Year Book
1920
JOSEPH R. MILES
LLOYDS FILM STORAGE CORPORATION
130 WEST 46th STREET
NEW YORK CITY

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WID'S YEAR BOOK
1920-1921

Replete with statistical data and other information of interest to all identified with the production, distribution or exhibition of motion pictures, including a complete record of all feature productions of the year, recorded separately as well, under lists of productions, directors, stars and cameramen. This information should prove invaluable.

It is suggested that this Year Book be retained for reference purposes.
All Genuine Griffith Productions have the initials “D. G.” and the written name “Griffith” stamped in the film. Any production advertised as by or supervised by D. W. Griffith, and not having this Trademark, is fraudulent.

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"THE GREAT LOVE"
"THE GREATEST THING IN LIFE"
"A ROMANCE OF HAPPY VALLEY"
"THE GIRL WHO STAYED AT HOME"
"TRUE HEART SUZIE"
"SCARLET DAYS"
"THE LOVE FLOWER"

"WAY DOWN EAST"

For Information Concerning Griffith Productions, Address
ALBERT L. GREY, General Manager
Suite 303 Longacre Building, 1480 Broadway, New York City
ONLY AN ORGANIZATION that has back of it the resources—in artists, in ideals and in equipment—that the Famous Players-Lasky Corporation has, can offer to exhibitors such a list of assured box-office successes as are now ready for release.

The productions herein listed are typical of what the rest of the year will bring. They are all completed, and can be seen at the exchanges.
SEPTEMBER

A GEORGE FITZMAURICE production—"The Right to Love." A lavish and beautiful production, with more human passion and more spectacular thrills than "On With the Dance."

CHARLES RAY in "A Village Sleuth," a Thomas H. Ince production. Here's Charlie again in a funny hick role—full of laughs, with the pathos of real life underneath.

ELSIE FERGUSON in "Lady Rose's Daughter." Never before has Miss Ferguson appeared to such advantage as in this, her biggest picture, dramatically and scenically.

WALLACE REID in "What's Your Hurry?" Here are thrills and more than thrills; comedy and more than comedy. A thundering drama that is as vital as the elements.

"HUMORESQUE," featuring Alma Rubens; a Cosmopolitan production. Its Broadway record tells the story. At high prices it packed houses during the hot summer months. The biggest picture of the year.

DOROTHY DALTON in Sir James Barrie's famous play "Half an Hour." The author of "Male and Female" and "Peter Pan" has written here a tremendous emotional drama which makes a marvelous production.

A HUGH FORD production—Thomas Meighan in "Civilian Clothes." She saw him in uniform—and married him! Then when he came back in his civilian clothes she saw—horrors!—that he was a roughneck! His strange winning of his wife makes an absorbing story.

DOROTHY GISH in "Little Miss Rebellion." A princess who hates her job—and a revolution! And the princess landed in a restaurant—making flapjacks! See what happens then. Something different for Miss Gish, something wholly delightful.
CECIL B. De MILLE'S production "Something to Think About." Into simple humanities De Mille has gone in this production, and with his magic touch he invests them with compelling vitality.

DOUGLAS MacLEAN in "The Jailbird," a Thomas H. Ince production. The story of a bird who broke out of jail and started a lot of things, then broke back in to finish them. You know it'll be funny.

ROSCOE (FATTY) ARBUCKLE in "The Round Up," a George Melford production. Fatty's first full-length drama! And made from the great melodramatic stage success! Will the people eat it up? They will!

MAURICE TOURNEUR'S production "Deep Waters." An idyll of New England's coast that tells a story of a love that could not be drowned even in the deep waters of jealousy.

WILLIAM S. HART in "The Cradle of Courage." Hart is a crook who turns cop and fights a mighty fight to be square. Action and thrills to the limit.

ETHEL CLAYTON in "A City Sparrow." A heart interest story that will move the most calloused to tears and the gloomiest to laughter.

WILLIAM GILLETTE'S "Held by the Enemy." The biggest of all stage startlers, acted by an all-star cast and produced on a gigantic scale. A punch in every scene.

BRYANT WASHBURN in "A Full House." A riproarious game of love that wasn't played exactly according to Hoyle. A royal flush of laughter that'll win a hand every time.

COSMOPOLITAN production "The Restless Sex," with Marion Davies. Robert W. Chambers' great novel translated to the screen with all its passion and romance.

CHARLES RAY in "An Old-Fashioned Boy," a Thomas H. Ince production. When a chap with 1840 ideas gets wise to himself and catches up with the calendar—watch him speed! It's a typical Ray comedy drama.
NOVEMBER

GEORGE MELFORD’S production “Behold My Wife,” Sir Gilbert Parker’s famous story of the meeting of two poles of society, staged against backgrounds of marvelous color and acted by an all-star cast.

ETHEL CLAYTON in “Sins of Rosanne.” She loved only jewels, and her heart was as hard as her diamonds—until a man found a way to awaken her. Weird, thrilling and mystifying.

WALLACE REID in “Always Audacious” (Toujours de l’Audace). A crook who looks like a millionaire and cops—his sweetheart, his home and his millions—until the beans are spilled. Five reels of laughter and excitement.

ENID BENNETT in “Her Husband’s Friend.” A Thomas H. Ince production. These domestic dramas in which Enid Bennett has been appearing have made new friends for the star and patrons for the exhibitor. This is another one with a different angle, thoroughly captivating.

BILLIE BURKE in “The Frisky Mrs. Johnson,” Clyde Fitch’s famous play of a woman who sacrificed even her reputation to save her friend. Billie Burke’s best role.

BRYANT WASHBURN in “Burglar Proof.” He was so stingy you couldn’t get a nickel out of him with dynamite. But a girl found the combination to his heart as well as to his pocketbook.

A GEORGE FITZMAURICE production “Idols of Clay.” In the South Seas, in London’s Bohemia and in the palaces of the rich, she searched—for love. And the story of her search is stupendous in drama, opulent and spectacular in production.

DOROTHY DALTON in “A Romantic Adventuress.” Against her will an adventuress—a blackmailer! Forced to trick the man she really loved! How does she save herself from her fate?
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Associated Producers are seven men of definite, achieved reputations and accomplishments in motion picture production.

These seven men decided after long years of paying toll and tribute to distributors to cut beyond those distributors who used them to bolster up weak directors and trivial stars.

They own their personal organization for the production, release and sale of their pictures directly to the exhibitors of the country. The advantages of this organization will be available to other producer-directors whose pictures deserve to be taken into this selective organization.

As a new organization, Associated Producers, Inc., will be assailed by many unfair and some malicious rumors that can be traced back to competing companies. Exhibitors may put 100% faith in our announcements to the trade. Our pictures will build their own confidence. Our organization is liberally and properly financed and we own every dollar of it ourselves. It will endure and grow.

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ALLAN DWAN * GEORGE LOANE TUCKER
MAURICE TOURNEUR * J. PARKER READ JR.

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MARSHALL NEILAN

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"GO AND GET IT"  "DINTY"

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"THE SCOFFER"    "HEART OF A FOOL"
"THE SIN OF MARTHA QUEED"

Mayflower—First National Release

"THE FORBIDDEN THING"
Associated Producers Release

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Initial Subject for Associated Producers

"The Last of the Mohicans"
America's Most Widely Read Book
By J. Fenimore Cooper

In the Past
"The Blue Bird"  "The Whip"
"The Life Line"
J. Parker Read Jr. Productions

Starring

Louise Glaum
Hobart Bosworth

Made at the
Thomas H. Ince Studios
Culver City, California
LOIS WEBER PRODUCTIONS

"To Please One Woman"
"What Do Men Want"

Distributed by Famous Players-Lasky Corp.
Productions / M.D.A.

Reginald Barker

Producing

“Goldwyn Productions

“The Branding Iron

“Black Paw

Busty Pulls the Strings”

Photographed by

Assistant Director

Charles Staats
EVA NOVAK

LATE RELEASES

"THE TESTING BLOCK" and "O’MALLEY OF THE MOUNTED"

with Wm. S. Hart

Miss Novak has just signed a long term contract to star in a series of Universal Specials.
DIDECTOD
AILTHOQ
Since 1916
Director of
25 Successful
Productions, Author of 60 Successful Stories

1916-17: Wrote and Directed for Ince-Triangle.
1917-19: Directed all of the 16 Hart-Arctcraft Productions.
1919-20: Directing Wm. S. Hart's Super-Special Arctcraft Productions

Directed and Wrote, The Toll Gate, Sand, Cradle of Courage, The Test of
Block, O'Malley of the Mounted, etc.
PRODUCTION EDITOR
Editor of over 100 Productions including all Hart-Hilger-Arthcraft Productions

1915—1916 Editor Thomas Hince Productions including "Civilization"
1916—1917 Editor Ince-Triangle Productions
1917—1919 Editor Ince Paramount-Arthcraft Productions including Lambert Hilger's Hart Productions
1919—1920 Editor William S. Hart Productions Lambert Hilger—Director
LATE RELEASES

Lew Cody in "OCCASIONALLY YOURS"
James Oliver Curwood's "NOMADS OF THE NORTH"
PAUL SCARDON, M.P.D.A.

RECENT PRODUCTIONS
(Assisted by TENNY WRIGHT)

For Goldwyn—"MILESTONES"
"PARTNERS OF THE NIGHT"
"HER UNWILLING HUSBAND"
with Blanche Sweet
"THE BROKEN GATE"
with Bessie Barriscale

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OR GREEN ROOM CLUB, NEW YORK CITY
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"THE CLIMBERS" "THE FORTUNE HUNTER"

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"TRUMPET ISLAND"
By Gouverneur Morris

"DEAD MEN TELL NO TALES"
By E. W. Hornung—(Raffles)
MARGUERITE CLAYTON
WALLACE MAC DONALD

"TRUMPET ISLAND"

"MOON MADNESS"

"CINDERELLA'S TWIN"

"ARE ALL MEN ALIKE"
VICTOR SCHERTZINGER
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"THE WAGER"
"THE WHITE RAVEN"
"THE SHELL GAME"
"REVELATION"
"PEGGY DOES HER DARNDEST"
"CASTLES IN THE AIR"
"THE MAN WHO LOST HIMSELF"
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in
"WHEN WE LOVE"
JULIA BRUNS
Co-Star with Arnold Daly in
"WHEN WE LOVE"
JOHN GILBERT, Directing
HOPE HAMPTON
at
PARAGON STUDIOS, FORT LEE, NEW JERSEY
MAHLON HAMILTON
LEADS
Recent Releases
“DADDY LONG LEGS” “IN OLD KENTUCKY”
Early Fall Releases
George Loane Tucker’s “LADIES MUST LIVE”
Hampton Special “HALF A CHANCE”
Goldwyn’s “EARTHBOUND”
MADE FOR  
COSMOPOLITAN  

RELEASED BY  
PARAMOUNT  

PHIL CARLE  
Asst. Director  

The Director  

AL. LIGUORI  
Cinematographer  

CURRENT RELEASE:  
"THE WORLD AND HIS WIFE"  
By CHARLES FREDERIC NIRDLINGER  
Scenario by FRANCES MARION  

COMING:  
"THE PASSIONATE PILGRIM"  
By SAMUEL MERWIN  
Scenario by DONNAH DARRELL  

IN PREPARATION:  
"THE MANIFESTATION OF HENRY ORT"  
(WORKING TITLE)  
By ETHEL WATTS MUMFORD  
Scenario by FRANCES MARION
GEORGE MELFORD
Director

Recent Releases:
"EVERY WOMAN"
"SEA WOLF"

Early Fall Releases:
"THE ROUNDUP"
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"FAITH HEALER"
By William Vaughn Moody

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AS:
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AS:
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AS:
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Cleveland, O. ..................................... 3648 Euclid Ave.
Denver, Colo. ..................................... 1732 Welton St.
Des Moines, Ia. .................................. 326 Iowa Bldg.
Detroit, Mich. .................................... 63 East Elizabeth St.
Indianapolis, Ind. ................................. 24 West Washington St.
Kansas City, Mo. .................................. 17th and Main Sts.
Kansas City, Mo. .................................. Twelfth St. Theatre
Los Angeles, Calif. .............................. 732 So. Olive St.
Louisville, Ky. .................................... National Theatre Bldg.
Milwaukee, Wis. .................................. 402 Toy Bldg.
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New York, N. Y. .................................. 729 Seventh Ave.
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Omaha, Neb. ...................................... 314 So. 13th St.
New Haven, Conn. ............................... 128 Meadow St.
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St. Louis, Mo. .................................... 617 No. Grand Ave.
San Francisco, Cal. .............................. 146 Golden Gate Ave.
Seattle, Wash. .................................... 2023 Third Ave.
Salt Lake City, Utah .............................. 60 Exchange Place
Toronto, Can. ..................................... 91-93 East Queen St.
Montreal, Can. .................................... Film Exchange Bldg.
Vancouver, B. C. .................................. 1318 Standard Bank Bldg.
Washington, D. C. ............................... 916 G St., N. W.

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There'll be a Franchise everywhere
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OUTLOOK AND RESUME

By J. Dannenberg, Editor of Wid’s Daily

In an industry fraught with changes of lighting like rapidity the coming year (Sept. 1, 1920, to be exact) promises more radical and important changes than have heretofore occurred, is hardly deniable. This is the result of the inauguration of Wall Street and modern business methods into the industry; while the solidification of various interests, producers, distributing and exhibiting, all tendencies of a more conservative pattern will occur. The industry is getting tighter and tighter all the time.

The prediction has been made by men of importance that during the coming year the exhibiting end of this business will probably be composed of three or at the most four distinct chains extending from coast to coast. On the other hand, independent production promises to be stronger than ever.

Passing from these possibilities is the promise of greater, more serious and more dignified productions than the industry has ever known.

One of the most interesting events in anticipation is the arrival of Sir James M. Barrie, who is scheduled to come to this country in the Fall to assist in making “Peter Pan” at Hollywood for Famous Players-Lasky.

During the coming year difficulties resulting from the war with regard to labor and necessary material for building construction will be greatly relieved and there promises an era of theater expansion which this industry has never equaled. It is impossible to estimate the volume of building operations scheduled but it runs into the millions.

Prices generally promise an advance on the part of exhibitors. What with the increased cost of operation and rental values, higher admissions are practically necessary. There will be greater competition on the part of exhibitors. The day has gone when an exhibitor can support his house by leaning against the box office window.

One of the serious phases of the coming year is the possibility of various branches of the industry becoming unionized subjecting all exhibitors, distributors and producers to the various annoying difficulties which unionism develops. And an instance of this is the fact that on the lower East Side of New York City, theater employees, including managers and bookers, have been unionized and are today securing by virtue of their demand, prices materially higher than in this location a few years ago dreamed of paying for services. In the studios and laboratories the unionism of employees has rapidly developed and promises to become even more so.

RESUME OF THE YEAR

A year ago there was a promise of a distinct and radical change in the operations of the industry. And these developed hardly without hesitation from September. Most conspicuous of all was the development into an organization of more strength and size by the existence of the exhibitors of the United States. As a result of several meetings there finally was organized in Cleveland in June, the Motion Picture Theaters Owners of America, Sydney S. Cohen of New York City was elected president and activities immediately started, most notable of which was the action of a special Committee of Nine, the purpose of which was to place on record the producer-distributors who were invading the exhibition field. At the convention in New York the exhibitors went on record saying that his organization would not extend its activities excepting where it was impossible for pictures of his company to be given consideration. The “terror in a teapot” resulted from the promise of Mr. Zukor to the committee that he would have Alfred S. Blanck of the Silent Film Distributing Co. and S. A. Lynch of the Southern Enterprises co-operate along the same lines. After discussing conditions with the Committee, Lynch finally went on record against the Zukor pledge and Blanck flatly refused to discuss his activities with the Committee.

During the year, L. J. Selznick, with C. R. Seelye formed the National Picture Theaters along the same lines as the Famous Players Theaters which went into the hands of a receiver.

Through the efforts of F. C. Quimby, formerly of the Players, the Committee of Nine was also formed, Harry Crandall of Washington being elected president.

Doubtless the most conspicuous event among producers was the formation of the Associated Producers consisting of Thomas H. Ince, Mack Sennett, Marshall Neiian, Allan Dwan, George L. Vucy, Maurice Tourneur and J. Parker Read. Jr, Oscar A. Price, formerly president of United Artists became the executive head of this organization and B. Warren who resigned from the W. W. Hodkinson Corp., its general manager. The advent of Marcus Loew backed by Morgan capital into the production field by buying into Metro Pictures Corp., was also an interesting development. Loew contends that he was practically forced into the producing end of the business to insure a sufficient number of productions for his large string of theaters numbering 70, to be augmented by 23 houses to be erected this Fall.

There was considerable excitement in December when for 24 hours D. W. Griffith was lost at sea.

The resignation of Samuel Goldwyn from the head of Goldwyn Pictures late in August was anticipated by reports of friction in that organization.

Doubtless the most sensational event of this year was the event that Cecil B. DeMille has signed for five years with Famous Players. Incidentally there were a number of changes in the management of Famous Players including the retirement of Walter E. Greene, formerly vice-president, of Albert Kaufman and Walter Irwin.

During the year Famous Players, Loew, Goldwyn and Griffith offered their stocks to the public through the medium of Wall Street.

One of the interesting developments of the year was the announcement of Lord Northcliffe to investigate film conditions. Incidentally the Stoll interests of London are reported being sold and there are reports of changes throughout America, while on the coast G. B. Samuelson, the well known London producer, made several productions.

The Federal Circuit in March, 1920, completed its investigation of the operations of the Saenger Amusement Co. of New Orleans and is at this time actively engaged with reference to a number of matters affecting the industry.

Wm. G. McDade resigned as head of United Artists and was succeeded by Hiram Abrams.

With the advent of the National Booking Co. with chief offices in the Broadway Theater Bldg., New York, came reports from Seattle that Jensen and Von Herberg had organized the Independent Exhibitors Circuit in the Northwest with 123 houses. There was talk of Lynch forming a big booking combine in localities of 10,000 population and less in the South but this did not develop.

State Rights operators organized the Federated Film Exchanges of America with W. E. Shallenberger as manager.

The first international exposition relating to pictures since the Great War opened in Amsterdam, Holland, on Aug. 12. There was considerable interest in New York when the Franco American Cinematographic of France announced plans which incidentally will do more to stimulate the operations of 2,000 theaters in Europe. Many in the industry believed that the idea was principally for the purpose of selling of stock and the Paris interests eventually denied officially that their organization was controlled by the Franco American as announced.

In mid-August James Moore of Washington created somewhat of a sensation by issuing a statement declaring that he had sold his franchise in First National because of his fear of First National being tied up with the National Booking Co.
ROBERTSON-COLE

Presenting

During 1920-21 Season

Only Super-Specials
THE motion picture trade concedes that Robertson-Cole has by its "honesty of purpose" policy and by the superior class of its productions built for itself a secure foundation and an enviable reputation in this industry.

"To further strengthen this two-fold combination and to increase the elaborateness and entertainment value of its pictures, Robertson-Cole has secured stars, directors and stories in keeping with its promise to give the exhibitors the foremost attractions obtainable, regardless of the investment required.

"During 1920-21 only super-specials will be distributed by Robertson-Cole. To properly present these productions to exhibitors will mean an expenditure of millions. However, each release must be of sufficiently high calibre to attain the standard by which Robertson-Cole has established itself in the industry, or it shall not be offered to exhibitors.

"By our progress we are justified in believing that we have the exhibitors' confidence. We intend to maintain it—and we shall—with really big specials of assured box office values, plus a sound business administration."

A. S. KIRKPATRICK
Vice-President and General Manager
ROBERTSON-COLE DISTRIBUTING CORPORATION
The Year in Headlines

Saturday, Aug. 30
Famous Players to build theater in St. Louis.
Louis Burston sues Grace Darmond for $31,500 damages.
New cartoon series called "Screen Folies."
Capt. F. F. Stoll making spectacular called "Determination."

Tuesday, Sept. 2
"Broken Blossoms" for United Artists release.
Reported theaters in mid-west combining for co-operative booking organization.
Sol Lesser to make five-reeler with Sennett bathing girls.
Zion Films, Inc., reorganized.

Wednesday, Sept. 3
United Artists pays $350,000 and 20 per cent on receipts for Famous Players' share in "Broken Blossoms."
"Miracle Man" breaking records at all openings.
Famous Players salesmen promise a million dollars worth of business during Paramount-Arcaft week to Adolph Zukor.
"The Lost Battalion" to be shown at Cohain.
Allgood Pictures Corp. formed. To make serial starring Charles Hutchinson.
Theater circuits raising admission price.
Famous Players to establish 28 non-theatrical exchanges.

Thursday, Sept. 4
Griffith leases estate at New Rochelle for eastern production headquarters.
Joseph L. Plunkett leaves Famous Players.
Fox reported after theaters in Europe.
Texas exhibitors booking all big companies except Famous Players.

Friday, Sept. 5
Famous Players to open six Canadian offices.
Saenger Amusement warns Southern exhibitors against "syndicate with offices in Atlanta."
Arrow gets distribution of "Lightning Bryce."
Herman Brown lining up Northwestern exhibitors for new circuit.
St. Louis film men tender dinner to J. C. Ragland.
Howells, exporter, sees Italy making determined fight to regain old time place in film field.

Saturday, Sept. 6
Goldwyn enters third year of existence.
Theater Owners Association of Los Angeles urge tax repeal.
Rembusch of M. P. E. A. trying to line up Saenger circuit and other exhibitors through southern section for membership in League.

Monday, Sept. 8
Bettina, noted Italian actress, to appear in Metro pictures.
Famous Players acquire screen rights to all George Broadhurst productions.
Harry Reichenbach returns from the coast. Says 80 per cent of "Eyes of Youth" sold.
Riskin Bros. form company to produce stage successes of Victor Moore on screen.
C. R. Seelye resigns as secretary of United Pictures.
Griffith to have permanent headquarters in the East.

Tuesday, Sept. 9
Famous Players to build theater in Buffalo.
Waldorf Photoplays to produce "Kismet" with Otis Skinner.
Goldwyn organizes play-reading department.
Understood B. S. Moss will erect twelve theaters in New York State.
Earle Williams renews Vitagraph contract.
Florida exhibitors plan state organization.

Wednesday, Sept. 10
Universal to distribute 21,000,000 ft. of industrials.
Famous takes Burlingham scenes.

Thursday, Sept. 11
Pete Smith leaves Famous to join Marshall Nelan organization.
Keith and Proctor theaters now members of Exhibitors' League of New York.
First National to release Mildred Harris Chaplin productions.
Raymond Wells announces he will film scenes from the Bible.
Famous Players buys Putnam Building. Will erect permanent home and theater on site.
Paul Gulick elected president of A. M. P. A.

Friday, Sept. 12
Producers expected to give in to demands of studio help.
Fox in deal for Woods theater, Chicago.
Griffith delivers first picture to First National.
Universal to film big special in New Orleans.

Saturday, Sept. 13
Jos. L. Plunkett to have charge of European offices for Select.
Cable advice says Germany preparing to compete for world-wide hold on film
Edgar Lewis

Productions, Inc.

Studios
Los Angeles
California

Pathé
Distributors

Offices
1457 Broadway
New York City
market.
Syd Chaplin returns from France with 30,000 feet of film.
Prominent English exhibitors say 90 per cent American films used in England.

**Monday, Sept. 15**
Marshall Neilan secures "Penrod" series.
Sam Zierler leaves "Big U" to head Commonwealth Corp.
Hobart Henley to release through Pathé.
Moe Mark to build 20 theaters to be known as "Mark-Strand."
Five years before Famous can occupy Putnam building, recently purchased.
Annette Kellerman Educational Pictures organized in Los Angeles.

**Tuesday, Sept. 16**
800 studio employees strike in Hollywood.
David Horstmann to produce again.
Famous Players to build theater in Lewiston, Me.

**Wednesday, Sept. 17**
Isaac Wolper forming Robert W. Chambers Picture Corp. to produce works of author...
"Big 4" discussing distribution plans.
Edwin Carewe productions for release through Pathé.
Fox extends distributing system to western Canada.
King W. Vidor severs connection with Brentwood Film Co.
Reported S. A. Lynch about to invade Northwest.

**Thursday, Sept. 18**
United Picture Producing listed on curb.
Alleen buy Lone Star Chaplin series for Canadian distribution.
Goldwyn trying to secure physical distribution for "Big Four."
R. Wm. Neill and George Irving to direct for English firm abroad.
Florida exhibitors combat theater buying operations of Lynch Enterprises.

**Friday, Sept. 19**
Educational reorganizes and forms $2,500,000 company with Hudson Bay Co. as backer.
First National expected to distribute pictures of new $5,000,000 English Company.

**Saturday, Sept. 20**
Big Four and Goldwyn deny combine.
Loew takes over Staub in Knoxville, Tenn.
Taylor Holmes Prod., Inc., organized.
Famous leases Triangle studio in Yonkers.

**Monday, Sept. 22**
Carl Laemmle says lack of stars is reason for high rentals.
Boston exhibitors organize.
Spiegel buys Rialto in Waterbury, Conn.
Roma—New York starts work in Italy.

**Tuesday, Sept. 23**
Ernest H. Horstmann, United Picture Theaters stockholder, calls meeting regarding finances of organization.
Goldwyn to build experimental laboratory.
Northwest exhibitors ready to wage war against high rentals.
Edwin Carewe to produce in Europe for Pathé release.

**Wednesday, Sept. 24**
Statement from United Picture Theaters regarding Horstmann charge.
T. L. Tally buys the Kinema, Los Angeles.
Pathé to star Juanaíta Hansen in series.
Loew buys eight houses in South.

**Thursday, Sept. 25**
Horstmann says managers resigning from United.
Two bills up in Minnesota Legislature which would kill business if passed.
Alfred S. Black gets eight more houses in New Hampshire and Vermont.
Gradwell out of World Film.

**Friday, Sept. 26**
Number of prominent exhibitors to gather here Tuesday for Horstmann United Picture Theaters meeting.
Maclyn Arbuckle to appear in stories by Irvin S. Cobb and George Barr McCutcheon.
Stanley Co. of America acquires two theaters in Camden, N. J.
Famous Players reported about to change its theater plans.
National Association calls meeting to form film delivery organization.

**Saturday, Sept. 27**
Goldwyn may build theaters.
Zukor returns from Canada.
Famous Players to start theater on Putnam Bldg., site without interfering with existing leases.

**Monday, Sept. 29**
Exhibitors arriving to attend United conference.
Wall Street interests reported seeking financing of theater chains.
"Smiling Bill" Parsons, president of National Film, dies in Los Angeles.

**Tuesday, Sept. 30**
Committee named at Horstmann meeting to investigate United Picture Theaters' books.
United Artists turn down Goldwyn's plan to build theaters for joint exhibition.
N. A. M. P. I. adopt resolutions asking P. A. Powers to remain a member of the Board of Directors.
Famous Players declare annual 2 per cent dividend.
R. WILLIAM NEILL

PRODUCTIONS 1920

The Career of Katherine Bush
The Band Box
The Inner Voice
The Woman Gives with By R. William Neill
Yes or No with Norma Talmadge
Good Reference with Constance Talmadge
Dangerous Business with Constance Talmadge
Wednesday, Oct. 1

United stockholders start investigation. Hyman Winik to build $4,000,000 theater in the Bronx.

Macauley to make series starring Bernard Durning for World release.

Loew planning expansion of theatrical interests involving over $100,000,000.

Miller's California, Los Angeles, reported leased to Goldwyn.

Thursday, Oct. 2

Committee at work looking into United Picture affairs. Mrs. Pickford in New York looking for stories for Mary.

Motion Picture Theater Attendants Union present demands to theater owners. Texas Exhibitor's organization elect president.

S. L. Rothapfel forms own company. United Amusement Co. capitalized at $250,000 to operate in five southern states. Mureal Productions, Inc., formed, to star Madame Mureal.

Friday, Oct. 3

Famous Players and B. S. Moss break connections.

Chairman of investigating committee issues statement on United Picture affair. Universal to make series of fire prevention films.

D. W. Griffith leaves Los Angeles for the East.

Saturday, Oct. 4

Sam E. Rorke forms producing company.

Reported Sol. Lesser will produce features.

Mitchell Lewis completes contract with Select.

Monday, Oct. 6

D. W. Griffiths arrives in New York to make headquarters here.

Goldwyn denies Fairbank's statement relative to plan for showing Big Four productions.

First National directors convene for semi-annual meeting.

Tuesday, Oct. 7

Robertson-Cole to distribute through its own exchanges.

Hallmark takes over Exhibitors Mutual exchanges and will handle Chaplins.

Petition in bankruptcy filed against United Picture Theaters.

No repeal expected in regard to picture taxes.

Pathe and Selznick to announce cooperative ideas in which exhibitors are to be interested.

Wednesday, Oct. 8

Jensen and Von Herberg deny they have withdrawn from First National. Famous Players plan theaters in Ohio. Reported that E. H. Hulsey has sold out to Lynch Enterprises.

Federal Court hearing in United Picture Theaters bankruptcy proceedings.

Thursday, Oct. 9

Harry Zalkin, named as receiver for United Picture Theaters.

Charles Pathé here from Europe.

Fox foreign force in New York.

C. L. Chester forms $200,000 company.

E. H. Hulsey refuses to discuss report that he has sold out to S. A. Lynch.

Friday, Oct. 10

J. A. Berst of United issues statement regarding receivership of company.

First National meeting over—directors leave for home.

S. A. Lynch invading Florida on large scale.

Saturday, Oct. 11


Reported Goldwyn secures Savoy in 'Frisco and California in Los Angeles. United Amusement Co. starts work in combating Lynch Enterprises in Texas.

Tuesday, Oct. 14

J. A. Berst and Ernest Horstmann issue statements regarding United Picture Theaters' receivership.

J. P. Morgan millions reported back of new $100,000,000 Loew organization.

Charles C. Pettjohn to join Selznick organization in important capacity.

Wednesday, Oct. 15

National Picture Theaters, Inc., formed with $15,000,000 capital. Thought to be Selznick move.

Sulzer's Park in Harlem bought for studio.

Thursday, Oct. 16

Joseph F. Lee leaves Louis B. Mayer organization.

Hobart Henley leases 125th St. studio. A. S. Kirkpartrick made general manager of Robertson Cole Distributing Corp. Famous Players to issue $10,000,000 in 8 per cent. cumulative preferred stock.

Friday, Oct. 17

Selznick buys property for $1,500,000 studio on Long Island.

Lew Cody specials to be distributed by Robertson Cole.

L. J. Selznick reported again active in World Film.

Powers Film Products declare special 5 per cent. dividend.

B. S. Moss to erect at least six houses in New England. Loew buys eight in Texas.

Arthur Ziehm secures foreign rights to series of Hall Room Boy Comedies.

Saturday, Oct. 18

Harold J. Binney promoting Canadian Photo-Play Productions, Ltd., with a half million capital.

Mae Murray signs with International.

Monday, Oct. 20

Shirley Mason and Buck Jones signed with Fox.

Bray Pictures Corp. secure International Film cartoon for Goldwyn release.

Tuesday, Oct. 21

First National signs King Vidor.
Nat Rothstein leaves Universal for Equity.
Thomas Meighan to be starred by Famous.
Selznick secures control of World Film. Organizes Republic, taking over World Exchanges.

**Wednesday, Oct. 22**
R. A. Walsh signed by Mayflower.
Percy L. Waters out of Triangle.
Harry Rapf to build permanent coast organization for Selznick Pictures.

**Thursday, Oct. 23**
Selznick to produce at Brunton plant in Hollywood.
Reports Allen Holubar to produce independently.
Moss to build in Bronx.
Famous Players increase capital $20,000,000 of preferred and 250,000 shares of common.

**Friday, Oct. 24**
Capitol Theater, New York, opens.
Alma Rubens signed by Cosmopolitan for release through Famous Players.
E. H. Hulsey admits alliance with S. A. Lynch Enterprises.

**Saturday, Oct. 25**
Pathé buys property in Long Island.
Fox starts national advertising campaign.
B. S. Moss to build in Brooklyn.
Famous may purchase property in Chicago.

**Monday, Oct. 27**
Booth Tarkington signed by Goldwyn to write series of two-reel comedies.
Griffith to have four studios.
Reported International taking over Sultzzer's Harlem River Park for studio.

**Tuesday, Oct. 28**
Reported Ackerman and Harris, vaudeville theater owners, after picture theaters in West.
Charles Miller signed by Mayflower for series of out-door specials.
Stella Mayhew Prod. Inc., to make comedies.

**Wednesday, Oct. 29**
Triangle to revive old pictures under weekly release.
L. J. Selznick forms National Picture Theaters, Inc.—co-operative exhibitor idea.
C. E. Whitehurst and associates purchase Parkway interests in Baltimore, and control first runs.
Exchangemen from all over country meet to organize in New York.

**Thursday, Oct. 30**
Coast reports indicate that Thomas H. Ince, Marshall Neilan, Mack Sennett Maurice Tourneur, George Loane Tucker and Allan Dwan are to combine at end of existing contracts and release under co-operative plan, under name of Assoc. Producing Corp.
Exchangemen in meeting spoil plans laid and organize among themselves, refusing to disband their present organization to join Nat'l. Asso.
Wm. A. Brady talking of returning to producing.
Carlyle Blackwell back from Coast with first independent production.

**Friday, Oct. 31**
Mae Marsh signs for two years with Sydney L. Cohan.
Harold J. Binney fined in Toronto for violation of "Companies Act."
Famous Players sell rights to Central European distribution through Danish American Film Co., Ltd.

**Saturday, Nov. 1**
Loew to take over two houses and build in Toronto.
Northwest exhibitors form Exhibitors Protective League of the Northwest.
Reported Loew to buy Ackerman and Harris circuit of theaters in West.

**Monday, Nov. 3**
Reported Poli and Fox circuits have combined to keep Famous Players out of New England.
National Association to raise funds to fight censorship and Sunday opening problems.
F. I. L. M. Clubs form national organization.
Mrs. Pickford buys rights to "Little Lord Fauntleroy" for Mary.

**Wednesday, Nov. 5**
Frohman Amusement Co. signs Myna Cunard to appear in two-reel westerns.
Equity Picture Corp. denied injunction against Select and C. K. Y. Film Corp.
Alfred S. Black adds theaters to chain, making forty in all.

**Thursday, Nov. 6**
Loew takes over western circuit of Ackerman and Harris.
Pathé to act as releasing agent for Associated Exhibitors, Inc., new co-operative organization.
Mabel Normand renews contract with Goldwyn.
Committee of Research, Review and Recommendation formed to select pictures for churches, colleges and community centers.

**Friday, Nov. 7**
Stock assessments of National Picture Theaters, Inc., outlined.
Adolph Zukor to leave for Coast next week.
Eastern studios not worried over coal situation.
Herbert Lubin gets $22,000 compromise for placing Mary Miles Minter with Adolph Zukor.
Potter Palmer denies Palmer House, Chicago, will be sold for a theater.
Ned Finley forms new company to make two reelers in North Carolina.

**Saturday, Nov. 8**
Loew to build in Boston.
Charles D. Isaacs out of Goldwyn.
Tom Moore
New Moss theater at 181st St. and Broadway to be called Coliseum.

**Monday, Nov. 10**

Walter E. Greene, vice-president of Famous Players-Lasky, resigns.

L. J. Selznick and Laurence Weber to star Edith Hallor in series.

S. A. Lynch buys out Jake Wells' interests in South, excepting in Richmond and Norfolk.

Prizma to star Madge Evans.

**Tuesday, Nov. 11**

Saenger Amusement Co. denies report that interests are after southern theater chain.

David P. Howells, on return from European trip, sees possible closing of foreign markets to American producers.

**Wednesday, Nov. 12**

C. F. Zittell reported out of International.

Transatlantic Film Co. to produce.


Frank G. Hall signs Benny Leonard for serial.

Texas exchange plan co-operative body of Southwestern Exhibitors.

**Thursday, Nov. 13**

C. F. Zittell resumes general management of International Film.

Metro signs Emma Dunn to star in "Old Lady 31."

John H. Kunsky plans more houses in Detroit.

First National Exhibitors make first announcement regarding their plans; advising exhibitors not to sell their houses and to be careful in signing up long-term contracts for film service.

**Friday, Nov. 14**

Lee Ochs resigns from United and will take an active part in Second National Exhibitors Circuit.

Albert F. Brentlinger, Indiana exhibitor, will build several large houses for his chain.

Cinema Classics, Inc., to make short subjects.

Alice Lake signed by Metro for five years.

**Saturday, Nov. 15**

Second National Exhibitors Circuit to have 21 franchise holders in that many districts of this country.

Metro purchases "Four Horsemen of the Apocalypse."

Vitagraph to make a Wallingford series.

**Monday, Nov. 17**

World Film directors accept L. J. Selznick plan by vote of 9 to 2. World to become part of Republic.

Taylor Holmes productions to be released through Metro.

Wilkening-Pickford case for commission on contract begins in New York.

Tom North resigns from Fox Film.

Horater's Pantheon opens at Toledo.

State right buyers planning co-opera-
tive buying organization.

Important directors on Coast officially confirm combination.

**Tuesday, Nov. 18**

Associated First National Pictures incorporates with $6,000,000 capital. Associated First National Theaters incorporates with $10,000,000 capital.

Mitchell Lewis signed for series by Metro.

**Wednesday, Nov. 19**

Wm. Fox entertains Prince of Wales at Academy of Music, New York.

Goldwyn advertising campaign to reach 30,000,000 newspaper readers to start Dec. 1.

Max Linder arrives from France to make comedies.

**Thursday, Nov. 20**

Ricord Gradwell announces plans of Producers Security Corp.

Broker sues United Picture Theaters for $650,000.

Graphic Films signs Virginia Pearson.

**Friday, Nov. 21**

Foreign plans of United Artists not to be decided until after Jan. 1, 1920.

Mary Pickford wins case filed by Cora Wilkening for commission on contract.

**Saturday, Nov. 22**

Rialto Theatrical Enterprises Association formed in Lawrence, Mass., to buy chain of theaters throughout country.

John W. Grey and Arthur B. Reeve take over Supreme Pictures, Inc.

Mrs. Humiston loses in suit against Universal.

National Association to start drive against censors.

**Monday, Nov. 24**

First National lining up 5,000 theaters. First move to secure control in Baltimore and Washington.


William Desmond on Pathe program.

**Tuesday, Nov. 25**

Arthur S. Kane resigns from Realart. Reported large fraternal organization planning to erect chain of picture theaters.

Reported Al H. Woods to head film producing company.

C. F. ("Zit") Zittell resigns from International Dec. 1.

**Wednesday, Nov. 26**

Alfred S. Black of Maine extending theater holdings in New England.

Important exhibitor organizations lining up to ban free screen advertising.

Reported Goldwyn stock to be offered on New York Curb market.

Sidney Garrett, prominent exporter, sees foreign outlook gloomy for producers unless credit system is alleviated.

Max Spiegel denies Moe Mark Co. is to invade exhibiting circles in Middle and Far West.

**Thursday, Nov. 27**

Select granted preliminary injunction
CLAIRE WHITNEY

"DETERMINATION"
"LOVE HONOR AND OBEY"
"THE PASSIONATE PILGRIM"

Also Featured in the Stage Play
"THE INNOCENT IDEA"
At the Fulton Theatre
against Clara Kimball Young and Equity Pictures.

First National directors hold important meeting at Indianapolis.

Morris Kohn takes charge of Realart until Arthur Kane’s successor is named.

Lewis J. Selznick secures large site in London for theater and offices.


**Saturday, Nov. 29**

Many theaters in Central West to close temporarily on account of fuel shortage. “Chick” Sales to be starred by Robertson-Cole.

Wm. M. Vogel returns from abroad with statement that there are 200 German producers in the field.

**Monday, Dec. 1**

Duponts and other financial interests backing Goldwyn.

Henry Morgan Hobart made general business manager of International.

Isaac Wolper of Mayflower gets screen rights to “Aphrodite.”

**Tuesday, Dec. 2**

Associated Producers deny any outside affiliation.

Goldwyn Pictures stock on curb market.

Jake Wells to develop theatrical enterprises in Virginia in conjunction with Wilmer and Vincent and Keith interests.

Edward Godal of British and Colonial Kinematograph Co. of London here to sign American stars and directors.

**Wednesday, Dec. 3**

Theaters in four states closed on account of fuel situation.

Art Unit Studios organized to establish unit studio proposition.

Sydney A. Franklin to direct Robt. W. Chambers’ stories for Mayflower.

Thomas H. Ince elected president of Associated Producers.

**Thursday, Dec. 4**

Broadway to be dark on account of fuel shortage.

Loew plans chain of 16 theaters in Detroit.


**Friday, Dec. 5**

Thomas H. Ince denies Walter E. Greene will lead Associated Producers’ distributing corporation.

Pathé reported about to start $1,200,000 laboratory for raw stock. One already designed for Long Island City.

**Saturday, Dec. 6**

John H. Kunsky, of Detroit, to build seven theaters.

Associated Producers warns exhibitors not to sell their theaters.

Reported Fox to build in Omaha.

**Monday, Dec. 8**

Famous Players secures world rights to “Aphrodite.”

Jack Dempsey to appear in serial for Pathe release.

Hunt Stromberg leaves Select to join Ince on coast.

Walter E. Greene returns from California.

Order of fuel commissioner closing theaters is rescinded.

National Exhibitors Circuit of Seattle re-elect officers.

**Tuesday, Dec. 9**

Ferndale Film to build big studio on Long Island. Will have 12 stages.

Republic Distributing Corp. to handle “Girl of the Sea.”

United Picture Theaters to elect officers.

First National investigation proves one day shows passing; longer runs becoming popular.

**Wednesday, Dec. 10**

Plague in New Orleans interferes with shipping.

Lubliner & Trinz secure regional franchise for Associated Exhibitors.

Reported Griffith to make Biblical spectacle.

**Thursday, Dec. 11**

Famous Players offering preferred stock to exhibitors.

Adolph Zukor persistently rumored as either having resigned or about to resign from Famous Players.

Jensen and Von Herberg plan $1,500,000 theater in Seattle; acquire 25 more in Northwest.

United Picture officers re-elected.

**Friday, Dec. 12**

Al Kaufman reported out of Famous Players.

Alfred S. Black enters agreement with Universal whereby exhibitors secure payment for showing industrial subjects.

United Picture stockholders have re-financing plan under way.

**Saturday, Dec. 13**

D. W. Griffith safe after being lost at sea for twenty-four hours.

Park-Whiteside forms Cinemaplays, Inc., to feature Gail Kane and Thurston Hall.

Jans Pictures, Inc., formed by Herman F. Jans, Jersey exhibitor and exchange-man.

David Horsley among incorporators of Unista Film Mfg. Co.

**Monday, Dec. 15**

Sterling Film, Ltd., Canadian independent exchange, to expand.

Charles C. Burr, assistant general manager of Famous, resigns to join Arthur F. Beck organization.

G. B. Samuelson, English producer, at work on coast.

**Tuesday, Dec. 16**

United Picture theaters to increase output to 25 features a year.

Reported John Joseph Harvey negotiating for company to distribute comedies only.
HENRY OTTO

Directing

MISS PAULINE FREDERICK

Recent releases

FAIR and WARMER—THE WILLOW TREE—IRIS
THE CHEATER
Dorothy Dalton, Inec star, signed long-term contract with Famous Players.

**Wednesday, Dec. 17**
First National announce plans for expansion which include control of 5,000 theaters.

Olive Tell to be starred in Jans Pictures.

Secretary of the Interior Lane intimates government may officially recognize part played by picture industry during war.

Loew to build at 83rd St. and Broadway.

Educational closes deal with Interchurch World Movement.

**Thursday, Dec. 18**
Frank G. Hall reported back of new Mir-America Corp.

Metro after director to produce in Italy with Mrs. Bettini as a star.

Goldwyn reported to build theater in San Francisco.

**Friday, Dec. 19**
Eve Balfour, famous British actress, arrives in New York.

Metro buys "Polly With a Past"; Ina Claire to be starred.

Harry Koplar of St. Louis reported to expand his theater holdings there.

**Saturday, Dec. 20**
Levy Mayer, counsel for A. L. Erlanger, reported planning a deal involving $50,000,000 to build theaters.

Fire destroys Solax studios in Fort Lee.

National Picture Theaters lines up southern exhibitors.

**Monday, Dec. 22**
Ohio exhibitors form organization to fight alleged inroads of producers.

Famous Players to center 1920 productions on director specials.

**Tuesday, Dec. 23**
English capital backing renewed production of Sclig Polyscope Co.

"Miracle Man" being revived in West on stage owing to success of Tucker production.

Walter Irwin announces formal resignation from Famous.

First National announces Jan. 19 as date for active existence of new theater and producing plan.

**Wednesday, Dec. 24**
Mundus Willem of Paris renews contracts with American producers; acquires European distribution for some Hodkinson releases.

Ben Blumenthal warns American producers of alleged duping of films for Germany.

Edward A. Wise, president United Cigar Stores, elected director of Goldwyn.

**Friday, Dec. 26**
W. W. Hodkinson issues statement reaffirming former stand and making new suggestions to exhibitors.

United Picture Theaters, Inc., stock to be sold at $350 a share.

**Saturday, Dec. 27**
Weekly financial review sees Wall St. interest edging towards picture industry.

Realart secures distribution of R. A. Walsh specials to be produced by Mayflower.

Bill in Congress will make carrying of stolen films across state borders a Federal offense.

Adolph Zukor issues statement regarding theaters.

**Monday, Dec. 29**
Cleveland concern offers stock at $1.00 a share; withdraws Maxwell Karger's name after announcing him as second vice-president.

S.-L. productions to release through Metro.

Seventeen franchises issued by Associated Exhibitors, Inc.

**Tuesday, Dec. 30**
Dwight Macdonald planning to build an "Eastern Hollywood" on Long Island.

Censorship fight threatened in Virginia.

Alfred S. Black affiliates with Abe Spitz of Providence.

Enwood Feature Picture Co. to supply six productions a year for Republic release.

Jackson Film Studios Corp. building studio on Westchester Ave.

**Wednesday, Dec. 31**
Harry A. Sherman sues Henry Lehman for accounting.

C. B. Price secures American distribution of "The Log of the U-35."

Mary Marsh Allen, prominent English actress, in New York.

Hoover film, "Starvation," to play at Manhattan Opera House.

**Friday, Jan. 2**
Marcus Loew may take over control of Metro.

Chicago First National franchise switched from Jones, Liniek and Schaefer to Balaban and Katz.

Morris Kohn, president of Realart, succeeding Arthur S. Kane.

Oliver Morosco to enter producing field.

Has six units in formation.

John C. Graham of London sees need for many theaters in France and England.

**Saturday, Jan. 3**
Loew takes control of Metro Pictures Corp.

Loew to build in Chicago in conjunction with Jones, Liniek and Schaefer.

United States Photograph Corp. offering stock for sale to exhibitors.

**Monday, Jan. 5**
Three millions involved in Loew-Metro deal.

Robertson-Cole take over Hallmark exchanges.

Theda Bara to appear in stage production for Al Woods.

First National official claims producers force films containing advertising on exhibitors.
John S. Robertson
Director

“Dr. JEKYLL and Mr. HYDE”
with JOHN BARRYMORE

“ERSTWHILE SUSAN”
with CONSTANCE BINNEY
Tuesday, Jan. 6

C. B. Price claims duping in connection with official German submarine pictures.

Lawrence Langner, trade mark attorney, says foreign trade marks of American producers are being pirated.

Reported Al Kaufman will enter producing field as independent.

Wednesday, Jan. 7

George Loane Tucker, producer of "The Miracle Man," files suit against Mayflower and Famous Players, alleging violation of contract, etc.

A. J. Small, Canadian theatrical man, missing. Friends fear foul play.

National Screen Service to offer novelty trailer to exhibitors. Has exclusive contract with leading producers for material.

Thursday, Jan. 8

Australasian Films about to merge with J. C. Williamson. Would give combine 60 Australian theaters.

Clark-Cornelius Chaplins switched from Hallmark distribution to Republic.

Plans being perfected for meeting with Secretary of the Interior Lane regarding "Americanization" drive via films.

Friday, Jan. 9


Big producers protected on trade mark registration in foreign countries.

Reported Famous Players will drop Industrial Department.

Maxwell Karger of Metro coming East shortly. Will produce here.

Saturday, Jan. 10

Americanization drive via the films opens Feb. 12.

United Picture Theaters take over Triangle exchanges.

Arthur S. Kane, former Realart president, returns from tour.

First annual meeting of First National opens at Atlantic City.

Monday, Jan. 12

Over 300 theaters join Ohio First National.

C. B. Price applies for injunction to restrain distribution of alleged duped print of U-35 picture.

Ackerman and Harris to build in Los Angeles. Loew will operate.

Tuesday, Jan. 13

Declare dividend on Famous Players preferred stock. Directors elected for next four years.

Equity Pictures' directors hold meeting in Chicago.


Al Kaufman announces resignation from Famous Players.

Associated First National Theaters, Inc., ready to spend 20 million instead of 6 million as originally planned.

Wednesday, Jan. 14

Reported Loew-Metro after Big Five distribution.

Zukor denies Famous Players building theaters; says Wall St. does not control company.

First National members have 75 theaters under construction in various sections of the country.

Thursday, Jan. 15

Goldwyn reported to have bought in to Ascher Bros. Circuit.

Loew, Rowland and Engel to leave for Californian. May build new studio.

First National Convention closing.

Friday, Jan. 16

Carl Laemmle to contest alleged violation of contract by Allen Holubar and Dorothy Phillips.

Control of Exhibitor's Trade Review passes from L. F. Blumenthal to A. B. Swetland.

Charles C. Burr producing series of comedies with Johnny Hines.

Saturday, Jan. 17

United takes over Hallmark distribution.

Goldwyn reported after interest in Blank chain in Nebraska.

Famous Players-Lasky sales force convention opens in Chicago.

F. W. Reynolds seeking to acquire Swanson-Nolan properties in Denver and other western points.

Board of Governors of Stock Exchange admit Loew stock.

Monday, Jan. 19

United buys number of S. A. Lynch exchanges in south.

Reported Allen Holubar to sign with Famous. "Big Six" building studio at Glendale.

H. B. Warner features will be released through Pathé.

Tuesday, Jan. 20

M. P. E. of A. suggests that Henry Ford pay for showing Ford's Weekly.

Malcolm Strauss Co. formed. Will release through Republic.

Morris Gest, theatrical producer, says that Wall St. control of moving pictures is sending theaters "to hell."

Educational's English company will produce features abroad.

Wednesday, Jan. 21

Associated First National pictures name executive committee and voting trustees. Thomas Ince starts series of big specials.

Thursday, Jan. 22

Famous Players to spend ten million on theaters in Canada.

Arthur S. Kane Pictures Corp. announced.

First National reported after Nazimova, Bryant Washburn and Tom Moore.

Associated Exhibitors, Inc., hold session in New York.

A. H. Blank reported in combine with Abe Frankle in Des Moines.
ELL A STUART CARSON

And

R. CECIL SMITH

SCENARIOISTS

Six years with
THOS. H. INCE

Now Writing for
SELZNICK PICTURES
Friday, Jan. 23
Messmore Kendall of Capitol, New York president Associated Exhibitors claim to have 8,000 theaters lined up.
Grace Cunard with National Film.
Pioneer to make pictures of championship wrestling bout.

Saturday, Jan. 24
Haworth to expand.
Goldwyn purchases controlling interest in Bray Pictures, Corp.
Sol Lesser and Gore Bros. buy First National franchise from Tally.
Fred C. Quimby resigns from Pathe to become general manager of Associated Exhibitors.

Monday, Jan. 26
Nat C. Olds to join Goldwyn. Likely to have charge of advertising.
Fairbanks interested in production of Winchell Smith stories.
Capitol to change program weekly.

Tuesday, Jan. 27
Arthur Kane to be Charles Ray's manager.
Marie Doro to appear on Pioneer program.
Decision reserved in Tucker suit against Mayflower and Famous Players.

Wednesday, Jan. 28
Louis Burston arranges pooling of interests of serial makers.
Fox moving to new building on 55th St.
Washington reports that industry will not be included in 1920 census data.

Thursday, Jan. 29
Educational to open 26 exchanges in key cities. "Joe" Lee in charge.
Famous Players' income for 1919 approximately four million.
Fatty Arbuckle to make five-reel features.

Friday, Jan. 30
William S. Hart suing Thomas H. Ince for $100,000.
Al St. John comedies to be state righted by Warner Bros.
United Artists secure theater for showings in Minneapolis. In row with Ruben and Finkelstein.

Saturday, Jan. 31
Republic Distributing to release six Lloyd Carleton productions.
Jesse D. Hampton and Robertson-Cole involved in $100,000 lawsuit over H. B. Warner.
W. H. Clune, of Los Angeles, and William Swanson, Salt Lake City, directors of National Picture Theaters.

Monday, Feb. 2
Betty Compson of "Miracle Man" fame forms her own company. To make special productions.
Famous Players balance sheet as of Nov. 29, 1919, shows assets of over $36,000,000.
Reported Lord Northcliffe, famous Englishman, to enter picture production.
W. W. Hodkinson to release series of Irvin Willat productions.

Tuesday, Feb. 3
Maurice Maeterlinck to write for Goldwyn.
Goldwyn buys Tabor Grand theater, Denver.
Important film deal believed to be reason for visit of George King of Stoll Film Co., London.

Wednesday, Feb. 4
Consolidated Films Laboratory Co., a million and a half dollar company, plans series of laboratories extending from coast to coast.
Special Pictures Corp. to produce comedies. Taken as first serious effort of Los Angeles capital to invade picture industry.

Thursday, Feb. 5
Associated Exhibitors, Inc., will probably release 26 pictures a year according to General Manager Quimby.
Hiram Abrams, United Artists, sees industry headed for straight percentage.
Thomas H. Ince coming east where important announcement will be made regarding Associated Producers.
Oklahoma managers hold annual meeting. Ban "bandit" films.
D. W. Griffith addresses Virginia legislative committee on censorship.

Friday, Feb. 6
Censorship defeated in Virginia.
Near blizzard in East hits deliveries of films.
Zukor pledges support of Famous Players to Nat'l Board of Review.
F. A. Gudger, Du Pont official, now vice-president of Goldwyn.

Saturday, Feb. 7
Famous Players will not release 130 features promised when season opened.
San Francisco Chinese societies refused injunction against "Tong Man." 41 million in Lux Products Corp., new film company.

Monday, Feb. 9
North Dakota exhibitors organize.
P. A. Powers says American producers must sell abroad regardless of exchange or foreign producers will step in.
Eastern producers plan new serial combine.

Tuesday, Feb. 10
Navy wants 20,000 reels.
Carle E. Carlton receiving bids for screen rights to "Irene."

Wednesday, Feb. 11
South Carolina committee votes down proposed censorship bill.
Mary Pickford to tour world.
John C. Flinn promoted to executive position in Famous Players.

Thursday, Feb. 12
Union labor selling stock for Union theater in Seattle.
Mayflower Photoplay interests reported in New England theater deal.
JAMES VINCENT
PRODUCER
DIRECTOR

1465 BROADWAY
Telephone 7028 Bryant
Friday, Feb. 13
Metro to build studio in East. Also to enlarge Coast plant.

Thomas H. Ince and Marshall Neilan making first trip East since formation of Associated Producers.

A. H. Blank, Blank Enterprises, denies selling control to Goldwyn, "or anybody."

Samuel Goldwyn issues statement denying Goldwyn, in their theater operations, are bucking exhibitors. Says only wants a home for his product.

Saturday, Feb. 14
Goldwyn to establish organization in Australia.

British Exhibitors Assn. decide to support Stoll in controversy over Goldwyn contract.

Monday, Feb. 16
Charles Miller productions to be released through Realart.


Tuesday, Feb. 17
Adolph Zukor in article published by financial paper says that stars' salaries are not as enormous as public generally understands.

Ralph Ruffner, well-known exploitation manager, joins First National.

Lord Northcliffe, through W. G. Faulkner, seeks co-operation between Britain and America through films.

Famous Players booked solid at Capitol for March.

Wednesday, Feb. 18
William Brandt organizing new exhibitor body in Greater New York. Total booking days already reach 500. Vote against percentage booking.

Export and Import Film Co. turns from exporting to importing because of foreign exchange rate situation.

Thursday, Feb. 19
Tom North becomes general manager of Tom Moore Enterprises, Washington.

Frank Crane to write features for Park Whiteside productions.

John Ince signed to direct specials for J. Parker Read.

F. I. L. M. Club of New York urges insurance against loss of films upon exhibitors through reel delivery companies.

Friday, Feb. 20
Los Angeles hears Associated Producers will release independently and maintain their own exchanges.

Burton King to make series of productions for Hallmark.


Saturday, Feb. 21
527 theaters signed in N. Y. State to show advertising reels.

Vivian Martin Pictures, Inc., to star Vivian Martin; Edward Bowes, president of organization.

Monday, Feb. 23
Reelcraft Pictures Corp. chartered in Delaware at $5,000,000.

Important meeting of directors of Associated First National Pictures.

Tuesday, Feb. 24
Chicago picture theaters threaten to close unless operators' union meets demands of Allied Amusements Association. Reported Koplar-Goldman houses in St. Louis in deal with Paramount.

Hart suit, involving $500,000, against Thomas H. Ince, under way.

H. D. H. Connick, Famous Players, on coast. May mean changes in coast organization.

Rembusch and Olson mentioned in Indiana combine of 50 first run houses.


Wednesday, Feb. 25
Two new directors elected and plans adopted at meeting of Associated First National Pictures.

Capital Film exchange men meet in Chicago.

A. H. Blank in million dollar deal in Des Moines.

H. B. Wright resigns as manager of Northwest Exhibitors Circuit.

Thursday, Feb. 26
Frohman Amusement Corp. selling stock direct to public. Expect 5,000 stockholders.

James V. Bryson to open Universal offices in Australia. Pat Powers says Universal will build studio in London.

Sol Lesser takes over distribution of Special Pictures Corp.

Friday, Feb. 27
Goldwyn directors meet-reported discussing plan for distribution of Associated Producers product.

Tom Moore to have 11 houses in Washington.

A. Kaufman signs Allan Holubar and Dorothy Phillips.

Joseph Urban, technical director for Cosmopolitan Prod.

Saturday, Feb. 28
Allan Dwan discusses Wall Street in connection with picture industry.

Probable legal battle between Universal and Al Kaufman regarding Allan Holubar and Dorothy Phillips.

Reported shake-up in Fox organization.

Monday, Mar. 1
Charlie Chaplin to make five-reelers for "Big 4."

Henry M. Hobart made vice-president of International Film Service Co., Inc.

First National plan second annual convention of exchange men.


Tuesday, Mar. 2
Reported Famous Players product for next year cut to 65.

Theater owners say United Artists book on rental basis.
JAMES WOODS MORRISON

Current Releases
Leads in
“Love Without Question” with Olive Tell
“Tomorrow” - - - All Star Cast
“Sowing the Wind” with Anita Stewart
**Wednesday, Mar. 3**
Universal sues Ramus, Inc. and Abrams for $100,000.
Gibraltar Pictures may start series of exchanges.
John D. Tippett of London here. May build studio in this country.
Paramount buys three theaters in San Francisco.
United Artists to release Sennett's comedy-feature, "Down on the Farm."

**Thursday, Mar. 4**
New Jersey exhibitor factions divided over Sunday opening question.

**Friday, Mar. 5**
Adolph Zukor issues important statement before sailing for Europe.
Producers not worried over exchange situation existing between Canada and United States.
J. Parker Read, Jr., expounds his ideas on production.

**Saturday, Mar. 6**
Business interests in Omaha and Nebraska turn to film industry for investment.
Two $500,000 damage suits filed against Hodkinson, Collins and others.

**Monday, Mar. 8**
Second annual convention of Select to start April 5.
Annual meeting of New York State Exhibitors' League opens in Utica.

**Tuesday, Mar. 9**
International combine reported in making in which Adolph Zukor plays big part.
S. Rowson says English production increasing at rapid rate.
William A. Brady Pictures Corp. formed.
Conventon of M. P. E. A. to be held in Chicago instead of Virginia.

**Wednesday, Mar. 10**
Stock being offered in Boston in concern known as National Finance and Film Trust.
Tarkington Baker leaves Universal to form own organization.

**Thursday, Mar. 11**
James Calhoun of Cinema Ad, Inc., of Los Angeles, claims he has contracts with producers for insertion of advertising in films.
Selznick organization combining various companies throughout country, will save approximately $800,000 a year.

**Friday, Mar. 12**
Isaac Wolper, Mayflower, denies deal with F. C. Quimby, of Associated Exhibitors.
Reelcraft Pictures Corp. absorbs number of state rights short reel companies.

**Saturday, Mar. 13**
David P. Howells sees danger in action of importers turning to other phases of the domestic industry.
No census for the picture industry in 1920 figures.
Carl Laemmle and Robert H. Cochrane to buy out P. A. Fowlers' interest in Universal.

**Monday, Mar. 15**
Robertson-Cole field force and home officials hold convention at Astor.
Broadwell Pictures, Inc., organized in Massachusetts. To produce.
Thomas H. Ince and J. Parker Read, Jr., of Associated Producers, leave for coast without announcing distribution plans.
Robertson-Cole to produce "Kismet" with Otis Skinner.

**Tuesday, Mar. 16**
Star Co. suing Vitagraph and Pathe relative to "Get Rich Quick Wallingford" productions.
Associated First National to release series made by Whitman Bennett starring Lionel Barrymore.
Ethel Barrymore signed by Tri-Star Pictures Corp. to produce specials.

**Wednesday, Mar. 17**
Percentage on gross with no deductions, reported selling plan for Famous next year.
Select to distribute Prizma. Will make features.
Educational gets world-wide distribution rights on C. L. Chester product.

**Thursday, Mar. 18**
Merger expected in United Picture Theaters.
Percentage basis outlook for Fall.
Exporters disagree on status of foreign market.

**Friday, Mar. 19**
Marshall Neilan to make productions in Europe.
Loew to build four big houses in California.
Thomas H. Ince and J. Parker Read, Jr., in Los Angeles to confer with Associated Producers' members regarding distribution.

**Saturday, Mar. 20**
Cathrine Curtis Film Corp. expands.
Ethel Clayton to form own producing company for independent distribution.
James Oliver Curwood plans legal action against producers who "pad" old films.

**Monday, Mar. 22**
Universal planning expansion of publicity force.
Woman's City Club adopts resolution in opposition to legal censorship.

**Tuesday, Mar. 23**
Robertson-Cole to release 40 for 1920-21 instead of 60.
J. A. Quinn forms Motion Picture and Theatrical League for Better Pictures.
Georges Carpentier, French pugilist, arrives to start production for Robertson-Cole.

**Wednesday, Mar. 24**
National Picture Theater directors due here in April for convention.
Hy-Art Pictures Co. signs Lillian Walker and Ruby de Remer.
WYNDHAM STANDING

Who will be seen in the special super-feature

"EARTHBOUND"

A Featured Broadway Run – Astor Theater
Important meeting of Goldwyn sales managers.

Thursday, Mar. 25
Crusader Films Corp. plan series of historical pictures.
Skouras Bros. of St. Louis secure First National franchise for Missouri.
Producer-exchangemen combine expected in Chicago.
Haworth claims Hayakawa's services for four years. Latter says he is through. Federal Trade Commission resumes Saenger Co. investigation at New Orleans.

Friday, Mar. 26
Independent Producers plan own organization at Chicago convention.
Purity Pictures Corp. organizing for production of religious pictures exclusively.

Saturday, Mar. 27
Federal Trade Commission's investigation into activities of Saenger Amusement Co.
Broadwell Prod., Inc., acquire rights to Nick Carter stories which they will produce.
Robertson-Cole to build ten-story office building on Seventh Ave.

Monday, Mar. 29
Chicago independent exchange men form organization known as Federated Film Exchanges of America, Inc.
Members of Exhibitors' Defense Committee of First National here for conference.

Tuesday, Mar. 30
Kansas Exhibitors' Association adopt resolutions opposing percentage.
Richard Rowland issues statement regarding Loew-Metro organization for coming year.
Selznick signs William Faversham for series of productions.
Amalgamated Exhibitors, Ltd., Montreal, secure Hallmark and Pioneer franchises.

Wednesday, Mar. 31
Independent Producers open two-day session at Hotel Knickerbocker, N.-Y.
Hiram Abrams leaves for coast. Mission is secret.

Thursday, Apr. 1
William G. McAdoo retires as counsel for United Artists. Oscar A. Price may resign.
Famous Players signs Ethel Clayton.
Independent Producers meet in New York. Plan cooperative organization.

Friday, Apr. 2
Mark Klaw forms film producing unit. Long expected as factor in field.
Interchurch Film Corp. offers unit program to churches. After non-theatrical distribution exclusively.

Saturday, Apr. 3
Ben Wilson to produce serials for Selznick.
Mae Murray leaves International to make independent productions directed by Robert Leonard.
Selznick has 200 plays to be produced by various units.

Monday, Apr. 5
Texas exhibitors suing for share of Chaplin picture profits.
Oscar A. Price, president of United Artists, resigns.
Selznick, Select and Republic branch managers open convention at Astor.

Tuesday, Apr. 6
First National discovers after extensive investigation that 25¢ is average admission price in country's larger theaters.
Hiram Abrams may succeed Oscar A. Price as president of United Artists.
Triangle again secures its exchanges and films from United Picture Theaters.

Wednesday, Apr. 7
Harry M. Crandall, Washington, succeeds Messmore Kendall as president of Associated Exhibitors, Inc.
Fred B. Warren resigns as vice-president of W. W. Hodkinson Corp.
Bryant Washburn will leave Famous Players. May go to First National.
Geraldine Farrar reported signed by Associated Exhibitors, Inc.

Thursday, Apr. 8
National Picture Theaters hold meeting. Will elect directors.
Arthur James resigns as director of publicity for Fox.
Universal to revert to the star series system of booking.

Friday, Apr. 9
Fairbanks discusses stock holdings of various members of United Artists in company.
New York exhibitors seek law to kill deposit system.

Saturday, Apr. 10
D. W. Griffith secures exclusive patent rights to "blue effect" used in "Broken Blossoms."

Monday, Apr. 12
Wilard C. Patterson of Atlanta promises a show down with producer-exhibitors who he says are trying to drive independent exhibitors out of business.
Universal signs French and German authors to write original stories.
Hayakawa Feature Film Co. formed.

Tuesday, Apr. 13
Theater Owners Chamber of Commerce back of New York State Exhibitors' League in fight for removal of deposits.
Works of Max Reinhardt to be filmed in California.
JOHN LYNCH

Head of Scenario Department—Selznick Pictures
Wednesday, Apr. 14
Famous Players’ annual report shows big increase over 1918. Total business over $272,000,000.
Goldwyn to produce 52 next year.
Nazarina renews contract with Metro. Scandinavian representative of David Howells sees growth of German films.

Thursday, Apr. 15
Associated Motion Picture Advertisers perfect scheme for closer cooperation between film companies and newspapers.
Isaac Wolper out of Mayflower. To produce independently.
Theater Owners’ Chamber of Commerce objects to use of Loew’s name on Metro productions.
Murray W. Garsson forms new company known as Fine Arts Pictures, Inc., to produce features.

Friday, Apr. 16
Motion Picture Exhibitors of America to meet in Chicago in June.
German Reichstag plans to stimulate home production and bar out all but their own films.
ReelerCraft rounds out distributing system. Has 30 exchanges.

Saturday, Apr. 17
First National has plan to determine actual box office strength of hitherto undetermined pictures.
Marguerite Clark through with Famous. Considering offers.
Members of “Big 4” deny dissolution.
Pathé annual statement shows increase of 60 per cent in gross earnings.
British Columbia bill would tax 20 per cent of gross receipts on all amusements.

Monday, Apr. 19
Selznick Enterprises plan 537 productions for coming season.
Madalaine Traverse through with Fox.
Several hundred exhibitors to work with “Pat” Patterson on Exhibitors’ Defense League.

Tuesday, Apr. 20
Mary Pickford and Douglas Fairbanks to sail for Europe May 12.
Loew takes over four David Picker theaters in New York City.
Reported Louis Bennison signed by Marc Klaw.

Wednesday, Apr. 21
Pauline Frederick joins Robertson-Cole. Leaves Goldwyn.
Two large picture producing corporations organized in Japan.
C. C. Burr sells 12 “Torchy” comedies to Educational.

Thursday, Apr. 22
Adolph Zukor returns from Europe.
Goldwyn secures “Return of Tarzan” from Numa Pictures Corp.
Two Spanish companies combine to control production and exhibition.
Nebraska exhibitor sues Omaha Film Board of Trade for $750,000. Charges restraint of trade.

Friday, Apr. 23
Celebrated Authors Society buys Edward E. Rose plays.
First National members all set for Chicago convention.

Saturday, Apr. 22
Harry Levey, Universal Industrial, holds no contract with exhibitor organization. Claims a misunderstanding.
First National Convention in Chicago opens.
Clarine Seymour, Griffith player, dead.

Monday, Apr. 24
Shake-up reported in auditing department of Famous Players. Fifteen reported out.
Independent exhibitors in Chicago form new organization.
First National gets from Mayflower Allan Dwan productions and those of R. A. Walsh and Sidney Franklin.
Petition in bankruptcy filed against United Picture Theaters of America, Inc. Gladys Brockwell leaves Fox.

Tuesday, Apr. 25
Associated Producers, Inc. (“Bix Six”) form their own distribution with Oscar A. Price, formerly of United Artists, as president, and F. B. Warren, formerly of Goldwyn and Hodkinson, as general manager. Will deal direct with exhibitors.
Frank Hall takes over Triangle exchanges and films.
Signal Amusement Co., Atlanta, gets Associated Exhibitors’ franchise in the South.

Wednesday, Apr. 26
Petition in bankruptcy filed against United Pictures Productions Corp.
First National to distribute two five-reel Mack Sennett comedies.
Exhibitors in Chicago name new organization, Independent Exhibitors of America.

Thursday, Apr. 27
Hugo Ballin forms own producing company.
First National convention in Chicago closes.
M. P. E. A., Inc., after information regarding operations of film clubs for the Department of Justice.
B. P. Schulberg, president of Attractions Distributing Corp.

Friday, Apr. 28
First National to put new sub-franchising plan into operation at once.
Educational secures distribution of series to be produced by Conservation Commission of New York State.

Saturday, May 1
First National sub-franchises expected to reach 6,000 by fall.
HARRY BEAUMONT M. P. D. A.

DIRECTED

"STOP THIEF"  "OFFICER 666"  "GOING SOME"
"LORD AND LADY ALGY"  "THE GREAT ACCIDENT"

FOR GOLDWYN
More Loew theaters planned for Canada and West.

Famous Players plan to experiment on re-issuing on regular schedule.

**Monday, May 3**

Sol Lesser to concentrate on exhibiting.

Southern California exhibitors demand removal of United Artists’ Los Angeles manager.

**Tuesday, May 4**

Famous Players form $3,000,000 corporation to produce in India.

No French embargo on films.

Screen Players Production, $11,000,000 corporation, formed in Delaware.

Brunton to build studio in East.

National Association reports decrease in film thefts.

**Wednesday, May 5**

Crandall denies he has sold his Washington theaters to Goldwyn.

Claire Whitney second Tri-Star Pictures star.

Bill suggested to increase theater tax.

**Thursday, May 6**

Committee of Independent Exhibitors of America in conference with producers on theater-burn production.

5,000 film users listed in churches and institutions by Government.

**Friday, May 7**

Ralph Proctor resigns as assistant general manager of United Artists.

Reported John Emerson will make series of specials under his own direction.

**Saturday, May 8**

Tax on personals demanded from artists by Government. West coast film colony aroused.

Cecil B. De Mille renews with Famous Players for five years.

No intention of owning or operating theaters, says Associated Producers.

**Tuesday, May 10**

Goldwyn not after theaters. Will buy or build when forced to only, says Godsol.

More production voted for at meeting of Canadian Photoplays.

Frohman Amusement Co. expansion calls for immediate production of 16 pictures.

First National officials in Dallas to combat Hulsey-Lynch Enterprises.

Gloria Swanson to be starred in Paramount Pictures.

More First National units formed in Delaware.

**Wednesday, May 11**

David P. Howells and Arthur S. Kane elected to board of directors of Catherine Curtis Corp.

Split in industry expected at Cleveland Convention over theater buying activities by producers.

Ralph O. Proctor joins Associated Exhibitors as assistant to Fred C. Quimby.

**Thursday, May 12**

Associated Producers will have exchanges ready by September. Will wage campaigns for long runs.

J. N. Naulty, general manager Eastern studios of Famous Players, resigns to form producing unit with Gardiner Hunting.

Los Angeles reports formation of $5,000,000 Oliver Morosco picture company.

**Friday, May 13**

“Big Four” members due in New York in a month to hold meeting for election of president, Pickford-Fairbanks foreign trip postponed.

Reported B. S. Moss sells theaters to prominent vaudeville interests.

Enid Bennett and Fred Niblo to leave Thomas H. Ince and form two distinct producing units.

**Saturday, May 14**

King Vidor to make four productions only during coming year.

Georges Carpentier signed by Robertson-Cole for three years.


**Saturday, May 15**

Goldwyn in Capitol. “Roxey” expected to be in charge.

Samuel Goldwyn returns from Europe. Forms Urban Motion Picture Industries. Associated Producers chartered in Delaware.

Realart holding convention in New York.

**Monday, May 17**

Fran’s Rembusch suggests independent exhibitors cancel service on producers who own theaters.

Educational to build studio in Hollywood.

Joseph L. Hunkett back from England. Federated Film Exchanges of America plan four day convention at Astor, New York City.

**Tuesday, May 18**

Samuel Goldwyn thinks foreign field offers tremendous opportunity. Has 22 productions ready for Fall season.

Associated Producers secure offices in several West Coast cities.

David P. Howells, exporter, assumes control of J. Frank Brockhiss, Inc.

Southern Baptists convention drops attack prepared against pictures and National Board of Review.

**Wednesday, May 19**

George Loane Tucker-Mayflower Photoplay Corp, litigation may be settled out of court. Tucker to make four more for Mayflower.

David W. Griffith finishes contract with First National. Buys back “Black Beach” for United Artists release.

Various Greater New York circuits reported perfecting booking combine against Marcus Loew.

**Thursday, May 20**

Lillian Gish, long a Griffith player, signed by Frohman Amusement Corp, for three years.
EARLE WILLIAMS
VITAGRAPH STAR

Latest Release: THE PURPLE CIPHER

Recent Releases: A MASTER STROKE
CAPT. SWIFT
THE FORTUNE HUNTER

Box Office Attractions of Merit
Drastic attacks on industry imposed in province of Ontario.

**Friday, May 21**

Famous Players claims contract with Gloria Swanson for over two years. Later denies this.

J. G. Hawks, C. Gardner Sullivan, Monte Katterjohn and John Lynch reported forming producing company.

Christie comedies to be released through Educational.

Robert Harron Prod. through Metro next season. Richard Barthelmees productions also to be released in Fall.

**Saturday, May 22**

Big foreign plans of Educational include probably largest theater in world for London.

Dr. Ellis P. Oberholtzer, secretary of Pennsylvania State Board of Censors, reported out.

Exhibitors' Protective League and Theatrical Protective League of Minneapolis combine.

American Cinema reorganization will include important development with offices abroad.

Official opening of Fox studio.

**Monday, May 24**

Plans reorganization of United Picture Theaters of America.

Selznick's talk to Theater Owners' Chamber of Commerce expected to favor new life for Nat'l Assn.

**Tuesday, May 25**

Associated Exhibitors, Inc., to be represented in Cleveland during convention week.

Capt. E. McL. Bayne, head of Kinogrames, president of new Associated Screen News.

Richards and Flynn, Kansas exhibitors, to produce series starring Jack Gardner.

Federated Film Exchanges of America probably will become permanent body.

**Wednesday, May 26**

Reported contracts signed between Messmore Kendall, C. Gardner Sullivan and Isaac Wolper for series of C. Gardner Sullivan productions.

S. L. Rothapfel manager of Capitol Theater.

Bebe Daniels fifth Realart star.

Ida May Park Productions formed.

Deposit bill signed at Albany.

**Thursday, May 27**

Winfield R. Sheehan and Saul E. Rogets elected vice-presidents of Fox Film Corp.

Invincible Photoplays, Inc., offering stock for sale.

Famous Players' quarterly report shows $101,760 over 1919.

**Friday, May 28**

Maurice Tourneur working on last production for Famous Players.

Metro announces approximately 60 productions for next season at banquet which closes convention.

**Saturday, May 29**

Frank Rembusch of Indianapolis would merge all exhibitor factions into one national organization.

First National 1920-21 schedule includes three from Allen Holubar.

Gaumont pledges $1,000 to charity if competitor has better color pictures than his.

**Tuesday, June 1**

Next year's schedule announced by First National plan 60 productions, from 15 producing units.

30 productions from Associated Producers first year.

Metro signs eight prominent authors.

**Wednesday, June 2**

Robertson-Cole to build studio in California.

Joseph L. Plunkett to again assume management of Strand.

Famous Players Plan 104 for next year.

**Thursday, June 3**

Move under way to hold one convention of exhibitors in Cleveland. Committee of Seventeen at work.

Nat'l Booking plan effected. If completely developed would establish unusual conditions from production to distribution.

**Friday, June 4**


Plans under way to circuit prologues in First National houses throughout the country.

Committee representing Motion Picture Theater Owners of America and Independent Motion Picture Exhibitors to meet in Cleveland Monday. Indications point to one convention.

C. R. Seeley leaves National Pictures Theaters.

Capitol re-opens with typical Rothapfel program.

**Saturday, June 5**

H. M. Thomas leaves Rialto, Omaha, to direct theaters of Famous Players-Canadian corporation.

Motion picture executives and exhibitors from all sections of the country gather in Cleveland for National Association meeting and exhibitor convention.

**Monday, June 7**


Oscar A. Price and Fred B. Warren of Associated Producers return to New York from California.

Selznick Enterprises acquire Paragon studios, Fort Lee. Now the largest producer in the East.

Edgar Lewis to make series of specials for Pathe.

**Tuesday, June 8**

National Association meets in Cleveland. W. A. Brady refuses to run for
HARLEY KNOLES—Director General
ALLIANCE FILM CORPORATION, Twickenham, London, England
Sydney Cohen opens exhibitor convention in Cleveland.

**Wednesday, June 9**

Hiram Abrams elected president of United Artists.

Independent M. P. Exhibitors of America and M. P. Theater Owners of America form one association in Cleveland. M. P. Exhibitors of America, Inc.—the A. S. Black League—withdraws.

Mayflower to specialize on big productions for next season. Will not feature director.

Metro acquires "The Great Redeemer," a Tourneur production.

**Thursday, June 10**


Harry Koplar to start action for recovery of ten St. Louis theaters from Famous Players.

**Friday, June 11**

Madge Kennedy Pictures Corp., formed. Star plans four a year.

Coal producers form new organization to buy material and props collectively.

**Saturday, June 12**

Indications point to the entrance of organized labor in the producing and exhibiting fields. This to secure labor's version of industrial problems.

Official Government returns show total rental business done by distributors reaches $62,520,167.20 from July 1, 1919, to March 31, 1920.

Herman Rifkin's exchange men's organization to handle 16 pictures a year.

**Monday, June 14**

Eastman Kodak will build warehouses in Los Angeles with capacity of 10,000,000 feet of raw stock.

Representatives of important English interests in America to line up stars and technical men. Madaline Traverse may be first.

Resolutions adopted by exhibitors in Cleveland indicate drives will be started for new distributing contracts and curtailment of F. I. L. M. club activities.

**Tuesday, June 15**

Alliance Film Corp., Ltd., of London makes offer to President Wilson to write series of stories dealing with international peace.

Another combination of independent exchanges under way.

Harry A. Sherman plans new franchise scheme. Will also make 12 pictures a year.

Joe Brandt resigns as director general of National Film.

First National will probably handle series of Carter De Haven comedies.

Frank A. Garbutt heads Cinema Mercantile Corp., the new co-operative buying organization of coast producers.

**Wednesday, June 16**

Total rentals for first quarter of 1920 reach $25,495,133.

Industry threatened with strike of laboratory men. New demands presented by workers' union.

Two Famous Players' dividends to fall due in July and August.

Central Pennsylvania exhibitors form organization.

**Thursday, June 17**

Siberian Government in market for large quantity of films and projection machines.

Bryant Washburn forms own company. Lee A. Ochs interested.

Louis B. Mayer to produce 12 pictures during next season.

**Friday, June 18**

Eastern Laboratory Owners reject demands of Motion Picture Craftsmen.

Summer Charles Britton, publisher, forms producing company.

Germany fixes limit on importation of foreign films.

**Saturday, June 19**

Harold Lloed expected to make five reel features for Associated Exhibitors.

Labor Film Service, Inc., plans regular release of entertainment and propaganda subjects.

**Monday, June 21**

Vivian Moses, supervisor of publicity and advertising for Fox Film.

Joseph M. Schenck is partner with Albert Kaufman in Allan Holubar and Sidney Franklin productions.

Southwestern exhibitors finally close for Associated First National franchise in Texas, Arkansas and Oklahoma. Plan determined fight against E. H. Hulsey.

**Tuesday, June 22**

Edward Bowes, managing director Capitol Theater, now heads theater division for Goldwyn Pictures.

Germany again clamps down strict embargo on importation of foreign made films.

**Wednesday, June 23**

International Exhibitors Circuit, Inc., in process of formation. Plan to take over assets of United Picture Theaters and United Picture Productions Corp. Will operate along First National lines.

Harry Levey, manager Industrial and Educational Departments at Universal, resigns.

American Theaters Corp., $5,000,000 company with headquarters in Atlanta, plans to develop string of southern theaters.

**Thursday, June 24**

Associated Producers will operate 12 exchanges. All but three managers already appointed.

Samuel Goldwyn in coast interview states his company will release 60 productions for 1920-21. Goldwyn may have several European stars.
S. A. Lynch Enterprises Finance Corp. formed in Delaware with $10,000,000 capital. Harry Levey will produce industrials independently. May have his own distributing organization.

Friday, June 25

Tom Mix to form own company on completion of Fox contract, is report.

Saturday, June 26

Associated First National states subfranchises numbering 2,500, have been granted. A. F. of L. adopt resolution condemning present films in which labor problems are shown.

Monday, June 28

First National plans a presidential straw vote in all of its theaters. Four million voters expected to be reached.

Tuesday, June 29

Loew's, Inc., declares two dividends, 5% on common and 13 1/4% on preferred. Harry Morey to produce independently. Joe Brandt planning new distributing organization.


Wednesday, June 30

Realart will release 40 next year. Justice Johnston new star; four William Desmond Taylor productions listed.

David P. Howells forms new unit to concentrate sales in Southern Europe and Egypt.

Emile Chautard severs connections with William Fox.

Universal declares 1 1/2% dividend.

Thursday, July 1

David W. Griffith, Inc., a $50,000,000 corporation, formed. New York and Chicago bankers interested. 500,000 shares of stock for public offering.

Robertson-Cole to release 36 for 1920-21.

Pathe to handle 4 Federal Photoplays yearly and probably series of Robert Brunton features. Also 8 serials for new year.

Friday, July 2

Fannie Hurst to write original stories for Universal.

Saturday, July 3

Sydney S. Cohen, president M. P. T. O. of America, in open letter to Adolph Zukor attacks theater operations of Famous Players and calls Zukor the exhibitors' "most dangerous enemy."

Tuesday, July 6

Goldwyn to release 1920-1921 product on open booking plan.

Allen Theatrical Enterprises, Canada, enroll in new First National franchise plan.

Louise Lovely to be a Fox star.

Wednesday, July 7

Dominion Films to make six Ralph Connor stories. First National may release.

Thursday, July 8

Important booking combination being perfected in the Northwest. Jensen and Von Herberg interested.

Independent exchange men headed by Herman Fifiik and Edith Wessel and Ivan Abramson seeking production contract.

Officials of National Booking Corp. convene in Atlantic City for important conference. Jules Mastbaum, Stanley Co., will attend.

Greater New York exhibitors to protest return of deposit checks. Charles Ray productions by First National. Claim original contracts are valid.

Watterson Rothacker sails for London to establish laboratory there.

Friday, July 9

Northwest exhibitors form Independent Exhibitors' Circuit through which 120 theaters will be booked.

Gladys Walton and Eva Novak new Universal stars.

Saturday, July 10


Monday, July 12

Jack Pickford released from Goldwyn contract. Will form his own company.

Jules Mastbaum, president of National Booking Corp. Some First National franchise holders interested in plan.

Tuesday, July 13

D. W. Griffith, Inc., offering 125,000 shares of stock at $15 per share. Issue listed on curb market.

Wednesday, July 14

Oliver Morosco Productions, Inc., formed with $2,500,000 capital. Will film stage producers' plays.

M. P. Exhibitors of America, Inc., to meet Aug. 31-Sept. 1, at Hotel Congress, Chicago.

Thursday, July 15

Texas Exhibitors Assn. formed in Dallas. To be affiliated as booking circuit with exhibitors in Texas.

Sydney Cohen writes D. W. Griffith complaining of "hostile and arrogant" attitude of Hiram Abrams toward exhibitors.

W. E. Shallenberger appointed general manager of Federated Film Exchanges of America, Inc.

Arthur Donaldson Productions formed.

Friday, July 16

Stoll of England may establish exchange system throughout the United States.
FOR CONSTANCE TALMADGE:
“A Temperamental Wife,” “The Virtuous Vamp,” “The Love Expert,” “In Search of a Sinner” and “The Perfect Woman”

FOR PARAMOUNT-ARTCRAFT:
“Come On In” and “Oh, You Women”

FOR NORMA TALMADGE:
“The Social Secretary”

FOR DOUGLAS FAIRBANKS:
“Reaching for the Moon,” “The Americano,” “Down to Earth,” “His Picture in the Papers,” “Wild and Woolly,” “In Again—Out Again”

Address
130 WEST 44th STREET
NEW YORK
Saturday, July 17
International Alliance of Theatrical Stage Employees and M. P. Operators of U. S. and Canada threaten strike if demands are not met.
Ralph Proctor resigns from Associated Exhibitors.

Monday July 19
A. J. Callaghan reported to have signed George Arliss to appear in "The Devil" for First National release.
Laboratory workers around New York go on strike.
James M. Barrie to come to America in the Fall to assist in making "Peter Pan" for Famous.

Tuesday, July 20
Reggie Morris new director general of Special Pictures Corp.
Theater circuit for India under way.
New deal on for distribution of Triangle re-issues and Hallmark productions.

Wednesday, July 21
Holding company being formed for Selznick company.

Thursday, July 22
First National to open own offices in Eastern Canada, displacing Regal.
Adolph Zukor wants to know personally about reported threats by Famous' employees to exhibitors.

Friday, July 23
Production halts due to large number of pictures made ahead of schedule and other causes.

Saturday, July 24
McAdoo stock in United Artists purchased by stars making up the corporation.
Kessel & Baumann secure "Babe" Ruth feature.

Monday, July 26
Fine Arts Film Corp. file $500,000 suit against Equity regarding C. K. Young productions.
T. H. Ince charges Judge Works, hearing Hart case, with bias.

Tuesday, July 27
New York Chamber of Commerce Theater Owners want open booking and will so operate.

Wednesday, July 28

Thursday, July 29
Franco-American Cinematograph Co. announce plan. Claim to control 20,000 theaters and many companies.
S. A. Lynch said to be arranging with producers for product for new booking idea.
A. M. P. A. nominate officers for coming year. Paul Lazarus to be president.

Friday, July 30
Brunton has Dustin Farnum, Ruth Roland and Chas. Hutchinson under contract.
United Artists' foreign deal closed—B. P. Shulberg brings suit against Hiram Abrams for commission regarding deal.

Saturday, July 31
Laboratory strike ends. Joint committee to arrange wage scale.

Monday, Aug. 2
Loew's, Inc., to offer 288,000 shares of stock at $22. New finances to be invested in theaters.
Paul H. Cromelin, president of Inter-Ocean, hits combinations in the film industry.
Prominent producers and distributors, all members of N. A. M. P. I., go on record as opposing booking agencies.

Tuesday, Aug. 3
Ormer Locklear, producing for Fox, killed in aeroplane accident at Los Angeles.
Special Pictures Corp. signs Chester Conklin for comedy series.

Wednesday, Aug. 4
International Exhibition, first since the Great War, to open in Amsterdam, Holland, Aug. 12.
Tom Moore disposes of Associated 1st National franchise for District of Columbia to the circuit.
Bessie Barriscale completes contract with B. B. Features, Inc.
Frances Marion to direct Mary Pickford in two pictures.
S. A. Lynch acquires theater chains in Wichita Falls, Little Rock and El Paso.

Thursday, Aug. 5
Adolph Zukor agrees to meet committee of exhibitors to go over Famous Players' theater policy.
Annette Kellerman forms new producing company.

Friday, Aug. 6
W. H. Swanson, First National franchise holder in Salt Lake City, to enter producing field.

Saturday, Aug. 7
Harry Crandall, Washington, purchases Associated First National franchises formerly held by Tom Moore.

Monday, Aug. 9
B. P. Schulberg and "Bernie" Fineman buy Sam Rork's interest in Katherine MacDonald Co.
Theater Owners' Chamber of Commerce seeking opinion as to legality of Famous Players' booking contract.
Harry Garson secures receiver for Equity Pictures, but court later vacates order.

Tuesday, Aug. 10
Allied Independent Attractions, Inc., formed by Ralph Proctor to supply service to independent producers.
Other producer-exhibitors in addition to Famous Players may be asked to meet
ENID BENNETT

FRED NIBLO
the exhibitors’ Committee of 9 on the theater holding question.


**Wednesday, Aug. 11**

F. J. Harrison, former chemist for P. A. Powers, seeks inquiry into affairs of Powers Film Prod. Co.

Reelcraft Pictures offer $800,000 stock to public.

**Thursday, Aug. 12**

Famous Players’ criticism of First National sub-franchise plan answered in detail by the latter.

Dorothy Gish completes Famous Players’ contract.

Harry Koplar settles controversy over St. Louis theaters with Famous Players for reported sum of $570,000.

Nazimova to make two more for Metro under present contract. May renew Metro contract.

Federal Government recovers $213,133 in delinquent theater admission taxes.

**Friday, Aug. 13**


Censorship killed in Georgia.

Exhibitors’ Committee of 9 to investigate connections of Lynch and Black with Famous.

Involuntary petition of bankruptcy filed against Hallmark Pictures Corp.

**Saturday, Aug. 14**

Booking combine question a serious one to warrant investigation by Federal Trade Commission.

First National forms two subsidiary companies to handle Canadian distribution. W. J. Drummond, general manager.

**Monday, Aug. 16**

Tom Moore says National Booking idea caused him to break with First National.

**Tuesday, Aug. 17**

Regal Films and Exhibitors Distributing Corp. merge interests in Canada.

Gives Regan Robertson-Cole product.

Committee of 9 investigating S. A. Lynch’s activities in South.

**Wednesday, Aug. 18**

International Theater Corp. formed. After chain of houses.

Federated Film Exchanges of America secure four Bessie Love Prod.

Storm Pictures, Inc., formed. Four a year the schedule.

**Thursday, Aug. 19**

Alfred S. Black refuses to meet Committee of 9. Says First National financed Patterson Chicago meeting. Lynch plans no booking combine.

Vitagraph warns trade against attempt ed “theft” of Larry Semon. Under contract for 36 pictures.

Seven state exhibitor bodies adopt resolutions condemning United Artists’ policy on collecting rentals.

**Friday, Aug. 20**

Canadian exhibitors to meet on First National sub-franchise plan. Dissatisfaction evident.

Lionel Barrymore to make three more productions for Associated First National, making a total of seven.

**Saturday, Aug. 21**

New York public schools experimenting with films as mode of instruction.

Exhibitors League of Eastern Penn., Southern N. J. and Delaware convenes at Atlantic City.

**Monday, Aug. 23**

M. P. T. O. plans to eliminate star and director “stealing” in order to stabilize rentals, Cohen tells Atlantic City convention.

North Carolina exhibitors hear about workings of Lynch organization.

Pathe to distribute Tom Santschi two-reel westerns.

**Tuesday, Aug. 24**

First National and Willard Patterson answer A. S. Black’s charges regarding them.

Messmore Kendall to head Goldwyn. Samuel Goldwyn to retire.

**Wednesday, Aug. 25**

S. A. Lynch breaks off all conferences with M. P. T. O. regarding theater corporations in the South.

Famous Players and Goldwyn settle with Theater Owners’ Chamber of Commerce regarding last year’s contracts.

Harry Crandall refutes Tom Moore’s statements regarding First National and National Booking Co.

**Thursday, Aug. 26**


Independent exchanges to continue handling Triangle product. New deal arranged with Hallmark receiver.

Premiere of “Way Down East” calls for $10 seats.

**Friday, Aug. 27**

70 per cent of U. S. Territory sold by Harry Garson on series of five new Clara Kimball Young productions.

Independent Studios incorporated to build large studio near New York.

**Saturday, Aug. 28**

American Film Co. and the Biografia, Central European film companies, form new five million crown company.

**Monday, Aug. 30**

Federal Trade Commission investigating Famous Players regarding possible violations of Section 7, Clayton Act.

Babe Ruth seeks injunction against film companies and theater circuits regarding showing of 2 one-reel subjects.

**Tuesday, Aug. 31**

Fox Sunshine Comedy unit reorganized. Hampton Del Ruth out.
ON THE STAGE

"The City"
"Paid In Full"
"The Trap"
"The Talker"
"The Ways and the Means"
"The Builders"
"The House of Bondage"
"The Girl and the Game"
"The Other Girl"
"Just Out of College"
"The Little Princess"
"To Have and to Hold"
"Hearts are Trumps"
"The Best of Friends"
"Because She Loved Him So"
"Never Again"
"The Gay Parisians"
"On and Off"
"Lord Chumley"
"The Highest Bidder"
"Captain Lettarblair"
"The Dancing Girl"
"The Victoria Cross"
"Held by the Enemy"
"The Adventure of Lady Ursula"
"The Colonial Girl"
  "The Maister of Woodbarrow" and a hundred other plays

ON THE SCREEN

"Passion Fruit"
"Her Beloved Villain"
"Old Hutch"
"What Happened to Rosa"
"The Slim Princess"
"Double Spced"
"Hawthorne of the U. S. A."
"Joan the Woman"
"The Devil Stone"
"The Squaw Man"
"We Can't Have Everything"
"The Man from Funeral Range"
"Daughter of Mine"
"The Girl from Red Butte"
  "Cheating Cheaters"
  "Intolerance"
"The Sable Lorcha"
"Let Katie Do It"
"The Devil's Needle"
"Martha's Vindication"
"The Streets of Paris"
"Oliver Twist"
"Romance of the Redwoods"
"A Modern Musketeer"
"Maggie Pepper"
"M'liss"
"Bound in Morocco"
  "Her Kingdom of Dreams"
  and a hundred others
MARION FAIRFAX

**Stage Plays**

"The Talker"
"The Chaperon"
"The Builders"
"Mrs. Boltay's Daughters"
"The Ways and the Means"
"Stephanie"
"Fate"
"Eager Heart"
"The Quest"

**Recent Screen Plays and Continuities**

"River's End"
"Go and Get It"
"Don't Ever Marry"
"Dinty"
"No Drums Were Heard"
"The Widow's Might"
"The Clown"
"The Secret Game"
Educational Institutions Equipped with Projection Machines

EXPLANATORY NOTE

To 38,252 questionnaires sent out by the visual instruction section of the division of educational extension, Bureau of Education, Department of the Interior, to locate the motion-picture projection machines in use for purely educational purposes in the United States, there were 10,351 replies. A part of the information contained in these replies may be tabulated as follows:

Universities, colleges, normal schools, high schools, and elementary schools having motion-picture projection machines .................................................. 1,129
Intending to install at once ............................................................ 384
Having arrangements with a local theatre, public hall, library, club, or church by which educational pictures may be shown for the benefit of students ........................................ 2,177
Not having projection machines or the use of projection machines and not planning to install at once .................................................. 6,761
Total  .................................................................................................. 10,351

The information providing the figures for the second item was voluntary. If it had been solicited in the questionnaire, the figures would doubtless have been considerably larger. The reason for this inference is the unqualified fact of the interest in visual instruction which the questionnaire revealed and stimulated.

There was no intention when the questionnaire was sent out to publish any part of the information obtained. The section has, however, received repeated requests for the list of universities, colleges, normal schools, and elementary schools having motion-picture projection machines. To meet these requests fairly, and as well to show an important detail as to the equipment of the educational institutions of the country, this list is here published. It is doubtless far from complete, since there has not been time to communicate with schools which did not receive the questionnaire, or receiving it did not reply to it. But it is presumably incomplete only, and not inaccurate. It should, and doubtless will, be followed by later lists, supplying the deficiencies of this list and keeping the information up to date. List of names may mark progress, and more than that, may actually stimulate progress.

ALABAMA

<table>
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<tr>
<th>City or town</th>
<th>Institution</th>
<th>Make of machine</th>
<th>Capacity of auditorium</th>
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<tr>
<td>Auburn</td>
<td>Alabama Polytechnic Institute</td>
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<td>Birmingham</td>
<td>Howard College</td>
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<td></td>
<td>Citronelle White School</td>
<td>Powers 6A</td>
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<td>St. Bernard College</td>
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<td>Selma</td>
<td>Selma Public Schools</td>
<td>Edison Kinetoscope</td>
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<td>Spring Hill</td>
<td>Spring Hill College</td>
<td>Edison Model D and Powers 6A</td>
<td>320</td>
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<tr>
<td>Troy</td>
<td>State Normal School</td>
<td>Acme Portable</td>
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<td>Tuskegee</td>
<td>Tuskegee Normal and Industrial Institute</td>
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105
JEROME STORM
## ARIZONA

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<th>Capacity of auditorium</th>
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<tr>
<td>Miami Do.</td>
<td>Global High Schools</td>
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<tr>
<td>Tucson</td>
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<td>de Vr Portable and Powers No. 5</td>
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## ARKANSAS

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<td>DaVal School</td>
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<td>Sutgarth High School</td>
<td>Motigraph</td>
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<td>Subiaco</td>
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<td>Victor Animatograph No. 2</td>
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## CALIFORNIA

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<th>Institution</th>
<th>Make of machine</th>
<th>Capacity of auditorium</th>
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<td>Simplex</td>
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<tr>
<td>Red Bluff</td>
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<td>Rio Vista</td>
<td>St. Gertrude's Academy</td>
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107
### CALIFORNIA—Continued

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<td>Tracy</td>
<td>West Side Union High School</td>
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<td>Ramona Convent</td>
<td>Simplex</td>
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### COLORADO

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<td>Delague</td>
<td>Longfellow School</td>
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<td>Douglas County High School</td>
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<td>Eaton Public School</td>
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<td>State Agricultural College</td>
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<td>Colorado School of Mines</td>
<td>Ford</td>
<td>250</td>
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<td>Monte Vista</td>
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<td>Rocky Ford</td>
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<tr>
<td>Sterling</td>
<td>Logan County Industrial High School</td>
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### CONNECTICUT

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<th>Institution</th>
<th>Make of machine</th>
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<td>Hotchkiss School</td>
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<tr>
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### DELAWARE

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### DISTRICT OF COLUMBIA

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<td>Do.</td>
<td>Army and Nany Preparatory School</td>
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### FLORIDA

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<td>Junior High School</td>
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*Not given.*
Albert A. Kaufman presents

Sidney Franklin Productions

First release in October
### GEORGIA

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<tr>
<td>Trion</td>
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### IDAHO

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<td>Nezperce Public Schools</td>
<td>Edison</td>
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### ILLINOIS

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<td>St. Vator College</td>
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<tr>
<td>Centralia</td>
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MITCHELL LEWIS
who will be seen in a series of
Jack London Releases
In the Season 1920-1921
"BURNING DAYLIGHT"  "MUTINY OF ELSINORE."
"GOD OF HIS FATHERS"
Illinois—Continued

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MYRTLE STEEDMAN

LATE RELEASES

“Sex”  “The Silver Horde”  “Old Dad”
“Harriet the Piper”  “Sowing the Wind”
### IOWA—Continued

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115
FRANK LLOYD
M. P. D. A.

DIRECTOR
of the following Box Office Successes

"Madame X"
With Pauline Frederick

"The Woman in Room 13"

"The Silver Horde"

"World and Its Women"

"When a Man Sees Red"

"The Rainbow Trail"

"Riders of the Purple Sage"

"Les Misérables"

"Tales of Two Cities"
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HALLACE D. REID

"F. P. L."
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### Minnesota

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<td>Do</td>
<td>Buhl High School</td>
<td>do</td>
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JOHN W. NOBLE

MAKING SPECIAL

MESSMORE KENDALL
ROBERT CHAMBERS
PRODUCTIONS

ADDRESS
CAPITOL THEATER BLDG.
NEW YORK
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<td>Lutheran Brotherhood St. Olaf College</td>
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<tr>
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**MISSISSIPPI**

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<th>Capacity of auditorium</th>
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**MISSOURI**

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*Not given.*
FRANCIS X. BUSHMAN

BEVERLY BAYNE

STAGE and SCREEN

EDWARD SMALL
1493 BROADWAY, N. Y.
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<td>Hall School</td>
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<td>St. Louis</td>
<td>Robidoux Junior High School</td>
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<td></td>
<td>Academy of the Visitation</td>
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<td></td>
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<td>The Principia</td>
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**MISSOURI—Continued**

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**MONTANA**

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**NEBRASKA**

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**NEVADA**

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<td>Concord</td>
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<td>Durham</td>
<td>New Hampshire College</td>
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<td>Stare Normal School</td>
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<td>Kimball Union Academy</td>
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**NEW HAMPSHIRE**

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<td>Hackettstown</td>
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He Came Out of the Army and Made

"THE FLAPPER"

Now

MYRON SLEZNICK
Announces

Alan Crosland Productions
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<tr>
<th>City or town</th>
<th>Institution</th>
<th>Make of machine</th>
<th>Capacity of auditorium</th>
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<tbody>
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**NEW MEXICO**

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**NEW YORK**

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<td>Boy's High School</td>
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<td>Do</td>
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* Not given.
NEW YORK—Continued

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NORTH CAROLINA

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NORTH DAKOTA

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OHIO

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Jesse D. Hampton Productions

Blanche Sweet
H. B. Warner
William Desmond

Eastern Office
1013 Longacre Building, New York
Howard E. Morton Manager
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<td>Dayton</td>
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<td>Do</td>
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<td>Delphos</td>
<td>St. John's School</td>
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<tr>
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<td>Lakewood</td>
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<td>LeRoy</td>
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<tr>
<td>Lima</td>
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<td>Do</td>
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**OKLAHOMA**

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**OREGON**

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<td>University of Oregon</td>
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<td>Hillsboro</td>
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<td>Hood River</td>
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<td>American Standard</td>
<td>600</td>
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<td>Portland</td>
<td>Reed College</td>
<td>(No name given)</td>
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<td>The Dales</td>
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<td>Wasco</td>
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**PENNSYLVANIA**

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<td>Do</td>
<td>Muhlenberg College</td>
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<tr>
<td>Do</td>
<td>Allentown High School</td>
<td>Powers Cameraagraph</td>
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<td>Annville</td>
<td>Lebanon Valley College</td>
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<td>425</td>
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<td>Barnesboro</td>
<td>Barnesboro Public Schools</td>
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<td>150</td>
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<td>Beauty</td>
<td>St. Vincents College</td>
<td>American Motion Picture No. 27</td>
<td>1,500</td>
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<td>Beaver Falls</td>
<td>Beaver Falls High School</td>
<td>Pathé Fers</td>
<td>240</td>
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<td>Belleview</td>
<td>Belleview High School</td>
<td>Pathoscope</td>
<td>800</td>
</tr>
<tr>
<td>Bentleyville</td>
<td>Bentleyville Public and High School</td>
<td>do</td>
<td>1,000</td>
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<tr>
<td>Bloomsburg</td>
<td>Bloomsburg High School</td>
<td>do</td>
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<tr>
<td>Do</td>
<td>Bloomsburg State Normal</td>
<td>do</td>
<td>1,000</td>
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WILLIAM C. DOWLAN

Directed

The Following Releases

The Chorus Girl’s Romance.............................Viola Dana
Dangerous to Men...........................................Viola Dana
Locked Lips ......................................................Tsuri Aoki
The Peddler of Lies ..................................Frank Mayo and Ora Carew
Under Suspicion ..........................Ora Carew and Forrest Stanley
Loot.................................................................Ora Carew and Darrel Foss
Cowardice Court............................................Peggy Hyland
Restless Souls................................................Alma Reubens
Irish Eyes..........................................................Pauline Stark
The Outsider......................................................Emmy Whelen
And the Law Says............................................Richard Bennett
Youth’s Endearing Charm..............................Mary Miles Minter

Address:
1642 SHUMWAY AVE., HOLLYWOOD, CAL.

Hollywood 3467
### Pennsylvania—Continued

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<td>Academy of the New Church</td>
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<td>Carlisle High School</td>
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<td>Do</td>
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<td>Grove City Public Schools</td>
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<td>Villanova College</td>
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### Rhode Island

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<td>Newport</td>
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131
JAMES YOUNG
Directed the Following Releases

*Pictures That Live in Your Memory*

"OLIVER TWIST"—ALL STAR CAST
Tully Marshall, Marie Doro, Hobart Bosworth

"My Official Wife"
"Hearts In Exile"

"On Trial"—Initial First National Release

Sessue Hayakawa in "The White Man’s Law"
"The Temple of Dusk"

"Sweet Kitty Bellairs"
Mae Murray’s greatest favorite

Blanche Sweet in an incomparable comedy creation
"Thousand Dollar Husband"

"Missing"

Nine Pictures Starring Earle Williams

Katherine MacDonald in "Curtain"

**NORMA TALMADGE IN**

"A DAUGHTER OF TWO WORLDS"
### SOUTH CAROLINA

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ANN MAY

RECENT RELEASES

"PARIS GREEN" and "PEACEFUL VALLEY"

With Charles Ray

Re-engaged by Lasky to appear in an important part in Cecil B. De Mille's latest production

(Title to be Announced)
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PHILIP ROSEN

Director

Recent Releases

"THE ROAD TO DIVORCE"
with Mary MacLaren

"ARE ALL MEN ALIKE?"
with May Allison

"WHITE ASHES"
All Star Cast

In Production

"THE OFF SHORE PIRATE"
with May Allison

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**WYOMING**

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New Haven, Conn., N. Y. Exchange for Educational Films, 128 Meadow St.
New Orleans, La.
New York City, N. Y., Exchange for Educational Films, 729 Seventh Ave.
Omaha, Neb., Educational Film Exchange of Iowa, 314 S. 13th St.
Pittsburgh, Pa., Educational Film Exchange, Inc., of Pittsburgh, 14 Ferry St.
St. Louis, Mo., Educational Film Exchange of Missouri, Inc., 617 N. Grand Ave.
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San Francisco, Calif., Educational Film Exchange of No. Calif., 168 Golden Gate Ave.
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A. S. Dickinson.
Boston—42 Piedmont St.
D. J. Hampton.
Buffalo—200 Pearl St.
Geo. M. Hickey.
Chicago—207 St. Wabash Ave.
Cecil E. Mahern.
Cincinnati—217 E. 5th St.
Jack Stewart.
Cleveland—403 Standard Theater Bldg.
W. J. Kimes.
Dallas—1922 Main St.
L. B. Remy.
Denver—1443 Welton St.
Ben Fish.
Detroit—Film Exchange Bldg.
J. E. Flynn.
Kansas City—17th and Main Sts.
W. E. Truog.
Los Angeles—912 So. Olive St.
M. Wolf.
Minneapolis—16 North 4th St.
Robert Cotton.
New York City—509 Fifth Ave.
S. Eckman.
Philadelphia—1335 Vine St.
Felix Mendelssohn.
Pittsburgh—1201 Liberty Ave.
Nat Barach.
San Francisco—985 Market St.
G. C. Parsons.
St. Louis—3312 Lindell Blvd.
Jack Weil.
Seattle—2018 Third Ave.
J. A. Arick.
Washington, D. C.—714 11th St., N. W.
Walter F. Hayner.
New Orleans—714 Poydras St.
J. W. Pope.
Omaha—1508 Howard St.
E. J. MacIvor.
Salt Lake City—135 E. 2nd South St.
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Pathe Exchange, Inc.
Atlanta—111 Walton St.
Dallas—1715 Commerce St.
Chicago—220 So. State St.
Minneapolis—608 First Ave., N.
New York—1600 Broadway.
Bos ton—13 Stanhope St.
Los Angeles—920 S. Wilcox St.
St. Louis—3308 Lindell Ave.
San Francisco—995 Market St.
Albany—35-37 Orange St.
Pittsburgh—1018 Forbes St.
Cincinnati—124 East 7th Ave.
Cleveland—730 Prospect Ave., S. E.
Oklahoma City—111 Main St.
Philadelphia—211 No. 13th St.
New Orleans—229 Dauphine St.
Washington—916-18 G St., N. W.

Kansas City—1627 Main St.
Denver—1446 Welton St.
Omaha—1417 Harney St.
Seattle—2113 Third Ave.
Salt Lake City—64 Exchange Pl.
Indianapolis—66 W. New York St.
Des Moines—1005 E. Locust St.
Newark—6 Mechanic St.
Charlotte—235 So. Tryon St.
Buffalo—218 Franklin St.
Milwaukee—174 Second St.
Spokane—108 First Ave.
Little Rock—1116 W. Markham St.
Portland—392 Burnside St.
Butte—49 W. Granite St.
Baltimore—420 E. Lexington St.

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Chicago—Carl Hartill, 207 S. Wabash Ave.
Indianapolis—Geo. W. Wilson, 109 W. Maryland St.
Milwaukee—Lawrence Stiles, 107 Second St.
Minneapolis—Harry L. Muir, 306 Film Exchange Bldg.
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Chicago—Standard Film Service, Film Exchange, Inc.
Dallas—Standard Film Service, 217 Sloan Blvd.
Charlottesville—Eltaban Film Co., Piedmont Theater Bldg.
St. Louis—United Film Service, 3628 Olive St.
San Francisco—Consolidated Film Co., 90 Golden Gate Ave.
Washington—Exhibitors Film Exchange, 916 G St.
Toronto—Canadian Exhibitors Exchange, Ltd., 34 Richmond St.

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Empire Exchanges, 117 Park Ave., New York City.
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BIRMINGHAM, ALA.—
Queen Feature Service, 30 Potter Block Nth
Hart & Jennings submit for Ala., Ga., Fla.
and S. C.; Mona Darkfeather Indian dramas, Ray
comedies and Radin Real Star Dramas for Ala.
Miss., Ga., Fla., N. and S. Car. and Tenn.

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M. & B. Distributing Co.—Heart of Texas
Ryan, Man Trail, Range Boss, Straight Road.
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PINE BLUFF, ARK.
Southern Film & Supply Co., P. 0. Box 87:
Topical Tips and Enlighten Thy Daughter
(commercial service included).

CALIFORNIA

LOS ANGELES—CAL.
Consolidated Film Corp., 738 So. Olive St.:
Polly Moran 2 reelers, Monte Banks 2 reelers
Texas Gunman 2 reelers, Muriel Ostrich 2
reelers, Uncle Morrie 2 reelers, Polly
Franey 1 reelers, Globe Trot scenes 1 reel, Alice
Howard 2 reelers, Hall Room 2 reelers
Billy West 2 reelers, Charlie Hall 2 reelers, Pelf
Gibson 2 reelers! Al Jennings and Neal Hart 2
reelers, International Cartoons, Gaumont News
Gaumont Graphic, Gaumont Pictorial Life, Illeter-
ate Destinations of America, Vod
Vil movies, Photoplay Screen Supplement, Light-
ings Bruce (serial), Fatal Fortune (serial).
Silent Carter Car (serial).

Sun Films, Inc., 730 S. Olive St.: For Cal.
Ore., Wash., Ida., Mont., Nev., and Ariz.: The
Red, White and Blue Dancers, The Don, The
Vigilantes, The Law of Nature
Human Passions, Man and Woman, And the
Children Pay, Your Wife and Mine, 12 reel
corroboree production, 12 reel North Woods
Prod., 12 reel Blazed Trail Upro!, 26 reel
double Happy, Hawk’s Trail and Mystery
of 10 (serials), 26 reel double comedy
20 reel Billie Rhodes comedies. Handled from
Seattle Exchange for Ore., Wash., Idaho.

Renco Film Co., 724 South Spring St.: Birth of
a Race, Mother Love and the Law, Lavender
and Old Lace and The Master’s Vineyard.

SAN FRANCISCO, CAL.
All Star Features Distributors, Inc., 191 Golden
Gate Ave. (also 514 W. 8th St., Los Angeles): Husbands
and Wives, When the Desert Smiled.
Heart of Texas Ryan, Once to Every Man,
New De Luxe edition of The Whip, The Fall of Baby
lon, Mother and the Law, The Birth of a Race.
Pareutge, The Married Virgin, Blindness of
Youth, Heads of Men, The Spouters, The
Unpardonable Sin, Yankee Doodle in Berlin, Mickey,
The Devil Got Many, Godfather, The Longest
Road, The Square Shooter, Dangerous Trails, Un
known Ranger, Al St. John 2 reel comedics,
Screen Snap Shots series, 12 reel Sunbeam
comedies, 8 reel Fantoms series, 16 reel
Furnit, 2 reel Tom Mix subjects, 12 reel
Arkuckle comedies, 1 reel Chaplin “Some
Nerve,” 13 Williamson scenes, 21 Rothacker
scenes, 10 Robinson MacFarland.

Reynolds, B. 1000 Light St., San Francisco.
Carmen, By the Sea, Work, Jitney Elometon and
The Champion, series of 12 reel Sennett
comedies, 4 reel Triangle comedies, 2 reel
Triangle comedies, Pendleton Round-
Up, 3 Hart reissues. Also Neglected Wives
The Italian, Fool’s Gold, Someone Must Pay.
The Price of Innocence.

Liberty Film Exchange 168 Golden Gate Ave.: Virtuous
Men, Name the Woman, Who Dared Say My Country First, In the Days
of Daring, The Eternal Penalty, She Pays, Roses
and Thorns, The Burning Silence, The Road of
Tears, Sinister Trails. Played in Kansas, Oklahoma
and railroad stories, Warren Kerrigan and Anna
Little two reel western reissues, Umatilla
comedy.

Peerless Film Service, Inc., 98 Golden Gate Ave.
(Also 802 S. Olive St. Los Angeles) Two
reel comedies: Hank Mann, Christie, Jester,
Romayne, Chaplin—Backwood and Small Town
reel comedies Christie, Hank Mann, Gaysety,
Jolly, Romayne, Chaplin, Arbuckle, Keystone
and Griever educational.

Indefinite Film Exchange, 120 Golden Gate
Av.: The Folly of a Life of Crime, California
Rodeo, Great Western Round-Up, The Pagent
of San Francisco, The Life of Jesus (4 reel(s)
(Exporters to Spanish American countries).

Consolidated Film Corp., 90 Golden Gate Ave.
For Northern Cal.: Nev. and Hawaiian Islands:
Billy Franey 1 reelers, Alice Howells 2 reelers,
Original Billy West comedies, Gale Henry
comedies, Helen Gibson 2 reel railroad dramas,
Al Jennings and Neal Hart 2 reel westerns,
International Cartoons, Gaumont News,
Gaumont Graphic, Gaumont Pictorial Life, Illeter-
ate Destinations of America, Vod
Vil movies, Photoplay Screen Supplement, Light-
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Silent Carter Car (serial).

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Human Passions, Man and Woman, And the
Children Pay, Your Wife and Mine, 12 reel
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double Happy, Hawk’s Trail and Mystery
of 13 (serials), 26 reel double comedy
20 reel Billie Rhodes comedies. Handled from
Seattle Exchange for Ore., Wash., Idaho.

Renco Film Co., 724 South Spring St.: Birth of
a Race, Mother Love and the Law, Lavender
and Old Lace and The Master’s Vineyard.

COLORADO

DENVER, COLO.—
Quality Pictures, 1735 Welton St.—For Colo.
Utah, N. Mex. and Idaho: Up and
Mary’s Attic, A Dream of Fair Women, Lost
City and Lightning Bryce (serials), Victor
Kremer’s subjects and The Jungle Princess.

Supreme Photoplays Corp., 1446 Welton St.
For Colo., Wyo., N. Mex. and Utah: 52 World
Masterpiece productions, 12 Kline specials.
Rothacker—Arbuckle Industrial Exchange, Gumps
cartoons, Outing Chester travelogues, Illeter-
ate Digest, 24 Neal Hart 2 reelers, 24 Al Jennings
2 reelers, 2 reel Caplin, 2 reel Chalms, 2 reel
Chaplin, 2 reel Arbaucke one reelers. 24
Tom Mix one and two reelers, 16 two reel
Wm Hart westerns, Texas Guinan 2 reelers, Franey
comedies, T. B. Conover, Gaumont Cartoons:
Men of Course, Eye Sky, Babbling Tongues,
Wives of Men, Once to Every Man, The Bargain.
Bandit & King, Wolfs, Varmen of the Street,
Custer’s Last Fight, Redemption, Yankee Doodle
in Berlin, The Whir, Hearts of the World,
Sins of Ambition, Married in Narrow and Only
Varmen of the Klondike, Hell Hound of Alaska,
Desert Scorpion, The Great White Trail, Miss
Arizona Who’s Your Neighbor, Zongar. Also owners
of franchise of Federated Exchanges of America
for entire northwest and Colo., Wyo., Utah and N
Mex.

DISTRICT OF COLUMBIA

WASHINGTON, D. C.—
Seaboard Film Corp., 916 G St. N. W.: For
Md., Del., Va. and D. C.—2 reel Hank Mann
comedies, 2 reel Sunbeam comedies, 2 reel
Alice Howells comedies: also for N. Car.—2 reel
Billy West comedies, 2 reel Gale Henry comedies,
2 reel Milburn Morante comedies, 1 reel Arrow
comedies, 1 reel National Egg. Freeland, Md.
Del., Va. and D. C., following 2 reel westerns:
Blazed Trail, Northwood, Texas Guinans, Harry
Myers, and all future releases of the Reelfarct
Distribs, Balboa, D. C.

Variety Pictures Corp. 916 G St. N. W.: For
Del., Md., Va., D. C.: Mona Darkeather Indian
comedies, 4 reel Triangle comedies, 2 reel
Triangle, Varmen, Zip comedies. When the Desert
Smiled, Woman’s Law, When Men Betray, Staking
His Life, Miss Arizona, Through Eyes of Men,
Ashes of Love, Echo of Youth, Owen Places, Rustin’
For Life.

Travelogues

Wabash

the Walton

Graustark, Maryland, Berlin, Constance

Serials reel Mickey.

Two

Brother, the Taylor,

Daughter

tiestone

4

comedies, The Room of Ashes (George Room tractions, and Reel Husbands & Calico Wives, Keystone Films, Mabel

Husband's Corp..

Still re-issues, of St.—

Bldg:

Sunbeam

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of

Jesters

MOINES,

Germany

and

Honor.

Franeys

D.—

Alice

Still

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St.—

Polka

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Attach—

Puss in Boots, Cat and the Fiddle, The Cow Jumped Over the Moon, Old Mother Hubbard, Little Boy Blue, Mother Goose.


Green Screen Co., 8 S. Dearborn St. (For Ind., Ill. and Wis.).—Hearts of Men, Tempest and Sunshine, Yankee Doodle in Berlin, Sins of the Children, Eyes of Youth, Long Arm of Mann, Dr. Jekyll and Mr. Hyde, Atonement, The Borrowed Women, The Boomerg, Stecher-Caddock Wrestling Match (2 reels), Will Rogers, Illusion, Daylight Bill Without Question. Place of Honeymoons, Blindness of Youth, Bubbles, Soulf of Rafael.


LOUISIANA


MARYLAND


Square Deal, operating Wilkesbarre exchange opened a local office.

MASSACHUSETTS

BOSTON, MASS.—R. D. Munson Animation Co., 26 Piedmont St., Billy West and Gale Henry comedy Texas Guinan and Billy Frany comedies.


Popular Film Co. 14 Piedmont St.—For New England Territory: Her Moment, Should She Obey, The Common Law, Off the Telegraph, Master Cracksman Land of the Head Hunters, Has Man a Right to Kill, Monte Cristo, The Decay, The Span of Life, The Cycle of Fate, Dant, The Thoroughbred, Man on the Box, Macbeth, 10 Jackson features, 50 one and two reel comedies and a series of shorts released in New England at the rate of one a month. First one Secret Formula.


Charles T. Horan

Director

J. G. Productions

“Man’s Plaything”
with Grace Davison

“Black Eyes”
with Taylor Holmes

Lightning Photoplays Service of N. E., 20 Melrose St.—Lightning Bryce and A Woman in Grey (serials), 12 two reel Northwoods dramas; 12 two reel westerns; 12 Franklyn Farm subjects, 8 two reel Sunbeam comedies, Chamber Mystery, Wolves of the Street & I'll Give You a Kiss.


MICHIGAN


The Educational Film Company, Film Building Elizabeth and John R. Street,—releasing Will Rogers Screen Snapshots, Gaumont Pictorial Life, Tom Bret's "Topical Jazz, monologues and Motoy cinema dolls." ; distribution through Standard Film Service Co., Detroit, for Michigan, for Michigan and Northwestern Ohio.

The Federated Film Exchange Company, Film Building, 75 John R. Street, det- racting the product of the Federated Film Exchanges of America, Inc., including Monty Banks comedies, Nobody's Girl, a Billy Rhodes feature, and a series of features, comedies and serials, distribution through Standard Film Service Co., in Michigan and Northwestern Ohio.


Strand Features Inc., 201 Film Exchange Bldg.: Fires of Hope, Human Shadows, House of Cards, Behind the Mask, Perfect Model, Still Alarm, Sinners Three, The Valley of the Night, She Wolf, She Pays, The Curse, Internal Revenue, Texas Rangers, Thorne, Justice, Guilty Woman, Modern Venus, Who Knows, Unknown Ranger, Dangerous Trails, Witches Lure; 18 one reel Chaplins, 3 two reel Chaplins; 51 one reel Ham and Bud, 24 one reel Fatty Arbuckles, 16 two reel Tom Mix, 12 two reel Keystone, 12 two reel William, Animal subjects, 19 two reel Al Jenkins westerns, 10 one reel Hank Manns, 12 two Texas Guinan westerns, 4 one reel and 4 two reel Jolly comedies; 12 one reel Canadian North-west Mounted Police subjects, 12 two reel Franklyn Farm westerns, 14 two reel Helen Gibson series, 1 two reel Stuffed Wreck, 10 two reel westerns, 18 one reel Gump's cartoons, 16 one reel Poppy comedies, 16 two reel Wm. S. Hart subjects, 3 two reel Chester Conkings, 1 two reel Billy Bevan, 3 two reel Catherine Arthington, 1 three reel Fatty Arbuckle and Mabel Normand, Red Viper, Through Eyes of Men, Human Passions, Who Knows, Unknown Ranger, Adventures of a Girl Reporter, Helen Holmes series, Shorty Hamilton series, Zip comedies.

William A. Haynes has opened a new independent exchange.

MINNESOTA


Williams, Blackbird & Slide Co., Film Exchange Bldg.: Manufacture commercial and industrial subjects, educational films, news pictures and stills, (news reel), special industrial and educational subjects, boy scout pictures, scenery, etc.


Wescott Film Corp., 500 Film Exchanges Bldg.: Midland Film Co., same address for Minn., N. and S. Dak., and Wis., as follows: Fall of Babylon, Mother and the Law, Ranger, Pen Vulture and When Arizona Won. Wescott Film Corp.: Masque of Life, Modern Lorelei and A Mormon Maid (Wescott distribute for Midland Film Co., St. Paul, Minn.).

First Film Corp., 305 Loeb Arcade Bldg.: For Minn., No. and So. Dak.: Lightning Bruce (serial), The God of YOUTH, Forbidden Highway, Soul of Rafael, Mid-Channel, 2 Wm. Hart subjects, Custer's Last Fight, Love Without Question, Tri-State & other.

Tri-State Film Corp., Exchange Bldg.—Lost City (serial) for Wis., Minn., N. and S. Dakota, Tex series from Arrow Corp., for Minn., N. and S. Dakota, Subeame Comedies from Florida Film Corp., for Minn., N. and S. Dak., Mack Sennett Keystone Mutual reissues for N. and S. Dak. and Minn., Northwood 2 reel drama for N. and S. Dak., and Minn.,

HARRY A. FISCHBECK
Cinematographer, U. S. C.

Photographing
GRACE DAVISON

European Productions of the
Highest Class

We Are One of the Oldest and Largest
FOREIGN PRODUCERS

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WIRE OR WRITE

The Swedish Biograph Company
220 West 42d Street, New York

Offices: LONDON STOCKHOLM PARIS

Ernest Mattsson, General Manager
MISSOURI

ST. LOUIS, MO.—


Independent Producers Film Corp.; Empress Theater:—26 features and 3 serials from Hallmark: All A-1 Red Trail, 2 reel westerns, and Ebony comedies.

Independent Film Exchange, 3431 Olive St.—The Woman He Chose, Virtuous Men, Also legally Made for Love, Mad Lover, Eternal Penalty, Roses & Thorns, She Pays, Guilty Woman, Justice, Bar Sinister, Those Who Pay, Whatever Thou Goest, Men, Birth of Democracy, Just a Woman, One Law for Both; 2 reel comedies: Christie, Hall Room Boy, Romaynes; 1 reel comedies: Christie, Ham and Bud, Dangerous Woman, Today I, Mad Lover, Sat; screen subjects, Screen Monologue, Photoplay Screen Monologue, Photoplay Screen Supplement, Topical Tips, Log of U-35; 2 reel westerns: Tom Mix summer; Al Hampton subjects; 16 Kathryn Williams subjects.

Kansas City, Mo.—

Standard Film Corp., 12 East 17th St.: Serials: Lightning Bruce, Masked Rider, Mystery of the Thirteen, Silent Mystery, Stingaree; Tom Mix two reelers. Wm. S. Hart two reelers, Katharine Williams two reelers; Roberta, Rockham Ham and Bud, Jaxon and Arbuckle comedies: The Bargain, Bandit, and the Frecheer, Hell Hound of Alaska, Four Square Feature, Roses and Thorns, She Pays, Eternal Penalty, Justice Guilty, Woman, Unpardonable Sin, Five Nights Woman, Lust, Last Raid, Who's Your Neighbor? The Perfect Model, Tempest and Sunshine and Virtuous Men.


NEBRASKA

LINCOLN, NEB.—

Nebraska Feature Co., 1210 P St.: At present only making pictures and renting a cheap, commercial service.

OMAHA, NEB.—

Omaha Film Exchange, 198 S. 14th St.—Neb. and Iowa.—Fool's Gold, Strife, Stripped for a Million, Denny from Ireland, The Small, Pen Pulve- rizer, The Ranger, When Arizona Won.

F. A. F. Enterprises, Inc., 214 So. Fourteenth St.—Yankee Doodle in Berlin, Carmen (Charlie Chaplin), The Same Name Must Pay, Hearts of the World, Gayety comedies.

Fonnette Feature Film Co., 1504 Harney St.: Iowa and Neb.—The Vigilantes, Woman, Husbands and Wives, Masque of Life, Heart of Texas, Last Frontier, Love of Room, 26 two reelers, Billy West 30 2 reels, Gale Henry 20 two reelers, 2 reel Neal Harts, Al Jennings in 2 reel westerns, Helen Gibson 2 reel railroad dramas, Kay Bee Union, Aruckle and Chaplin comedies, Keystone comedies, The Lost City (serial).

NEW YORK

ALBANY, N. Y.—


Ben Fitzer opened new independent exchange also operating in Buffalo with Woman Untamed, the first release.

BUFFALO, N. Y.—


MERIDIAN, N. Y.—

Meridian Film Corp., 327 Main St.—Following 22 reel comedies: Hall Room Boys, Keystone comedies, Jester Super comedies, 2 reel Bear Cat comedies, Beech Nuts, Ambrose and the Bathing Girls; following single reel comedies Hank Man, Poppity comedies, Mack Swain and George Owey; Topical Tips; 2 reel dramas; 12 Texas Guinan, 4 Lone Star westerns, 4 Franklin Furnace, 5 Charles Ovey Corporation, 2 Denny, 2 reel Bobbe, 8 pictures, 4 Helen Gibson railroad dramas; Merit Feature, She Wolf, Brown of Harvard, Fools Gold, Real Texas, Theخش =


Dooley Exchange, Inc., 338 Pearl St.—5 reel Shorty Hamilton subjects, When the Desert Smiled, His Daughter Pays, Miss Arizona, The Frightened Mule, Let's Do It, Opposite, Stripped for a Million, Reclaimed, Are You Legally Married, A Child for Sale, Unknown Ranger, Dangerous Trail, Border Raiders; Serials: Vortice, Pendleton Round Trail, Lightning Trail, 10,000 Reward; 24 reel Neal Hart 24 reel Al Jennings, 12 reel in An Little, 13 reel Texas Guinan; 26 reel Billy West; 47 reel Billy West, 26 reel Gale Henry; 24 reel Tom Mix, 10 reel Monkey comedies, 9 reel Jester comedies, Let 'Er Buck (1919 Pendleton Round-Up), 52 educational subjects, 52 one reel Gaumont's Pictorial Life.

Nu-Art Pictures Corp., 221 Franklin St.: N. Y. State, exclusive of N. Y. City, Radio, Youth, Forgotten Woman, Mid Channel, For the Soul of Rafael, Why Women Sin, Love Without Question.
FRANK BEAL, Director
M. P. D. A.

Address: Box 27, Wid’s Daily

Hollywood, California


Reclark Pictures Corp., 729 Seventh Ave.: 9 one reel William Franey comedies; 15 one reel Billy West comedies; 7 two reel Alice Howell comedies; 12 two reel Desert Nomads; 3 one reel Burrd (Sunset) scenes; 15 two reel Texas Guinan Westerns; 10 one reel Napoleon & Sal comedies; 12 two reel Galen Henry comedies.

Merit Film Corp., 130 West 46 St.: Hall Room Boy comedies, 2 reels, released every three weeks; 1 two reel comedy every week; 1 one reel comedy every week. Following two reel dramas: Texas Guinan series, Helen Gibson series; Lone Star series, Kathryn Williams series; Franklyn Furnam Canyon series, The Gump Cartoon released every week; 1 reel scenic released every other week. For exclusive New Jersey distribution, Al Jennings subjects; 6 Bill Parsons and Constance Talman single reel comedies.


W. L. Productions Co., 71 West 23 St.: Two reel Mack Sennett Keystone comedies; 4 Two reel and 22 one reel Chaplins; 28 one reel Keystone liberty comedies; 3 two reel Charles Eagle, 15 one reel Shorty Hamiltons; 24 One reel Fatty Arbuckles; 15 two reel Kaybee Union; 15 two reel Kaybee Columbia. Also Tower Film Corp., The Burns & The Preacher and Hell Hound of Alaska, 6 reels each: Dakota Dan, Double Crossed, The Last Card, A Knight, A Square Deal, Horns & Hoods, The Bad Man, The Fugitive, The Gentlemen From Blue Gulch, The Silent Stranger, The Marked Deck, The Hater, Taming of the Shrew, Forever, Over Again, Dollar Divile, A Reformed Outlaw, 2 reels each. 11 one reel and 1 two reel New Fatty Arbuckle Series; 12 one reel Arbuckle comedies; 13 two reel series, 8 and 10 reels each. 6 one reel Kid Pictures, 2 Two reel Harts, Custer's Last Fight (3 reels), 2 one reel Chaplins.

Ayon Film Corp. 729 Seventh Ave.: Blind Love, The Woman Beyond Reproach (6 reels), Unknown Ranger, Dangerous Trails, Border Raiders (5 reels); Joy Comedies, 15 two reelers; Harry Carey, 15 two reelers; Helen Holmes, 20 two reelers.

Jacob Wilk, 1476 Broadway: Ashes of Desire.

Empire State Film Corp., 729 Seventh Ave.: For New York and New Jersey: Tex Elucidor of Mysteries; 12; one every month; first three released—Circumstantial Evidence, Wall St. Mystery, The Case of the whirlwind, Next three—Trail of the Cigarette, The Bromley Case and The Sacred Ruby, 5 reels each; Also The Chamber Mystery, Wolves of the Street, Woman's Man, 5 reels each, $500,000 Subjects; 6 reels. 26 two reel Hank Mann comedies; 26 Screen Snapshots; 26 Charles Urban Movie Clats; 2 Tales of the Gods, 3 Wells Drama; 42 reels 15 episode serial "The Woman in Grey."

Peerless Picture Co.—The Heart of Woman. Frank Ganger, 130 West 46 St.: For Northern New Jersey: Blindness of Youth, Someone Must Pay, The Heart of Texas Ryan; 12 two reel Franklyn Farnum subjects; 15 two reel Nat Hart production, Al Jennings subjects; 6 Bill Parsons and Constance Talman single reel comedies.
HAROLD LLOYD COMEDIES
Consistently Good Since 1914 and Getting Better All The Time

HAROLD LLOYD
HAL ROACH
Producer and Director

HAL ROACH STUDIOS
CULVER CITY, CALIFORNIA
Fea-
Kentucky
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Blame,
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Arrow Film Corp., 220 West 42nd St.: Fea-
tures: Love’s Protege; Daughter of the Don; Tex. Elucider of Matlurker series of 12 five reel detective pictures; The Desert Scorpion; Wolves of the Street; The Chamber of Mystery; Man of Mystery; Between the Devil and the Law. 
Short Subjects: The Laughing Peril (13 episode serial); The Fatal Sign (14 episode serial). The North woods Deer pictures. One and two reel comedies: Arrow one reel; Hank Mann 10 one reeler; Sunbeam two reeler, 26 Hank Mann two reeler; 12 reeler with Murial Ostriche; 8 two reel Xint comedies. Novelties: Exploits of the German Raider "Moe over" 2 reeler; The Nation’s Mirror, 12 reel Americanization of locomotives issued one a month.


Samuel Cummins, 1476 Broadway: Some Wild Oaks.

Merit Film Corp., 130 West 46 St.: For N. Y. 

CHARLOTTE, N. C.

Eltabram Film Co. Piedmont Theater Bldg.—Serials: Woman in Grey, The Hawk's Trail, The Liberator, Hand of Vengeance, 24 Vera Mack westerns, 12 reel Texas Guinan, 12 reel Northwood westerns, 16 reel two reeler Kathyl Williams jungel, 16 reel two Tom Mix westerns, 12 reel Tom Mix westerns, 40 one reel Tom Mix westerns, 120 one reel Ham & Bud comedies, 24 two reel Jesters, 24 two reel Billy West, 24 two reel Moranti, 20 reel Ambrose comedies.

CINCINNATI—

Wilson Film Co., Broadway Film Bldg.—For S. Ohio and Ky.—Serials, comedies, short westerns; Farnum, Guinan and Carey 2 reel westerns; Joy comedies, Poppy comedies, Williams 2 reel jungie pictures.

The Federtated Film Exchange Company, Film Exchange, Seventh and Main Streets—distributing the product of The Federated Film Exchanges of America Inc., the exchange of Monty Banks comedies, Nobody’s Girl, a Billy Rhodes feature, and a series of features, comedies and serials distribution through standard film in Southern Ohio and Kentucky.


MAPE PIECES Pictures Co. Film Exchange Bldg.—For Ohio, Kentucky, The House Without Children, Sky Eye, Hearts of Men, Once to every man, Yankee Doodle in Berlin, Love without question, Frivolous Wives.

The Educational Film Company, Film Exchange, Pennsylvania Ave. Special, Illiterate Digest, Movie Chats, Topical Jazz, Gaumont, Pictorial Life, and Motoy cinema dolls. Distribution through Standard Film Service Company, Film Exchange, Cincinnati O., for Southern Ohio and Kentucky.

CLEVELAND, OHIO—


The Federated Film Exchange Company, Sloan Bldg.—distributing the product of the Federated Film Exchanges of America Inc., the exchange of Monty Banks comedies. Nobody’s Girl, a Billy Rhodes feature, and a series of features, comedies and serials, distribution through Standard Film Service Company, in Northern Ohio.

The Educational Film Company, Sloan Bldg—releasing Will Rogers, the Illiterate Digest, Urban’s Movie Chats, Tom Breet’s Topical Jazz monologue, Serious Snapshots of Pictorial Life and Motoy cinema dolls; also distributing Hank Mann, Hall Room Boys, Alice Howell, Muriel Ostriche, Gale Henry, Christie Special, Billy West, Jester, Sunbeam, Bobby Burns, Majestic and Briggs two reel comedies, Franey, Gayety, Christie, Briggs, Majestic, Capital, Arbuckle, Keystone, Jungle and Kid one reel comedies; Tom Mix one reel westerns and comedies; William S. Hart and Texas Guinan two reel westerns, North Woods two reel dramas, "Deeps of the Sea, U.35, The End of the Road. Open Your Eyes, and Fit to Win, specials, and The Lost City, The Carter Case, The Masked Raider, Lightning Bryce, The Laughing Peril, The Tiger Band, and a Woman in Grey, serials, Territory, Northern Ohio.


OKLAHOMA CITY, OKLA.—

TOM FORMAN Directing
PARAMOUNT ARTCRAFT FEATURES
Current Release:
"SINS OF ROSANNE"
LASKY STUDIOS
HOLLYWOOD

EQUITY—403 Davis St.: For Orel, Wash., Idaho and Mont.: Eyes of Youth, Forbidden Woman, Soul of Rafael, Mid Channel, Long Arm of Mannister, Atoneinent, Dr. Jekyll and Mr. Hyde, The Struggle Everlasting, Gold Deck, Mad Lover, Today, Wrath of the Gods.


Royal Pictures, Inc., 1237 Vine St.: Love Without Question, Frivolous Wives, Love's Protege, The Hare to the Hare, a Hump cartoons, Mother I Need You, What Becomes of the Children.

Monarch Film Corp., 1238 Vine St.: The Warrior, Lust of the Ages, House of Temperly, Blood of his Fathers, Behind the Mask, $5,000,000 counterfeit plot, Daughter of War, Miss Deception, Buhela, Invisible Power, Around the world in 80 days, Comedies, Weeklies, etc.

Electric Theater Supply Co., 1309 Vine St.: Educational Film Corp. film products, also Christie one reels, Griffith comedies, Kalamazoo Photoplay Magazine, Bruce scenics, Screencaps, Gaumont Weekly, Tom Mix one reel westerns, Christie 2 reel specials, Romayne 2 reel comedies, Outing Cheaters, Keystone 1 reel and Wm. S. Hart 2 reel westerns.

Tweedeh, Chas. Film Co., 1337 Vine St.: Shepherd of the Hills, The Stranger, Sky Eye, Yankee Doodle in Berlin, Spoilers, Tilly's Punctured Romance, Staking His Life, 5 Charlie Chaplins, The Hawk's Trail (serial) and 2 reel Jester comedies.

Capital Film Exchange, 1314 Vine St.: Neal Hart, 5 reel shorts, Pauline Impersonating 2 reel westerns, Pendleton Round-Up, The Lady of the Dugout, Mysterious Mr. Browning, Sherry pictures, Tyrad Pictures, comedies, Helen Gibson series.

Screen-Art Pictures, 1331 Vine St.: Virtuous Ben, Heart of Texas Ryan, Someon Must Pay, Blindness of Youth, Sacred Flame, Through Eyes of Men, The Inner Voice, Men of the West.

Peerless Film Co., 1313 Vine St.: First National Exhibitors' Circuit pictures and Associated First National Pictures, Also The Unparalled.

Superior Film Exchange, Inc., 251 N. 13th St.: Carmen of the Klondike for E. Penn., Sins of Ambition for So. N. J. and E. Penn., Echo of Youth and Ashes of Love for E. Penn., and So. N. J., Voodoo and Husbands and Wife, Light and Franklyn Furnam 2 reel westerns for E. Penn. and So. N. J., Custer's Last Fight and Once to Every Man for E. Penn. and So. N. J., including Trenton.

Masterpiece Film Attractions, 1235 Vine St.: For Penn. and So. N. J.: The Boomerang, Sins of Intrigues, Long Arm of Mannister, Atoneinent, The Girl from Nowhere, Suspicion, Virtuous Sinners, Dr. Jekyll and Mr. Hyde, Bubbles; to come: Hidden Code, Midnight Gambols, Place of Honeymoons. Nobody's Child, 26 Hall Room Boys, 26 Billy Wests, 26 Hank Mann, 10 Gale Henry, 26 Alice Howell, 26 Arbuckle, 9 single reel Hank Manns, 52 single reel Atlas Educational weekly, 26 Screen Snapshots, Stecher & Cadlock wrestling distribution, J. Del More, D. C. Eyes of Youth, Forbid- den Woman, For the Soul of Rafael and Mid Channel.


Apex Pictures, Inc., 414 Penn. Ave.: Still Alarm, The Father's Gift, Gif from Nowhere, Civilization, Birth of a Race, Road of Tears, Barrier Between, Vengeance of the Wild, Crimson Shoals, Mother Love & The Law, The Desert, Shepherd of Shoals (serial), Chaplin reissues, Series of 12 two reel Franklin Furnam westerns, 12 Arrow one reel comedies, Gun, David, Mr. & Mr. Hyde, Bubbles, to come: Mystery of 13, Masked Rider and Vanishing Trail.

S. & S. Film and Supply Co., Inc., 414 Penn. Ave.: Following 2 reel comedies: Facts and Fol- lies, Bill Francy, Alice Howell, Millburn Mor- anti, May 12th, 2 reel comedies, Helen Gibson, Al Jennings, Texas Guinan; Stecher-Cadlock 3 reel world's championship bout, Pendleton Roundup (2 reels), George Kleine production, Every Man, Lady of the Doutoub, series of 8 five reel Neal Harts westerns, series of 8 five reel Roy Stewart, Pioneer Productions, distribu- tors of entire output of Independent Film Assoc.

First National Exhibitors' Exchange, 414 Ferry St.: All Beauty Film, Nurse, Sisters, Turtles, Janes Pictures, Al St. John comedies, Hall Roam Boys and Gaumont News reels.
Leander de Cordova

Directing

METRO SPECIALS

Supreme Photoplay Productions, 1201 Liberty Et.: Mickey.


Standard Film Exchange, 412 Ferry St.—For Western Penn. and W. Va.—Ham and Bud Comedies, Sennett comedies, Twede Dan Jester comedies, Travelogues, Masked Rider Serial, Mystery of 13, Vanishing Trails serial, The Spooler, Tille's Punctured Romance and Captivating Mary Carstairs. Deposit on Son of Tarzan (serial), also releasing about 50 reissues. Geo. Kleine features, Mutual and Triangle companies.

SOUTH CAROLINA

GREENVILLE. S. C.—

Imperial Film Service, Bijou Theater Bldg.: For N. and S. C.—Alster Case, Pants, No Greater Love, Rising Head from Rector's, At Finney Ridge Driftwood, Love's Law, Curious Conduct of Judge Legard, A Man and the Woman, The Curse, single and two reel westerns, comedies and dramas.

TENNESSEE

KNOXVILLE, TENN.—


MEMPHIS, TENN.—

Kaufman Specials, 52 South Fourth St.: Regularly releasing Neal Hart and Al Jennings 2 reel westerns each week alternately for Ky., Tenn.; also new prints of 1 and 2 reel Chaplins also Lafayette, Tom Mix W. C., Tom Tom Mix, Two reel Westerns, Ham & Bud, Lko, and Pokes and Jabs comedies; 5 episodes Fantomas, 7 episodes Seven Bad Men, 3 episodes series of Uncle Sam; Hazards of Helen, Heinie and Louie, 1 reel comedies; Following Capital Film Co., 2 reel: Vanishing Trails, Bryant Washburn serials, 3 Broncho Billy subjects; 3 Helen Gibson railroad subjects; 2 James T. Corbett subjects.

TEXAS

DALLAS, TEX.—


Southern States Film Co., 1900 Commerce St.—For Tex., Ark., and Okla.: Who Pay, Her Fighting Chance, The Belgian, prodigal Wife, Crucible of Life, Zepplin's Last Raid, Also number of Chaplin reissues.


Emergency Film Service, 1810 Commerce St.—For Tex., Okla., and Ark.: Lightning Bryce, Raven, Alma Where Do You Live, Crimson Ehoals, Unknown Ranger, Dangerous Trails, Border Raiders, 11 Tom Moore 2 reel dramas, 26 one reel Mona Darkfather Indian dramas, 21 Christi Outing pictures, Emergency service.


Southern States Film Co., 1900 Commerce St.—The Sergeant, The Desert, The Square Shooter, Are You Legally Married, Parted Curtains and For Love of Money.

SAN ANTONIO, TEX.—

Independent Film Exchange, 204 Frost Bldg.: The Folly of a Life of Crime, one reel comedies and two reel comedies, one and two reel western subjects, serials.

UTAH

SALT LAKE CITY.—

McDermond Theater Amusement Co., Inc., No. 12 Post Office Place—Robertson-Cole productions; Equal Productions, including four Mr. Young's: Hush, Hush, and The Devil's Daring, Romance Road, Social Briars, The Ghost of Rosy Taylor, Impossible Susan, A Square Deal, Unparodied Sin, Hushed Hour, The Hearts of Men, The Clean Gun. 26 comedies one a week; 10 Ham and Bud; 6 Keystone reissues; 2 Charlie Chaplins; Billie Rhodes 1 reel comedies.

WASHINGTON

SEATTLE, WASH.—


Supreme Photoplays Corp.: 52 Brady master feature productions, 12 Kleine specials, 52 Gump cartoons, 12 Kleine special, 3 Album, 28 Panorama Doodle in Berlin, Fall of Babylon, Mother and the Law, Birth of a Race, End of the Road, Woman, Curse of Eve, When the Desert Smiled, The Whip, The
Harry Carey as "Sundown Slim"

A simple soul, the child of circumstance
He seeks adventure in the starlight dim,
Like Dox Quixote of the old romance
Battling the world again, as Sundown Slim.

Unknown, alone, a vagrant of the night
Thrust by the hand of Fate from place to place
He plods with patient stride, his eyes alight
With untold longing for a friendly face.

Touched by the mute appeal of helpless hands
He rises like a giant through the stress
Champions the right—and at the last he stands
Still undefeated in his loneliness.

By Henry Herbert Knibbs
METRO-CLASSICS

DANA

ALLISON
Important Industrial Films

This list has been compiled by the Educational Department of Henry Disston & Sons, Inc., Philadelphia. It is not intended as a service where distribution is not mentioned, it will be necessary to write directly to the company in whose films you may be interested, for terms, etc.

Henry Disston & Sons, Inc., Philadelphia, Pa., Making Crucible Steel, Circular, Band, Cross-Cut and Hand-Saws, Files and Rasps, 3,500 ft. Disston Films are available for free distribution, the only obligation being that the user pay return carriage charges. Advance notice is requested for arrangements in this behalf.


American Gas Institute, 29 W. 93th St., New York City. Be Careful. 250 ft.

American Multigraph Sales Co., The, Cleveland, Ohio. You Think You Know Something You Don't. 2,000 ft.; How to Operate the Multigraph, 200 ft. (original and Scientific Representation of real life among Kentucky mountainmen), 6,000 feet.

American Steel & Wire Co., New York City, N. Y. Through the Furnace to the Farm, 5,000 ft.; Making of Harp, Piano and Pipe Organ, 1,000 ft.

American Type Founders Co., Jersey City, N. J. The Power of the Press, 600 ft.


Atlas Educational Film Co., Chicago, Ill. Coal Mining in Southern Illinois; Copper Mining; A Lesson of the Flames; The Manufacture of Paper.


Barrett Co., The, 17 Battery Place, New York City, N. Y. Out of the Mud—Tarvbia; Building the Roads of a Military Cantonment; Food for Crops—Sulphate of Ammonia as a Fertilizer.

Battle Creek Sanitarium, Battle Creek, Mich. Where the Battle rCreek Sanitarium Secures Its Milk, 1,000 ft.; The Battle Creek Sanitarium Schools, 1,000 ft.; Battle Creek, the Health Center of the World, 1,000 ft.; Tobacco Film (showing methods of distribution), 2,000 ft.

Beech-Nut Packing Co., Canajoharie, N. Y. Preparation and Packing of Choice Food Products, 1,000 ft.

Belding Bros., & Co., 902 Broadway, New York City, N. Y. Silks, 1,000 ft.


Biegelow Hartford Co., New York City. Under the Feet of Men (carpet weaving), 500 ft.

Borden’s Condensed Milk Co., 108 Hudson St., New York City. Butter, Margarine and Butter Dainties, 2,000 ft.; Manufacture of Condensed Milk; Certified Milk; Baby Welfare Reel and Square Deals for the Baby; Manufacture of Evaporated Milk.


Brooklyn Rapid Transit Co., 85 Clinton St., Brooklyn. The Price of Thoughtlessness.


Bureau of Education, Department of the Interior, Washington, D. C. The Visual Instruction Section, Division of Educational Extension, con-

ducts a service in visual instruction, making available through local agencies in each of the States—under the supervision of the Division of the State University—the pictures of the various departments of the Government, of National origin, and of institutions, in response to requests of persons interested in the promotion of the industrial and commercial welfare of the country.

California Industrial Accident Commission, with co-operation of the California Mechanics’ Association and California Redwood Association, 525 Market St., San Francisco, Cal. Preventable accidents in the working world. 2,000 ft.

Canadian Pacific Railway Co., Montreal, Canada. New Brunswick and Nova Scotia (scenes around Bay of Fundy); Evangeline Land; Fishing near Fredericton, N. B.; Lumbering Near Fredericton, N. B.; Winter Sports in Quebec, No. 1 (Thogoganning and Curling); Winter Sports in Quebec, No. 2 (Skiing and Sledding); Winter Sports in Quebec, No. 3 (Snowshoeing, Dog Teams etc.); Asbestos (Quebec); Fighting the Car Shortage (Building a Freight Car); Building a Locomotive; Across the Great Lakes; Nipigon River, Up the (Fishing); Fort William; Lake of the Woods; Medicine Hat; In the Beef and Butter Country; Farming Scenes in Southern Alberta; Hunting in Alberta’s Crop; Irrigation in Alberta; Banff; Through the Canadian Pacific Rockies (Scenes around Lake Louise, Yoho National Park, World (Lakes in the Clouds and Moraine Lake); Trails and Cliffs (Alpine Club at Lake Louise); Lakes, Waterfalls and Glaciers (Emerald Lake and Upper Yoho Valley), Camping Out in the Canadian Rockies (Yoho Valley and Emerald Lake); Ice Fields and Ice Mountains (Spearhead—Glacier N.; Nakimuk Caves Glacier, B. C.); Over the Canadian Pacific Rockies (Vancouver and District); Victoria, B. C.; Alaska via the Inside Passage (Vancouver to Wranglel); Holophinotive; Across the Great Lakes, Trout Fishing in Quebec; From Scales to Antlers; Climbing at Mt. Assinboine.

Carnation Milk Products Co., Seattle Wash. Motion Picture Brochure, 822, Chicago, Ill. Manufacture of Evaporated Milk; Dairy Film, Carnation Stock Farms, Seattle and Oconomowoc, Wis.; Certain Teed Products Corp., Boatmen’s Bank Bldg, St. Louis, Mo. The Romance of Rags; How Certain Teed, Roofing is Made.

Chicago, Milwaukee & St. Paul R. R. Chicago, Ill. Electrification of Line Through Rocky Mountains, 2,000 ft.; Mt. Rainier, National Park, Washington, 2,000 ft.

Chicago Rwy. Co., Chicago, Ill. Film of Street and Street Car Hazards.

Chicago, Rock Island & Pacific Rwy., Chicago, Ill. Hazards of Trammen Working In and About Cars.

Cinematograph Co., The, 220 W. 42nd St., New York City. Milk Industry (films being prepared).

Commercial Economics, Bureau of Dept. of Pub. Instruction, Washington, D. C., Any organization or school desires to use the films of the Bureau, through the medium of the co-operating universities, may have the privilege under the following regulations to show, free of production charges from and to the distributing center. The films shall be used on standard motion picture projectors. A statement of deposit of $5 to cover cost of a single exhibit shall be mailed to the distributing center and shall be fully paid before the film is released. The return of the film to the distributing center shall be at the expense of the showing organization.

Eugene L. Shabad, projector, shows the films to the motion picture association of the United States.

This list has been compiled by the Educational Department of Henry Disston & Sons, Inc., Philadelphia.
Berwilla Film Corporation

Announces the Following Production for the Season 1920-21

Ben Wilson and Neva Gerber
In a 15-Chapter Serial Entitled “The Crimson Lash”
Released by Selznick

Jack Hoxie
In a 15-Episode Serial “Thunderbolt Jack”
Released by Arrow

Ben Wilson and Neva Gerber
In a Super Feature Entitled “Let Him Without Sin”

BEN WILSON, President

Berwilla Film Corporation
Can lease studio space with full equipment of accessories for independent companies. For full particulars address:

WM. LA PLANTE, General Manager
5821 Santa Monica Blvd., Hollywood, Cal.
JACK DILLON, Director

"SUDS" with Mary Pickford
"THE RIGHT OF WAY" with Bert Lytell

Now Making Special Productions for Famous-Players-Lasky
Hecker-Jones Jewell Milling Co., 40 Corlears St., New York City. How the Miller Has Changed to Meet Modern Conditions, 3,200 ft.


Hercules Powder Co., Wilmington, Del. Modern Uses of Dynamite; Kelp Farm; Farm Dynamite; Factories of Explosive, 6,600 ft.; Caterpillar Tractors in Road Building, 900 ft.; Caterpillar Tractors in Logging Service, 900 ft.; Caterpillar Tractors in Agricultural Service, 900 ft.


International Harvester Co., Chicago, Ill. Tractor Farming, 1,000 ft.; New Ways for Old, 1,000 ft.; America's Golden Harvest, 1,000 ft.; A Bunch of Sheep on Every Farm, 1,000 ft.; Camping—Cold Pack Method, 1,000 ft.; Corn—Harvesting and Testing the Seed, 1,000 ft.; Corn—Growing and Feeding, 1,000 ft.; Dairy Cows—How to Feed Them, 1,000 ft.; Grow a Garden—Important Factor of Reconstruction, 1,000 ft.; Household Economics—Making Money Easier, 1,000 ft.; The Horse's Use, Harnessing and Hitching, 1,000 ft.


Koppens Co., The, Pittsburgh, Pa. Operation of by-Products Coke Plants, 1,800 ft.

Kooven & Brother, L. O., 154 Ogden Ave., Jersey City, N. J. An Up-to-Date Boiler Works and Sheet Metal Plant, 1,000 ft.

Krohn-Fechheimer Company, Cincinnati, Ohio. A Footwear Romance, 1,000 ft.


Larkin & Company, Buffalo, N. Y. Their First Problem (a solution of the high cost of living problem), 2,000 ft.

Lehigh Portland Cement Company, Young Bldg., Allentown, Pa. Concrete Romance, 3,000 ft.

Liberty Mutual Insurance Co., The, 185 Devonshire St., Boston, Mass. The Outlaw.

Long Bell Lumber Co., The, Kansas City, Mo. Lumber industry films being prepared.

Louisville Soap Company, Louisville, Ky. The Clean Easy Way 900 ft.


McClure's Magazine Co., St. Louis, Mo. Shoes (How Made), 2,000 ft.

Macey Company, The, Grand Rapids, Mich. From the Flowers to the Keyboard, 1,000 ft.

Marshall-Field & Company, Chicago, Ill. Pickling, Ginning and Spinning of Cotton, 2,000 ft.; Making of Lakeside Cotton Blankets, 1,000 ft.; Making Marshall Field & Company Valmore and Utopia Gingham, 1,000 ft.; Zion Lace Industries—The Manufacture of Zion Laces and Curtains, 2,000 ft.

Metropolitan Life Insurance Company, New York City. Human Side of Industry, 1,000 ft.; Humanity in Insurance, 1,000 ft.

Modern Woodman of America, 93 Nassau St., New York City. The Man Who Came Back (Tuberculosis).


National Cash Register Co., Dayton, Ohio. Beautifying a Community, 1,000 ft.; Buy Problem Solved, 1,000 ft.; Evolution of Cash Register, 2,000 ft.; Making Cash Registers, 1,000 ft.; Making Sales Books, 1,000 ft.; Safety Devices, 1,000 ft.


National Motion Picture Company, Indianapolis, Ind. Life Along the Streets; Staking Their Lives; The Fire Demon.

National Tube Company, Pittsburgh, Pa. From Ore to Finished National Products and Welfare Work. Employees of the Company, 1,000 ft.; The Manufacture of Shelby Seamless Steel Tubing, 1,000 ft.; The Manufacture of Shelby Seamless Cylinders, 1,000 ft.

New Jersey Zinc Company, The, 160 Front St., New York City. Manufacturing Zinc Oxide Used in Pains, Rubber Tires and various other products.

New York Bureau of Public Health Dept., of Health Education, 136 Centre St., New York City. Films engaged must be called for and returned the next day. Summer Babies; The Visiting Nurse; The Man Who Learned (Milk Picture); Children Who Labor; A Man in the 'Tong'; Sisters All (Solving a Social Problem); The Error of Omission; At the Threshold of Life (Kindergarten); The Wedding Bell (Goods made in Sweatshops, Typhoid Fever); The Awakening of John Bond (Study and prevention of Tuberculosis); On the Trail of the Germs (Tuberculosis); A Visit to a Public Nursery School; The Cradle (Milk Picture); A Curable Disease; The Red Cross (Tuberculosis activity); The Rat Menace; Poison (Pure Food, canned goods films); Soldier of the Solace of the Poor; The Temple of Moloch (a Tuberculosis Film).

New York Central Lines, Grand Central Terminal, New York City. The Right and Wrong Practices on Railroads; Steve Hill's Awakening; The House That Jack Built; The Rule of Reason.

New York Department of Health, New York City. The Trump Card; In His Father's Footsteps; Bringing It Home; Samaritans Three.


Pennsylvania R. R. System, Broad Street Station, Philadelphia, Pa. 1,000 ft.

Philadelphia Commercial Museum, Philadelphia. Sets of Lantern Slides with Typewritten Lectures on such subjects as Argentina, China, Conco, Jamaica, Iron, Cotton, Lumber, etc. Moving picture films illustrating Industries, Commerce and Geography, also Educational Collections.

Pittsburgh 20th Street Rwy., Co., Pittsburgh. Causes of Accidents on Street and in and among Street Cars.

Plant Company, Thomas G., Boston, Mass. Making Women's Shoes, 1,000 ft.

Postum Cereal Company, Battle Creek, Mich. Making of Pure Foods in Battle Creek, 1,000 ft.


Raritan Copper Works, Perth Amboy, N. J. First Aid to the Injured.

Reed & Reed, 318-320 Essex St., Canton, Mass. (Silversmiths, Goldsmiths, Bronze Founders.) Apply Bureau of Commerical Economics, Washington, D. C.


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Louise Lovely
STARRING IN
Fox Films

Evans L.A.
Why be Offensive to Women?

To please men? Nothing could be a greater mistake. Women are 65% of your audiences; and men enjoy clean fun as well as women do.

A star, a story, or both, to be featured in each picture—that you can afford to put out in lights.

MASTER SHORT SUBJECTS have drawing power

Two reel and single reel comedies of a standard that will delight everybody, from the sophistic, blase, metropolitan theatre-goer to the village maiden. Because their appeal is to the universal love of laughter that all humanity shares in common.

As an example—the “Torchy” pictures with Johnny Hines, from Sewell Ford’s stories are being distributed by The Educational Film Exchanges, Inc.

For complete information, write to

MASTER FILMS, INC.
C. C. Burr, Pres.
130 W. 44th St., N. Y.
GILBERT P. HAMILTON
Director-General

R. C. P. SMITH SYNDICATE
yarn, its use in knitting, knitted garments in use.

Avalon Educational Film Co., Chicago, educational


Lettuce: In Middletons and Bloomers, 1 reel; made for the National Board Y. W. C. A. in World's Fair的大世界 Fair, 1,000 A. M. Summer Camps that serve New York City's typical examples of camps for industrial and school girls. Emphasizes the value of camp life in the experience and bodily growth.

This organization, which was made for the Children's Bureau, tells of the work done.


An Equal Chance, 2 reels, made for the National Organization for Public Health Nursing. The Woman Who Works, 3 reels, made for the Y. W. C. A. in Los Angeles, 3 reels A story of the Central Branch Young Women's Christian Association of the city of Chicago by its history and its work. All told is a story in form. The influence of the Y. W. C. A. on Mabel from the Metropolis and Mildred from Millville, Puebloans and Picaneccines, 1 reel. A strong health education work among the Pueblos of New Mexico and the Negro children of Louisiana. The nurse's work runs throughout but is shared by the interest of the people and places. A Nurse Among The Indians, 1 reel. A striking picture story of the public health nurse's fight for the health of the Apache Indians of Oklahoma. There is very little nursing technique, but much human interest material and effective winter photography. Working Standards, 2 reels, made for the Women's Bureau, U. S. Department of Labor. Fair Standards for working women of hours, wages and sanitary conditions as advocated by the Bureau, are brought out in a strong humanistic way.


THE NATIONAL MOTION PICTURE LEAGUE

The purpose of this organization with headquarters at 381 4th Avenuine is to conduct a concentrated campaign of education and publicity: 1st, by proper publicity for good pictures, and a campaign of education against the immoral ones; 2nd, by conducting and supervising children's matinees, and assisting churches, boards of education, parents' associations and other organizations interested in public welfare, to secure proper pictures for adults, young people and children.

The Reviving Board of the League is composed of members of Sunday school leaders, teachers and public welfare workers. They select from all motion pictures manufactured those that are suitable for adults, adolescents and children. They list the names of these pictures in Current Weekly Bulletins, before the pictures are released to any theaters. This advance knowledge is given to all members of the League and subscribers to the Bulletin, giving to them the power of selection which enables them to patronize only the best motion pictures. The pictures are recommended to public welfare workers, ever increasing demand stimulates the production of wholesome films. The lists are also sent to producers of professional pictures, who are the motion picture producers of the nation.

This publicity now reaches about 800,000 readers. The aim is publicity to 5,000,000 readers by fall, 1920.

The organization is supported entirely by its membership and by donations from persons not interested financially in the Motion Picture Industry, and by the sale of its Bulletins.

Among those who are fostering this movement are Dr. Wm. L. Ettinger, Supt. of N. Y. City Public Schools; Mr. Daniel Carter Beard, Boy Scouts of America; Mrs. Maud J. Baldwin, International Sunday School Association; Miss Bes-sie Locke, National Kindergarten Association; Mr. Adolph L., L. O. Smith, "L. O. Smith," Mrs. Henry Shipps and Mr. Thomas W. Church, the directors include: Mrs. H. G. Armstrong, New York City; Mrs. Maud J. Baldwin, Chicago, Ill.; Mrs. J. H. Deninb, New Orleans; Mrs. Dwight E. Barteit, Providence, R. I.; Mr. George Gordon Battle, New York City; Mr. Daniel Car-ter Beard, New York City; Mr. James I. Lovejoy, Louisville, Ky.; Mr. George A. Baylame, Cleveland, O.; Mrs. E. C. Bogart, Mt. Vernon, New York; Mr. F. E. Bogart, New York City; Mrs. Sidney C. Borg, New York City; Mr. Dwight E. Breed, Austin, Tex.; Mrs. J. T. Purchase, Spo-kan, Wash.; Mr. C. C. Carstens, Boston, Mass.; Mrs. J. W. Chivers, Helena, Mont.; Mr. Thomas W. Church, New York City; Mrs. Irving Crane, New York City; Mr. Robert A. Crosby, New York City; Mr. wessymsay, Chicago, Ill.; Mr. J. H. Deninb, New York City; Mrs. W. C. Eakins, Arlington, N. J., and Ernest D. Easton, Newark, N. J.

Executive Staff: Adele F. Woodard, President; Daniel Carte Beard, 1st Vice-President; Dr. Wm. L. Ettinger, 2nd Vice-President; Dr. Lee K. Frankel, Manager; Miss Elizabeth Librarian; Dr. Philip P. Jacobs, Advisory Secre-tary.

Executive Committee: Mr. Thomas W. Church, Chairman; Rev. F. E. Johnson, George Gordon Battle, Gustave Straubmuller, Mrs. Irving Crane and Mrs. Ada Locke.

The organization issues a bulletin weekly telling which are the best productions for the family, the best constructional and which productions are best suited for children. Publicity secured through magazines, daily newspapers, etc.
CLYDE FILLMORE

Current Releases

"THE DEVIL'S PASSKEY"

"NURSE MARJORIE" with Mary Miles Minter  "CROOKED STREETS" with Ethel Clayton

"THE LADDER OF LIES" with Ethel Clayton  "THE CITY SPARROW" with Ethel Clayton

Now with Famous-Players-Lasky Corporation
The Short Reel Outlook

Expects Rapidly Growing Demand

In my opinion the motion picture year of 1920-1921, will see the rapidly growing demand on the part of theaters for short subjects increase to 100 per cent, of the exhibitors of the country.

This is more than a theory as far as we are concerned. We have backed this belief with far the largest investment ever made in the short subject field, and our plans for the immediate future includes a still further expansion and a constant growth that we have arranged for on a scale sufficiently large to care for the increasing demand that we know will come as short subject theaters in every theater of importance in this country.

Our conviction that the theater required short subjects of the first quality has been expressed for more than five years in the existence of Educational Films. Our product in 1915, and which has never left the field that it selected for its own. Since we were pioneers, our growth at first was naturally slow, but we have seen the demand for this product grow from but a few scattered exhibitors to every theater of importance in this country.

This growth has been due largely to the care that we have bestowed in selection of product, proven by the fact that there is still wholesome demand for the pictures that we released in our first year.

Our plans, from the first, have included a sales and distribution organization covering the United States and Canada, but we have carefully avoided the temptation of over production and over organization. We are ready now here, so we have, through Educational Film Exchanges, Inc., now established branch offices of our own in the twenty-five recognized distributing centers of the United States, and the six centers in Canada. In the British Isles we are associated with Ideal Film Renting Co., Ltd.

With this our own distribution system, we have met the demand on our organization for comedies of the same standard as our other releases. Already we have received convincing proof that we are filling an important need.

We will continue to remain in the market for the purchase of such pictures of these general classes as meet our quality standard and for the distribution of similar series for national and semi-public organizations, which have shown such a flattering faith in our company.

Briefly, we stand ready to supply distribution to comedies, and such other short subjects as we regard as sufficiently meritorious to have the benefit of the reputation of our organization for five years.

In less than a year our investments and our contracts have run into the millions. We have still further in mind.

Our acts, we believe, offer the best evidence of our belief that the outlook for short subjects, especially for our organization, is unusual.

E. W. HAMMONS, Educational.

Short Subjects Come Into Their Own

Any question that has ever existed as to the attitude of Famous Players-Lasky towards the short subject has been answered in the organization's recent step in establishing a short subjects department with a distinctive sales force which will devote itself entirely to this department.

This move evidences better than anything else our conviction on the future of the short subject. Under the direction of W. P. Rodgers, the new department has been successfully successful in demonstrating to exhibitors throughout the country the box-office value of short subjects of genuine merit. We believe in this so strongly that that the short subject be selected with the same discrimination that is given a super-special and prepared with the artistry, direction and photography of a feature subject. This is the goal toward which we are striving on all short subjects during the coming year with which the name of Paramount is to be associated. While the progress of the last three years, especially, have been very satisfactory and rapid, we feel that the coming year will be a revelation in the progress of the short subject from an artistic standpoint and the variety of subjects presented.

"AL" LICHMAN.

Increased Demand for Short Stuff

The season of 1920-1921 will show an increased demand for short subjects. During the last year the exhibitor has come to realize that his audience expects something more than the so-called "feature." He knows that many a program has been saved by two or three single reels, which interested and amused his audiences after the feature had fallen flat.

PAUL BRUNET, Pathe.

Many Changes Made

More changes have been made in the past year in the short subject market than in any other branch of the film industry, the first move having been the attempt on the part of many short subject manufacturers to devote their efforts entirely to the production of five reel comedies.

Although there are more two and two and a half reel comedies being shown now than ever before, yet it is a fact that the number of producers of two reel comedies and other short subjects which are of a standard has decreased.

There are probably only one or two two-reel screen comedians, and possibly only one who can stand feature length productions.

P. W. HOWLING, Christie Film.

Important Factor in Every Program

Requests for good short reels on the independent market and from exhibitors are greater than ever at the present time and prospects for the coming year are brighter than ever in the past. The fact that newspaper critics are now devoting more space to them in their reviews may be regarded as significant.

I should like to bring to your attention the fact that for actual educational value, short reels rank supreme. People will rapidly forget features which as a rule merely entertain but one after two reel off because they cannot be seen. Other reel comedies, leave a lasting impression.

Invariably, short subjects form at least one third of the program and for this reason they will not depend upon some feature which is a good drawing card, to pack them in and then inflict some cheap, trashy or old comedies and scenes on them. The short subject is the one real feature of the stuff of inferior quality accentuates the deficiencies of the latter. To-day, the single and two reelers are not only fillers—they must be good, or the reputation of the house suffers.

JACK COHN.

The Importance of the Short Subject

More attention will be paid to short subjects during the coming year than ever before. Conditions generally relating to the short subject are better than they were before, and the fact that the exhibitors are now realizing the importance the short subject plays in their program.

In the past the single reel, or even the two-reel comedy has been looked upon too often as merely a filler. Exhibitors have contracted for fifty-two weeks of "short stuff," regardless of the quality of the production and have taken anything that the distributor cared to hand out.

This condition, I am happy to say, is rapidly changing and as an illustration of this change has only taken sight that exhibitors generally are selecting their short subjects with as much care as they do their feature attractions. The exhibitor will be the more cautious to secure a single reel or a two reel subject that will complement their feature, as they will be of any other feature of their business.

W. E. SHALLENBERGER, Arrow.
Some Men You Know

ADOLPH ZUKOR,
Pres. Famous Players-Lasky.

PAUL BRUNET,
President and Gen'l Mgr.,
Pathe Exchange.

WILLIAM FOX,
Pres. Fox Film Corp.

RICHARD A. ROWLAND,
Pres. Metro Pictures Corp.

OSCAR A. PRICE
President Asso. Producers

HARRY O. SCHWALBE,
Sec. & Treas. Ass. 1st Nat. Ex.
ROBERT LIEBER

SAMUEL GOLDWYN

ALBERT E. SMITH
Pres. Vitagraph Co.

ROBERT W. PRIEST
Film Market, Inc.

EUGENE ROTH

THOMAS H. INCE
Ince Productions

S. BARRETT McCORMICK
Toledo, O.

JOHN C. FLINN
Famous Players-Lasky

JAIME WELLS
Richmond, Va.
“JIMMY” GRAINGER
Marshall Neilan Prod.

B. J. (“Bernie”) DEPKIN
Baltimore

RALPH TALBOT
Oklahoma

H. C. (“Doc”) HORATOR
Toledo, O.

HARRY CRANDALL
Washington, D. C.

FRANK J. REMBUSCH
The Stormy Petrel

JAY J. ALLEN
Canada

“ABE” BLANK
A. H. Blank Enter.

TOM MOORE
Washington
A BELA VIRAGH-FLOWER

Art Director

Creator of interiors that suggest art, beauty, simplicity and expressive atmosphere for the Stars and Players that inspire the vital element in their Art.

Interiors designed for 1920 Photo Plays

Even as Eve
Empty Arms
Idle Hands
A Good Woman
Diana of Star Hollow
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<th>Name</th>
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<td>*F. W. Jackman</td>
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<td>Chester A. Lyons</td>
<td>Charles Ray</td>
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<tr>
<td>Reggie Lyons</td>
<td>Frances Edmonde</td>
<td>Garson</td>
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<tr>
<td>Jack Mackenzie</td>
<td>Earle Williams</td>
<td>Vitagraph</td>
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<tr>
<td>Hugh C. McClung</td>
<td>David Butler</td>
<td>Hollywood</td>
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<tr>
<td>William M. McGann</td>
<td>Douglas Fairbanks</td>
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<tr>
<td>Victor Milner</td>
<td>H. B. Warner</td>
<td>J. D. Hampton</td>
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<tr>
<td>Ira H. Morgan</td>
<td>Donald Crisp</td>
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<tr>
<td>*Robert S. Newhard</td>
<td>Dustin Farnum</td>
<td>Brunton</td>
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<td>*S. S. Norton</td>
<td>Coburn Productions</td>
<td>Culver City</td>
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<tr>
<td>Ernest S. Palmer</td>
<td>George Loane Tucker Productions</td>
<td>Brunton</td>
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<tr>
<td>Paul P. Perry</td>
<td>George Melford</td>
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<tr>
<td>G. C. Peterson</td>
<td>Charles Hutchinson</td>
<td>Brunton</td>
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<tr>
<td>Sol Polito</td>
<td>Bert Lytell</td>
<td>Metro, N. Y.</td>
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<tr>
<td>B. F. Reynolds</td>
<td>Von Stroheim</td>
<td>Universal</td>
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<tr>
<td>George Rizard</td>
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<td>American</td>
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<tr>
<td>*Philip E. Rosen</td>
<td>Directing at</td>
<td>Universal</td>
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<tr>
<td>*Charles G. Rosher</td>
<td>Marshall Neilan</td>
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<tr>
<td>A. Scholtz</td>
<td>Charge of laboratory</td>
<td>D. W. Griffith, N. Y.</td>
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<tr>
<td>C. E. Schoenbaum</td>
<td>Bryant Washburn</td>
<td>Morisco</td>
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<td>John F. Seitz</td>
<td>Rex Ingram</td>
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<td>*Homer A. Scott</td>
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<td>W. S. Smith</td>
<td>Joe Ryan</td>
<td>Vitagraph</td>
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<td>Henry Thorne</td>
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<tr>
<td>R. H. Totheroh</td>
<td>Charlie Chaplin</td>
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<tr>
<td>J. C. Van Trees</td>
<td>Wm. D. Taylor Productions</td>
<td>Lasky</td>
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<tr>
<td>Gilbert Warrenton</td>
<td>Frank Borzage (Cosmopolitan)</td>
<td>New York</td>
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<tr>
<td>Philip H. Whitman</td>
<td></td>
<td>Fox Sunshine</td>
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<tr>
<td>*L. Guy Wilky</td>
<td>Wm. De Mille Productions</td>
<td>Lasky</td>
</tr>
</tbody>
</table>

*Member of the Board of Governors.
HUGH THOMPSON

Recent Release
"The Slim Princess" with Mabel Normand

Coming Releases
"Head Over Heels" with Mabel Normand
"What Happened to Rosa" with Mabel Normand
THEATER OWNERS ASSO., INC.
Headquarters, 731 S. Hill St., Los Angeles

Officers: H. H. Bosley, President, Alhambra Theater, Los Angeles; Michael Gore, 1st Vice President, Liberty Theater, Los Angeles; Elmer W. Walker, Secretary, Princess Theater, Santa Ana; Glenn Harper, Secretary, Apollo Theater, Los Angeles; J. M. Young, Treasurer, Apollo Theater, Los Angeles; H. E. Ser- gant-at-Arms, Rosebud Theater, Los Angeles; W. W. Whitson, Director, Plaza Theater, San Diego; F. X. Alexander, Director, Iris Theater, Hollywood; J. H. Lustig, Director, Starland Theater, Los Angeles

List of Members
Where city is not mentioned locations are in Los Angeles.


IND. EXHIB. CORP. CIRCUIT

Mercy Amusement Co., controlling Majestic, Empress and Yakima, Yakima, Swanson and Meeker, controlling the Everett, Orpheum, Star, Broadway Apollo, in Everett.

Simons and Turner (Northwest Amusement Co.), controlling the Rialto, Empire, and Bijou theaters in Missoula, Mont.; the Liberty and Grand, in Wallace, Idaho; the Liberty in Mullan, Idaho; the Liberty and Princess in Kel- log, Idaho, and the Grand, Liberty, and Rialto in Centralia.


A. Bettingen, Empire and Grand, The Dailies, Oregon, Richland. P. A. Pastine, Pendleton, ubisides Bros., Majestic and Crystal, Corvallis; Dennis M. Hull, Liberty, North Bend, Ore.; O. M. Whittington, Grand and Liberty, in Pasco; and J. Ooakland, Globes, Liberty, and Bijou. (Complete list at Back of this issue.)

H. J. Allender, controlling the Majestic and Lyric theaters in Spokane; the Liberty theaters in Pullman, Colfax and Moscow.

S. P. Anderson, controlling the Everett, Orpheum, Portland, Starland, and Liberty, in Seattle.


BROADWAY CAPACITIES

<table>
<thead>
<tr>
<th>Theaters</th>
<th>Seating Capacity</th>
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<tr>
<td>Capitol</td>
<td>5,200</td>
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<tr>
<td>New York</td>
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<tr>
<td>New York Roof</td>
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<td>Rialto</td>
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<td>Rivoli</td>
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<td>Strand</td>
<td>2,989</td>
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<td>Broadway</td>
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</tbody>
</table>
JUANITA HANSEN
PATHE SERIAL STAR
This is emphatically an exhibitor's year. The wave of enthusiasm which has swept over the entire country and reached its tidal height at Cleveland, shows no sign of subsidence. After many years of failure largely due to incompetent leadership, the exhibitors of the country have at last united into a great body which has shown its capability of dealing with the problems of the exhibitor.

The united councils and combined action of the Cleveland Convention were largely brought about by the common evils which beset the exhibitors. The greatest of these we consider the unfair competition of producing interests with the independent exhibitors. Scarcely three months have passed since the adjournment of the convention and the organization has obtained the solemn pledge of Mr. Adolph Zukor, President of the Famous Players-Lasky Corp., to the fact that he will not buy SYDNEY S. COHEN

or build competitive theaters to coerce the independent exhibitors. These pledges were made both by word of mouth and in writing, and we have every hope that they will be faithfully kept. This is the first step towards the elimination of unfair competition in the exhibiting field. Much, we realize, remains to be done and the organization proposes to address itself with all the zeal and earnestness possible to the abolition of the iniquitous five per cent film rental tax. A campaign to kill the most unjust of taxes is under way.

We are also grappling with the music tax situation which promises to develop favorably for the exhibitor. We have the assurances of practically all of the big producers that they will cooperate in working out a more equitable contract for film rentals. The one-sidedness of the present form of contract is generally recognized. All the state organizations are hard at work to secure the passage in other states of the law which has safeguarded deposits exacted in the State of New York.

No one who attended the Cleveland Convention could fail to notice the remarkable personnel of the delegates. They challenge comparison with men in any profession or walk in life. Not the least notable thing was their keen sense of responsibility to the public which they serve. These men showed that they were fully conscious of the great motion picture going public and the mission of the screen.

The Cleveland Convention marks a new era and a new deal.

OFFICERS
SYDNEY S. COHEN, New York, N. Y. President
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JOSPEH HOPP, Chicago, Ill. 2d Vice-President
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M. VAN PRAAG, Kansas City, Kan. Recording Secretary

Executive Committee: A. C. Hayman, Niagara Falls, N. Y.; C. L. O'Reilly, New York, N. Y.; W. H. Linton, Utica, N. Y.; S. Kanter, Norwalk, Conn.; Ernest H. Horstman, Worcester, Mass.; Joseph Cohen, New York, N. Y.; John S. Evans, Philadelphia, Pa.; Henry Pockey, Pittsburgh, Pa.; C. E. Whitehurst, Baltimore, Md.; H. H. Lustig, Cleveland, O.; J. C. Ritter, Detroit, Mich.; F. Rembusch, Indianapolis, Ind.; Dr. H. O. Alexander, Dayton, O.; Roland Hill, Greensboro, N. C.; H. C. Farley, Montgomery, Ala.; A. J. Bethencourt, Hammond, La.; W. D. Burford, Aurora, Ill.; W. A. Steffes, Minneapolis, Minn.; Fred Seegert, Milwaukee, Wis.; A. R. Pramer, Omaha, Neb.; Jos. Mogler, St. Louis, Mo.; Chas. Burkey, Kansas City, Mo. and the organization proposes to address itself with all the zeal and earnestness possible to the abolition of the iniquitous five per cent film rental tax. A campaign to kill the most unjust of taxes is under way. We are also grappling with the music tax situation which promises to develop favorably for the exhibitor.

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The Cleveland Convention marks a new era and a new deal.

Committee on Business Relations
C. C. Griffin, San Francisco, Cal.
J. C. Ritter, Detroit, Mich.
C. H. Burkey, Kansas City, Mo.
Moe Horowitz, Cleveland, Ohio.
Roland Hill, Greensboro, N. C.
C. A. Hayman, Niagara Falls, N. Y.
Sydney Samuelson, Newton, N. J.

Committee on Protection of the Screen
Frank Herrington, Pittsburgh, Pa.
W. L. McLaren, Jackson, Mich.
Dr. H. O. Alexander, Dayton, Ohio.
A. B. Smith, Salem, N. C.
R. G. Liegert, Kansas City, Kan.
A. L. Larkin, Anaka, Minn.
F. G. Heller, Anderson, Ind.
I. M. Salyards, Rochester, N. Y.

Committee on Laws and Legislation
John Mannheimer, Chairman, Brooklyn, N. Y.
H. H. Lustig, Cleveland, O.
Maurice Chominsky, Chicago, Ill.
H. Webster Smith, Bath, Md.
T. L. Hays, Minneapolis, Minn.
A. J. Klast, Pontiac, Mich.
Frank Rembusch, Shelbyville, Ind.

Committee on Constitution and By-Laws
Ralph Talbot, Chairman, Tulsa, Okla.
Joe Hoey, Chicago, Ill.
Leo Brecher, New York, N. Y.
C. Whitehurst, Baltimore, Md.
W. J. Shrieves, Cleveland, O.
David Barrist, Philadelphia, Pa.
J. F. O'Donnell, Los Angeles, Cal.
A. J. Bethencourt, Houma, La.

Committee on Ways and Means—Finance
E. T. B. Peter, Dallas, Tex.
M. Van Praag, Kansas City, Kans.
Sam Bullock, Cleveland, O.
J. T. Collins, Rutherford, N. J.
W. A. Steffes, Minneapolis, Minn.
C. C. Griffin, San Francisco, Cal.

Wm. Brandt, Brooklyn, N. Y.
HAMPTON DEL RUTH
Producing Comedies Independently
Theater Chains

Some of the larger and more important theaters not given here will be found in the list of First Run houses.

Alabama
Aniston—A. L. Thomas: Lyric and others.
Bessemer—J. A. Synder: Grand and others.

Demopolis—Simon Theater Co. operates in 4 to 5 towns.

Caddo—Will Wood: Belle and Alamo.


Talladega—T. F. Ware: Star and others.

Tuscaloosa—Mrs. R. H. Little; Diamond and others.

Arizona
Mesa—Wm. Menhenett: Majestic; Chandler Chandler; Opera House, Tempe.

Phoenix—Phoenix Amusement Co.: Columbia, Amuse. Rex, Hayden; Isis, Florence; Iris, Ray; Litchfield, Litchfield; Goodyear, Goodyear.


Tucson—Lyric Amusement Co.: Lyric; Lyric and Grand; Douglas, Nogales, Nogales; Grand and Lyric, Bisbee; Johnson, Yuma. Yuma—J. J. Johansen (also Somerton).

Arkansas
Alila—Nat Weishaupt: Alice and Electric, Atkins.

Fayetteville—E. C. Robertson: Victory and Lyric.

Harrison—D. E. Fitton: Lyric and Grand, Searcy.

Forato—F. W. Yahraus: Ratio and Surprise, Locksburg.


Little Rock—Sol S. Harris: Kemper, Gem, Royal and Crystal.


Springdale—L. C. Gelling: Gem; with E. C. Robertson, Lyric, Rogers.

California
Anaheim—C. L. Head.

Bakersfield—Grogg Amuse. Co.: New California, Pastime, Hippodrome and Bakersfield, Bakersfield.

El Centro—Billy Schnell (also Brawley).


Los Angeles—Patterson & Thompson, Claude Halsey, Johnny Young, Lustig and Williams Wyatt and Worthem, Jensen Bros: (also Glendale and Pasadena).

Sol Lesser and Gore Bros.: American and Belvidere, Pomona.

Oakland—Beach & Krahn Amuse. Co.

Oxnard—Guy Douthwaite.

San Bernardino—J. G. Knapp.

Santa Ana—Yost Theater Co.

Santa Barbara—California Theater Co.

San Diego—Buck Theater: Superb, Broadway and Silver Strand, J. B. Mason, Mrs. J. McVay.

San Jose—Liberty Theater Co. San Jose and Fresno houses.

Venice—Lewis and Byrd (also Pomona).

Canada
Black Lake—Bey: Houses at Thetford Mines and Black Lake.

East Angus—Bernstein: Houses at East Angus, Windsor Mills and North Hatley.


Lawndale Bros.: 5 houses, headquarters King Edward, Montreal.


Quebec—Joe Bedard: Crystal, Princess.


St. John—F. G. Spencer: Lyric and Unique, St. John: Opera House, Fredericton; Vogue, Woodstock; Opera House, Athol; Opera House, Imperial, Campbellton; Opera House, Dalhousie; Empress, Gem, Amherst; Princess, Strand, Truro; Prince Edward, Strand, Charlottetown.

Sarnia—United Theatres, Lt.: Imperial, Crescent and Princess, Sarnia.


Toronto—Allen Enterprises: Allen, Allen's Floor, Allen's Beaver, Allen's Royal, Allen's St. Clair, Allen's Parkdale, Allen's Danforth, Toronto; Temple, Hamilton; Majestic and Allen, London; Allen and Roma, Kitchener; Windsor, Windsor; Allen, Coburg; Allen's Regent, Ottawa; Allen, Brandon; Allen, Calgary and Monarch, Edmonton; Allen, Moore Jaw; Allen and Rex, Regina; Dominion, Rex, and Allen, Winnipeg; Lyric, Swift Current; Allen, New Grand and Maisonneuve (also one under construction) Montreal: Auditorium and Allen's Olympia, Quebec.

Allen Theaters: Allen's Beach, Allen's College, Christie, Colonial; Ga. City, Bijou, Winnipeg; Rex, Gale, Vancouver; Royal Victoria, Victoria: Allen's Russel, Ottawa; Allen, London; Bijou, Calgary: Imperial, Edmonton; Rose, Regina; Allen, Peterboro; Lyric, Swift Current; Allen, Brantford; Allen's Lyric, Cobalt; Imperial, Timmins. Smaller theaters under con- struction in the following cities: Detroit, Cleve- land, Montreal, Vancouver, Halifax, Windsor, St. Catherine's (open), Sault Ste. Marie.

Griffin Amuse. Enter.: Operate 17 houses in Ontario outside of Toronto. Main office in Toronto. Paramount Theaters, Ltd.: Regent, St. John, Allambra, Garden, Teck, Family; Strand, Ottawa; Strand, Kingston; Regent, Galt; Regent, Guelph; Savoy, Hamilton: one in Port Hope and one in Oshawa.

Alexander, Lester and Mental: Operate Park and Doric.


Allard Circuits operates three small houses in Winnipeg.

Connecticut

Bristol—Lewis Brown: Princess; Palace, Rock- ville; Orpheum, Danielson.

Naugatuck—A. B. C. Theater Co.: Rialto. See Massachusetts.


S. Z. Poli: Bijou, Palace, Hyperion; Poli's, Strand and Garden, Waterbury; Poli's, Palace, Grand, Harrington, Wayne and Lyric, Bridgeport; Poli's and Life, Meriden.

South Norwalk—A. J. Collins: Palace and Empress, Danbury.

Stamford—Mrs. Charles D. Vuono: Strand, Opera House and Arcade.

Taftville—A. Benoit: Hillcrest; Lily, Plainfield; Best, Main, Two Woods Hall, Waureck.

Waterbury—Waterbury Theater Co.: subsidiaries of operating theaters, Strand, New York.

Delaware

Wilmington—J. Gims: several houses.

District of Columbia


Florida


Tampa—Strand Amuse., Co.; Bonita, Strand and Victory.

Ybor City—Ybor City Theater Co.: operates 3.

Georgia

Athens J. B. Joel: Strand and Elite, Athens; Strand, Elberton.

Atlanta—Southern Enterprises: 88 houses; operate in Anniston, Gadsden, Birmingham, Tuscaloosa, Montgomery, Florence and Sheffield, Ala.; Jacksonville, Orlando, St. Augustine, St. Petersburg and Tampa, Fla.; Atlanta, Augusta, Columbus, Griffin, Gainesville and Marietta, Ga.; Spartanburg, Columbia, Anderson, Greenwood and Greenville, S. C.; Asheville and Charlotte, N. C.; Memphis, Dyersburg, Jackson and Morris- town, Tenn. (also controlling Signal Amuse. Co. chain. See Tenn.)

M. A. Lightman operating 2.

Sigman's: Criterion, Savoy, Metropolitan and Alpha.

Bainbridge—Walter J. Brackin: Callahan, Bainbridge; Brackin, Cairo.

Buford—A. M. Aiken: Colonial, Buford; Colonial, Commerce.

Cordele—John Cain, Jr.: Palace, Cordele; Palace, Douglas.

Cuthbert—E. Lee: Vaudelette, Cutibert; Vaudelette, Eufaula, Ala.; Vaudelette, Carabelle, Fla.

Dalton—Manning & Wink: Crescent, Dalton; Gem, Calhoun; Strand, Athens Tenn.; Gem, Flowah Tenn.

Macon—Macon Photo Play-Theaters Co.: Princess, Capitol, Palace and Grand, Macon.

Pelham—H. M. Mitchell: Dixie, Pelham; Palace, Dawson; Georgia, Calama.


Albh. S. Guckenheimer: Arcadia and Star, Savannah; Georgia, Floratlan.

American Theaters Co.: Odeon and Folly, Savannah. W. J. Stiles: Pekin, Savannah; Pekin Athens; Pekin, Brunswick (all colored).

Tallapoosa—Fred Head: Amusco, Tallapoosa; Head, Bremen.

Thomasville—F. H. Smith; Grand, Thomasville; Strand, Titton; Opera House, Quitman; Rex, and Alamo, Valdosta.

Tocco—Burton & Teague: Star, Tocco; Star, Lavona; Star, Seneca; Chamblee; Star, Roy- ston; Star, Hartwell.


Colorado

Colorado Springs—George H. Gravens: Princess; to build another.

Denver—Grand, Theatr, and Gravens Amusement Co.: Princess, Queen and Rialto, Denver; Rialto, Pueblo; Sterling, Greeley; Princess, Colorado Springs; Lyric, Canon City; Cheyenne, Wyo.; William F. Morgan, Isis, Rivoli, Strand and Plaza, Bishop Cass Co.: American, and with Goldwyn owns Tabor Grand. Fort Collins—M. C. Gerhart: Empress and Lyric.


La Veta—W. J. Berry: Crystal, Picture Show, Ojo.

Pueblo—Swanson and Nolan: Grand; Majestic, Grand Junction; Rex, Greeley.

Trinidad—Kohn & Fairchild Amusement Co.: West, Rialto, Trinidad; Curran, Boulder; Coro- nado, Mutual, Duncan O. H., Las Vegas, N. M.

Idaho

Blackfoot—Orpheum, Iss.


Param—N. E. Leigh: Liberty, Parma; Liberty, Nva.

Pocatello—Carrothers & Archibald: Orpheum, Princess.

Preston—George Paull: Isis, Opera House, Dayton; Opera House, Whitney.


Illinois

Arcola J. S. Quirk: Olympia, Arcola; Strand, Tuscola.

Carbondale—A. W. Barth: Yale, Carbondale; Maine, Anna.

Chicago—Schoenhof & Sons: Boulevard, At- lantic, Archer, Halfed, Little Ashland, Verdi and Brighton Park.

Marks & Goodman: Broadway Strand, Illing- ton, Marshall Square, Marshallfield and Orpheus.

Jones, Linick & Schaefer: McVicker's, Rialto, Lyric, Orpheum, Randolph and Bijou Dream.

Gumbiner Bros: Bertha, DeLuxe, Star, Paulina, Denver; Bell, DeLuxe, Orpheum, Orpheum, Hamilton, Parkside and Villas.

Balaban & Katz: Control Park, Rivera, Wal- lace, Circle, Ambassador and Tivoli.

Asche—Chatham, Terminal, Rosewood, Adelphi, Milford, Calo. Lane Couri, Oakland Square, Metropolitan, Kenwood, Flore, Cosmo- politan, Chatham, Memphis, West Englewood, Still Park, Crown, Peerless, Commercial; Midway Rockford; Dayton, Dayton Ohio; Cincinnati, Cincinnati Ohio; Sherill, Wilna-ter Wis.

Vitagraph, Pershing, Michigan, Wilson, West Lubiner & Trinz; Crawford, Covent Garden, Paramount, Lakeside, Knickerbocker, Biograph, Vitagraph, Pershing, Michigan, Wilson, West End, Elflauce, Oak Park, Pantheon, Madison Square.

Fitzpatrick McElroy Co.: Rex and Vaudelette, The Roasters, Mich. Clums, St. Jo- seph; Bell, Princess and Bijou, Brenton Har- bor; Colonial, Big Rapids; Lyric and Dreamland, Cadillac; Lyric and Dreamland, Travers City; Lyric, Moore and Florence; Lindsay, Maltz and Lyric, Alpena; Grand and Lyric, Blue Island, Ill.; Strand, Bijou and Mariniette, Mariniette, Wis.

Du Quoin—A combination booking proposition headed by Reec and Yeates of Du Quoin, taking in the following towns: Du Quoin, Christopher, Sesser, West Frankfort, Salem, Mt. Vernon and Berton, all in Illinois.

Eldorado—Colonial Amusement Co.: Grand and Orpheum, Harrisburg; Grand and Casino, Eldorado.

Granite City—Lillian Amuse, Co.; Washington, Rialto and Garden.

Harrisburg—Orpheum Amuse, Co.; 2 in Har- risburg and 2 in Eldorado.
KENNETH WEBB

directing Whitman Bennett Productions
Louis Rembusch
Idle
Empress,
Alhambra,
Strand,
In
Empress,
larger
Flint
Eagle
J.
Queen
Maine
the
Klock:
Empress,
Your
Strand
_Columbia,
D.
Princess.
Rex,
Gem,
more.
Gem,
North
in
Park.
Luna,
Bijou,
Garden,
Opera
Kentucky
m
Vrystal.

Midland
Matlack
Palace,
Circle.
Lyric,
Hopper:
Luna,
Cen-
Pastime
McDermott:
, Black
and
Hippodrome,
St.
byville;
Olson-Sourbier
and
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Grand,
Rialto,
Pastime.

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Pantheon,
(Majestic,
Opera
Cedar
Oconto
Marion
Lafayette
Clinton
Brazil
Paxton
Ottawa
St.
—
Pershing
—

—

Crescent
City
Build

197

East St. Louis—Joseph Erber: Erber’s, East St. Louis; Washington, Belleville; Strand, Col-
inville.
Pastime, Kansas.
Oconto—A. L. Rolarge: Gem; Grand, Merrill;
Lyric and Majestic, Oconto.
Ottawa—Clarence Hartford: Star and Ruby-
Palace.
Panama, Ill.—J. D. Williams: Grand; also
house in Hillsboro.
Paxton—Alcru Theater Co.: Scenic, Blooming-
ton, and Royal, Minooka.

Indiana
Bedford—United Exhibitors Productions Corp.: Rialto, Broadway, Gayety, and Lenox, Indian-
apolis; Opera House, Grand, Crystal, Bedford; Opera House, Alhambra, Orleans; Washington, Salem.
Brazil—Brazil Theater Co.
Clinton—J. B. Stine: Gem; Clinton; Swan and Victory, Terre Haute.
Crawfordsville—Round Theater Co.: Strand and Sipe at Kokomo; plans to take over other
houses in larger Indiana cities.
Evansville—Standard Amuse. Co.
Indiana—Central Amusement Co.: Lyric, Isis and Alhambra.
United Exhibitors’ Productions: Rialto, Broad-
way, Gayety and Lenox. Six other houses in the southern part of the state have been acquired
and the company plans to build and buy more.
Renwood Amuse. Co.: Rialto, Indianapolis.
Ray Bair: Southside, Al Zaring: North Star;
Central Amuse. Co.: Lyric, Isis and Alham-
Olson Sourhier Enter.: Rivoli, Indianapolis; rib-
li, Toledio.
 Kokomo—Kokomo Grand Theater Co.: Isis and
Grand, Kokomo.
Lafayette—Luna Amuse. Co.: Luna, Family
(Will control Family after Feb. 1). Lafayette; also
theaters in Ft. Wayne and Kankakee.
Lafayette—Hornbeck Amuse. Co.
Logansport—E. L. McDermott: Grand and
Ark.
Marion—Marion Theater Co.: Luna, Marion
and Lyric.
Peru—Loomis Realty Co.: operate 4; building 1.
Shelbyville—F. J. Rembusch: Alhambra, Shelby-
ville; American, Columbus; Grace Maxine, Mar-
tinsville; Ohio, Gem, Manhattan, Indianapolis, and
will add 5 more.
Vincennes—Wilkerson-Lyons Enterprises: Lyric,
Pantheon, Rialto, Princess and Alice.
Wabash—Jackson Bros.: Eagle and Harter’s
Opera House.
Iowa
Ames—W. A. Matlack: Princess. To build anoth-
er.
Boone—George B. Flint: Virginia. To build anoth-
er.
Cedar Rapids—A. J. Diebold: Strand, Palace,
Cedar Rapids; Strand, Waterloo; Palace, Vinton.
Council Bluffs—Strand Theater Co.
Des Moines—Keller Moreland, Moreland Amuse-
ment Co.; Yarbrough, Lear, Lyric, Osceola;
Liberty, Nebraska City, Neb.; Royal, Omaha, Ia.;
Majestic, Missouri Valley, Ia.; Moreland, Platts-
mouth, Neb. Adams Theater Co.; Empress, Des
Moines; Garden, Waterloo; Empress, Shenandoah;
King, Albia; Orpheum, Fairfield, Willard, Cres-
ton; Garden, Marion; Auditorium, Mt. Pleasant;
Rialto, Newport, Empress, Indianapolis; Irving, Car-
roll; Lincoln, Grand, Empiece, Knoxville; Idle
Hour, Leon; Graham, Washington.
Dubuque—John Maclay: Grand, Strand, Du-
buque.

Marshalltown—J. E. Hostettler: Casino, Mar-
shalltown; Royal, Sioux City; Gem, Charles City;
Rialto and Lyric, Independence; Crystal and Plaza,
Waterloo; Isis, Cedar Rapids; Strand, Hasting,
Neb.
Sioux City—Scenic Amuse. Co.

Kansas
Galen—N. W. Huston: Palace; also oper-
ates houses at Columbus and Pittsburg.
Holton—Clairl Perkins, Holton: Vic-
tory, Hiawatha; Majestic Belleview.
Hutchinson—M. B. Shanberg: Midland, Hutch-
inson; Colonial, Wichita.
Kansas City—Greasbros. Elec.; Electric, Spring-
field, Mo.; Electric, Joplin, Mo.; Tenth St.,
Kansas City; Electric, Kansas City; Electric, St.
Joseph, Mo.
Pittsburg—Bess & Klock: Klock, Mystic,
Grand, Pittsburg; Liberty, Picher, Picher, Okla.

Wichita—Arthur Ford: Maple. To build an-
other.

Kentucky
Bowling Green—Tony Sudlukun: Princess,
Bowling Green Palace; Hopkinsville.
Crescent Amuse. Co.: Also operates in Hop-
kinsville.
Dawson Springs—E. W. Dozier and F. M. Hole-
man control four local houses.
Lexington—Phoenix Amusement Co.: Strand,
Ben Ali; Alhambra, Richmond; Capitol, Frank-
fort; Colonial, Winchester.
Osage City—William Coding.
Owensboro—George A. Bleich Enterprises:
Empress and Queen.
Paducah—Oliver: Cozy, Arcade and Star, Paducah; Savoy, Princeton; Princess, Henderson.
Strand Theater Co.: 4 in Paducah; 2 in May-
field; 1 in Princeton.

Louisiana
Baton Rouge—Louisiana Amuse. Co.
Homer—Slack Amuse. Co.
Monroe—Layton & Holden.
New Orleans—J. J. Shikmowitz: Queen and
Trymore.
Sobel Richards—Shear Enterprises: Wash-
ington, Carrollton, Fine Arts, Arcade and Rivoli.
Latter two operated by Victor Howard, are run in conjunction with others.
Saenger Amusement Company, operating thea-
aters in the following towns: Baton Rouge, Ruset,
Donaldsonville, Thibodaux, Frankin, Eunice, Jennings, Crowley, Lafayette, Homer, Lake
Charles, Minden, Morgan City, Houma, Nat-
chichoso, Alexandria, New Iberia, Monroe,
Plaquemine, New Orleans and Shreveport.
Shreveport—Liberty Amuse. Co., Chas F. Gordon.

Maine
Augusta—Nathan H. Gordon & William P.
Gray: In Main, Colonial and Opera House, Au-
gusta; Pastime and Cumberland, Brunswick; Strand, Opera House and Coliseum, Gardiner;
Empire, Strand, Music Hall and Mystic, Lewis-
ton; Dreamland, More often Falls; Rex, Nor-
way; Opera House and Majestic, Rumford; Savoy,
South Paris; Bijou, Wilton. In N. H.: Albert
and Princess, Berlin; Colonial, Olympia, Scenic,
and Portsmouth, Portsmouth; Opera House, Gor-
ham; Majestic, Burlington.
Bangor—Charles Stern: Graphic, Bangor;
Park, Dexter; Chic, Milo, Star, Dover.
Bethel—Bragdon’s Circuit: Odeon Hall, Bethel;
Hall, Oxford; Perkins’ Hall, Mechanic’s Falls.
Brownfield—Brownfield Co.: New Town Hall,
Brownfield, K. of P. Hall, Fryeburg; Hall, Den-
mark; K. of P. Hall, Hiram; Wiley’s Hall, Lov-
ell; Town Hall, Cornish; Stanley, Kezar Falls.
Eastport—Wilbur A. Sheza; St. Croix Opera
House, Calais; Acme and Toy, Eastport; Eagle,
Lubec.
Libson Falls—H. E. Gustin: Bijou, Libson
Falls; Empress, Libson.
Portland—Abraham Goodside: Empire, Jeff-
erson, Portland; Capitol, Springfield; Capitol, Man-
chester.
Richmond—J. A. O’Brien: Opera House, Rich-
mond; Your and Strand, South Berwick.
Rockland—Alfred S. Black Circuit: In Maine;
Bangor Opera House Bangor; Bath Opera House,
Liberty, Columbia and Arcade, Bath; Star and Scenic, Westbrook; Haines, Waterville;
Central, Biddeford; Park, Empire and Arcade, Rock-
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W. O'HAGEN HURST
Studio Manager

WHITMAN BENNETT STUDIOS
Yonkers, New York

Formerly Producer of Paramount Pictograph, Paramount-Bray, and Paramount Magazine; also

PRODUCTION MANAGER
NON FICTION FILM DEPARTMENT
FAMOUS PLAYERS—LASKY CORP.
land; Colonial and Opera House, Bellevue; Union Hall, Brooks; Lincoln Hall, Damarscotta; Black's, Portland, Star, Waldoboro. In N. H.: Strand, Dover. In Vt.: Strand, Rutland; Strand, Randolph; Bijou, Barre; Houses Auditorium and Princess, Brattleboro; Black's, Fair Haven; Opera House, Putney; Black's, Bethel; Bijou, Morrisville; Black's, Richmond; Hammond, Ludlow; Opera House, Stowe; Park and Opera House, Williston; Black's, Northfield. In Mass.: Merrimack Square and Jewell, Lowell; Quincy, Quincy; Broadway, Chelsea; Hall, La Montier, Woonsocket; R. I.: Bliven Opera House, Westerly. In Conn.: Rialto, New Haven; Opera House, Willimantic. In N. Y.: Park, Utica.

Also included with Black Circuit are: Black and Spitz controlling: Empire, New Bedford and Empire, Taunton, Mass.; Strand, Pawtucket; and Strand, Attleboro. Also included with blond Circuit are: R. J. Black & Rhodenizer controlling: Hyde Park, Hyde Park, Mass.; and Rockland, Rockland, Me.; Star, Concord, N. H. Black & Churchill controlling: Temple, Houlton; Park, Fort Fairfield; Black's, Fort Kent.

**Maryland**

Baltimore—Stanley Co. of America interested in Victoria.

Fred G. Nixon-Nirdlinger Academy of Music, Victoria, Maryland; Academy, Hagerstown; Opera House, Temple, Dover, Del.


Cumberland—Charoukas: Liberty, Cumberland.

**Massachusetts**

Beverly—Ware Bros. Larcom and Regent; Strand, Peabody.

Boston—A. B. C. Theater Co., Olympic and Roxbury; Strand, Pittsfield; Rialto at Naugatuck, Conn.


Elm Amusement Co.: Magnet; Opera House at Milford; Marlboro at Marlboro; Sharkey's, North Attleboro, Opheum Canton.


Nathan H. Gordon: Washington Street Olympia, Scrovia, and Gordon's Corner Strand; Gordon's Central Square, Cambridge; Harvard, North Cambridge; Gordon's Electric; Chelsea; New Shore and Olympia, Gloucester; Gordon's Olympia, New Bedford; Park and Family, Worcester; Olympia, New Haven, Conn.

Ernest H. Horstmann: Olympia, Worcester; Princess and Wakefield; Wakefield, Park and Lyric, Middleborough; Olympia, Reading; Webster, Franklin, N. H.

Fall River—Max Mitchell interests: Bijou, Empire, Rialto and Academy; Owl, Lowell, Strand and Premier, Newburyport; Central, Waltham, Crown, Amesbury.

Framingham: George Giles: St. George, Gorman's, Princess: St. James, Boston; Gardner and Orpheum, Gardner; Waltham and Rex, Waltham; Stoneham, Stoneham.

Lynn—Moe Mark: Strand and Comique; Strand and Crystal at Worcester. See New York.

Northbridge: Walker Circuit; Walker's Hall; Town Hall, Marlborough; Prospect, Whitinsville; Jacques Hall, Farnumsville; Hall, Linwood.

Somerville—R. W. Brown: Union Square Olympia, Somerville; Somerville; Opera House, Newton; Olympia, Everett.

Springfield—Goldstein Brothers Amusement Co.: Broadway and Plaza; Plaza, Northampton; Strand and Opera House, Colonial, Pittsfield, Casino, Hampton Beach, N. H.

Wm. Fox: Fox's: Fox's at New Britain. See New York.

W. E. Steinberg Circuit: Steinberg's and Music Hall; Opera House, Athol.

Winchendon—Carter's Circuit: Monadnock; Monadnock, Troy, N. H.


**Michigan**

Battle Creek—Lipp & Crosse Co.; Regent, Strand.

Detroit—C. H. Miles: Majestic, Orpheum, Regent, Miles.


Flint—Burrfield Circuit: Majestic, Ann Arbor; Bijou, Bay City; Franklin and Regent, Saginaw; Bijou, Battle Creek; Bijou, Jackson; Majestic, Regent, Kalamazoo; Bijou and Colonial, Lansing; Palace, Regent, Garden and Majestic, Flint.

Grand Rapids—Consolidated Theaters, Inc.: Orpheum, Majestic, Strand and Idle Hour. Beecher, Inc.: Alacazar, Burton Heights, Colonial, Cherry St., Crestonette and Division.

Hancock—Wm. Vance.

Iron River—Iron River Theater Co.: Cozy and Empire.


Marquette—Delt and Opera House: New Strand and Delft, Escanaba; Delft, Munising.


Muskegon—Paul J. Schlossan: to build here and in Muskegon Heights.

P. J. Schlossan: Majestic, Rialto, Regent and Elite.

Negaunee—Negaunee Amuse. Co.: Liberty and Star.

Newport—A. L. Picker: Newport, Newport; Rex and Rialto, Ironwood; Hurley, Hurley, Wis.

**Minnesota**

Baudette—Northern Theater Co.: Cass Lake—Chas. Perrizo: In Cass Lake and Chaska.

Duluth—Clifton Amuse. Co.: Duluth Theater Co.

Graceville—J. L. Hashbrough: In Graceville, Ortonville and Wheaton.

International Falls—Grand Theater Co.

Mankato—Dan Chamberlain (American Amuse. Co.): In Mankato, Faribault, Minn; Fargo, N. D.; Surburban House, Grand Forks.

Minneapolis—Twin City Amuse. Trust Estate, Garrick and others. United Theaters, Inc.: Plymouth and others.

New London—P. Greene (Mgr. Lake Amuse. Co.): New Lake, Lake; Minneapolis Hamline; St. Paul 4 theaters.

Pine City—H. N. Turner.

Stillwater—Frank Nemez: (Mgr. United Theaters of America). In Stillwater and St. Cloud.

Virginia—W. J. Renac: Virginia and Hibbing.

Winona—Colonial Amuse. Co.

**Missouri**

Cape Girardeau—Park Amusement Co. : Park, Pullman, Chaffee, Cape Girardeau; Circle, Jackson.

Kansas City—Frank L. Newman: Newman, Royal, Regent and 12th St.

Joe Cooper: Cooper, Oklahoma City; Wichita, Wichita.

M. A. Shanberg: Palace, Saline; Royal, Hutchinson; Columbia, Junction City.

Nevada—Walker, Hagar; Har and Photoplay.


St. Joseph—Nate Block Amusement Co.; Colonial, Orpheum, Royal, St. Joseph; Orpheum, Atchison, Kan.

St. Louis—Skouras Bros.: Pageant, Arsenal, Lew Grand Central, Old Central, West End Lyric, Lyric, Shaw, Down Town, Olympic.
T. L. GRIFFITH

Chief Cinematographer, Whitman Bennett Productions

Photographing Lionel Barrymore and Specials
New Hampshire

Luban—H. A. Graves: Lyric, Lebanon.

Globe—John Barry. 

Whitefield—Darrington's Circuit: Star, Whitefield; Star, Groveton; Premier, Star, Littleton.

New York

Auburn—M. A. Shea: Jefferson, Auburn; Opera House, Jamesville.

Batavia—Niktas T. Dipson: Family and Garden, Richmond Hill, L. I.; Buffalo State Theaters Corp.: Ellen Terry, Allendale, Aracdia, Marlowe, Buffalo. United Theatrical Enterprises: Colonial, Columbia, Central Park, Premier, Buffalo; Cataract, Niagara Falls.

Hale & Hanney: Maxine and Capitol. 

Malone—Kernan Amusement Co.: Regent, St. Regis Falls; Opera House, Brushton.

New York City


Charles O'Reilly: 68th St. Playhouse, 68th St. and 3rd Ave.; Res. 211 E. 67th St. 

Rachmull, Warschauer and Rinzler: Sheffield, 308 Sheffield Ave., 621 Sutter Ave.; Cleveland, 2386 Pitkin Ave., Miller, 215 Saratoga Ave., all in Brooklyn.


William Yoobst—Amphion, 614 Ninth Ave.: Chelsea, 112 Edith Ave., Superior, 443 Third Ave., and Royal, 650 Tenth Ave.

Glynn and Ward—Century, Robinson and Nostrand Ave., and Alhambra, Knickerbocker Ave., Garden, Richmond Hill, L. I.

Schwartz and Miller—Oxford, 552 State St.; and Halsey St., Brooklyn. 


Grobe & Noble: U. S., Webster Ave. and 196th St., Valentine, Fordham Road; Plaza, Mt. Vernon.

William Fox Circuit: New York: Academy of Music, 14th St. and Irving Pl.; Astor, 165th St. and Broadway; Astor, 407 West 18th St.; Corona, 101 Croton, 1010 19th Park Ave.; Nemo, 110th St. and Broadway; Star, 107th St. and Lexington Ave.; Washington, 149th St. and Amsterdam Ave. 

Brooklyn—Rialto, 3rd Ave. and 84th St.; Bedford, Bedford Ave. and Bergen St.; Comedy, 194 Grand St.; Folly, 12 Graham Ave.; Ridge wood, Myrtle and Cypress Aves.

Newark, N. J.: American, Clinton and Pennsylvania Ave.; Terminal, 84 Park Pl.

Paterson, N. J.: American, 150 Ellison St. 


St. Louis, Mo.: Liberty, Delmar and Grand Ave.

New Britain, Conn.: New Britain. 

Springfield, Mass.: Springfield, Main St. 

Denver, Colo.: Plaza, Rivoli, Isis and Strand. 

Detroit, Mich.: Washington, 133 Cohen—Eisen McKinley Square, Tremont, Bronx Strand, North Star.

Maiier & Schneider—Roehling, Hopkins, Clinton. 

St. Louis, Mo.: Waco, 133 Cohen—Eisen McKinley Square, Tremont, Bronx Strand, North Star.

Consolidated Amuse Co.—Arena, Times, Ideal, Gem, Favorite, York, Village, Movies, Regent, Morganside, 72nd St. Playhouse, Clermont.

Goldreyer—Fordham, University, Concourse.

Rock & Landau—Heights, Classic. 

Brandon & Bradbury—Majestic, Bunn, Olympia.

B. K. Rimberg—West End, Standard, Schupper, 103rd Street Photoplay, Hudson.
HARRY STRADLING
CINEMATOGRAPHER

Lionel Barrymore and Specials with Whitman Bennett Productions.
Weiss Bros.—Fifth Ave., Meeker, Crystal Palace, Manhattan, Henderson (S. L.), Antoinette, Alhambra (Stamford, Ct.).

Wood brothers—Walter & Springer—77th St., Adelphi, Symphony.

Leo Brecher—Plaza, Odeon and Orpheum, Yonkers.

H. Goldshien—Joyland, Progress, Atlas.

R. Guzman—Elorado, Elwood, Model.

S. Cuchman—Bronx Golden Rule, King.

L. Steiner—New 14th St., Sunshine, Casino Playhouse.

Al. Harstein—Harlem 5th Ave., Regent, Edelhurtz—Hamilton, Oriole & Atlantic (Bk.), Melody—Kravitz, Central, Fillmore, (Bk.)


Mr. Peters—Oscelco, Port Morris, Jack Hatton—Marcy, Varities, St. Marks, Christmas house—Adelphi, Norwood, Concord (Bk.).

Mr. Schwartz—Rialto, Linden, Farragut, High St. (Bk.).


Billy Brandt—Carlton, Bunny, Feltman’s Air-dome, Paley—Alpina (Richmond Hill, Janice), Flushing.

L. Cohen—La Luce, Lyceum, Plaza, (Bayonne, Star (Brighton)).

S. Vrystal—Strand, W. Hoboken, U. S. Temple, Union, No. 3rd St., Brooklyn.


Levin Bros.—Playhouse, M. Vernon Westchester.

L. Gross—Fifteenth St., (Bk.)

Loew’s:—In Greater New York: American, 260 W. 42nd St.; Orpheum, 87th and Third Ave.; National, 149th and Bergen Ave.; Metropolitan, Fulton and a Greek Square, 30th St. and Sixth Ave.; Delancey St., Delancey and Suffolk; Victoria, 125th St. and Seventh Ave.; Lincoln Square, 66th St. and Broadway; Fulton, Fulton and a Greek Square, 60th and Third Westchester; Theater, New Rochelle, N. Y.; Lyric, Hoboken, N. J.; Avenue B, Ave. B and 5th St., Warwick, Fulton St. and Jerome; Palace, E. N. Y. Ave. and Douglass, Bklyn.; Seventh Avenue, 12th St. and Seventh Ave.; Dekalb, DeKalb Ave. and Broadway, Bklyn.; Bijou, Smith and Broadway, Broadway, near Myrtle, Bklyn.; Burland, 985 Prospect Ave.; Circle, 60th St. and Broadway; Forty-Second Street, and Lexington Ave., New York, 14th and Broadway; 150th St. and 116th St. between Lenox and 7th Ave.; Brevoort, Brevoort Pl. and Bedord Ave., Bklyn.; Roi, 160th St. and Broadway, New York, 117th St. and Grand, Avenue B, 10th Ave., Spouser, S. Boulevard and Westchester Ave.; Victory, 156th St. and Third Ave., Elksome, Corona Parkway and Eismere Pl.


In Construction, to be opened in the Fall—Ottawa, Ill.; N. Y.; Buffalo, N. Y., State, Cleveland, Park, Cleveland, 45th Street (State), New York; Bay Ridge, Brooklyn; Gates Avenue, Brooklyn; State, Memphis, Palace, Memphis; State, Boston, Los Angeles; 83rd Street; New York, New Rochelle, Newark, Indiana; San Francisco, Long Beach, Cal.; Oakland, Cal.; Stockton, Cal.; Windsor, Ont.; Toronto, Ont.; Euclid, Ounce, Bklyn.

A. Raphael—Montauk, Park, Plaza, Bath Beach.


B. S. Moss: Regent, 111th St. and 7th Ave.; Hamilton, 14th St. and Broadway; Jefferson, 14th St. and 3rd Ave.; Flatbush, Flatbush and Church Ave.; Coliseum, 181st St. and Broadway (opens this month).

And the following under way: Grant, Tremont and Webster Ave.; Atlas, 161st St. and Prospect Ave.; Tivoli, Bklyn.

Rochester—Regorson Corp.: Regent, Piccadilly and Gordon.

Syracuse—Fred A. Fout: Plaza, Geddes, Middleland, Model, Colonial, Syracuse.


North Carolina


Hamlet—Mr. Henderson operate 5.

Henderson—S. S. Stevenson: Liberty and others.

Hickory—J. H. Miller: Hub and others.

Kenneare—L. G. Darling.

Lamberton—Anderson Enter.: Pastime, Lamber.

Raleigh—the Ation & Mark operate 3.

Wilmington—Howard Wells Amuse. Co.; operate 5.


ton, Gem, Laurinburg; Opera House, Hamlet.

Oregon


Bend—O. W. Whittington: Liberty, Grand, Bend, Condover—W. B. Sparks: Liberty, Condor, Liberty, Hepper.

Eugene—Progressive Theaters Co.: Rex, Oregon, Eugene Times.


North Powder—McCurry & Dahlstrom: Bungallow, North Powder; Liberty, Hames, Cove, Cove.


The Dales—A. Bettingon: Grand, Empress, The Dales.

Ohio

Akron—Botzum Bros.: Strand, Canton; Dreamland, Orpheum.

Feiber & Shea: Colonial, Akron; Majestic and Opera House, Canton; Park, Youngstown, and a house at St. Hubert.

C. W. Kornbecket: Bank, Knickerbocker.

Stalder & Steyer: Nixon, Spicer.

Alliance—Walter Tender: Ohio, Alliance; Opera House, Lorain.

Ashland—B. H. Johnson: Dome, Cape, Majestic.


Belleville—G. R. Moore: Lion and Royal.
LOVE'S HARVEST

Directed by

HOWARD M. MITCHELL

FOR FOX
Notopjalos

Princess, C.

American, 9th

Alhambra, Crescent

Metropolitan, Majestic, Forrest, Aragon

Avenue, Vale:

Frankel, Cincinnati

Duchess, Strand, Star, Opera

Strand, New

Marion, Grand, Odeon, Denison—

Hippo-

McGowan, Colonial, Flanegan

Schwartz:

Alhambra, Imperial

Rialto, Ezella, Fair-

Lyric, Globe, Odeon.

Claremore, 2.

Heucks, Family

Lisbon, Mall, New

Elite, Silverberg

nial, 9th

65th

Majestic, Cincinnati

clid

Grand, Xorwood.

St.

Sharp

Marvel, Lon-

olonial, bocker, Majestic.

Painesville, building.

lumbus.

H.

Mrs.

J.

Atlas

Loew's

H.

Sam

Scoville

Will

Columbus,

Tames

Polcar

Coshocton—

Fred

T.

Dillonvale—

O.)—

Ironton—

Mansfield—

Marietta—

Marietta.

Bras—

Ohio,

new

Grand,

Pictorium,

Dennison.

Olszeski, Olszeski,

Rex,

Dreamland, Oklahoma City;

Wonderland, Royal, Tulsa, Regent, Blackwell;

Guthrie, Guthrie; Mission, Ponce City.

Vinita—T. H. Slothower; Mystic, Webb City, Mo.;

Rex, Yale; Lyric, Vinita.

Columbus—Mrs. M. Amoroso: New, Elk, Columbus.

James Gratziiano: Superba and Wilmar.

O. A. King: Parsons and Liberty.

Will D. Harris: Grand, Hartman.

I. Frankel: Majestic. Frankel also owns 11 houses in Cincinnati territory.

Freddie Postle, Victorville, Avalon.

Coschoten—C. G. Chace: Pastime, Utahna.

Dayton—John Seifert: Majestic, Ideal.

Denison—S. C. Vale: Pictorium, Dennison.

Vale's, Upright, Lavinio.

Dillonvale—K. Olzinski: Olzinski, Palace, Dilon-

vale.

Flynn—Milton Phelos: Strand, American, Co-

toria—Buck Bros.: Colonial, new house

building.

Ironton—Nick McMahon: Southside, Grand,

Ironon; Regent, Russel, Ky.

Mansfield—W. A. Partello: Grand and Majes-

tic Opera House.

Maria—Carl M. Amusement Co.: Hippo-

drome, Marietta; Strand, Cambridge.

Marion—Marion Photoplay Co.: Marion, Or-

pheus, Marion; Southern, Bucyrus.


Newark—G. M. Fenberg: Alhambra, Audito-

rium.

LaMotte Smith: Columbia and Ideal, Alliance,

also Strand, Sebring.


Norwalk—W. H. Price: Linwood Square, Erie,

Vermilion.

Salem—P. C. Calleges: Grand Opera House.


Sebring—H. W. Lundgren: Globe, Columbi-

ana, Shaw.

Springfield—Gus Sun Amusement Co.: Fair-

banks, Alhambra. Sun, Regent, and new theaters not named and now building in Portsmouth, Iron-

ton, and Youngsland.

Steubenville—A. G. Constant: Strand, Olym-

pic, Steubenville; American, East Liverpool.

Struthers—Tigue & Kelley: Amuse-U, Struth-

ers; American, Lenticelli.

Toledo—H. C. Horater: Alhambra, Pantheon.

Ohio 

Blairsville—D. C. McLaughlin: Strand.

Bucyrus—L. W. Oberschule: Strand, Shaw.

Canton—G. B. Baskin: Strand.


Delaware—John Flanigan: Strand, Lincoln.


Elyria—Caroline E. Frost: Head of Liberty, Sho-

esbee.

Established—Marine, Elyria.

Farmers—Mrs. R. L. King: Elyria.


Grove City—D. H. Steffen: Strand, Liberty, Bleck-

er, Minerva.

Hamilton—A. W. Howard: Strand.

Harrison—J. S. Swallows: Strathmore, Liberty.


Marion—C. W. O'Leary: Strand, Grand, Liberty.


Portsmouth—F. K. Ball: Liberty, Liberty.

Pymatuning—E. S. Tracy: Liberty, Liberty.

Sandusky—Gus Sun Amusement Co.: Fair-

banks, Alhambra. Sun, Regent, and new theaters not named and now building in Portsmouth, Iron-

ton, and Youngsland.

Steubenville—A. G. Constant: Strand, Olym-

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Struthers—Tigue & Kelley: Amuse-U, Struth-

ers; American, Lenticelli.

Toledo—H. C. Horater: Alhambra, Pantheon.

Oregon 

Albany—Globe Theaters Co. (Hill & Hudson),

Globe and Liberty, Albany; Antlers and Majestic.

Roseburg; Gem, Sutherland; Bungalow, Oakland.

Ashland—G. A. Amuse Co.

Medford—Geo. A. Hunt & Co.; Rialto, Page and Liberty, Medford; Star and Liberty, Grant's Pass; Rialto, Ashland.

Arkansas 

Little Rock—B. J. C. Atwood: Majestic.


Atwater—Majestic.

Curtis—Majestic.

Kansas City—H. F. Fox: Liberty, Liberty.

Kansas City—Brown's Amuse Co.: Liberty, Liberty.

Marion—G. A. Amuse Co.

Outagamie—G. A. Amuse Co.

Oxford—D. C. King: Strand.

Pittsfield—G. A. Amuse Co.

Terryville—Geo. A. Amuse Co.

Texas—Geo. A. Amuse Co.

Utica—Geo. A. Amuse Co.
ANTHONY PAUL KELLY

"Three Faces East"

D. W. Griffith's "Way Down East"
Adaptation

Lillian Gish in "The Eternal Feminine"
Original Story

Coming Legitimate Productions

"THE WHITE CIPHER"
"THE TIDE"
"THE BORDER"
South Carolina

South Dakota

Deadwood—C. Kellogg: Deadwood, Deadwood; Homestead Opera House.

Tennessee
Bristol—Central Amuse. Co.: 2 houses. Mr. Gober: 2 houses.


Clarksville—Joe Goldberg: Lillian and Majestic.

Lenoir City—L. E. Denton: 2 houses.

Memphis—W. Roberts: Princess, to build one Lynch Enterprises: 7 houses in Dyersburg.

Nashville—Crescent Amuse. Co.: 9 houses.

Texas
Amarillo—Dye, Ford & Rogers: Mission, Amarillo; Olympic, Wichita Falls; Olympic, Plainview; Olympic, Canyon (Sou. Ent. control).


Dallas—Southern Enterprises: Old Mill, Queen, Hippodrome, Crystal, Dallas, Queen, Liberty, Zoe, Prince, Tremonton; Queen, Tremont, Galveston; Hippodrome, Rex, Washington, Victory, Waco; Crescent, Temple, Star, Denison, Opera House, Greenville.

Foy: Neighborhood Theaters.

Eastland—Tom Harrell.

Henrietta—H. L. Bear: Dorothy; to build another.

Jacksonville—Bolton's Theatres: Park, Jacksonville; Queen, Rusk; Majestic, Alto.

Lubbock—F. M. McCloy: Lyric, Strand, Ralls.


McAllen—Valley Amusement Co.; Queen, McAllen; Pastime, San Benito; Pastime, Mercedes; Crown, Donna; Electric, Mission.


Virginia
Alexandria—Reid & Steel: operates 3.

Lynchburg—Mr. Casey: operates 2.


Petersburg—Charles Moss: operates 3.


Utah

Brigham City—C. E. Pierce: Liberty, Brigham City; Liberty, Garland; Liberty, Tremonton.

Logan—B. G. Thatcher: Oak, Lyric.

Murray—Frank Burger: Iris, Happy Hour.

Ogden—A. W. Steel: Cozy-Lyceum, Ogden.

Richfield—A. L. Stalling: Rex, Richfield; Elsinore, Elsinore; Opera House, Salina; Eltree, Eltree.

Pleasant: Empire, Monroe.

Salt Lake—Swanson Theatre Circuit: American, Strand, Gem, Salt Lake City; Elk, Rexburg.

Smithfield—John Hildyard: Opera House, Smithfield; Opera House, Richmond; Opera House, Provo.

Sunnyside—Bert Martin: Martin, Sunnyside; Martin, Castle Gate; Martin, Clear Creek.
WILLIAM RUSSELL

Early Fall Special, "THE MAN WHO DARED"

Recent Releases: "THE IRON RIDER" "THE TWINS OF SUFFERING CREEK" "THE LINCOLN HIGHWAYMAN" "CHALLENGE of the LAW"

Representation through
MABEL CONDON EXCHANGE    FOX PACIFIC COAST STUDIOS
DAVID BUTLER
M. P. D. A.

The Motion Picture Directors’ Association was founded in February, 1915, Hollywood, California. There was a need of coordination among directors at the time, devoting their energies to the improvement of film productions. Many of these were unknown, personally, one to the other. Good fellowship, and the great results which now reflect to the honor and glory of combined ideas and exchange of suggestions among fellow-directors, had not been thought of. Common grievance, however, brought them close together. Slander against conditions supposedly existing in studios, jealousy among producers, scheming, malice. Conditions affecting directors were deplorable. One producing company claimed the right to photograph exclusively, eliminating other companies. Entirely, the Heaven given stretch of ocean front and rock ledges in Southern California. Directors were held responsible for things which never happened, or with which they had nothing to do.

Organization suggested, the first meeting was attended by nine directors, although many more would have joined the gathering were it not for the down-pour of rain, which kept others away, who expected to be present. Those who were fortunate enough to arrive at the first meeting place describe the night as being the most severe rain storm ever “staged.” The spirit of cooperation, however, manifested itself steadily and from that night on the gradual growth of the organization of Motion Picture Directors has been a source of great pride to its members.

Primarily, the establishing of the New York Lodge (organized in 1917) was the result of increased efforts of the eastern men to compete in the matter of production against coast activities. The successful achievement of the coast directors to combine forces, thus to improve conditions as well as combat false accusation, appealed with active power to the thinking motion picture director of the east.

The Lodge of Motion Picture Directors is neither a union nor a social club. It is a fraternal order. Its rituals render impossible the idea of coercion and eliminates any element of partiality or unfairness.

“The essential purpose of the organization” to quote one of the founders, “is to fill that great need of providing a clearing house of ideas, which every art has required and through which every art has succeeded in developing to its highest forms.”

Followers of motion pictures are fast determining their favorite directors, as well as their favorite stars. A supposed great star cannot appear to advantage in a poorly directed picture, while previously undiscovered talent has risen to heights unbelievable via the skill of a competent director.

LILLIAN R. GALE.

NEW YORK LODGE

John G. Adolphi.
George Archainbald.
Edwin August.
Keanan Buel.
Col. E. H. Calvert.
Emile Chautard.
Frank H. Crane.
J. Searle Dawley.
Oscar Eagle.
Robert Ellis.
George Fitzmaurice.
Wm. F. Haddock.
John Jos. Harvey.

Hobart Henley.
Ralph Ives.
George Irving.
Harley Knoles.
Geo. A. Lessey.
O. A. C. Lund.
Edwin Middleton.
Ashley Miller.
Charles A. Miller.
Sidney Olcott.
Leonce Perret.
John S. Robertson.
Wesley Ruggles.
Paul Scardon.

CHARLES M. SEAY.
GEORGE B. SEITZ.
TOM TERRISS.
TRACER VALE.
WALLY VAN.
PERRY G. VEROFF.
ROBERT G. VIGNOLA.
JAMES VINCENT.
RAOUl A. WALSH.
KENNETH WEBB.
HARRY MACRAE WEBSTER.
JAY C. WILLIAMS.
FRED E. WRIGHT.

REGINALD BARKER.
FRANK BEAL.
HARRY BEAUMONT.
WM. BEAUDINE.
WM. BERTRAM.
JOHN G. BLYSTONE.
FRANK BORZAGE.
VAN DYKE BROOK.
EDWIN CAREWE.
COLIN CAMPBELL.
LLOYD B. CARLETON.
AL. E. CHRISTIE.
LOUIS WM. CHAUDER.
ROY CLEMENTS.
E. C. CLINE.
JACK CONWAY.
DONALD W. CRISP.
WM. ROBT. DALY.
JOSEPH DEGRASSE.
J. F. DILLON.
WM. DUNCAN.
ALLAN DWAN.
J. GORDON EDWARDS.
FRED FISHBACH.

LOUIS BLANCO.
MURDOCK J. MACQUARIE.
J. P. MCGOWAN.
GEORGE MARSHALL.
GEORGE MELFORD.

HENRY W. NIEILL.
WM. R. NIEILL.
HARRY W. OTTO.
CHAS. J. PARROTT.
STUART PATTON.
FRANCIS J. POWERS.
WM. PARK.
LYNN F. REYNOLDS.
THOS. RICKETTS, SECRETARY.
WM. RUSSELL.
VICTOR SCHERTZINGER.
H. SCOTT SIDNEY.
GEO. A. SIGMAN.
EDWARD SOLMAN.
PHILLIPS SMALLEY.
S. R. TAYLOR.
WM. DESMOND TAYLOR.
FREDERICK A. THOMPSON.
MAURICE TOURNEUR.
ERNEST WARD.
RAYMOND B. WEST.
BEN WILSON.
WM. WORTHINGTON.
JAMES YOUNG.

211
FREDRIK VOGEDING

Noted Dutch Actor from "The Royal Theatre" Amsterdam, Holland

With a record of thirty pictures made in Europe. Vogeding will make first screen appearance in America with "The Famous Players"

Permanent Address
11 EAST 44th STREET, NEW YORK CITY
ASSISTANT DIRECTORS’ ASSO.

Alt. Alexander
Allen, D.
Beal, Scotty R.
Bennett, Chester
Berthelon, George
Burns, Harry
Clemens, J.
Connors, Buck
Cromley, William A.
Croft, Fred
Crone, George
Dagwell, W.
Dawson, Doug
De Courcy, W.
De Rue, E.
Dyer, William J.
Eason, Reeves
Ensinger, R.
Frame, Park
Flaven, Art
Gereghty, F.
Gerald, Pete
Goldaine, Mark

Greene, Al.
Hollingshead, Gordon
Hodge, Rex
Howard, Dave
Howard, William
Howland, L. A.
Huber, Charles
Howe, Elliott
King, Bert
Laemmle, Eddie
Lascelle, Ward
Lawton, Jack
Lowry, Frank
Luddy, Irving
Laver, Jack
Manter, Les
Marshall, Roy
Meeker, Roy
Mitchell, C. H.
Murphy, Martin
McDonough, J.
McCloskey, J. H.
McGowan, R.

Olyphant, R.
Ong, Dave
O’Shea, J.
Peebles, M. S.
Richardson, F.
Rose, A.
Russell, Al.
Robinson, F.
Schenck, Harry
Sherer, W. N.
Sowders, E. A.
Stallings, Charles
Sutch, Bert
Taur Seg, Norman
Tenbrooke, H.
Thorne, Frank A.
Traxler, Ernest
Tyler, Fred
Watt, Allen
Webster, George
Whittaker, C.
Wright, Mac
Zerr, E. J.

LEGAL HOLIDAYS IN THE UNITED STATES

Jan. 1—New Year’s Day (except in Mass. and Dist. of Col.).
Feb. 12—Lincoln’s Birthday (in almost every state).
Feb. 12—Georgia Day in Ga.
Feb. 22—Washington’s Birthday (all over Union).
Mar. 17—Arbor Day (in Okla.).
April 6—Arbor Day (in N. Ariz.).
April 12—Halifax Independence Resolutions (in N. Car.).
April 13—Jefferson’s Birthday (in Ala.).
April 15—Arbor Day (in Utah).
April 18—Good Friday (in Ala., Conn., Del., Fla., La., Md., Minn., N. J., Pa. and Tenn.).
April 19—Patriot’s Day (in Me., Mass.).
April 21—San Jacinto Day (in Tex.).
April 21—Arbor Day (in Col. and Neb.).
April 23—Fast Day (in N. H.).
April 26—Confed. Mem. Day (in Ala., Fla., Ga., and Miss.).
May 9—Arbor Day (in R. I.).
May 12—Mothers’ Day (in N. Mex.).
May 18—Peace Day (in N. Mex.).
May 20—Anniv. Signing of the Mecklenburg Declaration of Independence (in N. Car.).
June 3—Jefferson Davis’ Birthday (in Ala., Ark., Fla., Ga., Miss., S. Car., Tenn. Tex.).
June 3—Confed. (in Idaho).
June 17—Memorial Day (in La.).
July 4—Independence Day (all over Union).
July 24—Pioneer Day (in Utah).
Aug. 1—Colorado Day (in Col.).
Aug. 16—Bennington Battle Day (in Vt.).
Aug. 20-21—Good Roads Day (in Mo.).
Sept. 2—Labor Day (except in N. Mex. and Dist. of Col.).
Sept. 9—Admission Day (in Cal.).
Sept. 12—Old Defender’s Day (in Baltimore, Md.).
Oct. 7—Missouri Day (in Mo.).
Oct. 13—Farmers’ Day (in Fla.).
Oct. 26—Fraternal Day (in Ala.).
Oct. 31—Admission Day (in Nev.).
Nov. 1—All Saints’ Day (in La.).
Nov. 1—State Fire Day (in Neb.).
Nov. 4—Election Day (1st Tuesday after the 1st Monday in November. All over Union, except Dist. of Col.).
Nov. 27—National Thanksgiving Day (usually the last Thursday in November. In every State and Dist. of Col.).
Dec. 3—Arbor Day (in Ga.).
Dec. 25—Christmas Day (all over Union).
Charles Ray Productions
INCORPORATED
Los Angeles

Starring Charles Ray in Popular Stage Success and Novels

NEW YORK REPRESENTATIVE, ARTHUR S. KANE
RELEASED BY FIRST NATIONAL EXHIBITORS' CIRCUIT
PUBLISHERS OF TAX FREE MUSIC

Following is a list of music publishers who are not members of the Society of American Authors and Composers whose music can be played by either orchestra or music roll, tax free:

<table>
<thead>
<tr>
<th>Publisher</th>
<th>Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Asher, Emil</td>
<td>1155 Broadway, New York</td>
</tr>
<tr>
<td>Berg, S.</td>
<td>724 South Michigan Avenue, Chicago, Ill.</td>
</tr>
<tr>
<td>Bond, Carrie Jacobs</td>
<td>9 East 17th Street, New York</td>
</tr>
<tr>
<td>Boosey &amp; Co.</td>
<td>26-28 West Street, New York</td>
</tr>
<tr>
<td>Broadway Music Co.</td>
<td>321 Madison Street, Chicago, Ill.</td>
</tr>
<tr>
<td>Brown, Ted, Music Co., Inc.</td>
<td>1131 Masonic Temple, Chicago, Ill.</td>
</tr>
<tr>
<td>Carlson, M. L. &amp; Co.</td>
<td>12 West 45th Street, New York</td>
</tr>
<tr>
<td>Craig &amp; Co.</td>
<td>10 Park Avenue, New York</td>
</tr>
<tr>
<td>Ditson, Oliver &amp; Co.</td>
<td>300 Tremont Street, Boston, Mass.</td>
</tr>
<tr>
<td>Farber, George J. Publishing Co.</td>
<td>18th Street and Farber Avenue, New York</td>
</tr>
<tr>
<td>Fischer, Carl</td>
<td>340-346 The Arcade, Cleveland, Ohio</td>
</tr>
<tr>
<td>Fox, Sam, Publishing Co.</td>
<td>232 West 46th Street, New York</td>
</tr>
<tr>
<td>Gilbert &amp; Friedland, Inc.</td>
<td>143 North Dearborn Street, Chicago, Ill.</td>
</tr>
<tr>
<td>Granville, Bernard, Publishing Co., Inc.</td>
<td>145 West 45th Street, New York</td>
</tr>
<tr>
<td>Hinde, Hayden &amp; Eldredge, Inc.</td>
<td>11-15 Union Square, New York</td>
</tr>
<tr>
<td>Hutseper &amp; Dillworth</td>
<td>505 Fifth Avenue, New York</td>
</tr>
<tr>
<td>Ideal Music Co.</td>
<td>8 Bossert Street, Brooklyn, N.Y.</td>
</tr>
<tr>
<td>Jacobs, Walter Co.</td>
<td>15 Whitehall Street, New York</td>
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<tr>
<td>Jenkins, J. W. Sons Music Co.</td>
<td>4720 South Washabash Avenue, Chicago, Ill.</td>
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<tr>
<td>Junnicke, Ross</td>
<td>361 Washington Street, Boston, Mass.</td>
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<tr>
<td>K. &amp; A. Music Co.</td>
<td>967 Beechwood Drive, Hollywood, Cal.</td>
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<tr>
<td>Kendis-Brockman Music Co.</td>
<td>145 West 45th Street, New York</td>
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<tr>
<td>Krey Music Co.</td>
<td>145 West 45th Street, New York</td>
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<tr>
<td>McKenney, Clarice &amp; Co.</td>
<td>119 North Clark Street, Chicago, Ill., and New York</td>
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<tr>
<td>McKinley Music Co.</td>
<td>145 West 45th Street, New York</td>
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<tr>
<td>Morris, Joseph &amp; Co.</td>
<td>145 West 45th Street, New York</td>
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<tr>
<td>Peiffer, Arthur Co.</td>
<td>127 Maine Street, Quincy, Ill.</td>
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<td>Peiffer, Arthur Co.</td>
<td>127 Maine Street, Quincy, Ill.</td>
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<tr>
<td>Pantadosi, Al. &amp; Co. Inc.</td>
<td>Astor Theater Building, New York</td>
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<tr>
<td>Richmond, Maurice &amp; Co.</td>
<td>145 West 45th Street, New York</td>
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<tr>
<td>Robertson, Lee S.</td>
<td>3 East 43rd Street, New York</td>
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<tr>
<td>Rosey, Geo., Publishing Co.</td>
<td>811 East 21st Street, Chicago, Ill.</td>
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<tr>
<td>Rossiter, Will</td>
<td>24 East 21st Street, Chicago, Ill.</td>
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<tr>
<td>Sorenson, A. G.</td>
<td>3 East 43rd Street, New York</td>
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<tr>
<td>Schubert, Edg. &amp; Co.</td>
<td>71 Randolph Street, New York</td>
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<tr>
<td>Sherman, Clay &amp; Co.</td>
<td>332 South Broadway, Los Angeles, Cal.</td>
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<tr>
<td>Southern California Music Co.</td>
<td>425 West Walnut Street, San Francisco, Cal.</td>
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<tr>
<td>Sichreuth, Arthur M. &amp; Co.</td>
<td>11 East 22nd Street, Louisville, Ky.</td>
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<tr>
<td>Snyder, Billy, Music Co.</td>
<td>222 West 46th Street, Pittsburgh, Pa.</td>
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<tr>
<td>Snyder Music Publishing Co.</td>
<td>24 West 45th Street, New York</td>
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<tr>
<td>Stone &amp; Thompson</td>
<td>143 North Dearborn Street, Chicago, Ill.</td>
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<tr>
<td>Taylor, Tell</td>
<td>143 North Dearborn Street, Chicago, Ill.</td>
</tr>
<tr>
<td>Turk, Frank, Music Co.</td>
<td>2821 Gravier Street, New Orleans, La.</td>
</tr>
<tr>
<td>Urbanek Bros.</td>
<td>1132 Masonic Temple, Chicago, Ill.</td>
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<tr>
<td>Victor Music Co.</td>
<td>222 West 46th Street, Chicago, Ill.</td>
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<tr>
<td>Volkwein Bros.</td>
<td>222 West 46th Street, Chicago, Ill.</td>
</tr>
<tr>
<td>Watson, Berlin &amp; Snyder</td>
<td>222 West 46th Street, New York</td>
</tr>
<tr>
<td>White-Smith Music Publishing Co.</td>
<td>62-64 Stanhope Street, Boston, Mass.</td>
</tr>
<tr>
<td>Winn School of Popular Music</td>
<td>155 West 125th Street, New York</td>
</tr>
</tbody>
</table>

MOTION PICTURES ART DIRECTORS ASSOCIATION

Los Angeles

<table>
<thead>
<tr>
<th>Member</th>
<th>Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alfred W. Alley</td>
<td>1632½ Winona Blvd.</td>
</tr>
<tr>
<td>Frank S. Brown</td>
<td>142 W. 37th Pl.</td>
</tr>
<tr>
<td>Ben B.</td>
<td>7726 Walnut Drive, Hollywood Blvd.</td>
</tr>
<tr>
<td>David B. Edwards</td>
<td>984 N. Raymond Ave.</td>
</tr>
<tr>
<td>Robert J. Ellis</td>
<td>1827 N. Vermont Ave.</td>
</tr>
<tr>
<td>Charles I. Farber</td>
<td>Detroit, Mich.</td>
</tr>
<tr>
<td>Lewis Geib</td>
<td>420 Russell Ave.</td>
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<tr>
<td>Fred Galbarie</td>
<td>Jesse Hampton Studio.</td>
</tr>
<tr>
<td>Edward J. Haas</td>
<td>7266 Walnut Drive.</td>
</tr>
<tr>
<td>Enras C. Hartley</td>
<td>2588 Hollywood Blvd.</td>
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<tr>
<td>Alfred Herman</td>
<td>1756 N. New Hampshire St.</td>
</tr>
<tr>
<td>W. S. Hinshelwood</td>
<td>5663 Santa Monica Blvd.</td>
</tr>
<tr>
<td>C. T.</td>
<td>7445 Cahuenga Ave.</td>
</tr>
<tr>
<td>John K. Holden</td>
<td>745 Cahuenga Ave.</td>
</tr>
<tr>
<td>G. A. Hollocher</td>
<td>1312 Maryland St.</td>
</tr>
<tr>
<td>Charles H. Keyson</td>
<td>1316 Roper Ave.</td>
</tr>
<tr>
<td>Edward M. Langley</td>
<td>3105½ Kenwood Blvd.</td>
</tr>
<tr>
<td>Roy H. McCray</td>
<td>1516 N. Normandie Ave.</td>
</tr>
<tr>
<td>Milton T. Menasco</td>
<td>6511½ Hollywood Blvd.</td>
</tr>
<tr>
<td>Amos J. Myers</td>
<td>716 Wilcox St.</td>
</tr>
<tr>
<td>Charles Oddo</td>
<td>123 N. Grand Ave.</td>
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<tr>
<td>Jack Okey</td>
<td>547 N. Ardmore Ave.</td>
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<tr>
<td>Earle J. Ohlin</td>
<td>5417 Sunset Blvd.</td>
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<tr>
<td>Frank D. Ormiston</td>
<td>1445 N. Western Ave.</td>
</tr>
<tr>
<td>Max Parker</td>
<td>1915 W. 35th Pl.</td>
</tr>
<tr>
<td>A. R. Ritter</td>
<td>1900 Bellevue Ave.</td>
</tr>
<tr>
<td>J. J. Rogers</td>
<td>5536 De Longpre St.</td>
</tr>
<tr>
<td>E. F. Sheeleey</td>
<td>1601 Edgemoor St.</td>
</tr>
<tr>
<td>W. E. Shepherd</td>
<td>347 E. 33rd St.</td>
</tr>
<tr>
<td>E. J. Shutter</td>
<td>Metro Studio.</td>
</tr>
<tr>
<td>W. J. Silsby</td>
<td>3398 Marlin St.</td>
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<tr>
<td>Wilson Silsby</td>
<td>323 Bullard Bldg.</td>
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<tr>
<td>F. C. Slingsby</td>
<td>Claremont Studio.</td>
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<tr>
<td>M. P. Sport</td>
<td>1546 N. Western Ave.</td>
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<tr>
<td>George F. Williams</td>
<td>866 Echo Park Ave.</td>
</tr>
<tr>
<td>Rex D. Weston</td>
<td>4040 Apts., 4th and Hope Sts.</td>
</tr>
<tr>
<td>Frank H. Webster</td>
<td>Santa Monica.</td>
</tr>
<tr>
<td>George Pollock</td>
<td>3800 Mission Blvd.</td>
</tr>
<tr>
<td>Art I. Roula, Alvarado Apts.</td>
<td>5th and Alvarado.</td>
</tr>
</tbody>
</table>
HENRY KING

Jesse D. Hampton Special Productions

DIRECTOR OF:

“23½ Hours’ Leave”

“One Hour Before Dawn”

“Help Wanted—Male”

Willis and Inglis Exclusive Representatives
What of the Coming Year?

Symposium of ideas from producers, distributors, exhibitors and others as to what 1920-1921 has in store—Optimism the keynote.

Greatest Year Ever Known

"The coming year will record important changes in the fundamentals of the business, from which will evolve a greater degree of independence both for producers and exhibitor, while the quality of film productions themselves should reach a higher plane of achievement than heretofore. This will be the greatest year in every respect that the film industry has known," J. D. WILLIAMS, First National.

Depression Will Affect Business

I think the prospects for the coming year are not at all encouraging. I think everything indicates that we are passing on to a period of depression which will naturally affect all business in the United States, including those who provide entertainment.


Tough for Poor Pictures

"It will be the greatest year for good pictures that the industry has ever known and the toughest year for bad pictures.

J. STUART BLACKTON.

Likes His Organization

Prospects for the coming year are great for Associated Producers.

ALLAN DWAN.

Most Auspicious

The coming year, I think, promises to be most auspicious. We say this every year, but the Motion Picture Business opens up such a wonderful fertile field for improvements. Every year the nature and character of pictures becomes better, and I think that these improvements will continue. As has been so often said in the past, but which can be repeated again very definitely, "the picture business is still in its infancy," in so far as results are concerned.

J. E. BRULATOUR.

Optimistic

The future is always a closed book to human eyes, but I look forward with the utmost optimism to the opening of those pages.

TAM ABRAMS, United Artists.

Foreign Outlook a Feature

The future looks very bright. The increase in the development of the domestic market and the recovery of the foreign market is bound to make a season of prosperity hitherto unprecedented in the motion picture business.

C. C. BURR, Master Films.

Expects Good Year

"The industry will have fully as good a year as the past year has been, barring a short period during which there will probably be labor difficulties that may or may not assume national importance."

H. O. SCHWALBE, First National.

Sensible Exhibitors Policy

The one and most significant tendency apparent in the buying market for the season of 1920-1921, is the complete disregard of the sensible exhibitors of the country for the so-called sales policy of any of the motion picture producers or distributors.

Both the first and subsequent run exhibitors of the United States are buying pictures now instead of policies. I don't think there are 50 exhibitors in the United States at this time who give a damn what any company's sales policy is. They are buying pictures on the basis of value, and they are ceasing to buy pictures that they have bought in past years that were without value or of questionable value.

It is this commercial and mental independence of the exhibitors of the country that is going to keep the motion picture industry a "wide open industry" and block the plans of any individual, or any group of persons who feel that they can perfect an overwhelmingly dominant or monopolistic organization.

It makes little or no difference how many theaters any one of the big producers or organizations may buy in the United States. There isn't an organization in existence to day that is producing solely within its own organization enough good pictures, or enough big pictures to make a chain of theaters owned by that organization convincingly successful in a financial way. It is also a fact that one or two organizations who are trying to sustain theaters of their own exclusively with productions of their own, are starving their houses to death in enough cities to off-set the profits of certain of their other theaters where the natural advantages of location make those particular units successful.

F. B. WARREN.

Need of Better Pictures

From a study of the vast audiences at the Capitol Theater, one of the significant signs in the industry to me is the continued education of the public in the niceties of production. Their appreciation of the technical merits of direction and the wonders of photography, with both by audible comment and applause, speak volumes for the progress of the audiences in an understanding of the art. Their quickness to catch anarchonisms and their indifference over slips of direction and inadequate handling of stories is surprising. These signs point the way to producers who would keep pace with popular education. "Class" is the word with which we can connect; these producers have taught the word and must maintain its meaning. Most producers understand this, because we are hearing so much of "fewer and better" pictures.

The better they are made, the more reissues there will be and greater consequent profits on a picture to the producer.

MESSMORE KENDALL, Capitol Theater.

Optimistic Influence From Various Causes Beneficial

Increasing costs of production and distribution will continue to increase in arithmetical progression. The exhibitor will continue to build larger and better houses. His showman will try even to improve along artistic lines, film fans will increase in number and become more confirmed than ever in their attachment to motion pictures.

GEO. KLEINE.

Foresees Most Prosperous Season

Successful as last season was, next year will be one of even greater prosperity for everybody in the motion picture industry.

AL. LICHTMAN, Famous Players-Lasky.

Never Better—and Why

The prospects of the industry were never better than at the present moment. First, because photoplay producers have awakened to the fact that the public is a discriminating body—and growing more so all the while—but will attend the "movie" theater any time that the right subject is intelligently presented; second, because, as the industry grows, it increases its host of devotees and enthusiasts.

The motion picture favored to make it profitable to produce better pictures and the first makes it imperative that producers who expect to remain in the business meet competition with better productions and entertainment value. There is nothing new in this condition. Old time theatrical men had the same experience that "movie" managers are now enjoying.

ROBERT W. PRIEST.
Frank Borzage
COSMOPOLITAN PRODUCTIONS

Director of

"HUMORESQUE"
"THE LOVE PIKER"
"KINDRED OF THE DUST"

Willis and Inglis Exclusive Representatives
Opportunity Never Greater

For the sincere producer opportunity was never greater than it is now. Quality production appeals most strongly to the public which has demonstrated its appreciation of films intelligently produced and with really human characterizations. The outlook for 1920-21 is bright.

THOMAS H. INCE.

Keep Prices Down

Good. Most other industries have already, at this writing, prepared for a curtailment in output. Bankers have restricted credit and expect a business purging sooner or later this year in the shape of an industrial panic. But all this together with lower wages, less profits and less indulgence should not affect a low-priced amusement—provided admission prices are kept low.

The continued improvement in foreign exchange and foreign demand for pictures should greatly help—though on the other hand the American producer will find European competition continually increasing. We need most of all a revision of the present selling system so that rental burdens may be lifted from the small town house, and good pictures given greater circulation.

Production will greatly improve. Picture value is most dependent upon themes.

W. A. JOHNSON,
Motion Picture News.

Independent Producers' Opportunity

Independent producers have a better chance to really develop the field with a greater recognition of the fact that good story is essential and will go over.

JOE BRANDT.

Exceptionally Bright

Prospects for a record breaking year of financial success and achievement. The production of moving pictures were never so rosy at any previous time in the history of moving pictures as they are today. There has been a steady increase in the number of people who have been converted to moving pictures as the most popular form of amusement, and exhibitors everywhere have made money during the past two or three years.

The era of prosperity which this country has enjoyed—high salaries and big wages has of course followed, and the outlook is exceptionally bright for the next year.

CARL LAEMMLE.

Tremendous Opportunity

It will be one of tremendous prosperity for the industry in that there may be a depression in mercantile lines of business, as people seek amusement in bad times as well as good.

CHARLES R. ROGERS.

Interesting

Business very fine; stories more original and meaningful with more intellectual and spiritual situations as well as physical.

D. W. GRIFFITH.

Routine Films Will Go Begging

The coming year will undoubtedly bring a greater appreciation of quality production with routine mediocre films going begging in the market.

GEORGE LOANE TUCKER.

Viewed With Great Optimism

Everything indicates that the season of 1920-21, will be the most successful and prosperous in history of the motion picture business.

The reason for this is three-fold: In the first place, the public throughout the world is coming more and more to see the vast possibilities of the motion picture and to rely upon it for their entertainment. The people want to see the greatest plays and stories enacted on the screen, and because of the great artistic advances being made in the production of playphotys, the screen is reaching out and attracting newer and more discriminating audiences.

Because the public, by its attendance at such pictures as "The Miracle Man," "Humoresque," "Male and Female," and "Your Wife," has given evidence that it will support the best, producers have been encouraged to go to even greater lengths in bringing to the screen the very best that can be found in literature, direction, ability, casts, and settings. That this encouragement has not been misdirected will be evidenced during the coming season by an unusually large number of highclass productions.

The third factor in the situation is the attitude of exhibitors. There are no better showmen anywhere than the exhibitors in America, and they have been quick to meet the changing situation by giving more extended engagements for the better pictures. This not only has pleased their patrons and has helped to clear money for their theaters, but it has also encouraged producers to make pictures that will be worthy of long runs.

Because of these factors, those who are in closest touch with the motion picture industry in its various ramifications look upon the new season with great optimism.

ADOLPH ZUKOR.

Of Unqualified Value

One other reaction of note has made itself powerfully felt in the past year in the world of the motion picture—national conditions, less or more the merits or demerits of prohibition in other fields, it has been of tremendous value to the motion picture producer and exhibitors. With the passing of the saloon and to a lesser extent, the cabaret, the public has turned in ever-increasing numbers to the playphoty theaters.

The need for relaxation and entertainment is a universal one. Before the coming of prohibition there were many avenues of amusement beside the motion picture theater. Prohibition has closed these and with the result that the world has turned more strongly than ever to its favorite amusement—the motion picture.

In this respect, it is interesting to note that family theater patronage has increased materially since prohibition went into effect. In other words, the family is a unit on the subject of amusement and it finds in the motion picture a form of entertainment which meets with the approval of every member of the family.

Prohibition may have worked good or evil in other lines of industry, but the film industry is prepared to pronounce judgment. But it has been of unqualified value to the motion picture industry.

CECIL B. DE MILLE.

Bright

Prospects for the coming year in a motion picture way are bright. After-the-war readjustment is progressing fast. Unless there is a change for the worse in the international situation we may assume the peak of high prices has been passed.

GEORGE BLAISDELL,
Former Editor Moving Picture World.

No Year Ever Promised More

The prospects for the coming year to the Film Industry are splendid. With a greater popularity for pictures, themselves, with producers saving every nerve to meet the big demand for big pictures, with the added influx of capital from many new sources, with the building of new picture theaters everywhere, with the development of photography, with the erection of splendidly equipped studios at home and abroad, which will give more space to harried producers, a greater chance for elaborate interiors, and more varied exteriors with varied local settings; the proper and lastly, by no means least, with the great literary geniuses of all countries turning their serious attention to the screen, no year ever promised more to the Industry, and to the public, than the year just dawning.

EVE UNSELF.
LLOYD INGRAHAM

Director for

MR. and MRS. CARTER DE HAVEN

in

"TWIN BEDS"

WILLIS and INGLIS, Exclusive Representatives
Barrell Skeptical

Although the "leading lights" of the industry will brand me as a heretic for venturing the opinion, I believe the current picture pictures cannot be cased as vital necessities in the lives of the people in the same sense that bread, better, shoes, coal, gasoline and bungalows can. This being the present tendency to raise rentals and admission charges all along the line— without a corresponding general rise in the quality of stories, acting, direction and presentation of films—pictures will shortly be met with a pronounced falling off in patronage. I do not base this statement on a wild assumption, but upon facts and observations gathered from a recent 8,000 mile trip from coast to coast in both the Dominion of Canada and the United States.

With the exception of seven notable triumphs in the art screen this past twelve months has witnessed no improvement in the quality of American motion pictures whatsoever. The old characters, the same old plots, the same old settings and the same old photographic and acting tricks have been hashed over week after week and month after month, with boredom—almost nauseous—regularity. Griffith, Tucker, Marshall Neilan, Emerson and Loos, Fitzmaurice, Borzage and Von Stroheim have each contributed something brilliant and arresting to our permanent records, but since there, absolutely nothing new enough or unusual enough to thrill enough to distract a spectator's mind from a mosquito bite for five consecutive minutes. The coming year, therefore, is bound to see either the closing of many theaters through a failure to secure patronage at increased admission charges, or a great step forward in all branches of production which will revive the waning interest of the public.

I hope and believe that the latter movement will take place, but am skeptical of the sincerity and ability of big stocking jobbing combinations to bring such a crusade into the New Jerusalem of actuality.

CHARLES W. BARRELL.

Ask a Different Question

The great demand in the picture industry is for big worth-while productions. Despite the public's craze for pictures they have ceased to say, "let's go to a movie" and now ask, "what is worth while seeing?"

ALLEN HOLUBAR.

A 14 to 1 Shot

Prospects for the coming year are decidedly optimistic. Ergo. Last year I had one production to care for. This year I have 14, all organized at the same time and put over "Back to God's Country" so successfully. Therefore, my answer is a 14 to 1 shot in favor of a successful 1922.

ERNEST SHIPMAN.

Talk, But Peters Out

Prospects for the coming year as far as the independents are concerned, is an open question and very much debatable. The much talked of cooperation of independent Exhibitors and independent exchange men, with independent producers and distributors seems to peter out in a lot of talk. Nevertheless, we believe before the end of the ensuing year lessons will be learned by Exhibitors producers will have been administered to independent and they then will be fully awakened and not merely aroused.

VICTOR KREMER.

Outlook Most Prosperous

"I believe the year of 1921 will prove the most prosperous the industry has ever known, basing this statement on the grounds that producers are looking forward to making nothing but the highest class of productions. This naturally will encourage the exhibitor to cater to his patrons on a higher plane. It also will encourage the building of the new type of picture house which is the fact that it is from the exhibitor the industry must look to its financial success, for exhibitors are collectors of revenue and without the proper vehicles as a medium to secure this revenue it would be impossible for producers to continue in business. In the past year there has been a move by both exhibitors and producers to work in a closer bond of harmony than heretofore. The outlook for the coming year is better productions, theaters organizations and a better feeling among the entire industry."


"Dubs Out"

"The prospects are good for next year for the conservative, high type of exploitation. There will be a large percentage of the "dubs" eliminated."

E. V. RICHARDS ("Rich.").

Big Possibilities

The year 1920-21, holds out unprecedented money making possibilities both for the producer and exhibitor of motion pictures. Only the worth while kind will count.

FELIX F. FEIST, Goldwyn.

Give Producer His Share

Give Producer His Share

Beyond all question, the raising of the prices of admittance in photoplay theaters is the most important fact affecting the motion picture industry.

Everything hangs upon that. The whole fabric of the industry rests like an embossed verted pyramid on the coin that is slipped beneath the brass wicket as payment for admittance ticket.

When the public, not only "stands" for an advance in the price of picture entertainment, but actually approves it, and increases his visits, it is fair notice to the exhibitor that good pictures and better pictures and demanded-

The industry takes on renewed self-respect in the face of the prices that the public is willing to pay for proper entertainment. The exhibitor ceases to be a janitor, and the producer, is able to indulge his tendencies and tastes in more costly and elegant productions.

Do not think, Mr. Exhibitor, that the Producer is a man to hoard his money. He is only too anxious to put his profits right into the business. He wants fame, he wants art, he wants to express himself in the terms of a great motion picture appeal; he wants to do something which little better than anybody else can do it. He chases a will o' the wisp, not a dollar. Give him his honest share of the money which, in the last analysis, he has earned by his creative gifts and judgment and watch how he will squander it—not in riotous living or gold mines, but in lavish productions that will mirror his esthetic moods and represent his ideals a perfect form.

Name me a producer who is a millionaire by virtue of his earnings as a producer and I'll name you a hundred exhibitors in the millionaire class. By the time the producer has paid the money lender for the use of capital to make a picture, costing anywhere from $150,000 to a quarter of a million or more, after he has repaid him up with an ultimate mortgage on his mother's home), paid the distributor his split, the exhibitor his and has satisfied the demands of printer, paper manufacturer, cattleman, and the innumerable items of so called "overhead," he is lucky if there's a cup of coffee left as his share. Meanwhile, remember, please, that he's the only one who has an honest chance. A couple of errors in judgment—a couple of "flips"—and he's through. The critics lament his passing, and the public forgets him; but the money-
Edward Sloman

Director of

"BURNING DAYLIGHT" and

"MUTINY OF THE ELSINORE"

By Jack London

WILLIS AND INGLIS

Exclusive Representatives
lender has got his money, the exhibitor has lost but a week's profits, or has suffered more likely nothing more than a diminution in his gains for the single week, and that's the end of it with them. But we producers suffer it all every time we put forth a big production.

MACK SENNERT.

Screen a Universal Education

In my opinion, the impetus acquired during the last year cannot but gather increased force and look for a steady, consistent advance in our industry during the year just ahead.

The public, to a yet greater degree, will insist upon the very best pictures possible to produce, and, as the past, the enterprising major showing exhibitor will exert himself to satisfy the demand. More stars of the first magnitude will be developed, greater productions will be presented, and more theaters of the first class will be built. The motion picture is rapidly nearing the point when it will truly fulfill its mission as the universal educator.

ARTHUR S. KANE.

A $ Mark Forecast

"Weather forecast: Expectingly fair. Steady showers-$ in the locality of the box office." 

WATTERSON. R. ROTHACKER.

Once a Fan, Always One

The coming year will prove to be the most prosperous that the industry has ever enjoyed, as more of the public are gradually getting to realize this gem of the motion picture theaters, and once a movie fan, always a movie fan.

JACK WEINBERG, Canyon.

Never Before Outlook So Bright

Never before in the history of motion pictures has the outlook been so bright. It will undoubt- edly prove a profitable year for the producer since the inception of the photoplay, for never before has he had the opportunity to give his productions such time and effort as he will have in the immediate future. Everyone has come to realize that high-class screen entertainment cannot be ground out like shoes or lead pencils. With the conditions now evident, American production of films should witness its greatest strides forward during this year. The exhibitor also finds himself in a stronger position this year than ever before. He has at his command a whole string of pictures to the exclusion of better subjects which may come along later on. He can plan and choose to an extent never before possible.

MARCHAIL NEILAN.

Depend on Productions

The prospects for the coming year will depend on the production of other good stories, well acted and directed.

JOSEPH A. GOLDEN.

Mastbaum Optimistic

"I can see no reason now why everyone in any way connected with the moving picture industry should not feel optimistic over the prospects held out for producer, exhibitor and the public alike.

"Picture may right well regard themselves as the axe which upon a great entertainment-seeking public is revolving. More than ever before the motion picture theater program is becoming a restful and satisfying diversion and elevating and educational entertainment. It seems to me that the coming year will bring about the selection of first-class pictures that are most needed and consequently most wanted by the great multitudes; pictures that embody character, life and high ideas.

"JULES E. MASTBAUM.

Will Be Noted for Its Uplift

"We are now witnessing the crumpling of the last vestiges of prejudice against the film; the praises of the film from the most orthodox, conservative, lean-back objects are our ears. The old-time enemies of the film in the upholders of traditions, culture and learning, are making obeisance to the screen and are vying with each other in their complimentary phrases.

"This to me is the last bastion, and which has been the way of the industry to reach its starting place! All that has come before has been the initiation of the novice; at last the full-fledged knight of the realm stands erect, all-knowing, confident and unafraid.

"What has gone before, with the necessary ex- perimentation, is now accepted as normal, one of the most democratic idea in the history of the present civilization,—has been its own excuse. Many reminders of the past will continue to cling to the cloak of the knight for many years—but they are only the fringe now—the real person- ality and soul of the screen has emerged.

"It is now a fine privilege for the most idealis- tic of beings to be associated with the evolution of the greatest educational, cultural impetus of the universe. Hence, it is ever becoming more of an anomaly for rotteness, pettiness and stupidity to remain in the fold. The coming year will be noted for its uplifting work—for its reception of constructive, organized efforts to further strengthen the morale of the industry.'"

CHARLES D. ISAACSON.

Many Changes Coming

"There will be a great many changes, particularily in the production line. I believe that we have arrived at a point where the author has and will come into his own, and I believe that the most important event in the past year is the recogni- tion of the fact that his authorship and his work will make more money regardless of the star, but the same cannot be said of a good star, hence I believe in the stand taken by major producers of buying the authors rather than the stars." 

JOHN W. GREY.

Not a Prophet

"As for the outlook for the coming year, I am a poor prophet. Good pictures, backed by an ar- tistic program, always will do business. The producers will tell us what they are going to offer. And only the public can tell us whether the offering will be good. For, after all, the picture is the thing." 

HUGO RIESENFELD.

Prospects Exceptionally Bright

"I believe the prospects for the coming year are exceptionally bright. A big field is open to independent producers. The desire is sounding for the big companies who have fine equipment and fine authors, stars, and so on, for the reason that they make pictures too much on the factory order. Big photo-plays never come from these machines. The really good artists working alone will have the better chance." 

MAURICE TOURNER.

The Financial Side

"The most important event of the past year affecting our industry is the irreparable foot- hold we have taken up foreign moneys and the recogni- tion of foreign countries of the superiority of American made motion pictures to that of any other. This event of itself permits the American producer to realize no less than one-half the cost of his production out of the foreign market, permitting the domestic market to share less of the under.

"J. J. GOLDBURG, Frohman Amusement Corp.

Most Prosperous Outlook

"I think the coming season will be one of the most prosperous in the history of movieland. I further think that, if we all have more good feat- ures released than any other time to date, as the producers realize that in order to market their product, it is necessary that their productions be of the highest possible class." 

H. M. THOMAS.

The Prospects

"As to the prospects for the coming year—I should say 'good for those who want to go forward, bad for stand patters.'" 

ASHLEY MILLER.
JOSEPH DE GRASSE

Director for

CHARLES RAY

in

“45 Minutes from Broadway”

“Nineteen and Phyllis”

WILLIS and INGLIS Exclusive Representatives

IDA MAY PARK

Feature Director

WILLIS and INGLIS Exclusive Representatives
Rainbow mutual great some concerned, much that satisfied the 562 great 115 action. the table. in believe L. 218 may history 354 not step 337 the 273 367 the working for story piece. play's 9x56 play 9x86 tion 9x98 rather character lighting tempts their been believe in. Admitted large The made who they have today good reputation, attributed a a bigger year, in drawing because the 225 industry as a a greater producer has made his money, because of the prohibition on colored, This is the best year for the exhibitor and producer, as the present one.

"Both producer and exhibitor have come to the realization that the producer must not be satisfied with fancy boxes and pretty ribbons to look at, but insist that the goods inside the box be up to their standard. In other words, they do not care who is the best producer in the world, they insist that the picture itself be worthy to take up their valuable time.

"Next year will see the complete metamorphoses of the motion picture productions, so far as stories are concerned. That is my opinion, based on the follwing facts: First, that fabulous salaries no longer pack the theaters of this country, unless the stories they appear in are consistently good. Second, so-called big stage successes for which tremendous sums of real money have been paid, have not proven screen successes. This also applies to novels by famous authors. What is 1920, the rush of the mass market is real?ze that names count for nothing so far as the entertainment value is concerned, that as Shakespeare said, 'The play's the thing,' and it is, and always will be. As an example consider "The Miracle Man." In my opinion the most important event in our industry the past season has been the great success of this prophecy. Until now it should have been his director because he took a play that had been a financial failure on the stage, and made a hit in a human way. Nothing that it has broken many records for receipts.

"Next year will see many more successes just as big if not bigger than "The Miracle Man." And they will be written by men and women who deem writing for the screen their life's work, not men who have won fame in other branches of amusements, or the literary world; but men and women who today are still unheard of. The day of the original screen writer is fast arriving, and producers instead of paying big sums just for a name or reputation, will pay for stories on their merit." C. L. CHESTER.

Immeasurable Good

"Unquestionably prohibition has worked immeasurable good for the motion picture industry. The year 1920 will probably go down in history as the most prosperous in the motion picture business. A great measure of this prosperity must be attributed to the elimination of the saloon. A large percentage of the money spent in boozing emporiums is now finding its way at the box office of motion picture theaters; and it must be admitted that the world is a much better place to live in, because of it." J. I. SCHNITZER.

Intensive Development and Extensive Expansion Expected

"In an industry that has fairly leaped into popularity in a few years, it is difficult to prognosticate events its immediate future. Whatever I may say on the possible trend of the motion picture is based on my personal observation of events of the past year, and colored, doubtlessly, by my prejudices and my desire for the good fortune of the industry.

"In the production of the play, however, I believe we shall see an increasing attention paid to the production. Just as intensive ploughing of those fields of picture making of which may have been avoided or slighted in the past. In a broad way, producers have been content heretofore, if their pictures were strong, and their character drawing has been considered a secondary detail. But in several pictures that were produced in the last few months, we see a more or less conscious effort to do on the screen what the novelist does with words; that is, to present such details of a character a way never before attempted. in the sound pictures actually than a type. This has been accomplished in many ways, but usually through the introduction of fleeting flashbacks shown with unusual lighting effects and through the use of the ultra close focus lens. There is no doubt in my mind that this close application of the production staff of the larger and newly formed producers to the making of pictures that may knock unescapably at the door of Art." GABRIEL I. HESS, Goldwyn.

Watch Your Step

"In my humble opinion the picture business had better, was no braver during the coming year. This is a business that cannot stand still; it must continually branch out in different directions and into different fields.

"I believe this year will see a great development in the so-called non-theatrical held. Pictures will be welcomed into the home, and to some extent in churches and industrial plants.

"The foreign situation presents some very serious questions which must be intelligently met. "Censorship will be at the high water mark between November, 1920, and June, 1921. We will be defeated and utterly helpless if we get busy and equip ourselves to meet the situation. This cannot be done without an understanding and a working arrangement with a national exhibitor's organization.

"With the prohibition question out of the way pictures will furnish the most fertile field for salaried reforming." CHAS. C. PETTIJOHN, Selznick.

More Circuits Coming

The most important thing that is going to happen is that more theaters will be grouped together year after year and the Lord pity the exhibitor who is not in earnest. Every other great producer greater producers would welcome getting around a table and have a full and complete arrangement to stop much of the foolishness in the picture market. As long as producers find that another producer can take their star player and get three hundred per cent, more for the picture, because the star changed location, as long as exhibitors fall for the new bunk and don't stay with the regular producer who has given him a square deal, then every producer must take a piece out of the exhibitors to keep alive himself. I believe sincerely that every one of the greater producers want to play the game fair, but the exhibitor is kept up on slender staff that he can't be helped, but he must be exploited.

There is a great deal more business that we could all do if we had a bit of co-operation. A lot of exhibitors will lose their theaters and some of them should lose them because they don't run them right.

Producing and exhibiting is hard work, and we have to be on our toes every minute, but after I had three interviews with every great producer and was shown some things I was glad to be an exhibitor and a producer.

About what we need most is for everybody to mind their own business and work, and all things will come that are good." FRANK J. REMBUSCH.

Towns Booked from Exchange Centers

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TOM SANTSCHI

Featured by PATHE

Willis and Inglis exclusive representatives
Most Important Event of the Year

Answering the question, "What do you consider the most significant happening in the motion picture industry between September, 1919 and 1920?", producers, distributors and exhibitors express their opinions in the following pages.

Pictures a Necessity

The year now passing has been one of notable progress. It has been marked by a colossal expansion, giving the industry a power before faced and calling for a vastly increased financial outlay. The attitude of the exhibitors towards this situation has been one of the most impressive and important development of the year. They have shown foresight, broadmindedness and a spirit of enterprise which were in themselves guarantees of success, and the results have completely vindicated their faith.

The public, re-assured by the confidence of the exhibitors, as evidenced by their larger expenditures and the markedly greater returns, and attracted by the superior offerings presented, is giving the institution a measure of support which not even the most optimistic of the pioneers could have foreseen. This year has, indeed, transformed motion pictures from the list of luxuries to the catalogue of necessities. They exist today not only because they have proved the most profitable form of entertainment, but also in response to a well-nigh universal demand.

ARTHUR S. KANE.

Exhibitors Declaration of Independence

The Exhibitors declaration of Independence and their successful battle against "enfranchising alliances."

WATTSERSON R. ROTHACKER.

Divorce: Producer-Exhibitor

"Forgetting many an error, all of which have in their conjunctive assembling once been serious, the importance to the industry as a whole, I consider the step of divorcing the producer-exhibitor to be one of the most vital matters identified with the business. By producer-exhibitor I mean those who essay to secure control of theaters for the exploitation of pictures made by their own particular company. This has always been to my mind—and I am speaking, of course, as an exhibitor—for the Stanley Film of America, an exhibitor and not a producer—and I can only wish that the invasion of the field of the exhibitor and the latter has rebelled, as it has to some extent, resisted the invasion. When we take into consideration the fact that the supply of pictures of genuine merit does not by any means meet the demand and that there is sufficient evidence of a producer-exhibitor who limits his activities to these branches, one realizes that any efforts made to discourage such practices must and have met with the approval of the vast majority of exhibitors throughout the entire country. The objections are reasonable and must, therefore, be the more widespread, as it threatens to do."

WILL E. MASTBAUM.

Production of Jekyll-Hyde

"To me, as an exhibitor, the most important event of the past motion picture year was the production by Paramount of 'Dr. Jekyll and Mr. Hyde,' which gave the world a revelation of what motion picture acting can be. It set a standard, paved the way for other great actors to put their hands at being men. The tradition, held by so many who ought to know better, that the legitimate stage could not provide actors for the screen, was smashed by this one picture. It proved that a great actor is a great mime, that real stage talent could not only be a great mime, that real stage talent not only be reformed, but was also appreciated by devotees of the silent era."

From other angles other happenings may seem more important than Mr. Barrymore's great picture. Certain innovations, color processes, all these may seem more important to others, but to me, because of my belief that 'the picture is the thing,' and that real acting, not stage effects, makes the picture, there is nothing quite so worth while as 'Dr. Jekyll and Mr. Hyde.'"

HUGO RIESFELD.

Forming of Asso. Prod.

"In my opinion the most important event of this year was the forming of the Producers' Exchange. Never in the history of the industry has such a number of prominent men been brought together for the purpose of making big productions. They release in the same organization, but are producing independently and alone."

MAURICE TOURNER.

Censorship a Detriment to Production

"Many splendid pictures have had to run the gauntlet of so-called protectors of the public morals who have placed themselves in the I-am-better-than-thou attitude toward the public and have erected themselves as pseudo-judges of censors. Perhaps all censorship of morals is based on the prurient searchings of minds with little appreciation of beauty. This is my personal opinion; and from my observation of the way in which legally appointed censors operate, I believe my judgment has been verified. I have often seen a picture of great beauty and cut to conform to puritanical and autocratic formulae. These guardians of public morals do not seem to realize that photoplays produced solely for their salacious appeal cannot succeed. The public mind is clean; and it rejects filth automatically. Motion picture audiences are composed of families, not rounders. Those who believe the motion picture producer is inherently vicious and consequently in need of a guardian for his moral welfare and physical protection may take their moral makeup and ethical opinions of the millions of women and men who support the motion picture theater with the steady appreciation of their attendance."

"The past year has seen the replacement of small theaters by larger ones; it has meant the erection of innumerable motion picture houses, the development of picture theaters, and the growth of motion picture production and distribution as a business. The existence of American producers abroad through the dearness of building materials. And the remarkable part of this expansion in interest that the motion picture has developed, is seen in the crowds that stand in line outside every motion picture theater every evening."

"The increase in the popularity of the photoplay is not limited to America alone; for in England, France, Germany and Scandinavia, theaters devoted exclusively to the motion picture are being erected in proportionately larger numbers even than in America. Furthermore, it is interesting to observe that the sale of American photoplays abroad is continuing."

"Producers abroad are studying the American feature picture with a view to absorbing the large number of technical improvements that America has imparted to the photoplay during the war period in which we alone were able to continue our normal production."

"While I do not look for a large importation of foreign films this year, I believe that the time will come when we shall exchange films with other countries; for the motion picture is a splendid medium through which one nation may learn how another has lived, so that the motion picture is destined to play an important role in the cementing of international relations."

GABRIEL L. HESS, Goldwyn.
MILDRED DAVIS

Leads with Harold Lloyd

WILLIS & INGLIS
Exclusive representatives
Sees Greater Progress

"It cannot be gainsaid that while the coming year will see more radical changes and greater progress and prosperity for every branch of the motion picture industry than has occurred at any time in its previous history."

J. J. GOLDBURG, President Amusement Corp.

Independent Movement

"The independent movement—of both director and exhibitor."

ASHLEY MILLER

Recognition by Congress

"The most important event of the past year affecting our industry was the recognition which the motion picture industry received when it was asked by men of both Congress and President to lead the fight in America for Americanism."

CHAS. C. PETTITJOHN, Selznick.

Longer Runs

"The most important event of the past year for our industry was, I believe, the decision of the exhibitors to forget that their policy to have a stipulated number of changes at their theaters, at regular stated intervals, was absolutely necessary to their success; and the exhibitors' liberal-mindedness in giving better pictures for longer runs will, of course, tend to encourage better productions and discourage a great many inferior pictures now being produced.

H. O. SCHWALBE, First National.

The Franchise Plan

"In my opinion, the franchise plan is the most important factor that has been launched in the motion picture industry during this year, because it is the factor that will exercise the greatest influence for good throughout the exhibiting field during the coming year. The franchise insures strength, unity and cooperation for the exhibitor and a degree of success which it has not heretofore been possible to achieve. Also, the franchise will enable the exhibitors as a whole to give the producers enough money to safeguard their interest, and guarantee practically the continuous production of such quality that will make possible the natural progress the ambitious producer desires.

J. D. WILLIAMS, First National.

Spirit of Independence

"The most important event in the past year in my opinion is the spirit of independence shown in all units of the motion picture industry must be based on equality for all, and each unit should stand independent of the other, all working towards the same goal—success.

J. R. GRAINER,
Marshall Neilan Prod.

Percentage and Combinations

"The most important event of last year was the percentage plan of booking, and the various combinations developed.

E. V. RICHARDS ("Rich.")

Attitude of Authors

The most important event of the past year affecting our industry has been the recognition that producers have received from the greatest literary minds of the world, who, during the past season, have contributed generously to their works for film visualization.

FELIX F. FEIST, Goldwyn.

Intelligent Exhibitor Movement

Big Event

The widespread exhibitor movement along intelligent and progressive lines that marked the year just past, stands out as one of the most important influences the industry has known in a long time. I am referring to the progress made all along the line toward a better understanding between producers and exhibitors and even among exhibitors themselves.

A fine spirit has prevailed in the industry and a disposition has been manifest to get together and settle differences on an equitable basis. Willingness is being displayed on every hand to understand the other man's viewpoint and to arrive at a sound working basis.

J. S. WOODY, Realart.

Foreign Development

The foreign development in production and exhibition.

D. W. GRIFFITH.

Will Prove of Great Advantage

There seems little doubt here that the effect of prohibition will prove of great advantage to the business. In practically all the districts where prohibition has gone into effect there has been less competition and merchants experience an increase in sales. The saloon has always more or less been competition to the motion picture theaters. With the former "prohibition club" extinct, the motion picture theater will receive its share of the benefit of not only adding to the revenue of the theaters, but also making the public more willing to go out to the theater.

WILLIAM G. BARDON.

Exhibitors Stand Against Producers

The firm stand taken by the exhibitors all through the country against the exhibitor-producers.

JACK WEINBERG, Canyon.

Entry of Wall St. in Business

The entry on a large scale of the big financial interests with their consequent effort to control both the producing and distributing ends of the business.

CHARLES W. BARRELL.

Failure of Monopoly

The failure of any one company or any one combine to control the picture industry and the healthy survival of the independent producer and open booking.

ALLEN HOLUBAR.

Discrimination

The most important event of the past year was, in my opinion, the awakening of the public to a point of discrimination between the studio manufactured, routine program Stuff, and the big productions upon which the director and his associates specialized. This discrimination has encouraged the investment of sufficient funds to make the kind of pictures which have advanced this industry to a point of almost unbelievable artistry.

ERNEST SHIPMAN.

Cleveland Convention

The convention held at Cleveland, despite the fact that materialization of the ideas there presented have not as yet been accomplished.

RICHARD C. KLEINE.

No Outstanding Happening

No one happening seems to me to be outstanding. Various productions of exceptional merit, the erection of elaborate theaters in various parts of the country, have had a prime influence upon the welfare of the industry.

GEO. KLINE.

Prevalence of Long Runs

The most important development in the industry during the past season was the thorough establishment of the merit system of booking pictures. By this I mean the realization by exhibitors that good pictures should be kept on their screens just so long as they attract the public. During the past season there has been a great increase in the number of houses playing pictures for long runs, instead of on the old policy of changing their bills daily, semi-weekly or weekly, regardless of the drawing power of their attractions. In most of the leading theaters of the country the best pictures are not booked for indefinite engagements.

AL. LICHTMAN,
Famous Players-Lasky.

Warren's Guess

My guess as to the prospects for the coming year would be—that the producers who make very big pictures are going to be extremely successful, and those producers who make average pictures are going to be extremely unsuccessful.

F. B. WARREN.

Dwan's Idea

Most important event of past year organization of Associated Producers.

ALLAN DWAN.
GEORGE L. COX
Member M. P. D. A.
Directing All-Star Specials
RECENT RELEASES
"THE 30th PIECE OF SILVER"
"WHISPERING SMITH"
"THEIR MUTUAL CHILD"
"THE BLUE MOON"
"THE HOUSE OF TOYS"
"THE APPOINTED HOUR"
"THE WEEK END"

WILLIS and INGLIS, Personal Representatives
Censorship Opposition Moderating

The important developments of the year, have been a noticeable moderation throughout the country in the attitude of municipal, state and government officials regarding censorship and the improvement in quality and decrease in quantity of productions.

J. STUART BLACKTON.

Lifting of Ban on Films

The most important event of the past year affecting the industry was perhaps the lifting of bans on films, and trade backslides, in foreign countries, attendant upon the establishment of the EYE UNSELL.

Most Important Event Did Not Happen

The most important event that could have happened this year, the completion of the Patterson Movement DID NOT HAPPEN.

Looking over its years of very active work in the industry, he cannot see that we are any more staple then we were in 1910.

We still live on B & B (bull and bunk). The motion picture is often great, not because of us but in spite of us who are in it.

Producers and Exhibitors still stand with a gulf between slogging mud and dung at one another and each other.

Exhibitors want to produce and Producers exhibit. Exhibitors want to tell producers what they must do and vice versa. It was my hope that the Patterson movement would bring each branch to the realization that each should specialize and not monopolize.

Exhibitors are not sincere with each other much less with producers. Also vice versa.

FRANK J. REMBUSCH.

Important to the Producer

In looking back over the fiscal year just passed, it strikes me that the most important movement manifested by the motion picture industry is the gradual dissolution of the "program" and the meaning of the "program" to producer to independent. Of the three important in three ways: first to the producer, because he will be able to go ahead with the type of production that he chooses, in the manner he chooses: secondly, to the public, because it will get the special productions carefully screened, in contrast with the regular, and often hurried program picture: thirdly, and lastly, and be it added, most vitally of all, to the exhibitor, who will be able to select the worth while pictures, and discard the trite stories which the exhibitor has played such a sad part in undermining good features on the "program." Prohibition may be from good to any man, but the exhibitor should be the last man in the world to object to the Eighteenth Amendment, profiting by it as he has.

THOMAS H. INCE.

Awakening of Prominent English Writers

It has long been a prophecy of ours that the day would come when men or recognized standing in the world of letters would voluntarily turn to the motion picture, realizing the possibilities of this newer form of dramatic expression and seeking a real knowledge of screen technique.

I believe that the greatest single event in the past year has been the awaol of a number of famous British men of letters of their intention of journeying to the United States as student scenario writers.

Such men as Sir James M. Barrie, Arnold Bennett, Robert N. Richards, Edward Knobloch, Henry Arthur Jones and Compton MacKenzie volunteered to study scenario construction and production methods with a view of eventually writing original material for the screen.

This is not the first time in the history of the motion picture that famous literary figures have been written for the screen. But it is the first time that men of this standing have come to appreciate that photoplay writing is a separate and distinct form of dramatic art and that it does work of real necessity to study methods and scenario construction just as they once studied the structure of the novel or the stage play.

Just as this attitude on the part of the British writers has been the greatest single event of the past year, so the results of their study and literary efforts are destined to be the outstanding feature of the future screen productions. With the masters of new literary technique achieved, we may look for screen plays of tremendous power and appeal; plays that will take rank with the great dramas of stage literature; plays that will far transcend the literary efforts and which will speak to the hearts and minds of the millions as no stage or screen play of the past has done and as no novel has sought to speak.

CECIL B. De MILLE.

"The Miracle Man"

The success of the "Miracle Man." This picture proves, conclusively that an unlimited success may be obtained on the screen without any complicated technique. It was a simple, heart-appealing, comprehensive film, without resorting to railroad wrecks, or other thrills of a similar nature. The "Miracle Man" itself, I think, the best object lesson for producers. It has opened up a new era of possibilities of which the producer was hardly aware.

I. E. BRULATOUR.

The Value of Quality Appreciated

The definite establishment of quality of production is more essential than individual player personality and the broadening of the vision of exhibitors, who are now beginning with weekly films for long runs, instead of changing programs automatically, because they always had changed at certain intervals--either because the pictures have not received legitimate entertainment and are being produced and shown according to the essential principles that have always governed the theater.

GEORGE LOANE TUCKER.

Independence of Producers

In an industry as big and far reaching as ours it is almost impossible to put your fingers on one event and name it the most important single occurrence of the year. We are too close to these events and therefore lack the perspective which gives them the true importance in the general scheme of affairs. I believe, however, that the continued movement toward independence on the part of producers will have most far reaching results. This tendency is a continuation of the movement that began a year ago, and to my mind, is a guarantee of the future stability of the motion picture business.

HIRAM ABRAMS, United Artists.

Beneficial

The greatest step forward in motion picture production in the last year has been the tendency toward all rounder industry. Instead of having a standup system. This means that the director can assemble a well balanced group of players to portray stories in their proper proportions. The star system has been the bane of the industry for the past, and recently a picture which consisted of almost nothing except poses by the star and numerous titles. The public is demanding more attention to the fundamental principles of drama and more even performances. It is a healthy sign. Looking into the future I see more stress put on photoplays of great appealing themes that will stir the mind and quicken the heart. We shall and must produce pictures with a big thought or a spiritual message. Our goal should be to project on the screen cross-sections of human life.

REGINALD BARKER.

Appreciation of Character Studies

The recognition by exhibitors and film executives of the tremendously important fact that the public really appreciates the memories and character studies in motion pictures in preference to just action.

LOIS WEBER.

Tired of Twaddle

The greatest series of events as relating to the motion picture industry during the past year is the failure of stage producers to keep up the standard of appreciation for the memory and character studies which producers have far surpassed them in creating new and artistic things. I am tired of the endless twaddle about moving pictures ruining the stage.

AL. CHRISTIE.
WILLIS & INGLIS

Motion Pictures and Theatrical Enterprises

LOS ANGELES

Separate Department to meet every need of the Producer, Manager, Director or Artist.

Every department headed by an expert
Controversy Settled

Writing in the middle of August, it seems a simpler matter to estimate what may be contained in the coming year for the motion picture than would have been possible a fortnight ago. Perhaps the chief disturbing business factor during the past twelve months has been the producer-exhibitor controversy, in the centre of which has been one large organization. The agreement just signed by this company and the representatives of the national exhibitors' body forecasts a lessening of the agitation that for many days has disturbed all branches of the business.

GEORGE BLAISDELL.
Former Editor Moving Picture World.

Industry Being Commercialized Rapidly

The important events the past year speak for themselves. The Motion Picture industry for the first time in its history is being rapidly commercialized, which automatically will compel close co-operation in the various branches of the business. This will be much more apparent in the summer of 1921, than at the present time.

ALFRED S. BLACK.

Big Pictures and Long Runs

The most important development in the motion picture industry during 1919-20, was the large number of really big and the predominance of exhibitors to show them for extended engagements.

These two factors have worked together. The eagerness of producers to invest their best resources in big productions have encouraged exhibitors to give these pictures long runs; and, by the same token, the readiness of exhibitors to keep these pictures on their screens as long as they will attract the public has shown producers that their efforts are not being wasted.

In other words, producers and exhibitors are working in harmony to advance the artistic excellence of the photoplay, and the results of this development will rebound to the benefit of producer, exhibitor and the general public.

ADOLPH ZUKOR.

Day of Independent Producer

The antagonism developed by the attempt of the producers to dominate the theater and the exhibitors entire time, brought about the condition that enabled the independent producer to grasp resources and turn out pictures that compare favorably or excell those of the monopolist and this places a product at the disposal of the exhibitor with which he can compete without any restriction. The encouragement of the creative minds developed by our business and to my mind is a far greater event in the year past, than prohibition which undoubtedly has done much to swell the coffers of our industry.

The wise exhibitor will book every meritorious independent production out of a strict sense of duty, in addition to the best office exhibition, since it means freedom from the yoke of the producer-distributors, which for a time threatened to stifle competition, throttle creative genius, as well as threaten the very life blood of the exhibitors business.

In the latter part of the year we have seen the big theaters spring up faster than the 'store shows' sprung up in the mushroom days when the picture business started. The demand has exceeded the supply and over production has become under-production until the industry has weathered one of the greatest retrenchment periods in the history of finance with hardly an exception.

The conservative element lately introduced into our business while undoubtedly moving according to the best principals and practices of business failed to capitalize their opportunity and retrenched too soon, leaving the market wide open for the independent producer.

C. C. BURR, Master Films.

The breaking away from program organization by the many stars and directors with a consequent improvement in production. The organization of the Motion Picture Theater Owners Asso.

The decision of exhibitors to organize as a strong organization—to break away from theater—owning producers and buy pictures in the open market.

CARL LAEMMLE.

What of Prohibition?

Unanimous expressions, barring a few, that closing of saloons will work to the ultimate profit of exhibitors—Some interesting and unique ideas.

Regardless of one's personal opinions on the merits of prohibition, the effect of it on the industry has been most beneficial. This country has been more or less dry now for a year. During that time exhibitors have seen their box-office receipts increase in a way that can only be traced to the effects of prohibition. And this will continue to grow.

AL. LICHTMAN, Famous Players-Lasky.

Priest's Interesting Thought

The first thing that impressed me was that producers had to make better pictures to entice a sober man into a theater than they had to attract the chap who felt happy because he had a few high-balls under his belt. A 'happy' fellow will laugh at and applaud anything, whereas a sober man is more discriminating and demands more intelligent entertainment than he would if he had been 'happy' before.

Better pictures brought better people to the theater and added to the receipts because the newer element was an addition to the old clientele.

Prohibition has done one great thing for the industry—it is the trumpet that roused the dead and made the quick to see the unlimited opportunities.

ROBERT W. PRIEST.

A Natural Result

It follows as a matter of course that the saloon frequently found on each of four corners, and each saloon primarily dependent for its support on its respective block, are no longer draining from the material welfare of the neighborhood; and thus are millions of dollars released for better food, better clothes, better homes and many other benevolent economic and social purposes, not the least of which is the motion picture theater. The entire industry is receiving and will continue to receive its full share.

WALTER W. IRWIN.

Heart-Felt Applause

Prohibition has undoubtedly greatly increased the attendance at motion picture theaters and also strangely enough has brought about the unique situation of remarriage. The applause from the audience whenever a man is seen to take a drink—on the screen.

J. STUART BLACKTON.

Gained What Liquor Folks Lost

The result of prohibition upon the film industry seems to be an increase in attendance at the motion picture houses which have gained, as have the grocery and clothing houses, what the liquor houses have lost.

EVE UNSELL.
Hamilton-White Comedies
Produced by
Lloyd Hamilton and Jack White

Releases
"A FRESH START"
"DUCK IN"
"NONSENSE"
"DYNAMITE"

ASTRA STUDIOS GLENDALE, CALIFORNIA
Affects Actors

Result of prohibition is bad. Too many actors growing wallow-eyed staying up nights working in their private stalls.

ALAN DWAN.

Enforcement of Prohibition Law

The enforcement of the prohibition law, of course, is the most important happening of the year, and will surely affect the motion picture industry. The motion picture theater as it naturally take the place of the saloon, and the family man will gradually drift into the habit of going to motion pictures and spend the millions that he formerly spent in saloons and small clubs. I should advise care in all theatrical investments. My long experience has taught me that if a slump is coming in the theater business it is the last to feel the result of it, and the last to reap the benefit of the recouping of prosperity.

J. M. BRADY.
Prest. National Assoc.

Prohibition Beneficial

I have no particular data upon which to base an opinion, but believe that prohibition has been extremely beneficial.

GEO. KLEINE.

Makes for Family Pleasure

"Without the slightest hesitation I say most emphatically that it has been beneficial, not only from a monetary viewpoint but sociologically as well. By the latter I mean that there has been a much more sociability among patrons of the silent drama. As an example: Before prohibition went into effect it was rather unusual to see whole families attending the picture houses. Children, of course, were then large numbers and quite often, especially in the evenings, they were accompanied by their mothers or adult relatives. But rarely did the paternal representative of the family grace the theaters by his presence. Today men, as a rule, devote more time to the home, just as diversion—a sort of substitute for the chat with friends at the corner emporiums, they take their wives and children to see the 'movies,' as many call the motion pictures. This I regard as one of the more pleasant aspects of the arid condition that now exists. This condition is the more noticeable, of course, in the neighborhood houses which have increased their revenue materially because of the change."

JULES E. MASTBAUM.

Millions into the Box Office

"The result of prohibition will probably have a great effect on the industry and it will turn many millions more into the box offices."

O. W. GREY.

Makes Tourneur Sad

"As to prohibition, the exhibitors know more about it than I do. I hate to mention the subject because it really means more to me."

MAURICE TOURNEUR.

Results Plainly Evident

"The result of prohibition upon the industry is no plain and evident that he who runs may read. The elimination of those places where men and women spent their leisure hours have turned perforce to the refuge of other mental and physical stimulants, the motion picture, and the elimination of the corner saloon has added its proportion to the occupied seats of the neighborhood playground."

J. J. GOLDBURG.
Frohman Amusement Corp.

Stop Roasting Prohibition

"Whenever I see pictures making fun of prohibition, or actors roasting it on the stage, as is being done daily, I can't help but think: Why kill the goose that lays the golden egg?" There is no need to do this. Prohibition is a Big Boom to show business, and while I am not a prohibitionist myself, I think the last people in the world to roast it should be movie and theatrical people, for it has surely seen a financial godsend to them."

H. M. THOMAS.

Prohibition Excellent

"Excellent—in production it makes for efficiency—in the market end it turns hooze money to better use.

ASHLEY MILLER.

The Other Fellow

Prohibition ought to have a good effect. But how about the poor "guys" who used to go to the pictures with the idea that if the picture was very bad they could go out and get pickled and forget it?"

JOSEPH A. GOLDEN.

Increased Receipts 35 Per Cent

"Prohibition has been one of the biggest booms for our industry, and while it has made our audiences multiply threefold, it has increased receipts not less than 35 per cent."

C. L. CHESTER.

Former High Marks Will Be Passed

"Prospects are brighter. The progress made by the producer in the last two years has been continued in the future. We must not permit ourselves to stop. The public has been educated up to the highest possible standard in the way of motion picture production, and this standard must not alone he kept up, but it must be improved. Pictures of the type of 'The Miracle Man,' 'Eyes of Youth,' 'Humoresque,' "Why Change Your Wife," 'Dr. Jekyll and Mr. Hyde,' 'Blind Husbands,' 'Virgin of Storbo.' "The Devil's Pass Key," will be exceeded in the coming season. Motion picture theaters with every possible comfort and convenience for the public are being built as rapidly as the operation of prohibition has permitted. The motion picture has long since passed the novelty stage—it must be considered as one of our permanent institutions, the home, the theater, the church; it must be considered as a factor in the advancement of education and civilization. To me it looks as though past high marks and records will be exceeded this coming season be swept like chaff before the wind."

J. I. SCHNITZER.

Very Beneficial

"The result of prohibition on our industry of course has been very beneficial to the industry in general."

H. O. SCHWALBE.
First National.

A Decided Benefit

"Prohibition, as I see it, has been the direct cause of largely increased attendance at motion picture theaters. The pay envelopes which previously were largely spent in saloons are now devoted to the family, with the result that these families now attend motion picture shows where formerly they could not. In the home the heretofore have sat around cages and restaurants drinking socially may also he logically added to a certain percent of the increased attendance, so that on the whole prohibition has been a decided benefit to the film business."

J. D. WILLIAMS.
First National.

Has Brought Heavy Gains

"I personally believe prohibition has helped our industry. It has only made amends for some kind and where thousands heretofore gained their pleasure from the saloon a large portion of this class now get their entertainment from the motion picture theater. If I may be allowed to express myself, I personally am against prohibition as I believe it interferes with the liberty of many people, and I do not believe one man has the right to dictate to the other as to his mode of living."

R. GRAINGER.
Mansfield Nelan Fro.1

Boom To Industry

It is unnecessary to consider in detail the merits or demerits of the liquor question as a moral issue to recognize Prohibition as a boom to our industry. A portion of the revenue formerly enjoyed by the cafe proprietor is coming to us, unquestionably. To view the situation in its broader aspect, a man may take his wife and children to a theater, which repeatedly at a smaller expense than had been involved by a single evening's quest of recreation for himself alone. The situation, notably, the church which he receives now is of an infinitely more wholesome character and, moreover, is shared by the entire family.

There is no doubt in my mind that the passing of the saloon means the continued stimulation of the picture industry.

ARTHUR S. KANE.
WILLIAM F. ALDER

Now in the Arctic. In charge of Expedition filming Animal Life in the Snow Bound North.

Recently returned from New Guinea where he directed the filming of "Shipwrecked Among Cannibals." Recent Universal Special Release.

Associated with Southern California Academy of Science

Address:
Care Wid's Daily
Hollywood, Calif.
More From Prohibition

Prohibition has done almost as much good in a financial way for the exhibitors as it will ultimately do for the good of mankind. Its contribution in dollars and cents at the box offices of the exhibitors for the season just ending though great, is negligible, as compared with what I personally believe will pour into the box offices of the exhibitors next year.

Despite the great differences of opinion that seem to have existed during the past six months between certain great body of exhibitors and certain producers, I am firm in my belief that producers and exhibitors today than they ever were before, and each has a clearer understanding of the other. Both have had experiences in the other fellow's field, which quite naturally has given both sides a more intimate knowledge of the workings, earnings, trials and tribulations.

With knowledge comes understanding and with understanding comes belief.

FELIX F. FEIST, Goldwyn.

Wonderful for All

Prohibition was a wonderful thing for all of us.

E. V. RICHARDS ("Rich.")

Big for Box Office

Prohibition is perhaps the biggest thing for the box office that ever happened. Everybody can't go to Cuba, but everybody can go to the movies—and they are going to the movies. The sad demise of John Barleycorn is meaning millions for the exhibitors.

WATTERSON R. ROTHACKER.

Saloon Men Become Exhibitors

I believe that the abolition of the saloon has had a beneficial effect upon the amusement field as a whole. In many localities the ex-liquor dealers are entering the show business and seem to be doing exceptionally well by applying their well-known capacity for catering to the taste of people. Where they needed to self-indulgence and forgetfulness in bottles, they are now supplying the same need with music, laughter, dancing and the flattering faces on the silver screen.

CHARLES W. BARRELL.

An Immeasurable Good

I believe prohibition to be an immeasurable good not only for our industry but for humanity.

ALLEN HOLUBAR.

A Change

Prohibition has helped up: Before they went there to "sleep it off." Now they go there to "forget!"

ERNEST SHIPMAN.

Powerful Force

It is our opinion that prohibition beyond a peradventure of a doubt, is a powerful force entirely beneficial to our industry.

VIKTOR KREMER

Auto vs. Saloon

Prohibition has helped the motion picture business but it is hard to say whether the automobile has not taken as many away as dry days have.

FRANK J. REMBUSCH

Of Unqualified Value

Prohibition may have worked good or evil in other lines of industry. I am not prepared to pronounce judgment. But it is the opinion of unqualified value to the motion picture industry.

CECIL B. De MILLE.

Beneficial

Prohibition will prove most beneficial to the Industry. In fact the attendance at the theaters already has proved this, as it has greatly increased since prohibition went into effect, and there is no doubt in my mind, that the attendance, because of prohibition will continue to increase.

J. E. BRULATOUR.

A New World Opened

That part of the pay envelope which formerly went to the saloon is now going to the wage earner home to his family a creature of selfishness and besottedness, will now bring to the whole household a new and enlightening world.

LOIS WEBER.

Family Will Enjoy Saloon Money

Prohibition will bring millions of dimes and quarters to the box office. The family at the films will enjoy the money which formerly went to the saloon.

GEORGE LOANE TUCKER.

Wholesome

Ignoring entirely pro and con discussion of prohibition or the means by which it has been brought about, prohibition at its removal from the standpoint of the motion picture industry, no one can question for a moment that it will have the most wholesome effect upon every phase of our endeavors.

HIRAM ABRAMS, United Artists.

Will Want Better Pictures

I understand that prohibition has already increased the attendance at motion picture theaters. I think saloons has turned the attention of millions of men to motion picture theaters as a place of amusement. Because it is essentially a means of amusement for the entire family, the motion picture has done more than any other agency to keep the family together. Men who formerly spent their evenings in saloons or clubs now take their families to the motion picture theaters. Consequently prohibition has brought the pictures more patrons, and, with more patrons, more revenue.

D. W. GRIFFITH.

Big Boom

A big boom for the industry.

CHARLES R. ROGERS.

30 Per Cent. Increase

There is no doubt in my mind that prohibition has increased motion picture theater attendance fully thirty per cent.

JOE BRANDT.

More Patrons, More Revenue

Anything that prevents a waste of money and gives the people more leisure time is of benefit to the motion picture industry. Prohibition, by closing saloons, has turned the attention of millions of men to motion picture theaters as a place of amusement. Because it is essentially a means of amusement for the entire family, the motion picture has done more than any other agency to keep the family together. Men who formerly spent their evenings in saloons or clubs now take their families to the motion picture theaters. Consequently prohibition has brought the pictures more patrons, and, with more patrons, more revenue.

ADOLPH ZUKOR.

Business Improved Where Licenses Existed

Prohibition in those places, only, that formerly had license, have improved the business 25 per cent., but comparatively small increase in those places formerly non-licensed.

ALFRED S. BLACK.

Quirk on Prohibition

I am opposed to prohibition because of the drunkenness it causes.

Since drinking has become an adventure by the thrill of risk and a slight spurn of danger by more people are drinking, and people are drinking more than ever before.

Instead of the old fashioned bar, regulated by the law, and with the publicity that put a check on drunkenness, homes, offices and hotel rooms are now the drinking places, and liquor is dispensed at a wholesale rate.

All restrictions have been removed. Boys and girls in their 'teens may buy cheap whisky by the quart, and drunkenness is on the increase.

I am against prohibition because it has caused the increase of crime in our larger cities, and because anything prohibited has an added lure. In stead of the before dinner drink, men and women now consume with wider quantities of liquor, with all the dangers that go with a hidden vice.

JAMES R. QUITK, Photoplay.
To Motion Picture Exhibitors Everywhere

WILLIAM FOX Presents

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<td>SEATTLE, WASH.</td>
<td>2008 Third Ave.</td>
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<td>ATLANTA, GA.</td>
<td>111 Walton St.</td>
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<tr>
<td>CHICAGO, ILL.</td>
<td>845 So. Wabash Ave.</td>
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<tr>
<td>DENVER, COLO.</td>
<td>1442 Welton Street</td>
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<tr>
<td>LOS ANGELES, CAL.</td>
<td>734 S. Olive St.</td>
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<tr>
<td>NEW YORK CITY</td>
<td>130 West 46th St.</td>
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<tr>
<td>PITTSBURGH, PA.</td>
<td>121 Fourth Ave.</td>
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<tr>
<td>ST. LOUIS, MO.</td>
<td>3632 Olive St.</td>
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<tr>
<td>BOSTON, MASS.</td>
<td>54 Piedmont St.</td>
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<tr>
<td>CINCINNATI, OHIO</td>
<td>514 Elm Street</td>
</tr>
<tr>
<td>DETROIT, MICH.</td>
<td>Mack Building</td>
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<tr>
<td>MINNEAPOLIS, MINN.</td>
<td>608 First Ave. N.</td>
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<tr>
<td>OKLAHOMA CITY, OKLA.</td>
<td>To be announced</td>
</tr>
<tr>
<td>SALT LAKE CITY, UTAH</td>
<td>46 Exchange Pl.</td>
</tr>
<tr>
<td>WASHINGTON, D. C.</td>
<td>302 Ninth St. N. W.</td>
</tr>
<tr>
<td>BUFFALO, N. Y.</td>
<td>200 Franklin St.</td>
</tr>
<tr>
<td>CLEVELAND, OHIO</td>
<td>750 Prospect Ave.</td>
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<tr>
<td>INDIANAPOLIS, IND.</td>
<td>322 N. Illinois St.</td>
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<tr>
<td>NEW HAVEN, CONN.</td>
<td>To be announced</td>
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<tr>
<td>OMAHA, NEB.</td>
<td>1413-15 Harney St.</td>
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<td>SAN FRANCISCO, CAL.</td>
<td>243 Golden Gate Ave.</td>
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FOREIGN EXCHANGES

CANADA

FOX FILM CORP., Ltd.

CALGARY, ALBERTA
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Leigh Spencer Bldg.

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48 Aikins Bldg.

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7 Rua Quitanda

SAO PAULO
Rua Santa Ephigenia, 77

UNITED KINGDOM

FOX FILM CO., Ltd.

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13 Berners St.,—W. 1

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9-9-A Wharton St.

LIVERPOOL, ENG.
15 Manchester St.

LEEDS, ENG.
29 Albion Pl.

GLASGOW, SCOTLAND
73 Dunlop St.

MANCHESTER, ENG.
Deansgate (Cor. St. Mary)

BIRMINGHAM, ENG.
1-3 Temple St., New St.

DUBLIN, IRELAND
201 Great Brunswick St.

New Zealand

WELLINGTON
76-78 Jervois Quay

AGENTS IN EVERY CIVILIZED COUNTRY IN THE WORLD

FOX FILM CORPORATION

William Fox, President

WEST FIFTY-FIFTH STREET
NEW YORK, U. S. A.
The present situation is black, the future outlook is dark—there, in a nutshell, you have the conclusions that are forced upon one after a close survey of the foreign markets. For over most of the countries mentioned there is a very unsatisfactory state of affairs from the film manufacturers’ point of view.

Take England first. This country always will suffer from the effects of the strikes at the theaters fed by British, American, Swedish, French, Italian, and, sooner or later, by German producers, this is inevitable. We cannot use even a selection of the pictures sent to us at anything like the rate at which they are being produced. Our theaters to-day are showing American subjects from two to five years out-of-date. We are losing ground rather than gaining; and this after all the “hivers” have been automatically squeezed out of the market.

The leading area in the film market here is the position of the British exhibitor is naturally unsatisfactory. He can pick and choose his pictures, and—except in the case of super productions for which there is keen competition—he keeps rental charges on the low side all the time.

Today it is a difficult matter to dispose of a mediocre program feature at any price. The British exhibitor is beginning to prefer the box-office angle when booking a subject. He demands something that he can advertise—star, title, author, or otherwise a picture does not get by with him.

The British exhibitor is dead against the block-booking of films. Past experience has taught him that it is courtizing disaster to book a picture unseen and he is now laying in the shelf by exhibitors who preferred to go to the extra expense of running a substitute rather than exhibit a dud.

The American manufacturer has also to face the competition of the British studios, and the output of British pictures is on the increase all the time. These productions are age yet behind the best American subjects on all counts, but national sentiment puts them on a competitive level. There is a very large public for British productions, and their place in the market is firmly established.

The exchange business in this country is speculative, which is hard to find a subject that may be considered safe. Clean-ups are few and far between. “Tarzan of the Apes” was one, “The Still Alarm” was another and “Back to God’s Country” and “The Miracle Man” will be of that category, too. But “Broken Blossoms,” “Blind Husbands” and the Nazimova pictures, will not duplicate their American successes, although they are not failures in any sense of the word.

The bulk of the business here comes to the exchanges through travelers, and manufacturers entering this market will be well advised to secure the services of the best men available. And manufacturers who can stand the initial outlay should not hesitate to establish their own exchanges here rather than dispose of their output. Many good pictures have been badly handled in the past, and a concern giving proper exploitation seems on American lines could do wonders in this market.

For rental purposes these islands usually are divided into London, South Coast and Home Counties, handled from London; Lanca- shire, Cheshire and North Wales, handled from Manchester; Yorkshire and four Northern Countries, handled from Leeds or Newcastle; Midlands, handled from Birmingham; South Wales and West of England, handled from Cardiff; Scotland, handled from Glasgow or Edinburgh; Ireland, handled from Belfast or Dublin.

New films are Trade Shown at these centers about eighteen months to two years before release date and the verdict of the shows usually decide the fate of a film. Different films meet with different reception in the various territories. As a rule the audiences of the Northern centers are the most critical.

To the American producer who wishes to clean-up his films in these markets we would say: Employ good travellers and send over your best exploitation and presentation experts, and you can’t go far wrong.

The Principal renting concerns in these Isles are: Film Booking Offices, Ltd., handling the Universal output; Fox Film Co., Goldwyn; Stoll’s, handling their own British made productions; Jurrey handling the Metro program; Wulturud, handling the First National and Selznick; Gaumont, independent buyers of features; Famous Lasky; Famous Vitagraph, handling Samuelson productions, Pathe, Phillips Film Independent buyers, and Ideal, handling their own productions and independent features.

The principal producing companies are Stoll’s Gaumont, Alliance, Hepworth, George Clark Productions, Ideal, B. & C., Broadwest, Famous Lasky and Samuelson.

Of the American circuits, by far the most important is the Provincial Cinematograph Theaters, Ltd., with which Lord Beaverbrook is actively associated. This circuit controls a long chain of cinemas and has acquired options on a number of important sites throughout the country. Its ramifications will want close watching. Other important circuits are Associated Provincial Picture Houses, an off-shoot of P. C. T., Rio-Color Picture Houses, the Colline-Thompson Circuit, and B. B. Pictures.

The ban on luxury building has greatly limited the erection of new cinemas for the time being, although a fair number of new houses will open this autumn. Many big theaters and halls too have gone over to the films.

So much for England. Turning to the Conti- nent we find a state of affairs still less encouraging. Here the theaters are not yet booked up so far ahead, but the concession is bound to come in the near future. The cinemas are just fairly started again and there is a vast accumulation of stuff to be disposed of. And here theater building is at a standstill.

Another thing that operates against business on the Continent is the censorship. This differs so widely in the various countries that it is impossible to lay down any hard and fast rules but censorship plays the very devils with many a promising subject.

By far the best market for American stuff to- day, although it is the most over-crowded, is Scandinavia. Here pictures that do well in America and England, particularly artistic productions, are pretty sure to make money.

France at present offers very little market owing to the vast amount of stuff on hand. This country contains few first-class theaters, judged even from the French standpoint. No new kine- mas have been built for some time, and future prospects are very nebulous.

In Belgium it is far better than in France, but this country only uses one print of a picture, unless the subject is exceptional. Even then the second print is merely taken as a safeguard in case of mishaps in the working copy.

In Holland only one print is required. Here German pictures are preferred to American sub- jects, so Americans can be beat out by Dutch films.

Spain, which during the war was taking five prints of American films will now use only two or three. Italian films are most popular in this country, with German subjects second and
This is the Wonderful Face of
GEORGE BEBAN

There's no two ways about it!

GEORGE BEBAN
is a wonderful actor

Don't take my word for it, but take my tip and see him in his forthcoming feature.

"One Man in a Million"
—and be convinced

"When he laughs, the world laughs—when he weeps, the world weeps. Every emotion that he feels, you feel—such is the magic of his talent."

Address Communications to
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American a sad third. Italian and German films are very much cheaper than American which accounts for this preference. The Eastern business in Spain is very precarious, due to low rental prices brought about by combination of exhibitors and the effects of over-supply. In Italy the severe and expensive censorship, and the heavy duties and taxes, have put all branches of the picture business in a very bad position. At the present time Italy is buying very few foreign films, with the exception of German subjects. The Germans are sending films here some of which have been accumulated during the past few years, and they are renting these at whatever price they can get. The only American films that seem to find a ready market here are subjects of spectacular nature, such as Western stories, which cannot successfully be made elsewhere. Pictures showing real riding, Western cowboys, and athletic feats are what the Italians want. American comedy, whether slapstick or otherwise, does not seem to appeal to the Italians.

Although the importation of films into Germany is prohibited, a certain number of pictures find their way into that country through the occupied territory. These are usually Western stories or very spectacular comedies. American melodramas do not go. It is expected that the German market will be open again this autumn. The Germans have just established a new censorship which will, doubtless, be very severe.

For the film business, Austria, Hungary, and Czechoslovakia are treated together, as buyers for any one of these territories operate in the other two. These three countries are now over-crowded with films that have already seen service in France, Great Britain and Germany. It seems impossible for buyers to take new films and pay for the rights of using them in these countries, on account of the depreciated state of their currency. The only exceptions are specatcular subjects or stunt films that have a strong box office angle.

In the Balkans and the East, there is little or no business as here there are few theatres, and athletic feats are what the markets want. Many of the towns are without electric light. As a market for films these regions are not worth consideration.

Taking the Continent as a whole, with the depreciated condition of its coinage and the shortage of theaters, it does not look as if, from the American point of view, there is much hope of revenue from these countries. Most of them will no doubt use old films, or cheap stuff on a foot-age basis, for a long time to come. Until new theaters spring up there is little chance of any real business being done.

As regards suitable subjects for the Continent, Western stuff, stunt pictures and slapstick com-
JOSEPH HENABERY

Director

FAMOUS PLAYERS—LASKY COMPANY
Bohemic Film Co., 13, Victoria Street, Blackpool.
Bullen & Broome Film Co., 43, Zig Zag Road, Walthamstow near Liverpool.
Cairns Film Co., Watercombe Hall, Torquay.
Cardeaur's, Ltd., 'Kinema House, Bishop Street, Coventry.
Central Film Producing Co., Central Hall, Lincoln.
Chechome, Ltd., 99a, Charing Cross Road, London, W. C. 2.
Davidson, S. B., 588, Lea Bridge Road, Leyton, E. 16.
Debenham & Co., Topical House, 5, Clifford Street, York.
Famous Pictures, Ltd., 76, Finsbury Pavement, E. 2.
Film Co. of Ireland, 34, Dame Street, Dublin.
Gaumont Co., Ltd., 5-6, Sherwood Street, London, W. 1.
General Film Supply, Ltd., 17, Great Brunswick Street, Dublin.
Green's Film Service, 182, Trongate, Glasgow.
Harma Photoplays, 16, Limes Road, Croydon, Surrey.
Hepworth Picture Plays, Ltd., 2, Denman Street, London, W. 1.
Ideal Film Renting Co., Ltd., 76-78, Wardour Street, London, W. 1.
Life Dramas, Ltd., 21, Replingham Road, London, S. W. 18.
Manchester Film Producing Co., 64; Victoria Street, Manchester.
Midland Actors' Film Producing Co., Ltd., 75, Broad Street, Birmingham.
National Films, Ltd., 2, Burgh Quay, Dublin.
"Q" Films, Riverside Studios, Kew, Surrey.
Samuelson Film Manufacturing Co., Ltd., Worton Hall, Islington.
Sheffield Photoplay Co., 95, Norfolk Street, Sheffield.
Tower Film Co., 35, Blackfriars Street, Manchester.
Vanity Films, Ltd., 12, Garrick Chambers, Charing Cross Road, London, W. C. 2.
Windsor Films, 22, Denman Street, London, W. 1.

British Studios

Ace Film Producing Co., Thornliebank, Glasgow.
African Films Productions, Ltd., Killarney, Johannesburg, South Africa.
Barker Motion Photography, Ltd., Ealing Green, London, W. 5. Phone: Ealing 211.
British Actors' Film Co., Melbourne Road, Bushy, Herts.
British & Colonial Kinematograph Co., Ltd., Hoe Street, Walthamstow, E. 17.
British Pictures, Ltd., Tuflier Street, Hackney Road, London, E. 2.
Broadwest Films, Ltd., Wood Street, Walthamstow.
Broadwest Films, Ltd., Portsmouth Road, Esher.
Cairns Film Co., Watercombe Hall, Torquay.
Central Film Producing Co., Eel Pie Island, Twickenham.
Davidson, I. B., 588, Lea Bridge Road, Leyton, E. 10.
Famous-Players-Lasky British Productions, Ltd., 21, Poole Street, Islington.
Famous Pictures, Ltd., Woodlands, Whetstone, London, N.
Gaiety Productions, Wadden New Road, Croydon.
Harma Co., 16, Limes Road, Croydon.
Hepworth Picture Plays, Ltd., Hurst Grove, Walton-on-Thames.
Ideal Film Co., Ltd.; Boreham Wood, Elistre, Herts.
London Film Co., St. Margaret's, Twickenham.
Midland Actors' Film Co., 76, Broad Street, Birmingham.
Progress Film Co., Bunkalow Town, Shoreham-on-Sea.
"Q" Films Riverside Studios, Kew, Surrey.
Readon British Films, Ltd., Princes Studios, Kew Bridge, Brentford, Middlesex.
Samuelson Film Co., Worton Hall, Islington, Middlesex.
Stoll Film Co., Regent Studio, Park Road, Surbiton.
Torquay & Paignton Photoplays, Ltd., Public Hall, Paignton, S. Devon.
Welsh Pearson & Co., 41, Craven Park, Harlesden, N.
Windsor Films, The Hall, Bromley Road, Cuffley, Hertford, E. 6.

London Film Importers

Albion Films, Ltd., 19, Dunlop Street, Glasgow.
All British Film Agency, 132, Lower Road, Rotherhithe, London, S. E. 16.
Allen Theaters of Canada, 3 to 6, Rupert Street, London, W. 1.
Anglo-American Speciality Co., 3, Demesne Street, Wallasey.
Anglo Film Agencies, Ltd., 1, Litchfield Street, London, W. C. 2.
Anglo-Swiss Trading Co., Ltd., 21, Devonshire Road, Hackney, E. 9.
Anima Film Co., 8, New Compton Street, London, W. C. 2.
JUNE ELVIDGE
American Film Releases, 16, Great Chapel Street, London, W. 1.
Anglo-American Specialty Co., 3, Demesne Street, Wallasey
Anglo Film Agencies, Ltd., 1, Litchfield Street, London, W. C. 2.
Anglo-Saxon Trading Co., Ltd., 21, Devonshire Road, Hackney, E. 9.
Eclair Societe Industrielle Cinematographique, 21, Denmark St., London, W. C. 2.
Export Film Service, 130, Wardour Street, London, W. 1.
Famous-Players Film Co., Ltd., 166-170, Wardour Street, London, W. 1.
Fraser, A., 26 Charing Cross Road, London, W. 1.
Gaumont Co., Ltd., 5-6, Sherwood Street, London, W. 1.
International Film Traders, 6, Gloucester Mansions, Shaftesbury Avenue, London, W. C. 2.
Inter-Ocean Film Co., Ltd., 164, Wardour Street, London, W. 1.
London Counties Film Bureau, 29a, Charing Cross Road, London, W. C. 2.
Martin's Cinematograph Film Co., 40, Gerrard Street, London, W. 1.
Mundell, D., 4, West Nile Street, Glasgow.
Nordisk Film Co., Ltd., 166-170, Wardour Street, London, W. 1.
Ratibouhne, E., 24, Denman Street, London, W. 1.
Serra, G., 22, Denman Street, London, W. 1.
Smith's Film Sales Agency, 29a, Charing Cross Road, London, W. 1.
London Film Exporters
Allion Film Co., Ltd., 79, Dunlop Street, Glasgow.
REX INGRAM
DIRECTOR

"The FOUR HORSEMEN of the APOCALYPSE"

Recent Releases

"SHORE ACRES"
"UNDER CRIMSON SKIES"
"HEARTS ARE TRUMPS"
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SIX YEARS WITH FAMOUS PLAYERS
Address All Communications Park View Apts.1, Lawrence St., Yonkers, N. Y.
Ghost of the Castle), &c.; while Madrid Films recently produced "La Madonna de las Rosas" (The Madonna of the Roses). Lots of Films, of Barcelona, also produced during the year "Suene o Realdad" (Dreams or Reality).

Spanish Producers

Barcelona.

A. Cabot Puig, Aragon 249.

Argos Films (Jose Carreras), Paseo de las Camareras 39.

Basso (Federico), Rambla Estudios 8.

Basch, Jose Maria, Plaza Buenosuceso 3.

Castello, San Juan Bajo Filco Film, Industria 202.

Cabot Puig, Horta.

Dessy Film, Aragon 249.

Estrella Films, Universidad 98.

Hispano Films, Craywinkler 20.

Iris Film, Diputacion 260.

Lots of Films, Rambla Catalana 40.

Olympia Films, Terrat Cen ro 7.

Royal Films, Asturias 7.

Sociedad Anon Sanz, Paseo de Gracia 105.

Studio Film, Carretera de San 106.

Portugal.

Invicta Films Ltd., Porto.

Lusitania Films, Rua de S. Berto Lisbon.

Portugalia Films, Lisbon.

THE YEAR IN ITALY

The Italian Kinema Union has formed a trust with a capital of 30,000,000 francs by the union of many firms viz., Albertini Films, Cines Films, Bertini Films, Caesar Films, Celio Films, D' Ambra Films, Films d' Arte Italiana, Gloria Films, Itala Films, Palatino Films, Pasquali Films, Photo Drama Producing Films, Tiber Films.

Imports

The importation of films has been very considerable, especially for American films, the best of them have been with the Mask with the White Teeth, "The Red Brand," "The Diamond of Death," "The Mystery of New York," "The House of the Impecable Hated" (with Pearl White), "The Vampires," "The Desert Isle," "In the Country of Dollars" (with Mrs. Vernon Castle, "The Dancers of Millions" (with Douglas Fairbanks, the favourite American actor here). French films have also obtained great success, the following especially being highly appreciated: "The Count of Monte Cristo," "Ravengar" (featured by the great French actor Morot), "Twenty Thousand Leagues Under the Sea."

Total of Imported Films

Triangle 35 films, Metro 10, Fox 15, of several American firms 10, Pathe 100, Gaumont 10, Eclipse 8, several 15, English films 12, Spanish 3. Total: Films 226 (metres 151,000).

Italian Films


Italian Film Producers

ROME.

Appia Film, Via Appia Nuova.

Arcana Film, Via Della Carrozze.

Bertini Film, Via Nazionale.

Cesar Film, Via Carlo Fea.

Capitoline Film, 188, Via Nazionale.

Castelli Lestro Projection, Via Appia Nuova.

Chieno Film, Garduno Zooologico.

Chimera Film, Via Alicheert N. 1.

Cinegrafico Film, 42, Via della Madolenata.

Cines Film, 51, Via Macerata.

Colossiscum Film, 12, Via Grigioranta.

D'Ambrì Film, 8, Via Ss. Giovanni Paoló.

Do-Re-Mi Film, Via Appia Nuova.

Ela Film, 29, Via dei Luchesi.

Europa Film, 36, Via Palermo.

Fert Film, 8, Via Pave.

Fim D'Aste, 10, Via Alessandro Triono.

Fimsag, 187, Via Flaminia.

Fimsassa, 54, Via Leccosa.

Forenza Film, 92, Via Umberto 1.

Flegrea Film, 18, Via Chieti.

Flora Film, 25, Via Oratorio.

Forcal Film, 104, Via Agnelli de Prexis.

Fontana Eugenio Film, 123, Corso Umberto 1.

Gemina Biuniconi Film, 19, Corso d'Italia.

Giadiator Film, 48, Via Appia Nuova.

Guazzoni Film, 7, Viale della Provincie.

Industrial Film, 47 Via Firenze.

Libertas Film, 38, Via Ionzon.

Mesusa Film, 2, Piazza Adriano.

Meridional Film, 12, Via S. Vincente.

Anastasio.

Minerva Film, 400, Corso Umberto 1.

Myrmion Film, 185, Via del Trionfale.

Nueva Film, Via Antonio Scaloja.

Novissima Film, Stabilimento Via Altreo.

Baccarini.

Olimpus Film, 333, Corso Umberto 1.

Istituto Film, 8, SS. Giovannio Paolo.

Ierseco Film, 59, Via Flaminia.

Procusus Film, 210, Via del Trionfale.

Qustor Film, 49, Via di Ripetor.

Quarramus Film, Via Privata di Via Nomentana.

Ascmination Film, Vico Parioni, Villino.

Fanchetti.

Romanino Film, 51, Via Milazio.

Sanctiui Dante e Co. Film, 4, Via Nicolò Porpora.

Sette Coci Film, 265, Corso Umberto 265.

Lespi Film, Via Flora Via Forli.

Tiber Film, Vico di 3 Madonne Villa Sacchetti.

Vela Film, Vico dello Scorpione Porta S. Giovanni.

Victoria Film, 11, Corso d'Italia.

Zen Film, 14, Via delle Fianche.

Florence.

Montalbano Film, 6, Via Vecchietti.

Milano.

Leoni Film, Corso Verdi 11.

Lespia Film, 32, Via Torino.

Milano Film, Stabilimento Milano Bovisa.

Armena Film, 43, Via Bocchecio.

Cino Film, 3, Via di D. da Porto Novi.

Fortuna Film, 14, Via S. Paolo.

Lydauma Film, 19, Via Leopardi.

Lombarida Film, 18, Piazzale Magenta.

Ruggio Film, 1, Via Solferino.

Rosa Film, 28, Via Monte Napoelone.

S. I. A.-Società Italiana per le Produzioni Cinematografie, 19, Via Leopardi.

Siennum Film, 8, Via Silvio Pellico.

Leonardt di Vinci Film, 19, Via Sajdor.

Zannotta Film, 22, Piazza Duomo.

Tirun.

De Giglio Film, 4, Via Principi Tommaso.

Albertini Film, 18, Piazzo Castello.

Corona Film, 14, Corso Vercelli.

Edison Film, 2, Galleria Natta.

Etiole Film, 19, Via S. Alesini.

Gladiator Film, 8, Via S. Auschino.

Gloria Film, 39, Via Quittengo.

Italia Film, Ponte Trombetta.

Italo, Eugina Film S. Via Vanora.

Italina Film, 43, Via Nizza.

Jupiter Film, 3, Via Belfore.

Latina Art Film, Via Diana di Tarento.

Passqua Film, 75, Corso Stupinigi.

Photo Drama Producing Co., Grughasso Torino.

Rodolfi Film, 14, Corso Vercelli.

Ambrosio Film, 132, Via Rasellla.

Smichfilm, Film, Torino.

Savoia Film, 20, Via Asti.
Matty Roubert
Starring in Super-Special Features for Matty Roubert Productions, Inc.
Current Release
"HERITAGE"
Naples.
Lombardo Film, Via Cimarosa Vomero.
Del Torre Film, Via Partinope.
Alba Film, 38, Via S. Felice at Vomero.
Dora Film, 16, Via di Capua.
Goretti Film, 95, Riviera di Chiaia.
Molinari Film, 4, Via G. Vacea.
Polièfilm, Via Cimarosa al Vomero.
Paris Film, Via L. Giordano al Vomero.
Lucarelli Film, Via M. Stabile Palermo.

Some Italian Stars
Rareune Diana, first actress of the Vespi Film.
Menichelli Pina, first actress of the Rinaximento Film.
Bertini Francesca, first actress of the Caesar Film.
Soava Gallone, first actress of the Palatino Film.
Hesperia, first actress of the Tiber Film.
Maria Jacobini, first actress of the Fert Film.
Helen Makouska, first actress of the Gladiator Film.
Dolly Morgan, first actress of the Etrusca Film.
Maroli Raya Riva, first actress of the Florcal Film.

India
The five or six part film appears to appeal most generally, while drama has a greater drawing power than comedy.
India Films, Ltd., has a branch in Calcutta.
Pathé has a branch in Bombay. Universal has an event this week, and in addition to these there are small groups of film and projector agents in Bombay and Calcutta.
There is a big future in India. Many fairly large towns are as yet without any source of amusement, and when a town has the supply outgrown the needs of the inhabitants.

Film Buyers in India
E. H. Du Causer, Picture House, 19 Chowringhee, Calcutta.
Bijou Grand Opera House, Lindsay St., Calcutta.
J. F. Madfman, Elphinstone Bioscope, Calcutta.
K. D. Bros, Hornby Road, Bombay.

Holland
Dutch Producers
Adam Film Co., Filmfabriek, Hollandia.
B. Mullens, Filmfabriek, Hague.
World's International Film Office, F. A. Noge-

Belgium
Film Renters
Elite Films, 85, Rue de Brabant, Bruxelles.
Cine International, 44, Rue des Plantes.
J. Bodart and Co., 95, Rue des Plantes, Bruxelles.
Victor Evrad, 86, Rue des Plantes, Bruxelles.
Cinematographie Harry, 97, Rue des Plantes, Bruxelles.
"Universal Film," 40, Rue des Plantes, Bruxelles.
Entreprise General du Cinéma, 18, Rue des Plantes, Bruxelles.
Maison Charles Hendrick, 67, Rue des Plantes, Bruxelles.
Exclusif Film Co., 61, Rue des Plantes, Bruxelles.
Pathe Freres, 146, Boulevard Adolphe Max, Bruxelles.
De Lange, 69, Rue Verte, Bruxelles.
G. Gilbert Sallenace, 28, Rue de la Blanchisseries, Bruxelles.
F. Paulsen and Co., 6, Rue des Roses, Bruxelles.
Osce Limpens, 84, Rue Verte, Bruxelles.
L. Aubert, 40, Place de Bronckerc, Bruxelles.
Agence Generale Cinematographique, 30, Boulevard Bandouin, Bruxelles.
Hackin, 9a, Rue des Chartreux, Bruxelles.
Dardenne and Co., 6, Rue Dupont, Bruxelles.
The General Cinema Film, 8, Rue des Heroldelles, Bruxelles.
Brudille, 95, Rivierenstraat, Bruxelles.
Leon Gaumont, 11, Quai au Bois Construction, Bruxelles.
L. Van Goitsenhoven, 10, Rue de Chateaudun, Bruxelles.
Charles Belot, 26, Rue du Paincaen, Bruxelles.
Optima Films, 3, Rue du Grand Hospice, Bruxelles.
Oncle Sam Film, 1, Rue St. Christophe, Bruxelles.

Film Manufacturers.
F. Paulsen and Co., Bruxelles-Films, 6, Rue des Plantes, Bruxelles.
Scaldis Film, 94, Rue de la Province, Antwerp.

Film Importers.
Exclusif Film Company, 61, Rue des Plantes, Bruxelles.
G. Gilbert Sallenace, 28, Rue de la Blanchisseries, Bruxelles.
The General Cine Film, 8, Rue des Heroldelles, Bruxelles.
(Branch: Rutland Studios, 65, High Road, Willesden Green, London.)

Australia
Control of the film market in Australia is, for all practical purposes, vested in the Australasian Films, Ltd., and Feature Films, Ltd.
The Australasian Films, Ltd., is an amalgamation of four companies—West, Ltd. (founded by T. J. West, who recently died in London), Spencer's Pictures (originally owned by Cozens Spencer), Amalgamated Pictures, Ltd. (a combination of Tait's Pictures and Johnston and Gibson), and the Greater J. D. Williams, Ltd. (established by J. D. Williams, the present general manager of First National Exhibitors' Circuit of U. S. A.).
Australasian Films, Ltd. (with which is allied Union Theaters, Ltd.), under the general direction of Harry London, owns the largest film rental field in Australia, and it has remained for Alec Lorimore, directing Feature Films, Ltd., and distributing Paramount-Artcraft and World Features, to offer the first serious challenge to its supremacy.
In addition to the two concerns mentioned, Fox is operating through its own Selzmann Films, and Goldwyn Productions are distributed by J. C. Williamson Films, Ltd. Control of the Co-operative venture, until lately an independent company, distributing Metro pictures, has been ac-
quired by Australasian Films, Ltd. Other concerns also distributing in Australia include Mason Super Pictures, Progressive Films, and Fraser Films.
In New Zealand, the New Zealand Pictures Supplies, Ltd. (this being a combination of Hay-
wood's and Fuller's pictures), has the major share of the renting business with Lorimore and his Paramount-Artcraft supply bidding strongly in competition.
There are around 800 picture houses of all classes in Australasia, many of which are—more particularly in the cities—entitled to rank as com-
fortable. New cinemas, however, have been no attempt to introduce into Australia the advanced form of combined entertainment such as is com-
mon in the United States today.
The principal theaters in Sydney are the Ly-
ceum, Crystal Palace, Empress, Lyric, Majestic, King's Cross, Strand and Olympia (all controlled by Union Theaters, Ltd.), the Havemar, Hoyts, and Piccadilly. In Melbourne—The Majestic, the Melba, Britannia, Auditorium, Hoyts and Para-
mount. In Brisbane—Majestic, Strand, Olym-

Large Circuits in Great Britain
Weymouth—Albany Ward Circuit. Head Office: Guildhall Chambers. Telephones 3428-3429. Wey-
Royal Jubilee Hall, Arcadia, Palladium, Rele-
Rue Cinema, Weymouth; Opera House, Alba-
bra. Frome: Palace, Frome, Sheepstor, Guernsey; Pal-
adium. Exeter: Palace Theatre, Central Cin-
ema, Yeovil; Palace, New Theatre. Picture House, Palace, Plymouth; Palace, Tivoli; Palace, Tivoli, ·
Harriss: Theatre Royal, Picture House, Barnste-
pole; Palace, Frome: Palace, Trowbridge; Pal-
ace, Chippenham; Palace, Warminster; Palace. Chepstow, Palace Theatre, Chepstow; Bridge-
wark; Palace, Eason, Palace, Victoria Square, Portland. The following are also book-
ed in conjunction: Palace, Wells; Palace,
ALBERT PARKER, Director

Adapted and Directed "EYES OF YOUTH"

Now under contract with Joseph Schenck to direct Norma Talmadge and make special productions.
JUST FINISHED

“THE HOPE DIAMOND MYSTERY”
Featuring Grace Darmond
and
“KATE PLUS 10”
Featuring Eva Novak

STUART PATON, Director
HARRY S. Webb, Assistant Director
### American and Foreign Distribution Percentage Tables

#### First National Exhib. Circuit

<table>
<thead>
<tr>
<th>Territory</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sou. Cal. &amp; Ariz.</td>
<td>2 7/36</td>
</tr>
<tr>
<td>Nevada, Cal.</td>
<td>3 2/14</td>
</tr>
<tr>
<td>Alaska, Wash., Ore., Mon., Nor. and Idaho</td>
<td>3 5/8</td>
</tr>
<tr>
<td>Col. New Mexico, Utah, Wyo., So. and Idaho</td>
<td>1 3/4</td>
</tr>
<tr>
<td>Western Canada</td>
<td>2</td>
</tr>
<tr>
<td>Illinois</td>
<td>8 1/4</td>
</tr>
<tr>
<td>Indiana</td>
<td>3 1/8</td>
</tr>
<tr>
<td>Kan., Iowa - Neb.</td>
<td>4 3/4</td>
</tr>
<tr>
<td>Michigan</td>
<td>4 1/4</td>
</tr>
<tr>
<td>Minn., Wis., N. &amp; S. Dak.</td>
<td>3 1/4</td>
</tr>
<tr>
<td>Missouri</td>
<td>3</td>
</tr>
<tr>
<td>New England</td>
<td>8 2/14</td>
</tr>
<tr>
<td>Md., Dist. of Col., Del.</td>
<td>2 1/4</td>
</tr>
<tr>
<td>New Jersey</td>
<td>3 5/8</td>
</tr>
<tr>
<td>New York</td>
<td>14 1/2</td>
</tr>
<tr>
<td>West., Va., &amp; Western Penna.</td>
<td>4 1/8</td>
</tr>
<tr>
<td>Eastern Penna.</td>
<td>4 3/4</td>
</tr>
<tr>
<td>Eastern Canada</td>
<td>3 1/8</td>
</tr>
<tr>
<td>Ga., Fla., Ala., Va., N. &amp; S. Car.</td>
<td>3 1/8</td>
</tr>
<tr>
<td>Louisiana &amp; Mississippi</td>
<td>1 3/8</td>
</tr>
<tr>
<td>Texas, Okla., &amp; Ark.</td>
<td>1 1/2</td>
</tr>
<tr>
<td>Kentucky &amp; Tenn.</td>
<td>1 7/8</td>
</tr>
</tbody>
</table>

#### Equity Pictures Corp.

<table>
<thead>
<tr>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>New England States</td>
</tr>
<tr>
<td>Wash., Ore., Mon. &amp; Idaho</td>
</tr>
<tr>
<td>New York &amp; N. J.</td>
</tr>
<tr>
<td>Michigan</td>
</tr>
<tr>
<td>Del., Va., and D. of C.</td>
</tr>
<tr>
<td>Col., Utah, New Mex. &amp; Wyo.</td>
</tr>
<tr>
<td>No., Car., So. Car., Ga., Fla. &amp; Ala.</td>
</tr>
<tr>
<td>Ken. &amp; Tenn.</td>
</tr>
<tr>
<td>East. Penn. &amp; Sou. Jersey</td>
</tr>
<tr>
<td>Cal., Ariz. &amp; Nev.</td>
</tr>
<tr>
<td>Penn., &amp; West.</td>
</tr>
<tr>
<td>Louisiana &amp; Miss.</td>
</tr>
<tr>
<td>Texas, Okla., &amp; Ark.</td>
</tr>
<tr>
<td>Iowa, Kansas &amp; Neb.</td>
</tr>
<tr>
<td>Missouri</td>
</tr>
<tr>
<td>Illinois</td>
</tr>
<tr>
<td>Indiana</td>
</tr>
<tr>
<td>Ohio</td>
</tr>
<tr>
<td>Wis. No. &amp; So. Dakota</td>
</tr>
<tr>
<td>Canada</td>
</tr>
</tbody>
</table>

#### Arrow Film Corp.

<table>
<thead>
<tr>
<th>Per cent</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 New York State</td>
</tr>
<tr>
<td>2 No. N. Jersey</td>
</tr>
<tr>
<td>3 New England</td>
</tr>
<tr>
<td>4 E. Penn. and So. N. J.</td>
</tr>
<tr>
<td>5 W. Penn. and Va.</td>
</tr>
<tr>
<td>6 Del., Md., D. C. &amp; Va.</td>
</tr>
<tr>
<td>7 Ohio</td>
</tr>
<tr>
<td>8 Michigan</td>
</tr>
<tr>
<td>9 Illinois and Ind.</td>
</tr>
<tr>
<td>10 Minn., Wisc., No. &amp; C. Dak.</td>
</tr>
<tr>
<td>11 Iowa and Nebraska</td>
</tr>
<tr>
<td>12 Mo. and Kan.</td>
</tr>
<tr>
<td>13 Col., Utah, Wyo. and N. Mex.</td>
</tr>
<tr>
<td>14 Wash., Oregon, Ida. and Mont.</td>
</tr>
<tr>
<td>15 Calif., Ariz. and Nev.</td>
</tr>
<tr>
<td>16 Tex., Okla. and Ark.</td>
</tr>
<tr>
<td>17 La. and Miss.</td>
</tr>
<tr>
<td>18 Kentucky and Tenn.</td>
</tr>
<tr>
<td>19 No. and So. Cex., Ga., Ala. and Fl.</td>
</tr>
<tr>
<td>20 Canada</td>
</tr>
</tbody>
</table>

#### Federated Exchanges Percentages

| New York and N. J.                  | 17 1/2   |
| New England                         | 8        |
| E. Penn. and So. New Jersey         | 4 1/2    |
| W. Penn. and W. Va.                 | 4        |
| Del., Md., Dist. of Co. and Va.      | 3 1/4    |
| Ohio and Kentucky                    | 7        |
| Michigan (Without Northern Penns.)   | 1        |
| Illinois and Indiana                | 3 1/4    |
| (Less 1 1/2 for So. Ills., if eliminated*) | 3 |
| Minn., No. and So. Dakota & Northern Peninsula of Mich. | 3 |

### FOREIGN

#### Percentage Ratios for Continental Europe

<table>
<thead>
<tr>
<th>By David P. Howells</th>
</tr>
</thead>
<tbody>
<tr>
<td>PERCENTAGE</td>
</tr>
<tr>
<td>Switzerland</td>
</tr>
<tr>
<td>France</td>
</tr>
<tr>
<td>Holland</td>
</tr>
<tr>
<td>Egypt</td>
</tr>
<tr>
<td>Belgium</td>
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<tr>
<td>Italy</td>
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<tr>
<td>Sweden</td>
</tr>
<tr>
<td>Norway</td>
</tr>
<tr>
<td>Denmark</td>
</tr>
<tr>
<td>Austria-Hungary</td>
</tr>
<tr>
<td>Bulgaria &amp; Turkey</td>
</tr>
</tbody>
</table>

Mr. Howells makes clear that these estimates are approximate as it is impossible to establish any definite set of ratios, perfect beyond dispute. Russia and Germany are not included because the market in those countries is not open at present. Were those countries included or were trade restrictions of various sorts, now existing, eliminated, these figures would be materially changed.

#### Foreign Percentages

(From Sidney Garrett, Inc.)

<table>
<thead>
<tr>
<th>Subject to change, Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>England</td>
</tr>
<tr>
<td>France-Switzerland</td>
</tr>
<tr>
<td>Holland</td>
</tr>
<tr>
<td>Belgium</td>
</tr>
<tr>
<td>Italy</td>
</tr>
<tr>
<td>Russia</td>
</tr>
<tr>
<td>Norway, Sweden, Denmark, Finland</td>
</tr>
<tr>
<td>Germany</td>
</tr>
<tr>
<td>Austria Hungary</td>
</tr>
<tr>
<td>Czecho Slovakia</td>
</tr>
<tr>
<td>Bulgaria &amp; Turkey</td>
</tr>
</tbody>
</table>

#### Another Foreign Authority

<table>
<thead>
<tr>
<th>Continental Europe, Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>France</td>
</tr>
<tr>
<td>Holland</td>
</tr>
<tr>
<td>Switzerland</td>
</tr>
<tr>
<td>Belgium</td>
</tr>
<tr>
<td>Russia</td>
</tr>
<tr>
<td>Spain</td>
</tr>
<tr>
<td>Portugal</td>
</tr>
<tr>
<td>Italy</td>
</tr>
<tr>
<td>Balkan States</td>
</tr>
<tr>
<td>Egypt</td>
</tr>
<tr>
<td>Germany</td>
</tr>
<tr>
<td>Austria</td>
</tr>
<tr>
<td>Norway</td>
</tr>
<tr>
<td>Denmark</td>
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<tr>
<td>Sweden</td>
</tr>
<tr>
<td>Finland</td>
</tr>
</tbody>
</table>

#### Entire Foreign Rights

<table>
<thead>
<tr>
<th>Entire Foreign Rights, Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Great Britain</td>
</tr>
<tr>
<td>Cont. Europe</td>
</tr>
<tr>
<td>Australia</td>
</tr>
<tr>
<td>South America</td>
</tr>
<tr>
<td>Entire Far East (incl. Islands)</td>
</tr>
<tr>
<td>South Africa</td>
</tr>
<tr>
<td>Mexico (incl. Central America)</td>
</tr>
<tr>
<td>West Indies</td>
</tr>
</tbody>
</table>

| 100 |
rapidly being recognized as the criterion and the
only hope for foreign producers is to emulate us.

PAUL H. CRONELIN, Inter-Ocean.

Exchange Rates Foster Invasion

While foreign producers for their films are not comparable with those turned out in the
United States, the best productions made in France,
Italy and Germany rank with our superlative ef-
forts, our use of imported; so it would seem the
invasion of America by foreign producers is im-
minent, however, present exchange rates making it
possible to produce much more cheaply abroad.

In France, for example, extravaganzas can be
made for 200,000 francs, which in American cur-
cency would be about $14,000. Accessories there
being generally imported, skilled directors and
technical men can demand large prices for their
work, not bringing the cost of produc-
tion up very much and insuring a high grade
type of product. With the foreign money in
course of this state, the local market will probably
be affected by next season, the effect growing greater
gradually. It is possible if not likely that a condi-
tion such as once existed, with the majority of
films here being foreign, may recur.

English financiers are rapidly awakening to the
possibilities of the motion picture and are backing
the industry heavily. The French have a splendid
section for film manufacturing in the Riviera,
while Germany is progressing. Italian films are
not marketed here.

The exporting outlook for trashy productions is
not favorable, but for good pictures there will
always be a demand. There is little doubt that the
big advantage—the population is cosmopolitan,
make possible films with universal appeal. In
England, France, Germany and other lands, the
director, artistic performers and production people
are almost invariably of the same nationality which
make it difficult to give pictures an international
coloring.

Of course, American films are most popular in
English speaking countries, about 75 per cent of
those used in England being American, and in
Australia about 70 per cent of the pictures shown
being made in the United States. All countries
excepting Germany and Russia are importing pro-
ductions made here, and before long the market in
those lands will be.

DAVID P. HOWELLS.

Exchange a Factor

The question of the possibilities in the foreign
market for American films is one that today re-
quires much more attention than it did during the
years of the war.

French and Italian producers are making very
serious efforts to re-establish in foreign
fields, this is especially noticeable in Latin
America. British productions are appreciably
on the increase. Germans just now are doing every-
thing possible to recapture foothold. Although
the majority of European films do not approach
the average American productions, occasionally
some special European productions meet with de-
cided success. Two of three German films re-
cently have been most favorably received through-
out Brazil and Argentina. The Americans have
fixed themselves very firmly in Latin America, and
by giving proper attention to this market their
position certainly can be maintained. With the
existing rate of exchange, however, European pro-
ducers are able to supply the Latin American mar-
et at a price sometimes one-half that asked by
American concerns for the same class of produc-
tions. Furthermore, European producers are far
more lenient with their concessionaires, allowing as
much as ninety days credit in some instances.

With the increasing amount of material which will
henceforward be available, by the end of this year
American producers may have to make considerable changes in their price schedules to
meet foreign competition.

The outlook for the next year is indeed promis-
ing, though the great thing to be desired is not
only the present business but the establishment of
permanent relationships to extend indefinitely into
the future. To this end the Inter-Ocean is pushing
for the American producers seriously to consider
the question of price adjustment and credit facili-
ties.

MAX GLUCKSMANN.

OPINIONS ON FOREIGN OUT-
LOOK

Importation Will Internationalize

Industry

The importation of foreign-made films into this
country will be the first step towards the interna-
tionalization of the industry. Commonly regarded as
"the universal language," the film business should by all means be made universal in
its scope.

Importing productions made abroad into Amer-
ica will undoubtedly tend to relieve the great need
for reciprocity. Exporting films turned out in the
United States, we can create a favorable impres-
sion about this country everywhere. And, to top
above, homes, ideals and characteristics taken up
over from the land appear a desirable haven to
the foreigner and causes an influx of immi-
igrants.

Producers abroad cannot hope to compete so
fearfully with American-made films here as yet, be-
cause few pictures made outside the United States
are consistent with American ideas.

There are some, however, that are up to the mark, and these should prove mar-
ketable in the United States. Our standards are

257
WILLIAM DESMOND

RECENT RELEASES

"THE BROADWAY COWBOY" and "THE PARISH PRIEST"

EARLY FALL RELEASE

"WOMEN MEN LOVE"

258
Barnstyn’s Views

Different countries in Europe, in England, France, Italy, Germany, Scandinavian countries, and Holland too, at the end of the last century considerably increased the number of their own productions and principally Great Britain and France where the picture industry was very much aided by American capital, are now producing much more as a result. This is reflected in the fact that they are now exporting quantities, much greater than before, made an affiliation with the Hollandia Filmfabriek in Haarlem, Holland, where about 20 productions yearly will be produced principally with English stars.

Various French firms who stopped producing during the war have resumed work again and if I consider that Germany has been able to do without foreign productions during the last five years of the war and since the armistice, up to the present moment on account of the embargo on the importation of foreign film not yet lifted, then this may show you that those countries can do eventually without any American production if they are forced to.

A quite different matter, however, is for all countries here the importation of foreign made films is allowed and in those countries the American productions are in great favor although a few domestic movies sometimes have more value on account of names of authors and stars.

Production in Europe may develop to any extent we cannot see. In this matter American productions will always find a ready market in the entire of Europe, unless exchange conditions do not make it prohibitive to buy the American production.

On the other hand, I think that the American renting exchanges will have to change their policies in distributing American productions exclusively by purchasing also a number of foreign made productions, and I am absolutely convinced that within a very short time, various foreign productions will be equally popular with our own. The market in the United Kingdom suffers enormously on account of the advance booking system there and unless a good number of picture houses will be built within a few years, conditions will not change there at all.

In France, conditions are very poor. To my opinion, there is not a single renting exchange in France who makes real profit and all those who are not backed up by own theaters, are bound to lose money. I don’t think that any of the existing exchanges in France are making money at all by themselves.

I understand that the American producers who give their productions to French distributors on a sharing basis are not satisfied with the results, and the reasons are, in the first place, the small number of picture houses for such a high production and the poor system of distributing the low renting prices on account of the competition.

J. C. BARNSTYN, British & Colonial Trading Co.

Ziehm’s Interesting Views

In answering your question, “What do you think of the possibilities of foreign films in America?” I would say that they are becoming more and more a decisive factor in the film market than they have been for many years. Even now, a number of elaborate European pictures have been secured for American distribution and more are on the way. It would not be surprising if foreign competition, providing the films prove acceptable to the American taste, will tend to lower the foreign exchange rates and the low renting prices on account of the competition.

The picture that I see is that of a prosperous one for the next year? may be combined with the next question, “What do you think of the attitude of American producers towards foreign films?” I have always maintained that there is much undue pessimism about the foreign market because of the unsettled conditions following the war, and the unsatisfactory exchange rates. The market is still there to be developed and the success of American distributors largely depends on the way by which they approach prospective buyers. There is no doubt about the average American picture being superior to the average of any other country; but the days of a monopoly, such as existed during the war, are over.

The take-it-or-leave-it attitude that our distributors too frequently have adapted when dealing with the European trade must give way to genuine salesmanship conducted by men who recognize the business customs and traditions of the countries in which they are operating. Granting the business acumen, see no reason why the export field should not be an extremely lucrative one for American producers.

The pictures that make the greatest success, will, of course, be those that have the most appeal in dealing with fundamental human emotions, rather than with subjects too closely connected with our local life. In practically all of the European countries there is a steady demand for good American dramas and comedies, and this demand will increase with the completion of the new theater now being erected.

ARTHUR ZIEHM, Goldwyn.

Something to Think About

Foreign productions must inevitably reduce America’s foreign sales. In the past 3 or 4 years there have been 2 foreign exchanges resuming business and, into the market from various countries, and unless the world buys more, America must sell less, especially in the foreign market, to produce a balance in the U. S. A. Foreign productions will offer as a set off to American excellence, change of artists, treatment, atmosphere and story, which foreign countries will welcome.

The frequently expressed idea that foreign countries are years behind America in production methods may be quite true, but it is not merely the outward form. Drama production has been wasted on worthless or unsuitably stories. Good stories and treatment of dramatic possibilities will excite temporarily at any rate—many technical shortcomings and in the meantime Europe will catch up. Already American producers are being attracted there; more will follow and there are good men there that will get backing.

America’s method of conducting foreign sales has in the past not done much to ensure future good foreign business. Most exportmen have to deal with brokers or middlemen who have no interest in anything beyond the royalty they can collect for franchise rights. Delivery of prints, advertising and agreement, of which foreign producers sometimes pass orders along to other firms and consider the transaction settled. It never enters these gentlemen heads that in many countries they have no rights to sell at all, should the picture not meet with the approval of the censor there, and there is an obvious reluctance and in some cases a refusal to allow credit for pictures which are not permitted to enter a country but are held by the customs when rejected by censor, and have consequently to be returned to America.

Does the American business either man concern himself about difficulties of transport? Does it matter to him that any foreign country can send film here by mail or between themselves but no films may be sent to foreign countries? Is he at all sympathetic about the varying rates of exchange and the cost of paying dailies here?

Does he worry because a Laboratory treats the buyer as though he were a crook trying to beat it for something and ships its prints to him C. O. D., without warning; demanding cash and even through objections refusing to accept certified checks in payment.

Not at all! These petty details that mean so much to most foreign buyers do not keep the American film merchants awake at night. Those of us who have had the experience of buying in various countries cannot help contrasting America’s arbitrary attitude and lack of courtesy with the
DORIS PAWN

RECENT RELEASES

"TOBY'S BOW"    "THE STRANGE BOARDER"

EARLY FALL RELEASES

"ROSA ALVARA"    "LI TING LANG"

and Betty Compson's second starring vehicle to be released by Goldwyn
very different treatment accorded by the traders of other markets where the hold up game is not practised so vigorously and business is done on far more equitable methods. The American film men should not delude themselves. Reorganization of their foreign sales methods will not save them, but may do some good things for some individu-
als. Such a method will place their productions on a more equal footing with those of foreign countries. Picture for picture foreign countries will produce at least as much as American studios because the living conditions are in general much more favor-
ably inflated here—are much less expensive there. Difference between the pictures themselves, if they have any, has been equalized by the change of story, artist, method of treatment and atmosphere and last but not least, the very much better, more painstaking, more courteous and more equitable treatment accorded to buyers than is on the average offered by American merchants. There are exceptions of course, but they only go to emphasize more emphatically the shortcomings of the majority and it is the majority that usually largely influence trade.

W. A. ROBBINS,
Co-operative Film Exchange, Ltd.

Only Italy Can Hope to Compete With U. S.

American productions are the best in the world to-day and there is no fear of foreign competi-
tion in the United States. The years of experiment are over. In Italy, however, the climate and atmos-
phere are so good, the studio accomodations of such size and of American organization, American direction and management, that nation can undoubtedly become a competitor. As far as historical pictures are concerned, Italy ranks first, with France running second. The Germans have produced some fair films, but there is too much sex work in them, and there is little possibility of their affecting the local market very seriously.

One fact has been established—American pic-
tures will go where Italy there is great enthusiasm over them. Fairbanks, whom they call "Lampo" (lighting) and Mary Pickford being very popular. They like slapstick comedy there also.

The only hope for foreign producers is to coop-
operate with Americans, and work according to United States standards. An effort to make art of the business rather than business, is the greatest fault in Italy in which the industry ranks third in importance. Next year's outlook is splendid for the export and importing business and I look to a favorable result.

FERDINAND O. V. LUPORINI,
Exchange a Problem

"There is no established list of foreign per-
centages on productions. In certain foreign ter-
ritories such as the Far East and South America certain productions, regardless of their merits, bring the same price. For instance, all serials in South America being substantially the same fea-
ture. The price does not vary more than $500 either way and the same applies to programmed features. In England there is a maximum price the exhibitors pay for the best of attractions.

"There is no staple percentage and prices vary only because conditions vary so that each propo-
sition must be based on the current conditions.

"As long as American producers maintain their present high average of production and even excel present productions, they will always have a sure footing in the foreign market.

"However, foreign films of merit will find a more ready reception in the United States than they have in foreign countries.

"The export field will be prosperous because among other reasons the import field will be en-
larged and the reciprocity of the motion picture industry with respect to export and some day to follow. The American producer will, however, regulate to a greater extent than heretofore the method of foreign exploitation because Americans will produce in foreign countries.

"But Export and import will not be reduced to a profitable or sure basis until there is a more stapie rate of exchange and it behooves the Amer-
ican producer or exporter, but also the for-
eign buyer, to fight amicably and to endeavor to engage in a trade or exchange agreement with foreign countries. This, not alone to protect the American producer or exporter, but also the for-

Among film producers who are interested in exchange agreements are M. S. S. SHAUER, W. S. W. SHAUER, FERDINAND O. V. LUPORINI, and

THE FROHMAN AMUSEMENT CORP.

Outlook Promising

"The question of the possibilities in the foreign market for American films is one that today re-
quires much more attention than it did during the years of experiment.

"French and Italian producers are making very efforts to re-establish themselves in foreign fields, this being especially noticeable in Latin America. British productions are appreciably on the in-
crease. Germans just now are doing everything possible to get a foothold again. Although the majority of European films given not approach the average American productions, occasionally some special European productions meet with decided success. Certain other foreign films recently have been most favorably received throughout Brazil and Argentina. The Americans have fixed themselves very firmly in Latin America, and by giving proper attention to this market, their position certainly can be maintained. With the existing rate of exchange, however, European pro-
ducers are able to supply the Latin American market at a price sometimes one half that asked by American concerns for the same class of pro-
ductions. Furthermore, European producers are far more lenient with their conditions, showing as much as ninety days' credit in some in-
stances. With the increasing amount of material which will be available, the favorable position in the foreign field, American producers may have to make considerable changes in their price sched-
ules to meet foreign competition.

"The outlook for the next year is indeed promi-
sing, though the great thing to be desired is not only the present business but the establishment of permanent relationships to extend indefinitely into the future. To obtain this end it will be neces-
sary for the American producers seriously to con-
sider the question of price adjustment and credit facilities.

JACOBO GLUCKSMANN,

Expansion Anticipated by Shauer

The gradual improvement in exchange rates and indicators that the nations of the world are be-
enning in bringing about a satisfactory readjust-
ment of business conditions on a peace basis, give promise of a record-breaking increase in the film export business of the United States.

"Despite the unsettled business conditions exist-
ing in the world, the foreign business of Famous Players has shown a tremendous increase in the last year, and we have received many indications of record-breaking growth in the coming year," said Mr. Shauer. "The international appeal of Para-
mount Aircraft is indicated by the fact that it is becoming necessary to place orders for distributors in all sections of the world in order to meet this demand. Much time and attention will be given to this phase of the distrib-
uting organization.

E. E. SHAUER,
Famous Players.

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RECENT RELEASES

"Held by the Enemy" - - - - Lasky
"Milestones" - - - - - Goldwyn
"Beau Revell" - - - - - Ince
"The River's End" - - Marshall Neilan

COMING RELEASES

"Nomads of the North" - David M. Hartford
A JAMES OLIVER CURWOOD PRODUCTION

"No Drums Were Heard" - Marshall Neilan
"Bob Hampton of Placer" - Marshall Neilan
David M. Hartford
Directing
JAMES OLIVER CURWOOD PRODUCTIONS
FOR FIRST NATIONAL

Nineteen Nineteen Release
"BACK TO GOD'S COUNTRY"
A First National Special

Nineteen Twenty Release
"NOMADS OF THE NORTH"

Nineteen Twenty-One Release
"THE GOLDEN SNARE"
Here is the most remarkable cast ever assembled for a single motion picture

LILLIAN GISH
RICHARD BARTHELMESS
MARY HAY
BURR McIntosh
LOWELL SHERMAN
CREIGHTON HALE
PORTER STRONG

JOSEPHINE BERNARD
GEORGE NEVILLE
EDGAR NELSON
KATE BRUCE
FLORENCE SHORT
VIVIA OGDEN
EMILY FITZROY

ALL PERSONALLY DIRECTED BY

D. W. GRIFFITH

FOR HIS MAGNIFICENT ELABORATION OF

"WAY DOWN EAST"

From the stage play by Lottie Blair Parker and Joseph R. Grismer. Presented for twenty-two years by William A. Brady.

THE SOCIETY SCENES A RIOT OF SPLENDOR AND ELEGANCE, DISPLAYING A COSTLY ARRAY OF GOWNS BY LUCILLE AND FURS FROM THE ESTABLISHMENT OF OTTO KAHN, INC., OF NEW YORK.

THE SNOW AND FLOATING ICE SCENES DECLARED THE MOST MARVELOUS EVER SECURED IN THE WORLD HISTORY OF MOTION PICTURES.

THE MOST PROFOUND

GRiffith PRODUCTION

SINCE "HEARTS OF THE WORLD"

For Full Information Address ALBERT L. GREY, General Manager
D. W. GRIFFITH, INCORPORATED
Suite 303 Longacre Building, 1480 Broadway, New York City
Paramount's Foreign Offices

Offices and allied organizations for the distribution of Paramount Arcafilm pictures are as follows:


Feature Films, Ltd., distributor for Australasia, with offices at Sydney, Adelaide, Perth, Melbourne, Brisbane, in Australia, Wellington in New Zealand, and Tahiti in Tahiti.

Societe des Etablissements Gaumont, distributors for France, Belgium, Holland, Switzerland, France colonies and protectorates Egypt, and Asia Minor, with offices at Paris, Lyons, Toulouse, Berdeaux, Marsaille, Lille, Nantes, Nancy, Strassbourg, all in France; Brussels, Belgium, Geneva, Switzerland and Cairo, Egypt.

Famous Players-Lasky Corp., distributors for Denmark, Sweden, Norway, and Finland, with offices at Copenhagen, Denmark, Stockholm, Sweden, and Christiania, Norway.

Sociedad General Cinematografica, distributors for Spain, Argentina, Uruguay and Paraguay, with offices at Barcelona, Spain; Buenos Aires, Argentina, and Buenos Aires, Uruguay.

Policulas D'Lux America De Sul, distributors for Brazil, with offices at Rio De Janeiro and Sao Paulo.

South Pacific Paramount Co., distributors for Chile, Bolivia and Peru with offices at Santiago, Chile.

Caribbean Film, distributors for Cuba, West Indians, Venezuela, Costa Rica, Nicaragua, Guatemala, San Salvador and Honduras, with offices at Havana, Cuba and San Juan, Port Rico.

Continental film Co., distributors for Mexico, with offices at Mexico City.

Nippon Kataudo-Shasin Kaisha, distributors for Japan, with offices at Tokyo.

International Film

The future points toward great international films; it will be these films which will contribute to the development of the moving picture trade in 1921.

Next year, the European editors in the hope of regaining the place which they held on the American market before the war will edit in addition to their motion great international films which will rival the most important productions made in America today.

We are not without realizing the progressive effort to internationalize the world, and we are making the necessary efforts not to allow any distance to exist between us.

Several of the American firms, following the example of the Famous Players which is already established in London, are building studios in France and Italy.

A new moving picture era is beginning — Like Art, cinematography will belong to no particular country. With a view to universal diffusion, the subject of scenarios will become internationalized, and by this very fact will be elevated, humanized.

Scenes will be taken not only in the exact artistic recreations of the interiors but in the real sites where the action takes place. The future exigencies of the screen will abolish distances and frontiers. We will then no longer see in studios nor in the open the reconstruction of expensive sets representing a European city or an Oriental panorama.

The international moving picture companies which now work as they please on the banks of the Thames as on the shores of the Tiber, Paris will no longer be represented by a single stage or scene, but by scenes taken at the Champs Elysees, Montmartre, etc., will be the case at Cairo, Brussels, on the Bosphorus, or in the Alps.

The division of international interpreters will lend an increase of truth and charm to the distribution of these coming films, which will, certainly, by the diversity of scenes and the new technical means used the compete for success, obtain the approval of all publics.

Let us hope, therefore, for the coming of the international film, whose success will contribute in a large degree to the development of the industry of the Silent Art.

LEONCE PERRET.

BUREAU OF COMMERCE

REPORTS

It is suggested that those interested in the export and import field should communicate with the Bureau of Commerce and Industry, No. 14, and make application to receive the commerce reports issued by this bureau and which from time to time contain informative and helpful data bearing on the American importation of foreign films. This bureau is also interested in the most interest-

The Motion Picture Business in Germany

(Counsel Frederick Simpich, on duty with American Commission, Berlin, Feb. 20, 1920.)

No other industry in Germany has been so active in the past 14 months as the film business. The motion picture business of the country is now equipped to handle enormous crowds every night. Few foreign films are shown because of the present law prohibiting their importation. After May, 1920, it is understood that foreign films may be imported. It is reported that the president of the Universal Film Co., which is one of the largest in Europe, is proceeding to the United States to buy American films for exhibition in central Europe.

The German Authors' League, whose membership includes practically all reputable German authors and playwrights, has signed a contract with an American theatrical concern giving it the sole right to film their stories and play in America and throughout the world (including Germany); these German authors and playwrights receiving in turn advance cash payments and subsequent royalties. This American theatrical group has also contracted with certain famous German and Austrian composers and directors for work in America.

Number and Character of Theaters

There are about 600 playhouses in the country and about 3,200 motion-picture theaters. Less than 3 per cent of the old theaters have been converted into motion-picture theaters, and the picture theaters are divided roughly in three classes:

(1) Small family theaters, in provincial towns, where the admission runs from 550 pfennings to 15 marks.

(2) Second-class theaters, where the admission runs from 1½ to 6 and 8 marks, including a luxury tax of 20 to 25 per cent.

(3) The high-class playhouses of Berlin, Leipzig, etc., where the admission runs as high as 15 marks or more.

The motion-picture theaters of Berlin are more comfortable than the average first-class motion-picture house in America. For example, loges with four armchairs will occupy as much floor space in a German theater as 10 seats in the average American theater. Much open space is also given over to aisles, promenades, lobbies, etc.; also larger and better orchestras are provided.

In the past month six very small picture theaters are in operation, some with a seating capacity as low as 100; the largest picture houses in the cities have a maximum seating capacity of 2,400. The estimated seating capacity of all the motion-picture theaters in Germany is 1,000,000. When the average price per seat and the general conditions of the theaters are considered, some idea of the enormous sum spent annually in Germany on motion-picture tickets can be gained.

Organization of the Directing and Salaries

The salaries paid to stars and famous directors in Germany (considering the depreciated mark) are very small compared with American salaries; well-known directors receive from 40,000 to 200,000 marks a year. Average performers re-

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BILLY BITZER

Shooting A Scene
For

"Way Down East"

D. W. GRIFFITH PRODUCTIONS
ularly employed by producing companies receive from 40,000 to 60,000 marks per annum; the highest-priced "movie" stars are said to receive between 50,000 and 100,000 marks yearly.

Some of the best directors are also stockholders in the producing corporations. Bonuses are sometimes paid to directors, provided they complete the number of films a good director is at a premium in Germany, as in the United States. The highest-priced camera men receive about 20 marks a day; 125 marks a day is about the average salary.

Some of the German performers work for two or three companies during the same day, going from one set to another. In addition to the parts in widely differing productions. Nearly all the "movie" players in Germany, and especially the better ones, are still connected with the legitimate stage. Most of the stars are tied up on long contracts.

Pre-War Imports of Films—Studio Conditions

Previous to the war, and, in fact, during the first years of the war, American pictures were very popular in Germany, especially the cowboy and animal pictures. However, prior to the war the number of pictures sent to Germany from the United States was particularly large, in account of producing conditions in the United States and the large domestic demand. The present law forbidding the importation of foreign-made films, May, 1920, passed at the instigation of the 200 or more film exchanges and producers of films in Germany; but the public demand for American films is such that this law will be extended beyond May, 1920.

Previous to the war Italian and French pictures were also popular in Germany, but none is now on exhibition, and German theatrical men say that public prejudice will prevent the exhibit of French-made pictures for a long time to come. The German films are small and poorly equipped, compared with American studios, but they are improving. During the summer time the German companies particularly rely on the exhibitions of sunlight for photography as prevalent in America, but winter conditions are more difficult.

The Ufa and Bioscop corporations have studios in Berlin (where the are 11 large studios in all) that are well built, lighted by electricity, and operated throughout the season of poor sunlight. Certain German companies have been sent to the Mediterranean countries to make pictures, for the sake of better sunlight and different scenery. There are in Germany about 25 big studios. The camera equipment is the same as that used in German and the building of sets and decorations is excellent; but the criticisms of German-made films are mostly heard from the American experts are: (1) Laxness; (2) shooting often is too long and the films themselves often run an interminable length of 10 or 12 acts; (3) the use of an undue proportion of melodrama and tragedy. American motion-picture investigators in Germany state that American comedy pictures would undoubtedly meet with an enormous success in Germany.

Distribution of Films

Germany is divided into six sections for the distribution of films by the big companies. The films are sent out by express, but are not insured by the companies, and their delivery to the subscribing theaters is less accurate and speedy than in the United States. There is a minimum price for the rental of films, but no maximum, the increase being in proportion to the attendance.

The larger producers and manufacturers have signed contracts with many of the theaters to use their films, and have even sold them. Many of the smaller theaters have refused to sign these contracts, the owners declaring that they wish eventually to secure American pictures. The opinion is widely held that the situation is that, except for certain local producers and manufacturers, there exists throughout Germany a great demand for American films. This demand is realized, and it is said the Ufa Corporation has already bought and is now making payment on

75 American films, which it hopes to import after May, 1920, when the film embargo is lifted. Films are not distributed with a profit in Germany. The producer requires an initial deposit for the option for the territory, and when the film is delivered the balance in cash is collected.

Influence of American Films and Methods

The German government will keep close watch on the motion-picture situation in the United States. They know all about the so-called American invasion, and few German film producers have not been or are not already investing in American companies, producing and distributing American films. Practically all of the reputable American moving-picture magazines and journals are read in Germany, and in fact, American moving-picture men have also investigated this field lately, and through these and other channels the German producers are in close touch with the trends in the American studios.

When a famous American picture arouses interest in Denmark or some nearby country, the German film interests send their observers up to watch its success and earning powers. Certain well-known American stories have been adapted to the films in Germany, the same plot and characters being used, but the American producer gets the highest-priced "movie" rat is most noticeable in Germany; that even within the last few months there has been a marked improvement in plotting, costuming, action, photography, settings, and especially continuity is very noticeable.

Theater Tax—Industrial Films for Advertising Purposes

The method of charging theater tickets and muggings returns to the Government authorities is about the same in Germany as in the United States; and, notwithstanding the economic distress of Germany, the crowds at the "movie" theaters seem to be increasing. One German economist states that this is due to the general "forget-the-war" feeling. A German man said, "I go to nearly every picture house in Germany running to capacity and the Berlin theaters turning away hundreds every night."

The Deutches Lichtbuhl at Berlin is a German moving-picture advertising concern, backed by the Government and certain private corporations such as the Krupp, which produces and distributes industrial films. This concern has endeavored to advertise German industries in South America and other foreign countries by distributing such films. Within the last few months it has also entered into industrial educational work in Germany. This concern has lately taken over the National Pictorial News Weekly, which corresponds to the Hearst-Pathe News. An arrangement has been made between the Deutches Lichtbuhl Co. and an American company to exchange weekly news films—news films not being excluded under the law.

It is reliably reported that in a very few instances negatives have been made (called "duplicates" or "replicas") from certain American positive films, originally sold for exhibition in neutral European countries and that prints made from these negatives were later smuggled into Germany.

Operatives in Motion Picture Business Are Organized

Certain unions of organizations exist among theatrical and motion-picture employees. The actors are organized into the "Bühnengenossenschaft," and the musicians, stage hands, etc., are organized into what is known as "Centralverband der Kinostandesteller." The musicians and stage hands are further controlled by the German Musician's Union. Theatrical ushers also belong to a union, but their members are paid a small salary of 10 marks a day; they are expected to make up for this small salary by the sale of programs; also, as in other European theaters, the German ushers exist in a state of near starvation. A new film industry lately developed in Germany is the so-called "home film;" that is, the manufacture and distribution of a small cheap apparatus for making home motion pictures for use in private homes. This industry has lately
GLADYS HULETTE

with D. W. GRIFFITH
been interrupted by a police regulation, which controls the exhibition of films.

According to reports, Berlin will soon possess the largest film studio in the world. The Albatross Rickett Works in Johannesburg are transforming a 60-acre tract into a moving-picture studio; this studio will be about 450 feet long and nearly 200 feet wide.

**Argentina**

In Buenos Aires alone there are 131 moving-picture houses and every town or village in the suburbs of the Republic now has its "circ" theater. Therefore, commerce and organizations would do well to aid the film companies in sending into Argentina are so interesting in plot but also valuable as far-reaching advertising mediums.

**British Purchase of German Cinema**

It is reported in the London Daily Express that Maj. Norman Holoden and Mr. C. C. Graham (the latter of the Famous Players-Lasky Corporation) have, acting for British interests, "purchased from the Germans their holdings in more than 150 cinema theaters in foreign countries." It is stated that the theaters are located in Bulgaria, Roumania, Serbia, Holland, Poland, Turkey, Denmark, and Roumania.

**Motion Picture Company Organized in Peru**

A joint-stock company has been organized under the laws of Peru for the purpose of producing motion-picture films. The company has a well-equipped laboratory capable of developing and printing 1,500 feet of film per day. Cameras and operators have been obtained from New York and several well-known American actors and actresses have been engaged. The name and address of the general manager have been supplied by Vice Consul James R. Roth and may be obtained by referring to file No. 6672.

**Motion Pictures in Japan**

Japan offers a good market for moving picture films, as there are about 600 houses, practically all controlled by single companies, which show films in addition to the two or three thousand theaters in which moving pictures are shown occasionally. In the larger cities the daily attendance at each cinema averages 1,000 persons. Prices of admission vary from 5 to 30 cents, children under 15 and soldiers and sailors being admitted at half rates. From $100 to $500 ins paid by the theaters on a monthly film rental, for which they receive enough reels to make a varied program, changed weekly.

**Switzerland**

(Counsel Francis R. Stewart, Berne.)

Motion pictures have not, as yet, penetrated to all sections of Switzerland, but reports show that progress is being made from day to day. The war has had a marked effect on the film industry, all the belligerent countries having used this means for propaganda work; and while no one can state what effect this propaganda had upon individual opinion regarding the war, it has had the result of converting the people to this form of amusement. Compared with other countries and considering the population, Switzerland possesses to-day a relatively small number of motion-picture theaters and none at all of any great seating capacity. As a result, the smaller houses are very well patronized and their owners are apparently making large profits.

**Film Rentals—Government Censorship**

The independent theaters lease their films at prices ranging from 0.40 francs to 2 francs per meter (meter—3.28 feet) per week, but for special features a percentage of the gross receipts of the theater is demanded. As in the United States, the age of the child affects the price. The practice of having a regular program at a fixed rental is not followed in this country. The exchanges buy the films, with exclusive display rights, from the producer (who generally only supplies one copy, as the territory is small) and hold the person showing the films responsible for their sale return to the exchange. Worn-out films are destroyed when beyond repair, but the purchasing exchange has the right to make reproductions if it so desires.

Each new film requires the approval of a Government censor in each city or Canton before it can be shown, and fees must be paid for in some places, while in others it is given free. No special days are fixed for the release of new films as in the United States, and these rental arrangements give their own theaters first call. Advertising matter must be paid for by the theaters.

**Belgium**

(Visc Consul advertising newspaper.)

American motion pictures have proved extremely popular in Belgium and are at the present time shown regularly at most of the best Belgian picture theaters. Films are generally purchased in Belgium with an exclusive right (monopoly) clause secured by contract. The duration of this contract is: (1) two years from the date of delivery; (2) five years from the date of first showing. Quotations are preferred per meter, that being the unit of measurement of the country. Belgian purchasers seldom desire more than two copies of a film. Continuity is usually purchased in single copy, while dramas which promise to be sufficiently interesting are taken in duplicate. The usual price for single copies of film is 1.50 francs per meter. The number of reels in a drama is said to be of no great importance; the feature films, however, are generally in the vicinity of 1,500 meters in length. Comedies range from 500 to 800 meters. Films in episodes (series pictures) are proving popular in Belgium, especially in the provincial cities.

There is no provision for a motion-picture censorship in Belgium, but the advisability of appointing one is being strongly considered by the Chamber of Deputies.

**Kinds of Films Demanded**

Films dealing with religion, except when well handled from the broad standpoint of Christianity in general, are not in demand. Themes involving political questions, drunkenness, murders, etc., are not popular. It is only exceptionally good films of the war that are still interesting, the public have ceased to demand pictures of this sort.

The motion-picture market for Belgium at this time in the approximate order of their appeal are: (1) Society dramas, especially when rich in luxurious scenes, furnishings, etc.; (2) melodramas, well handled, for the domestic audience; (3) comedies, particularly the exceedingly comical variety; (4) dramatic comedies with rapid action; (5) Far West (cowboy) scenes, if low in price; (6) detective dramas in limited numbers, and (7) series pictures at a moderate price. Dramas with wild animals and thrilling situations, as well as circus pictures, are also in moderate demand.

American films have been well received in Belgium. During the war many French films purchased American films, with exclusive rights for France and Belgium. At these films have been introduced on the Belgian market since the armistice. French films are well known also, and there is a limited number of films from Italian, Norwegian, Swedish, and Danish producers. At the present time no German films are on the market, but it is predicted that two or three strong German productions will make every effort to regain their former business here.

There are 811 motion-picture theaters in Belgium; but outside of the larger cities, such as Brussels, Antwerp, Liege, and Louvain, many of these play only three days a week, generally on Thursdays, Saturdays, and Sundays. Very few of the theaters are equipped with organs. Music is furnished practically either by a piano or an orchestra. In a few of the better theaters in the large cities the music is made something of a feature.
LOUIS C. BITZER
Cinematographer

With D. W. GRIFFITH
"Romance" "Coincidence"

PAUL H. ALLEN, U. S. C.
CINEMATOGRAPHER

David Wark Griffith Productions

"IDOL DANCER" "THE LOVE FLOWER"
"WAY DOWN EAST"

Photographed Robert Harron in the "Brass Bowl"

Own 1920 Bell-Howell and Pathe Camera

D. W. Griffith Studio
Mamaroneck, N. Y.

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The best-known and most-used projectors are those manufactured by the firm of Pathé, Gaumont, and the German firm of Hermann. The writer has been informed that Belgium offers an excellent market for American projection apparatus. The consular officials are trying to bring a series of projectors from Brussels, carrying a small but representative stock.

The Belgian motion-picture industry is organized under the Chambre Syndicale de la Cinematographic, Palais de la Bourse de Commerce, Bruxelles. Practically all Belgian motion-picture men are members of this organization.

Suggestions to Motion Picture Producers

Selling Films in China

A suggestion has been made by Consul Stuart J. Fulling that the interest in importing pictures in China could be considerably increased by inserting well-worded Chinese texts in addition to those in English. There are at present about half a dozen motion-picture theaters in Tientsin, of which the leading foreign house has a capacity of 600, and the Chinese ones seat from 500 to 2,000 people and give two shows daily. Films from most of the larger American companies are exhibited. The popularity of the stars being about the same as in the United States.

Constantinople

(Consul General G. Bic Rownald, Constantinople)

The first cinema was installed in Constantinople in 1905. It enjoyed a great success. A few months later one of the theaters, with the largest seating capacity, was almost entirely given over to moving picture shows. The majority of the films projected belonged to the firm Pathe Freres. Today there are 11 moving picture theaters in Constantinople, besides smaller halls temporarily mounted.

There are now four importers of films in Constantinople, all of whom have agents in Smyrna and in a few of the cities in Asia Minor. The Cinem-Theatre Corporation has correspondents in Athens, Soña, and Bucharest, as they sometimes buy films on a royalty basis with exclusive rights for the Balkan States.

Usually all films are bought on a royalty basis. A single print is purchased, which is projected in one or two local theaters and then used for one year, at least as in the moving picture halls of Smyrna, Beirut, Trebizond and other cities of the country.

According to the style of the film and popularity of the performers, films are paid for at rates varying between 6 to 9 cents a foot. From 1,600 to 2,000 yards, divided into four or five reels, is the most desirable length of a feature film. Those are now successfully introduced; most of these are detective dramas of a total length of 9,000 to 10,000 yards, divided into 25-30 reels.

There is no censorship of moving pictures in Turkey except on religious pictures. The exciting films like hunting and war stories, cowboy dramas, etc., are very popular; they are known as “American Films.” Educational films as well as cartoon and animal pictures are not appreciated, while people take a tremendous interest in comedies, society drama, detective drama and episodes of the late European war. But appreciated above all are the Italian films with performers like Marta Carini, Pina Menichelli and Ida Borelli. Next to these come the French and Danish films, while English and Russian films are unknown here.

The only periodical read by film importers is the French “Courier Cinematographique.”

(A list of importers of films in Constantinople may be obtained from the Bureau of Foreign and Domestic Commerce, or its district or cooperative offices by referring to file No. 5204.)

Motion Picture Films in Cairo

(Charge d’Affaires Frederic de Billiers, Cairo, Egypt)

Cairo has about 10 motion picture theaters, each seating on the average 500 persons. Several of the larger houses, however, are capable of holding an audience of over 1,000 persons.

Most of the films shown at the present time are French and Italian, but an American film of good quality is enjoyed. There is a distinctly good opinion of the quality is given an enthusiastic welcome whenever here for the better-class American films. It is to be hoped, however, that films can be better, and continue furnishing to the Cairo market antiquated and machine-worn specimens of American play-photos. Films are imported and distributed directly among the cinema houses by several dozen films in Cairo, five of which make a specialty of importing American films.

There are no motion picture magazines published in Egypt, and the advertising, very little of which is done, is restricted to the daily papers and signboards. The three most important daily papers are the Egyptian Gazette, the Egyptian Mail and La Bourse.

(A list of film importers in Cairo and a list of Cairo motion picture theaters can be obtained from the Bureau of Foreign and Domestic Commerce or its district and cooperative offices by referring to file No. NE-14000.)

United Kingdom


The motion picture industry, so far as the United Kingdom is concerned, has shown a marked increase over the year 1919 as one of great uneasiness, despite the fact that the business as a whole enormously increased in prestige with the Parliament and press. The producing and manufacturing industry made greater strides, no doubt, than any other section of the trade, and great efforts have been made to create producing organizations that would supply the British market with British films and provide serious competition to the American films. Indeed, as is shown below, the importation of films into Great Britain is less than the American sources is negligible, and today, notwithstanding the intensive advertising campaign of British film producers, the film theaters still exhibit about 75 per cent of American manufacture:

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</table>

The British Film in America—New Theaters

Great activity has been shown by British producers recently, however, and with reasonable success. A number of British films have found their way to the United States, and American theaters are beginning to open their doors to British films. The British manufacturers' most serious trouble at present is the demand for film stock, on an average, double the price of American and foreign films.

Italy

(Trade Commissioner H. C. MacLean, Rome, June 18, 1920)

The production of motion pictures is an industry for which physical conditions in Italy and the Italian temperament are peculiarly favorable, and, consequently, this branch of activity early attained a high degree of development. Italy now claims to rank second to Great Britain in the number of productions of the world in the manufacture of motion pictures. An idea of the importance of this in-
First Production

The Honourable Gentleman
by Achmed Abdullah

With a very notable cast, including Rockliffe Fellowes, Mabel Ballin, Togo Yamamoto and Nellie Fillmore

The Honourable Gentleman
by an author whose plays have been purchased by Belasco, Leo Ditrichstein, et al, is the first work of Abdullah’s presented on the screen.

The Honourable Gentleman
originally published in “The Pictorial Review,” headed the list of great short stories of the year, in the review printed in the “New York Evening Post.”

The Honourable Gentleman
is considered by numerous critics as the greatest work of fiction by one of the most widely read of present-day authors.

The Honourable Gentleman
treats a theme, wherein love and happiness are involved with blindness—a theme used by Victor Hugo; by the Englishman, W. J. Locke; by the German, d’Albert; by the great Frenchman, Clementeau; in stories, plays and operas. But how differently does Abdullah, the Oriental born in Afghanistan, treat this theme! With what dramatic sense and subtle knowledge of the custom and psychology of the East, intermingling with the life of New York!

HUGO BALLIN PRODUCTIONS, INC.
366 Fifth Avenue, New York
Telephone Fitz Roy 2111
William Bertram
Directing
Vitagraph
Serials

Each one better than the last

Finished
"Hidden Dangers"
Making
"The Purple Riders"

Excelsior!!
dustry in the economic life of the country can be derived from the fact that the working capital employed is now estimated at 300,000,000 lire and the actual capital invested at 100,000,000 lire. There are 82 companies engaged in the production of films, of which the greater number are located at Rome, which naturally presents unusual advantages for the production of spectacles and comedies. The annual production of new films in Italy has reached 1,600,000 meters, and if it is estimated that 40 copies are made from each negative the total of printed film is 64,000,000 meters.


Motion Pictures in Burma

The closing of other places of amusement and the creation of increased interest in the activities of the world generally during the war period stimulated the moving picture business in Burma, reports Core. There are about 250 small-sized motion picture theaters in Rangoon, five of which cater largely to European tastes, while the others are patronized chiefly by Burmans and natives of India. All these theaters are equipped with small stages and have seating capacities ranging from 500 to 1,500, comprised of at least three classes, for which the admission charges are 1 rupee ($0.32), 8 annas ($0.16) and 4 annas respectively, while the five theaters catering to Europeans have, in addition, seats at 2 rupees and 3 rupees are currently charged at Mandalay, Moulmein, Maymyo, and other places in the interior, generally connected with one of the Rangoon lines. There are two daily performances given. Films are sometimes rented, from $350 to $400 for a good 30 or 40 part serial film, but are generally purchased, both second-hand and new at from 50 to 80 cents per foot. The programs of the cinemas generally embrace about 12 numbers, covering a variety of subjects—current events, war and other serials, travel, detective stories, and comic scenes. Serials, including war dramas, cowboy and other outdoor pictures, and comic scenes are much in demand and usually comprise one-third or more of the program. More than half of the program is frequently devoted to American pictures, and favoritism is shown the well-known American stars.


Bulgaria

Consul Graham H. Kemper, Sofia, Nov. 21, 1919.

There are in Bulgaria about 93 permanent motion-picture theaters and about 25 which move from place to place, giving exhibitions in various towns. Of the permanent theaters, the largest is in Sofia, where there is a theater seating 2,500 persons, and another seating 1,800. Admission charges have varied from 1 to 20 cents, according to the location of the seat. (The normal value of the lev is $0.193, but at the present rate of exchange it is worth about 3 cents in American currency.) Owing to a recent Government tax of 50 per cent. on admission tickets, the price of admission will probably be advanced.


MEDITERRANEAN REGION

Isle of Cyprus

Extracts from reports issued in August by the Department of Overseas Trade, London.

Five cinemas, average capacity 500 to 600. Love dramas most popular. Admission charges 3 to 5 cents. Only old films shown, average price paid about a penny a metre. No restrictions on imports; 8½ ad valorem duty at time of importation.

Alexandria and Cairo

Four 1st class theaters and two 2nd class theaters in the 1st class quarter. Cheap seats 2nd class in the latter. Many other cinemas scattered through country, but they are very primitive. The first class theaters accommodate about 800 spectators and are built on modern lines. Italian dramas formerly most popular but they are being ousted by American and French subjects. Tragedies and slapstick comedies. Only new films imported. Latest film fetching from £120 to £350 (English) Comedies only fetch small prices.


Port Said

Three cinemas here, and another in course of erection. Average accommodation 500. Slapstick and detectives most popular. Exchange business here handled from Cairo and Alexandria.


Suez

Three cinemas. Average accommodation 500. Slapstick comedies most popular, spectacular dramas, scenic and topicals. Exchange business here handled from Cairo and Alexandria.


Constantinople

Sixteen cinemas in all, five first class. Average accommodation about 800. Modern dramas, well-mounted and staged, go down best. Italian films first in the market. Import duty 6½ and 75 Patres a kilo; film prices around a franc per metre, payable in local currency.


Smyrna

Twelve cinemas in Smyrna and suburbs. Mostly second-hand stuff. Short slapstick comedies and sensational dramas preferred. No restrictions on imports. Customs duty of 2/- per pound.


Palva. (Balearic Islands)


Vigo

About 20 theaters of which ten are of any importance. Business handled from Barcelona. At Port Mahon and district there are twenty cinemas. At Iviza there are two.


Barcelona

Five cinemas seating from 400 to 700 and several smaller cinemas in the outlying district. American serials and Italian dramas most popular. Import duty 3 pesos per kilogram.


Boulogne

Most of the Spanish exchange business is handled here. It is estimated that there are 1,000 cinemas in Spain, of which about 10% open daily and the others Saturdays and Sundays only. In Barcelona itself there are 36 kinemas, the largest seating 2,500. This is the largest kinema in Spain. The other halls hold from 1,200 to 30. Serials and slapstick comedies and adventure dramas go best. Italian films very popular. No restrictions. Import duty of 3 pesos on gross weight of parcel.


Lyons and District

Three halls, accommodating 2,000, 1,000 and 730 respectively. Spectacular dramas and domestic comedies preferred. Mostly American films shown.


THE FAR EAST

Hong Kong

About 500 cinemas in Japan, average size only 48 feet by 60 feet. Sensational stuff and slapstick preferred. Import duty of Yen 8.25 per kin. Average feature costs about 5 or 6 herce or 10 cents per foot F. O. B. London or New York. Six permanent kinemas. Average accommodation for 500. No import duties, censorship by police. Some very successful pictures have been "Kick In," "Hell's Hinges," "The Slave Market," "The Auction Block," "The Barrier," "Tarzan" and "When a Man Sees Red." Fairbanks and George Walsh comedies also popular. Prices for second hand stuff 1d to 2½ per foot. "Tarzan" and "Romantique of Tarzan" brought £4.00 for the two.


Tokio

Large number of cinemas. Slapstick comedies, French comedies and spectacular productions go best. Mostly second hand stuff from Paris shown. Prices for a programme of 3,000 metres about 10 to 120 francs per day, according to size of programme.
SYLVIA BREAMER
FEATURED IN
SIDNEY A. FRANKLIN PRODUCTIONS
EARLY RELEASES
"THE UNSEEN FORCES" and "PARROT & CO."
For First National
Important Incorporations of Year

Alabama
Bonita Theater Co. .......................... $ 6,000
Gay Theater Co. .............................. 2,000

California
Associated First Nat'l Pictures of S. Cal. ............................. 140,000
Banks, Monte Comedies, Inc. .......................... 20,000
Clark Productions Co. .......................... 300,000
Clament Photopals Corp. ......................... 400
Dorety, Kewpie Film Corp., Inc. .................. 500,000
Golden Gate Cinema Studios, Corp. .............. 500,000
Haworth Stoves, Inc. ............................. 500,000
Lafayette Investment Co. ........................ 100,000
Nappa Theater & Realty Co. ...................... 50,000
Pacific Motion Picture Studios ................... 50,000
Pacific Motion Picture Studios ................. 100,000
Pasadena Theater Co. .......................... 150,000
Peters, House, Inc. ............................. 1,000,000
Ray Charles Productions, Inc. .................. 100,000
Sacred Films, Inc. .............................. 75,000
Sunkist Film Co. ............................... 10,000
Sunkist Film Co., Inc. .......................... 10,000

Canada
Famous Players Canadian Corp. .................. 15,000,000
Patricia Photopals, Ltd. ........................ 1,000,000

Connecticut
Hippodrome Amusement Co. ...................... 50,000

Delaware
Artists & Authors Attractions .................. 700,000
Adams Amusements, Inc. ........................ 1,500,000
All American Amusements, Inc. ................ 200,000
Alliance Film Securities Corp. ................. 3,000,000
American Lux Products Corp. ................... 12,500,000
American Theater Corp. ........................ 1,000,000
Appollon Motion Picture Motion Picture Corp. of Amer. .............................. 1,000,000
Associated 1st Nat'l Pictures of Colo. ........ 495,000
Associated 1st Nat'l Pictures of Colo., Inc. 187,500
Associated 1st Nat'l Pictures of Mich. ........ 235,000
Associated 1st Nat'l Pictures of Mo. .......... 195,000
Associated 1st Nat'l Pictures of N. J. ......... 215,500
Associated 1st Nat'l Pictures of N. Y. ......... 870,000
Associated 1st Nat'l Pictures of Va. .......... 195,000
Associated 1st Nat'l Pictures of Western Pa. 247,500
Associated 1st Nat'l Pictures, Inc. .......... 6,000,000
Associated 1st Nat'l, Theaters, Inc. .......... 10,400,000
Baltimore Amusement Co. ....................... 100,000
Bird Film Service, Inc. ........................ 500,000
Brunton, Robert Studio ........................ 5,000,000
Capitol Amusement Co., Inc. ................... 100,000
Cinema Sales Corp. ............................. 100,000
Chilean Feature Corp. ........................... 1,700,000
Clyde Corp. ................................. 2,200,000
Colonial American Theaters Corp. ............. 1,000,000
Colored American Theaters Corp. .............. 1,000,000
Congressional Film Corp. ...................... 250,000
Consolidated Film Laboratories Co. ............ 1,500,000
Consolidate Realty & Theater Corp. ........... 20,000,000
Continental Distributors Co. ................... 20,000
Co-Partner Attractions, Inc ................. 50,000
Corono Photo Corp. ............................ 500,000
Crandall's Lincoln Theater Co. .............. 500,000
Cruiser Films, Inc. ............................ 15,500,000
Delaware Motion Picture Co. ................... 250,000
Dover Theater Co. .............................. 10,000
Dunbar & C. Ryan Corp. ........................ 25,000
Du Pont Film Corp. ............................. 100,000
Du Pont Pictures, Inc. ........................ 100,000
East Cuba Production Co. ..................... 600,000
Educational Films, Inc. ........................ 20,000
Edward C. Ryan Film Corp. .................... 500,000
Eminent Authors Pictures, Inc. .............. 1,000,000
Erie Ka Photo Plays ........................... 100,000
Euclid-102 Theater Co. ......................... 500,000
Exceptional Pictures Corp. .................... 1,200,000
Federal Amusement Co., Inc. .................. 100,000
Film Land Inc. ............................... 500,000
Film Land Colonial Prod., Inc. .............. 500,000
Fountain Theaters Corp. ....................... 10,000
Gardiner Pictures, Inc. ....................... 3,000,000

Georgia
Georgia Enterprises, Inc. .................... 1,000,000
Sally Films, Inc. .............................. 10,000
Citizens Theater Co. .......................... 100,000
Cortland Pictures Corp. ...................... 500,000
Loomis Realty & Amusement Co. ............ 300,000

General Theaters Corp. ....................... 1,000,000
Gloria Film Corp. ............................. 500,000
Great Western Pictures Corp. ................. 100,000
Harris Bros Amusement Co. .................. 45,000
Herbert Pictures, Inc. ....................... 100,000
Hudson Amusement Co. ....................... 500,000
Hyperion Pictures Corp. ...................... 1,000,000
Hyperion Pictures Corp. ...................... 1,000,000
Imperial Films, Inc. .......................... 500,000
International Exhibitors Circuit ............. 2,200,000
International Theater Corp. ................... 1,000,000
Incurvable Photopals ......................... 2,500,000
Itala of America Photopals Corp. ............ 1,000,000
Jans Pictures, Inc. ........................... 365,000
Jefferson Theater Co. ......................... 45,000
Jerome's Jurisdiction Corp. ................... 500,000
K-T Film Distributing Corp. .................. 2,000,000
Liberty Amusement Co. ....................... 100,000
Lynch Enterprises Finance Corp., S. A. .... 10,000,000
Master Films, Inc. ........................... 500,000
Master Pictures, Inc. ........................ 3,000,000
Mecca Pictures Corp. .......................... 1,000,000
Mecca Pictures Corp. .......................... 1,000,000
Metropolitan Amusement Co. ................. 100,000
Midland Theater & Realty Co. ............... 400,000
Modern Photopals, Inc. ....................... 2,500,000
Monarch Film Service, Inc. ................... 100,000
Monarch Theater Supply Co. ................... 60,000
Montgomery Pictures Corp. ................... 500,000
Mountie States Pictures Corp. ............... 1,000,000
Mural Productions, Inc. ..................... 100,000
Mckinley Studios, Inc. ....................... 300,000
National Central Theaters, Inc. .............. 1,200,000
National Service Film Co. .................... 300,000
National Pictures, Inc. ...................... 15,000,000
New Castle Theater Co. ....................... 50,000
N.Y., Literary Bureau Pictures .............. 600,000
N.Y. Masterpiece Distributors, Inc. ....... 10,000
Ohio Theaters, Inc. ........................... 250,000
Orpheum circuit, Inc. ......................... 110,000
Pacific Studios Corp. ......................... 3,120,000
Peoples Theater Service, Inc. ............... 12,000,000
Philadelphia Investment Amuse. corp. ....... 100,000
Photoscope of New York ...................... 1,000,000
Quality Picture Corp. ........................ 2,000,000
Reelcraft Pictures Corp. ..................... 5,000,000
Regent Theater Co. of Holland ............... 55,000
Renco Film Co. ............................... 1,000,000
Robertson-Cole Distributing Corp. ........... 10,000
Robertson-Cole Studios, Inc. ............... 500,000
Roofevelt Theater Co. ....................... 100,000
Royal Pictures, Inc. .......................... 15,000
Seaboard Film Corp. ........................... 100,000
Secuta-America aster Films, Inc. ............. 500,000
Sedler Amusement Corp. ...................... 100,000
Shamarock Motion Picture Corp. ............. 1,000,000
Sherman Producing Corp. ..................... 4,000,000
Slevin Picture Play Corp. ..................... 800,000
Southwestern Theater Co. ..................... 275,000
Square Deal Film Corp. ....................... 10,000
Standard Amusement Co. ..................... 50,000
Standard Picture Producing Co. .............. 500,000
Stereopticon Products, Inc. .................. 100,000
Sterling Feature Pictures, Inc. ............. 50,000
Summit Photopals, Inc. ....................... 750,000
Theatrical Picture Corp. ...................... 100,000
Topkis genius Theater Co. .................. 1,000,000
Town & Country Pros, Inc. .................. 65,000
Trinity Film Corp. of America ............... 1,000,000
Tri-State Theaters Corp. ..................... 1,000,000
Uniform Film Corp. ........................... 1,000,000
Vera McCorrd Productions, Inc. .............. 50,000
Victor Safety Cinema Corp. ................. 30,200,000
Weiland Theaters, Inc. ...................... 3,500,000
West Chicago Amusements, Inc. .............. 100,000
Widescope Camera & Film Corp. .............. 2,000,000
Witchcraft Photopals, Inc. ................... 750,000
York Theater Co. ............................. 170,000

277
Bryant Washburn

wishes to announce the formation

of

The Bryant Washburn Productions, Inc.

in association

with

Lee A. Ochs
EUGENE MULLIN

Directing

BRYANT WASHBURN

in

"THE ROAD TO LONDON"

Bryant Washburn Productions
INC.
WILLIAM D. TAYLOR

Now Making

WILLIAM D. TAYLOR PRODUCTIONS FOR REALART

Recent Release: "Huckleberry Finn," by Mark Twain
Ready for Release: "The Soul of Youth," by Julia Crawford Ives
"  "  " "The Furnace," by Pan
In Preparation: "The Witching Hour," by Gus Thomas
Illinois
Palais Royal Theater Corp. 200,000
Indiana
Aracraft Theaters Corp. 120,000
Citizens Theater Corp. 100,000
Grand Theater Co. 15,000
Herman Theater Co. 500,000
Marion Theater Co. 50,000
Venus Theater Co. 15,000
Iowa
Midwest Film Corp. 50,000
Kansas
Popular Players Pictures Corp. 200,000
Kentucky
Audubon Amusement Co. 10,000
Louisiana
Asso. 1st Nat'l Pictures of Louisiana 82,500
Apostrophe Pictures Corp. 60,000
Maine
Bangor Opera House, Inc. 500,000
Bangor & Spitz Theater, Inc. 500,000
Bangor Theaters, Inc. 500,000
Belfast Theater Co. 500,000
Black Theaters, Inc. 500,000
Capirot Real Estate Co. 200,000
Capirot Theater Co. 300,000
Crockett Theater Co. 15,000
Hutchinson Amusement Co. 500,000
Lewiston Amusement Co. 500,000
Maine & New Hampshire Theaters Co. 500,000
Portland Theaters, Inc. 200,000
Prizma, Inc. 500,000
Rutland Theaters, Inc. 500,000
Sand Reel Film Co. 500,000
Vicory Amusement Co. 500,000
Maryland
Druid Theaters Co. 500,000
Hornstein Amusement Co. 150,000
Massachusetts
Elm Amusement Co. 50,000
Elm Amusement Co. 50,000
New Bedford Strand Theater 10,000
Michigan
Rivoli Theater Co. 100,000
Minnesota
Capitol Amusement Co. 50,000
Duluth Amusement Co. 1,000,000
New York
Brighton Hotel Co. 125,000
Cellofilm Corp. 125,000
Educare Amusement Corp. 500,000
Frank Fay Co. 500,000
K. S. & K. Amusement Co. 50,000
Mercer County Theaters Co. 25,000
New Jersey Theater Co. 2,000
Nixon-Forrest Theater Co. 30,000
Peakaboo Productions Co. 50,000
Prospect Amusement Co. 25,000
Roosevelt Theater Corp. 300,000
Newport Amusement Co. 300,000
Arston Productions Corp. 100,000
Artclass Pictures Corp. 5,000
Arterra Service, Inc. 4,000
Asher Productions Corp. 5,000
Ashers' Enterprises, Inc. 10,000
Associated Exhibitors, Inc. 10,000
Atlantic Motion Picture Corp. 500,000
Atlantic Play Exchange 20,000
Auger Chautaukum, Inc. 100,000
B. & H. Photoplay Corp. 200,000
B. P. W. Films Corp. 5,000
Ballin Prod., Hugo 105,000
Bardavon Theaters Corp. 500,000
Black Enterprises, Inc. 50,000
Bergman-Hayman Studio, Inc. 10,000
Bowery Theater Corp. 500,000
Broadhrollo Pictures Corp. 5,000
Broadway Slide Co. 5,000
Broken Wing Corp. 1,000
Brunswick Film Corp. 100,000
Caeser Theater Corp. 100,000
Capellani, Inc. 25,000
Capitol Film Exchange 25,000
Capital Motion Picture Co. 5,000
Capital Photo Supply Co. 20,000
Carrier Film Exchange Corp. 200,000
Carter Film Corp., A. S. 200,000
Castleton Amusement Co. 10,000
Cayuga Pictures Corp. 52,500
Celebrated Authors Society, Ltd. 10,000
Celtic Players 5,000
Centro Producing Co. 5,000
Chadwick Productions Corp. 15,000
Character Pictures, Inc. 150,000
Chernoff Distinguished Picture Corp. 50,000
Cinema Classics, Inc. 100,000
Cinema Corp. of Manhattan 19,900
Cinema Filmmakers Corp. 100,000
Cinemad Prod., Inc. 100,000
Cinema Plays, Inc. 50,000
Cinema Screen Advertising Corp. 30,000
Clements Photo Features, Hal. 150,000
Clock Theater Co. 10,000
Commodore Film Corp. 20,000
Community Prod., Inc. 600,000
Corinthian Amusement Co. 10,000
Cort Amusement Co. 50,000
Countess Florida Film Corp. 100,000
Cine Plant Productions 25,000
Cinema Newsewte, Inc. 100,000
Civc Theater, Inc. 50,000
Climax Film Corp. 50,000
Compson Photoplays Corp. 100,000
Cosmopolitan Theater Corp. 100,000
Dalton Enterprises Co. 60,000
De Lyons & Co. 15,000
Devereaux & Co., Wm. 20,000
Diamond Amusement Co. 50,000
Distinguished Authors Photoplays, Inc. 10,000
Dominion Film Co. 10,000
Dyla Co. 5,000
D. W. N. Corp. 10,000
Editorial Pictures 50,000
Educational Film Exchange, Inc. 30,000
Educational Films, N. Y. Exchange 100,000
Empire Enterprises 500,000
F. A. A. Dahme 5,000
Falk Amusement Co. 5,000
Felix Adler, Inc. 10,000
Film Prolifics, M. P. Corp. 10,000
Florence Theatre Corp. 60,000
Friedlander, Sampson & Plohm 16,000
G. and S. Amusement Co. 50,000
Gel-Tom Distributing Corp. 5,000
Haim Amusement Co. 18,000
Jewish Pictures Corp. 70,000
Jimmy Hussey 20,000
K. & W. Theaters Co. 1,000,000
Lee Advertising Service 20,000
Maelstrom Amusement Corp. 30,000
Magna Prod. 50,000
McCormick Amusement Corp. 120,000
Metropole Theatrical Corp. 1,000
Reliable Enterprises Corp. 20,000
Resolute Amusement Co. 5,000
R. S. & T. Amusements Corp. 20,000
Salcar Corp. 500
Touraine Film Dist. Corp. 20,000
Venice Art Films Corp. 500
Washington Theater Prod. 500,000
Wiltam Camera Distribution Corp. 15,000

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MONA LISA
Lois Weber Productions
<table>
<thead>
<tr>
<th>Company/Corporate Name</th>
<th>Assets (in $)</th>
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<tbody>
<tr>
<td>Masterpiece Film Distributing Corp.</td>
<td>1,000</td>
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<td>Mayhew Prod., Inc., Stella.</td>
<td>50,000</td>
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<td>Mentor Mgmt. Picture Corp.</td>
<td>25,000</td>
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<td>Messmore Co., H. L.</td>
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<td>Mir American Corp.</td>
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<td>M. M. External Corp.</td>
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<td>Montauk &amp; Elite Theater Corp.</td>
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<td>Oscar Hammerstein's Grand Opera Co.</td>
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<td>Outlook Photoplays, Inc.</td>
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<td>Parthenon Amusement, Inc.</td>
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<td>Peekskill Palace Corp.</td>
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<td>Perrett Pictures, Inc.</td>
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<td>Photolife, Inc.</td>
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<td>Physical News Corp.</td>
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<tr>
<td>Pierce Photo Players, Charlotte</td>
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<tr>
<td>Pinrince Amusement Co.</td>
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<tr>
<td>Plymouth Orpheum Co.</td>
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<td>Peets Photoplay Corp.</td>
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<td>Popular Educational Film League</td>
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<td>Proctors Automatic Picture Corp.</td>
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<td>Producers Feature Service</td>
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<tr>
<td>Rembrandt Film Sales Co.</td>
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<td>Ritz M. P. Corp.</td>
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<td>Titan Attractions, Inc.</td>
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<td>Victoria Theatre Co.</td>
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<td>Vincent Dailey &amp; Co.</td>
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<td>Weinberg Theaters Corp.</td>
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<td>Wonder City Film Co.</td>
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**North Carolina**

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**Ohio**

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<td>Fountain Theater Co.</td>
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283
FREDERICK STANTON
Leads and Heavies

LATE RELEASES

"The Silver Horde" by Rex Beach
"Jenny Be Good" Mary Miles Minter
"Parlor, Bedroom and Bath" All-Star Cast
"The Spirit of Good" Madlaine Traverse
"The Fighting Chance" All-Star Cast

Address 666 South Bonnie Brae, Los Angeles, California
Telephone, Wilshire 5900 5924

284
Lagrange Amusement Co. 100,000
Strand Theater Co. 150,000
Trustee's Picture Co. 15,000
West Toledo Amusement Co. 50,000
**Oklahoma**
Petit Theater Corp. 75,000
New State Film Corp. 5,000
**Pennsylvania**
Enterprise Amusement Co. 100,000
York Theater Co. 20,000
Tri-State Film Corp. 5,000
**Texas**
Buckhorn Pictures Corp. 25,000
Folks Neighborhood Theaters of Dallas 40,000
Galveston Playhouse Corp. 30,000
Latin American Film Corp. 27,000
Radio Amusement Co. 75,000
**Utah**
W. G. Hammett 40,000
**Vermont**
Inter-State Amusement Co. 500,000
**Virginia**
Southern Pines Film Corp. 900,000
Richwood Theater & Amusement Co. 50,000
**Wisconsin**
Great Northwestern Film Co. 500,000
**Washington**
G. G. Theater Co. 500,000
Jensen & Von Herberg, Inc. 4,000,000
Shadowland Prod. Co. 1,000,000

**OUTLOOK FOR SERIALS**

**Public Eager for Serials**

"I am convinced, from an observation of the situation, both as a producer and a theater owner, that the public is more eager for serials; but there is this provision—the patrons of the screen, educated by several years' experience of high-class feature pictures, have become keenly discriminating, with an eye for what is thoroughly dramatic, well staged and, in general, praiseworthy in the films.

"The public is no longer the easily pleased, gullible throng that formerly uncomplainingly accepted everything offered. It is universally realized, of course, but cannot be too strongly experienced, especially with respect to serials.

"Notwithstanding the strong call for episode pictures—a call that is more insistent than ever—I feel certain that the time is not far distant from which the demand for the old standards and the elevation of this class of films to a higher level.

**Sees Greater Demand**

"I think that serials next year will be in even greater demand than they are at present, if the increased business Universal is doing on this form of picture can be taken as an index to public taste.

"Our serial bookings have continued to grow with growing success. During the year several of the big picture theater owners are turning to serials, and houses which have heretofore refrained from using them now have regular nights on which serials are shown.

"The serial has a well defined place in moving picture programs, and with the present tendency on the part of producers to serialize the best obtainable stories, I believe serials will be booked more generally even next year than they are at present.

"The old-time serial was filled in the main with sensational, hair-raising escapades, stunts and thrills. But the serial of today must have more than that to make it popular. The new serial—the kind Universal is making—will contain the proper amount of red-blooded action, must be based on stories that have plausibility.

"This two-by-two expedition to foreign filming scenes for forthcoming serials. We believe the Universal is the first company that has undertaken the filming of serials in far-away countries in order to give the public something entirely different."

**CARL LAEMMLE.**

**Greatest Serial Year Coming**

The coming year will be the greatest serial year in the history of motion pictures, I make this statement with a very strong conviction based on a study of conditions and analysis of the serial situation.

Just as the continued story is the backbone of the magazine business, so serials are the mainstay of a certain class of motion picture theaters, and these theaters can no more do without serials than the magazine can do without the continued story.

The theaters referred to are the so-called neighborhood houses, in other words the houses which depend upon patronage necessities for their existence. To this type of theater the serial is indispensable. It builds and holds patronage as nothing else can, and anyone who is at all familiar with the serial situation knows that more and better theaters are using serials at the present time than ever before in the history of the industry. This I attribute to the fact that bigger and better serials are now being made than ever before. This is made possible by the fact that exhibitors are willing to pay higher rentals for serials than ever before.

**W. E. SHALLENGEGER. Arrow.**

**Through With Cheap Stuff**

In my opinion the serial will remain an important part of the entertainment furnished by the theaters for some time throughout the country.

"I predicted last year that a great many of the big theaters who never ran serials would run serials and keep them for at least three years. To this there is a greater demand for serials than ever before.

"We have passed through the era of cheap melodramatic serials with inconsistent plots and impossible situations. A better and more consistent production of serials today are spending time, effort and money as they have on other big productions.

"There is no room for the type of serial that was popular a few years ago, such as we don't agree with a great many producers that serials should be produced along feature lines, yet do I requirement that feature touches be incorporated in serials.

Serials are intended for that part of the public who like to read sensational stories and see thrilling pictures. But the advance that has been made in the making of feature productions has educated them to a point where they expect serials to be on a par with them on a production standpoint."

**JOE BRANDT.**

**Demand for American Films in Czechoslovakia**

Trade Commissioner Vladimir A. Geringer, Prague.

American motion-picture films are extremely popular in the Republic of Czechoslovakia, but there has been only a limited supply in the country since 1914, when local dealers bought a small quantity from the Ortoni Film Co., in Vienna. Theater owners are eager to get some new American films but so far have not succeeded, owing to transportation difficulties.

"From trustworthy sources I have learned that there are in Czechoslovakia about 350 motion-picture theaters, of which Bohemia, Moravia and Silesia have 293 and Slovakia 55. In Prague, the capital city of the Czechoslovak Republic, there are 40 theaters, and in Brno (Brunn), the principal city of Moravia, 11. The seating capacity ranges from 40 to 600.

"Before the war 40 per cent. of the films were of American manufacture, 40 per cent. Italian and 20 per cent. French. During the war the presentation of German, Austrian, Russian, Swedish and Scandinavian films was permitted. Of these 5 per cent. was Hungarian, 15 per cent. was from the Nordisk Film Co., and the remainder was German and Austrian. Since the signing of the armistice, and especially during the last few months, a good many French, Italian and American films have been imported. The American films, all old production with but one or two exceptions, were bought in Paris.
GEORGE A. BERANGER
DIRECTOR

"The power of true realism lies in picturing the known in such a manner as to obtain and hold interest during the story to be told, in bringing strong situations out of the easily-recognizable affairs of our everyday lives. Therein lies the prime merit of this production.—The main impression made, however, is that enforced by contrast.—There is an unpreached sermon in every second of that contrast, a sermon more deeply felt that is not pronounced in words, one to make the spectators think twice."—

Louis Reeves Hartison

Five years with D. W. Griffith

"A MANHATTAN KNIGHT"

(FOX)

LOUIS TRACY'S BOOK
"NUMBER SEVENTEEN"

(Fox Special Feature Production)

Etc.
"You are surprised time and again throughout the run of the picture by the novel twists and the clever manner in which they have been handled. Director Beranger wastes no footage and makes every incident count. As this picture is treated with the utmost skill, it should afford real pleasure to all audiences.—The most successful direction the star has had.”—WID’S.

GEORGE A. BERANGER
DIRECTOR
JOHN M. STAHL

Director of

"The Woman in His House"

STARRING

MILDRED HARRIS CHAPLIN

"Sowing the Wind"

STARRING

ANITA STEWART

Forthcoming Louis B. Mayer releases through
First National
Prospects for Serials for the Coming Year

Counting our serial year as commencing with the Fall season, we maintain that this will be the biggest serial year Pathé has ever known.

We believe there is a greater demand that ever for serials. We have consistently improved the quality of our serials and their production to the point where the product is thoroughly acceptable in the best class of theaters today. Combined with the fact that those serials have cost just as big an appeal to the popular priced houses as has their former type of blood and thunder serials. Thus we have created a new market, making the demand greater than ever it was before.

We are now appealing with our serials to the identical class of people which reads with avidity the stirring serials of adventure, romance, and mystery in such periodicals as "The Saturday Evening Post," "Cosmopolitan," magazine and other popular and widely read weeklies and monthlies—the very people who patronize the "Class A" theaters all over the country.

Pathé has not made any change it is booking policy, and does not intend to make any change. We shall pursue the same broad policy of permitting the exhibitor to book Pathé product in the manner best suited to his needs. If he wants to book one serial at a time, we book him that way. If he desires to book us for two months of serial program, playing two serials a week; we will book him four serials on that basis. If his theater cannot properly assimilate two serials a week we will content to book him one serial a week and place our other current serial elsewhere in that neighborhood.

Pathé is ever wide in serials. We have so specialized in this form of entertainment that it is a science with Pathé. The past year has seen not less than 15 independent serials offered to the owners on a straight rental basis. We will back any of the producers are making a second attempt. To-day Pathé stands with over 35 successful serials in motion pictures to its credit, and the five to be released this coming Fall and Winter will bring the total up to 40. And we prefer to believe that while we have a considerable opposition in the field of serials, we have yet to find any serious competition.

PAUL BRUNET,

Novelty Now the Essential Feature

A slight overproduction in the serial field may tend to scare away some of the producers, but as a matter of fact, the demand for the episode drama is as great as, if not greater than ever. It all means that unless you have a good serial, don't start to book it. Those of quality will come through; others will fall flat, for the public has become tired of the "yard in the wool thrill" and 'tight-squeeze finish.'

Novelty and worth-while story material, are in my opinion, the main essentials of the successful serials of to-day. Of course, they must have enough rapid action but they do not necessarily have to end with the hero or heroine facing death in some conventional manner. It is with this information in mind, that I have screened "The Great Reward." Instead of concluding as usual, I wind up several of the episodes with dramatic action which makes the cutinations unexpected and therefore doubly effective.

By all means serials should be kept clean. Children constitute most of the city想了, this type of productions and bad underworld stuff, opium dens and similar material should not be shown them. I am trying to appeal to their imagination by different buyers newest for different buyers, including fanciful fairy-like illusions and effects which have a greater moral and entertainment value.

Consistent stories, some particular novelty to appeal to the youngsters and plenty of fast action—these should be primarily noted by the serial producer. As for prospects for the coming year, I consider them very bright. The drawn-out serials has come to stay and unless producers make the public tired, it's popularity will be retained indefinitely. Incidentally, I should advise independent buyers to close for their territories quickly, for there is a likelihood that before long there will be a lapse with a supply slightly smaller than the demand, due to reasons pointed out.

LOUIS BURSTON.

Carter Cinema Co. Releases

How Life Begins—4 Reels. A microscopic biological film, giving with scientific accuracy the methods by which new plants and animals come into existence.

Our Children—2 Reels. Illustrates the weighing and measuring, feeding and scientific care of children, including play and out-of-door activities.

The House Fly—1 Reel. The life history of the House Fly, illustrating its habits and the manner in which it carries germs of various diseases.

Comrades of Success—1 Reel. This film drives home the basic principles of true living and successful working: SAFETY, COURTESY and LOYALTY.

High Cost of Harry—2 Reels. How the many ACCIDENTS which occur in the home, on the street, on cars, in the shop and other places, and how these accidents may be avoided.

The Human Eye—1 Reel. A scientific film showing the care of the eye, its structure, and the disastrous effects resulting from its abuse.

The Making of an American—1 Reel. The story of an immigrant's rise from digging ditches to a position of power through the education acquired in the free night schools of America.

Cub and Square Root—1 Reel. A comprehensive study of cube and square root, by means of animated cartoons.


Man's Best Insurance—1 Reel. Beneficial results of exercise.

Walking to Health—1 Reel. Walking as the best means of increasing the circulation of the blood and thus of acquiring and retaining health.

How to Spend a Healthful and Beneficial Sunday.


Good Teeth—1 Reel. Correct methods of caring for the teeth upon which depend both health and happiness.


Through Shoeshine Valley—Greatest Irrigation Plant in the World.

Scenes Along the Nation's Highway—Good Roads of the United States.

Scenes Along the Columbia Highway—The Salmon industry.

The Ausable Falls in the Adirondacks—Life and sports of this scenic region.


The Lure of the Maine Coast—Wild animals and beauties of this historic Section.

Quaint Folks and Beautiful Scenes of Cape Cod—Historic scenes.
OUT-DOOR EXERCISE IN A WOMAN'S CAMP IN MAINE. OUT-DOOR LIFE FOR WOMEN. NATURE'S WEALTH OF SCENIC BEAUTY AND SOME COTTAGES AT NEWPORT.

THE HEART OF THE WHITE MOUNTAINS—SUMMER RESORTS, HOMES AND SCENIC SPOTS. EDUCATIONAL SERIES OF WILD ANIMAL LIFE— IN THE UNITED STATES.

THE INFINITE VARIETY OF LITTLE OLD NEW YORK— MANY SCENES AND INDUSTRIES OF NEW YORK CITY. DOWN IN OLD RICHMOND—COTTON SECTION AND SOUTHERN HOMES.

AMERICAN HORSES FOR THE WAR.

STOOGES, FISHING AND INDUSTRY—STUDY OF AQUATIC PLANTS AND ANIMALS. TURTLES AND BIRDS.

STARA AND DJI ISLANDS—LIFE AND CUSTOMS OF THE NATIVE.

THE INDIANS OF THE SEMINOLE.

THE KENTE. JAPANESE DANCES OF THE SEASON BY KORE GIRLS—STUDY OF JAPANESE DANCING.

COACHING THROUGH CONWAY IN WALES—SCENIC. PRACTICAL WORKINGS OF THE SHELL GAME—FROM EGG TO CHICK.

PHOTOGRAPHY AT THE FAMOUS GROVE CLUB— IN THE CANADIAN ROCKIES.

BOOKS AND ARTICLES REGARDING INDUSTRY

Compiled by Melita Dye Peschke, and obtainable by securing desired information from M. H. Cannon, Library, municipal Reference Library of St. Louis, Mo.

MOTION PICTURES IN GENERAL

American motion picture directory, a cyclopedic directory of the motion picture industry, 1: c1915. Ref. 792.

Lists players, theaters, manufacturers and studios, film exchanges and supply and accessory.


Densh, E. Making the movies. 1915. 792. What goes on "behind the scenes" of the movies.

Harrison, L. R. Scenecraft, (c1916) 778 A result of a combination of many years experience in nearly all departments of motion picture production, and a constant study of the readjustment of principles of older arts to this new relation.

Hulsizer, M. Motion Pictures. 1913. 779. A book of reference and instruction, covering both the manufacture and the exhibition of film pictures.


Kleine, G. Catalogue of educational moving pictures. c1915. Ref. 778. The reals are classified and briefly described. Contains also a list of "special features" which are not solely educational.

Lescaboureau, J. Behind the motion picture screen. 1919. 792. Written in a popular style and very well illustrated.

Muensterberg, H. The photoplay; a psychological study of motion pictures. 1916. 778. An interesting study, suggestive to all who would know the reasons for the appeal of this "new art" Prof. Muensterberg discusses briefly the technical development of the moving picture, then the psychological factors involved when we watch the screen, depth and movement, attention, memory and imagination, and the emotions; finally the esthetic side, among other things the viewer's demands and functions of the photoplay.— A. A. Booklist.

Rathbun, J. B. Motion picture making and exhibition. 1914. 778. Leads the reader through the subject systematically starting with elementary principles of motion photography and ending with the projection of the picture on the screen.

Richards, H. Motion picture handbook; a guide for managers and operators of motion picture theaters. (c1912.) 778.

Risky, J. N. The effect of moving pictures on the eyes (1915). Work of M. K. Asserts that moving pictures are not injurious to the eyes.

Schneiderehahn, E. V. P. Motion pictures. 1917. Ref. 792. Lecture delivered in the University extension course "Motion Pictures." 1914.

Wagner, R. Film folk; "close-ups" of the men, women, and children who make the "movies." 1918. 792. An intimate peep into the studio lives of actors, directors, cameramen, and others who help in the filming of a picture.

Williams, A. Living pictures. (In his Let me explain. n. d.) 604. Explains very simply the principle of underlaying moving pictures, how they are printed and projected.

PERIODICAL REFERENCES


HISTORY AND EARLY EXPERIMENTS

Dyer, F. L., and Martin, T. C. Motion pictures (In their Edison; his life and inventions. 1910. v. 2) 978. A charter devoted to Edison's work on motion picture films and careers of the inventors.

Grau, R. The theater of science; a volume of progress and achievement in the motion picture industry. 1914. 792.


Liesegang, F. B. Der gegenwaertige Stand der Kinematographie. (In Jahrhundert PHOTOGRAPHIE u. Reproduktionstechnik. 1913.) An article on the progress of the motion picture art in Germany in 1913.

Marcy, E. J. The history of chronophotography. 60 in Smithsonian Institution. Annual report. 1901. P. 317-340.) Ref. 596. P. 1 is a history of the science of motion pictures; pt. 2 explains some of the scientific uses to which it can be put.

Muhammad, E. J. Animal locomotion. 1887. Ref. Mb. A series of plates illustrating human movements made by one of the first experimenters with motion pictures.

TLalbot, F. A. A. Moving pictures; how they are made and worked. (1914) 778 The development of the motion picture from the beginning to modern times. Contains also interesting chapters on trick pictures and how they are made.

PERIODICAL REFERENCES


Dustin, E. T. The first big theater film show and some lessons to be learned from it. Moving picture world. May 1, 1920, p. 710.


Van Loan, C. E. Filmland as it was and is. Collier's 61:57. Dec. 1915.

LAWS AND REGULATIONS

Chief Publishing Co., N. Y. Approved papers for the week ending July 12, 1913; ordinances
governing motion picture shows. (1913.) Municipal Branch Ref. 792.

National Board of Censorship of Motion Pictures. Suggestions for a model ordinance for regulating motion picture theaters. n. d. Ref. 792.

The preceding paragraphs are practical and would be application to any city.

New York (City) Ordinances, etc. An ordinance relating to the exhibition of motion pictures. Adopted by the Board of Aldermen July 1, 1913; approved by the Mayor July 8, 1913, effective Aug. 7, 1913. (1913.) Ref. 792.

St. Louis Council Council bill No. 255; (w. a. rept. by the Municipal Reference Librarian on censorship of motion picture film w. data fr. ten cities. 1913.)

PLAYS

Anderson, A. G. Modern methods in photoplay writing. 1917. 289. 2. It is to the ambitious beginners and to the seekers after truth among professional writers anxious to try their art on the silent drama, that this book of instruction is addressed.—Preparatory Note.

Bajli, E. H. Art of the photoplay. 1913. 289. 2. Aims to show the various stages of the scenario, its essentials, how it is received and produced. —Photoplay scenarios: how to write and sell them. 1915. 289. 2. By a former scenario editor. Contains a simple comedy scenario and a simple drama scenario.

Barker, E. F. Art of photoplay writing. (c. 1917.) 289. 2. Meant for all who desire to learn, in a thorough fashion, the art of photoplays.

Bertsch, M. How to write for moving pictures; a manual of instruction and information. (c. 1917.) 289. 2. Emphasis here is laid on the photoplay, explaining the technical terms, suggesting the kind of theme to use and the kind to avoid. The last chapters take up the question of censorship, morality, and suggestion.

Caine, C. J. How to write photoplays. (c. 1915.) 289. 2. A reproduction of a series of articles on the subject, as they appeared in the "Hints for scenario writers." Department of the Picture-Play Weekly and Picture Play Magazine.

Tarr, C. The art of photoplay writing (c. 1914.) 289. 2. Suggestions for photoplay writers. Includes, also articles by scenario editors and writers.

Togan, J. P. Scenarios; how to write them. 1919. 289. 2. Intended to show in a clear, simple way how a photoplay is constructed, marketed and sold.

Dean, M. Photoplaywriting for motion pictures. (c. 1919.) 289. 2. A few essential directions for motion picture writing.

Dench, E. A. Photoplay writing for the cinema. 1914. 289. 2.

Dinlick, H. T. Photoplays making. 1915. 289. 2. Shows by illustration, that a scenario which merely portrays life is not necessarily dramatic, and that dramatic principles in a photoplay are carried through. Esseen, J. B. and Leeds. A Writing the photoplay (c. 1913.) 289. 2. Aims to teach the theory and practice of photoplay construction, by pointing out its component parts and then showing how these parts are constructed and assembled so as to form a strong, well-built, attractive and salable manuscript.

Fantus, F. How to write a moving picture play. c. 1913. 289. 2. Written in the earnest desire to assist the inexperienced writer to market his ideas to bring them to the people in the advancement of that wonderfully interesting and instructive pastime. The Moving Picture Play—Author.

George, F. The construction of a motion picture play. c. 1911. 289. 2. Aims to give knowledge in a concise form to the many who have clever ideas, but are ignorant of the requirements of a successful picture play.

Gordon, W. L. How to write moving picture plays. 1915. 289. 2. Aims to give the correct technical form for the photoplay play. Hill, W. A. Ten million photoplay plots. (c. 1919.) 289. 2. Gives the basic dramatic situations from which ten million plots may be formed. Photoplay censorship regulations also given.

Liddly, L. W. Photoplay instructions. c. 1913. 289. 2. A handy reference book from which all unnecessary details have been eliminated.


Parsons, L. O. How to write for the "movies." 1916. 289. 2. By a scenario editor in reply to thousands of letters from amateur photowrights, asking for help in writing a scenario.


Powell, A. V. The photoplay synopsis (c. 1919.) 289. 2. Emphasizes the photoplay synopsis from the germ to the final building together of the whole plot and synopsis.

Radnor, L. The photoplay writer. (c. 1913.) 289. 2. Emphasizes the photoplay writer. Emphasizes the photoplay writer.

Selvin, J. On picture-play writing. (c. 1912.) 289. 2. In practical and practical ways calls attention to some problems and possibilities.

Snyder, L. R. Photodrama (c. 1913.) 289. 2. Gives thorough treatment picture-play writing.

Thomas, W. How to write a photoplay. (c. 1914.) 289. 2. A text-book that the amateur writer can easily understand. Includes "A talk with the reader," and a chapter of questions and answers.

Welsh, R. E. A-B-C of motion pictures. (1916.) 778. In a logical manner every stage in the process of making motion pictures is covered, including its history, its business phase and photoplay writing.

Wright, W. L. The motion picture story. (c. 1914.) 289. 2. Analyzes different phases touch- ing upon general requirements and defining the idea, plot, climax, action, etc.

Zuver, E. How to write photoplays (c. 1915.) 289. 2.

MORALS AND CENSORSHIP


Cinema Commission of Inquiry. The cinema; its present and future. Some of the problems and the discussion of the cinema, 1917. 175. A summary of the results of the investigations of the Commission into the effects, morally, mentally and physically of picture shows on their patrons, with especial reference to children and adolescents.

Jump, H. A. The social influence of the moving picture. 1911. 175. The good influence of the motion picture can be felt, (1), on the general intelligence of the people; (2), on their homes; (3) on their morals.

National Board of Censorship of Motion Pictures. The policy and standards. 1914. Ref. 792. Explains on what basis moving pictures are judged and the difficulties encountered in censoring films.

The question of motion picture censorship. 1914. Ref. 792. States the position of the Board on legal censorship of motion pictures and gives a brief history of its organization and procedure.

Report. 1915. 289. 2.

National Board of Review of Motion Pictures. Standards and policy. Reissue. 1916. Municipal Branch. This Board was formerly the National Board of Censorship.

Pennsylvania. State Board of Censors. Motion picture; list of films, reels and views examined. 1918. Ref. 792. Arranged alphabetically by title. Provides names of manufacturers, for whom reviewed, number of reels and date.

RECORDS ESTABLISHED

Chaplin Classic

"THE PAWNSHOP"
Selected by Dr. Riesenfeld as the Comedy for the Rialto Anniversary program, Rialto Theatre, New York City.

Chaplin Classic

"BEHIND THE SCREEN"
Selected by Dr. Riesenfeld as the First Comedy to play the Criterion Theatre, New York City.

Chaplin Classic

"THE ADVENTURER"
The first picture to be played simultaneously at the Rivoli and Rialto Theatres, New York City. Week of August 16 to 21.

Series of Twelve

"FLOORWALKER" "BEHIND THE SCREEN"
"FIREMAN" "THE IMMIGRANT"
"VAGABOND" "THE ADVENTURER"
"RINK" "THE CURE"
"COUNT" "EASY STREET"
"PAWNSHOP" "ONE A. M."

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Distributed by
SELECT PICTURES CORP’N
Exchanges Everywhere
Phelan, John J. Motion pictures as a phase of commercialized amusement in Toledo, Ohio. (Social Survey series, 3, August, 1919) Toledo (c1919) A protest against uncensored moving pictures. While its original research covers only the City of Toledo, the result of its findings has universal application. There is a classified list of acceptable moving pictures, (pp. 76-100), how obtainable. For example, the theater is not allowed to sell any motion pictures on motion pictures as a commercialized amusement, consisting largely of articles in periodicals (1908-18)—L. H. C.

PERIODICAL REFERENCES


Program for dealing with the movies by J. Lee.


ACTING

Agnew, F., psued. Motion picture acting. (c1913.) 792. A book of facts regarding the opportunities of this work, the qualifications, essential talents, and methods of procedure for success as a player. Pref.
Bermude, J., psued. Motion picture acting for professionals and amateurs. 1916. 792. Chiefly devoted to the art of facial expression when posing for the camera. Copiously illustrated by pictures of well-known movie stars.

PHOTOGRAPHY

Collins, F. A. The camera man; his adventures in many fields. 1916. 770 Talks of the trials and tribulations of the camera man, in taking pictures, not only for the movies, but also for newspapers and other enterprises.
Corey, H. How motion pictures are made. (1918.) 778. Here are revealed to us all the secrets behind the trick pictures, animated cartoons, pictures of the bottom of the ocean, and other things that used to pass us grasp with wonder every time we have attended a movie. Includes an interesting history of motion pictures and is well illustrated.

Doubladay, R. Moving pictures; some strange subjects and how they were taken. (In his Stories of inventors. 1904.) 609. Explains in a popular way what the moving picture machine is and tells of some of the dangers encountered by moving picture camera men.
Hulsh, D. S. The motion picture; its making and its theater. 1909. 778. The book, which is in the form of questions and answers, is divided into two parts, the first being devoted to the actual making of the film, the second to the operation of the machine in theaters.
Johnson, G. L. Kinetography by means of coloured lights. (In his Photography in colours. 1916.) 778. A book of high interest and by which colored motion pictures are produced.
Lenox, H. M. Picture play photography. 1914. 778. Tells the principles of motion picture photography, with practical hints and suggestions.
Lutz, E. G. Animated cartoons. 1920. 778. Explains the fascinating little animated figures always featured at the movies. It reviews also the development of motion pictures from the toy stage.

Malius, G. H. How I filmed the war. 1920. 940-91. The extraordinary experiences of the man who filmed the battle of the Somme.
Talbot, F. A. A. Practical cinematography and its applications. 1913. 778 A book for the motion picture photographer. The methods used for developing and printing are described.

PERIODICAL REFERENCES


OPERATION OF PICTURE MACHINES

Cameron, J. R. Instruction of disabled men in motion picture projection; an elementary text book. 1919. 778 Published in connection with a course given by the Red Cross Institute for Crippled and Disabled Men.
Hite, H. H. Lessons in how to become a successful moving picture machine operator. c1908. 778 The author, who is a cinematograph operator, tells which are the best machines to use and explains, in a popular way, how to use them.
Horstmann, H. C., and Toulouse, V. H. Motion picture operation. (c1914.) 778 Aims to present in a simple and practical way the essential principles of motion picture work. A working knowledge of electricity in general is assumed.

THEATERS

Kinsela, E. B. Motion picture theater. (In his Motion theater conducting. 1917.) Ref. 725. Presents plans for motion picture theaters, taking into consideration lighting, ventilation, materials for screens, etc.
Meloy, A. S. Theaters and motion picture houses. 1916. Ref. 725. Contains a list of houses furnishing materials, supplies and equipment for theaters.

Travelers Insurance Co., Hartford, Conn. Safety in moving picture theaters, c1914. 725. Tells exactly how picture theaters should be built in order to be saved from fire, and how the public may protect itself.

Periodical references


MUSIC

Altchen, E. A. What and how to play for pictures. (c1913.) 786-4.
Lang, E., and West, G. Musical accompaniment of moving pictures; a practical manual for pianists and organists. c1920.
True, L. C. How and what to play for moving pictures; a manual and guide for pianists. (c1914.) 786-4. How to use this book to play with certain types of pictures.

291
PAUL H. SLOANE
Original Feature Stories and Continuities for WILLIAM FOX

1920 (first half)

THE TIGER’S CUB (continuity) featuring PEARL WHITE
THE SCUTTLERS (continuity) " WILIAM FARNUM
THE DEADLINE (story and continuity) " GEORGE WALSH
A MANHATTAN KNIGHT (adaptation) " GEORGE WALSH
THE THIEF (adaptation & continuity in collaboration with PEARL WHITE
(from the play by Henri Bernstein) with Max Marcin)

and the William Fox Super Special
Over The Hill To The Poorhouse (with an all-star cast)
STORY AND CONTINUITY
PERIODICAL REFERENCES

ART
Bakshy, A. The cinemagram as art. (In his) Path of the modern Russian stage. (c1916.) 792
A plea for the cinemagram as a vehicle of real art expression.

Frederick, O. The art of photoplay making. 1918. 792.
Considering the moving picture as new form of art. The author tells in a most interesting way how the art may be made really artistic, both to the eye and to the mind.

Hannon, W. M. The photodrama: its place among the fine arts. (c1915.) 792.
For those who are desirous of getting a bird’s-eye view of this most ubiquitous, most popular, and newest of the arts.—Pref.

Lindsay, N. W. Art of the moving picture. 1916. Here we have the moving picture considered as a fine art. The author divides the pictures into three classes, photo-plays of action, intimacy and splendor; or, in terms of art, sculpture-in-motion, painting-in-motion and architecture-in-motion.

PERIODICAL REFERENCES

ADVERTISING AND SALESMANSHIP
Dench, E. A. Advertising by motion pictures. (c1916.) 659.
Points out the advantages of advertising by motion pictures in all phases of business, and gives practical advice as to how and where to have the films shown effectively.

PERIODICAL REFERENCES


EDUCATION
Clement, I. Teaching citizenship via the movies. 1918. 778.
As a means for the civic education of moving pictures to Americanize the foreigner, and to increase civic interest and intelligence. Contains a valuable subject list of civic motion pictures, giving the source from which they can be obtained, and the cost of rental.

Dench, E. A. Motion picture education. (c1917.) 792.
Shows in an interesting way how both the child and the adult may be educated by motion pictures.

McConoughy, E. M. Motion pictures in religious and educational work. (1915.) 792.
How motion pictures can be used to advantage by the church, in mission work. Part 2 contains practical suggestions.

National Board of Censorship of Motion Pictures. Motion pictures in public education. (1912.) Ref. 778. Deals with the possible use of motion pictures by religious and educational agencies, with a view to public welfare.

Shows the wide field of educational possibilities in cinemography. Contains a list of subjects upon which films may be obtained.

Sellmann, A. W. Der Kinematograph als Volks-erzieher. 1912. 778.
Treats of the popularity of the moving picture, the various films shown and suggestions for improvement in the latter.

PERIODICAL REFERENCES

BIOGRAPHY
Motion picture studio directory. 1919-20. Ref. 792. Very brief biographies of motion picture actors and actresses, classified according to the parts they play and arranged alphabetically under these classes.

More than one hundred photographic reproductions of persons and directors with brief biographical sketches.

Lists of novels that have been filmed may be found in the Library Journal beginning with v. 47, 1918, and in Publishers’ Weekly beginning with v. 94, 1918.

N. A. M. P. I.

Various important committees handled unusual difficult problems during the year. Among these were the handling of the situation when in December, 1917, the house of the theatre might be closed by virtue of the coal strike. A special committee headed by John C. Flinn conducted an educational campaign last January, which prevented the closing down of theaters where there was the recurrence of the influenza epidemic.

In April, through the action of another committee when the outlaw railroad strike developed, the post office department issued an order permitting motion picture film in parcel post shipments. This prevented in all probability the nation-wide closing down of picture houses.

On April 1 the association moved to the New York Theater Bldg. 1520 Broadway.

On February 17, many members of the association attended the dinner given to Faulkner of the London Evening News, in this country studying film conditions for Lord Northcliff.

One of the most important activities of the association was that in connection with the Americanization campaign planned by Franklin K. Lane, Secretary of the Interior.

A campaign which has been unusually interesting work during the year was the film theft committee. The report of this committee work is interesting. From August 1919 to January 1920, 17 arrests were made, with resultant in 16 indictments. One of the men arrested jumped $5,000 bail. Of the remainder 8 had sentences suspended. The owner of the theater in Madison, N. J.—Barnet Alvin, was sent to the penitentiary on a sentence of 1 to 3 years, as was Al Lehrer, head shipping clerk of a Select exchange. Up to Aug. 15, 1920, the other cases had not been tried. Two arrests were made in February for robbery of film parcel post. The committee has by its diligence checked theft’s of film in and around New York and has forced out of business several disruptive film studios in second position.

The Washington Bureau of the Association in charge of Jack S. Connelly has proven very satisfactory. This office has been established in Baltimore for the handling of films before the Maryland Censorship Board.

The Bureau during the year brought several important measures before Congress. A bill to prohibit the selling of tickets in picture houses, unless there was a vacant seat; a bill to prohibit the showing of wild west pictures, which might incite crime, and another bill that all houses in Washington should be closed on Sunday. A number of matters pertaining to the trade were taken up by the bureau before the Federal trade commission, the post office department and the internal revenue department. The National Film theft bill in the hands of a congressional committee at the time of going to press is expected to be acted upon some time in December.

The following tabulated statement shows the association’s membership.

<table>
<thead>
<tr>
<th>Class</th>
<th>Membership</th>
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CHARLES OSBORN SEESSEL
Art Director

For FAMOUS PLAYERS-LASKY CORP.
"The Right to Love"
"On with the Dance"
"Dr. Jekyll & Mr. Hyde"
"The Copperhead"
"The Amateur Wife"
"The Counterfeit"
"The Society Exile"
"Wanted A Husband"
"The Misleading Widow"
"His House in Order"
"Lady Rose's Daughter"
"The Cost"

For D. W. GRIFFITH
"Romance"
"Way Down East"

For ROLAND WEST
"Out of the Darkness"

For THOMAS INCE
"The L'Apache"
"The Dark Mirror"

For REAL ART
"The Fear Market"
"Erstwhile Susan"
"Anne of Green Gables"
"The Sinners"
"The Stolen Kiss"

For LEONHARDT-CALLAGHAN PRODUCTIONS
George Arliss
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Complete Art Department Service For Special Productions:
Comprising the designing of all sets, supplying blue prints and working drawings, superintending of construction and color, the selection of all properties and dressing of sets.

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  Strand
  Rialto
  Trianon
  Loew's

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  Empire
  Crown

Montgomery
  Empire
  Strand
  Colonial
  Grand

ARIZONA
Globe
  Morton
  Dime
Phoenix
  Strand
  Columbus
Yuma
  Casino
  Yuma

ARKANSAS
Pt. Smith
  Victory
Helena
  Jewel
  Palace
  Crystal
Hot Springs
  Royal
  Princess
  New Central
Little Rock
  Palace
Pine Bluff
  Best
Russellville
  Community

CALIFORNIA
Alameda
  Strand
Bakersfield
  Hop Jorden
  Groggs
Bakersfield
Berkeley
  T. & D.
  Un. of Cal.
Coalingo
  Liberty
El Centro
  Palace
Eureka
  Rialto
Fresno
  Kinema
  Liberty
Hanford
  T. & D.
Long Beach
  Liberty
  Laughlin
  Palace
Los Angeles
  Grauman's
  Clune's Broadway
  Auditorium
  Superba
  Tally's Broadway,
  Alhambra
  California
  Kinema
  Rialto
Monterey
  Strand
Oakland
  Kinema
  American
  Ye Liberty
  T. & D.
Pasadena
  Florence
  Strand
  Jensen's
  New Raymond
  Pasadena
Pomona
  Belvedere
Sacramento
  T. & D.
  Godard's J. St.
Santa Anna
  West End
  Temple
Santa Barbara
  California
  Mission
San Bernardino
  Strand
  Opera House
  Temple
San Diego
  Plaza
  Superba
  Cabrillo
  Pickwick
  Broadway
San Francisco
  Strand
  California
  Imperial
  Tivoli
  Portola
  Pantages
  Hippodrome
  Rialto
  Sun
  Frolic
San Jose
  T. & D.
  T and D
  Hippodrome
  Liberty
  Wisconsin
San Pedro
  Victoria
  Stockton
  T. & D.
Taft
  Hippodrome
Vallejo
  Virginia

COLORADO
Colorado Springs
  Burns
  America
  Princess
  Liberty
  Odeon
Denver
  Strand
  American
  Princess
  Rialto
  Fox Rivoli
  Fox Isis
  Tabor Grand
Durango
  Gem
   Ft. Collins
  Empress
  Lyric
Leadville
  Liberty Bell
Pueblo
  Grand
  Princess
  Rialto
Sterling
  American
  Lyric

CONNECTICUT
Danbury
  Empress
  Taylor
  Opera House
Derby
  Starling
Hartford
  Strand
  Palace
  Majestic
  Princess
  Rialto
  Parson's
  Grand
  New Poli House
Meriden
  Poli's
Middletown
  Grand
  Middlesex
New Britain
  Palace
  Lyceum
New Haven
  Rialto
  Palace
  Olympia
  Strand
New London
  Crown
Norwalk
  Regent
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Loew's Palace
Moore's Rialto
Moore's Garden

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Jacksonville
Imperial
Arcade
Casino
Miami
Paramount
Unique
Pensacola
Isis
St. Augustine
Jefferson
St. Petersburg
Grand
La Plaza
Tampa
Strand
Grand
Alcazar

GEORGIA
Albany
Princess
Atlanta
Metropolitan
Criterion
Rialto
Strand
Howard
Tudor
Loew's Grand
Alamo
Augusta
Rialto
Grande
Modjeska
Macon
Capitol
Princess
Savannah
Odeon
Arcade

IDAHO
Boise
Majestic
Pinney
Idaho Falls
American
Colonial

ILLINOIS
Alton
Hippodrome
Princess
Aurora
Fox
Rialto
Strand
Bloomington
Majestic
Chicago
Ambassador
Pantheon
Woodlawn
Central Park
Alcazar
Ziegfeld
Band Box
Tivoli
Randolph
Barbee’s Loop
Playhouse
Castle
Casino
Boston
Riviera
State-Lake
Orpheum
Pershing
Lake Side
Rose
Covent Garden
Decatur
Lincoln Square
Avon
Bijou
East St. Louis
Erber’s,
Erico
Elgin
Rialto
Galesburg
Orpheum
West
Colonial
Joliet
Princess
Moline
Mirror
Bio
Paris
Majestic
Shean’s Opera House
Peoria
Apollo
Majestic
Princess
Palace

QUINCY
Erbers
Princess
Orpheum
Belasco
Rockford
Midway
Palm
Orpheum
Rock Island
Spencer Square
Majestic
Springfield
Gaiety
Lyric
Vaudette
Princess
Empress
Waukegan
Academy

INDIANA
Anderson
Starland
Riviera
Bloomington
Harris Grand
Bluffton
Gaiety
Grand
Clinton
Wonderland
Gem
Connersville
Auditorium
Lyric
Vaudette
Crawfordsville
Strand
Ark
E. Chicago
Bartley
Evansville
Orpheum
Criterion
Strand
Fort Wayne
Orpheum
Strand
Jefferson
Gary
Gem
Casino
Art
Gary
Goshen
Goshen
Jefferson
Hammond
Parthenon
Huntington
Perfect
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Lafayette
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La Porte
Princess
Logansport
Paramount
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Marion
Lyric
Marion
Michigan City
Starland
Muncie
Star
Columbia
New Castle
Royal
Princess
Noblesville
Wild's Opera House
Olympic
Peru
Victoria
Richmond
Murette
Murray
Sherbyville
Strand
Alhambra
South Bend
Auditorium
Blackstone
Oliver
Terre Haute
Liberty
American
Orpheum
Vincennes
Moon
Alice
Strand
Wabash
Eagle
Washington
G. Opera House
Liberty
IAOWA
Burlington
Garrick
Palace
Cedar Rapids
Strand
Crystal
Isis
Palace
Clinton
Strand
Amusus
Council Bluffs
Strand
Davenport
Garden
Family
Des Moines
Royal
Palace
Rialto
Casino
Garden
Des Moines
Strand
Majestic
Dubuque
Strand
Grand
Ft. Dodge
Strand
Rialto
Iowa City
Pastime
Strand
Englert
Keokuk
Keokuk
Colonial
Dodge's
Grand Opera House
Mason City
Palace
Regent
Bijou
Marshalltown
Strand
Muscatine
Palace
Amusus
Oelwein
Gem
Ottumwa
Rex
Circle
National
Princess
Sioux City
Princess
Royal
Washington
Fox
Waterloo
Palace
Plaza
KANSAS
Beloit
Grand
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Peoples
Coffeyville
Columbia
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Dodge City
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Rath
El Dorado
Royal
Belmont
Gem
Emporia
Electric
Emporia
Strand
Ft. Scott
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Empress
Great Bend
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Midland
Kansas City
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Manhattan
Marshals
Warcham
Ottawa
Crystal Pastime
Parsons
Liberty
New Elks
Best
Pittsburg
New Brand
Klock
Salina
Strand
Palace
Topeka
Cozy
Orpum
Isis
Wichita
Wichita
Palace
Regent
Holland
Princess
Winfield
Zennis
Novelty
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Lafayette
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Lake Charles
Arcade
Minden
Scout
Monroe
Lyceum
Saenger
Morgan City
Evangeline
Natchitoches
Amusus
New Iberia
Elks
Opera House
Franklin
New Orleans
Strand
Globe
Liberty
Tudor
Trianon
Palace
Plaquemine
Wilbert
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Astor
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Alexandria
Saenger

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Boston
Park
Modern
Beacon
Keith's Boston
Gordon's Olympia
Gordon's Scolley Sq.
Cambridge
Gordon's Central Sq.
Chicago
Olympia
Dorchester
Dorchester Strand
E. Boston
Central Square
Everett
Olympia
Broadway
Fall River
Bijou
Rialto
Empire
Music Hall
Empire
Gloucester
North Shore
Strand
Greenfield
Lawler
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Holyoke
Suffolk
Lawrence
Empire
Rialto
Strand
Lowell
Crown
Owl
Merrimac
Strand
New Jewel
Royal
Leominster
Gem
Music Hall

MARYLAND
Baltimore
Wizard
Parkway
Blue Mouse
Rivoli
Cumberland
Strand
Empire
Liberty

MAINE
Augusta
Colonial
Bangor
Park
Bijou
Biddeford
Opera House
Gardner
Strand

Lewiston
Empire
Strand
Portland
Empire
Casino
Strand
Rumford Falls
Majestic

LYNCHBURG

Maiden
Olympia
Mark-Strand
Waldorf
Malden
Orpheum
Mystic
New Bedford
Olympia
Colonial
Orpheum
Newton
Olympia
Cambridge
Pittsfield
Union Square
Colonial
Sommerville
Union Square
Highland Avenue
Springfield
Bijou
Palace
Capital
Broadway
Fox
Taunton
Park
Worcester
New Park
Mark Strand
Poli's
Olympia

MICHIGAN
Ann Arbor
Majestic
Bay City
Bijou
Regent
Washington
Strand
Orpheum
Battle Creek
Regent
Garden
Strand
Post
Calumet
Calumet
Royal
Detroit
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Majestic
Adams
Wm. Fox's Washington
Broadway Strand
Madison
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building
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Flint
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Garden
Palace
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"THE VICTORIOUS ROMANCE"
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A Comedy-Drama
By Chester De Vonde

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A Musical Drama
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Lansing  
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Gladmere  
Marquette  
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Regent  
Majestic  
Owasso  
Strand  
Pontiac  
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Eagle  
Pt. Huron  
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Maxino  
Majestic  
Sault Ste. Marie  
Temple  
Star  
Saginaw  
Franklin  
Mecca  
Regent  
Auditorium  
Ypsilanti  
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MINNESOTA  
Brainerd  
Park  
Cookston  
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Duluth  
Zelda  
Sunbeam  
Lyceum  
New Lyric  
Rex  
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Grand  
Hibbing  
Princess,  
Majestic  
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Strand  
Palace  
Colonial  
New Garrick  
Garden  
Lyric  
New Unique  
New Astor  
Lyndale  
Bijou  
Rochester  
Rochester  
Empress  
Garden  
Lawler  
St. Cloud  
U. of A. Minor  
St. Paul  
Princess  
Capitol  
Blue Mouse  
Garrick  
Liberty  
Astor  
Starland  
Alhambra  
Virginia  
Lyric  
Grand  
Rex  
Winona  
Colonial  
Opera House  
MISSISSIPPI  
Biloxi  
Crown  
Clarksdale  
Marion  
Columbus  
Princess  
Greenville  
Grand  
Greenwood  
Greenwood  
Gulfport  
Dixie  
Hattiesburg  
Strand  
Jackson  
Majestic  
Meridian  
Princess  
Strand  
McComb City  
Jacobs  
Natchez  
Baker  
Grand  
Picayune  
Arcade  
Vicksburg  
Alamo  
Yazoo City  
Yazoo  
MISSOURI  
Hannibal  
Star  
Joplin  
Electric  
Hippodrome  
Kansas City  
Idle Hour  
Doric  
Newman’s  
12th St.  
Liberty  
Regent  
Royal  
Loew’s Garden  
Moberly  
Grand  
Fourth St.  
St. Joseph  
Electric  
Palace  
Regent  
Alhambra  
St. Louis  
Kings  
Pershing  
Liberty  
West End Lyric  
New Grand Central  
Rialto  
Delmonte  
Downtown Central  
Springfield  
Electric  
Landers  
Sedalia  
Sedalia  
MONTANA  
Anaconda  
Ansonia  
Bluebird  
Butte  
American  
Ansonia  
Liberty  
Rialto  
Billings  
Babcock  
Regent  
Strand  
Great Falls  
Palace  
Imperial  
Sexton  
Marlow  
Antlers  
Helena  
Marlow  
Lewiston  
Judith  
Miles City  
Iris  
Liberty  
NEBRASKA  
Scatrice  
Gilbert  
Lyric  
Grand Island  
Lyda  
Hartings  
Strand  
Empress  
(Continued on page 481)
OFFICES: 1214 MARKET ST., PHILA.

The Stanley Company of America

CONTROLS, OPERATES AND BOOKS THE FOLLOWING THEATRES: IN PHILADELPHIA

ALHAMBR A
ALLEN
ALLEGHENY
AMBER
APOLLO
ARCADE PALACE
ARCA DA
AUDITORIUM
BALTIMORE
BELL
BELMONT
BEN
BLUEBIRD
BROAD ST. CASINO
BROADWAY
BROOKLYN
CAPITOL
CEDAR
COLONIAL GTM.
CROSS KEYS
DARBY
EMPRESS
FAIRMOUNT
FAMILY

56TH ST. THEATRE
58TH ST. THEATRE
FRANKLIN
FRANKFORD
GLOBE (Jun. and Mar.)
GLOBE (39th and Mar.)
GREAT NORTHERN
IMPERIAL, 60th St.
IMPERIAL, 2nd St.
JUMBO
LEADER
LEHIGH PALACE
LIBERTY
LINCOLN
LOCUST
LOGAN
LOGAN AUDITORIUM
333 MARKET ST.
MAINHEIM
MODEL
NEW BROADWAY
NIXON
ONTARIO
OVERBROOK

OUTSIDE OF PHILADELPHIA

WASHBURN
WASHINGTON
\nDover, Del.
DOVER OPERA HOUSE
Easton, Pa.
COLONIAL
THIRD ST.
Gloucester, N. J.
PALLACE
APOLLO
Haddon Heights, N. J.
HUNT'S
Harrisburg, Pa.
CAPITOL
COLONIAL
GRAND
VICTORIA
Lancaster, Pa.
GRAND
HAMILTON
Lebanon, Pa.
ACADEMY
STRAND
Milton, Pa.
BIJOU DREAM
Norristown, Pa.
GARRICK
GRAND
Ocean City, N. J.
DOUGHTY'S PIER
STRAND
Park
Pennsgrove, N. J.
BROAD
Pleasantville, N. J.
STRAND
Plymouth, Pa.
PALLACE
Pottstown, Pa.
HIPPODROME
Pottsville, Pa.
GARDEN

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PRINCESS
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SCHUYLKILL AVE.
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PALACE
Trenton, N. J.
STATE STREET
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GRAND
IDLE HOUR
RIALTO
Wildwood, N. J.
AVENUE
BLAKER'S
CASINO
COMIQUE
REGENT
STRAND
Wilkes-Barre, Pa.
SAVOY
Wilmington, Del.
MAJESTIC
QUEEN
Williamsport, Pa.
KEENEY'S
York, Pa.
HIPPODROME

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City, State and Federal Regulations

FEDERAL LAWS AND REGULATIONS

Copyright

Section 9532. (11) Works not reproduced or sold.—Copyright may also be had of the works of any author, and may also be registered for, by the deposit, with claim of copyright, * * * of a title and description, with one print taken from each of the work being motion picture photography: * * * of a title and description, with not less than two prints taken from different sections of a complete motion picture. Provided, however, that the privilege of registration of copyright secured hereunder shall not exempt the copyright proprietor from the deposit of copies, under sections twelve (Section 9533) and thirteen (Section 9534) of this act, where the work is later reproduced in copies for sale.

Section 9533. (12) After copyright has been secured by publication of the work with the notice of copyright as provided in section 9 of this act, there shall be promptly deposited in the copyright office, in a single mail addressed to the register of copyrights, Washington, C.. two complete copies of the best edition thereof then published or, if the work is not reproduced in copies or copy, print, photograph, or other reproduction to be deposited in any case, such work of copyright. No action or proceeding shall be maintained for infringement of copyright in any work unless such copies of the work deposited and registration of such work shall have been completed with.

Section 9534. (13) Should the copies called for by section 12 of this act not be promptly deposited as herein provided, the register of copyrights may at any time after the publication of the work, upon actual notice, require the proprietor of the copyright to deposit, and any demand shall have been made, in default of the deposit of copies of the work within three months within any part of the United States, or within six months from any outlying territorial possession of the United States, or from any foreign country, the proprietor of the copyright shall be liable to a fine of one hundred dollars and to pay to the Library of Congress twice the amount of the retail price of the best edition of the work and the copyright shall become void. (U. S. Comp. Statutes, 1919, p. 1539.)

J. Hartley Manners vs. Oliver Mosesco. * * *

The case was brought by J. Hartley Manners, author of "Peg o' My Heart," the right for the theatrical presentation of which had been given by contract for a period of years to Oliver Mosesco, who also claimed that the theatrical contract also impliedly carried with it the movie right. This contention was rejected by the Supreme Court. Justices Clarke and Pitney dissented. (United States Reports, 1920.)

Loan, Rental or Sale of Films

Section 8320. (Act Oct. 1, 1918, c. 178.)

The Secretary of Agriculture is authorized, under such rules and regulations and subject to such conditions as he may prescribe, to loan, rent, or sell copies of films: Provided, That in the sale or rental of films educational institutions or associations for agricultural education not organized for profit shall always be exempt from such rentals or sales to be covered into the Treasury of the United States as miscellaneous receipts. (U. S. Compiled Statutes, 1919, Annotated, Supplement, 1919, v. 1, p. 78.)

Immoral Films Prohibited

That section 245 of the Act entitled "An Act to codify, revise, and amend the penal laws of the United States," approved March 4, 1909, is hereby amended by striking out the words "and erect in the District of Columbia, or place noncontiguous to but subject to the jurisdiction thereof, to any other State, Territory or District of the United States, or place noncontiguous to but subject to the jurisdiction thereof, or from any place in or subject to the jurisdiction of the United States, through a foreign country, to any place in or subject to the jurisdiction thereof, or from any place in or subject to the jurisdiction of the United States to a foreign country, any obscene, lewd, or lascivious, or any filthy book, pamphlet, picture, print, picture, letter, writing, print, or other matter of indecent character, * * * or whoever shall knowingly take or cause to be taken from such express company or other common carrier machinery, or film, or any other thing, for the purpose of depositing which of for carriage is herein made unlawful, shall be fined not more than $5,000 or imprisoned not more than five years, or both. (Approved, June 29, 1908.)

Prize Fight Films

Section 10416. It shall be unlawful for any person to deposit or cause to be deposited in the United States mails for mailing or delivery, or to deposit, or cause to be deposited with any express company or other common carrier for carriage, or to send or carry from one state or territory of the United States or the District of Columbia, or to bring or cause to be brought into the United States from abroad, any film or other pictorial representation of any prize fight or encounter of pugilists, under whatever name, which is designed to be used or may be used for purposes of public exhibition. (1913.)

Section 10417. Receiving for sale or exhibition.—It shall be unlawful for any person to take or receive from the mails any picture, film, or other printed matter, or anything that is brought or brought into the United States through any port or place of entry, or from any foreign country, or sent from the United States, by any person, or for any reason, or by any means, or for any purpose, or at any time, for the purpose of depositing, mailing, delivering, or carriage in interstate commerce. (1912.)

Section 10418. Punishment.—Any person violating any of the provisions of this act, or both, or any one of them, or both, or any one of them, shall, upon conviction thereof, be fined not more than $1000.00, or sentenced to imprisonment at hard labor for not more than one year, or both at the discretion of the court. (1912.)

Mail, Films Sent By: Requirements

By direction of the Postmaster General the Second Assistant Postmaster General issued the following order, which appeared May 15, 1919, in the daily Postal Bulletin (No. 11956):

"Washington, May 9, 1919.

"Postmasters are directed to exercise special care in accepting motion picture films for shipment in the mails, to see that the containers are in good condition, and have attached thereto the required 'Caution' label. Containers for motion pictures must comply with the following requirements: "Moving picture films must be packed in tightly closed metal cases inclosed in a strong, spark-proof wooden box, or in spark-proof cases made of less than 0.02-inch thick (No. 25 U. S. Standard gauge) and lined throughout with fiber board at least one-eighth inch thick, or some equivalent insulating matter. Each of the covers of these cases must be fitted tightly and must lap over the body at least five-eighths inch on the sides, forming a tight joint."
A Year of Achievements for Cosmopolitan Productions
1920-1921

A Year of Coming Achievements for Cosmopolitan Productions

PRODUCING SUPER-PRODUCTIONS FROM THE WORKS OF THE WORLD'S GREATEST AUTHORS
All packages containing motion picture films must have attached thereto by the shipper a diamond-shaped yellow label, each side 4 inches long, with the wording printed in black letters inside a black-line border measuring three and one-half inches on each side, reading as follows:  

Noticed. Employed in Motion Pictures. Keep Fire and Light Away. Sweep up and remove carefully contents of broken packages. This is to certify that the articles are properly described by name and marked for such purpose and in a condition for transportation, according to regulations prescribed by the Post Office Department.

...Shipper's Name.

All such packages must be placed in cars and offices in positions that will permit of their ready removal in case of fire. They must not be loaded in cars mixed or carted with steam pipes or other sources of heat. Otto Praeger, Second Assistant Postmaster General.

Films Sent by Parcel Post. Motion picture films must be sent in the tightly-closed, high-gloss yellow, diamond-shaped, strongly-constructed, inflammable, yellow cardboard, packages, enclosed in strong spark-proof wooden boxes. Packages must be plainly marked "Motion Picture Films" and have attached thereto the required diamond-shaped yellow caution label. This label does not apply to non-inflammable films made of cellulose acetate. (Postal Guide, July, 1919, p. 21.)

Protection of the Uniform  
Section 1949a. (Act June 3, 1916, c. 134, par. 125, as amended by Act June 19, 1918, chapter 17, par. 10.) It shall be unlawful for any person not an officer or enlisted man of the United States Army, Navy or Marine Corps, to wear the duty prescribed by the uniform of the United States Army, Navy or Marine Corps, or any distinctive part of such uniform, or any uniform of a form similar to a distinctive part of the duty prescribed by the uniform of the United States Army, Navy or Marine Corps: Provided, That the foregoing provision shall not be construed so as to prevent any person from wearing the uniform of the United States Army, Navy or Marine Corps in any playhouse or theater or in moving picture films while actually engaged in representing theatrical characters having to bring disreputable or offensive upon the United States Army, Navy or Marine Corps.


Shipment of Films  
The United States Interstate Commerce Commission prescribes the way in which motion picture films shall be shipped.

July 15, 1918. Revised regulations.  
(a) Motion picture film must be packed in spark-proof metal boxes or cans complying with Specification No. 321. Not more than eight reels (approximately 1,000 feet each) may be packed in each container.

(b) Motion picture films may also be packed in outside wooden boxes complying with Specifications No. 12 or 31. Such films may be tightly closed inside metal container. The gross weight of such a package must not exceed 200 pounds.

(c) Shipment of motion picture film with advertising matter attached to the outside container must not be offered for shipment. Shippers desiring to include advertising matter with their shipments must pack the films in such a way that the cans shall be the same inside the outside box containing the film.

Paragraph 1864. (a) Unless exempted on account of quantity or method of packing (see columns 3 and 5, Table IV, 1897), all packages containing dangerous articles named in the list, paragraph 1807, and similar articles defined by paragraphs 1802 and 1810, must be conspicuously labeled by the shipper. Labels should be applied when practicable to that part of the package bearing the consignee's name and address.

Paragraph 1885. (a) A package of film in diamond shape, with each side 4 inches long. The color is red for inflammable liquids and compressed inflammable gases, yellow for inflammable solids and oxidizing substances, white for compressed gases, and white for corrosive liquids. Labels must conform to standards as to size, printing, and color, and samples will be furnished, on request, by the chief inspector of the Bureau of Explosives, 30 Vesey Street, New York City.

Tariff Schedule—Dutiable List—Chap. A  
Section 5291—Paragraph 380. Photographic cameras, and parts thereof, not especially provided for in this section, photographic dry plates, not specially described and not included in the preceding articles, and photographic film negatives, imported in any form, for use in any way in connection with moving picture exhibits, or for making or reproducing such negatives for such exhibits, but not developed, 2 cents per lineal or running foot; photographic film positives, imported in any form, for use in any way in connection with moving picture exhibits, including herein all moving, motion, topography or cinematography film pictures, prints, positives or duplicates of every kind and nature, not specially described and not included in the preceding articles, 2 cents per linear or running foot. Provided, however, that all photographic films imported under this section shall be subject to such censorship as may be imposed by the American Legion. (United States Compiled Statutes, 1918, p. 829.)

Taxes on Films  
Section 6309 45g. Act February 24, 1919, c. 18, par. 906.) On and after the 1st of May, 1919, any person engaged in the business of leasing or licensing for exhibition positive motion picture film containing pictures ready for projection shall pay monthly an excise tax in respect to carrying on such business equal to 5 per cent of the total rentals earned from each such lease or license during the preceding month. If a person owning or leasing film containing pictures ready for projection shall pay a tax equivalent to 5 per cent of the fair rental or license value of such film at the time and place and for the period during which exhibited. And if such a rental or license be paid by December 6th, 1918, made a bona fide contract with any person for the lease or licensing, after the tax imposed by this section takes effect, of such a film for exhibition or profit, and if such contract does not permit the adding of the whole of the tax imposed by this section to the amount to be paid under such contract the lessee shall, in the hands of the lessor or licensor, pay so much of such tax as is not so permitted to be added to the contract price.

The tax imposed by this section shall be in lieu of all other excises, duties or taxes upon films, or films and cases for motion pictures, and shall be in addition to any sales tax, or other tax levied upon the price of such articles; or such part of the price as would be subject to such tax, if the tax were in force. The tax imposed by this section shall be in the case of any film or part thereof, even if sold, leased or licensed and paid for during a period of less than one year, payable at such time as the excise tax, or other tax levied upon the price of such articles would have been payable if the tax were in force. The tax imposed by this section shall be in lieu of all other excises, duties, or taxes upon films, or films and cases for motion pictures, or upon the price thereof, to the extent that any such excise, duty, or tax would be payable if the tax were in force.


Excise Taxes  
Section 6309 45h. (Act February 24, 1919, c. 18, par. 901.) These provisions constitute Title IX. of the Revenue Act of 1918, same; sale or lease of film containing pictures, produces or imports any article enumerated in section 900, or leases or licenses for exhibition any positive motion picture film containing a picture ready for projection, shall, in the hands of the licensor or lessee, pay an excise tax of 2 cents per linear or running foot. Provided, however, that such tax shall be in lieu of all other excises, duties, or taxes upon films, or films and cases for motion pictures, or upon the price thereof, to the extent that any such excise, duty, or tax would be payable if the tax were in force.

(To Collectors of Internal Revenue and others concerned.) Article 5 of Regulation 560.2 hereunder by amendment to read as follows: Article 5. An exhibitor who is also an owner of a film, and who exhibits the film for profit must pay a tax equivalent to 5 per cent of the fair rental value of the film when it is paid for and licensed for exhibition. The fair rental or license value of a film exhibited by an owner for profit shall ordinarily be held to be the gross receipts which the film produces therefrom which shall be determined by deducting from his gross receipts his reasonable expenses or allowances for services (but no deduction will be permitted for fair rental value of the film when it is paid for and licensed for exhibition).

The fair rental or license value of a film exhibited by an owner for profit shall ordinarily be held to be the gross receipts which the film produces therefrom which shall be determined by deducting from his gross receipts his reasonable expenses or allowances for services (but no deduction will be permitted for fair rental value of the film when it is paid for and licensed for exhibition).
"THE RESTLESS SEX"

By Robert W. Chambers

Directed by Robert Z. Leonard

Marion Davies does the best work of her career in the role of Stephanie. Not only does she display a much greater sense of repose before the camera but her facial expressions reveal a care, clarity of purpose and conviction that are striking.

—From Wids.
Other Proposed Legislation

During the last (1920) session of Congress, Congressman Harrell presented a bill (H. R. 11557) which was: To prohibit shipment, exhibition of moving picture films, or having in his possession, or showing to or displaying the acts of ex-convincits, desperadoes, handits, train robbers, bank robbers, or outlaw law, as well as exhibit the use of mails in carrying same, and providing punishment. Referred to Judiciary Committee.

Senator Gore, at the same time introduced, by request, a bill (S. 3674), the object of which was: Prohibiting the bringing into the United States and the carrying and transporting therein, from one State, Territory or District, of pictures, films, moving pictures, or photographic slides, or show to or simulate the acts of conduct of ex-convincits, desperadoes, handits, train robbers, bank robbers, or outlaw law, in the commission or attempt or commission of crime or acts of violence; and to prohibit the use of the mails in carrying communications relating to the same, and providing punishment therefor;—the Committee on Interstate Commerce. Neither bill passed.

Congressman Henry T. Rainey introduced a bill (H. R. 12000) which designed: To punish transportation, or exhibiting picture films in interstate and foreign commerce.

STATE LAWS

Illinois—1917

Section 224-a. It shall be unlawful for any person, firm or corporation, to manufacture, sell, offer for sale, advertise or publish, present or exhibit in any public place in this state any lithograph, moving picture, play, drama or sketch, which publishes or represents or purports to publish or represent any hangman, or burning of any human being. Any person, firm or corporation violating any of the provisions of this section shall be guilty of a misdemeanor, and upon conviction thereof, shall be punished by a fine of not less than fifty dollars, or more than two hundred dollars. (Laws, 1917, p. 362.)

Section 224-b. It shall be unlawful for any person, firm or corporation, to manufacture, sell, offer for sale, advertise or present or exhibit in any public place in the State any publication or representation by lithograph, moving picture, play, drama or sketch, purporting to publish or represent any hangman, or burning of any human being. Any person, firm or corporation violating any of the provisions of the latter section shall be guilty of a misdemeanor, and upon conviction thereof, shall be punished by a fine of not less than fifty dollars nor more than two hundred dollars. (Amendment above. Laws 1917, p. 362.)

Proposed Federal Legislation

Motion Picture Censorship Bill

Mr. Husches introduced in the House of Representenatives, December 6, 1917, a bill (H. 2244) creating a Federal Motion Picture Commission. The bill was referred to the Committee on Education. The bill created a sensation among the theatrical moving picture interests, and one of the chief was the passage of the bill. The bill was by William H. Seaury, Esq., of the New York Bar, and counsel for the Motion Picture Board of Trade of America, Inc. The bill failed of passage.
1920
Cosmopolitan Achievements

"THE RESTLESS SEX"
Marion Davies' Greatest Success

"HUMORESQUE"
The 1920 Screen Classic
Kansas—1919

In this act provision is made that 10 per cent of the receipts from fees for the examination of moving pictures, etc., shall be credited to the general revenue fund of the state “to reimburse said fund for the expenses of printing, legal advice, auditing and handling accounts of said funds, and all general expenses which are paid out of the general revenue fund, but which are properly chargeable to the Kansas Board of Review department.”

Section 382-a. Any motion picture exhibition which was previously antagonized but notwithstanding protests it became a law.

Senator Cotillo introduced another bill which also became a law. It is also in favor of exhibition and attendance to break the hold of the manufacturer. It adds a new section to the general business law (Chapter 20 of the consolidated laws) which is as follows:

Section 3. Money deposited or advanced for use or rental of personal property. Whenever money shall be deposited or advanced on a contract for the use or rental of personal property as security for performance of the contract or to be applied to payments upon such contract when due, such money, with interest accruing thereon, if any, until repaid or so applied, shall become the property of the person making such deposit or advance and shall be a trust fund in the possession of the person with whom such deposit or advance shall be made, such deposit or advance shall not be deposited in a bank or trust company and shall not be mingled with other funds or become an asset of such trustee.

This section was vetoed by the governor and the act was declared void after immediate veto March 18, 1920, as a bill was introduced amending section 2154 of the penal law as follows:

“Section 2154. Motion picture exhibitions where an admission fee is charged, as hereby prohibited on the next day of the week.”

Louisiana—1914

Section 1. Be it enacted by the General Assembly of the State of Louisiana: That any city, town or village in this state shall from and after the promulgation of this act throughout the city, legislative branch, be authorized and empowered to adopt any ordinance or law for the regulation by censorship, of moving picture theaters and shows, nickelodeons, theatroriums, penny, five and ten cent arcades, and all places of amusement or education, showing, operating or displaying motion pictures, for which an admission charge has or has not been made.

Section 2. That said ordinance or law designate the functions and duties of the censors and their number and the mode in which they shall be selected and remunerated and their compensation as they may receive, should said censors be remunerated for their services.

Section 3. Cities, towns and villages are hereby authorized to punish any violation of said regulation, by fine not exceeding Twenty-five Dollars ($25.00) or imprisonment, not to exceed thirty (30) days or both at the discretion of the Court.

Section 4. That all laws or parts of laws in conflict herewith be, and the same are hereby repealed. (Louisiana Laws 1914, pp. 339-340.)

Massachusetts—1920

Proposed censorship bill vetoed by Governor, June 5.

Missouri

(For several past legislative sessions held in this state, bills have been introduced for the purpose of establishing censors for moving pictures. The bill introduced in the last legislature (1919) was a copy of the Pennsylvania law. None has so far reached engrossment.)

Montana—1907

Section 8881. Every person who shall exhibit moving pictures anywhere shall be shown or exhibited to the public any scenes or pictures depicting burglaries, train robberies, or other acts which would constitute a felony, is guilty of a misdemeanor. (Montana Laws 1907, c. 66.)

New York

During the legislature of 1920 several bills affecting the theaters, moving pictures and their exhibitors were introduced. Three of these bills made it a misdemeanor for any agency of moving pictures, or person or company, to sell in advance of the advertised rate, or more than 10 per cent above the regular rate. There were an equal number of bills that amended the statutes making it a misdemeanor to allow any child under sixteen to “any dance-house” * * theater or moving picture performance * * unless accompanied by a parent or guardian.

In one of these bills the age was increased to eighteen. Another added the words after parent or guardian of the person under 16 years of age, “or parent or guardian, ”—which in no sense changed the law; still another, introduced April 15 by Senator S. A. Cotillo, amended the law as follows:

“‘But the provisions of this subdivision shall not apply to the admission of any such child between the ages of ten and sixteen years to any kinetoscope or moving picture performance of any kind in the City of New York in the afternoon of days other than school days or after school hours and before eight o’clock in the afternoon of school days although not accompanied by its parent or guardian, provided that the Chief of Police, or in his absence the place where such performance is held shall be a space for such children segregated from the portion thereof occupied by other patrons which segregated space shall be one-third of the theater, who heretofore and character and shall be approved by the Society for the Prevention of Cruelty to Children of such city, which society may charge a fee not exceeding seven thousand five hundred dollars from each such place of amusement for the approval of such matron or matrons therein during each year.”

Ohio—1913, 1915

Bill passed providing for State Board of Censors.

Pennsylvania

The annual license for any place of amusement, buildings, tents or enclosures, or any part thereof, situated in any city, borough, or township of this commonwealth, which are used for the exhibition of fixed or moving pictures or stereopticon views, exclusively, (whether stage scenery and apparatus are employed or not,) an irrevocable trust of the number of chairs or seating capacity of such place of amusement, buildings, tents or enclosures.

Theaters First-class—Philadelphia: Annual license, $350.00; second class, where such places of amusement, buildings, tents or enclosures shall have over 1,000 chairs, $4,000.00; 1,000 chairs or less, and more than 400 chairs, $75.00; 400 chairs or less, $30.00. In boroughs and townships, irrespective of the number of chairs or seating capacity of such places of amusement, $30.00. (Purdue’s Digest, Sup. 1905 to 1915, v. 5, pp. 526-5266.)

Section 34. It shall be unlawful for any person or persons to give or participate in or for the owner or owners of any tent or any premises, lot, park or common, or any one having control thereof, to permit within said building, tent, any dramatic, theatrical, operatic, or vaudeville exhibition or any drama, picture, fixed or moving pictures of a lascivious, sacrilegious, obscene, indecent, or of an immoral nature and character, or such as might tend to corrupt morals.

Section 35. Any person who shall violate any of the provisions of the first section of this act shall be guilty of a misdemeanor, and upon conviction thereof shall be fined not exceeding $1,000, or suffer an imprisonment in the jail of the proper country for a period not
Cosmopolitan Productions will include

"THE WORLD AND HIS WIFE" by Jose Echegaray
"THE INSIDE OF THE CUP" by Winston Churchill
"THE PASSIONATE PILGRIM" by Samuel Merwin
"BURIED TREASURE" by F. Britten Austin
"THE LOVE PIKER" by Frank R. and Leslie Adams
"PROXIES" by Frank Adams
"HELIOTROPE" by Richard Washburn Child
"THE DAUGHTER OF MOTHER McGINN" by Jack Boyle
"KINDRED OF THE DUST" by Peter B. Kyne
"SUPERMAN"
"THE GOOD PROVIDER"
"BACK PAY"
"THE YOUNG DIANA" by Marie Corelli
"YELLOW MAGIC" by F. Britten Austin
"THE WILD GOOSE" by Gouverneur Morris
"JOSS" by Hugh Wiley
"BEHIND THE VELVET" by Lowell Otis Reese
"UNEASY STREET" by Arthur Somers Roche
Purdon's

within Schaffer, separate ground * the law. strength claim taking * such proper moving * Constitution did Xhe authorized has * * * * * * * * "the character express on whether amusement, jury, days, jail conviction or exceeding exceeding aiding day charged sparring thousand provisions be than hundred dollars or more than one thousand dollars, or be imprisoned in the county jail for not more than ten days, or both, in the discretion of the court or jury, and each day's violation of any of the provisions of this act shall constitute and be punishable as a separate offense.

ORDINANCES OF THE PRINCIPAL CITIES OF THE U.S.:

Some General and Specific Powers of Mayors and Cities

To promote public morals and decency, reasonable ordinances may be passed to regulate theaters, variety shows, and other places of public amusement, and to suppress or prohibit indecent or immoral exhibitions at such places. (Treatise on the Law of Municipal Corporations, by Eugene Quillen, 1891.)

The power to license, tax, regulate (and sometimes suppress and prohibit) theatrical and other exhibitions, shows and amusements, is usually conferred upon municipal corporations in express terms. *

* So like power is generally granted concerning moving picture shows. However, aside from express power to impose license fees for revenue, the character of the amusement is such as to justify reasonable police supervision, and as a proper means of regulation, ordinances may require a license or permit for which a moderate fee may be charged. (McQuillen, Municipal Corporations, v. 3, pp. 2269-70.)

An ordinance passed under express power which requires exhibitors of moving pictures to first exhibit them to the chief of police, to determine whether they are obscene and immoral, is valid and the words "obscene and immoral" fix a sufficient standard to guide him in his determination. Such an ordinance prohibiting the exhibition of "moving" obscene or immoral pictures does not furnish a ground for a claim of discrimination because it is not violative of interstate commerce. And the fact that the owner is paying rent on the films while the Chief of Police is determining whether or not they are objectionable under the ordinance, such time being without the knowledge or consent of the owner, for such inspection, does not constitute a taking of property without due process of law. (Block v. Chicago, 239 Ill., 251.)

The levying of an exhibition tax has been practiced in regard to other occupations, and the constitutionality of it has never been doubted. There can therefore, be no objection to it in the present case, admitting that local entertainments may be meritorious as other occupations. But it seems to be peculiarly proper in employments of this kind. They require to be called in, put to expense in preserving order, and it is proper they should be indemnified for inconveniences or injuries occasioned by employments of this nature. (Boston v. Schaffer.)

(Ordinances similar to the following state laws, are very general throughout the United States.)

Wearing Hats in Theaters

(Act 62 of 1896, p. 95.) An act making it a misdemeanor for the owner, lessee or manager of any theater to permit or suffer any person or persons "to wear a hat or any kind of head gear, opera or evening bonnets excepted, provided the same shall not obstruct the view of persons sitting behind the wearer of the same, (during any performance), shall be guilty of a misdemeanor. (Constitution and Statutes of Louisiana, 1920, v. 2, p. 874.)

Wearing Hats at the "Movies"

"For the security of the peace, health, order and good government, etc., it has been adjudged sufficient reason to authorize the enactment of an ordinance, making it "the duty of the proprietor, lessee, etc., of every opera and moving picture show house, to require all ladies who attend performances in such a theater or opera house to remove their hats during the performance." It was claimed that this ordinance was discriminatory and class legislation in that it did not apply to all subjects alike, and if otherwise valid, it was wholly unreasonable, because it imposed a penalty on an occupation which the legislature had no control. The character of the amusement was a moving picture show. The basis of the judgment appears in the language of the court. "It is not the power of the legislature to give the style of modern hats worn by ladies, if permitted to be worn by them while the performance is in progress, will prevent those who may be so unfortunate as to find themselves in front of, or sitting near the stage, or from enjoying the spectacular entertainment there presented. * * * The spectacular is the principal part of moving picture shows. The evil aimed at by this ordinance, the mischief it was intended to prevent, and the nuisance it was passed to abate all clearly show that the ordinance in question is within the police power of the state and is not contrary to the "general welfare" clause of its charter." (Oldknow v. Atlanta (Ga. App. 1911) 71 S. E. 1015.)

Regulating Seating of Persons in Theaters

Any owner, lessee, proprietor, manager of any theater, or any other person who permits, or is in any way connected with the exhibition of any play or performance, upon which the theater curtain has arisen on the performance in such theater * * * to take seats and disturb the persons already seated in said theater * * * shall be guilty of a misdemeanor, and be punished by a fine not exceeding $25.00 for each violation therof, or imprisonment for not more than 30 days, at the discretion of the court or courts in whose jurisdiction the offense was committed (and each violation shall be a separate offense). (Constitution and Statutes of Louisiana, 1920, p. 875.)
MARION DAVIES

The Cosmopolitan Star
as seen by the

WORLD'S GREATEST ARTISTS

From the painting by
Howard Chandler Christy

From the painting by
Harrison Fisher

From the painting by
Penrhyn Stanlaws
CITY ORDINANCES

Akron, O.

Moving pictures, 1 yr., $40.00.

Albany, N. Y.

Theaters. 1 yr., $100,000 for theatrical season; $50.00 for 3 months; $20.00 per week. Left to discretion of mayor. Moving Picture—Annual $50.00.

The Section 4, for his/her discretion, after the notice to the owner or lessee, suspend or revoke the license of any theater or place of public amusement where any show, play or exhibition is given or is advertised to be given, which, in his opinion, is a lewd or immoral nature. He may also refuse to license any transient show, exhibition or entertainment, or, under such license, revoke the license of the same, whenever, in his judgment, such show, exhibition or entertainment is of a lewd or immoral nature. The mayor may upon like notice revoke such license or suspend or revoke the license in his opinion, and after a report to the Chief of the Fire Department to that effect, unsafe for the public gathering therein. (Albany: General Ordinances 1910, pp. 717-18.)

Atlanta, Ga.

Moving picture show, 1 yr., $100,000. Operator, original license, including examination fee, 1 yr., $5.00; renewal license, $1.00. School for acting, 1 yr., $50.00. Supply house, 1 yr., $50.00.

Atlantic City, N. J.

Moving picture-operator, 1 yr., $5.00. Moving-picture or stereopticon, scenic theater, electric illusions, or stereopticon advertising, except open air shows, 1 yr., $50.00. Same, second air, 1 yr., $100. Operator annual license, $5.00.

Auburn, N. Y.

Theater, 1 yr., $75.00.

The Common Council has power to prohibit, restrain and regulate all public exhibitions or performances for money, and to require, fix the amount, and to provide for the collection of license fees therefor. (Auburn: Charter, Sec. 30.)

Augusta, Ga.

Moving-picture show or electric theater, 1 yr., $100.00. Photograph or mutoscope parlor, 1 month, $5.00.

Aurora, Ill.

Arcade, 1 yr., $100.00; 6 months, $60.00; 1 week, $10.00. Theater and moving picture show rate based on admission charge 1 yr., $50.00 to $100.00.

Austin, Texas

Motion-picture exhibition, 1 yr., $12.50.

Baltimore, Md.

Theater and moving pictures, 1 yr., $50.00. A bill permitting moving picture theaters to open on Sunday after noon in Baltimore was passed by the legislature and was signed on April 16th, 1920 by the Governor. There is a referendum attached to the bill, and the citizens of Baltimore may vote on it at the next election, in November. See State Laws: Maryland.

Belleville, Ill.

Theaters, opera houses, motion picture shows, 1 day, $5.00 or in lieu of all separate licenses, 1 yr., $50.00.

Bellingham, Wash.

Operator, 1 yr., $5.00; assistant operator, 1 yr., $2.50; Penny arcade, 1 yr., $5.00.

Berkeley, Cal.

Shows, $5.00 a day. Professor T. H. Reed wrote a report on the committee appointed by the City Club to investigate the motion picture situation in Berkeley. This report was published in Berkeley Civic Bulletin, April 9, 1917.

Binghamton, N. Y.

Theater: rate based on seating capacity, $50 to $150.

Birmingham, Ala.

Moving pictures; movietheater, theater, electric theater or penny arcade, rate based on gross receipts, 1 yr., $100 to $250. Film exchange, 1 yr., $50. Moving picture supplies, 1 fr., $25.

Section 1763. It shall be unlawful for any person, firm or corporation operating or conducting a moving picture theater or other place of amusement in the City of Birmingham to show or place on exhibition or allow or permit to be shown or be exhibited at such moving picture show * * * any film, scene, show or picture * * * represents any indecent, obscene, lewd, filthy, vulgar, lascivious or suggestive in nature. Section 1765. It shall be unlawful * * * in moving picture show * * * in the City of Birmingham any obscene, filthy, vulgar, profane or suggestive text, legend, phrase or verbiage of any kind or any, or describing any moving picture film or show.

Section 1796. Any person, firm or corporation shall, upon conviction, be punished by imprisonment within the limits and as provided by Section 1216 of the Code of Alabama. (Birmingham: Code 1917, pp. 815, 816, 818.)

Boston, Mass.

Moving picture theaters, 1 yr., $75.00.

See State Laws Massachusetts.

(The censorship bill that was passed by the state legislature and later vetoed by Governor Coolidge, was opposed by Mayor Peters of Boston. In his opinion the police censorship was adequate. Some of the earlier work of the Boston police department may be shown by the following statistics: 1910, licenses issued, 6080; entertainments approved 6067, disapproved 13; 1911, licenses issued, 6763; approved, 6734; disapproved, 29. 1912, licenses issued, 7377; entertainments approved, 7313; disapproved, 8267; 1913, licenses issued, 8316; entertainments approved, 8276; disapproved, 40. 1914, licenses issued, 8551; entertainments approved, 8525; disapproved, 26.)

Bridgeport, Conn.

Theater, or exhibition of moving pictures, rate based on seating capacity, 1 yr., $50.00 to $150.00.

Brockton, Mass.

Moving picture theater, 1 yr., $25.00.

Buffalo, N. Y.

Moving picture operator, original license, 1 yr., $5.00. Renewal, 1 yr., $2.00. Theater or moving pictures, rate based on seating capacity, 1 yr., $50.00 to $100.00.

All exhibitions of moving pictures known as mutoscope, kinetoscope, cinematograph or other like automatic or moving picture devices, and all penny arcades, so-called, or similar entertainments, shall belong to and be known as exhibitions of the sixth class. (Buffalo, Ordinances 1912, chap. 34.)

All licenses shall expire on the 30th day of May of each year. (Buffalo, Ordinances 1912, chap. 34.)

Camden, N. J.

Moving picture show, per seat, 1 yr., 10 cents. (None less than $25.00.)

Charleston, S. C.

Moving pictures, rate based on admission charge, 1 yr., $75.00 to $150.00; operator, 1 yr., $5.00; each succeeding year, $1.00.

Charleston, W. Va.

Moving picture show or vaudeville, or both, 1 yr., $125.00; 6 months, $100.00; 3 months, $75.00; 1 week, $20.00. Penny arcade, 1 yr., $50.00; 6 months, $35.00; 3 months, $25.00.

Charlotte, N. C.

Motion picture show, illustrated songs, musical attractions or vaudeville in connection with each stand, 1 yr., $100.00.

Chattanooga, Tenn.

Moving picture films, manufacture, sale, or lease or rental, 1 yr., $125.00; 6 months, $100.00; 3 months, $75.00; 1 week, $20.00. Penny arcade, 1 yr., $50.00; 6 months, $35.00; 3 months, $25.00.

Free motion picture entertainment.

Chillicothe, Mo.

Moving picture show, 1 yr., $40.00.

Chicago, Ill.

Motion picture operator, original license, 1 yr., $3.00; renewal license, 1 yr., $2.00; apprentice license, unlimited, $1.00. Penny arcade, etc., 1 yr., $200. Theater, rate based on admission charge, 1 yr., $200.00 to $1900.00. Free municipal motion picture entertainments have been given.
James Oliver Curwood Productions  
“Nomads of the North”  
(A First National Attraction)

“Back to God’s Country”  
by James Oliver Curwood  
(A First National Attraction)

National Film Corporation  
Re-Issues of  
“Tarzan of the Apes”  
and  
“A Romance of Tarzan”  
(First National Attractions)

Cathrine Curtis Corporation  
Studios, Los Angeles  
HENRY MACRAE  
Supervising Director

Dominion Film Company, Inc.  
Production rights to works of Ralph Connor and other famous authors

Winnipeg Productions, Ltd.  
(Winnipeg, Canada)  
“The Foreigner”  
by Ralph Connor

Legend Film Productions, Inc.  
New Series of Two-Reel Comedies

Northern Pictures Corporation, Ltd.  
(Calgary, Canada)  
“Cameron of the Royal Mounted”  
and  
“The Patrol of the Sun Dance Trail”  
by Ralph Connor

Cable  
“ERNSHIP”  
Phone: Bryant 4730

6 West 48th Street  
New York City
Section 1628 and 1629 refer to police permits to show pictures, etc., as well as 1627, adopted by the Common Council in March, 1916. (Motion Picture Department. May, 1920. Under a provision which the council made parole of motion pictures by the police department would be abolished, and a motion picture department would be established which would censor and issue motion picture permits. The new department would consist of three members, an educator, a business man and a woman, appointed by the mayor. The jurisdiction of the department would include the censorship not only of films but also of posters and advertising matter. Out of 189 answers to questionnaires sent to school principals and teachers, only six were in favor of the present method of police censorship and 183 were against it. The motion picture interests opposed the proposed ordinance.)

Cleveland, O.

Section 1. That it shall be the duty of the proprietor, operator or manager of every theater or other place of amusement in the city of Cleveland open to the public and in which motion pictures are produced, to exhibit on a billboard placed in front of the building or other structure in which such show is given and such motion pictures are exhibited the title to the pictures which are being shown. This shall also describe in general terms the nature and character of the picture or pictures to be shown. No such proprietor, operator or manager shall place, maintain or allow placed or displayed any sign or in connection with any such theater or other place of public amusement any sign, picture or other announcement which in any manner misrepresents the pictures or other amusements which are being shown in said place, or which announces a picture or other form of amusement or entertainment which is not at the time such announcement is displayed, is shown, and exhibited in said theater or other place of amusement.

Section 2. Any person being such proprietor, agent or manager of any theater or other place of amusement in the city of Cleveland, open to the public, failing to comply with the provisions of this section shall be convicted thereof and fined not less than ten dollars ($10.00) nor more than fifty dollars ($50.00) and the costs of the prosecution, and each day that any such theater or other place of amusement is operated without the exhibition of such a statement or pictures of such a sign or a sign is displayed or is not at the time such announcement is displayed, is shown, and exhibited in said theater or other place of amusement.

Section 3. This ordinance shall take effect and be in full force and effect after the earliest period allowed by law. (Passed July 15, 1912. Approved July 18, 1912.)

(The state of Ohio has a Board of Censors of moving pictures. The city of Cleveland has a general ordinance prohibiting objectionable exhibitions from all shows, without specifically mentioning moving pictures. During the year 1913, Mr. Robert O. Baker made a report to Mayor Newton D. Baker on the "Censorship of Motion Pictures and of Investigation of Motion Picture Theater of Cleveland." There is a branch here of the Affiliated Motion Picture Committee for the Protection of the National Board of Review. It is called The Cleveland Cinema Club. It has compiled a list of acceptable plays, and is trying to interest schools and libraries to permit their performance.)

Columbia, S. C.

Moving pictures, 1 yr., $50.00; with vaudeville, 1 yr., $75.00.

Council Bluffs, Iowa

Moving picture theater with fire limits, 1 yr., $50.00; outside fire limits, $25.00. Additional, each seat more than 500 seats, 1 yr., 5 cents.

Covington, Ky.

Moving pictures, admission charge, 5 cents, 1 yr., $100.00; transit car, $5.00.

Dallas, Texas

Free motion picture entertainment. Moving picture show, 1 yr., $65.00; in connection with vaudeville, 1 yr., $75.00; operator, 1 yr., $5.00.

In August, 1915, the City Council passed an ordinance providing for a Board of Censors and a Board of Appeals.

Danville, III.

Penny arcades: 1 day, $5.00; one week, $15.00; one month, $25.00; one year, $75.00.

Dayton, Ohio

Discretion of Mayor. For every kind of exhibit, performance or entertainment, not less than $1.00 nor more than $500.00 a day.

Denver, Colo.

Moving picture operator: Original license, 1 yr., $3.00. Renewal licenses, 1 yr., $5.00; apprentice license, 1 yr., $1.50. Moving picture studio, 1 yr., $1,000.00. Picture film, 1 yr., $40.00 to $200.00.

Des Moines, Iowa

Moving picture theater or opera house based on seating capacity, 1 yr., $75.00 to $100.00.

Detroit, Mich.

Moving pictures, 1 yr., $25.00. Free motion picture entertainment.

Section 1. No person or persons, company or companies, shall exhibit or maintain in said city any circus, menagerie, play, game or theatrical exhibition, or give any accident, carnival, circus, promotion of any natural or artificial curiosity, or give a show of any kind for which pay is demanded or received, without a license from the mayor and council hereby granted, and such license shall pay the license fee hereinafter specified. *

Section 12. The license fee for roller skating rinks, penny exhibits, phonographic exhibits, novelty theaters, exhibits of moving pictures and all shows, exhibits and amusements of a like character, shall be the sum of $50.00 annually, payable in advance.

Section 18. The mayor is hereby authorized to issue license to the parties and for the purposes aforesaid upon such person, persons, company or companies, executing a bond to the city of Detroit, in the sum of one thousand dollars, or one thousand dollars, sufficient guarantees, conditioned for the faithful observance of this ordinance and the charter and ordinances of said city.

Section 20. *

Every person or company operating under this ordinance and in whose place of amusement or exhibition shall be displayed moving pictures of a character which, in the opinion of the superintendent of police, shall be objectionable to the public, is hereby made to pay the license fee hereinafter specified. *

Section 11. Any violation of this ordinance shall be cause for revocation of any license issued, and shall be punished by a fine not to exceed the sum of $200.00, and by imprisonment in the county jail or Detroit House of Correction for a period not exceeding six months, or either, in the discretion of the court, and in the imposition of a fine of a fine only, the court may make a further sentence, that the offender be imprisoned until such fine is paid, but for a time not exceeding that provided herein. (Detroit: Compiled Ordinances, 1912, pp. 509-510.)

Dubuque, Iowa

Moving picture theater, 1 yr., $50.00.

Duluth, Minn.

Moving picture operator, 1 yr., $1.00. Moving pictures and playgames concerts, 1 yr., $50.00; 6 months, $30.00. Day, $1.00; one day, $5.00.

East Orange, N. J.

Moving picture show, 1 yr., $100.00.
Special RALPH CONNOR Features

The Foreigner
The Prospector
The Man from Glengarry
Cameron of the
Royal Mounted
Black Rock
The Major
The Sky Pilot
Patrol of the
Sun Dance Trail
12 in All

Each to be made by separate producing units organized for the purpose of specializing on the story in hand. In due season each producing unit will make its own announcement to the trade. The keen competition between them will insure the most artistic film drama.

Ernest Shipman
6 West 48th Street, New York
East St. Louis, Ill.
Moving picture theater, 1 yr., $100.00.

Easton, Pa.
Moving picture show, 1 yr., $100.00.

Elizabeth, N. J.
Moving picture theater, 1 yr., $48.00.

Elmira, N. Y.
Theater, 1 yr., $100.00.
The mayor of any city or town may grant any person a license upon the payment of the following license fees: For every place wholly devoted to the purpose of a museum or theatrical presentations, one hundred dollars per year.

No license issued hereunder shall permit any performance or exercise of magic, to be given on Sunday, and such license shall be transferred without the written consent of the mayor, and may be revoked in his discretion.

It shall be the duty of the person or persons, corporation, partnership, or association to whom such license is granted to keep all aisles and exits of the building in which any exhibition or performance is conducted under such license, free and clear of persons, chairs, or obstructions while such exhibition or performance is being conducted therein.

It shall be the duty of the mayor to pay to the city chamberlain on the first day of each month all moneys received for licenses granted hereunder, and report to the common council at the first stated meeting in the month of February in each year, the licenses granted during the preceding year and the amounts received therefor. A violation of this ordinance shall be punished by a fine not exceeding one hundred fifty dollars, or by imprisonment not exceeding one hundred fifty days or by both such fine and imprisonment, or by a penalty not exceeding $500.00 to be recovered by the city of Elmira in a civil action. (Elmira, Ordinances.)

Evansville, Ind.
Theaters where admission fee exceeds one dollar, per year, $250.00. Theaters where admission fee is not less than $3.00 nor more than $1.00, per yr., $150.00. Theaters where admission fee is not more than $5.00, per year, $100.00.

Flint, Mich.
Theater, opera house, moving picture, etc., rate based on seating capacity, 1 yr., $50.00 to $150.00.

Fort Wayne, Ind.
Moving pictures, 1 yr., $50.00; penny arcade, 1 yr., $4.00; motion, $3.00; 1 day, $2.00. Theaters, 1 yr., $10.00.

Fort Worth, Tex.
Motion pictures, 1 yr., $10.00.

Fresno, Cal.
Theater, opera, concert or exhibition, 1 yr., $100.00; 3 months, $30.00; 1 month, $20.00; 1 day, $10.00.

Grand Rapids, Mich.
Free motion picture entertainment. Motion picture show or vaudeville, 1 yr., $150.00; 1 month, $15.00. Picture machine, automatic, 1 yr., $3.00; operator, 1 yr., original and renewal, $3.00.

Harrisburg, Pa.
Moving picture show, 1 yr., $3.00. Theater, opera or concert, 1 yr., $100.00.

Hartford, Conn.
Theater, etc., 1 yr., $75.00.

Haverhill, Mass.
Moving picture theater, week days, 1 yr., $25.00; Sunday, 1 day, $7.50. Moving pictures and vaudeville, week days, 1 yr., $50.00; Sunday, 1 day, $15.00.

Hoboken, N. J.
Moving picture theater, 1 yr., $200.00; theater, 1 yr., $300.00.

Holyoke, Mass.
Moving picture house, week days, rate based on admission charge, 1 yr., $25.00 to $50.00; Sunday, 1 day, $2.00.

Houston, Tex.
Motion picture show, 1 yr., $12.50.

Huntington, W. Va.
Moving picture show, 1 yr., $75.00. Theater, 1 yr., $125.00.

Indianapolis, Ind.
Theater, 1 yr., $100.00. Moving picture show or airshow, 1 yr., $25.00. Penny arcades, slot machines, or exhibiting picture, views of any kind for profit, phonograph, graphophone, talking machine, kinetoscope, biograph, projectoscope, etc., 1 yr., $10.00 for each instrument. Operator of each moving picture machine, 1 yr., $5.00.

Any license that has been issued for a moving picture show, skating rink, theater, or concert hall shall be transferred to the licensees at any time the licensee disposes of his interest in the property licensed, subject to the provisions of this ordinance. (Indianapolis: Municipal Code, 1917, Sec. 756, p. 250.)

Jackson, Mich.
Theater or moving picture show rate based on seating capacity.

Jacksonville, Fla.
Moving pictures, cinematoscope, phonograph or like exhibition, 1 yr., $50.00. Theater, opera house or hall used for theatrical purposes, 1 yr., $100.00. Free motion picture entertainment.

Jamestown, N. Y.
Theater, based on seating capacity, 1 yr., $25.00 to $150.00.

Jersey City, N. J.
Moving picture machine, 1 yr., $5.00. Moving picture operator, 1 yr., $1.00. Free motion picture entertainment.

Joplin, Mo.
Photoplay house or airshow, seating capacity of 1,000, photoplay only, 1 yr., $50.00. Photoplay house, theater or airshow, seating capacity of 1,000, photoplays and vaudeville only, 1 yr., $85.00; photoplays, vaudeville and other acts or plays, 1 yr., $112.00; photoplays shown not more than 180 days, 1 yr., $56.00. Moving picture machine, 1 yr., $100.00. Moving picture show, vaudeville and other acts or plays, 1 yr., $170.00; photoplays shown not more than 180 days, 1 yr., $56.00. Showing advertising matter on screen or stage, one-half of above rates additional.

In 1917 the city code provided in sections 981 to 994 for censorship giving the chief of police usual censor powers.

Kansas City, Mo.
Moving picture theater, 1 yr., $100.00. Phonographic or kinetoscope parlors and other mechanical reproductions of music, pictures or views, 6 months, $25.00. Theater or theatrical amusement place, 1 month, $17.00.

Knoxville, Tenn.
Moving picture show, rate based on seating capacity; admission 5 cents or less, 1 yr., $60.00 to $150.00; 1 yr., $100.00. Showing at night only, one-half of above rates. Theater, 1 yr., $100.00.

La Crosse, Wis.
Show or theater, rate based on seating capacity, 1 yr., $25.00 to $75.00.

Lancaster, Pa.
Theater and moving picture show, 1 yr., $75.00. Transient moving picture show, lecture, exhibition, etc., 1 yr., performance, $5.00. Each additional performance, $1.00.

Lansing, Mich.
Moving pictures in vaudeville, arcade or auditorium, 1 yr., $25.00; 1 week, $3.00; 1 day, $1.00.

Lincoln, Neb.
Moving pictures, 1 yr., $75.00. Theater, 1 yr., $100.00.

Little Rock, Ark.
Theater or moving picture show rate based on admission charge, 1 month, $40.00 to $50.00. Advertising: magic lantern, 1 week, $5.00.

Los Angeles, Cal.
Advertising: Stereopticon, biograph or moving pictures, etc., 1 month, $5.00. Arcade for phonograph, kinetoscope, microscope, etc., 3 months, $50.00. Films, moving picture, selling, exchanging, rate based on number of reels per month, 3
Cathrine Curtis Corporation

ANNOUNCES

"THE SKY PILOT"

BY

RALPH CONNOR

Direction of

KING VIDOR

New York  Los Angeles
months, $10.00 to $50.00. Phonograph, kine- scope or like machine, operating or exhibiting, 3 months, $25.00.

Persons, other license
Muskogee, Any yr., more than $200.00.
Louisville, yr., $150.00.
Lynchburg, yr., $7.50.
Admission yr., Westchester yr., Lynchburg.

3 months, $25.00. Free motion picture enter- tainment.

(Los Angeles has an ordinance, No. 37,788, whose title is: "An ordinance regulating public exhibitions of moving and motion pictures and creating the office of Commissioner of Films.") This ordinance was passed December 24, 1917, and any part thereof by the city clerk.
On the margin of a printed copy received from the city clerk are the words, "not in force."

Louisville, Ky.
The license for each theater, museum, concert hall, etc., shall be $250.00 per year. Where a yearly license is paid on any theater, hall, garden or other place of public amusement, no special license shall be required for entertainments given therein. (Louisville: General Ordinances, 1913, p. 338.)

Lynchburg, Va.
Moving pictures, etc., based on seating capacity, 1 yr., $150.00 to $200.00. Theater, 1 yr., $200.00.

Lynn, Mass.
Theater, or other amusement places, rate based on seating capacity, 1 yr., $30.00 to $100.00.

Macon, Ga.
Moving pictures at theater, electric theaters or similar shows when an admission fee of 10 cents or less is charged (no license to be pro- vided), 1 yr., $150.00. Same, charging more than 10 cents admission, regularly or at times (no pro- rate), 1 yr., $200.00. Moving pictures, advertising on screen other than own business, additional li- cense of $25.00, 1 yr. Moving picture machine operator each, 1 yr., $3.00.

Madison, Wis.
Theater, per seat, 1 yr., 20 cents.

Malden, Mass.
Moving picture house, 1 yr., $5.00.

Memphis, Tenn.
Moving picture films, manufacture, sale, or lease, of, 1 yr., $25.00. Moving pictures show, rate based on seating capacity: Admission 5 cents or less, 1 yr., $60.00 to $150.00; admission 10 cents or more, 1 yr., $80.00 to $200.00. Showing at night only, one-half of above rates.

Milwaukee, Wis.
Theater, moving picture theater or show, 1 yr., $30.00. All licenses expire on July 1. After July 31st, the rate is $2.50 per month.

Sections 1050-1064 of the Milwaukee code pro- vide for strict supervision of billboards by the police.

Minneapolis, Minn.
Moving pictures, rate based on seating capac- ity, 1 yr., $75.00 to $150.00. Theaters, 1 yr., $150.00.

Missouri Valley, Ia.
Section 1. That the owners, agents or managers of any moving picture show, or other exhibitions showing pictures, or any entertainments charging an admission fee of fifty cents or more than twenty-five cents, shall pay a license fee of $50.00 per day, $200.00 per week, $400.00 per month, $1000.00 per four months, $2000.00 per six months, or $2500.00 per year. That the owners, agents or managers of any such shows, theaters or other entertainments charging an admission fee of fifty cents or more than twenty-five cents, shall pay a license fee of $5.00 per day, $20.00 per week, $40.00 per month, $125.00 per four months, $250.00 per six months, or $500.00 per year. That the agents, managers, or owners of such shows, exhibitions, theaters or other entertainments charging an admission fee of not more than twenty cents, and more than ten cents, shall pay a license fee of $3.00 per day, $15.00 per week, $30.00 per month, $75.00 per four months, $150.00 per six months, or $150.00 per year, provided, further, that nothing in this ordinance shall be construed as to apply to entertainments given for charitable, religious or educational purposes.

Section 2. That every other exhibition, enter- tainment or concert where an admission fee is charged, where the same is not otherwise prescribed, shall pay a license fee of $5.00 per day. License fees herein prescribed shall be paid in advance.

Section 3. All ordinances or parts of ordinances in conflict with the provisions of this ordinance, are hereby repealed.

Section 4. That this ordinance is deemed of immediate importance, shall take effect and be in full force and effect and its passage and publica- tion as required by law.

Adopted and approved, 1920.

Mobile, Ala.
Moving picture, phonograph or like exhibition, based on seating capacity, $5.00 to $200.00. Additional, if displaying advertisements of other business, 1 yr., $25.00. Penny arcade, 1 yr., $60.00. Theater rate based on amount of admission charge, 1 yr., $250.00-$2500.00. Additional, each person, firm, etc., advertising on curtain, 1 yr., $25.00. Theatrical, musical or similar exhibition, 1 week, $25.00.

Montgomery, Ala.
Moving picture shows, or electric theaters, where admission per person is not more than 10 cents, 1 yr., $150.00. Where charge is more than 10 cents but not over 15 cents, 1 yr., $300.00. Where charge is $15 cents and not over 25 cents, 1 yr., $400.00. Where charge is over 25 cents, 1 yr., $400.00. Provided that if any theater desires to charge for admission a higher license may increase the same for each day for $25.00. Provided that no license shall be issued for less than one year.

Advertising in theaters, etc., Persons, firms or corporations for engaging in the business of projecting advertisements by stereopti- cons, and the like in theaters, motion picture houses, etc., each 1 yr., $100.00.

Mount Vernon, N. Y.
Theater music hall, 1 yr., $50.00.
The mayor shall have power summarily to re- voke the license of any hackman, carman, or for the exhibition of any show. (Mount Vernon: Charter, Title 3, Sec. 34.)

Ordinances: Any person who shall publicly ex- hibit any theatrical representations, or other shows or exhibitions, or performances in said city, without first obtaining license from the mayor, therefor, and filing a bond satisfactory to the mayor of the city, in the penal sum of two thou- sand dollars to guarantee the city against suits for damages that may arise from the acts of their agents or employees, and furnishing satisfactory references from the last town where said such exhibition and performance given by a one of not less than ten dollars nor more than fifty dollars or by imprisonment in the county jail of Westchester County for not more than fifty days, or by both such fine and imprisonment. For every license so granted there shall be paid not less than ten dollars nor more than one hundred dollars at the discretion of the mayor. Provided, however, that licenses may be granted without fee for any church or school, or for any benevolent, charitable or scientific society, or for any local charity. This section, however, shall not apply to any show, exhibition or performance given in a hall, theater or building licensed by the Common Council. (Mount Vernon: Ordinances, 1914, p. 29.)

Muskogee, Okla.
Theater, opera house or moving picture show, 1 yr., $50.00.

Nashville, Tenn.
Free motion picture entertainment. Motion pic- ture the opera house, manufacture, sale or lease of, 1 yr., $100.00. Motion picture picture shows of the same, 1 yr., $100.00. Moving pictures or shows of the same, 1 yr., $100.00. Moving pictures, license based on seating capacity: Admission, 5 cents or less, 1 yr., $60.00 to $150.00; admission 10 cents or more, 1 yr., $250.00 to $200.00. Shown at night only, one-half of above rates.

New Castle, Pa.
Moving pictures or theatronium, rate based on seating capacity, 1 yr., $20.00 to $35.00. With
HENRY MACRAE
SUPERVISING DIRECTOR
Ernest Shipman Affiliated Productions
Now Producing
"THE FOREIGNER"

Personal Manager Motion Picture Artists
Jacobs 'Placed Means Producer Pleased
Representing Exclusively
GEORGE ARCHAINBAUD
SYLVIA BREAMER
HERBERT RAWLINSON
GLADYS LESLIE
GASTON GLASS
MARTHA MANSFIELD
HARRY T. MOREY
JUNE ELVIDGE, Etc., Etc.

ARTHUR H. JACOBS 145 W. 45th ST.
BRYANT 4783
vaudeville, 1 yr., $30.00 to $50.00. Theater and opera house, 1 yr., $50.00. Any other person, vaudeville or like performance, 1 yr., $20.00.

New Haven, Conn.
Moving picture exhibition, 1 month, $5.00. Theater, 1 day, $1.00.

New Orleans, La.
Free motion picture entertainment. Moving picture exhibitions, rate based on seating capacity, 1 yr., $50.00 to $400.00.

New Rochelle, N. Y.
Theater, 1 yr., $50.00.

New York City, N. Y.
Free motion picture entertainment. Motion picture operator, $100.00. Air theater, 1 yr., $50.00. Exhibition: Church or educational, each one, $2.00. All other exhibitions, each one, $3.00.

Over ten years ago there was organized in conjunction with certain manufacturers and producers of moving pictures and citizens of New York, a board of censors, originally called The National Board of Censorship of Motion Pictures. The name has, since been changed to The National Board of Review of Motion Pictures. Acceptance of this board's rules is obligatory on no one.

Section 329a. It shall not be lawful for any person or persons to operate any moving picture apparatus and its connections in the City of New York unless the person or persons so operating such apparatus are duly licensed as hereinafter provided. Any person desiring to act as such operator shall make application for a license to so act to the commissioner of water supply and electricity of the City of New York who shall furnish to each applicant blank forms of application which the applicant shall fill out.

The commissioner of water supply, gas and electricity shall make rules and regulations governing the examination of applicants and the issuance of licenses and certificates.

The applicant shall be given a practical examination under the direction of the commissioner of water supply, gas and electricity, and if found competent as to his ability to operate a moving picture apparatus and its connections, shall receive within six days after such examination a license as herein provided. Such license may be revoked or suspended at any time by the commissioner of water supply, gas and electricity. Every license shall continue in force for one year from the date of issue unless sooner revoked or suspended. Every license, when revoked or suspended, as herein provided, may at the end of one year from date of issue thereof be renewed by the commissioner of water supply, gas and electricity in his discretion upon application and without further examination as said commissioner may direct. Every application for renewal of license must be within 30 days previous to the expiration of such license. With every license granted there shall be issued to every person obtaining such license a certificate, made by the commissioner of water supply, gas and electricity or such other officer as such commissioner may designate, certifying that the person named therein is duly authorized to operate a moving picture apparatus and its connections. Such certificate shall be displayed in a conspicuous place in the theater whereon it is issued operates moving picture apparatus and its connections. Such certificate shall be displayed in a conspicuous place in the theater whereon it is issued operates moving picture apparatus and its connections. No person shall be entitled to procure a license unless he shall be a citizen of the United States and of full age. Any person offending against the provisions of this section, as well as any person who employs or permits a person not licensed as herein provided to operate a moving picture apparatus and its connections, shall be deemed guilty of a misdemeanor and upon conviction thereof shall be punished by a fine not exceeding the sum of $100.00, or imprisonment for a period not exceeding three months. Both shall be imposed in the discretion of the court. (Laws 1910. Greater New York Charter, with notes by Mark Ash, New York, 1918, p. 467.)

Section 1492. It shall not be lawful for any owner, lessee, manager, agent or officer of any theater in the city of New York to admit to any theatrical exhibition held in the evening, any minor under the age of fourteen years, unless such minor is accompanied by, and is in the care of, some adult person. Any person violating the provisions of this section shall be guilty of a misdemeanor, and shall be liable to a fine of not less than $25.00 nor more than $100.00, or imprisonment for a term not exceeding three months. No all moneys recovered under the provisions of this section, for fines, shall be paid over into the hands of the tax collector of the city, to be paid into the treasury of said city. (Greater New York Charter, 1918, p. 1152.)

Norfolk, Va.
Moving pictures, rate based on seating capacity of place entertainment, $1.00 to $200.00. Using phonograph or other noise producing instruments to advertise, each place of entertainment, 1 yr., $300.00. Penny arcade and automatic theater, 1 yr., $100.00. Theatres, etc., rate based on admission charge, 1 yr., $200.00-$350.00. No admission charge, 1 yr., $500.00. Theatrical or like exhibition, 1 yr., $20.00.

Northampton, Pa.
Penn scaled Edison or other similar amusements, 1 yr., $25.00. Theater or moving picture, rate based on seating capacity, 1 yr., $25.00 to $150.00.

Oakland, Cal.
Phonograph or kinetoscope parlor, 3 months, $5.00. Motion picture theater. Free, 1 year, $75.00; 3 months, $25.00. Where admission is charged rate based on seating capacity, 3 months, $12.50 to $25.00.

Ogden, Utah
Moving picture theater, 1 yr., $50.00. Theater, rate based on seating capacity, 1 yr., $75.00 to $125.00.

Oklahoma City, Okla.
Moving picture operator, 1 yr., $1.00. Theater, rate based on seating capacity, 1 yr., $75.00 to $200.00.

Omaha, Neb.
Moving pictures, seating capacity 350 or less, 1 yr., $35.00; seating capacity over 350, each seat, 1 yr., 10 cents. Special license, 10 days, $25.00.

Passaic, N. J.
Moving picture operator, 1 yr., $100.00.

Paterson, N. J.
Motion picture operator, original license, 1 yr., $5.00; renewal license, $1.00.

Pawtucket, R. I.
Moving picture machine operator, 1 yr., $1.00.

Peoria, III.
Moving picture rate, rate based on seating capacity, 1 yr., $100.00 to $200.00. One day, $5.00.

Perth Amboy, N. J.
Theater, opera house or moving picture show, rate based on seating capacity, 1 yr., $50.00 to $200.00.

Motion picture house, 1 yr., $100.00; operator, 1 yr., $5.00. See State Laws, Pennsylvania.

Pittsburgh, Pa.
Moving picture show, theater, nickelodeon and similar places, rate based on seating capacity and admission charge, 1 month, $10.00 to $50.00. Free motion picture entertainments.

Portland, Ore.
Theater, 1 yr., $5.00; two and one-half cents additional for each full seat.
On March 1, 1918, a censor bill was passed by the Council but this was interrupted in the courts and was amended in the Senate, 10, 1920.

Portsmouth, Va.
Moving pictures, admission 5 cents or 10 cents respectively, 1 yr., $75.00-$100.00; three months, $20.00-$25.00; over 10 cents, 1 yr., $250.00.

Providence, R. I.
Moving picture machine operator, 1 yr., $1.00.

Pueblo, Colo.
Picture show, 1 yr., $60.00; Theater, 1 yr., $150.00.

Quincy, Ill.
Moving picture show, rate based on admission
Broadwell Productions, Inc.

announce

The Production of Fifteen Two Reel Feature Detective Dramas from the Famous Original Nick Carter Stories for the Season 1920-1921

Starring

THOMAS J. CARRIGAN as NICK CARTER

with

MAE GASTON as "PATSY"
COLIN CHASE as "CHICK"

ROBERT BURKE BROADWELL
President and DirectorGeneral

JOHN J. GLAVEY, Representative

SUITE No. 1115, BROKAW BLDG., 1457 BROADWAY, NEW YORK
charge, 1 yr., $50.00 to $100.00. Theater or opera house, 1 yr., $150.00.

Quincy, Mass.
Moving picture house, 1 yr., $15.00 to $25.00.

Racine, Wis.
Free motion picture entertainment.

Reading, Pa.
Moving-picture show, 1 yr., $5.00.

Richmond, Va.
Moving pictures, based on admission fee, 1 yr., $75.00 to $200.00.

Roanoke, Va.
Moving pictures, rate based on admission charge, 1 yr., $8.00 to $15.00; 1 month, $15.00 to $50.00; 1 week, $5.00 to $20.00; 1 day, $1.00 to $4.00. With piano, phonograph, or like instrument on street, 1 yr., $112.50 to $375.00; 1 month, $225.00 to $750.00; 1 week $5.00 to $20.00; 1 day, $1.50 to $6.00.

Rockford, Ill.
Moving pictures, 1 yr., $100.00.

Sacramento, Cal.
Motion picture shows, 1 month, $30.00.

St. Joseph, Mo.
Moving picture theater, rate based on admission charge, 1 yr., $25.00 to $50.00.

St. Louis, Mo.
In addition to all other requirements of this article, the applicant or applicants for said license shall furnish to the license collector a petition signed by a majority of the property owners of the block wherein said business is to be carried on and also a majority of the property owners of the portion of the block opposite said place of business, requesting the issuance of the said license, and declaring that the maintenance of said pawn shop, used intelligence office, museum, junk shop, auction place, show, theater or exhibition of whatsoever kind, is not a nuisance or source of annoyance to said property owners. (Approved June 13, 1912.)

A number of city ordinances are in effect in St. Louis regarding handling, storing and showing film.

A bill was introduced in the Council by Mr. Fletcher, October, 1913, "prohibiting the exhibition of obscene and immoral pictures and providing a penalty for the violation thereof." This bill was printed as "Council Bill No. 255" (St. Louis, 1913), with a report by the Municipal Reference Librarian on "Censorship of Motion Picture Films" with data from 10 cities. The bill did not pass. In 1915 an attempt was made to create a board of censors.

Municipal Motion Pictures in St. Louis.
In a pamphlet issued five or six years ago by the National Board of Censorship of Motion Pictures, this body declares that "it is certainly true that unaccompanied children should not go to any and all motion picture theaters," but it declares that "the American city provides for its children no alternative to the motion picture theater except the street." This was a condition that the Division of Parks and Recreation of the Department of Public Welfare recognized, and sought to remedy. The ordinance was amended (see St. Louis: Ordinances) and appropriations made for free movies. This ordinance is still a part of the Code.

San Francisco, Cal.
Theater. Rate based on seating capacity, 1 yr., $201.00 to $301.00; 3 months, $76.00 to $101.00.

$1 month, $41.00 to $51.00; 1 day, $5.00. In 1915, the City Council passed a number of local laws governing the showing of pictures.

St. Paul, Minn.
Moving picture theater, 1 yr., $50.00. Moving picture and vaudeville, 1 yr., $75.00.

San Antonio, Tex.
Moving picture show, 1 yr., $12.50.

San Diego, Cal.
Free motion picture entertainment. Penny Arcade. 1 month, $5.00. Stereopticon advertising, 1 month, $5.00.

San Jose, Cal.
Theater, 1 yr., $200.00.

Savannah, Ga.
Moving picture or electrical theater, 1 yr., $225.00.

Schenectady, N. Y.
Advertising, 1 yr., $5.00. Theater, seating capacity up to 500, 1 yr., $60.00. Additional for each 100 seats, 100 seats or fraction thereof over 500, 1 yr., $60.00.

The mayor, in his discretion, after notice to the owner or lessee, suspend or revoke the license of any theater or place of public amusement where any show, play, or exhibition is given, or is advertised to be given which, in his opinion, is of a lewd or immoral nature. (Schenectady: General Ordinances, 1909, p. 91.)

Seattle, Wash.
Moving pictures, museums, etc., rate based on admission charge, 1 week, $7.50 to $15.00. Theater, continuous performance, vaudeville and picture show, 1 yr., $125.00 to $250.00.

Shreveport, La.
Moving picture exhibition, etc., rate based on seating capacity, 1 yr., $75.00 to $100.00.

South Bend, Ind.
Theater, including moving picture rate based on seating capacity, 1 yr., $30.00 to $100.00.

Spokane, Wash.
Penny arcade, 1 yr., $40.00; phonograph, cinemograph, kinetoscope, etc., charging 25 cents or less, 1 yr., $200.00.

Springfield, Ill.
The amount of some amusement and entertainment licenses is left to the discretion of the mayor. Theater, admission 5 cents, 1 yr., $50.00; admission 10 cents, 1 yr., $100.00.

Springfield, Mo.
Moving picture show rate based on admission charge, 1 yr., $50.00 to $75.00; outdoor entertainment, 1 month, $10.00.

Stamford, Conn.
Theater, 1 yr., $75.00.

Stockton, Cal.
Theater, 1 yr., $50.00; 6 months, $30.00; 1 month, $20.00; 1 day, $5.00.

Superior, Wis.
Moving pictures, 1 yr., $125.00.

Syracuse, N. Y.
Moving picture show, class 1, 1 yr., $50.00; class 2, 1 yr., $100.00. The license shall specify the object and length of time for which it has been granted. It shall be the duty of the person or corporation so licensed to keep good order in and about his place of exhibition or amusement, and for that purpose to keep, at his own expense, a sufficient police force. (Syracuse: general ordinances, 1915, pp. 34-5.)

Tahoma, Wash.
Advertising, stereopticon, moving pictures, etc., 1 yr., $50.00. Moving picture house, unincorporated, not operating over 40 hours per week, 1 yr., $50.00. Theater, rate based on admission charge, 1 yr., $75.00 to $100.00; additional if moving pictures are shown, 1 yr., $80.00. Vaudeville and moving picture house, rate based on seating capacity, 1 yr., $75.00 to $200.00.

Tampa, Fla.
Moving picture show, 1 yr., $100.00.

Terre Haute, Ind.
Moving picture theater, 1 yr., $75.00.
THOMAS J. CARRIGAN
Starring in "Nick Carter"
"CHECKERS" "THE TRUTH" "THE TIGER'S CUB"

COLIN CHASE
America's Leading Juvenile
Portraying "Chick"
in the Famous Nick Carter Series

HARRY G. KEENAN
"Master Villain"
in the Famous Nick Carter Series
Toledo, Ohio
Theaters and places of amusement licensed according to seating capacity, one yr., $25-$200. See “Motion Pictures in Toledo.” Toledo, 1919.

Topeka, Kan.
Free motion picture entertainment. Moving pictures and opera based on seating capacity, 1 yr., $35.00 to $50.00. Arcade, 1 yr., $50.00.

Troy, N. Y.
Theater and moving picture exhibitions, 1 yr., $50.00.
The common council shall have power to enact, amend, revise and repeal ordinances for said city, for the following purposes to wit: In relation to places of public amusement, and to license, regulate or prohibit theatrical, opera, circus, concert, pugilistic and other exhibitions, performances, plays and shows. (Troy Charter, Title III.)

Tulsa, Okla.
Theater, moving picture or vaudeville, rate based on seating capacity, 1 yr., $100.00 to $250.00.

Utica, N. Y.
Theater, based on seating capacity, 1 yr., $25.00 to $75.00.

Waltham, Mass.
concert hall, or similar amusement place, 1 yr., $25.00.

Waterbury, Conn.
Free motion picture entertainment.

West Hoboken, N. J.
Theater, including moving picture, 1 yr., $100.00.

Wheeling, W. Va.
Theater, opera house, moving picture shows, or nickelodeon, 1 yr., $100.00; 6 months, $130.00; 1 week, $20.00.

Wichita, Kans.
Moving picture show, 6 months, $25.00. Airline, 1 yr., $50.00. Moving picture operator, 1 yr., $2.25. Theater and moving pictures, rate based on seating capacity, 1 yr., $50.00 to $100.00.

Williamsport, Pa.
Moving picture exhibition, 1 yr., $100.00.

Wilmington, Del.
Moving picture shows, 1 yr., $100.00. With spoken drama, 1 yr., $125.00.

Winston-Salem, N. C.
Theater, vaudeville and moving pictures, 1 yr., $100.00.

Woonsocket, R. I.
Moving picture exhibition, 1 exhibition, $1.00.

CANADA

Alberta
The Lieut-Governor-in-Council appoints either a Censor or a Board of Censors of not more than three persons with power to permit, prohibit or reject the exhibition of any or all films proposed to be used in the Province and to suspend for cause the license of any operator or other licensees. Attendance of minors is not restricted by the Act. (The Cinematograph Act.)

British Columbia
The Lieut-Governor-in-Council appoints a Censor with power to permit, prohibit or reject the exhibition of films or slides in British Columbia. A child 14 years old must be accompanied by an adult. This does not apply between the hours of 3:30 p.m. and 6 p.m., on days upon which public schools are open or before 6 p.m., in the afternoon or any other day, however, the Lieut-Governor-in-Council appoints examiners to examine and certify the competency of persons who apply for a license to act as operators, etc. (The Moving Pictures Act.)

Manitoba
The Lieut-Governor-in-Council appoints censors; three or more persons with power to permit or prohibit or reject all films or slides.

New Brunswick
The Lieut-Governor-in-Council appoints a Board of Censors of 4 persons with power to permit, prohibit or reject the exhibition of all films or slides in the Province and to suspend for cause the license of any operator. Children under the age of fifteen years are not permitted to attend where admission fee is charged. (Theaters and Cinematographs Act.)

Nova Scotia
The Lieut-Governor-in-Council appoints one or more persons to be the Nova Scotia Board of Censors with power to permit or prohibit the exhibition of any film or slide in any theater in Nova Scotia. (The Theaters and Cinematographs Act.) Attendance of minors is not restricted by the Act.

Ontario
The Lieut-Governor-in-Council appoints a Board of Censors with power to permit or prohibit the exhibition of any film or slide in any theater in Ontario. A child under the age of fifteen years unaccompanied by an adult is not permitted to attend where admission fee is charged, except on Saturdays and public or legal holidays between the hours of 9 a.m. and 6 p.m. Any film or slide which is exhibited shall be referred to the exhibitor to be engaged in each theater with duties to supervise the conduct of the children and of the adults toward them. (The Theaters and Cinematograph Act.)

Quebec
The Lieut-Governor-in-General appoints a commission called “The Board of Censors of Moving Pictures” composed of three Commissioners and a secretary. It is stipulated that the members of the commission shall have no interest in the moving picture business. The commission has power to permit or refuse the showing of films in the province of Quebec. A child less than sixteen years of age is not permitted to attend moving picture shows unless accompanied by his father, mother, tutor or teacher or a guardian specially authorized by the father or mother, except when the advertisement of the exhibition announces a programme only of pictures authorized for children by the Board of Censors. (An Act Respecting Exhibitions of Moving Pictures.)

Saskatchewan
The Lieut-Governor-in-Council appoints either a Censor or a Board of Censors with power to permit, prohibit or reject the exhibition of all films or slides in the Province and to suspend for cause the license of any operator. Children under the age of fourteen are not permitted to attend after eight o’clock p.m., unless accompanied by a parent or responsible person. (The Theaters and Cinematograph Act.)

Montreal, Que.
Section 300. And the city council, for the purposes of objects included in the foregoing article, but without limitation of its powers and authority thereunder, as well as for the purposes and objects detailed in the present article shall have authority to: * To license, regulate or prohibit the exhibitions of showmen and shows of all kinds, and the exhibitions of caravans, menageries, circuses, concert-halls, dance-halls, theatrical performances, skating rinks and places of amusement and museums. (3 Edw. VII, c. 62, art. 22, 1903. Montreal, Charter and Amendments, 1908, pp. 92, 93.) This general law authorizes each city to make its own by-laws for the regulation of all places of amusement. (Montreal: By-laws.)

WHERE MINORS ARE PROHIBITED
The figures immediately after the name of the city or state in the following table indicate the age limit, under which admission may be granted in public places, or attend moving picture shows, unless accompanied by their parents or guardian, after certain hours of the day or night:

<table>
<thead>
<tr>
<th>City</th>
<th>Age Limit</th>
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<tbody>
<tr>
<td>Bangor, Me.</td>
<td>16</td>
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<tr>
<td>Chelan, Mass.</td>
<td>16</td>
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<tr>
<td>Cheyennn, Wyo.</td>
<td>16</td>
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<tr>
<td>Colorado Springs, Colo.</td>
<td>15</td>
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<tr>
<td>Connecticut, 14</td>
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<tr>
<td>Denver, Ill.</td>
<td>16</td>
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<tr>
<td>Denver, Colo.</td>
<td>15</td>
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</tbody>
</table>

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MAE GASTON

As "PATSY"

In the Famous

“NICK CARTER SERIES”

BROADWELL PRODUCTIONS, INC.
Des Moines, la., 15
Detroit, Mich., 14
East St. Louis, Ill., 16
Evansville, Ind., 15
Fresno, Cal., 12
Grand Rapids, Mich., 16
Hamblil, Mo., 16
Hawaii, 13
Hot Springs, Ark., 16
Kansas City, Mo., 15
Kenyon, Minn., 16
Lansing, Mich., 16
Lexington, Ky., 13
Madison, Wis., 16
Massachusetts, 13
Middletown, N. Y., 16
Minneapolis, Minn., 16
New Hampshire, 14
New York (City), 14
New York (State), 16
New Jersey, 16
Oakland, Cal., 16
Ogden City, Utah, 16
Parsons, Kans., 16
Passaic, Cal., 17
Platteville, Wis., 16
Portland, Ore., 15
Quincy, Ill., 16
Riverside, Cal., 16
Rockford, Ill., 16
St. Joseph, Mo., 15
St. Paul, Minn., 16
Springfield, Mass., 16
Topeka, Kans., 16
Utah, 14
Virginia, Minn., 16

IMPORTANT LEGAL DECISIONS

(Courtesy of O'Brien, Malevinsky & Driscoll.)

Powers of the Commissioner of Licenses

For instance, the right and authority of the Commissioner of Licenses of the City of New York to prevent the showing of a picture which he honestly believes to be injurious to the morals of the people by closing the theater through taking away its license, has been clearly and unequivocally set forth by the Federal Courts in like manner as has been previously done by the State courts. "Fit to Win" was a film made under government supervision, intended for the army camps, to show the women in army life the dreadful effects of venereal diseases. Certain exhibitors secured the film, made some changes, and proceeded to arrange for its distribution and exhibition to the public generally throughout the country. There can be no argument on the proposition that the film was useful propaganda in the fight against a serious and apparently ever-increasing scourge. But there was room for argument as to whether or not the film should be shown to mixed audiences.

The film was booked to play the Grand Opera House in Brooklyn. It had already opened there when the Commissioner of Licenses issued notice that he would close the theater by revoking its license if the showing of the film was not immediately discontinued.

The owners of the film then sought the aid of the Federal court to prevent the Commissioner of Licenses from interfering with their business. The Federal District Court for the Southern District of New York, issued an injunction against the Commissioner of Licenses. An appeal was taken to the Circuit Court of Appeals, which reversed the lower court and upheld the right of the Commissioner of Licenses to revoke the license of the theater. The court said that the Commissioner of Licenses should not be interfered with so long as he should "exercise his discretion fairly, honestly and upon correct information, and with a view to the moral and physical welfare of the public."

The fair and honest judgment of the official primarily charged with the duty of deciding should not be interfered with by the courts. (Silverman v. Gilchrist, 260 Fed. 564.)

In other words, the Commissioner of Licenses may question as to the propriety of showing the film, but it is honest and fair and founded upon correct information and with a view to the welfare of the public.

The powers of the Commissioner of Licenses was again decided in the German opera case (Star Opera Company v. Hylan, 178 N. Y., Supp. 179). After an attempt was made to revive German opera at the Lexington Opera House, resulting in near-riots because of the opposition of members of the American Legion and others, the Mayor of the City of New York issued an order that German opera should not be produced in the City of New York until after the formal declaration of peace. Defense of this order meant re- vocation of the license of the theater by the Commissioner of Licenses, an appointee of the Mayor. The judges of the opera sought to enjoin the Mayor, but without success. The Supreme Court of New York refused to grant an injunction that would prevent the Commissioner of Licenses from acting, and the opera was finally withdrawn.

In this connection the case of Goldwyn Distributing Corp. (198 Atlantic Reporter 816), interesting. The Goldwyn Distributing Corp. was about to release "The Brand," in the State of Pennsylvania. In accordance with the laws of that State, the picture was submitted to the State Board of Censors. The State Board of Censors disapproved of it as likely to "debase or corrupt the morals. The corporation appealed to the Supreme Court of Pennsylvania, which reversed the decision of the Board of Censors. The Supreme Court held that the only question the Court could pass upon the appeal was whether or not the action of the Board of Censors was an abuse of the discretion imposed in the Board. In other words, if the Board acts impartially and honestly, its decision will be upheld.

Showing of a Person's Picture Without Permission

There have been two important decisions in recent months bearing upon the question of the use of the picture of a person without the person's permission.

The Copyrights Law prohibits the use of a person's name or picture without his written consent "for, advertising purposes or for the purpose of trade."

Grace Humiston, a New York lawyer, who had acquired considerable notoriety in connection with the finding of the body of a young girl who had been murdered, began an action against the Universal Film Exchange, Manhattan, New York, and the Universal Film Exchange of New York, Inc. This case involved a novel point, differing from the famous Jack Binn's case, namely, whether or not a person's picture could be used in a picture of current events.

Mrs. Humiston complained, first, that her name and picture were used in "Universal Animated Weekly" and "Universal Current Events," issued by defendants, and, second, that her name and picture were used on posters advertising those films.

The defendants recovered a judgment, with an injunction, in the trial court. An appeal was taken to the Appellate Division of the Supreme Court.

The court said (189, App. Div., 467) "there is no clear distinction between a news reel and a motion picture photo play. A photoplay is inherently a work of fiction. A news reel contains no fiction, but shows only actual photographs of current events of pub.
CHARLES T. DAZEY

Author or Co-Author of the Following Plays

"In Old Kentucky" The play that holds the world's record of 27 consecutive seasons on the stage. Of this play Henry A. Clapp, the dean of Boston critics, said: "It is one Shakespeare might have seen with pleasure." Produced by Louis A. B. Mayer, directed by Marshall Neilan and starring Anita Stewart.

THE SUBURBAN
THE WAR OF WEALTH
HOME FOLKS
AN AMERICAN KING
THE LITTLE MAVERICK
THE STRANGER
THE CAPTAIN
AN AMERICAN LORD
A NIGHT OUT
THE SIGN OF THE ROSE

Produced by Jacob Litt
Produced by Jacob Litt
Produced by Jacob Brooks
Star, James O'Neill
Star, Maggie Mitchell
Star, Willion Lackaye
Star, Nat Goodwin
Star, Miss May Robson
Star, George Beban

Author or Co-Author of the Following Screen Plays

MANHATTAN MADNESS
WOLF LOWRY
THE MYSTERIOUS CLIENT
NEW YORK LUCK
THE SEA MASTER
THE MIDNIGHT TRAIL
BEHIND THE MASK
SHIFTING SANDS
THE TESTING OF MILDRED VANE
HER COUNTRY'S CALL
PEGGY LEADS THE WAY
THE PRINCE OF AVENUE A
THE ISLE OF JEWELS (SERIAL) TO BE RELEASED BY PATHE

Douglas Fairbanks
Wm. S. Hart
Mrs. Vernon Castle
William Russell
William Russell
William Russell
Catherine Calvert
Gloria Swanson
May Allison
Mary Miles Minter
Mary Miles Minter
James Corbett

Recent Release: "THE SILENT BARRIER"
In Production: "WOMEN MEN LOVE"

Permanent Address  LAMBS CLUB  New York City
The reelseal is taken on the special motion when the occurrence is depicted, and is an actual photograph of the event itself. The photoplay, as the result of fiction, retains its interest irrespective of the length of time which has elapsed since its first production; whereas, a news reel, to be of any value in large cities, must be published almost simultaneously with the occurrence with which it is concerned. The news service, as far as it goes, is a truthful, accurate purveyor of news, quite as strictly so as a newspaper. While a news- paper's veracity is contingent upon the administration entirely by words, the news service conveys the same by photographs, with incidental verbal justice Smith, writing for the court, said that he could see no practical difference between the presentation of current events in a motion picture film and in a newspaper. The holding of the lower court was reversed and Mrs. Humiston was not allowed to recover.

In another recent case decided by the same court—the Appellate Division of the Supreme Court, First Department—there the woman was entitled to recover under the Civil Rights Law, because without her consent there was exhibited a motion picture of a Caesar operation performed upon her,_however defended in the use of a person's picture for purposes of trade without the person's consent. In that case the picture did not come under the classification of "current events," but was made part of a film, called "Birth."

**"Peg of My Heart" Litigation**

The litigation growing out of the motion picture rights of the "Peg of My Heart," holds much of interest to motion picture producers and the motion picture public. J. Hartley Manners was the author of this record-breaking comedy. In 1912, he made a contract with Oliver Morosco, giving to Morosco the producing rights. Nothing whatever was said about the motion picture rights. In 1919 there began a series of litigation in regard to the motion picture rights. First, Manners, in the Federal court, sought to restrain Morosco from making a picture of the play, basing his action on the common law. Morosco did not carry with it the motion picture rights. Manners' bill was dismissed (254 Fed., 737). The court, passing upon the case, interpreted the contract as meaning that Morosco had all producing rights, including the motion picture rights. In the wording of the contract Manners granted to Morosco "the sole and exclusive license and liberty to produce, perform and represent the said play." Manners took an appeal to the Circuit Court, which affirmed the judgment of the district court (258 Fed., 557). Manners then carried the matter to the United States Supreme Court.

Immediately after the decision in his favor in the District Court, Morosco had made a contract with the Famous Players-Lasky Corp., to make a motion picture of the play. This picture was made and released prior to a decision being had from the United States Supreme Court on the prior litigation. Manners began another action, this time against the Famous Players- Lasky Corporation, and there were many other things, that the provision in the contract with Morosco, reading, "No alterations, eliminations or additions to be made in the play without the approval of the author," would prevent the release of the motion picture made by Famous Players-Lasky Corporation.

This case was heard by Judge Mayer of the District Court for the Southern District of New York. His opinion was written prior to the decision of the United States Supreme Court in the involved in all of them is practically the same. Manners in the Morosco litigation, Judge Mayer's decision is particularly interesting in that it holds that such a clause in a contract would not absolutely prevent the adaptation of a play to motion pictures. Without any material digression from the story or sequence of the play, "It is obvious that a spoken play cannot be literally reproduced on the screen. The script is an abstract or panoramic actions and legends or concise statements, whether by way of narrative or dialogue, the subject matter and action of the play. The motion pictures, therefore, in order to be different in total which is faithfully consistent with the plan and sequence of the play, cannot be held to be an alteration, elimination or addition which is prohibited by the seventh paragraph without the consent of the author. On the other hand, the author and playwright, by virtue of the contract expressed in the seventh paragraph, is entitled to the exercise of the veto by that paragraph secured in respect of any part of the motion picture which constitutes, within the intent of the parties, an alteration, elimination or addition."

Justice Mayer granted to Manners a decree restraining the production of the motion picture made by Morosco. The Famous Players-Lasky Corporation, however, contended that the motion picture left the play with Morosco and the motion picture rights of "Peg of My Heart," or whether Manners had reserved those rights to himself.

The motion picture of the Famous Players- Lasky Corp., then becomes useless unless the Famous Players-Lasky Corp. makes its peace with Manners.

**Responsibility of Theater Owner**

The responsibility of the theater manager to use reasonable care in seeing to it that his theater is a safe place for his patrons to frequent and that there are no unseen dangers or traps that will cause someone bodily injury, has been emphasized by several cases during the year.

In one case tried in California, an accident was due to a defective fan fastened to the air-conditioning motor. The fan fell and struck the patron on the head. The court held that the mere fact of the accident raised a presumption of negligence on the part of the one owning or controlling a place of public entertainment must know that the place is safe for public use, and use care and diligence to keep it safe, and that where the use of reasonable care, the owner might have discovered, will not prevent liability on his part. The court also said that one attending and paying for admissions to the theater has a right to assume that the place is safe and need not inspect the surroundings to determine whether it is safe.
L. J. GASNIER

After some years in general supervision
and executive management

NOW

PRODUCING AND DIRECTING

PERSONALLY

Otis Skinner in "Kismet"

To be distributed by
ROBERTSON COLE, Inc.

And will continue to personally
produce special productions of
a similar magnitude.
Peg o’ My Heart

Through the courtesy of House, Grossman & Vorhaus.

Litigation of considerable interest has arisen out of the copyright between J. Hartley Manners and Oliver Morosco respecting the production upon the screen by the latter of the play "PEG O’ MY HEART." The Supreme Court of the United States, in the case determined by the Circuit Court of Appeals for the District of Columbia, has reversed its decision on the part of J. Hartley Manners not to use the copyrighted portion of his play to the detriment of any rights which he may have granted to Oliver Morosco. An injunction, upon a finding of the Court, determined that while Manners was entitled to an injunction against the representation by Morosco of the play in moving pictures, he would impose terms upon Manners requiring him also to abstain from presenting or authorizing the presentation of the play in that form.

In the meantime, Morosco granted the motion picture production rights to the Keystone Playhouse and Lasky Corporation. The latter attempted several alterations and additions in the original scheme of presentation, whereupon, Manners sought an injunction preventing the production of the screen play, alleging that it was contrary to an agreement with Morosco in which it was provided that alterations and amendments were to be made by the author. The Court, in its decision, recognized the fact that a spoken play cannot be interpreted upon the screen, but the producer must convey the play pictorially and legends the substance of the action of the play; all of which must, of course, be consistent with the plan of the play. The Court, however, held that the alterations attempted by Morosco did not constitute a substantial departure from the play as originally planned by Manners and consequently enjoined its production.

Copyright Cases

The Federal Court in the case of Croissot and Le Blanc and others against The Vitagraph Company of America held that the accused, having sold the copyright by an act void for the reason that under the copyright existing under the Act of March 4, 1909, in an agent to copyright anything, as that privilege was reserved to authors or playwrights.

In the case of The National Pictures Corp. vs. Founders Publishing Co., the Supreme Court held that a motion picture rights of a play entitled "BLIND YOUTH." Subsequent to this the defendant acquired the exhibiting rights of a photo play entitled "THE TORRENT" and commenced exhibiting the play under the title "THE BLINDNESS OF YOUTH." The moving picture rights which the plaintiff had acquired had been extensively exploited by the defendant until the plaintiff restrained the defendant from using the title "THE BLINDNESS OF YOUTH" as the title of its play upon the ground of unfair competition.

Unfair Methods

The United States Federal Trade Commission, in the matter of Joseph Simonds, doing business as the W. H. Productions Co., determined that the motion picture competition used by the respondent were unfair and the violations of the Federal Act. Simonds had acquired twenty-one pictures, featuring William S. Hart. These pictures had been acquired in September of 1917, and had been exhibited in the United States season prior thereto. Simonds exhibited these pictures under new names or titles, without indicating that the films were from the Columbia. The Court found that such acts had a tendency to mislead the motion picture theater-going public, into the belief that such retitled pictures were different from the pictures theretofore issued and shown under the original titles.

The "Banning" Decision

Minneapolis—Following litigation that has been before the Hennepin County District Court in one form or another for three years, John J. Campbell, proprietor of the Wonderland, 27 Washington Ave. South, obtained a permanent injunction against the Motion Picture Machine Operators’ Union of Minneapolis, Local 219, the Minneapolis Trades and Labor Assembly, as well as several individuals in July, from "continuing in any manner any conspiracy heretofore entered into by and between said persons or associations with the purpose or intent of obstructing, destroying, annoying, harrassing or interfering with the good will, trade, conduct or patronage of plaintiff’s business."

It is the second decision in Hennepin County District Court upholding the "open shop" policy.

The defendants were defeated in Judge W. W. Bardwell, before whom the action for a permanent injunction was tried Sept. 23, 1919, after there had been action for a temporary injunction heard before Judge H. D. Dickinson as early as June, 1917.

The permanent injunction prevents the maintenance of picketing or bannering of the theater, as "unfair to organize labor by the court finding such picketing and bannering as has been carried on the result of a conspiracy by the labor unions to improperly and unlawfully restrain trade.

CENSORSHIP

Censorship battles in at least 36 states will be fought during the winter of 1921, by the Censorship Committee of the National Association. This indicates more legislative battles that have been handled in any one time which further indicates that censorship is still one of the most serious problems facing the industry.

The Federal censorship is under discussion also as a surprising climax if during the coming winter the Congress in Washington did not take up this question.

New York

Proposed censorship for New York State was prevented by the issuance of a report filed by Rev. Charles O. Judkins.

Kentucky

Censorship Bill passed the house but died in the Senate, Lee, L. Saenger, Chairman of the censorship committee for Kentucky.

Massachusetts

Gov Coolidge, vetoed a censorship bill passed by the legislature after one of the hardest and most bitterly contested battles in the history of the industry. Harry F. Canel, Chairman of the committee, handing to measure, J. Albert Brackett, Counsel.

Missouri

Proposed censorship never reached the floor of the legislature. E. M. Clarke, Saenger Amusement Co., New Orleans, Chairman.

A censorship board has been formed in Springfield. The members are Mrs. A. B. Sherwood and Mrs. W. W. Bacon.

Oregon

Bill introduced in legislature while not a straight censorship measure would have resulted in such. Bill was never voted upon.

In Portland an ordinance much more satisfactory to picture men than the one in effect, was passed.

South Carolina

After a bill had been favorably reported on favorable censorship, Jake Wells of Richmond secured a re-hearing and when the bill proposed was brought before the legislature it was snubbed.

Virginia

D. W. Griffith personally appeared before the Virginia Legislature in opposition to the proposed censorship bill and the bill was defeated, although the penal law was amended, making more severe the penalty for the indecent and immoral films.
JOHN G. ADOLFI
DIRECTOR OF
"The Wonder Man"
ROBERTSON COLE SUPER SPECIAL
With GEORGES CARPENTIER
Now Directing
MAE MARSH SUPER SPECIAL
Indiana

The endorsement of Gov. Goodrich and the decision of City Judge Willis of Kokomo, who decided that picture theaters should be exempted from the old Sunday blue law, has resulted in a general opening of picture houses in that state on Sunday.

Wisconsin

Tom Foster, Star Theater, Stanley, Wis., made a test by opening his house on Sunday and was acquitted of violation of the law.

Ohio

Members of the Ohio Valley League are keeping their houses open on Sunday despite existing laws.

New York

In Schenectady, Mayor Lunn was re-elected on the issue of keeping the theaters open on Sunday. In Jamestown, Sunday openings were approved by vote of 6250 to 3050. In Albany efforts will be made to have the Sunday opening ordinance passed by the city council.

Pennsylvania

Trailers and short reel offerings are subject to action by the state censor board, according to an opinion expressed by William I. Swope, deputy attorney general. Harry L. Knapp, chairman of the board, declares that the reasons that exhibitors often use trailers, consisting of scenes from coming productions to advertise them, pre-release, it being possible therefore to show objectionable scenes.

Japanese Censorship

There are 16 angles in films, according to G. Tachibana, chief inspector of films, Police Sept., Tokio, which will not pass muster. The tabooed pictures include those that:
- Concern the Imperial family or ancestors.
- Endanger the prestige of the nation.
- Incite radical changes of government, or principles, or social disorder.
- Endanger the reputation and honor enjoyed by great men and sages, dead or alive.

Suggest methods of crime and means of escape.

Injure international relationships.

Represent "too cruel and atrocious acts or ignominious or obscene conduct, adultery or vulgar love affairs."

Criticise current events, or suggest or discourage any personal affairs of individuals.

Tend to discourage learning and lawful business.

Lead children to "play mischievous sports."

Tend to injure the dignity of schoolmasters.

"Broken or defaced films, or films that shake too much (because of harm to eyes)."

"Contradict morality, and consequently the principles. Good brings its own reward and devil its own punishment."

FILM EXCHANGE ASSOCIATIONS

Atlanta, Ga.
Chas. Kessnich, Pres., Metro, Susie E. Baxley, Sec'y., Film Exchange Mgrs. Ass'n. of Atlanta, 26 28 Moor Bldg.

Boston, Mass.
Fred B. Murphy, Pres., Win. H. Gardiner, Sec'y., 14 Piedmont St., New England Film Exchange Mgrs. Ass'n.

Buffalo, N. Y. ..........
Allan B. Moritz, Pres., Famous Players, W. P. Allen, Sec'y., Vitagraph, 257 Franklin St., Motion Picture Exchange Mgrs. Ass'n., of the Buffalo Chamber of Commerce.

Chicago, Ill.

Cincinnati, Ohio.
W. W. Rowland, Pres., Metro, C. V. Zimmerman, Sec'y., Associated Film Exchanges, Chamber of Commerce.

Cleveland, Ohio.
C. A. Thompson, Pres., Dale Brown, Sec'y., Board of Motion Picture Exch., Mgrs., Cleveland Chamber of Commerce.

Denver, Colo.
Ward E. Scott, Pres., Pathe, W. G. Lichtenstein, Sec'y., Film Exchange Board of Trade.

Detroit, Mich.
J. M. Duncan, Pres., Vitagraph, W. E. Wilkinson, Sec'y., Detroit Board of Commerce, Board of Motion Picture Exchange Mgrs.

Kansas City, Mo.
F. F. Nine, Pres., Vitagraph, Boley Bldg., L. D. Bably, Sec'y., A. H. Blank Enterprises, Gloyld Bldgs., Kansas City Film Board of Trade.

Los Angeles, Cal.
A. P. Michael Narlin, Sec'y., 417 Higgins Bldg., Los Angeles Film Exchange Board of Trade.

Milwaukee, Wis.

Minneapolis, Minn.
A. H. Fischer, Pres., Metro, C. W. Stombaugh, Sec'y., Pathe, Minneapolis Film Board of Trade, 608 First Ave., North.

New Haven, Conn.
H. S. Scully, Pres. 132 Meadow St., New Haven Film Club.

New York City, N. Y.
I. E. Chadwick, Merit Film, Pres., F. I. L. M. Club, 1482 Broadway, City.

Omaha, Neb.
C. E. Holah, Pres., T. E. Delaney, Sec'y., Vitagraph. Omaha Film Board of Trade, 1114 Farnam St.

Robt. Lynch, Pres., Metro, Motion Picture Bureau of the Phil. Chamber of Commerce.

Pittsburgh, Pa.

St. Louis, Mo.
S. J. Baker, Pres., First Nat'l., 617 N. Grand St., L. B. Schofedy, Sec'y., 305 Empress Th., St. Louis Film Board of Trade.

Salt Lake City, Utah
W. E. Banford, Pres., Goldwyn, 135 E. 2 So. Murray W. McCarty, Thurs & Counsel, 212 Felt Bldg., Intermountain Film Board of Trade.

San Francisco, Cal.
Harry L. Keppen, Pres., Select, Ben F. Simpson. Sec'y., Realart, San Francisco Film Exchange Board of Trade.

Seattle, Wash.

Washington, D. C.
Wm. Fuller, Pres., Martha K. Wolley, Sec'y., Room 918 Malher Bldg., Exchange Mgrs. Ass'n.

TAXATION

GROSS BUSINESS

FEDERAL TAX (4 PER CENT ON RENT)

<table>
<thead>
<tr>
<th>Month</th>
<th>Amount</th>
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</thead>
<tbody>
<tr>
<td>September</td>
<td>$188,515.94</td>
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<tr>
<td>October</td>
<td>182,412.61</td>
</tr>
<tr>
<td>November</td>
<td>362,506.66</td>
</tr>
<tr>
<td>December</td>
<td>435,454.86</td>
</tr>
<tr>
<td>January</td>
<td>297,911</td>
</tr>
<tr>
<td>February</td>
<td>295,923.07</td>
</tr>
<tr>
<td>March</td>
<td>565,854.47</td>
</tr>
<tr>
<td>April</td>
<td>296,800.40</td>
</tr>
<tr>
<td>May</td>
<td>289,295.04</td>
</tr>
</tbody>
</table>

Figures not obtainable from Government Leave of May, at press time.

By multiplying these figures by 20, the gross business done by all distributors is obtainable. For the above the interesting total of $62,594,843.

These figures for 9 months would indicate an approximate gross for the year of $78,243,540.

335
VICTOR FLEMING

DIRECTED

DOUGLAS FAIRBANKS

in

“When The Clouds Roll By” and “The Mollycoddle”
The Year's Productions

Alphabetically arranged list of features released from September 1, 1919 to September 1, 1920. Followed by lists of productions as released by various companies; productions of individual directors; productions of individual stars and cameramen.

Key: FP-L, Famous Players-Lasky; Gwyn, Goldwyn; Selznk, Selznick Enterprises, includes Selznick Pictures, Select Pictures, National Picture Theatres, and Republic Pictures; R-C, Robertson-Cole; Univ, Universal; Hdksn, Hodkinson; Vita, Vitagraph; St Rgt, State Rights; Realrt, Realart; Un Art, United Artists; U Pic, United Picture Theatres; Hlmark, Hallmark; 1st Nat, First National; Am. Cin, American Cinema.

<table>
<thead>
<tr>
<th>Title</th>
<th>Releasing Company</th>
<th>Release Date</th>
<th>Star</th>
<th>Director</th>
<th>Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. B. C. of Love</td>
<td>Pathe</td>
<td>12/14/20</td>
<td>Mae Murray</td>
<td>Leonce Perret</td>
<td>12/14/19</td>
</tr>
<tr>
<td>Adventure in Hearts</td>
<td>FP-L</td>
<td>12/7/19</td>
<td>Robert Warwick</td>
<td>James Cruze</td>
<td></td>
</tr>
<tr>
<td>Adventuress, The</td>
<td>Selznk</td>
<td>4/10/20</td>
<td>Julian Eltinge</td>
<td>Fred Balshofer</td>
<td></td>
</tr>
<tr>
<td>Adorable Savage, The</td>
<td>Univ</td>
<td></td>
<td>Edith Roberts</td>
<td>Norman Dawn</td>
<td>8/8/20</td>
</tr>
<tr>
<td>Alarm Clock Andy</td>
<td>FP-L</td>
<td>3/20</td>
<td>Charles Ray</td>
<td>Jerome Storm</td>
<td>3/21/20</td>
</tr>
<tr>
<td>Alias Miss Dodd</td>
<td>Univ</td>
<td>6/21/20</td>
<td>Edith Roberts</td>
<td>Harry Franklin</td>
<td>6/13/20</td>
</tr>
<tr>
<td>All-of-a-Sudden Peggy</td>
<td>FP-L</td>
<td>2/20</td>
<td>Marguerite Clark</td>
<td>Walter Edwards</td>
<td></td>
</tr>
<tr>
<td>Almost a Husband</td>
<td>Gwyn</td>
<td>10/13/19</td>
<td>Will Rogers</td>
<td>Clarence Badger</td>
<td>10/19/20</td>
</tr>
<tr>
<td>Amazing Lovers</td>
<td>(A. H. Fisher)</td>
<td>2/20</td>
<td>Grace Darling</td>
<td>Not known</td>
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</tr>
<tr>
<td>Amateur Wife</td>
<td>Selznk</td>
<td>2/20</td>
<td>Ruth Clifford</td>
<td>Edward Dillon</td>
<td>5/2/20</td>
</tr>
<tr>
<td>Amazing Woman</td>
<td>Univ</td>
<td></td>
<td>Mary Miles Minter</td>
<td>Lloyd Carleton</td>
<td>2/29/20</td>
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<tr>
<td>Anne of Green Gables</td>
<td>Realrt</td>
<td>11/23/19</td>
<td>Ma ion Davies</td>
<td>William D. Taylor</td>
<td>11/23/19</td>
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<tr>
<td>April Folly</td>
<td>FP-L</td>
<td>3/20</td>
<td>Edythe Sterling</td>
<td>Not known</td>
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<tr>
<td>Arabian Knight, An</td>
<td>R-C</td>
<td></td>
<td>Sessue Hayakawa</td>
<td>Charles Swickard</td>
<td>8/15/20</td>
</tr>
<tr>
<td>Arizona Catlaw</td>
<td>World</td>
<td></td>
<td></td>
<td>Not known</td>
<td></td>
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<tr>
<td>Atonement</td>
<td>Pioneer</td>
<td></td>
<td>Grace Davidson</td>
<td>Wm. Humphrey</td>
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<tr>
<td>Away Goes Prudence</td>
<td>FP-L</td>
<td>7/20</td>
<td>Billie Burke</td>
<td>John S. Robertson</td>
<td>7/11/20</td>
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<tr>
<td>Bab's Candidate</td>
<td>Vita</td>
<td></td>
<td>Corinne Griffith</td>
<td>Edward Griffith</td>
<td>7/4/20</td>
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<tr>
<td>Baby Marie's Round-up</td>
<td>Pathe</td>
<td>9/4/19</td>
<td>Baby Marie Osborne</td>
<td>William Bertram</td>
<td></td>
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<tr>
<td>Back to God's Country</td>
<td>1st Nat</td>
<td>11/19</td>
<td>Nell Shipman</td>
<td>David M. Hartford</td>
<td>11/9/19</td>
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<tr>
<td>Bandbox</td>
<td>Hdksn</td>
<td>11/16/19</td>
<td>Doris Kenyon</td>
<td>R. W. Neill</td>
<td>11/30/19</td>
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<tr>
<td>Battler, The</td>
<td>World</td>
<td>9/19</td>
<td>Earle Metcalfe</td>
<td>Not known</td>
<td></td>
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<tr>
<td>Beauty Market</td>
<td>1st Nat</td>
<td>12/1/19</td>
<td>Katherine MacDonald</td>
<td>Colin Campbell</td>
<td>1/23/20</td>
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<tr>
<td>Beckoning Roads</td>
<td>R-C</td>
<td>12/19</td>
<td>Bessie Bassuscale</td>
<td>Howard Hickman</td>
<td>12/28/19</td>
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<tr>
<td>Beggar Prince</td>
<td>R-C</td>
<td>1/18/20</td>
<td>Sussea Hayakawa</td>
<td>Wm. Worthington</td>
<td>2/1/20</td>
</tr>
<tr>
<td>Behind the Door</td>
<td>FP-L</td>
<td>12/14/19</td>
<td>Hobart Bosworth</td>
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Arthur Guy Empey

Star and Chief Executive

Now producing a new comedy-drama series of which the first was

"O I L"

GUY EMPEY PRODUCTIONS
220 West 42nd St., New York City
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| Chorus Girl's Romance  | Metro             | 8/16/20      | Viola Dana                  | Win. C. Dowlan       | 8/22/20
Florence Evelyn Martin

Supporting
Arthur
Guy
Empey

In a new series of comedy-dramas of which the first was

"OIL"

GUY EMPEY PRODUCTIONS
220 West 42nd St., New York City
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J. Bennett Glazer

General Manager and Comptroller

of organization producing a new comedy-drama series of which the first was

"OIL"

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Philip Quinn

Manager of Actual Production

for the new series of comedy-dramas of which the first was

"OIL"

GUY EMPEY PRODUCTIONS
220 West 42nd St., New York City
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Harry Lee

Studio Manager and Casting Director

Casting a new comedy-drama series of which the first was
"OIL"

GUY EMPEY PRODUCTIONS
220 West 42nd St., New York City
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Ben Garetson

Advertising
and
Publicity
Manager

Exploiting a new comedy-drama series of which the first was

"OIL"

GUY EMPEY PRODUCTIONS
220 West 42nd St., New York City
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349
Harry L. Keepers

Manager
Negative
Production

Now supervising camera work on a new comedy-drama series of which the first was

"O I L"

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LEONCE PERRET

Director of the recent releases

"The Thirteenth Chair"  "A B C of Love"
"A Modern Salome"  "Twin Pawns"
"Lifting Shadows"

as well as the great international film about to be shown

"THE EMPIRE OF DIAMONDS"
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"THE MONROE SALISBURY PLAYERS"

take pleasure in announcing

Mr. Salisbury's first independent production

"THE BARBARIAN"

DONALD CRISP—Director
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Recent Releases:

"THE AMAZING WOMAN"
Starring Ruth Clifford and Edward Coxen

"MOUNTAIN MADNESS"
Featuring Ora Carew, Mignon Anderson, Edward Coxen, Harold Miller

"BEYOND THE CROSSROADS"
With Ora Carew, Melbourne McDowell, Lawson Butt

In Preparation

"HARD BOILED MABLE"
Starring Ora Carew

Clermont Photoplays Corporation

LLOYD B. CARLETON
Director General

HANNIBAL N. CLERMONT
President

JOHN T. CARLETON
Production Manager
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NEAL HART
Starring and Directing
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PINNACLE PRODUCTIONS, Inc.
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JACK CUNNINGHAM

was talking with Wid the other night in John's Restaurant on Hollywood Boulevard. It was just after the pre-view of Betty Compson's truly wonderful picture, "Prisoners of Love."

Naturally both men were enthusiastic.

"If I take a page in the Year Book, what will I say?" Cunningham asked.

"Why not just give a list of the originals and adaptations which you have written and which have been produced in the last three years—it would be a record, wouldn't it?" said Wid.

"Well, I don't know about it being a record, but I'll do it."

So Cunningham took the page, had it charged and here it is:

The List Below Contains Only Those Feature Photoplays—
Originals and Adaptations—Which Actually Have
Been Produced and Released Within the
Last Three Years:

Two for Triangle Players; Two for Olive Thomas; One for Pauline Starke; Two for J. Barney Sherry; Two for Roy Stewart; One for Fanny Ward; Two for Bryant Washburn; One for Madame Yorska; Four for Bessie Barriscale; Two for Louise Glaum; Two for Kitty Gordon; Nine for Frank Keenan; Nine for J. Warren Kerrigan; One for Dustin Farnum; Two for Robert Brunton Specials.

MAKING FORTY-TWO IN ALL


NOT A BAD RECORD AFTER ALL
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MORRIS R. SCHLANK
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HANK MANN COMEDIES
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<td>Valley of Tomorrow</td>
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MAX LINDER
For Season 1920-21
FOUR PRODUCTIONS
First Offering
"SEVEN YEARS BAD LUCK"
Written and Directed by MAX LINDER
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<th>Title</th>
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<td>Ralph Ince</td>
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<td>R. Wm. Neill</td>
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Alma Rubens  
Emily Stevens  
Louise Huff

PIONEER STARS
Alma Rubens  
Emily Stevens  
Louise Huff

PIONEER PICTURES

SHORT SUBJECTS

WHEREVER YOU GO—A PIONEER EXCHANGE

PIONEER FILM CORPORATION
A. E. LEFCOURT, President
130 WEST 46th STREET  NEW YORK CITY
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The Dangerous Desires ........................
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The Honey Bee ..............................
The Thirteenth Guest ........................
The House of Toys ............................
Peggy Rebels ..............................
The Week-End ..............................
A Live-Wire Hick ............................

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Third Person .................................9-14-19
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Stepping Out .................................9-21-19
Widow by Proxy ..............................9-28-19
Egg Crate Wallop ..............................9-28-19
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In Missouri .................................10-5-19
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His Official Fiancée ..........................10-26-19
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Alarm Clock Andy .............................3-7-20
His House in Order ............................3-7-20

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Excuse My Dust ..............................3-21-20
April Folly .................................3-21-20
My Lady’s Garter .............................3-28-20
Easy to Love ........................ ........3-28-20
Treasure Island ..............................4-4-20
Thou Art the Man .............................4-11-20
The Eille Streich .............................4-18-20
The False Road ..............................4-18-20
Terror Island ...............................4-18-20
The Toll Gate ...............................4-25-20
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Twelve Ten
Dad's Girl
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Romany, Where Love Runs Wild.
When Bearcat Went Dry.

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12-29-19
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Romance
5-23-20
The Mollycoddle
6-13-20
Suds
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A Man's Fight
Her Gage
The Eternal Mother
The Corsican Brothers

UNIVERSAL
The Woman Under Cover
The Sunbonnet Trail
Common Property
Loot
Bonnie, Bonnie Lassie
The Brute Breaker
The Rider of the Law.
The Trembling Hour
His Divorce
Under Suspicion
Lasca
A Gun Fighting Gentleman
The Ponga Finer
The Day She Paid
The Triffers
The Phantom Melody
Marked Men.

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Forest Rival
His Father's Wife
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Dramatic Leads

“BRIDE 13” Fox Serial.

“WINGS OF PRIDE”
B. A. Rolfe Special.

“THE STEALERS”
W. Christy Cabanne Special.

“The BETTER WAY”
with Hope Hampton.

“BAB’S DIARY”
with Marguerite Clark.
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Olive Tell  

Alma Tell
Edwin Carewe  
The Web of Deceit  
Rio Grande  
The Right to Lie

Lloyd Carleton  
The Amazing Woman  
Paul Cazeaneuve  
The Spirit of Good  
Her Honor the Mayor  
The Square Shooter  
Charlie Chaplin  
A Day's Pleasure

Emile Chautard  
The Mystery of the Yellow Room  
Roy Clements  
King Spruce  
Denison Clift  
What Would You Do?  
The Iron Heart  
The Last Straw  
Emile Solton  
Mary Ellen Comes To Town  
Turning the Tables

Tom Collins  
The Bromley Case  
The Trail of the Cigarette  
Hugh Ryan Conway (Jack Conway)  
Riders of the Dawn  
Lombardi, Ltd  
Servant in the House  
George Cox  
The House of Toys  
The Thirtieth Piece of Silver  
The Dangerous Talent  
The Hellen  
The Week-End

Wm. J. Craft  
The White Rider  
Frank Crane  
Miss Cruose  
William Crane  
Her Game  
Donald Crisp  
It Pays To Advertise  
Miss Hobbs  
Why Smith Left Home  
The Six Best Cellars  
Too Much Johnson

Alan Crosland  
The Flapper  
Youthful Polly  
Greater Than Fame  
The Country Cousin  
The Point of View  
James Cruze  
Tahworne of the U. S. A.  
The Lottery, Man  
Mrs. Temple's Telegram  
An Adventure in Hearts  
Terror Island  
What Happened to Jones  
William Davis  
The Eternal Mother  
J. Searle Dawley  
The Harvest Moon  
The Phantom Honeymoon  
Norman Dawn  
Lasca  
A Tokio Siren  
Adorable Savage  
Joseph De Grasse  
The Brand of Lopez  
His Wife's Friend  
l' Apache

The Market of Souls  
Cecil B. De Mille  
Why Change Your Wife  
Male and Female  
William C. De Mille  
Jack Straw  
The Tree of Knowledge  
Prince Chap  
Charles De Vonda  
Even as Eve  
Edward Dillon  
The Amateur Wife  
The Winning Stroke  
Parlor, Bedroom and Bath  
Jack Dillon  
The Right of Way  
Suds  
William C. Dowlan  
The Peddler of Lies  
Loot  
Under Suspicion  
Locked Lips  
A Chorus Girl's Romance  
Scott Dunlap  
Her Elephant Man  
Would You Forgive?  
The Hell Ship  
Forbidden Trails  
The Lost Princess  
Vagabond Luck  
The Twins of Suffering Creek  
Allan Dwan  
The Luck of The Irish  
Soldiers of Fortune  
William P. S. Earle  
The Broken Melody  
The Woman Gives Whispers  
Reeves Eason  
Human Stuff  
Blue Streak McCoy  
J. Gordon Edwards  
Heart Strings  
The Orphan  
Wings of the Morning  
The Adventurer  
If I Were King  
The Joyous Troublemaker  
Walter Edwards  
A Girl Named Mary  
All-of-a-Sudden Peggy  
Luck in Pawn  
A Widow By Proxy  
Easy To Get  
Young Mrs. Winthrop  
A Lady in Love  
Robert Ellis  
A Fool and His Money  
The Figurehead  
The Imp  
George Fawcett  
Deadline at Eleven  
David G. Fischer  
Dad's Girl  
Dallas M. Fitzgerald  
The Open Door  
Chains of Evidence  
George Fitzmaurice  
On With the Dance  
Counterfeit  
The Right To Love  
Victor Fleming  
When the Clouds Roll By  
The Mollycoddle  
Emmett J. Flynn  
Eastward Ho  
Leave It To Me  
The Lincoln Highwayman  
Shod With Fire  
The Valley of Tomorrow  
The Unnamed  
The Man Who Dared  
Francis Ford  
Crimson Shoals  
Jack Ford  
The Girl in Number 29  
The Rider of the Law  
Marked Men  
The Gun-Fighting Gentleman  
The Prince of Avenue A  
Hitchin' Posts  
Hugh Ford  
His House in Order  
In Mizzoura  
Park Frame  
For a Woman's Honor  
The Gray Wolf's Ghost  
Tom Forman  
The Ladder of Lies  
Harry Franklin  
Her Five Foot Highness  
Rouge and His Greens  
Alias Miss Dodd  
S. A. Franklin  
The Heart of the Hills  
The Hoodlum  
Two Weeks  
J. J. Franz  
Dangerous Waters  
A Broadway Cowboy  
The Blue Bandana  
Harry Garson  
The Forbidden Woman  
For the Soul of Rafael  
Charles Gaskill  
Sleep of Cyma Roget  
Burton George  
Eve in Exile  
Douglas Gerrard  
His Divorced Wife  
The Phantom Melody  
The Forged Bride  
Charles Giblyn  
The Dark Mirror  
Black In White  
Lillian Gish  
Remodeling Her Husband  
Ray Gray  
Down on the Farm  
Warren Gordon  
A Woman's Man  
Al Green  
The Double-Dyed Deceiver  
Silk Husband and Calico  
Wives  
The Web of Chance  
D. W. Griffith  
The Idol Dancer  
Broken Blossoms  
The Greatest Question  
Scarlet Days  
The Love Flower  
Edward Griffiths  
The Garter Girl  
Bab's Candidate  
Harry Grossman  
Wits vs. Wits  
Geo. Edwards-Hall  
Where Is My Husband  
Gilbert Hamilton  
The Woman Of Lies  
David M. Hartford  
Back to God's Country  
It Happened in Paris  
Thomas Heffron  
Thou Art the Man  
Firebrand to Tenison  
City of Masks  
Joseph Henaberry  
The Inferior Sex  
Him Majesty, the American Love Madness  
Dell Henderson  
The Deadline  
The Shark  
The Servant Question  
Hobart Henley  
The Miracle of Money  
The Gay Old Dog  
Howard Hickman  
Beckoning Roads  
Kitty Kelly, M. D.  
Just a Wife  
Lambert Hillyer  
Ilohu Petticoats  
The Toll Gate  
Sand  
Edwin L. Hollywood  
The Sea Rider  
The Birth of a Soul  
The Flaming Chue  
The Quarter  
Allan Holubar  
Paid in Advance  
Charles P. Horan  
A Man's Plaything
Hannibal C. Clermont, President

Clermont Photoplays Corporation

Lloyd Carleton Productions and Other Producing Units

LATEST RELEASES

“MOUNTAIN MADNESS”
“BEYOND THE CROSS ROADS”
“HARD BOILED MABLE”

Not less than six special features a year with all star casts in adaptations from popular books and stories
Arthur H. Ross
Polly of the Storm Country
Wm. L. Roubert
Helen
Wesley Ruggles
Picadilly Jim
Sooner or Later
The Winchester Woman
The Desperate Hero
Beverly C. Rule
Mystery of Washington Sq.
George L. Sargent
The Whisper Market
The Prey
Paul Scardon
The Darkest Hour
In Honor’s Web
Partners of the Night
Children Not Wanted
Victor L. Schertzinger
Pinto
The Jinx
The Bloming Angel
The Slim Princess
Abraham S. Schomer
The Sacred Flame
Victor Seastrom
A Man There Was
George Seigman
The Woman Under Cover
The Trepbling Hour
Ollie Sellers
When Bearcat Went Dry
The Gift Supreme
Mack Sennett
Marred Life
Edward Sloom
Sam Bang Jim
The Sagebrusher
Burning Daylight
The Luck of Geraldine Laird
Blind Youth
The Mutiny of the Elsinore
Ray C. Smallwood
The Heart of a Child
The Best of Luck
Cliff Smith
The Cyclo
The Lone Hand
The Gold Coins
The Girl Who Dared
David Smith
The Fighting Colean
The Courage of Marge O’Doone
Pegeen
John M. Stahl
You Who Never Forget
Woman in His House
Jerome Storm
Alarm Clock Andy
Crooked Straight
Red Hot Dollars
Paris Green
The Egg Crate Wallop
Homer Comes Home
Eric Von Stroheim
The Devil’s Pass-Key
Blind Husbands
Rolin Sturgeon
The Sundown Trail
The Girl in the Rain
In Polly’s Trail
Charles Swickard
The Devil’s Claim
The Third Woman
Li Tung Lang
An Arab’s Knight
Henry Symonds
Go and Get It
C. A. Taylor
Through Eyes of Men
William D. Taylor
Judy of Rogue’s Harbor
Anne of Green Gables
Jenny Be Good
Nurse Marjorie
Huckleberry Finn
Soul of Youth
Tom Terriss
The Fortune Hunter
The Climbers
The Tower of Jewels
The Vengance of Durand
Captain Swift
George Terwilliger
The Price Woman Pays
Slaves of Pride
The Sporting Duchess
Dollars and Sense
Ouis B. Thayer
Wolves of the Street
The Desert Scorpion
Robert Thornton
The Deadlier Sex
Fighting Cressy
Simple Souls
The Prince and Betty
Girl in the Web
Maurice Tourneur
Treasure Island
Victory
My Lady’s Garter
The Life Line
The Broken Butterfly
The White Slave
Laurence Trimble
The Woman God Sent
Perry Vekroff
Cynthia-of-the-Minute
A Woman’s Experience
King Vidor
Poor Relations
The Family Honor
The Jackknife Man
Robert C. Vignola
More Deadly Than the Male
The Thirteenth Commandment
The Third Kiss
His Official Fiancee
The World and His Wife
R. A. Walsh
Should a Husband Forgive?
The Deep Purple
Evangelist
Ernest C. Warde
The Joyous Liar
Live Sparks
Number
Thirty Thousand Dollars
The Dream Cheater
The False Code
The Lord Loves the Irish
The Green Flame
W. H. Watson
Up in Mary’s Attic
N. C. Wyeth
What Women Love
Lois Weber
Forbidden
Kenneth Webb
Sinners
The Fear Market
Millard Webb
The Fighting Shepherdess
Henry McRae Webster
The Heart of a Gypsy
Love, Honor and?
Irwin Willat
Behind the Door
The Grim Game
Below the Surface
Laurence Windom
The Very Life
Nothing But Lies
Wanted—A Husband
Hunan Collateral
The Truth
Chet Withey
She Loves and Lies
Romance
The Teeth of the Tiger
Sam Wood
The Dancin’ Fool
Double Speed
Excuse My Dust
Sick Abel
What’s Your Hurry
Wallace Worsley
The Little Shepherd of Kingdom Come
The Woman of Pleasure
The Street Called Straight
William Worthington
The Tong Man
The Illustrious Prince
The Dragon Painter
The Beggar Prince
The Silent Barrier
James Young
Daughter of Two Worlds
A Regular Girl
Notorious Miss Lisle
George Z. Zimmer
Starvation

National Board of Review Selections
The National Board of Review, 70 Fifth Ave., New York, has prepared two booklets, one of which contains a list of 650 travelogues, science, nature and science films, 1 and 2 reels and another containing a list of 900 of the best pictures for church and semi-religious entertainment, from 1 to 6 reels.

Americanization Idea
In December, 1919, Secretary of the Interior Franklin K. Lane, met in New York with a number of the most important producers and distributors and secured their co-operation for the presentation and distribution of what were to be known as Americanization films, for the purpose of developing better citizens, upsetting Bolshevik propaganda and like measures.

The Selznick Enterprises almost immediately released an Americanization picture in which Ralph Ince was featured, after which there was a long delay before further Americanization ideas were presented and in August, Metro announced that they intended to distribute four Americanization pictures during the coming season. H. A. Ryan was appointed executive secretary. The advisory council and scenario committee include many names prominent in the industry, and there was considerable opposition voiced by exhibitors in the early stages of the idea over what they claimed was the unnecessarily high prices which distributors were asking for this product.

Women’s Clubs
Distributors and publicity departments may find use for this publication which gives a lengthy list, possibly the best obtainable, of women’s clubs in America, like names and addresses, etc. This book is published by Helen M. Winslow, Shirley, Mass. The price is $2.50.

St. Louis Theater Capacities
Total seating capacities of St. Louis picture houses as of Aug. 1: 82,795, airrooms 32,321; total 115,106. There are 102 houses showing pictures and 24 airrooms.
WALTER NIEBUHR
PRESIDENT

AMERICAN CINEMA CORPORATION
Stars and Their Productions

Rene Adoree
The Strongest
Mary Allin
The Walk-Offs
Fair and Warmer
The Cheater
Held in Trust
Mary Anderson
Bubbles
Robert Andersen
Common Property
Tsuru Aoki
Breath of the Gods
Locked Lips
Trio Siren
Arthur Ashley
Forest Rivals
Leah Baird
The Capitol
Cynthia-of-the-Minute
Theda Bara
La Belle Russe
Lure of Ambition
Kathleen Mavournen
Bessie Barriscale
Life’s Twist
Kitty Kelly, M. D.
Beckoning Roads
Luck of Geraldine Laird
The Green Swamp
Notorious Mrs. Sands
John Barrymore
Dr. Jekyll and Mr. Hyde
Lionel Barrymore
The Copperhead
Richard Barthelmess
Scarlet Days
The Idol Dancer
The Love Flower
Noah Beery
The Sea Wolf
Enid Bennett
What, Every Woman Learns
Stepping Out
False Road
Woman in the Suit Case
Hairpins
Louis Bennison
Nights Earl
Francelia Billington
The Day She Paid
Great Air Robbery
Florence Billings
The Heart of a Gypsy
Wit Wins
Constance Binney
Stolen Kiss
Firstwhile Susan
Carlyle Blackwell
The Third Woman
Mary Boland
Woman’s Experience
Anna Bos
Carmen of the North
Hobart Bosworth
Behind the Door
Below the Surface
Alice Brady
Sinners
The Fear Market
Dark Lantern
Sylvia Breamer
The Moonshine Trail
Dawn
My Husband’s Other Wife
Respectable by Proxy
The Blood Barrier
Edmund Bressie
Common Level
Chains of Evidence
Gladys Brockwell
A Sister to Salome
Devil’s Riddle
Mother of His Children
Broken Commandments
Thieves
Flames of the Flesh
White Lies
Rose of Nome
Fritzi Brunette
Woman Under Cover
Billie Burke
Away Goes Prudence
Wanted—A Husband
Sadie Love
David Butler
Fickle Women
June Caprice
In Walked Mary
A Damned in Distress
Ora Carew
Loot
Under Suspicion
The Peddler of Lies
Harry Carey
Blue Streak McCoy
Rider of the Law
Overland Red
Marked Men
Gun-Fighting Gentlemen
Bullet Proof
Hitman Stuff
Georges Cartegepin
The Wonder Man
Dolores Cassinelli
The Right to Lie
Tarnished Reputations
The Virtuous Model
Web of Deceit
Ellen Cassidy
Love, Honor and ?
Irene Castle
The Amateur Wife
The Invisible Bed
Charlie Chaplin
A Day’s Pleasure
Mildred Harris Chaplin
Forbidden
The Inferior Sex
Polly of the Storm Country
The Woman in His House
Marguerite Clark
All-of-a-Sudden Peggy
Girl Named Mary
Luck in Pawn
Widow by Proxy
Easy to Get
Ethel Clayton
Ladder of Lies
More Deadly Than the Male
13th Commandment
Young Mrs., Winthrop
A Lady in Love
Crooked Streets
Ruth Clifford
Amazing Woman
Edmund F. Cobb
Desert Scorpion
Lew Cody
Butterfly Man
The Broken Butterfly
Beloved Cheater
William Collier
The Sergeant Question
Taking the Count
Miriam Cooper
Should a Husband Forgive
The Deep Purple
Evangeline
J. J. Corbett
Prince of Avenue A
Anne Cornwall
The Path She Chose
The Girl in the Rain
Lucy Cotton
Blind Love
John Cumberland
Gay Old Dog
Dorothy Dally
The Vampire
Black is White
Dark Mirror
His Wife’s Friend
L’Apache
Market of Souls
Guilty of Love
Viola Dana
Parlor, Bedroom and Bath
Dangerous to Men
Please Get Married
Willow Tree
Chorus Girl’s Romance
Grace Darling
The Discarded Woman
Amazing Lovers
Even as Eve
Common Sin
Grace Davidson
Atonement
Hidden Code
Man’s Plaything
Marion Davies
The Cinema Murder
April Polly
The Restless Sex
Edith Day
Children Not Wanted
Frisolina Dean
Virgin of Stamboul
Ruby de Remer
His Temporary Wife
William Desmond
Dangerous Waters
The Prince and Betty
Blue Bandanna
Broadway Cowboy
Marie Doro
Twelve Ten
Midnight Symbols
Emma Dunn
Old-Lady 31
Bernard Durning
The Gift of God
Edward Earle
High Speed
Helen Jerome Eddy
The Trembling Hour
Julian Eltinge
The Adventures
June Elvidge
Woman of Lies
Poison Pen
His Father’s Wife
Arthur Guy Empey
The Undercurrent
Elnor Fair
Lost Princess
Tin Pan Alley
Vagabond Luck
Douglas Fairbanks
His Majesty, the American
When the Clouds Roll By
The Mollycoddle
Dustin Farnum
The Corsican Brothers
The Iron Strain
William Farnum
Heart Strings
The Orphan
Wings of the Morning
The Adventurer
The Joyous Troublemaker
If I Were King
Geraldine Farrar
Flame of the Desert
The Woman and the Puppet

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LOOKING FORWARD with the AMERICAN CINEMA CORPORATION

The advent of the American Cinema series of super specials is a positive guarantee to both the American public and the American exhibitor of an unfailing supply of the biggest, best and most meritorious photo dramas that up to the present time have been produced. The first of the American Cinema series, “The Inner Voice,” has surpassed even the most hopeful expectations of its producers. At both the Strand and Broadway Theatres, New York, this production met with the enthusiastic and unqualified endorsement of the critical metropolitan audiences.

“The Inner Voice” will be followed by a series of remarkable productions. The next release is “His Brother’s Keeper,” directed by Wilfrid North. It is a powerful dramatic study of deep, human and psychological interest presenting a new and startling theme in the realms of motion pictures.

Following this picture, the American Cinema will present “Stolen Moments,” a sterling emotional drama written by J. Thompson Rich, featuring Marguerite Namara and directed by James Vincent.

Other productions to follow include a new series starring Mollie King, who recently achieved such a notable success in “Women Men Forget.”

The American Cinema super series is built upon the solid foundation of merit. There is not an exhibitor in America, who can in justice to himself and his public fail to play each and every production of this series of specials.

Lucius Henderron
Supervising Director

James R. Sheehan
General Manager
Don Meaney
Managing Director
Juanita Hansen

Pathe Studios
New York City
Owen Moore
Piccadilly Jim
Sooner or Later
The Desperate Hero
Stop That Man

Tom Moore
Duds
Gay Lord Quex
Toby's Bow
The Great Accident
Officer 666
Stop Thief

Harry Morey
The Guantlet
In Honor of the Web
Flaming Clue
Birth of a Soul
The Sea Rider
Darkest Hour

Mae Murray
On With the Dance
A. B. C. of Love
Twin Pawns
The Right to Love

Carmel Myers
In Folly's Trail

Nazimova
Heart of a Child
Stronger Than Death

Evelyn Nesbit
The Fallen Idol

Mabel Normand
Pinto
Jinx
Slim Princess

Eugene O'Brien
Sealed Hearts
Broken Melody
A Fool and his Money
His Wife's Money
The Firebrand

Pat O'Malley
Sherry

Baby Marie Osborne
Baby Marie's Round-Up

Seena Owen
The House of Toys

Virginia Pearson
Impossible Catherine

Eileen Percy
Her Honor the Mayor

House Peters
Silk Husbands and Calico

Wives
You Never Know Your Luck

Dorothy Phillips
 Paid in Advance

Jack Pickford
Duds-Red Deceiver
In Wrong
Little Shepherd of Kingdom

Cowtown
The Man Who Had Everything

Mary Pickford
The Hoodlum
Heart of the Hills
Pollyanna

Suds

Zasu Pitts
Bright Skies
Seeing It Through
Poor Relations
Heart of Twenty

Gene Pollar
The Return of Tarzan

David Powell
The Right to Love

Tyrone Power
The Great Shadow

Marjorie Rambeau
The Fortune Teller

Herbert Pavinson
Man and His Woman

Passers-By
DANGEROUS AFFAIR

Charles Ray
Alarm Clock Andy
Crooked Straight
The Egg Crate Wallop
Paris Green
Red Hot Dollars
Hornet Comes Home
45 Minutes From Broadway

Florence Reed
Her Game

Wallace Reid
The Dancin' Fool
Double Speed
Excuse My Dust
What's Your Hurry

Hawthorne of the U. S. A.

Will Rogers
Jubilo
Water, Water, Everywhere
The Strange Boarder
Cupid, the Cowpuncher

Vivian Rich
Would You Forgive
World of Folly

Edith Roberts
Adorable Savage
Alias Miss Dooly
Her Five Foot Highness
Lascala

The Trouilers

Matty Roubert
Heritage

William Russell
Eastward Ho
Leave It to Me
Lincoln Highwayman
Sacrificed Silence
Shod With Fire
Slam Bang Jim
Valley of Tomorrow

Twins of Suffering Creek

The Man Who Dared

Live Wire Hick

Monroe Salisbury
His Divorced Wife
The Phantom Melody

Sansonia
The Superman

Jackie Saunders
Dad's Girl

Vitor Seastrom
A Man There Was

Nell Shipman
Back to God's Country

Edythe Sterling
Arizona Cathay

One Way Trail
The Girl Who Dared

Anita Stewart
Fighting Shepherdess
Her Kingdom of Dreams
In Old Kentucky
Mind the Paint Girl
Yellow Typhoon

Roy Stewart
The Lone Hand
Riders of the Dawn
Just a Wife

Emily Stevens
The Sacred Flame

Edith Stockton
What Children Will Do
Should a Wife Work

Edith Storey

Noon Madness

Eric Von Stroheim
The Devil's Pass Key
Blind Husbands

Blanche Sweet
The Denizen Sex

Fighting Cressy
Simple Souls
A Woman of Pleasure
Girl in the Web

Margarita Sylva
The Honey Bee

Edith Taliaferro

Who's Your Brother

Constance Talmadge
In Search of a Sinner

The Love Expert

A Temptamental Wife

Virtuous Vamp

Two weeks
A Perfect Woman

Norma Talmadge

A Daughter of Two Worlds

The Isle of Conquest

She Loves and Lies

The Woman Gives

Yes or No

Olive Tell
Love Without Question

Nothing a Year

A Woman's Business

Olive Thomas

Out Under

The Flapper

Footlights and Shadows

Glorious Lady

Youthful Folly

Jennie

Madaline Traverse

The Iron Heart

The Hell Ship

Lost Money

Snare of Paris

The Tattlers

What Would You Do

The Spirit of Good

Charlotte Walker

Eve in Exile

George Walsh

The Deadline

A Manhattan Knight

The Shark

The Winning Stroke

Henry B. Walthall

The Long Arm of Mannister

The Splendid Fraud

The Confession

H. B. Warner

One Hour Before Dawn

The White Hope

Fugitive From Matrimony

Haunting Shadows

For a Woman's Honor

Maruja

Unchartered Channels

Gray Wolf's Ghost

Robert Warwick
City of Masks

Adventure in Hearts

In Mizzouri

Jack Straw

The Tree of Knowledge

Thou Art the Man

Fourteenth Man

Bryant Washburn

It Pays to Advertise

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Six Best Cellars

Too Much Johnson

Why Smith, Left Home

Sins of St. Anthony

What Happened to Jones

Emmy Wehlen

Lifting Shadows

Glen White

The Bromley Case

The Trail of the Cigarette

Pearl White

The White Moll

Claire Whitney

Mothers of Men

Earle Williams

Black Gate

The Fortune Hunter

When a Man Loves

The Master's Stroke

Captain Swift

Madam Vorska

It Happened in Paris

Clara Kimball Young

The Eyes of Youth

The Forbidden Woman

For the Soul of Rafael
Work of Cameramen

David Abel
She Loves and Lies
A Daughter of Two Worlds
The Woman Gives
The Isle of Conquest
Victor Ackland
Thou Art the Man
William S. Adams
The Blood Barrier
The Moonshine Trail
Dawn
My Husband’s Other Wife
Respectable By Proxy
Passers-By
Man and His Woman
Lucien Andriot
The Virtuous Model
The Right to Lie
John Arnold
The Willow Tree
Please Get Married
Dangerous to Men
Chorus Girl’s Romance
Walter Arthur
Fool and His Money
Joe August
John Petticoats
The Toll Gates
Sand
Jake Badaracco
The Trail of the Cigarette
Miss Cruze
The Very Idea
Nothing But Lies
Nothing But the Truth
The Poison Pen
The Steel King
The Woman of Lies
Ben Ball
The Strongest
Friend F. Baker
The Broken Commandment
Thieves
S. A. Baldridge
The Hellion
Harry Baileo
Riders of the Dawn
Andre Barlatier
The Sacred Flame
Out of the Storm
A Regular Girl
J. Barlatier
The Teeth of the Tiger
George Barnes
Stepping Out
Dangerous Hours
The False Road
The Woman in the Suitcase
Hairpins
William Beckway
Old Leather
George Benoit
The Wonder Man
R. J. Bergquist
Stronger Than Death
The Heart of a Child
G. W. Bitzer
Scarlet Days
The Idol Dancer
Broken Blossoms
The Greatest Question
The Love Flower
Louis Bitzer
Romance
Jacques Bizuel
The Mystery of the Yellow Room
The Deep Purple
W. J. Black
Sealed Hearts
Out Yonder
His Wife’s Money
John W. Boyle
Heart Strings
The Orphan
Wings of the Morning
The Adventurer
The Joyous Troublemaker
If I Were King
Otto Brautigan
Duds
Norbert Brodin
Almost a Husband
The Great Accident
Toby’s Boys
Dollars and Sense
Stop Thief
Going Some
Lauren Broening
The Luck of the Irish
Soldiers of Fortune
Joseph Brotherton
Notorious Miss Lisle
Jack Brown
The Broken Melody
A Fool and His Money
The Girl in Number 29
The Rider of the Law
Marked Men
The Gun-Fighting Gentleman
The Prince of Avenue A.
The Flapper
The Capitol
Someone Must Pay
The Undercurrent
Mind the Paint Girl
Footlights and Shadows
Point of View
Karl Brown
City of Masks
Tom Buckingham
Up in Mary’s Attic
A. A. Cadwell
Madonnas and Men
A Scream in the Night
Woman’s Business
DavidCalcagni
The Mistf Earl
A. A. Calder
Partners of the Night
Bert Cann
Let’s Be Fashionable
Mary’s Ankle
23½ Hours’ Leave
Robert Carson
The Prince Woman Pays
Dal Clawson
The Corsican Brothers
Her Kingdom of Dreams
Eye in Exile
Back to God’s Country
C. R. Cook
The Double-Dyed Deceiver
William L. Crowly
The Gay Old Dog
Henry Cronjager
Don’t Ever Marry
Riveter’s End
Jules Cronjager
Youthful Folly
Greater Than Fame
M. Dallet
Chains of Evidence
Charles Davis
Slaves of Pride
Sporting Duchess
The Whisper Market
Burt Dawley
The Harvest Moon
The Silent Barrier
Faxon M. Dean
The Copperhead
The Invisible Bond
Cumberland Romance
Fighting Chance
Clyde De Vinna
The Lincoln Highman
Leave It to Me
The Twins of Suffering Creek
Man Who Dared
J. A. Dubray
The Beloved Cheater
The Butterfly Man
Baby Marie’s Round-Up
Miss Gingersnap
Louis Dummyre
A Child For Sale
Max Dupont
Blind Youth
Invisible Divorce
Edward C. Earle
The Heart of a Gypsy
Love, Honor and ?
Woman’s Experience
Sherry
A Dangerous Affair
Blind Love
Lahoma
Arthur Edeson
For the Soul of Rafael
The Forbidden Woman
The Eyes of Youth
W. M. Edmond
Parlor, Bedroom and Bath
The Cheater
Held in Trust
Perry Evans
Down on the Farm
William Fidew
The Virgin of Stamboul
Through the Eyes of Men
Blue Streak McCoy
Harry Fishbeck
A Woman’s Man
The Hidden Code
Victor Fleming
His Majesty, the American
George Folsey
The Fear Market
Sinners
The Stolen Kiss
William Foster
The Corsican Brothers
A Woman of Pleasure
The Silver Horde
A. Fried
A Scream in the Night
Richard Fryer
The Miracle of Money
Frank E. Garbutt
The Third Kiss
Huckleberry Finn
Eugene Gaudio
The Luck of Geraldine Laird
Beckoning Roads
Kitty Kelly, M. D.
Life’s Twist
Tony Gaudio
The Inferior Sex
The Fighting Shepherdess
In Wrong
Harry Gersted
A Broadway Cowboy
The Blue Bandanna
The Prince and Betty

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Alias Jimmy Valentine
Walter Pritchard
His Temporary Wife
Husband's and Wives
Thomas Rae
A Tokio Siren
Lasca
Adorable Savage
A Reeves
Mistified Wife
B. F. Reynolds
Under Suspicion
Alias Miss Dodd
Blind Husband's
The Devil's Pass-Key
Common Property
Jay Rischer
The Girl of the Sea
George Rizard
The Valley of Tomorrow
The Dangerous Talent
Jackson Rose
Burning Daylight
The Mutiny of the Elsinore
I. Roseman
Where Is My Husband?
Midnight Gambols
Twelve-Ten
Philip E. Rosen
The Brute Breaker
Under Crimson Skies
Charles Rosher
The Heart of the Hills
The Hooldum
Su'ds
Pollyanna
Hal Rosson
Cinema Murder
Polly of the Storm Country
Arthur Rosson
The Darkest Hour
Deadline at Eleven
Human Collateral
Steve Rounds
Scratch My Back
The Day She Paid
Joe Ruttenberg
The Fallen Idol
The Shark
John Seitz
The Sagebrusher
R. B. Schellinger
Cynthia-of-the-Minute
Max Schneider
The Black Circle
The Blue Pearl
Fred Schoedsack
Moon Madness
George Schneidermann
The Hell Ship
The Lost Princess
Vagabond Luck
Molly and I
Love's Harvest
Little Wanderer
C. Edgar Schoenbaum
Miss Hobbs
Why Smith Left Home
The Six Best Cellars
Too Much Johnson
Abraham Scholz
Desert Gold
The Cup of Fury
Joseph Schilder
The Winchester Woman
The Vengeance of Durand
Slaves of Pride
The Sporting Duchess
Dollars and the Woman
Don Short
The Little Shepherd of King-
dom
Allen Siegel
April Folly
The Restless Sex
The Miracle of Love
Louis Simon
The Veiled Marriage
Robert Stuart
The Birth of a Soul
The Flaming Clue
The Gauntlet
Charles Stumar
The Lone Wolf's Daughter
Love Madness
John Stumar
What's Your Husband Doing
His Wife's Friend
L'Apache
The Market of Souls
Black Is White
The Dark Mirror
Lucien Tainev
The Shadow of Rosalie
Byrnes
In Walked Mary
What Women Want
A Damsel in Distress
J. O. Taylor
The Grim Game
Below the Surface
Behind the Door
Sam Taylor
In Honor's Web
Arthur A. Thadwell
Love Without Question
Harry Thorp
When the Clouds Roll By
Arthur Todd
Live Sparks
The Dream Cheater
Thirty thousand Dollars
Number 99
Desert Gold
The Green Flame
N. C. Travis
Heritage
Frank Urson
The Lottery Man
An Adventure in Hearts
Hawthorne of the U. S. A.
Charles J. Van Enger
The Great Redeemer
James C. Van Trees
The Thirteenth Commandment
Judy of Rogue's Harbor
Jenny Be Good
Nurse Marjorie
More Deadly Than the Male
His Official Fiancee
A Widow By Proxy
Soul of Youth
Roy Vaughn
Wit Wins
William Wagner
The Woman Game
Whispers
The Imp
The Country Cousin
Joe Walker
Back to God's Country
Vernon Walker
Would You Forgive?
Forbidden Trails
The Last Straw
Square Shooter
Firebrand Trevison
Gilbert Warrenton
Humoresque
George Webber
Pinto
The Jinx
The Slim Princess
The Blooming Angel
The Gay Lord Quex
Guy Wilky
Jack Straw
The Tree of Knowledge
The Prince Chaps
Frank D. Williams
The Brand of Lopez
The Devil's Claim
The Tong Man
The Illustrious Prince
The Dragon Painter
The Beggar Prince
An Arabian Knight
Li Tung Lang
Lawrence Williams
Impossible Catherine
Walter Williams
The Iron Heart
Lost Money
The Splendid Sin
The Snares of Paris
The Tattlers
Her Honor the Mayor
The Spirit of Good
Alvin Wycokoff
Why Change Your Wife
Male and Female
Edward Wyman
The Bandbox
The White Moll
R. E. Yeager
A World of Folly
Hal Young
A Widow By Proxy
Luck in Pawn
Easy To Get
The Amateur Wife
Anne of Green Gables

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WEST COAST STUDIOS

American Film Co., Santa Barbara.
Astra Film Corp., Verdugo Road, Glendale.
Balboa Studios, Long Beach.
Balsuito, 1329 Gordon St., Los Angeles.
Bernstein Studios, 753 So. Boyle St., Los Angeles.
Berwill Film Corp., 5821 Santa Monica Blvd., Los Angeles.
Brentwood Film Corp., 4811 Fountain Ave., Los Angeles.
Bronx Studios, 1745 Allesandro St., Los Angeles.
Bertone Film Studios, Inc., 5341 Melrose Ave., Los Angeles.
Burston Films, Inc., 6050 Sunset Blvd., Los Angeles.
Century Film Corp., 6126 Sunset Blvd., Los Angeles.
Charles Chaplin Studio, 1420 LaBrea Ave., Hollywood.
Chester Comedies, Inc., 1720 N. Soto St., Los Angeles.
Christie Film Co., 6101 Sunset Blvd., Hollywood.
Comique Film Corp. (Roscoe Arbuckle), Culver City.
Famous Players-Lasky Corp., 1520 Vine St., Hollywood.
Francis Ford Studios, 6040 Sunset Blvd., Hollywood.
William Fox Film Corp., 1417 N. Western Ave., Hollywood.
William Fox Studio (Ranch), 2450 Teviot, Los Angeles.
Garsou Studios, 1845 Allesandro St., Los Angeles.
L. J. Gainsier Prod., Verdugo Road, Glendale.
Goldwyn Film Corp., Studios, Culver City.
J. D. Hampton Prod., Sunset and La Brea Blvd., Hollywood.
Wm. S. Hart Studio, 1215 Bates St., Los Angeles.
Herman Film Corp., 2436 Wilshire Blvd., Santa Monica.
Historical Film Corp. of America, Burbank.
David Horsley Studios, 1919 So. Main St., Los Angeles.
Thomas H. Ince Studios, Inc., Culver City.
King Vidor Productions, 7200 Santa Monica Blvd., Los Angeles.
Henry Lehrman Studios, Culver City.
Katherine MacDonald Studios, 904 Girard St., Los Angeles.
Louis B. Mayer Studios, 3800 Mission Road, Los Angeles.
Master Films, Inc., Culver City.
Relcoraft Pictures Corp., 1107 N. Bronston St., Los Angeles.
Morocco Studios, 201 N. Occidental Blvd., Los Angeles.
National Film Corp. of America, 1116 Lodi St., Hollywood.
Rolin Film Co., Culver City.
Romayne Studio, Washington Blvd., Culver City.
W. H. Selig Pictures, 3800 Mission Road, Los Angeles.
Mack Sennett, 1712 Allesandro, Los Angeles.
Special Pictures Corp. Studios, Long Beach.
Triangle Film Corp., 405 Currier Blvd., Los Angeles.
Universal Film Mfg. Co., Universal City.
Vacant Studio, Nat Goodwin Pier, Santa Monica.
Vitagraph Co., 1708 Talmadge St., Hollywood.
Warner Bros., 1919 So. Main St., Los Angeles.
Lois Weber Productions, 4634 Santa Monica Blvd., Los Angeles.
Willis & Inglis Studios, 1425 Fleming St., Los Angeles.

Companies Working at Jasper Hollywood Studios
6642 Santa Monica Blvd., Hollywood
Andrew J. Callaghan Prod., Inc. (Bessie Love Co.)
Marshall Neilan Prod.
Phillips-Holubar Prod.
D. N. Schwab Prod., Inc.
King Vitagraph, Inc.

Companies Working at Robert Brunton Studios
5341 Melrose Ave., Hollywood
Annette Kellerman Co.
Betty Compson Prod.
B. B. Hampton-Great Authors Prod.
Selznick Pictures.
Republic Pictures.
L. I. L. Weiber Prod.
Mayflower Pictures Corp.
Mary Pickford Film Co.
Mae Marsh Pictures.
James Oliver Curwood Prod.
Bessie Barriscale Prod.
J. Warren Kerrigan Prod.

EASTERN STUDIOS

New York City

Adolf Philipp Film Corp., 11 East 14th St., Stuyvesant 6787.
Bacon-Beatty, 230 West 38th St., Greetly 2485.
Biograph, 807 East 175th St., Tremont 5100.
Columbia-Metro, 3 West 61st St., Columbus 8181.
Crystal, 430 Claremont Parkway, Tremont 3766.
Edison, Decatur Ave. & Oliver Pl., Fordham 8330.
Erbograph, 203 West 146th St., Audubon 3716.
Estee's, 361 West 125th St., Morningside 4985.
Famous Players, 130 West 56th St., Circle 500.
Fifty-fourth St., 517 West 54th St., Columbus 6-948.
Filimart, 69 West 90th St. (used for school of acting), Riverside 1315.
Fox, West 55th St., Circle 6800.
International, 127th & Second Ave., Harlem 6298.
Norma Talmadge, 318 East 48th St., Vanderbilt 4238.
Oliver, 308 East 48th St., Murray Hill 6276.
Pathé, 134th St. & Park Ave., Acad. 4730.
Victor, 645 West 43rd St., Longacre 20.

Miscellaneous

Beaver, Dongan Hills, Staten Island, N. Y., New Dorp 535.
Griffith, Orienta Point, Mamaroneck, N. Y., Mamaroneck 1191.
Pilmore, 965 Yonkers Ave., East Yonkers, N. Y., Yonkers 3884.
Reliance, 537 Riverside Ave., Kingsbridge, near Yonkers, N. Y. C., Kingsbridge 270.
Unexcelled, 120 School St., Yonkers, N. Y., Yonkers 4267.

Brooklyn and Long Island

J. Stuart Blackton, 423 Clason Ave., Brooklyn, N. Y., Prospect 9683.
Famous Players, Long Island City, N. Y.
Frohman Amuse. Corp., 140 Amity St., flushing, L. I., Flushing 399.
Mirror, Glendale, L. I., Rich Hill 3545.
Gaumont, Flushing, L. I., laboratory, Flushing 2211.
Hal Benedict, College Point, Flushing, L. I., Flushing 3142.
Vitagraph, E. 15th St. & Locust Ave., Midwood 6100.

New Jersey

Chartier Film (Benj. Chapin), Ridgefield Park, N. J. (used as laboratory at present), Hackensack 583.
Eclair-Fox, Fort Lee, N. J., Fort Lee 120.
Ideal (Briggs), Hudson Heights, N. J., Union 5862.

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William Duncan
and
Edith Johnson

in

William Duncan
Chapter Plays

-VITAGRAPH-
LABORATORIES

California

Los Angeles: David Horsley, 1919 S. Main St., Norberg Film Mfg. Co., 1745 Alessandro St., elegy Poly-scopes Co., 3800 Mission Road, Adventure Scenic Corp., 7870 Santa Monica Blvd., Allers Laboratory, 4500 Sunset Blvd., Bloom Film Laboratories, 7520 Sunset Blvd., Crosby Film Laboratories, 1583 Santa Monica Blvd.


Canada

Vancouver: Canadian Cinema Laboratories.

Colorado

Denver: Ford's, 1029, 16th St.

Georgia

Atlanta: Scenic Film Co., 146 Marietta St.

Illinois


Indiana

Indianapolis: Coburn Photo & Film Co., 333 E. Market St.

Iowa


Maryland

Baltimore: Lewey Harry, Wizard Theater Bldg.

Massachusetts

Boston: Motion Picture Advertising Co.

Michigan

Detroit: H. N. Nelson, Film Bldg.

Minnesota

Minneapolis: Lochair Film Mfg. & Adv. Serce.

St. Paul: Raths-Sea volt Film Co., 821 University Ave.

Missouri

St. Louis: Merchants Features Film Studios, 2502 Cass Ave.

Nebraska

Lincoln: Nebraska Feature Co., 1212 P. St.

New Jersey


Bayonne: Unista Film Co., 670 Avenue E.


Paterson: Patasas: Patiasides Film Laboratories.

Plainfield: Saturn Film Co., Interhaven Ave.

New York


Ithaca: Wharton.

Staten Island: Beaver Film Co., New Dorp.


Brooklyn: Vitagraph Co., 15th St. and Locust Ave.

New York City: Acme Film Co., 145 W. 45 St., Art Laboratories, 316 E. 48 St., Kineto Co., 71 W. 23rd St., Claremont Laboratory, Park Ave. and Claremont Pky., Biograph Co., 807 E. 157th St., Bramson Film Prod. Co., 1256 Broadway, Crompton Film Laboratories, 220 West 42nd St., Eclipse Film Laboratory, 52 W. 23rd St., Edison Studio and Laboratory, 2826 Decatur Ave., Empire City Film Laboratory, 345 W. 40th St. 16th Boro. Co., 203 W. 146 St., Evans Film Mfg. Co., 416 W. 216th St., Filmart Laboratories, Inc., 69 West 90th St., Kalem Co., 235 W. 23 St.

Ohio

Cleveland: Industro-Scientific Film Co., 1514 Prospect Ave.

Dayton: Pyramid Film Co., Pyramid Bldg.


Pennsylvania


Wilkes Barre: Lyman Howe Film Laboratories.

Wisconsin


RAW STOCK


First Film in 1894

A series of original slides used by Alexander Black in 1894, which are said to be the first attempts at motion pictures were reproduced in Paramount Magazine No. 3874.

Howard T. Young, editor of the magazine said that Black used what are to-day known as stills and by means of a gas projector each still was flashed on the screen for about five seconds. Each succeeding picture was then dissolved to make the next so that an appearance of motion by the characters was secured.

Black first exhibited the picture which was called "Miss Jerry" on Oct. 9, 1894, while he stationed himself at the screen explaining the action and speaking for all the characters. The operator was Tracy A. Tisdell.

The first film ran about 45 minutes and Black used about 250 stills in the picture. In the magazine, Paramount uses about 16 of the original stills of which about three feet each were taken and then put through the dissolving process. Mr. Young states that Mr. Black declares the effect to be the same as he originally obtained in 1894.

It is interesting to note the hero in the films was William Courtney and the heroine Blanche Baylors.

Paramount calls the reproduction the "Evolution of the Picture Play," which has been arranged with Mr. Black's permission.

In addition, the stills taken from "Miss Jerry" the magazine contains scenes showing Grover Cleveland at his desk in the White House. This film was titled Capital Courtship. "Black is a novelist of some distinction has written five stories in book form from plays he produced first as pictures. The last of these is 'The Great Desire.'"

Companies Making Industrial Pictures

Atlas Educational Film Co., 63 Adams St., Chicago.

N. J. Baumer, 8 W. 48th St., New York City.

Bosworth, DePrenes and Felton, Wilkes Barre, Penn.

The Bray Pictures Corp., 23 E. 26th St., New York City.

Bird Film Service, 355 Washington St., Newark, New Jersey.

Carlyle Ellis, 71 W. 23rd St., New York City.

Carter Cinemat Company, 220 W. 42nd St., New York City.

Film Bureau, General Electric Co., Schenectady, New York.

United Projector and Film Co., 71 W. Mohawk St., Buffalo, New York.

Universal Film Manufacturing Co., 1600 Broadway, New York City.

The Yerman Studio, Orpheum Theater Building, Peoria, Ill.

Ford Motor Car Co., Detroit, Mich.

Victor Safety Film Corp., 710 First National Bank Bldg., Chicago, Ill.

Worcester Film Corp., 145 W. 45 St., New York City.
Popular Marshal Neilan Personalities

Wesley Barry
Marion Fairfax
Marjorie Daw

Pat. O'Malley
Colleen Moore
J. Barney Sherry

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Why Films Should Be Produced in Southern California

Environment certainly affects creative workers.

You realize surely the importance in such essentially sensitive production as the making of Motion Pictures the vital importance of having every member of an organization awake in the morning and start to work in a flood of cheerful sunshine.

Cold rain and slushy snow do not tend to the proper mental condition for the best creative work.

Environment affects every member of a film producing organization from the stars, directors and camera men to the extras and general helpers.

Every film man should carefully consider the above bit of psychology. It is important to success.

Of course you all know that LOS ANGELES offers the most consistent and most intense sunlight for exteriors. It has 75% of the possible sunshine according to government reports—The light at eight in the morning is as strong as that at ten anywhere else.

No other city in the world offers seashore, mountains, desert and city civilization within an hour of the studios.

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We can assure you that Southern California is the most ideal city for producing films.

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Eighty Per Cent of the Motion Pictures of the World are Produced in Southern California

If a great industry concentrates at one point, it proves that this place is best adapted for the producers.
All of the great stars of filmdom have chosen Southern California for their workshops and most of them make their permanent homes here.
There are more than 15,000 persons engaged in the industry in this section.
These are paid annually $30,000,000 in salaries.
Material purchased annually amounts to $18,000,000.
Studios of the most successful organizations for screen productions are found in Los Angeles.
Every epoch-making picture has been produced in Southern California.

Completely equipped plants may be rented by producers not prepared to install equipment. Various of the larger studios make special arrangements for such productions by independent producers.

Los Angeles Chamber of Commerce
# LIST OF STUDIOS

And Independent Producing Organizations on the West Coast

In and Around Los Angeles

<table>
<thead>
<tr>
<th>Studio/Company</th>
<th>Address</th>
<th>Phone</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Katherine MacDonald Pictures Corp.</td>
<td>914 Grand Street, Los Angeles, Calif.</td>
<td>100-49</td>
<td></td>
</tr>
<tr>
<td>David Horsley Commercial Studios</td>
<td>1921 W. Sunset Blvd., Los Angeles, Calif.</td>
<td>228-07</td>
<td></td>
</tr>
<tr>
<td>Reelcraft Pictures Corp.</td>
<td>1107 N. Bronson Street, Hollywood, Calif.</td>
<td>Hollywood 3309</td>
<td></td>
</tr>
<tr>
<td>National Film Corp. of America</td>
<td>1166 Loma Street, Los Angeles, Calif.</td>
<td>Hollywood 4470</td>
<td></td>
</tr>
<tr>
<td>Billy Wilder Productions</td>
<td>1329 Gower Street, Hollywood 1918</td>
<td>Hollywood 134</td>
<td></td>
</tr>
<tr>
<td>Babbiole Studios</td>
<td>1805 Sunset Blvd., Los Angeles, Calif.</td>
<td>Hollywood 2280</td>
<td></td>
</tr>
<tr>
<td>Century Film Company</td>
<td>9621 Sunset Blvd., Los Angeles, Calif.</td>
<td>Hollywood 3000</td>
<td></td>
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<tr>
<td>Burke Film Company</td>
<td>1420 La Brea Blvd., Hollywood, Calif.</td>
<td>Hollywood 4070</td>
<td></td>
</tr>
<tr>
<td>Film Studios</td>
<td>842 Sycamore Blvd., Los Angeles, Calif.</td>
<td>Hollywood 4470</td>
<td></td>
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<tr>
<td>Film Studios of California</td>
<td>370-56 Sunset Blvd., Los Angeles, Calif.</td>
<td>Hollywood 3000</td>
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<tr>
<td>Metro Studios</td>
<td>211 S. Mollison St., Los Angeles, Calif.</td>
<td>Hollywood 4470</td>
<td></td>
</tr>
<tr>
<td>Robertson-Cole Studios</td>
<td>4550 Melrose Ave., Los Angeles, Calif.</td>
<td>Hollywood 4350</td>
<td></td>
</tr>
<tr>
<td>Douglas Fairbanks Pictures Corp.</td>
<td>5820 Melrose Ave., Los Angeles, Calif.</td>
<td>Hollywood 4350</td>
<td></td>
</tr>
<tr>
<td>Robert Brinson Studios, Inc.</td>
<td>2640 Melrose Ave., Los Angeles, Calif.</td>
<td>Hollywood 4360</td>
<td></td>
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<tr>
<td>Henry Lehrman Studios</td>
<td>1526 Hollywood Blvd., Los Angeles, Calif.</td>
<td>Hollywood 4800</td>
<td></td>
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<tr>
<td>Romayne Super Film Company</td>
<td>1526 Hollywood Blvd., Los Angeles, Calif.</td>
<td>Hollywood 4800</td>
<td></td>
</tr>
<tr>
<td>Warner Bros.</td>
<td>2335 N. Western Avenue, Los Angeles, Calif.</td>
<td>Hollywood 4800</td>
<td></td>
</tr>
<tr>
<td>Los Angeles, Calif.</td>
<td>4470</td>
<td>Hollywood 3000</td>
<td></td>
</tr>
<tr>
<td>Lasky Corporation</td>
<td>370-56 Sunset Blvd., Los Angeles, Calif.</td>
<td>Hollywood 3000</td>
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The numbered organizations indicate the actual Studios now in operation with facilities for producing motion pictures. The organization preceded with letters, i.e. (a), (b), show the various companies engaged in producing motion pictures at the various studios, and leaving space for such purposes from said studios. These studies are numbered corresponding to the distance they are located from the heart of the business district of the city of Los Angeles. That is, studio No. 1 would be nearest the center of said district—while studio No. 49 would be farthest from said center.
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Writing for Selznick Pictures Corp.
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— Starring in —
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Character Leads

THE MISSIONER IN
"RETRIBUTION"
Working Title

WM. CHRISTY CABANNE

George MacQuarrie
Dramatic Leads

"THE IDOL DANCER"
with D. W. Griffith

"THE LOVE FLOWER"
with D. W. Griffith

"THE HONOR OF THE HOUSE"

"THE WHISPERING MARKET"
Priscilla Dean

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"OUT OF THE DUST"
"BUNTY PULLS THE STRINGS"
"THE BRANDING IRON"

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Ashley Miller, M.P.D.A.
Director General

COMMUNITY PRODUCTIONS
Incorporated New York
JACK PICKFORD

ALFRED GREEN

Director

Recent Releases:

"THE DOUBLE DYED DECEIVER"

By O. Henry

"THE MAN WHO HAD EVERYTHING"

By Ben Ames Williams

To Be Released Soon:

"JUST OUT OF COLLEGE"

By George Ade

Goldwyn Studios
Wesley Ruggles
Directing J. Parker Read Jr.
Productions

First Associated Producers’
Release

STEWART EDWARD WHITE’S
“THE LEOPARD WOMAN”

Starring LOUISE GLAUM

WHEELER OAKMAN
Leads

“SPOILERS”
“NE’ER DO WELL”
“MICKEY”
“VIRGIN OF STAMBOL”
“WHAT WOMEN LOVE”
“OUTSIDE THE LAW”
ROY H. MARSHALL

Director

Current Releases:

"HIS OWN LAW"—Featuring Hobart Bosworth
J. Parker Read Jr. Productions—Distributed by Goldwyn

"BUCKO MAC ALLISTER"—Featuring Hobart Bosworth
J. Parker Read Jr. Productions—For Early Release

Alec B. Francis

Early Fall Releases:

"EARTHBOUND"
"THE MAN WHO HAD EVERYTHING"
"BLACK PAWL"

For Goldwyn
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Tom Bret has been pronounced by the Dramatic Mirror "the most successful film editor in the world" and by Zit, of the New York Journal as a "master of art captioning." All the other New York newspapers and trade papers have spoken in highest praise of his work.

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Bert Lytell in "The Misleading Lady"

Thomas W. Ross
— METRO —
Harvey Clark
as
"Sam Sibley"
In The Goldwyn Picture
"MILESTONES"

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Producing Director
Vernon Dent
Playing Heavies
in
Hank Mann Comedies

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JACK FORD
DIRECTOR

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(Working Title)

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PRODUCTIONS
for
Associated Producers
Lloyd T. Whitlook

LEADS

"CURTAIN"
"SEE MY LAWYER"
"SCRATCH MY BACK"
"ONE MAN IN A MILLION"

OLLIE L. SELLERS
DIRECTOR

C. R. Macaulay Photoplays, Inc.
Productions

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"SEEDS OF VENGEANCE"
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"WHITE ASHES"
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Appearing in:
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"MERELY MARY ANN"
"THE U. P. TRAIL"
"THE FOUR HORSEMEN OF THE APOCALYPSE"

Directed:
"THE GOLDEN TRAIL"
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Released by Arrow Film

Address:
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With Mabel Taliaferro

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With Nazimova

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Hedda De Wolf Hopper

"VIRTUOUS WIVES"
With Anita Stewart

"ISLE OF CONQUEST"
With Norma Talmadge

"THE MAN WHO LOST HIMSELF"
With Wm. Faversham

"WILDERNESS FEAR"
A Selznick Special

"THE NEW YORK IDEA"
With Alice Brady

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Now Photographing Famous Players-Lasky Productions

Characterizations

Recent releases
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Directed by George Loane Tucker
(Mayflower)

“THE SIN THAT WAS HIS”
Directed by Hobart Henley
(Selznick)

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Los Angeles, California

LULE WARRENTON
Frederick A. Thomson
M.P.D.A.

Current Release:
Frank Mayo in "'BLACK' FRIDAY"

Re-issue:
"ISLAND OF REGENERATION"

GEORGE IRVING
DIRECTOR

"RAFFLES"
"THE BLUE PEARL"
"CHILDREN OF DESTINY"
"THE MISLEADING LADY"
ELMER FORST
(EMILE E. VON FORST)

Author of

"SYLVIA ON A SPREE"
"FOOLS AND THEIR MONEY"
"THE SPLENDID SIN"
"A SOCIAL PIRATE"

Forthcoming Release:
"OCCASIONALLY YOURS"
with Lew Cody


Francis E. Champury
Art Director

Formerly with
Yorke-Metro, Thanhauzer, Reliance

Now with
Chester De Vonde Productions
BEN CARRE
ART DIRECTOR

Now Associated With
Marshall Neilan Productions

L. J. VERMILYEA
ART DIRECTOR

"Humoresque"
"Restless Sex"
"April Folly"
"The Cinema Murder"
"The Miracle of Love"

Now with Metro
Frank D. Ormston

Art Director

“KISMET”

Fred Gabourie

Art Director

Two Years Manager Productions Jesse D. Hampton. Now in Charge of Exteriors for

"THE FOUR HORSEMEN OF THE APOCALYPSE"
Milton Menasco

Art Director

with

Maurice Tourneur
<table>
<thead>
<tr>
<th>Location</th>
<th>Important First Run Houses</th>
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<tr>
<td>Kearney</td>
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<td>Omaha</td>
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<td>NEW JERSEY</td>
<td>Atlantic City Criterion Virginia Colonial Cort Liberty Bijou Park City Square Bayonne Opera House</td>
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<td>Burlington Auditorium Camden Princess Lyric Grand Plaza Colonial Garden</td>
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<td>Elizabeth Proctors Capital</td>
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<td>Mt. Vernon Proctors</td>
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</tbody>
</table>
James O. Barrows
Character Actor

JUST ONE YEAR IN PICTURES

Recent Releases:
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Lumber
Cataract
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Strand
Rialto
Rivoli
Criterion
Broadway
Loews New York

Oneida
Madison

Oneonta
Strand
Oneonta

Plattsburgh
Clinton
Plattsburgh

Port Chester
Proctor's
Strand

Port Richmond
Palace

Poughkeepsie
Cohen's

Richmond Hill
Garden

Rome
Carroll
Lyric
Family

Rochester
Family
Strand
Rialto
Victory
Regent
Gordon
Fay's
Piccadilly

Syracuse
Plaza
Strand
Crescent
Eckel
Toy

Salamanca
Andrews
Strand

Saratoga
Congress

Schenectady
Proctor's
Palace
Albany
New Strand

Troy
Proctors
America
Griswald
Franklin Square
Keith's
Grand Opera House

Utica
Lumber
Alhambra
Majestic
Avon
Colonial
De Luxe

Waterford
Casino

Watertown
Olympic
Avon

White Plains
Strand

Yonkers
Hamilton
Broadway
Orpheum
Proctor's

NORTH CAROLINA

Asheville
Princess
Grove Park
Strand

Charlotte
Imperial
Broadway
Ottway
Strand
Piedmont

Durham
Paris
Broadway
Orpheum

Greensboro
Bijou

New Have
Ithaca
Masonic

Raleigh
Superba
Almo

Washington
New Washington

Winston-Salem
Broadway
Pilot

Wilmington
Victoria
Grand

NORTH DAKOTA

Bismarck
Bismarck
Eltinge

Devils Lake
Grand

Fargo
Liberty
Garrick

Grand Forks
Orpheum
Grand

Minot
Arcade
Strand

OHIO

Akron
Waldorf
Empress
Orpheum
Regent
Rialto
Strand
Colonial

Cincinnati
Walnut
Strand
Gifts

Cleveland
Stillman
Euclid
Metropolitan
Regent
Alhambra
Standard
Strand
Orpheum
Miles
Mall
New Allen house building

Columbus
Colonial
Majestic
Alhambra
Dixie
Eastern
Grand
Southern
Pastime

Chillicothe
Sherman
Majestic
Royal
Queens

Canton
Strand
Liberty
Alhambra

Dayton
Strand
Majestic
Panditorium
Loew's Dayton
Alhambra

E. Liverpool
Ceramic
American
Strand
Jefferson

Hamilton
Grand
Jefferson

Lima
Regent
Faurot

Lancaster
Lyric
Hippodrome
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DIRECTING
WILL ROGERS

WITH GOLDWYN
Lorain
Wonderland

Marion
Marion
Grand
Opera House

Mansfield
Majestic
Opera House

Newark
Auditorium

Portsmouth
Columbia
Lyric

Steubenville
Strand
Victoria

Springfield
Majestic
Princess
Fairbanks

Toledo
Loew's Valentine
Temple
Princess
Anheon
Alhambra
Colonial
Rivoli

Warren
Opera House
Dutchess
Hippodrome

Youngstown
Dime
Liberty
Strand
Park

Zanesville
Imperial
Casino
Liberty

OKLAHOMA
Oklahoma City
Empress

OREGON

Portland
Rivoli
Liberty
People's
Majestic
Columbia
Rex

Pendleton
Arcade

Salem
Liberty
Oregon

PAISYVANIA
Altoona
Olympic
Strand
Mishler
Boyer
Lyric
Victoria
Colonial

Allentown
Regent
Columbia
Hippodrome
Strand
Pergola

Butler
Majestic
Grand
Lyric

Braddock
Crystal
Family
Grand

Chester
Bijou
William Penn
Washburn

Connellsville
Orpheum

Easton
3rd St
Colonial

Erie
Majestic
Strand
Columbia

Harrisburg
Victoria
Columbia
Regent

Hazleton
Johnstown
New Park
Cambia
Nemco
Parkview
Grand
Mike Coll

McKeesport
Victor
Lyric

New Castle
Penn
Opera House
Regent
Star

Pittsburgh
Blackstone
Grand
Liberty
Olympic
Regent
Grand Opera House

Philadelphia
Stanley
Arcadia
Palace
Victoria
Market St.

Reading
Colonial
Arcadia
Princess

Scranton
Strand
Poli's

Warren
Liberty
Williamsport
Majestic
Keeney
Hippodrome

Wilkes-Barre
Strand
Rialto
Savoy

Westchester
Rialto
Opera House
Wyoming

RHODE ISLAND

Newport
Bijou
Colonial
Newport

Providence
Emery
Strand
Rialto
Liberty
Empire
Royal
Keith's

Pawtucket
Bijou
Imperial
Star

Woonsocket
Park
Laurier

SOUTH CAROLINA

Aberdeen
Lyric
Strand

Anderson
Bijou
Liberty

Charleston
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Ideal
Rivoli
Broadway
Pastime

Lead
Homestake

Mitchell
Metropolitan

Rockhill
Palmetto

SOUTH DAKOTA

Sioux Falls
Princess
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Hamilton Thompson
Scenario Editor

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Rialto
Criterion
Alcazar
Strand
Signal
Fine Arts
Superba
York

Johnson City
Majestic

Knoxville
Loew’s Vaudeville
Queen
Rex
Strand
Signal

Memphis
Princess
Loew’s
Majestic
Empire
Strand
Savoy

Nashville
Elite
Strand
Bijou
Crescent
Fifth Ave.
Rialto
Orpheum
Knickerbocker
Loew’s Vaudeville

Amarillo
Mission
Olympic

Austin
Queen
Majestic

Beaumont
Peoples
Trivoli

Brownsville
Queen

Dallas
Washington
Crystal
Jefferson
Hippodrome
Queen
Old Mill
Grand Central Palace
Mammoth

El Paso
Grecian
Rialto

Ft. Worth
Hippodrome
Phillips
Egypt
Palace
Queen
Bijou
Victor
Colonial
Iris
Strand

Galveston
Rex
Opera House
Queen

Houston
Zoe
Liberty
Lincoln

Palestine
Gem
Bist
Star

San Antonio
Grand
Empress
Princess
Royal

Texarkana
Saenger

Waco
Hipp.
Royal
Victor

Wichita Falls
Majestic
Empress

UTAH

Ogden
Alhambra
Ogden

Provo
Columbia

Salt Lake City
American
Paramount-Empress
Liberty
Kinema
Broadway

VERMONT

Burlington
Majestic

Rutland
Grand
Strand

St. Johnsbury
Please
Globe

VIRGINIA

Alexandria
Richmond
Ingomar

Charlottesville
Jefferson

Fredericksburg
Leader

Lynchburg
Trent

Norfolk
Well’s
Granby
Strand

Newport News
Palace
Imperial
Rialto

Petersburg
Palace

PORTSMOUTH

Olympia
New Orpheum

RICHMOND

Colonial
Isis
Bijou
Broadway
Odeon
Bluebird
Rex

ROANOKE
American

WEST VIRGINIA

Charlestown
Rialto
Virginia
Burlew
Strand

Clarksburg
Robinson
Grand
Bijou

Fairmont
Dixie
Nekon

Huntington
Orpheum
Lyric

Martinsburg
Apollo
Wheeling
Liberty
Virginia

WASHINGTON

Albany
Glove
Rolfe

Aberdeen
Rialto

Bellingham
Liberty

Bremerton
Rialto
Dream

Centralia
Liberty
Grand

Dallas
Majestic

Ellensburg
Colonial

Everett
Orpheum
Everett
Star

Eugene
The Oregon
Eugene
Rex

Hoquiam
Dream
Arcade
Liberty

Kelso
Vogue

487
MONTAGU LOVE

TECHNICAL DIRECTOR

RICHARD MURPHY

WITH

JOSEPH URBAN

COSMOPOLITAN PRODUCTIONS

FORMERLY OF

FAMOUS PLAYERS LASKY CO’S

EAST COAST STUDIOS
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<td>30</td>
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</table>
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MOON COMEDIES

Director
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AUSTRALIA'S THEATERS

Through the courtesy of Australian Films, Ltd., herewith is presented a tabulated list of the number of theaters in Australia by states and the playing nights of each. Some of the theaters are opened only at week-ends.

<table>
<thead>
<tr>
<th>State</th>
<th>No. of Playing Nights</th>
</tr>
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<tbody>
<tr>
<td>New South Wales</td>
<td>303</td>
</tr>
<tr>
<td>Victoria</td>
<td>199</td>
</tr>
<tr>
<td>Queensland</td>
<td>143</td>
</tr>
<tr>
<td>South Australia</td>
<td>66</td>
</tr>
<tr>
<td>West Australia</td>
<td>61</td>
</tr>
<tr>
<td>Tasmania</td>
<td>36</td>
</tr>
<tr>
<td>Total</td>
<td>808</td>
</tr>
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<td>2,105</td>
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BULGARIAN METHODS

Motion-picture films in Bulgaria are rented from agencies, usually for a period of only three days. The typical program consists of three parts, viz., a melodrama, a film, a play of five or six reels, and a comedy of one to three reels. From one to four exhibitions per day are given. In the larger theaters music is furnished by complete orchestras, while the piano furnishes music for the smaller theaters.
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RALPH INCE
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EUGENE MULLIN
WILFRID NORTH
WESLEY RUGGLES
GEORGE L. SARGENT
PAUL SCARDON
TOM TERRISS
FREDERIC THOMSON
PERRY VEKROFF
ERNEST C. WARDE
KENNETH WEBB
WM. WORTHINGTON
JAMES YOUNG

EULALIE JENSEN
TOO LATE TO CLASSIFY
LEGAL DECISIONS

In Montgomery, Ala., about the end of July the Supreme Court affirmed a ruling of the Montgomery Circuit Court, which refused to grant the demurrer to a bill of complaint of the Empire Theater Co., against the Montgomery Enterprises. The Empire Theater Co., which operates the new Empire Theater and of which H. O. Farley is manager, had a contract with Selznick Pictures for 8 Noma Talmadge productions. According to Farley, the Select asked more money for the remaining 2 and this Farley refused to pay. Select then refused to furnish the additional two features. This gave them to the Montgomery Enterprises (Lynch). When the first subject was opened in the Lynch house in Montgomery, Farley secured a temporary injunction pending the trial.

Upon the basis of this decision, exhibitors in a number of states, working through the M. P. T. O. of America, notably the Theater Owners Chamber of Commerce of New York, filed objection to the procedure on the part of Famous Players and other distributors and readjustment and settlement to the extent of $100,000 with exhibitors were made by the Famous Players and others.

For those interested the full text of the Farley decision is on file in the office of this publication.

INDIPENDENT EXCHANGES

OKLAHOMA

Tulsa—Peacock Prod., Inc.—Dreel Building, also operating out of the offices of Louis, Dallas, Oklahoma City and Kansas City. Clara Kimball Young in Eyes of Youth, Forbidden Women. For the Soul of Raphael and Mid-Channel House Players in Silk Husband and Callco River for Oklahoma, Arkansas, Missouri and Texas; E. K. Lincoln in Virtuous Men for Oklahoma, Texas, Iowa, and Nebraska; Blanche Sweet in The Hushed House for E. K. Lincoln Pictures, Oklahoma, Arkansas, and Arizona; Harry Carey in Brute Island, Joe Moore in The White Rider, Clara Kimball Young in Hearts in Exile and 50 Pick of the World Blondes and others for Iowa, Nebraska, Kansas, Missouri, Oklahoma, Texas, Arkansas, Louisiana and Mississippi.

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Forecasts a Year of Great Progress

The outstanding development of the past year in the motion picture industry has been the winning and the winning of that contest which has settled for the immediate future, at least, that most vital issue of all. If history shall remain a free and independent field, unfettered by monopoly or combine.

This victory, flanked by the greatest opportunities in every respect that have yet greeted the industry, forecasts a year of great progress and profit to every individual and group of demonstrated ability.

MARTIN J. QUIGLEY,
Editor, Exhibitors’ Herald.

Brunet’s Ideas

Many things have happened, but the concerted voice of the exhibitor being raised against the raising of the hill by which he virtually supports is to me of superlative importance. The exhibitor must be protected, but he is his own best guardian. In his hands lies the solution of his problem of the question whether he is to be obliged to yield his ground to the producer-exhibitor. The best weapon against any attack is the solidarity of the defense. Exibitors are alive to the situation in which the various companies during the last few months, they have unified their forces, and are now in a better position than at any time in recent years, to resist the mountain that invades their domain by those who rely on the support of exhibitors for existence.

Reaping Benefits

More men are now going to motion picture theaters than at any time in the history of the industry. The curtain has now been pulled in which to spend their spare time, and the theater is the natural place. As months pass on, exhibitors will reap greater benefits from prohibition.

Holds Great Possibilities

The outlook is one of the greatest possibilities. Producers have started to organize and to play in pictures than ever. The public must have the best and what was the best a year ago will have to be improved upon this year. Ahead of us is the brightest road of our career, and we must be ready to take advantage of its possibilities by giving the public what it wants—and I repeat, it wants only the best.

PAUL BRUNET, Pathé.

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In addition to those found on page 399.

California—San Francisco: Animated Cartoon Film Co.

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Indiana—Indianapolis: Ideal Curtain Co., Inc., 224 Meridian St.; Columbus and Photo Film Co., 333 E. Market St.


Kansas—Manhattan: Holt Feature Film Co., 1227 Pyntz Ave.

Louisiana—New Orleans: Diamond Film Co., Audubon Blvd., Harcer Post, 608 Canal St.

Maryland—Baltimore: J. Howard Bennett, 115 N. Howard St.; Lewy Studio, 217 N. Liberty St.

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