housetops—and any picture that rouses the critics as this one is doing is the picture **YOU WANT!**

**A FIRST NATIONAL PICTURE**



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