"About the only thing you movie men have not undertaken to control, is weather!"

I've just written a little book which tells how we manufacture Weather, to your own order!

If it's too hot for you in the summer, too cold in the winter, too dry or too humid at any time—you owe yourself the time required to read my little book.

I'll be glad to send you a copy, upon request. Ask for "Weather, And the Story of How it is Manufactured."

Carrier Engineering Corporation
39 Cortlandt Street
New York, N. Y.

Boston    Buffalo    Chicago    Philadelphia
Wid’s Year Book 1919-1920

Replete with statistical 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 filed for reference purposes.

Wid’s Films and Film Folks, Inc.
71 West 44th Street, New York

F. C. (Wid) Gunning, President and Treasurer
Joseph Dannenberg, Vice-President and Editor
John W. Alicoate, Secretary and Business Manager
The Year in Headlines

Wednesday, Sept. 4, 1915
Wm. A. Brady pleads for amalgamation at American Exhibitors' Association Convention at Chicago.

Theodore Dietrich to furnish Sherry Service with eight more Doris Kenyon features.

N. A. M. P. I. to aid draft law.

Thursday, Sept. 5
Exhibitor bodies merge at Chicago convention.

Friday, Sept. 6
William Faversham signs with Famous Players-Lasky to appear in "The Silver King."
Mutual gets Affiliated Exhibitors films.
B. S. Moss to produce again. To film "Break the News to Mother."

Joe Lee appointed general manager, Anita Stewart Prod., by Louis B. Mayer.

Board of Motion Picture Exchange Managers formed at Indianapolis.

Saturday, Sept. 7
Producers plan fuel saving.

N. A. M. P. I. plan big "get-together" at exposition.

Monday, Sept. 9
Fairbanks to revive "Arizona."

Merger of Canadian exchanges. New combination called Exhibitors' Distributing Corp.

Tuesday, Sept. 10
Suggestion that same regulations be applied to motion picture films sent by parcel post as are now in force when films are sent by express and freight.

Jersey studios without electric current.

District Attorney Swann and Assistant District Attorney Tally confer on means of preventing film thefts.

Wednesday, Sept. 11
New Lubliner and Trinz theater to open in Chicago.

"America's Answer" through World Film.

Mary Pickford considering First National contract.

Friday, Sept. 13
Tangle over "Mrs. Wiggs of the Cabbage Patch" rights.

Saturday, Sept. 14
Exporters satisfied with censoring done by Committee on Public Information.

Wednesday, Sept. 18
Brady points out danger of new war tax to Senate Finance Committee.


Thursday, Sept. 19
Washington M. P. Corp. declared insolvent.

Eugene O'Brien signs with Famous Player.

Paderewski in feature film, "History of Poland."

Friday, Sept. 20
Fighting influenza in theaters.

Bessie Barriscale starts first of Brunton series for release through Hodkinson.

Rivoli Film Producing Co. starts first production.

Saturday, Sept. 21
Frank A. Keeney resumes production.

Monday, Sept. 23
First National explains infrequency of Chaplin releases.

Famous Players-Lasky buy Tourneur's "Sporting Life."

Wednesday, Sept. 25
"Birth of a Nation" syndicate buys "Mickey" rights.

Thursday, Sept. 26
Selznick to reissue "War Brides."

Saturday, Sept. 28
Sidney A. Franklin to direct Norma Talmadge in eight pictures.

Robertson Cole Co., exporters, to distribute productions in U. S.

Monday, Sept. 30
Industry pledges billion for Fourth Liberty Loan.

Chicago censors coming east.

Tuesday, Oct. 1
Zion Films, Inc., to screen Jewish Mark Twain productions.

Wednesday, Oct. 2
Robertson Cole to handle eight Desmond films.

Whartons to release "Eagle's Eye" through independents.

First National offers $1,200 in prizes for exploitation of "Romance of Tarzan."

Friday, Oct. 4
"The Forfeit," Frank Powell's first for release through Hodkinson.

Willard Mack resigns from Goldwyn.

Boston theaters remained closed on account of influenza.

Saturday, Oct. 5
Philadelphia theaters closed for ten days.

David P. Howells gets foreign rights to United Picture Theaters productions.

Select to handle Thomas Dixon's "The One Woman."

Monday, Oct. 7
Fox still fighting opening of Symphony, New York.

Tuesday, Oct. 8
Goldwyn takes over Triangle studios on coast.

Wednesday, Oct. 9
Riveria, Chicago, opens.

Number of Chicago theaters closed by Board of Health.

Hearst-Pathe split.

Thursday, Oct. 10
N. A. M. P. I. postpones Victory dinner.

North Dakota exhibitors to appeal for Sunday opening.

World gets "Under Four Flags" distribution.

Friday, Oct. 11
Producers and Distributors agree on four weeks' shut-down on industry on account of influenza epidemic.

Exporters forward resolutions to War Trade Board. Want licenses speeded up.
Monday, Oct. 14
Lincoln & Parker Film Co. embarrassed by restrictions placed by War Finance Corp.
Stage Women's War Relief to issue two-reel subjects.

Tuesday, Oct. 15
Exhibitors to be asked to use trailers in fuel campaign.
Companies arranging to issue best of product before shut-down.

Wednesday, Oct. 16
Many Illinois houses closed.

Thursday, Oct. 17
War Trade Board to eliminate license delays for exporters.
A. D. Flinton, Yale Photoplays Co., Kansas City, dies.
Thomas H. Ince asked to be advisory director of films for soldiers.
Douglas Fairbanks in New York to collect a million for loan.

Friday, Oct. 18
A. M. P. A. elect officers.
Forest fires do great damage to theater property in Wisconsin.
Boston theaters reopen.

Saturday, Oct. 19
Hodkinson to release two a month.
Triangle and Mutual return to N. A. M. P. I.

Monday, Oct. 21
Louise Glaum sues Paralta for not fulfilling contract.
Harold Lockwood dies.
National Film Corp. to build big studio in Hollywood.

Tuesday, Oct. 22
Goldwyn players leave for the coast.

Wednesday, Oct. 23
Sherry affiliates with General.
Indianapolis closing order extended.
Metro defendant in suit over "Barbara Frietchie."

Friday, Oct. 25
Leading producers called together to thwart Pickford-First National negotiations in order to end competitive bidding on stars' services.
Officers of Lincoln Picture Classics charged with embezzlement.

Saturday, Oct. 26
Legitimate theaters reopened but picture theaters remain closed in Albany.
Frances Nelson wins verdict against Superpictures Distributing Corp.

Monday, Oct. 28
Spoor has new processing machine.
Chicago theaters to reopen.
Hodkinson productions go through Pathé.
Pathé to distribute "Infatuation," Gaby Deslys, in United States.
Charge of fraud against U. S. Exhibitors Booking Corp.

Tuesday, Oct. 29
General reopening of theaters on Nov. 4.

Wednesday, Oct. 30
Ruling whereby tenant is not liable for rent when house is closed by health authorities favors theater men.
Kleine has fresh product for General Film release.

Thursday, Oct. 31
"Bill" Hart threatens to leave screen.

Friday, Nov. 1
Chicago theaters must meet sanitary requirements before being allowed to reopen.
Robertson-Cole to handle product of National Film Corp.
Fred G. Sliter appointed Foreign Film Commissioner by Committee on Public Information.
Famous Players-Lasky plan Salvation Army picture.

Saturday, Nov. 2
Indianapolis celebrates reopening of theaters.
S-I. Pictures formed by Sawyer and Lubin.
International buys Screen Telegram and Universal issues.
First official showing of "Under Four Flags" at Rialto and Rivoli.

Monday, Nov. 4
Film Clearing House ready for business.
Exchangemen in Minneapolis territory claim a loss of $100,000 during influenza epidemic.

Wednesday, Nov. 6
Hearing in suit of Cora C. Wilkening against Mary Pickford starts.
Closing order lifted in Albany.
Anthony Paul Kelly sues Henry B. Walthall for $5,000.
Harold Edel, manager of the Strand, New York, dies.

Thursday, Nov. 7
Chicago "flu" ban lifted.
Essanay files reply to Chaplin's counterclaim for damages in suit against him for breach of contract.

Friday, Nov. 8
Picture being made of the life of Helen Keller, famous blind woman.
Affiliated Distributors Corp. takes over Mutual.
Mary Pickford loses in suit of Cora C. Wilkening.

Saturday, Nov. 9
Exhibitors' Advisory Board formed to cooperate with Division of Films.
Goldwyn buys "Sis Hopkins" for Mabel Normand.
Conditions in Seattle forbid reopening of theaters.
St. Louis theaters re-open.

Monday, Nov. 11
Lubliner & Trinz open Pershing Theater in Chicago.
George Kleine System becomes part of Film Clearing House.

Tuesday, Nov. 12
Gaumont to expand News issues.
Mary Pickford signs with First National.
Mutual to be known as Exhibitors Mutual Film Corp.

Wednesday, Nov. 13
Hodkinson to release single reels made by Division of Films.
William Desmond to make 20 five-reels and two specials for Jesse D. Hampton.
K. W. S. Distributing Co. release "Healthograms."
BETTER PICTURES

Big stories based exclusively on successful books and stage plays—
Productions averaging much greater cost than any in which

MARY MILES MINTER

has hitherto been seen—
These are some of the reasons why The Girl With 40,000 Advisers will be your most dependable box office friend during 1919-1920.
“Daddy Long Legs” Mary Pickford’s first for First National.
Closing ban lifted in Seattle.
Indianapolis ministers oppose Sunday shows.

Thursday, Nov. 14
Triangle denied injunction in suit against Wm. S. Hart for violation of contract.

Friday, Nov. 15
Community Motion Picture Bureau to ship 2,000,000 feet of film to Italian Army.
Exhibitors to have 50 per cent. representation in N. A. M. P. I.

Saturday, Nov. 16
Paragon Pictures, Inc., formed.
George Loane Tucker appointed director general of Anita Stewart Attractions.
Strand to pay $3,000 a picture for Anita Stewart series.
Lois Weber to direct second Anita Stewart production.

Tuesday, Nov. 19
Fox re-issuing certain pictures under title of “The Big Nihe.”
Famous Players sign Mr. and Mrs. Sidney Drew.

Thursday, Nov. 21
Robertson-Cole to furnish films to Affiliated-Mutual.
Pathe making propaganda film for Government.

Saturday, Nov. 23
Frank Keenan to make eight pictures for release through Pathe.
Hobart Henley to direct for Goldwyn.
Action of Senate Finance Committee cuts rental tax in half.

Tuesday, Nov. 26
Chicago authorities disagree over permit for “Finger of Justice.”
Hodkinson making film of army life called “Made in America.”

Wednesday, Nov. 27
Goldwyn secures Louis Bennison productions.
“Finger of Justice” cannot be shown in Chicago.

Friday, Nov. 29
Picture men to take part in reconstruction conference at Atlantic City.
Jack Pickford to make three for First National release.

Saturday, Nov. 30
Losanco Super-Plays, Inc., organized in Los Angeles.
Australian public reject war films.

Monday, Dec. 2
Marshall Nellan to direct Mary Pickford in “Daddy Long Legs.”
“Little Women” to be Paramount-Artcraft special.
Virginia Pearson Photoplays, Inc., formed.
Export censorship dropped.

Tuesday, Dec. 3
Goldwyn to distribute Ford Weekly.
James Kirkwood to direct Jack Pickford.

Wednesday, Dec. 4
George Loane Tucker to make independent productions.

Friday, Dec. 6
Jones, Linick & Schaefer to open Randolph theater in Chicago.

Saturday, Dec. 7
Sol Lesser to build studios in San Francisco.

Monday, Dec. 9
Louise Glaum forms own company to produce under supervision of Alan Dawn.

Tuesday, Dec. 10
First National signs Norma Talmadge.

Wednesday, Dec. 11
Canadian Government objects to American war films.
W. A. Brady and P. J. Schaefer quit National Association after stormy row.
McClure to produce picture starring Samuel Gompers in story of his life.

Thursday, Dec. 12
“Her Mistake,” Julius Steger’s film, to be first of 10-20-30 series.
Much discussion over resignation of Brady and Schaefer from National Association.

Friday, Dec. 13
Walter W. Irwin leaves Vitagraph; succeeded by John M. Quinn, formerly studio manager.

Monday, Dec. 16
Pathe to produce pictures showing athletics in slow motion.

Wednesday, Dec. 18
Hiram Abrams and B. P. Schulberg resign from Paramount.

Thursday, Dec. 19
War Board removes licenses on shipments to all Allied countries.
William Farnum signs with Fox for 38 weeks.

Friday, Dec. 20
N. A. M. P. I. takes action in nation-wide campaign against influenza.
Nazimova to remain in pictures for coming year.

Tuesday, Dec. 24
Samuel Goldfish, head of Goldwyn company, has name legally changed to Goldwyn.

Thursday, Dec. 26
Exhibitors to fight for Sunday opening at Albany.

Friday, Dec. 27
Walter W. Irwin joins Famous Players.

Saturday, Dec. 28
William Nigh completes picture based on life of Theodore Roosevelt.

Monday, Dec. 30
Offices of Exhibitors Mutual Distributing Corp. permanently established in New York.

Tuesday, Dec. 31
Sydney S. Cohen, president of the New York State League of Exhibitors, quits Affiliated.
Treasury Dept. issues export tax ruling.

Thursday, January 2
Treasury Dept. issues Export tax ruling.

Saturday, Jan. 4
Metro to release three specials a month.

Monday, Jan. 6
Cost of ocean transportation on film accessories reduced.

Wednesday, Jan. 8
First National hold meeting in Los Angeles to “solidify production sources.”
Ohio exhibitors fighting enforcement of Sunday show prohibition.

Thursday, Jan. 9
Marks Realty to build Strand in Albany.

Friday, Jan. 10
Producers contributing to Ohio exhibitors fight against Sunday closing.

Saturday, Jan. 11
National Film signs Mr. and Mrs. Carter DeHaven for series of two-reelers.
Robertson-Cole secures H. B. Warner for series of eight.
Since the termination of Miss Brady's contract with the Select Pictures Corporation under which she starred in "His Bridal Night," "Redhead," "Marie, Ltd.," and many others, she has finished her initial picture with the Realart Corporation, "Sinners," in the stage version of which she played the leading role a few years ago.
Monday, Jan. 13

H. B. Warner signs with Jesse D. Hampton for eight pictures.

Monte Blue to join Lasky to play leads.

Tom Wise to produce “Mr. P. T. Barnum” for Robertson Cole.

Triangle announces first release schedule since Nov.

Tuesday, Jan. 14

Mutterings of big moves in Los Angeles.

Chester Beecroft obtains rights for all Robertson Cole products for continental Europe.

Wednesday, Jan. 15

Small towns in Pacific Northwest hit hard by “flu.”

Stanley Booking Office secures quarters in New York.

Thursday, Jan. 16

Stanley Booking Office secures quarters in New York.

Friday, Jan. 17


Griffith explains why combination was necessary.

F. W. Whitemarsh and Walter W. Irwin elected to Famous-Lasky directorate.

Saturday, Jan. 18

Bill filed in Congress seeks to have Federal supervision of pictures.

Sunday closing fights on in New England and Indiana.

Monday, Jan. 20

Evanston, Ill., ministers plan to give non-commercial shows on Sunday.

Ohio State Screen League lines up over 600 houses.

Tuesday, Jan. 21

Rights to “Snappy Stories” features secured by A. L. Siegel for two reeles.

Fox breaks with Lehman. Latter will produce comedies for open market.

Wednesday, Jan. 22

Report of special committee on exposition investigation filed with N. A. M. I. L.

Epworth League fighting Sunday shows in Florida.

Thursday, Jan. 23

W. C. T. U. in Sunday fight in Indiana.

Hearst makes bid to secure distribution of Griffith combine productions.

Rothafel sees good to picture industry in prohibition wave.

Friday, Jan. 24

Sherrill to star “Tex” Guinan in two reeler Westerns.

D. W. Griffith asked to lead fight in Washington against Randall Federal censorship bill.

Saturday, Jan. 25

Many small towns in Northwest do not expect to recover fully from “flu” until Spring.

Monday, Jan. 27

D. W. Griffith signs with First National for three productions.

Tuesday, Jan. 28

Reported that Fox contract with Theda Bara and Lee Kiddies will not be renewed.

Essanay re-issues four Chaplin features.

Wednesday, Jan. 29

C. C. Pettifohn leaves to help Indiana fight against Sunday closing.

Thursday, Jan. 30

Influenza causes closing down of all theaters in Australia for three or probably four months.

Friday, Jan. 31

Considerable agitation in film circles over failure of National Association to take more active steps with regard to pending legislation affecting Sunday shows and censorship.
GAIL KANE
Tuesday, Feb. 4

Thomas H. Ince renews contract with Famous Players.

Bill introduced in Indiana legislature providing for censorship.

Wednesday, Feb. 5

William G. McDade, formerly Secretary of the Treasury, joins "Big Five" as general counsel.

C. L. Chester to release 52 travel pictures through First National exchanges.

Frank P. Donovan, former Vitagraph director, starts new organization.

Adolph Zukor back from coast.

Thursday, Feb. 6

Frederick L. Collins suggests McDade and Fairbanks for presidential ticket.

Petitions being circulated throughout Washington for Sunday shows.

Malcolm Strauss Feature Films to produce series with Lella Hope.

Friday, Feb. 7

Henry Lehrman starts making twelve two-reel comedies for open market.

Mildred Harris implies that negotiations are under way to transfer her contract from Universal to First National.

Plans announced for Rothapfel Pictures Corp. Will furnish six fully programs a year including features, scenarios, etc., together with complete musical scores and plans for lighting effects, incidental entertainments, etc., Frank G. Hall, vice-president.

Bill filed at Albany to allow each community in New York State to decide whether or not Sunday pictures are wanted.

Stoll Film Co., Ltd., London, secures Goldwyn for Great Britain.

N. A. M. P. I. to amend by-laws to accept exhibitors as members.

Saturday, Feb. 8

Charles S. Hart, Division of Films, returns from abroad.

Income tax bill includes 5 percent, rental tax and heavily increased taxes on all incomes in excess of $1,000.

D. W. Griffith announces first repertoire of moving pictures for a Broadway theater.

Monday, Feb. 10

Charles S. Hart announces Division of Films to close in 60 days.

Tuesday, Feb. 11

McDade not to give entire time to "Big Four."


Famous Players secures "Secret Service."

Thursday, Feb. 13

Roxy announces he will not direct productions for his new company, but will supervise.

St. Louis showmen organize to fight the Greater Amusement Co.

Film thefts result in two arrests in New York, and one in Philadelphia, F. I. L. M. Club active in prosecution.

"Big Four" will have distribution headquarters in New York.

Hampton Del Ruth joins Fox and will make comedies on coast.

Seattle theaters reopen.

Dr. A. H. Shields arrested on charge of selling stock in fraudulent film concern in Chicago.

Hildinger Enterprise is to erect 3,000 seat house in Trenton, N. J.

Friday, Feb. 14

Famous to star Ethel, John and Lionel Barrymore in "Peter Ibbetson." First time they have ever worked together.

Many important productions secured by Vitagraph in purchase of Kalem and Lubin properties.

J. Frank Brockliss arrived from London.

Herbert Blache follows Capellani in directing Nazimova.

Triangle to reissue Keystone comedies.

Hearst cartoons to be released through Educational.

Saturday, Feb. 15

New York exhibitors called to meet at Syracuse on Feb. 26.

Select to open branches throughout Canada.

G. W. Bradenburg, Philadelphia, exchange man, released after hearing on charge of receiving stolen film.

Signs removed from offices leased for Stanley Booking Office on 42d street, New York.

Monday, Feb. 17

Carl Laemmle leaves for coast; appoints Tarkington Baker general manager, Universal.

Chaplin completes two more comedies.

Clara Kimball Young, according to figures in a law suit, received over $340,000 for nine productions from C.K.Y. Film Corp.

Tuesday, Feb. 18

General Pershing to receive print of "Made in America" to show troops abroad.

I. E. Chadwick, president of F. I. L. M. Club, plans round-up of film thieves.

Albert Capellani announces plans of his new producing company.

Strong fights on in Iowa, Nebraska and So. Dakota for censorship and Sunday closing.

Wednesday, Feb. 19

George Loane Tucker to make series of special features for Famous Players-Lasky. Director secures unusual contract from Mayflower Film Corp.

Zane Gray Pictures Co., B. B. Hampton, president, to film Gray novels on coast.

Thursday, Feb. 20

Paramount-Artcraft plan a number of specials in which the work of important directors will be featured. Censorship Committee, N. A. M. P. I., notifies Oklahoma exhibitors that if proposed censorship is enacted that they will not ship film into state.

Monday, Feb. 24

Adolph Zukor secures "Fatty" Arbuckle for three years.

C. E. Shurtleff secures picture rights to Jack London's works.

"The Unpardonable Sin" will be state righted.

William Stoermer forms Photoplay Trading Co. to handle state rights productions.

Robertson Cole and Col. Wm. N. Selig in litigation over the Selig $40,000 library.

Tuesday, Feb. 25

Wm. A. Brady changes his mind and remains as president of the N. A. M. P. I. until June.

Regal Films to handle United Pictures in Canada.

Wednesday, Feb. 26

Distributors using billboards exercised over advance of about 30 per cent, billboard rates.

Official announcement made that Stanley Booking Office will quit in New York.
Dolores Cassinelli

"The Italian Cameo Girl"

Featured in Special Capellani Productions released by Pathe
Thursday, Feb. 27


New York State Exhibitors League assembles in Syracuse to discuss Sunday legislation.

Friday, Feb. 28

Famous Players secure Irene Castle to appear in a Robert W. Chambers' story.

William A. Brady guest of honor at Ritz. Of Producers and Distributors division of N. A. M. P. I.

Lee Ochs starts clubhouse idea for the entire industry.

Goldwyn will not renew Mae Marsh contract.

Grauman's to erect two million-dollar houses in Los Angeles.

Pathe to release Perret's "Stars of Glory" as a special.

District Attorney's office starts investigation of alleged grafting among small houses in New York city.

Saturday, March 1

William Fox and "Winnie" Sheehan to sail for Europe next week.

Famous Players secure rights to "Everywoman" and "The Admirable Crichton."

Sydney S. Cohen re-elected president of Exhibitors League of New York.

Monday, March 3

Oscar A. Price, assistant Director General of Railroads becomes president of the United Artists Association.

Grand Jury investigation into alleged graft practiced by members of Fire Prevention Bureau, continued.

Dr. Ellis P. Overholzer gives some ideas on undesirable pictures before the Chicago Censorship Commission.

Tuesday, March 4

Cliff Smith to direct Texas Guinan.

Chattanooga, Tenn., shows must close on Sundays.

National Board of Review selects Nazimova's "Out of the Fog," to demonstrate strides made in artistic photography in America.


C. F. Zittel named chairman of the special committee to work on proposed clubhouse for industry.

Muriel Ostriche Brady sues parents for accounting.

Wednesday, March 5

Famous Players sign Houdini for a series of mystery stories.

Adolph Zukor to again lead industry in next Liberty Loan Campaign.

Hiram Abrams named general manager of the distributing organization of the "Big Four."

Yale Photoplay Corp., formerly operated by A. D. Flinton, Des Moines, closes out business.

Thursday, March 6

Frank Lloyd leaves Fox.

Samuel Goldwyn leaves for coast. Will make fewer and better pictures.

Pathe changes title of "Stars of Glory" to "The Unknown Love."

Red hot tight being waged in Nebraska over proposed censor and Sunday laws.

Friday, March 7

William Fox sails to establish distributing and production plants in Europe.

Pyramid Pictures, Inc., Harold J. Binney, president, closes down New Haven plant. Studio fixtures, etc., attached by creditors.

William Fox secures "Checkers."

Washington M. P. Corp. sells "Fool's Gold" and will resume operations.

Saturday, March 8

Bonnie-Reed Film Mfg. Co. talking of ten studios and $3,000,000 investment in Los Angeles.

"Pop" Lubin talking of re-entering the business.

Virginia Pearson Prod. to release through Pathe.

Monday, March 10

Stanley Booking secures Victoria, largest house in Harrisburg.

Tuesday, March 11

Harry Atkken returns from abroad.

Pathe establishes special department to handle feature productions.

Wednesday, March 12

Professor Burgess, University of Chicago, tells Chicago Censorship Commission that moving pictures have a greater influence on children than the church.

"Flu" ban off in Australia. All theaters open.

Hiram Abrams reaches New York. Conferences to start immediately on organization of United Artists.

Eugene O'Brien will be starred by Select.

Hodkinson to distribute Artco series made by Harry Raver.

Few believe reported embargo on American made film to Australia, to be correct.

Thursday, March 13

Joint Codes Committee, New York Legislature, holds hearing on proposed Sunday legislation.

Northern New Jersey towns in trolley strike. Business affected.

William R. Hearst to produce important series under name of "Cosmopolitan Productions" to be released by Famous Players. Deal involves $5,000,000.

Friday, March 14

Famous Players-Lasky declare $1.50 dividend—first in eighteen months.

Territorial Sales Corp. backed by important organization, to distribute Jester Comedies and big features on state rights basis.

Hodkinson to work along lines of fewer and better pictures.

Charles Richman to produce independently.

Hiram Abrams handling latest George Beban feature as a state rights special.

Ruben and Finkelstein secure United franchise for Minneapolis.

Saturday, March 15

International to build studio near New York.

Monday, March 17

Frank A. Tichenor resigns as general manager and vice-president of General Film.

Hall Benedict Studios take over old Mutual plant at College Point, L. I.

Tuesday, March 18

Eugene Moore, veteran director, organizes to produce independently.

J. A. Berst predicts revival of production in the east.

Richard A. Rowland, Metro, leaves for the coast.

Capellani starts work on his first independent production, "Oh, Boy."

Goldwyn appeals from Penna. Censor's verdict on "The Brand."

Wednesday, March 19

Capellani starts work on his independent production, "The Brand."

Thursday, March 20

Muriel Ostriche Brady sues parents for accounting.

Friday, March 21

United Artists announces plans for "The Brand."

Tuesday, March 25

Lee Ochs starts clubhouse idea for the entire industry.

Wednesday, March 26

William Fox secures "Checkers."

Washington M. P. Corp. sells "Fool's Gold" and will resume operations.

Thursday, March 27

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"Pop" Lubin talking of re-entering the business.

Virginia Pearson Prod. to release through Pathe.
Wednesday, March 19

Macauley feature, "Whom the Gods Would Destroy" to be released through First National.

William L. Sherrill signs Mack Swain for three years.

W. A. Bach resigns as sales manager for Hodkinson.

Johnny Dooley, eccentric comedian, to produce comedies under the name of Dooley Comedies, Inc.


Proposed censorship for Nebraska defeated.

Thursday, March 20

William A. Brady leads film men in fight against changing censorship headquarters from Philadelphia to Harrisburg, Pa.

Friday, March 21

The club for the industry suggested by C. F. Zittel will have no connection with any other organization and will be known as the Motion Picture Business Men's Club.

William A. Brady quotes scriptures in Pennsylvania "blue" law fight.

Evanston, Ill., exhibitors agree not to use Jack Pickford pictures unless he can disprove statements affecting his loyalty.

Saturday, March 22

Famous Players-Lasky to build immense studio and laboratory in Long Island city.

Charles Pathe will arrive in this country next month.

House in Connecticut passes bill legalizing Sunday shows.

Emile Chautard joins Mayflower.

Monday, March 24

Fox to establish headquarters in Mexico.

Martin Johnson and wife leave for South Sea Islands where they expect to spend the next three years taking pictures.

Wednesday, March 26

Pennsylvania Legislature defeats bill which would legalize Sunday pictures.

Ascher Brothers open another house in Chicago.

Fox sells "Little Shepherd of Kingdom Come" to Jack Pickford.

Thursday, March 27

All-star cast will produce satirical film dealing with censorship problem.

Paramount leases Universal studio at Fort Lee.

Goldwyn secures Barrie one-act plays, including "The Twelve Pound Look."

Zane Grey Pictures to be released through Hodkinson.

Dolores Cassinelli to be directed by Albert Capellani.

Features to be released through Pathe.

Ford Educational being distributed in over 4,000 houses.

Bech Van Sleen and Co. secures foreign rights to Blackton's "A House Divided."

Friday, March 28

Dorothy Phillips renews contract with Universal.

New York Senate favorably reports Sunday picture legislation.

National Film production, "The Boomerang," sold to Pioneer Film.

F. B. Warren, vice-president, Goldwyn, resigns and joins W. W. Hodkinson Corp.

Pioneer Film produces "Virtuous Sinners."

New chain started in Western Maryland with eight houses.

Saturday, March 29

Adolph Zukor and L. J. Selznick in controversy over Selznick's activities with the Myron Selznick productions, and not giving sufficient attention to Select affairs.

Many prominent English buyers in this country. Catherine Calvert with Famous Players-Lasky.

Grand Jury returns four indictments in alleged graft cases.

Monday, March 31


Tuesday, April 1

Paul Swan, dancer-artist, to make series for Post Pictures Corp.

Wednesday, April 2

Stuart Paton organizes independent company to make eight productions a year in Los Angeles.

Evelyn Nesbit to leave Fox at expiration of contract.

Thursday, April 3

Directors of National Exhibitors Asso. meet in New York.

Robertson-Cole allied with Jury's Imperial Theaters, Ltd. of London.

National Film to make superfeatures instead of program release. Hodkinson will distribute. Goldwyn to continue handling Capitol comedies.

Friday, April 4

Second National Exhibitors Asso. files incorporation papers. To operate along same lines as First National.

Division of Films practically completes its work.

World Film to secure two new stars. Carlyle Blackwell contract not to be renewed. World distributing Chaplin re-issues formerly handled by General.

Fred Stone to make independent productions.

B. P. "Bennie" Schulberg resigns as assistant general manager of United Artists.

Saturday, April 5

Lewis J. Selznick purchases Adolph Zukor's interest in Select.

Vitagraph to move entire producing plant to Hollywood next fall.

Motion Picture Exhibitors League of America, name of new exhibitors body. Peter J. Schaefer, Chicago, president.

Monday, April 7

Harry M. Jenks of London in New York on important mission.

Tuesday, April 8

Charles Miller making series of independent productions.
Romaine Fielding
Wednesday, April 9

"Birth of a Nation" and "Intolerance" sold for Switzerland. Deals practically completed for other European sections.

New York Senate passes Sunday local option bill.

Justice Mullan decides for defendants in suit of Percy L. Walters and James B. Clark against number of stockholders of General Film.

Adolph Osso in Paris completing important deal whereby American stars and directors may produce abroad. Important French interests interested. Right to all Goldwyn productions secured for France and other sections of Europe by firms interested.

Thursday, April 10

National Film and Pioneer in deal.

L. J. Selznick purchases Backer studio.

Fairbanks' first independent release will be handled as Famous Players special.

Federal Trade Commission finds Lasso Pictures Co. guilty of unfair trade competition in selling re-issues under new names.

Paramount shelves second Caruso production.

Sidney Drew, of Drew comedies, dead of uremia.

Friday, April 11

Deputy Police Commissioner, New York, Mrs. Ellen A. O'Grady, charges juvenile delinquency to lurid and suggestive pictures.

W. W. Hodkinson Corp. changes selling policy. Hereafter all productions, old and new, to be sold singly, under contract.

Lenders of Methodist Episcopal church consult D. W. Griffith in view of plan to show pictures in all their churches.

Oscar A. Price, United States, fixes Sept. 1 as release for first "Big 4" productions. It will be a Fairbanks.

Charles C. Pettijohn advises A. M. P. A. how to fight censorship and Sunday closing.

Monday, April 14

Balboa Studios, Long Beach, reported sold to Master Pictures' Corp.

Zecna Keefe signs with World for series.

Tuesday, April 15

Richard A. Rowland, Metro, favors percentage plan of booking.

Wednesday, April 16

Although not passed by Senate, Hyland bill allowing Sunday shows reaches Governor of New Jersey, w. o. refuses to sign it.

Jack Pickford denies allegations made following his honorable discharge from the service.

Myron Selznick announces 30 productions, including six specials for the next year.

Thursday, April 17

Charles Giblyn resigns as director general of Selznick Pictures.

Warner's sell "The Other Man's Wife" to Frank Hall.

J. Frank Brockliss, exporter, identified with C. E. Shurtleff in producing Jack London Stories.

Macklyn Arbuckle to produce comedies in San Antonio, Texas. Wharton's of Ithaca, interested.

Charles Ray signs with Thomas H. Ince. Will make eight Paramount pictures.

Frank Lloyd joins Goldwyn. Formerly directed William Farnum.

Friday, April 18

William Fox completing negotiations to make productions abroad with American players.

William M. Seabury resigns from Film Clearing House and other Frank G. Hall enterprises.

Chicago Catholic publication smashes uncensored pictures.

Saturday, April 19

Franchise holders and exchange men of First National assemble in New York for annual meeting. Marcus Loew acquires control of Cleveland picture situation. Will build 17 houses and acquire about 100 more throughout country.

Mayflower Film secures Allan Dwan for one year to direct specials.

United Artists incorporate in Delaware for $1,400,000. Stock not to be marketed.

Monday, April 21

Mrs. Sidney Drew to continue production of Drew comedies.

Select exchange men meet for discussion of sales problems.

Strand and Rialto celebrating anniversaries with special programs.

Tuesday, April 22

Samuel E. Morris new general manager for Select succeeding Arthur S. Kane. Charles Rogers to be sales manager, succeeding J. S. Woody.

United Pictures announce stock increase from $250 to $350 per share.

Edward Jose to make special features. Joseph M. Schenck interested.

First National announces a series of eight specials to be made by Marshall Neilan.

Wednesday, April 23

Underwood and Underwood to make industrials.


Thursday, April 24

Ascher Brothers, Chicago, book Vitagraph.

Ernest Truex signs for a series of comedies for B. V. K. Co.

Henry B. Walthall to make six specials for National Film to be released through Pioneer.

Many changes noted in Hodkinson field force.

Mitchell Lewis to produce independently.

J. J. McCathy to present "The Betrayal" opening in Chicago.

George Siegmann, formerly with Griffith, directing for Universal.

Friday, April 25

Molly King to make six specials for American Cinema Corp.

William Fox expected back from Europe early next month.

Important foreign deal closed for Nazimova production.

Saturday, April 26

"Big 4" secures headquarters in Godfrey Bldg.

Anthony J. Drexel, Philadelphia millionaire, trying to revive Standard Industrial Films.
DORIS KENYON
Stage and Picture Star
Monday, April 28

Henry Lehrmann to release 12 two-reelers a year through First National.
Exchange men from all over the country report business conditions as excellent.
Robertson-Cole acquire three Beatriz Mitchelena productions.

Tuesday, April 29

First National contracts for six productions from Constance Talmadge.
Hobart Henley to produce independently for release through Independent Sales Corp.
African Film Productions, Ltd., to produce all of Sir H. Rider Haggard's works.
Illinois exhibitors meet in Chicago. To oppose censorship and other bills.
Willard C. Patterson, Atlanta elected president of Southeastern Managers Association.
Gerald Bacon Prod. to be released through Independent Sales Corp.

Wednesday, April 30

Charles Pathe arrives from France.
Famous Players secure "Peg o' My Heart" in which Wanda Hawley will appear.
David P. Howells says large companies are dumping their product in France.

Thursday, May 1

Alma Rubens productions to be released through Pathe.
Herman J. Brown organizes circuit in Idaho.

Friday, May 2

Chester Conklin leaves Sennett for Fox.
Hodkinson to distribute "Benjamin B. Hampton Prod." the works of Stuart Edward White, Winston Churchill and Emerson Hough.

Saturday, May 3

William A. Brady sails for two months' stay abroad.

Monday, May 5

B. P. Shulberg to represent John Tippett in this country.
Women's Clubs form organization known as National Federation for Better Film Workers to fight censorship.
J. A. Quinn, president of Motion Picture Co-operative Assn. of Los Angeles, here to push project for studio in which independent producers can make pictures.

Tuesday, May 6

Sales staff promotions at Famous Players-Lasky.
Robertson-Cole closes important deal with Oriental Trading Co. for Far East.

Wednesday, May 7

Alice Brady signs with Zukor.
Ascher Bros. of Chicago to build $400,000 house in Cincinnati. To seat 2,500.
Louise Huff signs for series of six pictures for American Cinema Corp.
Jack Pickford files denial regarding charges relative to leaving the Navy.
Elks making picture for U. S. Federal Vocational Board.

Thursday, May 8

Many notables in the industry send congratulations on first birthday of WID'S DAILY.
Lou Tellegen signed by Goldwyn to co-star with his wife, Geraldine Farrar.
Canadian Exhibitors Film Exchange ready to start work.
General Film to liquidate.

Friday, May 9

Musicians on strike in St. Louis.

Saturday, May 10

Premiere of S. L. Rothapfel's First Unit Program at Rialto.
H. O. Davis, formerly with Triangle, appointed managing editor for The Ladies Home Journal.
Percy L. Waters, head of Triangle. S. A. Lynch out.
N. A. M. P. I. fight distribution of "Fit to Win."

Monday, May 12

Hodkinson secures J. Parker Read's production, "Sahara."
William Fox and "Winnie" Sheehan return from abroad.
Famous Players-Lasky British Producers, Ltd., formed in England with $3,000,000 capital.
Famous Players-Lasky sales manager meeting opens.

Tuesday, May 13

J. Warren Kerrigan to go to National Film for Hodkinson release.
Fox to open 12 foreign exchanges.

Wednesday, May 14

"Smiling" Bill Parsons pays $15,000 for "The Confession."
Emancipation Film Corp. incorporated with $1,000,000 capital.

Thursday, May 15

First Rothapfel Program sold to Robertson-Cole for all foreign countries.
Lieut. "Jim" Anderson resigns as sales manager for Virginia, of First National.
Harma Prod. of England, seeking American stars.
Co-operative insurance plan proposed feature of Motion Picture Exhibitors of America.
World and Pathe opposed to N. A. M. P. I. method of censoring productions.
Receiver appointed for Lincoln & Parker Film Co.

Friday, May 16

"Big 4" distribution plans announced.

Saturday, May 17

Interests friendly to Paramount purchase Rialto-Rivoli.
Mary Pickford wins before Appellate Division, reversing verdict for Mrs. Cora C. Wilkening for $108,839.
Pennsylvania Board of Censors eventually to be moved to Harrisburg.
Wharton's to make three serials for Pathe.

Monday, May 19

Receiver denied for Standard Film Industries, Inc.
Tuesday, May 20
Maurice Tourneur to make special series for Famous Players release.
Discontinue production of James Montgomery Flagg comedies.

Wednesday, May 21
Travers Yale to direct Tyrone Power in his series for Adanac Films, Ltd.
Mrs. Sidney Drew to play role of "sister" in forthcoming productions.
W. H. to state-right feature "Everybody's Business."
Hodkinson announces more exchange appointments.
Peggy May to star in Haworth productions.
Stormy debate over Buck Bill at Springfield, Ill.

Thursday, May 22
Record price of $3 a seat for "Broken Blossoms" in New York.
Arthur S. Hyman to enter state right field in Illinois.
Ruby De Remer signs with World.
Sid Chaplin to make four comedies for Famous Players-Lasky.

Friday, May 23
United Pictures Production Corp. incorporated at Dover, Del., for 33 millions.
Film folk leave for Richmond to attend celebration of home-coming Virginia troops.
Fifteen exchanges to handle "Big 4" product. W. W. Hines, sales manager.
Goldwyn buys Triangle studios at Culver City.
J. D. Williams, First National, expresses emphatic views on "Single Picture" idea.
Hamilton, Ohio, Musicians' Local No. 131 sued by exhibitor for $10,000.

Saturday, May 24
Kessel's out of Triangle.
Triangle to produce in East, and build studio.

Monday, May 26
Marjorie Rambeau signs with Capellani for series.
Samuel Goldwyn announces formation of Eminent Authors' Pictures, Inc.
Meeting at Nashville to plan exhibitor body for Tennessee.
Maine exhibitors to enter politics.
Chattanooga wins out in Sunday closing fight.

Tuesday, May 27
Hodkinson plans for coming year announced, include productions from well-known authors.
National Juvenile M. P. League holds annual meeting.
Hazel Dawn to make a series of features for Amalgamated Film Corp.
Jules Demaria, president of Association of Moving Picture Manufacturers in France, here to promote International Exposition to be held in Paris, 1920.

Wednesday, May 28
Robertson-Cole contracts for series to be made by Brentwood Film.
William Fox to erect four-story studio in New York City to cost $2,500,000.
Adolph Osso to distribute French-made productions in this country.
Goldwyn managers meet in New York.
Committee of General Welfare of Board of Aldermen rejects proposed ordinance that would make Commissioner of Licenses Gilchrist official film censor for New York.

Saturday, May 31
Hiram Abrams defines stand on "Single picture" release.
Famous Players-Lasky stock sells at 113 on first day listed on Stock Exchange.

Monday, June 2
Reported Jule and J. Allen of Canada organizing 12 million dollar concern to operate houses in this country.
Fifth annual convention of Fox sales managers in New York.
Metro's policy for coming season calls for "Fewer and better pictures."
Goldwyn to build studio in east.
Tennessee exhibitors meet in Nashville to form organization to combat "evils."

Tuesday, June 3
Mack Sennett to make three melodramas a year.
Lois Weber leaves Universal.
Ralph Ruffner of Rialto, Butte, Mont., now manager of Rialto, San Francisco.
Stanley Company form 15 million dollar corporation.
Famous Players-Lasky reported seeking controlling interest in theater chain in Canada.

Wednesday, June 4
Metro foreign department with Harry J. Cohen in charge may produce abroad.
Ralph Talbot heads Oklahoma exhibitors' organization, Theater Owners and Managers Asso.
Allentown, Pa., exhibitor arrested on charge of incendiarism and blackmail.
Censors overruled in Philadelphia regarding showing of "Auction of Souls."

Thursday, June 5
Nazimova to continue with Metro until end of 1921.
To make about six pictures a year.
Mrs. Pickford secures "Pollyanna" for Mary.
Katherine Macdonald to make six specials during coming year for release by B. P. Fineeman.
Victor Kremer will State right entire Essanay catalogue formerly handled by General.
Universal discontinue Spokane, Wash., exchange.

Friday, June 6
Permanent injunction restrained Commissioner Gilchrist, New York City, from interfering with "Fit to Win."

Saturday, June 7
Cornerstone of Fox New York studio laid.
Scandinavian situation to be discussed by National Association.

Monday, June 9
Grossmith Film Corp. making comedies with Lawrence Goldsmith as star.
Hobart Henley starts first independent picture.

Tuesday, June 10
Louis B. Mayer forms five million dollar concern in Los Angeles.
Marshall Neilan to build studio.
Dinner to Charles Pathé. To return to France.
June Elvidge
Wednesday, June 11
Board of Aldermen turn down bill which would make Commissioner Gilchrist censor of all pictures shown in New York.
George D. Baker signs with International to direct for Cosmopolitan Prod.
Klever Pictures, Inc., sue Famous-Players-Lasky for $100,000.

Thursday, June 12
Arthur James leaves Metro to join Fox.
Church film ready for Methodist Centenary at Columbus, Ohio.
V. P. Whittaker appointed eastern representative for Select.
Jess Willard film for Independent Sales release.

Friday, June 13
Famous Players form educational and industrial department. Nathan H. Friend, general manager.
Arthur S. Kane forms Realart Pictures Corp.

Saturday, June 14
William A. Brady returns from abroad.
J. A. Quinn plans organization for co-operation in industry.
Carlyle Blackwell to produce independently.
Wm. S. Hart to produce independently.
Elise Janis a Selznick star.
Famous Players plans for next season announced.

Monday, June 16
B. S. Moss in charge of Paramount theaters.
Robert E. Simon who will build theater on 44th St., cousin of C. F. Zittel, of International.
Mildred Harris Chaplin signed by Louis B. Mayer.

Tuesday, June 17
Motion Picture Co-operative Asso. explains aims of organization.
Owen Moore signed by Selznick.
Julian Johnson sees four circuits of theaters for pictures.

Wednesday, June 18
Receiver for Crystal Film Corp.
Wm. A. Brady plans production abroad.
Cohen and Kaufman of Toronto buy three Mutual offices in Canada.
World Film application for restraint against Harry Garson for use of title "The Unpardonable Sin," denied.
Dinner at Waldorf to Cohen, Berman and O'Reilly, New York exhibitors, big success.
Famous Players to produce "The Copperhead," starring Lionel Barrymore.
Buck Bill defeated in Illinois—no state censorship.

Thursday, June 19
Mary Miles Minter signed by Arthur S. Kane for Realart Pictures.
Pearl White leaves Pathe to join Fox.
Kessel Brothers to resume production in Fall.
Over $400,00000 due creditors of General Film Co.
Ascher Brothers to erect another theater in Chicago.

Friday, June 20
Metro productions announced for the coming season.
Jane and Katherine Lee start first of 12 two-reel comedies for Rogers Film Co.
Percy L. Walters elected president of Motion Picture Business Men's Club.
Capitol Theater, New York, to open in Fall, with Douglas Fairbanks' first United Artists' release.

Saturday, June 21
Louis Meyer to add male star to his productions.
Metro sales force hears of new productions for the coming season.
Big crowd leaving for St. Louis convention.
Famous Players to build chain of theaters in England.

Monday, June 23
Litigation between Clara Kimball Young and Select settled.
Mutual's Lone Star Chaplin pictures bought by Clark Cornelius Corp.
B. A. Rolfe to make series of productions.
Blanche Sweet to make a series of productions for Jesse D. Hampton.

Tuesday, June 24
Exhibitors of Great Britain and Ireland assemble at Glasgow and adopt resolutions threatening to boycott Famous Players-Lasky unless they receive "satisfactory guarantees" that Famous Players are not associated with the large exhibiting company just formed.
Emmy Wehlen through with Metro.
Reginald Barker signs long term contract with Goldwyn.

Wednesday, June 25
Opening of Motion Picture Exhibitors of America four day convention session at Hotel Statler, St. Louis.
Corporation insurance plan chief topic discussed.
Rounding up film thieves in Syracuse.

Thursday, June 26
New York delegation to St. Louis bolts convention because of what they claim is unfair representation.

Friday, June 27
Constance Binney signed by Realart.
Hugh Ford to make Famous-Lasky productions abroad.

Saturday, June 28
Northwestern Exhibitors, led by Clemmer of Seattle, organize circuit with 200 booking days.
Joe Brandt resigns from Universal.

Monday, June 30
Rupert Julian out of Universal.

Tuesday, July 1
Theodore Dietrich to produce Vance stories with Doris Kenyon for Hodkinson release.
George Eastman to endow "National Academy of Motion Picture Art," Jules Brulatour and S. L. Rothapfel interested.

Wednesday, July 2
National Association's self censorship idea dies.
Samuel Grand of Boston to star Herbert Rawlinson in two-reel stories by Chief Flynn of the Secret Service.
About 300 reels of stolen film involved in New York film thefts.
Vitagraph to conduct extensive billboard campaign.
James Young to direct Elsie Janis for Selznick.

Thursday, July 3
Alice Brady third star of Realart. First release "Sinners."
Famous Players-Lasky take over Charles Frohman, Inc.
Government investigation under way on Federal film irregularities.
Atlantic Cinema Corp. to invade central and eastern Europe with American film.
Blumenthal, Vogel and others in deal.

Saturday, July 5
Joe Brandt to represent National Film in East.
Irregularities in Federal film service reported to exceed $600,000.
THE GREATEST COMPLIMENT EVER RECEIVED BY ME IS THAT I LIVE CHARACTERS WHEN I PLAY THEM

JOSEPH DOWLING
Address Box 35
WID'S DAILY, HOLLYWOOD, CALI.

A PART I LOVED
"THE MIRACLE MAN"

George Loane Tucker’s Production of that name
Monday, July 7

J. A. Quinn to sell Rialto in Los Angeles and return east to devote entire time to new million dollar Motion Picture and Theatrical Co-operative Asso. of the World, Inc.

Tuesday, July 8

John C. Flinn only member of N. A. M. P. I. to attend Methodist Centenary.

Warning from Fire Commissioner Drennan, New York, against carrying film carelessly in street cars.

Wednesday, July 9

Equity Picture Corp. to release Clara Kimball Young productions.

Thursday, July 10

Jack Eaton, new manager, Strand, New York.

Marcus Loew's Cleveland plans call for $8,000,000 capital.

Film Building to be erected in Indianapolis.

Fox to enter competitive field for theaters and circuits.

Screen 136 feet high by 146 feet wide used at Methodist Centenary in Columbus.—Largest in world.

Hobart Bosworth signs to star in Ince productions.

Famous Players exchanges for Canada to be operated on independent lines.

Saturday, July 12

Seznick to build studio in Long Island City.

Circuit Court of Appeals bars "Fit to Win" from New York City.

Two million women interested in Quinn organization.

Goldwyn millions reported coming from Frank J. Godsol.

Tuesday, July 15

Fox to spend $2,000,000 for international advertising and publicity campaign.

Chicago film thefts run into interesting figures.

Famous Players new stock issue oversubscribed.

Wednesday, July 16

New law covering contracts of stars in California.

Dempsey, heavyweight champion, may appear in pictures.

Universal to make big African expedition picture.

Thursday, July 17

Cinematograph Exhibitors' Association of Great Britain and Ireland protest against Famous Players invasion.

Friday, July 18

Northwest Exhibitors open convention at Seattle.

Hiram Abrahams of United Artists' going abroad to open exchanges.

Louis B. Mayer may dispose of theaters in East to make productions on coast.

Pathe declares 20 per cent. dividend; and increases capital from three to five million.

Saturday, July 19

Sydney Chaplin tells of European production plans.

Pathe to make another serial with Lillian Walker.

More Realart exchange appointments.

Northwest Film convention closes at Seattle.

Monday, July 21

Famous signs Lois Weber and Wm. S. Hart for big specials.

Gov. Sprout, of Pennsylvania, vetoes bill to bond advance deposits of film companies.

John W. Noble signed to direct for Vitagraph.

Tuesday, July 22

World gets "When Bear-Cat Went Dry."

Famous Players plan big production and distribution of non-theatrical films.

Crandall to have 10 houses in Washington and others in nearby states.

Motion Picture Production Co. of America formed to make King Cole comedies.

Wednesday, July 23

Al St. John to make comedies for Famous Players release.

Universal to produce in East again.

Raoul A. Walsh to make productions abroad for Fox.

Pathe increases capital stock to $5,000,000.

Thursday, July 24

Syd Chaplin sails for France.

Pioneer signs Grace Davidson.

Robertson Cole cancels contract with Exhibitors Mutual. Leads to court action.

Friday, July 25

Pathe film to be made in this country to avoid double taxation.

Universal to release 34 specials a year.

Famous to release series of "So This Is America" comedies.

Saturday, July 26

Leonce Perret to make productions abroad after completing work with Mae Murray.

Select to use Universal Fort Lee studio for one year.

Monday, July 28

Allens start first two houses of American theater chain.

Methodists want 6,000 machines to show pictures in churches.

Judge Mack rules out Robertson-Cole's charge that Exhibitor's Mutual is insolvent.

Tuesday, July 29

Mutual wins out against Robertson-Cole in litigation over alleged breach of contract.

Wednesday, July 30

Harry Raver to reissue "Cabiria."

Shuberts and Woods affiliate with Goldwyn. Capital increased from two to twenty million.

Western exhibitors join fight to repeal daylight saving bill.
MITCHELL LEWIS

Current Successes

“JACQUES OF THE SILVER NORTH”
“THE FAITH OF THE STRONG”
“THE CODE OF THE YUKON”
“THE LAST OF HIS PEOPLE”
“POLEON” IN “THE BARRIER”
Thursday, July 31

Adolph Zukor becomes member of Board of Directors of Stanley Co., of Philadelphia. Distributors may form corporation to handle own film delivery. 

Goldwyn secures 2,000 plays through Shubert deal.

Friday, Aug. 1

Plans for N.A.M.P.I. Convention at Rochester. 

Wallace Reid signs with Famous Players for five years. 

Goldwyn signs Roi Cooper Megrue and Nina Wilcox to do original stories. 

Chicago theaters closed on account of race riots. 

Robert W. Priest forms Independent Prod., Inc., with million capital.

Saturday, Aug. 2

New Shea House for Buffalo. 

Riesenfeld to open school of opera to aid presentation of Rialto-Rivoli programs. 

Theda Bara through with Fox. To produce independently. 

Joe Schenck to sell out vaudeville interests and devote entire time to Norma and Constance Talmadge productions.

Monday, Aug. 4

Emancipation Film Corp. buys Mirror Studio at Glendale, L. I. 

Public Health Service withdraws endorsement of disease films.

Tuesday, Aug. 5

Katherine MacDonald Productions taken over by First National. 

Robert W. Priest gets worlds rights to Blackton's "My Boy." 

France puts ban on films restricting showings to those depicting actual happenings or facts. 

B. A. Rolfe to produce Robert W. Chambers stories for A. H. Fischer Features, Inc.

Wednesday, Aug. 6

Zion Films sell "Khavah" to National Film Distributors. 

Gigantic exhibitors combine reported under way on Pacific Coast. 

George Eastman donates $3,500,000 for School of Music at Rochester for advancement of music and pictures. 

William A. Brady again heads N. A. M. P. I. 

Fannie Ward secured for William A. Brady's first Film D'Art production to be made in France.

Thursday, Aug. 7

World Film to produce Lawrence Weber attractions. 

World Film buys Herbert Brenon film featuring Marie Doro. 

Theodore Kosloff, the dancer, signed by Famous to appear in "The Wanderer."

Friday, Aug. 8

Realart closes with Mayflower for series of Allan Dwan productions. 

Vitagraph takes over Ruffell's system of renting pictures in Europe. 

Buffalo M. P. Corp. to produce film version of "The Sport of Kings."

Saturday, Aug. 9

Gordon of Boston, and Gray of Maine combine 37 New England houses. 

Wm. L. Sherrill, Frohman Amusement, resigns from National Association.

Monday, Aug. 11

Marcus Loew enters legitimate field—to build 15 dramatic theaters. 

Famous Players restrained from showing "Peg o' My Heart."

Tuesday, Aug. 12

Film actors involved in suit of theatrical producers against Equity Association for $500,000. 

E. K. Lincoln to star for American Cinema. 

W. H. Prod. restrained by Federal Trade Commission from reissuing old Hart films without displaying old titles. 

Adolph Zukor reported in control of Kinema and California theaters in Los Angeles.

Wednesday, Aug. 13

Mutual to release Lone Star Chaplins one every six weeks. 

Stromberg leaves Goldwyn to organize exploitation department for Select. 

Miami Valley Exhibitors support New York Exhibitors on St. Louis stand. 

National Film withdraws from Pioneer Film. 

Bray to release through Goldwyn.

Thursday, Aug. 14

Stanley of Philadelphia buys 3 theaters in Camden, N. J. 

Arthur James to go abroad for Fox. 

Doraldina to appear in "Sumurun." 

Ethel Barrymore to make series for International. 

Famous Players to release 17 short subjects in September.

Friday, Aug. 15

Emile Chautard Prod. to be released through Realart. 

Apollo Trading buy foreign rights on Blackwell Prod. 

Universal in $5,000,000 combine with Italian producers. 

Baltimore to have $1,500,000 theater. 

Carl Laemmle buys 12 stories for Universal stars. 

Griffith repertory season to be resumed in winter.

Saturday, Aug. 16

World to release two reelers edited by Joe Mitchell Chappel of Boston. 

Goldwyn lands five first runs in St. Louis. 

Natl. Asso. warns that new shipping cases must be in universal use by Sept. 1. 

Miami Valley (Ohio) Exhibitors and New York State League may combine.

Monday, Aug. 18

Richard A. Rowland, returning from Europe, sees need for 5,000 more theaters in France. 

Motion picture operators may strike in sympathy with actors.

Tuesday, Aug. 19

William Fox buys Washington Theater in Detroit. 

Marcus Loew takes over the Dayton Theater, Dayton, Ohio.
LEONCE PERRET

Author and Director of:

"THE SILENT MASTER" with Robert Warwick.
"THE ACCIDENTAL HONEYMOON" with Robert Warwick.
  Released by Selznick Pict.

"THE MILLION DOLLAR DOLLIES" with the Dolly Sisters.
  "LEST WE FORGET" with Rita Jolivet.
  Released by the Metro Co.

"LAFAYETTE WE COME" with E. K. Lincoln.
  Released by Affiliated Distributors Corp.

"THE MAD LOVER" with Robert Warwick.
"THE UNKNOWN LOVE" with E. K. Lincoln.
"THE TWIN PAWNS" with Mae Murray.
"THE THIRTEENTH CHAIR" with Yvonne Delva.
  Released by Pathé

In Preparation:

"THE A.B.C. OF LOVE" with Mae Murray.
"MADAME SALOME."  "KOENIGSMARK."
Wednesday, Aug. 20

Thursday, Aug. 21

Friday, Aug. 22
Frank Hall organizes Hallmark Picture Corporation, capitalized at $2,500,000.

Monday, Aug. 25
Louis B. Mayer buys 12 James Oliver Curwood stories. Loew to build two theaters in Times Square section. Battle between Clemmer group and Jensen and Von Herberg for supremacy in Northwest. Controversy over "lay off" policy in Northwest being satisfactorily settled. Sir William Jury buys entire Metro output for two years at cost of $2,500,000.

Tuesday, Aug. 26
"Flying A," American Film Co., will make specials only for coming year. W. W. Hodkinson to handle entire Billie Rhodes series. Hiram Abrams to go to Europe in September.

Gaiety Comedies, Inc., to produce comedies for release through independent exchanges. Music publishers to form company and produce films from songs.

Wednesday, Aug. 27
Harold Lloyd badly injured in bomb explosion while making a scene. Pathe to spend $1,000,000 in national advertising campaign. Kerrigan series sold for Great Britain and Ireland. "The Miracle Man" opens at Cohan Theater. Equity Pictures to make ten the first year.

Thursday, Aug. 28
Hallmark Pictures to go through S. A. Lynch Enterprises. World Film to distribute Waldorf productions.

Friday, Aug. 29

Saturday, Aug. 30
Famous Players secures rights to Morosco plays. Vitagraph to make series of pictures from works of 12 famous authors. Southern California workers demand unionization of all studio help. Operators and N. Y. Exhibitors League confer on higher wage scale.

EUGENE STRONG
Management of EDWARD SMALL
States of the United States (appearing with black dots)
LUCILLE STEWART

Latest Productions.

“The Perfect Lover”  “Sealed Hearts”

DIRECTION RALPH INCE
Geo. D. Baker

Director of Feature Productions

NEXT CONTRACT

Wm. Faversham and Maxine Elliot in "The Man Who Lost Himself" and "White Man"

Scenarios prepared by Mr. Baker 130 W. 44th Street
Alice Joyce
STARS OF FIRST MAGNITUDE      MASTERFUL DIRECTIONS
PLAYS THAT TOUCH THE HEART STRINGS
ADVERTISING OF QUALITY

THESEx are the reasons why American Cinema Productions have so quickly reached the standard that every producer is seeking to attain.

AMERICAN CINEMA CORPORATION
WALTER NIEBUHR, Pres.
NEW YORK
E. K. LINCOLN

As fighting "Dick Gale" in Zane Grey's "Desert Gold," a Benjamin B. Hampton Production released through W. W. Hodkinson Corporation.
GEORGE ARCHAINBAUD  
M.P.D.A.  
Director
J. STUART BLACKTON

*President and Director-General*

J. Stuart Blackton Feature Pictures, Inc.

RELEASING THROUGH PATHE
SYLVIA BREAMER

Starring in BLACKTON PRODUCTIONS
To Exhibitors

THE Famous Players - Lasky Corporation wants to assure every exhibitor the co-operation and honest intention on its part to produce only such pictures as will bring him success and profit and good will—pictures that will make it possible for him to receive from the public at all times an admission charge commensurate with their entertainment value. The public is demanding consistently fine productions and is ready to do its part if it gets value received for the price it pays.

The new Selective-Booking plan is devised to reward properly every able effort of exhibitor, star, director and producer. It will be a tremendous incentive to every person who takes part in it.

Adolph Zukor

Not every motion picture is a Paramount—Artcraft picture, but nearly all the better ones are.

AND ALL THE BETTER THEATRES SHOW THEM

Paramount—Artcraft Motion Pictures
When the great 1919-1920 season has become a thing of the past, the history of its wonderful success will be bound up in the names of these great directors, stars, artists, authors and stories:

**CECIL B. DE MILLE—** Mr. DeMille's first production "Male and Female," is an adaptation of Sir James Barrie's play "The Admirable Crichton." Scenario by Jeanie MacPherson, with a cast including Thomas Meighan, Gloria Swanson, Theodore Roberts, Lila Lee, Raymond Hatton, Bebe Daniels, Mildred Reardon, Mayme Kelso, Robert Caine, Wesley Barry, Edward Burns, Julia Faye and others.

**THOMAS H. INCE—** The first Thomas H. Ince productions of the 1919-1920 season include:

- "Stepping Out" by C. Gardner Sullivan; "What Every Woman Learns" by Eugene B. Lewis.
- "L'Apache" by C. Gardner Sullivan; "The Market of Souls" by John Lynch; "His Wife's Friend" by J. B. Harris Burland.
- "The Egg Crate Wallop" and "Crooked Straight" both by Julien Josephson.

**SPECIAL PRODUCERS**

- Maurice Tourneur—The first Tourneur production is Charles Ray in "The Egg Crate Wallop" and "Crooked Straight." "The Life Line," an adaptation of a famous English melodrama with the usual de-luxe Tourneur production.
- George Loane Tucker—"The Miracle Man" presented by Mayflower Photoplay Corporation.
- "The Cinema Murder" by E. Phillips Oppenheim; "The Restless Sex" by Robert W. Chambers.
- "The Sea Wolf" by Jack London, directed by George Melford, starring Marguerite Clark.
- "The Teeth of the Tiger" by Maurice LeBlanc, featuring David Powell and Marguerite Courtet.

**STAR PRODUCTIONS (Alphabetically Arranged)**

- "The Life Line," an adaptation of a famous English melodrama with the usual de-luxe Tourneur production.
- "Everywoman" by Walter Browne, directed by George Melford, with Violet Heming and all-star cast.
- "Huckleberry Finn" by Mark Twain, directed by William D. Taylor.
- "The Grim Game" by Arthur Reeve and John Gray, starring Houdini.
HERBERT RAWLINSON

Recent Successes:

"The Common Cause"  "A House Divided"
"A Dangerous Affair"

In Preparation:

A Series of Secret Service Stories, based on
facts, from the life of Chief Flynn of the S. S.

Oliver Productions
Carl Harbaugh
DIRECTING
Herbert Rawlinson

Wilson Mizner
Playwright
Realart’s Policy for 1919-1920—
and Forever After

NOT only stars who have won nation-wide fame through merit and whose box-office value is everywhere recognized—
Not only books and plays that are the rarest gems of literature and that have proved their popular appeal—
Not only direction that develops dramatic quality, knows the possibilities and limitations of pictures, and understands public taste—
Not only photography that surrounds stirring action with an atmosphere of charm and beauty—
But unswerving, unchanging determination that the Realart trade mark shall always mean

In Production—The Sign of Superiority.
In Distribution—The Sign of Service.
To the Public—The Sign of Satisfaction
To Exhibitors—The Sign of Success.

Such is Realart policy—a uniform, fixed, standardized policy—a policy for this season and all the seasons thereafter—a policy exhibitors can adopt with assurance of profit.

Also Independent Producers of Star Attractions of Distinction and Specials of Magnitude.

Let Realart do your worrying!

Realart Pictures Corporation

ARTHUR S. KANE, President

469 FIFTH AVENUE

NEW YORK CITY
The Significance of the Words

GOODWYN PICTURES

Good entertainment for the public, good money for the exhibitors. High class productions, the best stars, the biggest authors, the finest directors, the most artistic camera work.

It is almost impossible to make a standardized picture, but Goldwyn has come pretty near to it. Every Goldwyn picture faces a board of critics within the organization. Each critic watches for certain characteristics, and unless he feels that the picture passes, the whole production is held up.

Every Goldwyn picture runs this gauntlet, and when it reaches the theatre the chances are a hundred to one that it is going to make good.

The meaning of the words "Goldwyn Pictures" in a sentence is this: They are well made, certain to be money makers and are backed up by a corps of service men who will see to it that no stone is left unturned to get the crowds.

GOODWYN PICTURES CORPORATION
SAMUEL GOLDWYN President
FAMOUS STARS

EMINENT AUTHORS

GOLDWYN PICTURES

Geraldine Farrar
Tom Moore
Will Rogers
Madge Kennedy
Pauline Frederick
Mabel Normand
Rex Beach
Mary Roberts Rinehart
Rupert Hughes
Gertrude Atherton
Gouverneur Morris
Leroy Scott
Basil King
Chains of Theaters

(Due to the many rapid changes in the industry this list cannot be absolutely accurate.)

Alabama


Huntsville—C. L. Hackworth: Jefferson, Savoy.

Decatur—Strand, Florence, Nev.

Arizona

Bisbee—Lyric, Douglas; Grand and Lyric; Nogales.

Phoenix—Columbia Amusement Co. (George Mauk): Columbia and Muzu, Phenix; Iris, Ray; Rex, Hayden; Juarez, Sonora; Isis, Florence.

Phoenix—Strand Amusement Co. (Richards and Nace) : Strand, Hipp and Lamara.

Connecticut
New Haven—J. & C. Co.: Palace, South Norwalk; Regent, Norwalk and Empress, Danbury.

New Haven—S. Z. Poi: Poll’s Palace and Lyric, Bridgeport; Bijou and Palace, New Haven; Poll’s Meriden; Poll’s and Palace, Hartford; Strand, Garden and Poll’s, Waterbury; also theaters in Worcester and Springfield, Mass., and Wilkes-Barre and Scranton, Pa.

New Haven—N. Gordon: Olympia, New Haven; with theaters in many cities in Boston territory.

New Bedford—Nathan Gordon: Olympia, New Bedford; Olympia, New Haven. (Gordon is interested in about forty-five other houses in New England, including the Gray chain.)

Lakeville—Best, controlled by E. J. Stuart, purchases films for Casino, Sharon; Town Hall, Lime Rock, and Town Hall, Canaan.

Colorado
Denver—Moore and Greaves Amusement Co.: Princess, Colorado Springs; Rialto, Pueblo; Princess and Lyric, Denver; Princess, Cheyenne, Wyoming; Princess and Rialto, Denver; Sterling, Greeley.

Denver—Swanson & Nolan Amusement Co.: Majestic, Grand Junction; Rex, Greeley; Grand, Pueblo.

The only booking organization in this territory is the Community Motion Picture Bureau with headquarters in Chicago and San Francisco.

California

Santa Barbara—Portola Amusement Co. (B. A. Johnson) : Mission, Palace, Portola and Strand.

Los Angeles—Gore Amusement Co.: Lyceum, Grand, Liberty, Regent, Optic, Casino and Alhambra.

Los Angeles—Grauman Amusement Co.: Grauman’s and Quin’s Rialto.

Los Angeles—T. L. Tally: Kinema and Broadway.

San Francisco—Turner and Dahmen: Tivoli, San Francisco; T. and D., Oakland; T and D, Berkeley; T and D, Sacramento; T and D, Stockton; T and D, San Jose; T and D, Richmond; T and D, Watsonville.

Bakersfield—Grogg Amusement Co.: Grogg’s Hipp, Pastime and Opera House.

Oakland—Kinema Theater Co. (Emil Kehrel); Kinema and Franklin, Oakland; Kinema, Fresno.

San Jose—James Betty: Liberty, San Jose; Liberty, Fresno.

No theater circuits.

Delaware

District of Columbia
Washington—Marcus Loew: Palace and Columbia; Crandall Enterprises: Metropolitan, Knicker, Savoy, Apollo, Meaders, Crandall’s and Avenue Grand; Tom Moore: Rialto, Garden, Strand; Home Amusement Co.: Carolina, Princess, Home; Marcus Notes: Plaza, Criterion, Empress; D. S. Biron: Liberty, American.

Florida

West Palm Beach—Grand, Phillips, Orlando, Rialto, Bijou.

Sanford—Grand, Alcazar, Prince.

Tampa—Lyric, Star.

Georgia
Atlanta—S. A. Lynch Enterprises, Inc., and Jake Wells Enterprises.

Idaho

Indiana
Indianapolis—Central Amusement Co. (Chas. Olson) Alhambra, Isis, Lyric, Keystone, Palms and Bijou.

Fort Wayne—Bankers’ & Merchants’ Theater Co. (C. W. Mason) : Murray and Murrette, Richmond.

Iowa
Sioux City—Ulaza Theatre Co.: Royal, Sioux City; Crystal, Plaza and Columbia, Waterloo; Casino, Marshalltown; Isis, Cedar Rapids; Gem, Charles City; K., Moreland; Majestic, Missouri Valley; Opera House, Onawa.

Des Moines—Adams Theater Co., Inc., 602 McCune Bld. Capitalized at $100,000 and is buying theaters outright in towns ranging from 2,500 to 10,000. Now owns and operate 14 theaters in 11 towns. This concern started operations about Sept. 1, 1918 under the name of the Southern Iowa Theaters Co., was incorporated about 90 days ago as the Adams Theater Co., Inc.

Des Moines—A. H. Blank; Garden, Palace and Des Moines; Strand, Marshalltown; Bijou and Regent, Mason City; Family, Casino and Garden, Davenport; Rialto and Strand, Omaha, Neb. These are all first class theaters.

Cedar Rapids—A. J. Diebold (Palace Theater Co): Palace; Palace, Vinton; Palace, Waterloo. Also operates under the name Strand Theater Co., the Strand, Cedar Rapids.

Waterloo—J. E. Hostettler: Palace and Crystal; Casino, Marshalltown; Isis, Cedar Rapids; Gem, Charles City.

No booking circuits of individually owned theaters.

Illinois

Chicago—Lubliner & Truinz Circuit; Ascher Bros.; Marks & Goodman (circuit of 3); Balaban & Katz (circuit of 3); Schaeastadt & Sons (circuit of 5); Frank Teihlau, Aurora, Elgin, Galesburg, Joliet, Bloomington and Ottawa.

Mt. Carmel—Mrs. H. B. Gould; Gem, Mt. Carmel; Phoenix, Lawrenceville; Bijou, Bridgeport; and Aree, Olney.


Greenville—R. H. Hieckman: Lyric, Greenville, and Dixie, Vandalia.

Taylorville—D. Frisina: Grand, Taylorville, Kincaid, Kincaid, and Gem, Pawnee.


Kansas
Kansas City—Peg Baker, Electric & Grubel’s 10th St., Kansas City; Electric in St. Joseph, Joplin and Springfield, Mo.

Topeka—Lew Nathanson, Cosy and Gem.

Wichita—Joseph Cooper: The Wichita. Building in Oklahoma City also.

Junction City—Shamberg’s Columbia: also building in Hutchinson.

Pittsburgh—S. A. Daly, Klock and Mystic. Building New Grand.

Polo—Empress.

Kentucky
Lexington—Phoenix Amusement Co.: Strand; Alma, Paris; Colonial, Winchester, Alhambra, Richmond.

Consolidated Coal Co.—Mine No. 1 and Mine No. 3, Jenkins; McRoberts; Dunham, Dunham; Van Lear, Van Lear.

Middlesboro—Brown Amusement Co.: Brownie; Lyric, Lynch.

Louisiana

Massachusetts
Boston—Nathan Gordon: Scollay Square Olympia, Washington St. Olympia, Gordon’s Olympia, Scollary, Boston; Olympia, Lynn; Olympia, Chelsea; Olympia, Gloucester; Family and Park, Worcester; Harvard, Cambridge; Strand, Dorchester.

Boston—B. F. Keith; B. F. Keith’s and Keith’s Boston, Bijou Dream; Keith’s, Lowell; Scully Square and Olympia, Chelsea; Strand, Dorchester; Central Square.

Cambridge; Harvard, North Cambridge; Park, Family, Worcester; North Shore, Gloucester; Olympia, Lynn.

Marcus Loew: Orpheum, Globe, New Columbia, Boston.

Alfred S. Black; Merrimac Square, New Jewell, Lowell.

Poli: Poli’s, Worcester; Poli’s, Springfield.

Maine
Lewiston—Maine and New Hampshire Theaters Co. (Headquarters, Mystic Theater; William P. Gray, general manager): Empire, Music Hall and Strand; Pastime and Cumberland, Brunswick; Cheney Opera House and Majestic, Rumford; Dreamland, Livermore Falls; Bijou, Wilton; Rex, Norway; Savoy, South Paris; Opera House and Riverside, Bridgton; Colonial and Olympia, Portsmouth, N. H.; Albert and Princess, Berlin, N. H.; Johnson Opera House and Strand, Gardiner; Augusta Opera House and Colonial, Augusta; Colonial, Winthrop.

Rockland—Maine Theaters, Inc. (A. S. Black, president and manager): Park and Empire; Opera House, Warren; Lincoln Hall, Damariscotta; Opera House, Liberty and Columbia, Bath; Central, Biddeford; Star and Scene, Westbrook, Merimack Square, Lowell, Mass.; and a theater in Rutland, Vt. Black has other interests in towns outside of this territory.

Eastport—Wilbor A. Shea: Acme; Eagle, Lubec; Saint Croix Opera House, Calais.

Houlton—G. Beecher Churchill: Temple; Libby’s, Fort Fairfield; a new house at Lewiston, name unknown.

Bangor—Graphie Theaters Co. (Charles Stern, manager): Graphic; Park, Dexter.


There is an organization of six exhibitors in Aroostook County who have a booking arrangement between them. This organization so far is unnamed, but consists of the following: C. H. Seymour, Bijou, Houlton; J. J. Hone, Opera House, Presque Isle; K. L. Sukeforth, Park, Fort Fairfield; R. A. Flora, Powers, Caribou; Thomas Willett, Dreamland, Van Buren; and H. L. Jenkins, Scenic, Lunestone.

Michigan
Marquette—Delft Theaters, Inc., Opera House and Delft; Delft, Escanaba; Delft, Munising.

Minnesota

Minneapolis—H. P. Greene (Lake Amusement Co.), New Lake, East Lake, Lake, and Hamline at St. Paul.

Winona—Rochester Theater Co. and Colonial Theater Co (affiliated), Colonial and Garden, and Lawler, Rochester.

Fargo, N. D.—Dan Chamberlain (American Amusement Co.), Garrie, Grand, Mankato; Grand, Fari¬bault; Empress, Minneapolis.

Virginia—Wm. J. Rezac, Lyric, Grand, Hibbing, Hbbing.


Austen—Fergus Falls Picture Corp., Lyric and Cozy.

Lyric and Bijou, Fergus Falls.

St. Paul—Ohio Motion Pictures Corp. and American Amusement Co. (affiliated), Veues, Garden, Palace, Ohio, DeLuxe, Forest.

Missouri
Kansas City—Star, Ashland; Mozart, Broadmore, Emerald.

Kansas City—Grubel: Electric at Joplin, St. Joe and Springfield.


St. Louis—Skouras Bros.: Pageant, Lyric, West End Lyric, Olympia.

Celia & Tate: Columbia, Strand, Rialto, Grand Opera House.

Wm. H. Young: Easton-Taylor, Eudild.

W. O. Reeves: Maryland, 18th Street.

George Plklos: Marquette, Criterion.

Angeline Bros.: Rainbow, Variety.
St. Louis—Skoutras: West End, Lyric, Pageant and Olympia.

R. A. Sterlein: Bridge, Fairly.

Joe Mogler: Excello, Mogler.

Wm. Sievers: New Grand Central, Central.

Thomas James: Comet, Mays.

Hector M. Pick—Pazouzghi: Congress, New Delmar.

Freund Bros.: Woodland, Cinderella.

Harry Koplar: Pershing, Kings, Shenandoah, Lindell, Junita, Montgomery, Lafayette, Graves, Cherokee, Maflit, Arco, Novelty, Melba, Grand-Florisant and Royal.


New York


The Loew Circuit, New York City: American, 260 West 48th St.; American Roof, 260 West 42d St.; Boulevard, 1030 Southern Boulevard; Broadway, Broadway and Stockton St.; Burland, 895 Prospect Ave.; Burland Garden, 895 Prospect Ave.; Circle, Broadway and 60th St.; DeKalb, 1151 DeKalb Ave.; Delancey, Suffolk and Delancey Sts.; 86th St., 162 East 86th St.; 42d St., Lexington Ave. and 42d St.; Fulton, 1283 Fulton St.; Greeley Square, 6th Ave. and 30th St.; Lincoln Square, 1947 Broadway; Metropolitan, 392 Fulton St.; National, Bergen and Westchester Aves.; New York, 1520 Broadway; 116th St., 132 West 116th St.; Orpheum, 168 East 87th St.; Palace, Douglas and E. N. Y. Ave.; Seventh Avenue, 7th Ave. and 124th St.; Victoria, 233 West 125th St.; Warwick, Jerome Ave.; Yorkville, 157 East 86th St.; Shubert, Monroe Ave.; Avenue B, Avenue B and 5th St.; Bijou, 20th Smith St.; New York Roof, 1520 Bway.


Fox Circuit: Academy of Music, Audubon, Crotona, Star, City, Comedy Japanese Garden, Nemo, Washington, New York City; Bay Ridge, Bedford, Folly, Jamaica, Ridgewood, Brooklyn; Washington, Detroit; American, Newark; American, Paterson; Liberty, Elizabeth, N. J.; Terminal, Newark; New Britain, New Britain; Springfield, Springfield; Strand, Plaza, Rivoli and Isis, Denver.

Charles O'Reilly—68th St. Playhouse, 68th St. and 3d Ave.; Rex, 211 E. 67th St.


Rachmii, Warshauer and Rinzler—Sheffield, 308 Sheffield Ave.; Penn, 621 Sutter Ave.; Cleveland, 2386 Pitkin Ave.; Miller, 251 Saratoga Ave., all Brooklyn.

Maurice Goodman—Wyckoff, 247 Wyckoff Ave.; Wilmoughby, 260 Knickerbocker Ave.; Broadway Lyceum, 837 Broadway, and Imperial, 157 Irving Ave., all Brooklyn.

William Vochet—Amphibian, 614 Ninth Ave.; Chelsea, 312 Eighth Ave.; Superior, 443 Third Ave., and Royal, 465 Tenth Ave.

Glynne and Ward—Century, Robinson and Nostrand Ave., and Alhambra, Knickerbocker Ave. and Halsey St., Brooklyn.

Schroeder & Miller—Oxford, 552 State St.; Westend, 5128 New Utrecht Ave.; Garden, Richmond Hill, L. I.

Sheer Brothers—Palace, Corona; Victoria, Elmhurst; Hyperion, Corona, and Colonial, Corona.

Alfred Harstn—Regun, 60 West 116th St.; Bon Ton, 125th St. and Third Ave.; Harlem, Fifth Ave., 110th St. and Fifth Ave.

Charles Goldreyer—Concourse, Grand Concourse and Fordham Road; University, 186th St. and Webster Ave.; Fordham, 25 W. Fordham Road; Westchester, Mount Vernon, etc.


Suchman Brothers—Golden Rule, Third Ave., near 171st St. and King, 174th St. and Third Ave.

E. C. Eccleston—Star, Islip; Novelty, Sayville; Your, Huntington; Fireman's Hall, Westbury; National, Lyndhurst; Babylon, Babylon; Opera House, Smithtown; Comet, Belleport, and Liberty, Huntington.

Walter Reade (Rosenberg)—Savoy, 84th St., near Broadway; Savoy and St. James, Asbury Park, N. J.; Broadway, Long Branch, N. J.; Trent, Trenton, N. J.; Taylor Opera House, Trenton, N. J.; Columbia, Hagers-town, N. J.; Park, Boston, Mass.; Hippodrome, Cleveland, Ohio; Coliseum, Akron, Ohio.

Friede, Cohen, 161st St. and Westchester Ave.; McKinley Square, Boston Road and 169th St.; North Star, Fifth Ave. and 106th St.; Tremont, Webster Ave. and 178th; Bronx Grand, Westchester and Prospect Aves.

Trio Amusement Co.—Symphony, Broadway and 95th St.; Adelphi, Broadway and 80th St.; Consolidated Amusement Co.—22d Street Playhouse, 346 E. 72d St.; Tiffany, 107 Tiffany St.; Times, 653 8th Ave.; Village, 115 8th Ave.; York, 189 8th Ave.; Arena, 623 8th Ave.; Clermont, 1359 First Ave.; Drury Lane, 615 Eighth Ave.; Ideal, 693 Eighth Ave.; Morningside, 2139 Eighth Ave.; Movie, 1843 Third Ave.; Regent, 385 Third Ave.

David V. Picker Theatrical Enterprises—Spooner, 963 Southern Boulevard; Victory, 156th St. and Third Ave., and Elsmere, Elsmere Place and Crotona Parkway.

Simon N. Lazarus. 7129 Melrose Ave.—Metropolis, 142d St. and Third Ave.; Colonial, 147th and Willis Ave.; and Savoy, Asbury Park; Broadway, Long Branch.

Fleming—Flushing Motion Picture Corp.—Flushing, 56 Main St., Flushing, L. I.; Murray Hill, Broadway, Flushing, L. I.; Nassau, 173 Main St., Port Washington, L. I.; Fulton, Main St., Hempstead, L. I.; Central, Greeenport.

North Dakota

Grand Forks—A. J. Kavanaugh, Grand; Opera House, Jamestown and Southern, Minneapolis, Minn.

North Carolina


Charlotte—R. D. Craver: Broadway; Rex, Winston Salem; Cranners Amusement Co., Durham.

Charlotte—Otto Haus: Ottoway and Ideon.


Hickory—Pastime and Hub.


Hobart Henley Productions will be distributed by PATHE

“A Gay Old Dog,” from the story by Edna Ferder and adapted for the screen by Mr. Sidney Drew passed the fourteen members of the Pathe Film Committee and was given the highest possible rating.

Responsible for many of the Rex Beach, Pauline Frederick and Mae Marsh successes.

Author and Director of “PARENTAGE”

In Preparation “THE GOD-PARENTS”

All Henley productions to be personally directed by

HOBART HENLEY

H.H.
Rocky Mount—J. L. Arrington: Grand, Almo and Masonic Opera House.

Nebraska
Minden—C. G. Binderup Circuit.

New Jersey.
Bayonne—Leon Rosenhat: Lyceum and Plaza.
Bayonne—Feiber & Shea: Opera House and Bijou, Bayonne; Opera House and Bijou, New Brunswick; Bijou, Orange.
Newark—Jacob Fabian: Regent and Garden, Paterson; Brandford, Newark.
Proctor's: Proctor's, Newark; Proctor's, Plainfield;
Proctor's, Jersey St., Broad St. Theater, Elizabeth.
Joseph Stern: City, Bellevue, Plaza and National, Newark; Grand, Kearney; Lincoln, Bloomfield.
Bornstein & Austerman: Criterion, Playhouse, Scenario, Palace and Grand.
Newark—Bornstein and Osterman: Palace, and Playhouse, Newark; Alpha, Belville; Grand, Newark; City, Irvington; Scenario and Criterion, Newark.
Newark—C. Robinson: Halstead, E. Orange; Forrest Hill and Elliot, Newark.
Newark—Joseph Stern Theatrical Enterprises: Seventh and Orange Sts.; Plaza, 400 Springfield Ave.; Bijou, Orange.

Ohio
Springfield—Gus Sun Amusement Co.: Fairbanks and Alhambra.
Marietta—C. and M. Amusement Co.: Putman; Strand, Cambridge.
Cincinnati—L. Libson: Strand, Walnut, Family, Star and Bijou; Colonial, Columbus; Strand, Dayton; Strand, Louisville, Ky.

Cincinnati—Wm. Gervis: Aragon No. 1, 2, 3 and 4.
Cincinnati—George Kolb: Empire, Imperial and Woodward; Norwood, Norwood.
Cincinnati—Henry Levy: Columbia, Liberty, Park (Northside).

Oklahoma.
Pawhuska—Albert Jackson: Jackson's, Constantine.
Oklahoma City—Jack Boland: Empress and Folly.
Blackwell—M. C. Toothaker: Elk and Liberty.
Enid—Moyer & McQuillan: Rialto and Majestic.
Tulsa—Mrs. L. T. Williams (colored): Dreamland, Tulsa; Dreamland, Okoluge; Dreamland, Muskegee.
Ardmore—H. Lowenstein: Palace, Ardmore; Theater, Wirt.
Woodward—W. H. Frame: Pastime, Woodward;
Opera House, Moreland.

Pennsylvania
Pittsburgh—Rowland & Clark: Liberty, Regent, Belmar, Arsenal, Strand and Plaza; Rowland, Wilkinsburg; Regent, Beaver Falls.
Pittsburgh—Davis Theater Enterprises: Grand, Davy, Wm. Penn, Sheridan Square, Pershing, Wonderland, Harris, Lyric and Temple; Strand, Morgantown, W. Va.
Philadelphia—Stanley Booking Corp.: Stanley, Arcadia, Regent, Palace, Victoria, Savoy, Family, Princess, Ruby, 333 Market St., Capitol, Auditorium, Great Northern, Imperial, Globe, Rialto, Broad St. Casino, Empress, Oriental, Paschall, 59th St., Darby and Alhambra; Atlantic City, N. J.; Colonial and Virginia; Camden, N. J.; Colonial, Grand and Princess; Norristown, Pa.; Garrick, Bijou and Grand.
Katherine MacDonald Productions

"The American Beauty"

in a series of
First National Attractions

Paramount-Burlingham Travel Pictures

Adventure travels through lands strange-unusual-beautiful

Released through

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, Pres.
JESSE L. LASKY, Vice Pres.
CECIL B. De MILLE, Director

Controlled by

Attractions Distributing Corporation

B. P. FINEMAN, President

1482 Broadway, New York City


Philadelphia—M. E. Comerford Enterprises: Majestic, Victoria, Ideal and Carbouleau; Regent, Manhattan, Bijou, Victoria, Orpheum and Strand, Scranton; Palace and Rialto, Providence; Park, Family, Jackson, Leader and Garden, West Scranton; Gem and Victory, South Scranton; Hippodrome, Dreamland, Roman and Strand, Pittston; Savoy, Strand, Alhambra Bijou and Metropolitan, Wilkes-Barre; Strand, Sunbury; Strand and Regent, Geneva, N. Y.; Majestic, Wilkes-Barre.


Willner & Vincent Theaters Co. (Part ownership with Sablosky & McGuirk): Opera House and Colonial, Easton; Orpheum, Allentown; Hippodrome, Reading; Colonial, Orpheum and Victoria, Harrisburg.

L. J. Chamberlain Enterprises: Victoria, Shamokin; Victoria, Sunbury; Victoria, Tamaqua; Victoria, Bloomsburg; Victoria and Val Thetorium, Mt. Carmel.

George Bennehum Houses: Hippodrome and Victoria, Allentown; Pictureland, Reading; Hippodrome and Lyric, Pottstown; Hippodrome and Scenic, York; Palace, Coatesville; Grand Opera House, Cambridge, Md.

Rhode Island

Providence—Empire, Albee, Victory, Providence.

Pawtucket—Bijou, Music Hall, Scenic, and Star.

Texas

Texas Exhibitors Circuit: 15 or 20 houses in small towns.


Dallas—Hulsey Circuit: Old Mill, Queen, Hippodrome, Dallas; Queen, Zoe, Houston; Grand, Galveston; Hippodrome, Washington, Waco; Hippodrome, Strand, Palace, Fort Worth; Crescent, Temple, Erie; Liberty, Higo, Okla; Best, Hillsboro; Mission, Queen, Abilene; R and R, San Angelo; R and R, Big Springs.

Dallas—Lynch Circuit: Liberty, Houston; Liberty, Rex, Queen, Waco; Crystal, Dallas; Opera House, Temple, Greenville; Star, Denison; Palace, Little Rock.

Amarillo—Dye Ford and Rogers Circuit: Olympic, Amarillo; Olympic, Plainview; New Theater, Wichita Falls; Amusco, Canyon City.

South Dakota

Aberdeen—McCarthy Bros., Lyric, Rialto and Orpheum; Lyric, Watertown; Orpheum, Fargo, N. D.; Orpheum, Grand Forks, N. D.

South Carolina

Gaffney—R. G. Hill: Strand; Rialto, Union.


Anderson—Phep Sassen: Bijou; Pastime, Belton.

Columbia—Geo. C. Warner: Ideal, Broadway and Rialto.

Darlington—Geo. C. Hendrickson: Dreamland; New, Lake City.

Sumter—S. E. Miller: Rex, Lyric and Lux.

Tennessee

Bristol—M. C. King: Columbia and Eagles.
Harry T. Morey
“Vitagrapher”

“The Gamblers”
“The Man Who Won”
“In Honor’s Web”
“Out of the Dark”
“The King of Diamonds”

Due to the many rapid changes in the industry this list cannot be absolutely accurate.

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Albert Capellani Productions, Inc.

Harry Cahane, Treasurer.

Released through Pathé
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THOMAS SANTSCHI

Leads

Current Releases:

"SHADOWS"  "HER KINGDOM OF DREAMS"
"THE HELL CAT"  "THE GARDEN OF ALLAH"
"THE CITY OF PURPLE DREAMS"

Personal Representatives
WILLIS AND INGLIS, Los Angeles, California
The Motion Picture Directors Association is a fraternal order composed of the most progressive men engaged in making pictures. It is not a business organization. It is not a union. Its purpose is to better the product of the whole industry by fostering the highest ideals among its members. A list of the latter includes most of the prominent and successful directors in the field today.

Two lodges are centers of activity: one in Los Angeles, (the parent), and one in New York. Through them the Association is quietly but inevitably becoming a potent factor in production everywhere, because it is the only organization which provides for direct, personal discussion of the things that make for progress.

The spirit of brotherhood and cooperation which animates this body of capable, efficient idealists not only shuts out petty jealousies and the monopoly of ideas but promotes their circulation for the general good.

Meetings of the two lodges are a rearing house for discussion of new methods, of business and art problems, of ways and means and for sifting the wheat of value from the chaff of “bunk” in production.

As the industry is now organized the director carries the greatest measure of responsibility for its output. Authors of the higher order are not technically qualified to do much more than furnish the basis for a
under Contract with
Famous Players—
Lasky Corporation
picture. The detail of its transference to the screen is unknown to them. And so, even with a good scenario writer, of which there is a very limited number, the director must carry almost the whole of the load.

These men generally respect their work and each other. They believe in the screen as a potent world force and while quite conscious that it often falls far behind its mighty possibilities, hold a steady faith in its general trend upward, a trend which they individually and collectively seek to foster.

Though an association of the most prosperous and independent workers in the entire industry, the M. P. D. A. does little talking for public effect. Its work is done quietly, seriously and yet with an enthusiasm that portends a great and far-reaching influence on the future of the whole industry.

M. P. D. A.

List of members and addresses of Motion Picture Directors Association, New York:

*Adolfi, John G.,
  Hotel Iroquois, 49 W. 44th St.*

*August, Edwin,
  Friars Club, 110 W. 46th St.*

*Buel, Keenan,
  Wm. Fox, 126 W. 46th St.*

*Archainbauld, Geo.,
  c/o Chautard, 790 Riverside Drive*

*Chautard, Emile,
  790 Riverside Drive*

*Crane, Frank,
  c/o Florence Reed, United Picture Theatres*

*Dawley, J. Searle,
  215 W. 51st St.*

*Edwards, J. Gordon,
  Fox Film Corp., 126 W. 46th St.*

*Eagle, Oscar,
  Lamb's Club, 128 W. 44th St.*

*Fitzmaurice, Geo.,
  Lamb's Club, 128 W. 44th St.*

*Gasnier, Louis J.,
  3847 Hudson Blvd., North Bergen, N. J.*

*Haddock, Wm. F.,
  1570 E. 15th St., Brooklyn*

*Harvey, John J.,
  107 E. 31st St.*

*Henley, Hobart,
  Estee Studio, 361 W. 125th St.*

*Irving, George,
  Bayside, L. I.*

*Ince, Ralph,
  Selznick Pictures, 729—7th Ave.*

*Knoles, Harley,
  490 Riverside Drive*

*Lund, O. A. C.,
  Green Room Club, 139 W. 47th St.*

*Middleton, Edwin,
  Point Pleasant, N. J.*

*Miller, Ashley,
  4 W. 92nd St.*

*Miller, Charles,
  500 West End Ave.*

*Olcott, Sidney,
  Perret, Leonce*

*O'Brien, John*

*O'Connell, Roy*

*O'Brien, John*

*Sargent, George L.*

*Taylor, S. E. V.*

*Vignola, Robert G.*

*Wright, Fred E.*

*Williams, Jay C.*

*Young, James*

*Witherly, Chat*

*Niel, Roy*

*Ruggles, Wesley*

*Van Dyke, Brooke*

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The A. D. A. Boys

The Assistant Directors Association, which was formed in Los Angeles almost a year ago, was the brain child of the leading members of the motion picture profession, and through their untiring efforts, their dream has at last come true.

They have their own club rooms, with a reference library, and they meet the first and last Friday of the month.

The members:

Ivan Abramson
Dave Allen
Alexander Alt
Scott Beal
Chester Bennett
George Bertholon
Harry Burns
James Clemmens
Buck Connors
William Crinley
Fred Croft
George Crone
William Dagwell
Douglas Dawson
Walter DeCourcy
Eugene DeRue
William Dyer
Reaves Eason
Arthur Flavin

Park Frame
Frank Gerlity
Mark Goldaine
Alfred E. Green
Rex Hodge
Dave Howard
Elliott Howe
Lou Howland
Bert King
Eddie Laemmle
Ward Lascalle
Jack Laver
Irving Luddy
Roy Marshall
Ray Meeker
Claude H. Mitchell
Martin Murphy
Henry Murray
Joe McCloskey

Joe McDonough
Robert McGowan
Richard Oliphant
Dana Ong
James O. Shea
Mortimer Feebles
Frank Richardson
Fred Robinson
Arthur Rose
Al Russell
Harry Schenck
Leigh Smith

Ed Sowders
Chas. Stallings
Herbert Sutch
Norman Taroung
Harry Tenbrook
Frank Thorne
Ernest Traxler
Fred Tyler
Tom Walsh
Allan Watt
George Webster
Mac Wright

Western Electric Co. Industrials.

“The Education of Mrs. Drudge”—showing the use of an electric washing machine, solving one of the disagreeable problems of housekeeping. One reel, 15 minutes.

“A Square Deal for His Wife”—a comedy drama, picturing the straightening out of a serious domestic tangle through the installation of a complete outfit of electrical household appliances. Two reels, 28 minutes.

“Inside the Big Fence”—welfare picture, featuring the advantages of working in a modern factory turning out electrical equipment. Two reels, 25 minutes.

“Forging the Links of Fellowship”—manufacturing picture, showing interesting phases of modern factory processes. Two reels, 27 minutes.

“Telephone Inventors of Today”—picturing many of the most interesting phases of electrical invention, including the handling of high tension currents, operation of the radio telephone, the public speaking telephone, etc. Three reels, 38 minutes.

Colin Campbell
DIRECTED
Katherine MacDonald
in
“THE BEAUTY MARKET” — “THE THUNDERBOLT”
FIRST NATIONAL RELEASE

Address WID’S DAILY, Hollywood, Calif.

Now directing Dustin Farnum. Title of present production to be announced shortly.
What of the Serial?

How distributors and producers regard the outlook relative to this phase of production.

Anticipates Overproduction
Serials will "go big" but there will be an overproduction of them. This means that the only serials that will get good money will be the very best ones. Serials will be better and higher class. They will have to be, because they are going into big theaters which hitherto thought serials were not the proper diet for their patrons. These same theaters, however, have suddenly discovered that the smaller theater owners were wiser than they were, because there is no better business builder or business holder than a rattling good serial.

CARL LAEMMLE, Universal.

Most Popular Form of Amusement
Pathe believes that the Serial is today the most popular form of entertainment on the screen. Our serial business has advanced, by leaps and bounds and we find a ready demand for the class of serial we have been bringing out. Instead of a decreasal handling in serials we find that the serial public is growing at an amazing rate. Every new Pathe Serial brings in hundreds of new serial customers-exhibitors who have hitherto refused to book serials. Invariably after playing their first serial they continue to book this style of picture. There is only one answer to this—serials make good for them.

There is no question but that the fans like the serial. The same condition which induces the national periodicals to publish their big stories in continued form operates for the popularity of the screen serial. The fans want to see the finish. Consequently the exhibitor who books a fifteen-episode serial is assured of a following for the fifteen weeks that he shows the serial. The box office advantages are too obvious to even need pointing out.

PAUL BRUNET, Pathe Exchange.

Demand Greater Than Ever
I believe that the demand is greater than ever for the serial. Exhibitors are keenly alert for the live, original, high-class serial production which maintains a standard of quality from first to last reel. The increased business shown by exhibitors who have shown discretion in the selection of serials has pointed the way to other exhibitors with attendance problems who are coming into the serial market in increasing numbers. I have selected the serial production field peculiarly on this account. The serial is an institution. Like every institution it must adjust itself to changing conditions. Therefore the serial is subject to change. This change may not take place in its organic structure. Fundamentally, the serial is a short subject episodal. In this respect it may not depart from traditional handling. The serial must, is and will change for the Better. It must meet the more highly cultivated sense of the motion picture patronage which compares serial productions with that of the high-class, artistically-produced features. The definite change will be seen in the near future in the work of higher-class directors whose salaries will rival those of the highest-famed in the super-production field, in the exquisite elegance of production, richer and more accurate detail, and in the work of authors whose reputations are second to none in the field of literature or drama. Watch for this change. The serial field offers the opportunity of a lifetime to those who anticipate this demand for the artistic.

The change of booking policy will in no way effect the booking policy of exhibitors when the question of the serial confronts them.

SIDNEY REYNOLDS, Supreme Pictures.

Construction Should Be Changed
I am of the opinion that serials for the coming year will be in far greater demand than they have ever been in the history of the films. I do believe that construction of serials should be changed.

There is no reason why a serial should not be the same as a feature, and you know a serial should not have the impossible possibilities and all the reason in the world for their having probable probabilities.

Today the serial is playing in better class houses than heretofore, and when a serial is made in such a manner that each episode can hold them, and at the same time being constructed properly, in other words, have the feature production with serial construction, then and only then will the best theaters who have never run serials before be willing to show serials.

HARRY GROSSMAN, Grossman Pictures, Inc.

The Serial and the Future
Way back in the days when the motion picture was a novelty, someone conceived the idea of putting a continued story on the screen. This was a novelty within a novelty. Instead of ending the story at one or two reels, as was customary then, it was presented in chapters of two reels each. The principals were taken through a series of connected adventures in which they sought to attain some end, working always against the power of the villain. In order to maintain the interest, it was necessary to make the villain a sort of superhuman character, or, at least, a master criminal who was clever enough to devise the most fiendish schemes to bring about the death of the hero and heroine or in some other way to prevent them from reaching their goal.

For obvious reasons, thrills predominated in this type of story. Each chapter, or episode, had to be brought to an end at a point where the hero or heroine was in a particularly dangerous situation, and it was necessary to see the next episode the following week in order to learn the outcome. Big moments where emotion was expressed by the face, a movement of the hand or the position of the body were never to be found. All dramatic situations were necessarily sacrificed for physical action.

The result of all this was that producers, in their current striving for thrills, discounted entirely all logic and human credulity. The villain became an all-powerful, all-seeing superman, an evil genius to whom nothing was impossible, a master of all the sciences, both natural and occult. The casual picture-goer was amused or entertained, but he experienced no other sensation. The thinker, if he could have been induced to attend a picture show, would have found in the serial an exact parallel to the ancient morality play in which right triumphs over the forces of darkness and evil after many trials and tribulations. The temptations that confronted Parsifal in his search for
SERIALS

that mean something. Not "thrillers" of the "dime novel" type, but productions logical in story theme, well cast and directed and presented adequately.

"PATHE RELEASE"

Theodore W. Wharton
STUDIOS
623 West State Street
Ithaca, New York
the Holy Grail, the adventures of Christian on his journey to the Holy City, and Pilgrim’s Progress” were serial themes, pure and simple.

But a change has come in the business of serial production. The serial has been unjustly called the “dime novel” of the screen, because it was more primitive in the story it told than the so-called dramatic feature. Either an over-production of drama or an under-production of good drama has turned public taste towards the serial, and now the “thriller,” if you please, is sweeping into a popularity that would not have been believed possible a few years ago.

I long ago ceased to make serials as they are commonly known. In the past the serial has been a series of sensational incidents strung together by the thinnest sort of plot which was constructed merely as a background for stunts and thrills. In the future I shall make continued stories with the accent on the story. In the final analysis, the story is the thing; it is absolutely necessary in the making of a successful picture. Second in importance is the director, and last comes the star. The revamping of a good story to fit a mediocre star will no longer serve the purpose.

The star must now be selected to fit the story.

So far as the future of the so-called serial is concerned, we have not begun to make them yet. We are just at the beginning of the serial era in motion pictures and the field we are entering has limitless possibilities. Serials today are just where the picture business was as a whole was ten years ago. Ten years from today, if we run true to form, we will see the serial at the pinnacle of its excellence.

THEODORE WHARTON.

Separate and Distinct

The spirit of adventure which is so characteristic with the American people, demands and expects thrills, mystery, suspense and plenty of action.

A good serial which has these necessary qualifications is bound to be a success. It is something separate and distinct from the ordinary play. It is more accumulative in its effect on the mind, more stimulating and persisting in its impressions. It gives full freedom to invention and artifice conception as well as picturization, and seems to be especially suited to satisfy the public demand in these adventurous and exciting times.

“The serial may be termed the dime novel of the screen. Today the book novels are an unsatisfactory method for moulding the young minds and not sufficient to upbuild the imaginative faculties. The effect of reading these novels depends on the eloquence of the reader.

The film version of these dramas has supplanted this medium of entertainment for the young, and it stimulates far more effectively the mental process, than by reading.

But the younger generation is not alone a factor to the success of the serial, for many maiden hearts have executed delightful thrills when their worshipful eyes fell on the hero as he enters the frame or when he foil the villain.

S. S. KRELLBERG,
S. L. K. Serial Co.

Big Houses Running Serials

In my opinion, serials for the coming year will be in greater demand than ever before. This is due, perhaps, to the fact that producers are giving more thought to story and spending more time and expense in the production of serials.

There undoubtedly will be a greater demand for serials, due to the fact that so many exhibitors who heretofore were skeptical, have now proven from a box office standpoint that the serial is a profitable attraction.

The best possible proof of this is that such theaters as the Rialto in San Francisco are now running a serial. This is the first time in ten years that a serial has appeared on Market Street in San Francisco.

Messrs. Jensen and Von Herberg, who are without a doubt the most critical exhibitors in the northwest, have just booked a serial in their Portland and Butte houses. A number of theaters in Denver are now running serials that never ran serials before.

I certainly do believe that serials should be changed in so far as quality of production and calibre of story is concerned.

Heretofore, producers of serials have contented themselves with the thought that, as long as there was plenty of action, it did not make any difference what kind of a story was used for the basis of the production. I, for one, am not going to produce a serial unless I know that the story is a logical one, and that the sensational situations are logically developed, and not “dragged in by the heels.”

I think that since the exhibitors are leaning more towards the open booking policy, that the serials will be more extensively used than heretofore. There can be no doubt as to the value of serials if the experiences of a great many exhibitors are considered, as I have facts and figures which will show that a great many exhibitors have taken their poorest nights and converted them into the best paying nights by using serials.

Take, for instance, the Laughlin Theater at Long Beach, California. This theater was losing money on Thursday and Friday nights. They booked a serial and put it over to such an extent that their Thursday and Friday night business exceeded business of Saturday night.

JOE BRANDT,
National Film Corp.

Do You Know—

THERE ARE MORE SERIALS,
MORE SHORT REELS AND
MORE NOVELTIES BEING
MADE THAN EVER BEFORE?

WID’S SUNDAY ISSUES CONTAIN REVIEWS OF ALL THE
IMPORTANT SHORT REELS OFFERED.
FOR nearly twelve years the standard of motion picture quality,—the film by which the standing of a theatre is judged.

Shown by the large majority of the country’s best houses because experience has shown that week in and week out

PATHE NEWS

is the best. The only one reel feature.

---TWICE A WEEK---

Pathecolor scenics and educationals
Wonderful slow motion photography
Animal pictures by a famous naturalist
Fascinating scientific pictures—

Not too much of any one thing but one solid reel of diversity and interest

PATHE REVIEW

Once a week, beginning October 12th
A film magazine audiences have learned to look for.
A Standard Feature

In the light of the remarkable evolution and development of the serial, it is amusing to look back to a period of some five or six years ago. At that time when the pioneer serials, "The Perils of Pauline," "The Adventures of Kathryn" and "The Million Dollar Mystery" were being issued the attitude of the majority of the larger theaters was one of undisguised contempt. This undignified opinion was reflected in the trade magazines, which, while they welcomed the extra advertising which serials brought to them, refused to enthuse over the innovation in pictures which from the very start made gigantic strides and wrote film history.

I can remember time and time again in those early days the results of various "questionnaires" conducted by the trade papers on the vogue of serials in various parts of the country. The majority of these reports were pessimistic. Correspondents wrote that serial popularity was problematical and prophesied their early demise as business bringers. And we, in the Pathé offices, reading the hundreds and hundreds of letters from exhibitors just smiled.

Pathé has been so successful with serials, has so accurately gauged the public taste, and has issued so many of these continued photoplays, that today many concerns are seeking through serials what seems to them a sure road to wealth and the industry is being confronted with the prospect of an early flooding of the market. I do not know the exact number of independent producers and others who are making serials, but have reason to believe that there are some twenty in all. The market cannot digest this large number. Many producers will lose much money, for the writing, the producing and particularly the marketing of serials is a specialized art and if one link in the chain is weak the verdict is merciless, "thumbs down." As the making of a serial, even a cheap one, is not a poor man's proposition those producers who are attempting their first serial in the face of the competition existing are taking a long chance.

Pathé has released more serials than any other concern in the business. Nearly thirty. We have made a science of them. We know how they should be written; the kind of a star most apt to retain and strengthen popularity through the long and exacting period of fifteen weeks or so; the kind of a director best adapted to this particular kind of a picture; the elements upon which a serial must depend for success. Yet in spite of all this vast experience and specialization, in spite of a sales organization trained to know and market serials, on some of them we have lost money.

With the exception of a few of the very largest houses in the country, serials today are to be found in every kind and condition of house, and in every section of the country and in practically every town and village that can support a theater. I believe that eventually we will be able to prevail upon the few that do not run serials and convince them that it will be to their advantage to do so. It is significant that those houses that do try them out never are without them afterwards. The reason is obvious; magazines for years have found that in their continued stories are their biggest sales arguments. If the monthly magazine reader finds much entertainment in a story the installments of which are a full month apart, how much more entertaining is it to see that same story visualized upon the screen with all its life and action! To the exhibitor the proper kind of a serial is a bonanza for it keeps his public returning week after week and he benefits materially by most valuable word of mouth advertising. One weakness that our present feature methods have lies in the fact that the average exhibitor does not play his features long enough to benefit by that word of mouth advertising. About the time when a good picture has really struck its stride at the box office it is taken off for another. It means that greater advertising effort is necessary to put it over.

The character of story in serials demanded by the public has changed considerably during the past few years. At first all that was demanded was a succession of sensational incidents thinly strung together. Today the public demands a logical story with a real reason for each sensational incident. We are giving likewise the best feature production. Today, in many of our serials, each two-reel episode costs more than a corresponding length of feature film.

Serials, then, are today a big factor in the business very profitable for the exhibitor if they are of the right quality, and with a constantly increasing importance. We have found that in order to successfully sell our serials to the exhibitor we must sell them to the public. Therefore we are spending hundreds of thousands of dollars yearly in straight-to-the-public advertising. The overhead on each serial is enormous. It is, therefore, incumbent upon us and should be upon every other serial producer, to see that serials progress and do not stand still, and that public approval, gained after such a bitter struggle and the expenditure of such large sums of money, is retained and deserved.

FRED C. QUIMBY, Pathé.

Influenza Figures

Why the picture industry was hit so hard by the "flu" is shown in the following bulletin of the Census Bureau dated November 17, 1918:

"The influenza epidemic has thus far taken a much heavier toll of American life than has the great war. The total loss of life throughout the country is not known, but the Bureau of the Census has been publishing, for forty-six large cities having a combined population estimated at 23,000,000, weekly reports showing the mortality from influenza and pneumonia. These reports, which cover the period from September 8 to November 9, inclusive, show a total of 82,306 deaths from these causes. It is estimated that during a similar period of time the normal number of deaths due to influenza and pneumonia in the same cities would be about 4,000, leaving approximately 78,000 as the number properly chargeable to the epidemic. The total casualties in the American Expeditionary Forces have recently been unofficially estimated at 100,000. On the basis of the number thus far reported, it may be assumed that the deaths from all causes, including disease and accidents, are probably less than 45 per cent. and may not be more than 40 per cent. of the total casualties. On this assumption, the loss of life in the American Expeditionary Forces to date is about 40,000 or 45,000.

"Thus, in forty-six American cities having a combined population of only a little more than one-fifth the total for the country, the mortality resulting from the influenza epidemic during the nine weeks' period ended November 9, was nearly double that in the American Expeditionary Forces from the time the first contingent landed in France until the cessation of hostilities."
Frankie Mann

LATEST STARRING PRODUCTION

"The Isle of Jewels"

MANAGEMENT OF ARTHUR F. BECK
Educational Purposes

Expressions from several notable collegiate heads on the importance of pictures from an educational viewpoint.

**Value for Direct Teaching**
I have no doubt of the high value of the motion picture for educational purposes and I do not mean simply for general education but even for direct teaching. Of course, it will take time to develop this and the motion picture interests would undoubtedly do well, if they have not already taken the step, to associate with themselves for this purpose representatives of the various branches of education.

CYRUS ADLER,
Acting Pres. The Jewish Theological Seminary of America.

**Valuable to New Courses**
I should think that motion pictures would be a most valuable adjunct to educational work in a number of our courses, especially science. The subject is so new that it is difficult to give a general expression of opinion in regard to the value of motion pictures. I should think that their value would be settled by the professor of each particular department.

W. S. CARRELL, President.
University of South Carolina, Columbia, S. C.

**Films Need Improvement**
While most educators realize there are great possibilities for the moving pictures in the field of education, a great deal remains to be done in improving the films that are before the public before they can be of any service in advancing public taste and stimulating serious thought.

CARNEGIE INSTITUTE OF TECHNOLOGY,
Schenley Park, Pittsburgh.

**A Coming Necessity**
Undoubtedly our schools and colleges will soon come to regard the moving pictures as just as necessary as a few years ago the stereopticon was thought to be.

KENNETH C. M. SILLS,
Bowdoin College.

**Pictures Will Be Indispensable**
The schools and colleges of the country are only beginning to appreciate the educational value of moving pictures. As our educational processes are developed and perfected this value will be more and more appreciated, until the moving picture machine will be considered an indispensable adjunct to every high grade institution of learning.

HENRY LOUIS SMITH, President,
Washington and Lee University, Lexington, Va.

**Proper Kind Have High Value**
I consider that motion pictures of the proper kind have a very high educational value.

W. S. CURRELL, President.
University of South Carolina, Columbia, S. C.

**Needs Interest from Big Men**
It seems to me that the moving picture business is now in the transition stage. I feel sure that its possibilities for sound education as well as amusement will inevitably take it out of its present rather flamboyant and sensational condition. It seems to me that, speaking broadly, at the present time it has altogether too much of the sensational as well as the undesirable particularly from the standpoint of youthful minds. In watching moving picture audiences I have been impressed with their interest in expositions of things with which they are familiar and particularly their interest in anything that illustrates the habits of animals or that otherwise demonstrates natural processes or is explanatory of phenomena which come to the attention of everyone.

I feel sure that if a few earnest men would take hold of one end of the moving picture business with the idea of making it a most useful instrument for education that they would not only meet with financial success, but that they would demonstrate the stability of moving pictures. I feel that the moving picture can be as instructive and of much permanent interest as the daily paper or the weekly illustrated journal.

RAY LYMAN WILBUR, President,
Leland Stanford Junior University.

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**F. I. L. M. Clubs and Managers' Associations**

Film Exchange Managers' Association of Atlanta,
Atlanta, Ga.
New England Film Exchange Managers' Association.................Boston, Mass.
Motion Picture Exchange Managers' Association,
Buffalo Chamber of Commerce...........Buffalo, N. Y.
F. I. L. M. Association of Chicago...........Chicago, Ill.
Cincinnati Exchange Managers' Association,
Chamber of Commerce......................Cincinnati, O.
Board of Motion Picture Exchange Managers,
Chamber of Commerce......................Cleveland, O.
Denver Film Exchange Men's Board of Trade,
Denver, Colo.
Board of Motion Picture Exchange Managers,
Detroit Board of Commerce......Detroit, Mich.
Kansas City Film Board of Trade........Kansas City, Mo.
Los Angeles Film Board of Trade......Los Angeles, Calif.
Minneapolis Film Board of Trade........Minneapolis, Minn.
The Jesters.........................New Haven, Conn.
Omaha Film Board of Trade..............Omaha, Nebr.
Northwest Film Board of Trade........Seattle, Wash.
Denver Film Exchange Board of Trade........Denver, Colo.
Intermountain Film Board of Trade........Salt Lake City, Utah
St. Louis Film Board of Trade.............St. Louis, Mo.
Exchange Managers' Association........Washington, D. C.
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THIS TITLE COMBINATION

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“"The most successful
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"A master of art cap¬
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Tom Bret has just fin¬
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RACE"
and the American ver¬
sion SIX BEAUTIFUL
SWEDISH BIOGRAPH
FEATURES—"The Girl
from the Marsh Croft,"
"The Dawn of Love" (written
originally by Selma Lagerlof, who
shares with Rudyard Kipling the distinc¬
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literature), Ibsen’s "A
Man There Was," "The
Flame of Life," "Love
the Only Lost" and
"Marriage a la Mode."
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Comedies, Cissy Fitz
Gerald Comedies, etc.
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The Veterans

Interesting information pertinent to the oldest producer, director and exhibitor in the United States.

ED PORTER
First and Oldest Director, Producer and Camera Man

UNTIL Ed Porter made "The Life of an American Fireman" in 1899 as the first long feature there had been no pictures over fifty or seventy-five feet in length. Mr. Porter went with the Edison Company in 1898 as Manager of Productions. He was given complete charge of all motion pictures made by the Edison company and made the first so-called "feature" film. While making the short-length films Porter saw that if it was possible to make people laugh with films it would also be easy to do drama with a good story. He therefore hired a cast to work in "The Life of an American Fireman" with Arthur White as leading man. White is now with the B. F. Keith organization. The leading woman was Vivian Vaughan. The picture was along the same lines as "The Still Alarm" and was obtained with the co-operation of the Newark and Orange fire departments. The outdoor scenes were all taken at Newark and Orange while the studio work was done at the Edison studio on 21st street. "The Life of an American Fireman," with a length of 800 feet proved to be such a success that "The Great Train Robbery" was filmed.

While making "The Great Train Robbery" Porter was on the lookout for a few "bold bad bandits" and among the applicants for the job was G. M. Anderson who later became famous as "Broncho Billy." The company had to go about nine miles out of New York to reach "location" and when they arrived a horseback ride of six miles was necessary. They rented horses at a livery stable and before giving each man a horse including the "bandits," "sheriff" and regulation "posse" they were asked whether or not they could ride. When the question was put to Anderson he said that he could. The entire party set out and when they arrived at "location" Anderson was missing. Another man was hired for his place and the picture went on. When they had finished shooting the scenes and after returning the horses the keeper of the stable informed them that Anderson had ridden about a mile and had been thrown by the horse and had returned the animal and went back to New York. Anderson later turned out to be an excellent horseback rider.

The success of "The Great Train Robbery" converted more people to the possibilities of motion pictures than had ever been interested in motion pictures previous to this time. It was a real "thriller" and was played in legitimate theaters all over the United States. Carnivals used it as their main attraction. Shortly after the production of "The Great Train Robbery" Biograph produced "The Moonshiner" which ran about six hundred feet.

Among the later films that Ed Porter directed for Edison were "Jack and the Beanstalk," "Uncle Tom's Cabin," "The Kleptomaniac," "The Seven Ages" and "The Miller's Daughter." In 1906 D. W. Griffith, who had been working in stock and also writing short stories for magazines was hired by Porter for his first appearance in films. He was made leading man for "The Eagle's Nest," which Porter was producing at that time. After this picture Griffith went to Biograph as a scenario writer and when the regular Biograph director became ill he was given a chance to direct a picture. The rest is well known.

Porter, it can be truthfully said, was the first producer, director and first camera man. He did all the camera work for his early productions. After leaving the Edison company Porter founded the Famous Players-Lasky Company and held a forty-five per cent. interest in that company until he sold out in 1912.

Edison—Inventor of the Motion Picture

THE possibility of making a record of animate movement was predicted long before the actual accomplishment. It is well known that the modern art of motion pictures depends entirely upon instantaneous photography. It is also true that the suggestion of the idea and that suggestion which later brought about the mechanical equipment with which to perform it was made long before instantaneous photography was discovered.

Although the first motion picture was made in the summer of 1899 it had its real birth a century earlier when Plateau, a Frenchman, constructed an optical toy, the "Phenakistiscope" forerunner of the "Zoetrope" or "Wheel of Life." This machine was introduced in America in 1845. In 1840 Ducos obtained a patent in France on a machine similar to the "Zoetrope." It was possible to get pictures of moving parades, military manoeuvres, etc. There are many others who believed Ducos' theories but they were held back by the shortcomings of photography.

The first serious attempt to secure a record of movement by photography was made in 1878 by Edward Muybridge. It was brought about...
Variety is Mistaken
It is NOT a Secret

From A Recent Issue

TURES

THE UNBROKEN PROMISE

What puts "The Unbroken Promise," with Jane Miller in the leading role, on the exhibitors' map is the photography, though who did it and the amazingly fine laboratory work is kept secret by Triangle Kay-Bee people, who made this production.

The fact remains however that for the photography alone this feature is worth showing. It has an even tone, a blending of effect that is at once unusual and deserving remark.

OUR WORK IMPROVES ALL PICTURES
OURS ARE
"UNBROKEN PROMISES"

Kessel for "Quality" and "Service"
through a wager that he had made with Senator Leland Stanford who contended contrary to popular belief that a trotting horse left the ground entirely at one point in its gait. At this time wet plates of very great rapidity were known and shutters which the horse would automatically operate by stepping on them while passing down the track. A series of clear photos were obtained. Positive prints were developed from the negative and mounted on a modified form of “Zoetrope” and projected on a screen. Only one movement was obtained by Muybridge and to have taken photos of a trotting horse for one minute would have required 720 cameras. In the early 80’s the dry plate was introduced and Muybridge’s experiments were carried on more effectively.

This constitutes about all that had been done and all the knowledge that had been accumulated on the motion picture when Edison first started his experiments. In 1887 the idea came to Edison that motion could be recorded by means of an instrument and then thrown upon a screen. It was readily seen that a camera would have to be perfected that would take pictures at the rate of from twenty to forty per second, in other words, a single camera would have to be used.

In 1889 Kodak film was being perfected by the Eastman Company and film was finally obtained that would be small enough and move fast enough to take the pictures that Edison required. The next thing to do was to invent a machine that would take pictures at the rate of from twenty to forty per second. This was finally accomplished and in the summer of 1889 the first motion picture camera was made. The first means of seeing these pictures was with the Kinetoscope and anyone could plainly see the pictures by peering through a peep hole in the camera. In 1895 the first attempt was made to apply motion pictures to a magic lantern and by that means throw them on the screen. This was the first experiment along these lines.

The first studio that Edison built and used was called “The Black Maria” by the Edison organization. It was an oblong wooden structure with a movable roof. The roof could be raised or lowered at will.

The studio building was painted black both on the outside and inside. Instead of beautiful scenery for a background only the bare black walls made a uniform back for all productions.

The entire structure was set on a pivot so that it could be swung around with the sun which was the only available means of light.

THE FIRST PICTURE THEATER
By Eugene Le Moyne Connelly

To Harry Davis and John P. Harris, of Pittsburgh, unquestionably belongs the credit for having blazed the trail for the moving picture theater industry.

It was their joint initiative that gave the world its first moving picture theater, and it was they who coined the word Nickelodeon.

Mr. Davis and Mr. Harris have been partners in the amusement business nearly all their lives. Mr. Harris, the junior of his associate by a number of years, was scarcely more than a boy when he became a factor in the show world. They were presenting Keith vaudeville in the Avenue Theater in Pittsburgh when the first moving pictures were shown in this country, and were among the earliest exhibitors of the films that introduced the new art to the pleasure seeking world. Between the acts in the bill at the Avenue it was their wont, in the early days, to show a reel of motion pictures. These were such curiosities at this time that a lecturer was provided to discourse upon the wonders of the new invention and to describe the process by which photography was obtained in motion. Beaumont Smith, a distinguished actor of the old school who was playing in the stock company which they conducted next door in the Grand Opera House, was chosen, on account of his native eloquence and trained elocutionary powers, to explain to the public “the marvels of the Lumiere Cinematograph,” and to expatiate upon the beauties and realistic effects of “The Charge of the French Cuirassiers,” the first picture in motion to be exhibited in Pittsburgh.

So widespread was public interest in these pictures that Mr. Harris, with a vision of the future far more prescient than any of his contemporaries, proposed to Mr. Davis that a vacant store room which the latter had under lease in Smithfield St., between Fifth Ave. and Diamond St., be converted into a theater and opened as an exclusive picture playhouse. Mr. Davis was quick to see the opportunity his partner’s suggestion offered and assented with enthusiasm.

Quickly the old store room was denuded of its fixtures and, gaudily decorated with a burlap front, over plain boards, equipped with a total of ninety-six opera chairs, in June, 1905, under the name of The Nickelodeon, to the accompaniment of a screeching phonograph, opened its doors to the public.

From the first it was a huge success, and its kind began to multiply like mushrooms in a dark cellar on a danksome night. Before the new year had dawned Mr. Davis and Mr. Harris had opened a chain of Nickelodeons in Pittsburgh that numbered fourteen and besides had other houses in Philadelphia and Buffalo. Not all of them were called Nickelodeons, however, for though this title stuck to every picture show that was opened, the Davis and Harris became known chiefly as Bijou Dreams. Nickelodeon, suggested by the price of admission, was coined by Mr. Harris and stuck to the institution of the movies like a porous plaster.

The Nickelodeon did a “land-office business.” It was packed all day long from 8 in the morning till midnight. One reel of film, running for a
A practical achievement of practical color motion photography for practical exhibitors who want practical results combined with the highest artistic qualities in the subjects they use.

PRIZMA MASTER PICTURES, photographed in Nature’s colors, represent the supreme achievement of 1919 in the motion picture industry. Used by all leading theatres to build prestige and profits.

ARE YOU SHOWING PRIZMA?
period of from twelve to fourteen minutes, comprised the entire program and the audiences changed every quarter hour. Thus, with only 96 seats available, the first moving picture theater in the world played every day to 7,000 and 8,000 people, its total capacity in seats for the diurnal run of 16 hours being 6,144, which, with addition of standing room, made possible the enormous crowds that flocked "to see the movies."

From the beginning, when only scenic or news pictures were shown, the development ran rapidly to one reel comedies, in most of which were laughter provoking chases.

There has long been a canard afloat in the motion picture world that the second picture house was opened in Warsaw, Poland, by a smart Pole, who passing through Pittsburgh took his "cue" from the Nickelodeon and hastened back home to emulate the Harris-Davis enterprise. As a matter of fact, the second house was opened by Mr. Davis and Mr. Harris in Pittsburgh and was known as Bijou Dream, the idea of the change being to avoid confusion upon the part of the public.

In striking contrast to their modest Nickelodeon, with its 96 chairs, is their present "MILLION DOLLAR GRAND," said to be one of the handsomest moving picture theaters in the world. It seats 2,600 people, has a full symphony orchestra, and entertains the most exclusive clientele in Western Pennsylvania. The Davis Theater, a block away, is another beautiful playhouse under this same management. It presents Keith vaudeville.

Mr. Harris is a native son of Pittsburgh and has made his way in the world by dint of industry, initiative and intelligent business acumen. In Pittsburgh, the Harris Amusement Companies control the Harris Theater, the Sheridan Square Theater, vaudeville houses, and various picture theaters. Cincinnati, Wilmington, Detroit, Washington, McKeesport and other cities have also received the impress of the Harris genius for organization and theatrical management. He also has many other interests.

In hundreds of the finest plants in America, all the way from those manufacturing chewing gum to those producing motion pictures, that Engineer's apparatus is manufacturing made-to-order weather—more than four hundred million pounds of it every working day!

Sounds odd, doesn't it, to talk about weather in pounds. But weather is simply air, so far as the interiors of buildings are concerned. It may be cold air, hot air, dry air, moist air, pure air, scented air, or whatever you may imagine, but it is, primarily, air, because air conveys to us the effects of weather.

Air can be weighed, just as sugar or coal can be weighed, and we know exactly how much air is required for all the various kinds of work which might, for instance, be done in a film laboratory, or a film studio. More than that we know the best kind of air to supply to that laboratory or studio. It must be neither too hot nor too cold, too dry nor too moist, and it must, of course, be free from dust and impurities, which might injure the product or carry disease to the human beings.

Air is like a sponge, in that it is constantly trying to absorb moisture. Unlike a sponge, the quantity of moisture which air can hold depends upon the temperature of the air. Hot air can hold many times as much moisture as cold air. For this reason, winter air, which, being cold, is capable of holding but very small quantities of moisture, is usually saturated, that is, it contains all the moisture it can hold.

For the same reason summer air which, by virtue of being much warmer, can contain far greater quantities of moisture, is never saturated, in fact, rarely contains more than half as much water as it could contain at its summer temperature.

Temperature acts on air just as your hand acts upon a sponge. If you squeeze the sponge you expel the water. If you relax your grip the sponge immediately absorbs more water. So with air. If the temperature drops, the moisture content of the air immediately reduces accordingly. The excess moisture is condensed from the air and falls as water. That's what causes rain—cold in contact with a cloud, because a cloud is simply super-saturated air.

If the temperature rises the air immediately tries to absorb more water-vapor, the quantity which it absorbs depending upon the quantity available.

Manufactured weather is a reality. Although its principal applications, so far, have been industrial, the fine theater, the efficient laboratory, the modern studio of the near future, will all be equipped with apparatus for manufacturing weather. Because Manufactured Weather makes "Every day a good day."

“EVERY DAY A GOOD DAY”
By J. Esten Bolling, B.M.E.

SIXTEEN years ago an Engineer named Carrier became impressed with the fact that many businesses suffered severe losses, at various times in the year, because of adverse weather conditions.

He began to dream. He dreamt of a modern industrial establishment wherein the weather was manufactured to meet the exact requirements of the business.

Then he began to study.
And today his dream is a reality.
Harry Revier

Announces

A Series of Special Attractions

To be Known as

HARRY REVIER PRODUCTIONS

Just Completed

"Empty Arms"

Produced by Fleur de Lys Films, Inc.
Sunday Closing Fights

**Connecticut**

50 members of Pastors' Union of New Haven present petition asking that theaters be closed on Sundays.

Sunday closing law upheld by Judge Hoyt. Suggests effort be made to have Connecticut legislature amend law. Otherwise no Sunday pictures in New Haven.

Bill legalizing Sunday pictures in towns of over 10,000 introduced in legislature.

Norwich to have Sunday shows by popular vote.

New Haven aldermen ratify State law allowing Sunday pictures.

Middletown City Council votes 6 to 4 for Sunday pictures.

Governor Holcomb kills bill passed by legislature legalizing Sunday opening.

**Georgia**

People of Atlanta vote on question of Sunday opening.

May open shows on Sunday at Atlanta.

**Illinois**

Evanston ministers in combating films plan Sunday shows with proceeds to charities.

Mutual Theater Co. of Marion gets injunction preventing City of Marion interfering with Sunday shows.

Allied Amusement Association of Chicago discusses Sunday closing agitation.

**Indiana**

Bitter fight on in Indiana—Exhibitors present bill to state legislature favoring Sunday opening—Large opposition.

Committee on Rights and Privileges reports favorably on passage of bill which would legalize Sunday pictures.

Changes in Sunday opening bill made to allow more censorship for films shown on Sunday; Superintendent of city schools would have jurisdiction; 1,000,000 signatures to petition in favor of opening.

Indianapolis Ministerial Association takes steps to enforce Sunday closing.

**Iowa**

Reformers trying to promote bill that would prohibit Sunday opening. Exhibitors fight to maintain the present legislation which leaves local option.

**Massachusetts**

Sunday opening bill on calendar at legislature.

**Michigan**

Petitions being circulated in Adrian in favor of Sunday shows.

Hillsdale theater owners open on Sunday to test law.

**Nebraska**

At election in Lincoln, 3,941 for and 6,052 against Sunday shows.

**New Hampshire**

Cobliegh bill introduced in legislature will, if passed, legalize Sunday opening of theaters.

**New Jersey**

Mayor Dorsey of Trenton, who favored Sunday shows, has fight with Civic Betterment League who are opposed to it.

**New York**

Justice McCann of Binghamton starts state-wide agitation on Sunday opening by throwing out of court injunction to stop police from interfering with shows in Binghamton.

Sydney Cohen prepares bill to legalize Sunday opening.

Merchants and citizens present petitions to Mayor asking for Sunday shows.

Bill ready for legislature on Sunday opening.

Senator Foley introduces local option bill in legislature.

Mayor of Schenectady vetoes council's ruling allowing Sunday pictures. Theaters to open for test case of Mayor's power.

Nyack Board of Trustees refuse petitions asking for Sunday opening.

Governor Smith signs Thompson bill legalizing Sunday opening. Slacker bill would have provided censor board killed.

Donohue-Thompson bill allowing local option for Sunday pictures passes by vote of 54 to 58.

**Ohio**

Town council goes on record as against Sunday shows at Dover.

Salem theater owners ask permission of Council to remain open on Sundays.

**Pennsylvania**

Representative Rourke of Philadelphia introduces bill allowing Sunday pictures after 7 P. M.

William A. Brady leads fight for Sunday opening before Governor Sproul at Harrisburg.

**Rhode Island**

Move on foot to close theaters on Sunday—started with sermon at church.

**South Dakota**

Reformers trying to repeal law which allows educational films on Sunday; trying to establish law providing heavy fine for showing of any kind of pictures on Sunday.

Pierre and other South Dakota exhibitors threaten to enforce every clause of Sunday closing bill if passed by legislature.

**Texas**

Agitation here regards Sunday opening. Only few towns have show.

**Washington**

Petitions favoring Sunday shows circulated in Yakima.
Sherman S. Krellberg

Presents

HELEN HOLMES

in The

FATAL

QUEEN OF SERIAL LIGHTS

FORTUNE

Without Question the Greatest Serial ever Produced
Open Booking

Interesting ideas from some of the most notable men in the industry on this important question.

Survival of the Fittest

It will be a survival of the fittest when several other big distributing concerns adopt the open booking policy this fall.

Each production, every star and every producer, will have to succeed or fail alone. There will be neither props or lode stones.

Open booking, generally adopted, will improve the quality of attractions at least a hundred per cent. within the next five years.

In the two years of First National’s existence as a distributor of big special feature attractions on the open market we have come to realize how difficult it is to obtain a consistent supply of super-features. They have not been plentiful, by any means. Undoubtedly, other distributors who have not yet had any practical experience with open booking will encounter the same difficulty in maintaining an adequate releasing schedule that will be up to standard in the quality of its subjects.

They may be able to overcome this shortage of worthwhile attractions after the stars and producers have had a year or more in which to adjust themselves artistically, mentally and financially to the requirements of the open market.

J. D. Williams,
Manager First National.

Each Production a Unit

Each production is now treated as a distinct unit, rather than a link in a chain of program entertainments and every factor for success is to be allowed full play in time and resources.

Not only does the inauguration of this new policy mean greater advantages for the producer; it makes for the elimination of one of the greatest evils in the exhibitors’ field—the purchase of unseen productions.

Under the new system, exhibitors will be given an opportunity to see just what they are buying and to judge for themselves of the potential drawing power of the picture. Exhibitors will agree with us, I think, that this is the greatest single step forward in the recent history of the industry.

Another factor making for better pictures will be the opportunity for the unlimited expenditure of money on the producing end of the business. Under the former system, the earning power of the picture—to the producer—was settled in advance. Consequently, the cost of production was held within certain definite limits. With the present opportunity to gather returns in exact ratio to the expenditure, more money will be spent in an effort to produce higher grade pictures.

Cecil B. DeMille,
Director Gen. Famous Players-Lasky.

Way Paved For Deserving Productions

The industry is passing through one of the most vital stages of its development and the change to open booking policy, if sincerely carried out by all distributors who have announced their adoption of it, would give the industry the greatest impetus that it had since its humble inception. The plan will bring to the theaters of America, tremendously increased box office receipts, the result of giving free play to the exhibitors’ resourcefulness and ingenuity in selecting, individually, practically every subject he offers his patrons.

With all the talk we hear nowadays of self-determination and freedom of action received naturally that both of these should have the freest operation in the families of the industry and it is a foregone conclusion that the intelligent exhibitor, with such freedom would offer none of the hundreds of inferior subjects, which, under long term contracts, he was compelled to inflict upon his patrons. Such subjects would become so inactive that the producers would be compelled to remove their menace by not releasing them.

With the open booking policy, the exhibitor will find himself with sufficient time to permit him, playing, soon after release, all big, timely productions, which have in many cases been denied exhibition in localities where they will have made more money for everyone concerned. In other words, the way will have been paved for 90% distribution on deserving productions and very limited distribution for the undeserving; thus “fewer if really better” subjects will be adequate—because of each good subject being afforded open time in practically every locality.

Business integrity of course should not permit the term “open booking” to be utilized by selfish distributors as a deceptive slogan instead of actually giving the exhibitor the advantage of its full meaning and actually permitting him to rent a given subject at the same price, by itself, as he would pay were he contracting for fifty subjects.

Paul Brunet,
Vice Pres., Pathe Exchange.

Has Good and Bad Points

The reaction from the epidemic of new booking “polices” is liable to take almost any turn.

“Open booking” has its good points and its bad ones—and the latter, it appears to me, far overbalance the former. “Open bookings” have been enjoyed at all times by the theaters that demand this particular policy; the star and the program series plan, with cancellation clause, is ideal for the smaller houses. The “open booking” policy means a great increase in sales cost, boosted rental prices, and an auction sale of desirable pictures where there is competition, with no protection whatever for the exhibitor.

The epidemic of new “polices” is merely another phase of the continual compromise that keeps the motion picture industry out of the class of a legitimate business, and forces its continuance as a “game,” in which the slogan seems to be “Sting ‘em all!” It is merely another method of prolonging the time until producers must get down to brass tacks, co-operate with the exhibitor, and give him value for his money, by switching the waste of money in this business into another channel and keeping it pouring there until the theater owners awaken to the new goldbrick game that is being worked.

L. W. Barclay,
Advertising Manager,

Selective Booking Greatest Event

It was the season just over that brought about Selective Booking. That it was the greatest event of the past year is a plain fact; that it will be the greatest institution of the coming season is a pretty sure prophesy. Its merits are clearly defined. It will eliminate the poor picture, the incompetent producer. It will result in greater financial returns for both producer and exhibitor on the pictures of merit. And only meritorious pictures will survive.

Arthur Friend,
Famous Players-Lasky.
J. D. Williams, Business Manager First National Exhibitors Circuit, Says:

“The Successful Era of the Independent Producer Is Here!”

Ernest Shipman says:

“Some months back I went to Calgary, Canada—selecting this city because of its known progressiveness—and organized a $250,000 company known as “Canadian Photoplays, Ltd.”

Our object was to produce nature pictures upon the actual locations described by the author, James Oliver Curwood, in his stories.

This took us north of latitude 55, where we made screen drama in weather 50 degrees colder than zero.

The result is a picture entitled “BACK TO GOD’S COUNTRY” a success so pronounced that the FIRST NATIONAL EXHIBITORS CIRCUIT, INC. contracted for the world’s rights, as the first of their six big specials.

The directors of New York’s two million dollar theatre, “THE CAPITOL,” confirmed First National’s judgment by booking it for an early New York run.

No higher tribute is possible in filmdom!

An earning capacity of half a million dollars from world’s rights is the estimate of men who have access to past records.

Market conditions with which I am in constant intimate touch warrant the making of unusual pictures.

Apart from a second company forming in Canada, and one in the West Indies, I am free to consider propositions.”

ERNEST SHIPMAN.
Just a New Name

The opening booking policies should be satisfactory to large theaters who only book 4 to 8 pictures a month, but for an exhibitor like myself who has a large string of theaters in small cities with daily change the problem will be more unsolvable and after all we will have to book many pictures at one time, so what is the difference.

As I see it, it is the same old game of draw poker under a different name.

The large theaters who book week stands can look at every picture before showing it. But in my case I am going to look at ten pictures every day is more than I can figure out, which is another proof of saying that film marketing will not be changed a great deal.

F. J. Rembusch, Shelbyville, Ind.

Elimination of Mediocre Stars

As the result of the change in the booking policy for the coming season, there will be an elimination of dozens of mediocre stars who have in the past been forced upon the exhibitor to enable him to get the better grade of stars he required for his theater. I also believe that it will result in higher prices for film, and a great reduction in the number of subjects marketed.

John H. Kunsky, Detroit, Mich.

Longer Runs for Better Pictures

The result in the change of the booking policy will be longer runs for better pictures. It will cut down the number of productions made, but more money will be made with those that are issued. Exhibitors have always wanted the best but they did not know that the way to get the most money out of the best, was to exploit in a big way and then show the picture long enough to get every ounce of value out of the exploitation.

I think another result of this change will be that the right kind of foreign features will have easier access to this market, for the very reason that the exhibitors’ programs will not be so crowded. And I think that subjects like “Better ‘Ole” have shown the exhibitor that it does not necessarily take an American-made production to draw people to the box office.


Will Last as Long as Wanted

The exhibitor, no matter where located, is always the arbiter and “open booking” is going to last in this country as long as the American exhibitor wills it to last.

INTER-OCEAN FILM CORPORATION, Paul H. Cromelin, President.

To Be a Panacea

Open booking is to be the panacea for all ills. In its fevered state the industry beholds the mirage of the millennium. Producers apologize for the past. Distributors promise better treatment for the future. The old adage, “When the devil was sick,” comes to mind.

To the unfairly treated exhibitor open booking should be a welcome experiment in release from bondage. But not all exhibitors are unfairly treated, not all are disgruntled. Many are satisfied and content with the arrangements they have themselves made for efficient service and good product. They have contracted for pictures which they DO want. To such as these open booking may suggest unsettled standard of price and big demands on their time, with intermede competition, and doubtful protection after all.

The logical result must be the banding together of exhibitors to form their own self-helpful groups and aggregations. Local organizations have already begun to grow up simultaneously with the open booking plan. Witness the Northwest.

Local groups will combine with similar and larger exhibitor-communities, and finally these local organizations will combine into one big united co-operative organization of exhibitors. What has happened in other branches of the amusement field? History is a surer guide than prophecy, and the history, for example, of theatrical booking, in the “legitimate,” in vaudeville, and in burlesque, shows that whilst individual booking failed, circuits and wheels succeeded. System replaced chaos—and history, it is said, repeats itself.

J. A. Berst, United Picture Theatres.

Producer on His Mettle

Better pictures will be produced as the exhibitors will have the opportunity of having the best, which will put the producer on his mettle.


Force Poor Pictures Out of Business

The open booking policy—sometimes known as the Universal policy—I am confident it will benefit every big production as far as the big points and large theaters are concerned.

Second, it will give meritorious productions a better opportunity than they had when the exhibitor could not book them because he was already tied up with other stuff. While it is true that many exhibitors under such conditions put their contract pictures on the shelf and booked the big production, it required hard work and extra salesmanship to sell the idea to the exhibitor.

Third, the open market system, if really adopted, will force poor pictures out of the business.

Fourth, it seems probable that in the smaller towns the exhibitors will follow the lead of the Big Time Theaters. While the smaller exhibitor will probably prefer to continue the old way of booking either by the series or program plan, he will keep more of his time open for big pictures which prove successful in the larger houses.

The business will stand or fall on the basis of MERIT, which is the very thing that open booking will put to the whole industry, after all. I, for one, will be delighted when schemes are thrown into the discard and nothing counts but the picture itself!

Carl Laemmle, Universal.

Will Eliminate Poor Film

My viewpoint for years has been that the only successful booking policy from both exhibitor’s and producer’s point of view, is one which places every production entirely upon its merits without any connection whatever with any other film or program.

This system will eliminate the poor films—relegate to the junk heap the more inferior product which has been forced on the public during the past, and will enable the meritorious productions to earn the larger profits they deserve.

I am unequivocally for open booking on an individual basis, and am making all my productions and shaping my business policies towards this end.

J. Stuart Blackton, Blackton Productions, Inc.
EDMUND BREESE

STARRED IN

"The Master Mind"
Lasky

"Walls of Jericho"
Fox

"Shooting of Dan McGrew"
Metro

"Song of Wage Slave"
Metro

"Lure of Hearts Desire"
Metro

"Spell of the Yukon"
Metro

"The Master Crook"
Harry Raver

"Someone Must Pay"
Special Feature Engagement
Ivan Abramson

"The Temporary Wife"
Gaumont

COMING RELEASES

Title to Follow
Ivan Abramson

Title to Follow
Gaumont
A Most Salutary Stimulant
Effect of new booking policy should be most salutary to the industry.
D. W. GRIFFITH.

The Test
It will be the test. Only the fit will survive.
JESSE L. LASKY,
Famous Players-Lasky.

More Foresight Needed
The result of the change of booking policy for the coming season will in effect accomplish this: it will gradually yet surely eliminate the undesirable or mediocre production; it will encourage the making of independent productions of extraordinary merit; it will allow of the managers of motion picture theaters conducting a policy based upon merit of production rather than upon the popularity of any particular star or brand of pictures, and finally, and what to me appears to be most important, it will compel the managers of motion picture theaters to exercise greater care in the choice of their subjects, and they will be compelled to evidence more showmanship, originality and foresight in the conduct of their institutions.

The change in policy of booking productions is the natural readjustment of the motion picture business along sane, legitimate and logical business lines.
WM. L. SHERRILL,
The Frohman Amusement Corp.

Everyone Should Be Satisfied
The manufacturers and distributors have met the wishes of the exhibitors so every one should be satisfied.
H. M. THOMAS.

A Good Thing
I am positive that the New Booking Policy is a very good thing as it places pictures upon the market that otherwise would be shown exclusively at certain houses only.
Prohibition has an important bearing on the picture game as it places more money upon the market and naturally the people turn to amusements.
WM. H. CASEY.

The Frohman Amusement Corp.

New Royal and Alhambra Theaters, Evansville, Ind.

L. J.'s Ideas
I do not know what the "new open booking policy" is. The only open booking policy that I know anything about is the old open booking policy which I introduced three years ago merely as a means of smashing the old program. When a man is sick, the doctors give him a lot of poisonous drugs to cure him. The exhibitor was sick with programmitis and I dosed him with open booking. As soon as he was well, I cut off the supply of the drug and gave him Star Series. Because open booking did the business I designed it for, some other producers are now adopting it as a cure-all, but I do not think this drug habit will ever get a firm hold on the exhibitors. They are too wise and realize that the day is past for this form of distribution. I cannot regard it seriously.
LEWIS J. SELZNICK.

Frohman Amusement Corp.

Prefers Program
Prefer dependable program service provided quality features are furnished.
HENRY W. GAUDING,
Lincoln Theater, Pittsburgh.

Sweeping Effect for Good
The new booking policy will have a sweeping effect for good upon the industry. Every picture will stand on its own merits. If you have a good picture you will get the money. Otherwise you won't.
MACK SENNETT.

What Single Picture Selling Means
The sale of motion pictures single on their merits means either quick or slow suicide for those producers who lack the capacity or intelligence to assemble the elements of merit. How quickly or how slowly such producers die depends upon the measure of their intelligence.

Single picture selling on merit does not mean fewer independent producers. It means more independent producers than ever before. It does not require a big machine to make the biggest pictures. Big machines are more apt to take the heart, the warmth and color out of the big stories than they are to put those elements into stories. A noteworthy case in point at the moment this is written is one very widely-exploited production on which a great organization is centering its biggest hopes for an entire season—and this picture was made by a directing genius under independent auspices. The organization now controlling it does not even pretend to have had a hand in its production.

Single-picture selling means fewer so-called big producing-distributing companies. Those that survive and take a permanent place in the industry will strive to acquire the distribution of the best-made independent pictures and the quickest to die will be those that try to exist on those pictures produced exclusively with their own facilities.

Single-picture selling means the professional death of a great many cheap directors, who never should have been directors; the professional death of many inferior personalities who have been falsely labeled "stars."
In brief, competitive conditions and economic pressure are going to clean out an industry that lacked the "guts" to clean itself out before being forced to do so.
And you can safely say that everything that is cleaned out will be "good riddance."

F. B. WARREN, Vice-Pres.,
W. W. Hodkinson Corporation.

Will Be More Deadly than "Flu"
The open booking policy, which some of the leading film manufacturers have adopted for the coming season, will be more deadly to the industry than the "flu" was last Fall.
It gives no guarantee or advantage to any exhibitor in advertising his own shows.
In my opinion the star series booking, which was in force last year, was the greatest booking system in the world.
Anyway, the manufacturers have set their plans now and no doubt will work in the open booking policy in the coming season. In a few words, they will try it once at any cost.
Let them try it and they will find out that the time will come when they will have to co-operate with the exhibitors.

MELTON PHEL.
The Elyria Theaters Co., Elyria, Ohio.

Possibilities Wonderful
Basing my opinion upon the present attitude of the Associated Film Exchanges and not losing sight of the exhaustion of some of the distributors into the exhibition field, I do not feel that the change in the booking policy was designed for beneficial results to the present Exhibitors. The possibilities of this change are wonderful provided the new policy is correctly handled.

J. H. SPENCER,
The Only Fair Way

We will stand or fall by our efforts. This is the only fair way to everyone concerned. It is the only truly successful manner of doing business today. The returns on a product must always be commensurate with its merit, or else someone is dissatisfied and in modern business there is no place for the person whose customers are dissatisfied.

MARSHALL NEILAN.

Postal Mailing Regulations

Postmasters are hereby directed to accept motion-picture films for transmission in the mails outside of mail bags when packed and labeled in conformity with the Interstate Commerce Commission regulations, as follows:

Rule 43—

(a) 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 sheet iron not less than 0.02 inch thick (No. 25 U. S. standard gauge) and lined throughout with fiber board at least \( \frac{3}{8} \) thick, or some other equivalent insulating material. The covers of these cases must fit tightly and must lap over the body at least \( \frac{3}{8} \) inch on the sides, forming a tight joint.

All packages containing motion-picture films must have attached thereto by the shipper a diamond-shaped yellow label, each side four inches long, with the wording printed in black letters inside of a black-line border measuring \( 3\frac{1}{2} \) inches on each side, as follows:

NOTICE
TO
Postal Employees
CAUTION
Keep Fire and Lights Away
Sweep Up and Remove Carefully Contents of Broken Packages
This is to certify that the above articles are properly described by name and are packed and marked and are in proper condition for transportation, according to the regulations prescribed by the Interstate Commerce Commission
Shipper's Name
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 nor stored in stations or offices in contact with steam pipes or other sources of heat.

These instructions do not apply to motion-picture films made of cellulose acetate, which are now mailable.

This order to be effective Jan. 1, 1917.
FAMOUS PLAYS PLUS FAMOUS STARS—
FAMOUS STARS PLUS FAMOUS AUTHORS

Famous Stars

ALICE JOYCE, womanly and beautiful at the peak of her artistic career.
EARLE WILLIAMS, the Chesterfield of the screen--gentleman and actor.
HARRY T. MOREY--“more of Morey” is the cry—a man’s man.
BESSIE LOVE, the little girl who will never grow up—Bessie the beloved.
CORINNE GRIFFITH, tantalizing mixture of girl and woman, majestic yet dainty.
GLADYS LESLIE, the girl with personality plus. Versatile and vivacious.

Famous Authors

REX BEACH, the master moulder of romance and adventure.
ROBERT W. CHAMBERS, he writes for the people—the kind everybody reads.
RUPERT HUGHES, he knows life and people and writes of them.
MARY ROBERTS RINEHART, she mixes romance and mystery with master hand.
IRVIN S. COBB, writer of the humorous and serious story.
BOOTH TARKINGTON, the mouthpiece of youth—delineator of drama.
RICHARD HARDING DAVIS, he wrote of the world and is read by the world.
O. HENRY, the king of the short story.
GEORGE ADE, an inventor of quaint slang, a maker of laughs.
GOVAN MORRIS, writer of the unusual love story.
AMELIE RIVES, she writes BIG STUFF.
GEORGE RANDOLPH CHESTER, the father of Get-Rich-Quick Wallingford.

Famous Plays

Here are some of the famous stage productions now on the way to the screen:
“THE CLIMBERS,” Clyde Fitch’s greatest with Corinne Griffith as star.
“THE FORTUNE HUNTER,” Winchell Smith’s big one—a John Barrymore success.
“THE SPORTING DUCHESS,” that massive Drury Lane spectacle.
“THE COLLEGE WIDOW,” by George Ade.
“SHENANDOAH,” the always popular.
“THE GREAT DIVIDE,” perennial vehicle of Henry Miller and Margaret Anglin.

VITAGRAPH

ALBERT E. SMITH, President
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.

The Coming of Peace.—SAMUEL GOLDWYN.

Selective Booking

Beyond the shadow of a doubt the most important event of last year was the final announcement that the leading film corporations of the business had decided on the Selective Booking Plan. How this will effect the industry I have previously outlined in a statement issued at the time that the Famous Players-Lasky Corp. announced its intention of adopting it. That it will be criticised is a foregone conclusion. In fact it has already been criticised. But so was the Star Series criticised when first inaugurated and yet later it was accepted as the only booking policy. But the industry has advanced and with its advancement it has demanded a better distribution method than the Star Series method. This something better is Selective Booking. In time exhibitors will realize that is the method of booking. They will take it as a matter of course just as they took the Star Series booking as a matter of course. It will mean for them the elimination of the poor and the bad pictures. In defense of themselves manufacturers can’t issue poor pictures. If they do they will lose money to the point where they will have to get out of business. Therefore the effect of the Selective Booking policy aims towards the betterment of motion pictures.

ADOLPH ZUKOR.

Awakening of Producer

The most important event of the last year was the awakening of the producer. He has been going along merely turning out pictures with the hope that he could get them through with an extravagant publicity campaign spending thousands of dollars in mailing literature, magnifying and exaggerating certain types of pictures they made, and in most instances calling them KNOCKOUTS AND DOUBLE KNOCKOUTS, occasionally catching a few birds on the fly-paper who has suffered bitterly by showing those pictures, and this exhibitor (the fly), who was caught on the paper was almost commencing to believe that he was in a bunco game and not in an legitimate business. He had become embittered, and I might say that he has become aroused and that the producer has awakened to the full realization of the conditions as brought about, and as a result, the announcement follows that better and fewer pictures are to be offered, and the most pleasing part of these statements is that I know that a genuine effort and a sincere honesty of purpose is being made by the bigger producers who stand for something in the industry. While I have in a measure sounded the shortcomings of the producer, I realize that the exhibitor, too, has had his shortcomings where he expected to receive a dollar value for ten cents rental, but he is willing today to match up to the conditions as they present themselves, therefore, I am naturally optimistic, especially in view of the fact that national prohibition is going to make a dif- ference in the receipts of every exhibitor in the entire United States of from twenty to thirty per cent. increase.

Let us all recognize that we have an industry that we should be proud of, and let each unit co-operate to attain the very best results for all.

EUGENE H. ROTH, California Theater, San Francisco.

Booking Methods Antiquated

The most important event of the past year was the fact that we discovered that our booking methods were antiquated—and that reform was necessary. To admit a wrong is in itself a sure sign of progress. Whether "open booking" as defined by the various distributors will furnish the remedy it is impossible to say at this time—but that it will lead to something beneficial to all is a foregone conclusion.

The time is here when the distributor must "deliver the goods" if he is to keep pace with progress. Merit will determine the value of pictures. If exhibitors refuse to book the "bad" pictures, the producer and distributor will out of necessity furnish good pictures or else go out of business. And a good picture will not be judged by the amount of advertising that a distributor does or what he says in his announcements. The picture itself can and will speak eloquently. In other words distributors will not have to "sell" pictures. The exhibitor will "buy" them.

HAROLD B. FRANKLIN, Managing Director, Shea’s Hippodrome, Buffalo, N. Y.

Selling Pictures Individually

The most important event of the past year was undoubtedly the announcement of practically all producer-distributor factors in the business to sell pictures individually on their merits.

W. W. HODKINSON, President, W. W. Hodkinson Corporation.

Exhibitor Awakens

The most important event during the past year was the awakening of the exhibitor to the importance of his position, the possibilities of theater beautification and the value of publicity.

H. M. CRANDALL, Crandall’s Theaters, Washington, D. C.

Can Improvement Keep Pace with Demands

Personally I am of the opinion that the industry itself had little to do with "the most important event of the past year. That event was shaped not by the producers nor yet by the exhibitors. It was shaped by the spectators. Audiences assembled in moving picture theaters throughout the year were generally and universally of higher standard than formerly. Their judgment was keener, their discrimination nicer. They knew what they wanted. And what they wanted was better pictures—better entertainment. The newer and larger and better audiences were not to be satisfied with mere star "personality."
BURTON KING
Vice-President and
Director-General of
Wistaria Productions, Inc.

Room 7
1520 Broadway
N. Y. C.

Geo. Larkin
Now starring in Wistaria Productions
under direction of
BURTON KING

In preparation the Super-sensational
Serial
"The Lurking Peril"
Naturally the increased and increasing discrimination of audiences brought with it improvement in the product of the producers. It remains a question, though, in my mind, whether the improvement in production has kept pace with the improvement in the public taste and judgment. Someone once remarked that when the public begins to improve it has a way of dropping everything else and devoting itself exclusively to the business of improving.

CARL LAEMMLE,
Universal.

Ending of War

I do not know of anything very important since the ending of the World's War. However, since the boys have been returning from overseas, business has been very much better, as in the smaller towns the enlistments and drafts practically eliminated the young class of trade. The next important event of course was the closing of the saloons and as that has not been in effect long enough, we are unable to give an intelligent observation of what effect that will have on business.

JACK F. TRUITT,
President, Sedalia Theater, Sedalia, Mo.

Brighter Prospects Than Ever

They look brighter to me than any time in the past, provided we do not have too much industrial strife. Every one has money—the movie is becoming more and more popular, and in this section, any way, I look for our best year.

H. M. THOMAS.

Declaration of Peace

What could be more important than the Declaration of Peace after this terrific ravage of war which lasted about five years? I think that all of our personal interests, no matter how large they may seem in our own eyes, diminish to a mere trifle in comparison with this epochal event.

HUGO RIESENFELD.

Re-opening of European Market

Naturally, the most important thing that has happened since the beginning of the war is the ending of the war. The re-opening of the European market is the big opportunity we have been awaiting for four years.

LEWIS J. SELZNICK.

An Optimistic Outlook

In my opinion the most important event in the film industry during 1919 has been the general recognition of the soundness and fairness of the Open Booking policy, a policy which I am proud to say, Pathe anticipated and adopted in advance of its competitors early in 1918. We adopted that policy because we failed to see the justice of booking methods which jammed pictures down the exhibitors' throats, whether he wanted them or not. We have the best of reasons for believing that our attitude in the matter has been well appreciated by the exhibitors.

As to 1920 it is my belief that the tendency will continue in the direction of fewer but bigger features—pictures of real "special" calibre. Our plans for the future at Pathe are being based upon that supposition. I believe that the present excellent business conditions will continue, and that the arrival of prohibition means that more money will be spent in the motion picture theaters. Serials will not merely hold their own, but will go into houses which up to now have never shown them; but they will have to be developed and produced with the utmost care from real stories; they must be of true feature quality.

It is significant that the past twelve months have seen fewer disturbances and radical changes in the industry than any corresponding period of the past. I trust that this means that the business is settling down to a common sense basis, and that petty jealousies, politics, and the desire for cheap personal publicity are being relegated to the background.

PAUL BRUNET,
Pathe.

Fewer and Better Pictures

The decision of big producers generally to hit upon a plan of fewer and better pictures. The little fellow who produces the coming season pictures that will sell solely upon their merit will have an equal chance with the producer who is backed by his enormous millions.

HERB L. WEIL,
Family Theater Co.,
Fort Huron, Mich.

Produce or Fall

I believe the most important event of last year from the producer's viewpoint was the adoption of the Selective Booking Plan of distribution. This booking plan forces the producer to be up on his toes every minute of his days to make pictures that will back up the distributor in his work. Selective booking brings all cards to the table. Every producer must produce the real goods or else fall by the wayside.

JESSE L. LASKY,
Famous Players-Lasky.

Future Will Tell

One hundred years from now every one may be able to tell the most important event of 1919. No one now has the necessary perspective. To our consciousness, the Armistice seems to overweigh everything else. Future years may demonstrate that the most important event this year was the birth of a baby in some New York tenement or an idea that flashed into the mind of some ragged inventor.

MACK BENNETT.

Formation of "Big Four"

The most important event of the past year was the formation of the "Big Four," the United Artists Corporation, by the three leading stars and the most famous director in motion pictures.

The coming year, with its promised exploitation aids and co-operative methods, should settle once and for all the question as to which has the greater drawing power: actors of sterling quality in well known plays and stories, or world famous stars in stories that their personalities are "putting over," so to speak.

I do not think that two such organizations as the Big Four and the Famous Players-Lasky Corp. can continue to exist. It does not seem good business for the stars to attempt to distribute their own pictures when such powerful distributing concerns are in existence, ready and willing to pay them a salary commen-
Herbert E. Hancock
DIRECTOR-IN-CHIEF
FOX NEWS
“MIGHTIEST OF ALL”

George W. Terwilliger
Directed Such Renowned Stars as
David Belasco
Julia Arthur
Tom Wise
Robert Edeson
Cyril Maude
Tyrone Power
Maclyn Arbuckle
Edmund Breeze
Henry Miller
Constance Binney
William Courtenay
Gail Kane
Violet Heming
Yvette Guilbert
Shelley Hull
Enid Markey
Blanche Bates
Otis Skinner
Jane Grey
Mabel Taliaferro
Nance O’Neil
Galli Curci
Julia Dean
Montagu Love

in
THE STAGE WOMEN’S WAR RELIEF SERIES
Released by Universal
and
Alice Joyce in “Pride”
Vitagraph Feature
Address: 875 WEST 180th STREET, New York
surate with their earning capacity, and whether the stars go back on the producers’ terms or on their own is a question to be decided in the coming year.

RUDY SCHLUSEUER,
Advertising Manager, The Superba Theater,
Alhambra, Calif.

Formation of His Own Company

The most important event as far as I am personally concerned during the past year and in fact since the beginning of my motion picture career, is the formation of Marshall Neilan Productions. I am now in a position to really produce motion pictures as I feel they should be produced. There will be no time limit set on any of my films, nor any money limit. My ambition is to make the very best pictures of my career as a photoplay director, during the coming year.

MARSHALL NEILAN.

Open Booking

The most important event, in my opinion during 1919 was the reception given selective or open booking. Independent organizations have set a pace for production competition that cannot help but make some film folk think that some other fellows also inhabit the earth, possessed of enough money, ability and "guts" (if you'll pardon it) to stand up and say: "We are here to stay."

E. V. RICHARDS,
Saenger Amusement Corp.

Central Booking Agency Needed

The most important development in the industry to date, judging from the widest points of view, is the general recognition of the open booking policy. Clever salesmen and shrewd business men have always known that first quality goods, whether diamonds, real estate, railroad stocks, automobiles or motion pictures, sell on individual merit and create their own market, whereas, bonuses, "big sticks" and a thousand and one other tricks have to be resorted to to force mediocrity or bad product.

An essential in economy now is a Central Booking Agency similar to the U. B. O., Marcus Loew, Klaw & Erlanger and the Shubert Booking Agency, through which managers can book their shows—selecting what they want and having their show sent to them intact.

This idea may strike some as Utopian, but it will be found the most efficient and economical method of distribution in the motion picture business as it has in the legitimate theatrical business.

Gradually, through such organizations as The First National Exhibitors Circuit, and kindred alliances, the industry is adjusting itself to this plan. It will be found cheaper in the long run to put more money into positive prints and allow more time for them to make the rounds as road shows, with renovating stations at frequent points in charge of competent mechanics and chemists, than to maintain large offices with high-priced executives and hundreds of salesmen. The same service can be rendered to exhibitors with a small force of experts and Central Booking Agencies, that is now rendered with so much motion and money waste.

ROBERT W. PRIEST, Pres.,
The Film Market, Inc.

Church Recognition

Perhaps the most important event of the year was the recognition of the motion picture by the Methodist Church.

D. W. GRIFFITH.

Censorship

The failure of a great many states to create censor boards, which would set back the industry to a position where it would have hard work recovering.

W. W. WATTS, President,
The Vaudeville Amusement Co., Springfield, Ill.
FREDERICK THOMSON
M.P.A.

EARL METCALFE
LEADING MAN
WORLD FILMS

Late Releases:
"THE BATTLER"
"COAX ME"
"THE WOMAN OF LIES"
"THE POISON PEN"

Earl Metcalfe
What of the Coming Year?

Symposium of ideas from producers, distributors, exhibitors and others as to what 1919-1920 has in store—Optimism the keynote of the industry.

Foreign Business Tremendous Factor

The prospects for the new season are the brightest. This, to be sure, is a bromidic statement but it was never so applicable to the business outlook of the industry as it is today. Here in the United States conditions in the amusement world are most favorable barring, perhaps, the few signs of labor unrest. Labor unrestful or restful demands entertainment and this it will receive from the Famous Players-Lasky corporation in its ultimate form. With the cessation of the war and the opening of the markets of the world, the foreign trade of the picture business looms as a tremendous factor. Consider the market increased by half again as much as it was a year ago and then realize what immense possibilities are opened up before the motion picture industry!

ADOLPH ZUKOR.

Exhibitor’s Day Has Arrived

The coming year is THE year for the motion picture industry. For the first time in the history of the industry, no one organization can wield a pre-dominating influence over the destinies of the business. Producers and distributors alike realize that during the next twelve months they are going up against the stiffest competition, from the greatest number of sources, in the entire history of motion pictures; they are far-sighted enough to realize that they must frame their policies accordingly. Which means that the exhibitor’s day has arrived. A wide open market, open booking, no over-loading on weak program features to get one or two winners means more profit for the exhibitor; more profit for the exhibitor means more wealth for the producer. This, in my opinion, is the greatest achievement of the film industry within the past year.

P. W. WELLS, President, Howard-Wells Amusement Co., Wilmington N. C.

Co-ordinate Gains Made

The season ahead will be the most significant one that motion picture men have ever faced. The young giant industry, of which they are masters, has grown by leaps and bounds. Now, in order to retain the great place they have won in the business world and world of art, it devolves upon every producer and distributor to co-ordinate these gains, to give permanence to this new art of which they are the leaders.—SAMUEL GOLDWYN.

Improvement in Public Taste

The most important event in the coming year will be, as I see it, the continued improvement in public taste. To meet this we shall have to continue to make better and still better pictures. To that end all our efforts and energies and resources must be dedicated. I know of nothing else that can be said about past, present or future. Universal has passed its seventh birthday. That is a short life as most industrial concerns measure longevity. But in this industry it is a long, long life. It has been seven years of precious experience. If that experience indicates anything at all, it indicates precisely what I have said—public taste is steadily improving and the standard and quality of pictures must likewise steadily improve.

CARL LAEMMLE, Universal.

Settling Down

The coming year means to the motion picture industry a settling down to a firmer business basis than ever before, and a greater impetus to the making and marketing of good pictures.


Excellent

Prospects for the coming year are excellent.

D. W. GRIFFITH.

Future Never So Promising

Events of the last year have demonstrated conclusively and unmistakably that machine-made productions are a thing of the past. Little more than a year ago the machine-made output of certain producing and distributing organizations practically dominated the industry by quantity of footage. Stars and producers, working independently, and in the opinion that quantity was more essential than quality, have worked the change. The industry has outgrown machine-made pictures. Instead, the day of the independent producer—the artist who will take the time, spend the money and be governed by patience—is here in force.

Never have opportunities been greater or more inviting to the independent manufacturers than now. They are the source from which must come the product on which rests the future of every person in the business.

The era of bigger attractions, which is not yet a year old, already has made itself a valuable contributor to industrial evolution. With it has come longer runs. Exhibitors who a year ago considered three days the maximum season for any production, today are playing special feature attractions for seven, eight, ten and fourteen days. And there are many instances on record of four and six week runs on productions. It is a stirring tribute to the merits of independent production to note that practically all of the record-breaking releases of the last twelve months have been made independent of program studios, and released through non-program distributing concerns.

All of this trend toward independent productions and longer runs has its evolution, too. It points to the day of fewer pictures, but better pictures even than the biggest of the successes for the season just ended. The future will find stars producing fewer pictures a year. The average annual output of a star a year ago was eighteen releases. The average for the last season was about four. Next year we will probably have two real specials as the maximum from each star of importance.

Negative prices have doubled with the decrease in the number of releases per star. But the quality of productions has doubled and troubled, and the gross incomes have kept pace with the advance. Exhibitors have raised their prices for specials. The public has been content to pay more for greater quality. The exhibitors who put a modicum of business sense into the conduct of their theaters have made more money. And as the star productions grow less in number per year the negative prices will advance, but the quality will increase, and this spells a more stable form of prosperity on down the line.

The future for the motion picture as a commercial enterprise never has looked so promising and with more aspects of permanency, than now.

Wm. L. Roubert

Director
business generally will feel change
I think this business will receive its share of the general increase of business, as every line of business will benefit. However, our business no more than the rest.


Acceptance of pictures by church
The coming year means greater prosperity than ever before in the moving picture industry. This will hold good in all lines, exhibiting, distributing, manufacturing, exporting, importing; and in all countries.

The public—of all shades and degrees—has come to accept the motion picture as the standard entertainment and the greatest popular educator.

This was brought about by the acceptance of the motion picture by the great Governments, and last month by one of the great churches. This last acceptance was the most important event of the past year.

Paul H. Cromelin, Pres. Inter-Ocean Film Corp.

Troubles of country exhibitor
The patronage of picture theaters for the coming year will be greater in number than any time in the past. It undoubtedly will prove particularly prosperous for the exhibitor in the large towns and cities, but the present system of marketing the numerous special productions will prove a tremendous handicap to the country exhibitor in his efforts to show the balance on the right side of the ledger at the end of the season.

We are being asked to pay as high as $150 for productions with stars who in 1918 were sold from $15 to $20, and by the time the country exhibitor spends the necessary money to put across one of the big features with this same star he finds that his receipts have been doubled and maybe trebled, he still has not made as much money for himself as he did in 1918.

In our humble opinion, Wm. Fox, Universal and World's present method of handling their productions is much more profitable to the small exhibitor.

O'Donnell-Eskridge Amusement Co., Washington, Ind.

The coming year means
I sincerely believe that the motion picture industry will find its way to the second position of the industries of the world. It is an established fact that the popular prices of the motion picture theaters has been the success of this line of entertainment and I believe that we must guard against getting our prices up to the point of making our patrons feel that they are being overcharged and that we are making more profit than we should.


Director to be recognized
It is my opinion that the most important event in the coming year will be that the producers will make fewer and better plays, many being based on successful stage shows and well-known novels. If they keep their promise in this it will mean the passing of the necessity of a well-known star, or a "catchy title" to get business. It will mean the actual birth of the old slogan, "The Play is the Thing" and the importance of the director will be more recognized this year than ever.

H. M. Crandall, Washington, D.C.

Crisis has arrived
I believe that the coming season means more to the moving picture industry than we have had in the life of the industry, because the crisis has arrived. The two necessary factions in the industry, the producers and the exhibitors, have been working diligently and have carefully analyzed the needs and public wants.

The exhibitor from the Atlantic to the Pacific, and from the Mexican boundary to Canada, in every district, has raised the standard of his show-house almost to the height of perfection. By this I mean he has built it larger, more commodious and luxurious, with every up-to-date innovation, well-ventilated theaters, comfortable seats, great strides in the musical treatment and offerings, in fact, every minute detail and consideration being worked out for the pleasure and profit of his patrons. He has followed carefully the likes and dislikes of the various photoplays during his life and career, and has been able to give expression of his views through the various photoplay magazines. He has also received the encouragement of the producers who have asked for suggestions as to the public wants.

On the other hand, the producer has more conscientiously and more determinedly in the past year given their products and their future products the consideration that they merit, with the result that in nearly every instance the producer has declared himself as offering to the exhibitor a very much higher standard of production and fewer pictures, and as a result, I believe that we, the exhibitors, are going to be in a position the coming season to show our clientele very much superior pictures than heretofore.

It is taken for granted that the producers have taken a long time to realize that "honest-to-God" movies should be put out in each and every production they turn out, and the foundation of a good picture lies primarily in a good story, and good stories can only be secured by encouraging good writers, and good writers can only be secured by paying them the full margin of what their story is worth. It is not particularly necessary that a top-notch star be in the cast. While that adds tremendously as a box office attraction, it means little if the star has not the 100 per cent. cast for his or her support.

During the last season we have exhibited a half dozen or more, very excellent stories without stars, but with a superb cast, and the interest was manifest throughout the entire picture, and it was especially gratifying to me to see the financial result, because each day the business increased to a degree of rounding out a very handsome week. The first day's showing of a feature sends out of our theater thousands of satisfied boosters, and the hundreds of disatisfied persons, and it is useless to "kid" ourselves along with what we can get away with, because we know that we can't. We can fool the public some of the time, but we cannot fool all the people all of the time, therefore, the producer must put his "ear to the ground" and listen to the sincere demands of the exhibitor to give us pictures, and the exhibitor must know and must be willing to pay consistent prices because That Is the Only Way That An Exhibitor Can Get His Pictures.

Eugene H. Roth, San Francisco.

Never before outlook so bright
Never before in the history of motion pictures has the outlook been so bright. It will undoubtedly prove the most successful 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 emphasis that he will have the full benefit of every one 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 is no longer compelled to sign up a string of pictures to the exclusion of better subjects which may come along later on. He can pick and choose to an extent never before possible.

Marshall Neilan.
Possibilities Unparalleled

The future of the motion picture is unlimited in possibilities and scope. It occupies much the same relation to education, science, art, literature and business as the printing press. Because of this relation and its factor as an entertainment its possibilities are unparalleled. The motion picture is a far more effective vehicle in transmission of thought than printed or spoken words, for it reproduces action coupled with pictorial splendor that is not possible in cold type, plates, etchings and kindred means.

ROBT. W. PRIEST, Pres.,
The Film Market, Inc.

Sees Early Return to Previous Methods

The so-called theatrical season commencing in September will no doubt be the forerunner of possibly the greatest evolution in the history of the motion picture industry. It is going to be a case of the survival of the fittest as respects both production and exhibition. The open booking policies put out under the guise of a "selective plan" is either going to spell ruin or success to both the producer and exhibitor. In the writer's opinion it resolves itself into nothing more or less than the mere bartering of picture for public exhibition, and he foresees an early return to the previous methods of exploitation, or the star series plan of booking for the season of 1919-20 is certain to revolutionize the industry.

HERB L. WEIL,
Family Theater Co., Port Huron, Mich.

The Biggest Year

The coming year means its biggest year. The signs all point to this and none should be so blind that they won't read the very plain letters.

The most important event of the past year was, in my opinion, the way the home market opened to an English picture. I would give you the name of this picture only modesty forbids—I am handling it!

J. L. KEMPNER,
Cinema Dist. Corp.

Sees Four Reel Features

The coming year will see the establishment of producing organizations with a sound business policy of production and exploitation, the elimination altogether of stock floating concerns and the transient producer; the creation of independent producing concerns for the exploitation of individual stars; the increase in short subjects of merit, and the reduction in length of productions commonly styled features from six, seven and eight reels to a maximum of five reels. I predict features in four reel lengths, and the creation in innovations in subjects the like of which have never been heretofore attempted.

W. M. L. SHERRILL,
Frohman Amusement Corp.

Concentration

The coming year in the motion picture industry means CONCENTRATION from every angle—the concentration of production material in the hands of a few groups and the concentration of theaters in the hands of a few concerns. Out of it all will come several big business organizations instead of the chaos now prevailing.

W. W. HODKINSON.

Wonderful Opportunities

The greatest opportunities in the world for the education and entertainment of a public that has gone through three years of sorrow and is in an amiable mood to receive teachings of every good sort. Never in the history of the industry has it had such wonderful opportunities before it. The industry itself can become one of the greatest factors in the lives of the coming generation by bending its efforts to producing pictures that will educate and uplift—pictures that do not inevitably deal with the sexual question, pictures that bring a message that leaves an everlasting impression.

"ISSY" BERNSTEIN,
Natl. Film Corp.

Great Opportunity

The coming year will be the best year this industry will ever see, and the year that the little man as well as the big one, will have a chance to realize a nice profit.

KAROS & O'LEARY,
Eagle Lake, Texas.

Will Make No Prediction

It is impossible for me or anybody to conscientiously say what is going to happen during the coming year. Changes are constantly taking place, and I for one would not care to predict the future, as I do not believe that any man living knows what it's going to be. In regard to the operation of the theaters—fare be it from me to try to tell some of the boys how to run their theaters. I am satisfied that there is a great deal I can still learn.

MARCUS LOEW.

Brighter Than Ever

They look brighter to me than any time in the past, provided we do not have too much industrial strife. Every one has money—the movie is becoming more and more popular, and in this section, any way, I look for our best year.

H. M. THOMAS.

Better Than Ever

The prospects for the motion picture business have been improving year by year because exhibitors are gradually learning to be better business men and to know the difference between reckless promises and legitimate propositions. They have learned that it is foolish to book cheap pictures because they are cheap, and that it pays to get the best. They have learned that a picture they can get for a low rental is often much more expensive than one that costs them many times as much, because the cheap picture will drive people away, while the other will crowd their houses. For this reason the demand for good pictures is so big that producers are encouraged to spend big money for real stars, high-class stories and the best directors in the business, and consequently the prospects for the coming year are better than ever.

LEWIS J. SELZNICK.

Fewer, But Better Pictures

Prospects for the coming year in industry are very bright. There will be fewer pictures but they will be of greater merit than ever before.

MACK SENNETT.
Anthony Paul Kelly
Increased Admissions a Serious Problem

It is only fair to suppose that next year should be very prosperous as there are more people today than ever that have acquired the picture-going habit, and if the exhibitors are going to be able to show real, worthy pictures there is no reason that the present large patronage should not continue and, in fact, increase in number. There is, however, one quite serious problem to be confronted and that is too great an increase in the over-head of operating motion picture theaters, thereby necessitating a noticeable increase in the cost of admission, which I am afraid is going to have a very material effect upon the attendance. The motion picture patronage today is composed of the masses of which the greatest percentage are poor people or those in moderate circumstances. The motion picture theater is essentially the poor man's amusement resort and the small cost of admission has made it so. I am of the opinion that the raise of admission price is something needing serious problem to be confronted and that is too great you are going to change the picture-going habits of all the people.

I am not prepared to say what is going to be the result of the constantly increasing cost of film and other overhead expenditures. However, it is only a reasonable conclusion that if the operating expense of the theater is going to increase from 50 to 100 per cent, that the admission price is going to do likewise. The M. P. theater was created at 5 and 10-cent prices, which was its big successful bid for patronage. If it was up to me to set the policy, it would be "good pictures at popular prices." prices within the easy reach of all the people. Large attendance at small admission fees.

The legislature of Virginia last year adjusted the licenses in this state on the plea that the motion picture theater was the workingman's amusement place. On the strength of this plea the license rate where the admission fee is 30 cents or less, was made quite nominal and for that price of admission the license charge was made quite heavy, just four times greater.

When I speak of the motion picture theater, I do not refer to the big entertainment palaces such as the New York, Rialto, Strand and Rivoli or similar theaters in cities with a half million or more population, where a two-hour or more entertainment is given consisting of 35-piece symphony orchestra, an eight-reel picture program and some big vaudeville or concert act. I refer to the real dyed-in-the-wool motion picture theater where they go to see pictures and pictures only.

There are a thousand people to patronize the M. P. theater at 25 cents or less where there are not 200 at 50 cents or more.

The overhead cost of operating the theater is what influences the price of admission and when this gets too great you are going to change the picture-going habit from a daily incident to an occasional event for the wage earning people. It's too bad that something cannot be accomplished in the way of organization between the big units of the industry, namely, the Producers and the Exhibitors. This so far seems to be impossible. I am more or less familiar with the efforts to build a national exhibitors' organization and though the efforts have been strenuous and sincere enough, the results have been sorrowful. However, let's still hope for the best.

The cheap prices enables and encourages thousands of people to frequent picture theater which is a large percentage of them visit two and three theaters a day. This is what makes the big daily attendance. This they will not be able to do if the admission price grows too large.

JAKE WELLS,
Richmond, Va.

Wait and See

The season of 1919-20 to the motion picture industry should bring it to the apex of its development. The prospects for the coming year I am only too happy to state that they appear unusually rosy at this writing. The production of pictures has undergone a great change in a year's time. More attention is being paid to securing of good stories, and producers alike, that only a miracle-man could predict its success or failure. Fair and equitable film rentals, with practical efficiency and a visual degree of real service, would help immeasurably.

A cautious yet sensible admonition to every exhibitor in America, can be told in three words: "Wait and see."

E. V. RICHARDS,
Saenger Amusement Corp.

Production Undergoes Great Change

As regards the prospects for the coming year I am only too happy to state that they appear unusually rosy at this writing. The production of pictures has undergone a great change in a year's time. More attention is being paid to securing of good stories, and more attention is being paid to their proper presentation, than was the case a year since. Pictures will no more be credited to a single individual as time goes on. They will be the result of collective stellar talent, talent of the best in every department of production. Cooperation of writers, scenarists, directors and players is the order of the day and will be the general order of the business of picture production before many months.

JESSE L. LASKY,
Famous Players-Lasky.

Outlook Tremendous

I believe the prospects for the industry during the coming season are tremendous, mainly due to the fact that, with the war over, the markets of the world, some of which have been closed for four years, are again open to all business and the share of this business that will accrue to picture distributors is practically immeasurable in figures so great are its possibilities. With respect to the domestic situation, here too, the possibilities are extensive. Selective Booking, recently inaugurated by the leading motion picture companies, alters the whole financial aspect of the industry and promises an era of prosperity for both producer and exhibitor that has surely never been paralleled before in the history of the industry.

ARTHUR FRIEND.
Famous Players-Lasky.
FINDING THE MARKET

Most important of all phases of motion picture manufacture is the market.

Experience is of prime importance. Trustworthiness is vital.

We are in constant and intimate touch with the market. We know where your picture will sell for the most money. We'll get the biggest price for your negative from both domestic and foreign distribution.

Fair dealing and honest relations with producers and distributors have built for us an established and select clientele.

The next time you have a picture for the market consult us. Let us show you where the money is—and get it for you.

C. B. PRICE CO., Inc.

Motion Pictures
IMPORT — DOMESTIC — EXPORT
Times Building, New York City
Unanimous expression, barring a few, that closing of saloons will work to the ultimate profit of exhibitors—Some interesting and unique ideas.

Good, But Don’t Relax Vigilance

The thing we are sure of in this game is WHAT HAPPENS. Have seen Washington, Montana and California go closed (not dry) and they all acted differently. The effect on the film industry is the same, i.e., increased taxes, which means a greater, intensified showmanship to bear the added burden. B. O. results, I have found, are in direct ratio to the efforts expended—wet or dry, though both have their virtues as well as their faults. I have shared in and enjoyed increased patronage in the past by reason of prohibition but likewise I observe that when we tried to shut off power and coast awhile; business immediately dropped along with our relaxed vigilance. The answer is keep water in your radiator, gas in your tank, oil in your C. C. and look out for cops.

RALPH RUFFNER,
Rialto, San Francisco, Cal.

Business Increased 30 Per Cent.

We have had a very excellent opportunity of gauging the effect as we have been operating in a community that has been dry for three years, while other houses of our circuit are in towns that have been distinctly "wet" being railroad towns. The бизнес in our Woodland theater, in the three years the town has been dry has increased about 30% over what it was during the "wet" regime, and I am obliged to confess that a "dry belt" has certainly proved to be a winner.

W. STUART WEBSTER,
Strand Theater Circuit.
Woodland, Cal.

"Winnie" Sheehan’s Ideas

Motion pictures wherever they came in competition with the saloon put the saloon out of business, because they provide a better entertainment for less money, and because a man can take his entire family to a motion picture theater twice a week for a smaller sum than would be required for his personal amusement in a cafe for one evening.

Because motion pictures are the best amusement for the general public, and because the theaters are conveniently located a man who wants to forget his worries will naturally turn to a motion picture house where before his foot sought the brass rail.

Motion pictures have not fought against the saloon, they have merely attended to their own business by providing amusement to the public. Their reward for minding their own business will come with the increased patronage as prohibition becomes more and more effective.

WINFIELD R. SHEEHAN,
Fox Film Corp.

A Benefit

We know what will be the effect, as Washington has been dry for some three years, and we have had a wonderful era of prosperity. I believe that prohibition, in every case, is a benefit to the motion picture business, and I understand that this has been the case everywhere where prohibition has been put into effect.

H. B. WRIGHT,
Northwest Exhibitors Circuit, Inc.,
Seattle, Washington.

Of No Material Benefit

Inasmuch as Indiana has been dry for nearly two years we feel that we are able now to state what has been the result, and not have to surmise what the future will bring forth. In our opinion the effects of prohibition is of no material benefit in the way of increased attendance at picture shows. Whilst it is true that those who had formally spent a portion of their income at the saloons and clubs saved temporarily the amount they formally spent, but at once there were many avenues opening up that furnished ample opportunities for the spending of the surplus. Shortly after Indiana went dry we missed a great many familiar faces of women and children who were good attendants at picture shows. Upon investigation we found that these people were remaining at home. As one person explained to the writer, "John used to go up town after supper and myself and children went to the picture show but now John stays home at night and we feel that we ought to stay with him, which we have been doing."

Whilst business has been improving of late we credit it to the returned soldiers, who are not only constant patrons themselves but they are invariably accompanied with one or more friends, and to the generally prosperous condition of our U. S. A.

We see no real improvement that we feel can be credited to prohibition.

O’DONNELL-ESKRIDGE AMUSEMENT CO,
Washington, Ind.

Will Be a Great Thing

The introduction of prohibition in this country will prove a great boon to the motion picture business. Springfield has been dry for two years and business has increased at every theater in the city. Men who used to spend their time in saloons now bring their wives and families to the theater. prohibition will be a great thing for pictures.

W. W. WATTS,
The Vaudeville Amusement Co.
Springfield, Ill.

Receipts Sure to Increase

In Michigan prohibition has been put to a test. Its effect on the Moving Picture Industry has likewise made itself felt. I wish to go on record as saying that Moving Picture Exhibitors in any vicinage wherein prohibition has been put into effect may rest assured that their receipts will increase anywhere from twenty to thirty per cent.

HERB L. WEIL,
Family Theater, Port Huron, Michigan.

Sees Increased Business

In this section of the country we have not, of course, been up against the prohibition condition as yet, so that there is absolutely nothing aside from observation and deduction upon which to base a conclusion. Prohibition, as I see it, can mean nothing other than a decided increase in patronage for motion picture theaters and all amusement enterprises.

L. W. BARCLAY,
Mgr. Grand Amusement Co., Inc.,
Johnstown, Pa.
KENNETH WEBB
NOW DIRECTING
ALICE BRADY
FOR REALART PRODUCTIONS
Pictures Instead of Saloons

I do not think there is any doubt but what prohibition will have the effect of increasing the attendance at motion picture theaters. This will be so for two reasons. First, the man who has been in the habit of spending his evening in the corner saloon will now have no place to go but the moving picture house. Second, the money that he has been spending at the corner saloon will now go toward paying the admission fee for his entire family at the motion picture theater. This will be true of the smaller towns and cities more than in the big cities. I look for a very prosperous year ahead for the motion picture theaters and the entire film industry.

W. E. SHALLENBERGER,
Arrow Film Corp.

Add 15 Per Cent. to Income

National prohibition will add at least 15% to the income of the motion picture theaters of the country, or almost enough to pay the total film rental bill of the exhibitors of America. The average man and his family will spend a goodly portion of the money that previously went to the cafes and saloons at the theater, the opera, the motion picture house, the recreation park. It has been noted that the man even slightly under the influence of intoxicants does not patronize the picture theater; it is a class of amusement against which his alcoholic condition rebels. This man, sobered by constitutional law will not only turn to the picture shows to spend the time he previously loitered around the corner saloon, but his family will spend the money he saves by his abstinance for diversion and entertainment.

P. W. WELLS,
Howard-Wells Amusement Co. and Bijou Amusement Co., Inc., Wilmington, N. C.

Little Effect

Prohibition will have little, if any effect on the film industry during the coming year. Careful tabulation reveals the fact that it has had no bearing on our business in Detroit, although we have been "dry" for about two years. I appreciate that it is the usual thing to say "that it is helping greatly," but I cannot see that it has had any effect either way on the situation.

JOHN H. KUNSKY,
Detroit, Michigan.

Prohibition and Censorship

Prohibition will be a great boom to the motion picture industry. It is the only channel left in which the American public can dissipate a little small change. I sincerely hope that the impetus given to the business by reason of prohibition will not be offset by the ever increasing demand for censorship which is being daily fanned into a larger flame by unclean pictures. Censorship is not COMING any longer—it is HERE. It is a nip and tuck race between something good for the box office and something bad.

CHAS. C. PETTITJOHN,

Sees Business Increase

We own and control five theaters in four towns in Indiana and Illinois which have recently gone (partly) dry and frankly say that business increased about 30%. I have the figures and have to admit it.

THE MERIDIAN AMUSEMENT CO,
F. G. Heller, Managing Director,
Anderson, Indiana.

Helped Some

While the present prohibition law has hardly been in effect long enough to make an intelligible reply relative to the business, there is no question but what it has helped to some extent, as our business during the summer was better than last. Personally I think it will be several months before one can consistently make the proper prediction.

JACK F. TRUITT,
Sedalia Theater.

Work to Serve Public

Prohibition will be a direct help to increased box office receipts only in proportion to what other lines of business are benefited by the booze money going to other channels.

However, looking over records of six years in which a city was wet two years, dry two years, and then wet again my business was better during the wet period. But this was before the whole country was dry and it may make a difference.

In my humble opinion during the summer months our strongest competition is the automobile and daylight saving law.

I can see no rosy road to success which any condition of general business may bring.

One of my most successful years in the amusement business was during the period of business depression in all other lines. People sought amusements not only for the purpose of recreation but also for the purpose of forgetting their troubles.

I believe that more entertainment will be needed to supply the social hours that were taken with the elbow on the mahogany and foot on the brass rail.

At the same time it is doubtful whether anything on earth can supplement the moments of good fellowship that come with a ginfizz or highball.

The way to play safe is for the whole industry to work to serve the public with greater effort than ever. As we serve so shall we succeed.

FRANK REMBUSCH,
Motion Picture Exhibitors of America.

Theaters Replace Saloons

The effect of prohibition on the film industry during the coming year, briefly stated, will be the erection of numerous small motion picture theaters on property heretofore devoted to the saloon. This, in order to protect the property owners investment, and the motion picture theater is the only logical and sure proposition.

The increased attendance at motion picture theaters by men who heretofore devoted their evenings to the saloon, the cafe and the dance hall where liquor was served.

Because of this increased attendance a greater public interest in motion picture productions, and as a natural outcome of that a more active participation on the part of the public in the affairs of the industry. The reversion to the day of the 5c motion picture in small communities. The elimination of vaudeville in houses now devoted in part to vaudeville and motion pictures, and as a substitute for such eliminated vaudeville, there will be enlarged orchestras and musical specialties.

The use of the motion picture theater as a part of the entertainment by lecturers and those heretofore appearing on Chatauqua Circuits. The increase in price of the higher class motion picture theater; but possibly one of the most radical effects of the inauguration of prohibition will be the midnight performance as a regular procedure in certain theaters located in the larger cities.

WM. L. SHERRILL,
Frohman Amusement Corp.
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Consultation without obligation.

Rothacker
FILM MFG. CO. CHICAGO, U.S.A.

There are reasons—Come and see them.
Thirst for Pictures

Prohibition is bound to create a tremendous thirst—
for moving pictures.

R. H. COCHRANE,
Vice President, Universal Film.

Creating Patronage

There is no doubt that the prohibition will have a
world wide effect in creating a bigger patronage for
the motion picture theaters.

HARRY RAPF,
Selznick Pictures.

Increased Receipts

The effect of prohibition on the film industry during
the coming year will be felt by every phase of busi¬
ness—felt in terms of dollars and cents. Particularly
will the picture theaters feel the effects of prohibition
—by increased box office receipts. As a matter of fact,
increased attendance in picture theaters in the states
that went dry last year have given a fairly clear indi¬
cation of what national prohibition will mean to
the picture theaters throughout the country.

LEE A. OCHS,
United Theaters.

Up to Exhibitors

What effect is prohibition going to have on the
theater?
In those cities where prohibition has been a fact
for the past year or so, Detroit, Toronto, etc. the
theaters have enjoyed additional prosperity. The
diversion that men have found in bars, cafes and
saloons, will be substituted by the clean wholesome
and inspiring influence of the modern photoplay the¬
er. Many men will spend more time with their
families and together they will journey forth to their
favorite picture theater.

It is up to the exhibitors of the country to make
their theaters and entertainment so attractive, so that
the newly “created patrons” will never miss the foot
raill.

HAROLD B. FRANKLIN,
Managing Director, Shen’s Hippodrome,
Buffalo, N. Y.

Anticipate Benefits

I think the effect will be remarkably good. There
is no question in my mind that fifty per cent. of
the money spent on booze will find its way into the
box office of the moving picture theater.
In spite of what the world says, that the wealthy
support the distilleries from my personal experience
as a settlement worker in New York, I know that the
distilleries are supported by the poor man and the
middle class man. Now then, if they have no saloon
to go to, no back room of a saloon to sit and play
cards, it gives the wife an opportunity to make home
life more pleasant, to become better acquainted with
her husband and in this way promote a friendly rela¬
tionship in family life. The natural result is that this
man instead of sitting about with a bunch of cronies
drinking booze, he will take his family to the moving
picture theater and spend a pleasant evening.

I. BERNSTEIN,
National Film Corp.

Cannot Fail to Be of Advantage

The motion picture theater has always been the
consistent opponent of the saloon. The advent of the
picture showhouses has resulted in a decrease of liquor
stores and poolrooms throughout the country.
The effect of prohibition cannot fail to be of ad¬
vantage to the industry aside from the moral consider¬
tations, because money that still has been spent in
saloons will in a large degree flow naturally to the
theaters.
People must have entertainment. The saloon has
been called “the poor man’s club.” Why not call the
picture theater the poor man’s club—as well as the
wealthy man’s?
In the production of pictures there can be no detri¬
mental effect from the enactment of prohibition be¬
cause the pictures of today are on a plane that has
forever been lifted above the necessity of employing
liquor as even a contrasting effect. It may still be
used—pictures are not necessarily confined to the
present day and age. For odious comparison it may
offer certain advantages.

But even if we had to do away with it altogether
it would still be possible to make pictures that any
one would enjoy. If there cannot be—for example—vampires without liquor—let us dispense
with vampires—and so on.

JESSE L. LASKY,
First Vice President,
Famous Players-Lasky Corp.

Means Bigger B. O. Receipts

The experiences of exhibitors with prohibition in
states that went dry before the Federal War Time
act became effective are the best criterion of what bene¬
fits national prohibition will have for the motion pic¬
ture industry.
Reports from territories that were dry before July 1.
showed that box office receipts have increased approxi¬
amately 25% with saloons closed. This gain in patron¬
age is almost certain to result in territories that were
wet up to June 30.
Exhibitors who are closely in touch with local con¬
ditions are the most efficient judges of sources for new
revenue. In Michigan many theater owners who were
avowedly “wet” deliberately worked for prohibition be¬
because of the certainty that the elimination of bar
rooms would put motion picture theaters in the fore¬
front of popularity as places wherein to spend evenings.

J. D. WILLIAMS,
Manager, First National.

“Dry” Towns Worst Show Towns

Prohibition, unfortunately, is not a material help to
the show business. In the beginning one notices an
increase in business—then the pleasure-seeking
male element is still “milling” around for excitement.
But in the end it is a notorious fact that “dry towns”
are the worst show towns on the map. Kansas has
long been dubbed the “death trail” for road shows.
Personally I have jumped a theatrical company of
sixty-five people all the way from Trinidad, Colorado
to Perry, Oklahoma right through the glorious state of
Kansas, and only because conditions were unbearable
and prospects even in the best towns of the state so
bad that we didn’t dare take a chance. And the show
was a good one, too.

ROBT. W. PRIEST,
Film Clearing Mart.
DAVID G. FISCHER —
Director of "Where Bonds are Loosed"
PRODUCED BY WALDORF PHOTOPLAYS INC.
Distributed by WORLD
Business Improved

Out here in Nebraska we have been desert-like for over a year now. Business has been improved by prohibition greatly and now we don’t know what it is to eject a person. Any exhibitor who bemoans prohibition (except for his personal use) is barking up the wrong tree. At least that is what we have found out here.

H. M. THOMAS.

Expects Great Results

About the effect of prohibition on the industry I can only say that I expect great results. As we all know and as history has taught us, people must have entertainment and some sort of diversion and if it is taken away from them in one way they look for it in other ways. I expect a record breaking year as everything points towards it.

HUGO RIESENFIELD.

Thinking in Dollars

There is no doubt that prohibition will increase exhibitors’ profits.

LEWIS J. SELZNICK.

More Theaters, Less Saloons

Statistics show that almost as fast as picture theaters were built, saloons closed their doors. If I remember rightly, as far back as 1912 there were nearly 500 less liquor licences issued in Greater New York than there had been the previous year.

This was blamed on moving pictures. In other words, people who had been in the habit of frequenting saloons because they had no place else to go, soon found a congenial place to spend their time outside of the saloons. Now that the saloons have closed you will notice there is a marked increase already in picture theater building.

This answers itself the question as to the effect of prohibition on the film industry.

THEODORE W. WHARTON.

Business Improved

I believe that 90 per cent of the exhibitors throughout the country feel that their business has been improved so far by prohibition. In the southern countries, where I am interested, we have had prohibition for the past two or more years, therefore the present nation-wide prohibition act means no new situation in this territory. From an exhibitor’s standpoint, I don’t believe it advisable for the exhibitors to permit themselves to mix prohibition politics into the motion picture business: a neutral position would be best.

JAKe WELS,
Richmond, Va.

New Responsibility Added

The motion picture business, already greatly stimulated by the attitude of returning prosperity following the war, will derive a tremendous advantage out of prohibition. Regardless of what attitude one may have toward prohibition, it is certain that an impartial observation of the fact must show that the immense amount formerly spent in liquor will in a large proportion hereafter go to amusement enterprises. Of this the film industry is by all odds the most extensive and most important. Certainly this added interest in motion pictures by the great population of the United States puts a new responsibility upon all of us to give the world motion pictures that are clean inspiring and fascinating.—SAMUEL GOLDWYN.

Don’t Chortle

Effects of prohibition fine at present, but would not chortle too soon as reformers released from that job will be busy with other alleged reforms that may include a censorship on motion pictures.

D. W. GRIFFITH.

Will Materiaily Aid

Although it is still early to judge the effects of prohibition the prospects are that it will very materially promote the motion picture industry.

MACK SENNETT.

Will Prove of Great Advantage

There seems little doubt but that the effect of prohibition will prove of great advantage to the business. In practically all the districts where prohibition has gone into effect business in general is found to take on a more healthy appearance and merchants experience an increase in sales. The saloon has always more or less been competition to the motion picture theater. With the former “poor man’s club” extinct, the motion picture theater will receive its share of the benefit following the wake of prohibition enforcement.

MARRSHALL NEILAN.

Sees Marked Improvement

We are conducting Neighborhood Theaters and we can see a marked increase in attendance by men bringing their families to the shows now who did not before prohibition became effective here. In our opinion prohibition is a great help to the picture show industry in Texas.

ED. FOY,
FOy’s Neighborhood Theaters,
Dallas, Texas.

Should Benefit

Inasmuch as we have been operating a theater in the arid depths of Kansas for some ten years, during which time this state has drifted from a semi-dry state to a state of total aridity, we would not be able to answer your letter with any degree of assurance.

But, looking at the question as simply a matter of economics, we can not help but feel that the theaters will profit along with every other line of business because it is clear that if you remove any one line of business from our mercantile life the money spent in that line of business will naturally revert to other channels. A person does not have to have any great degree of imagination or intelligence to understand that this is absolutely true. Inasmuch as the inhibiting of hard liquors was largely an effort to secure pleasure, it logically follows that those who spent money for that sort of pleasure may look for some other form of entertainment and if that is the case the motion picture business may expect to be benefited to a greater extent than some other businesses.

STANLEY CHAMBERS,
Palace Theater Company, Wichita, Kans.

Will Gain Much

I am not a prohibitionist, having been in the liquor business for many years, but in my opinion the show business in general especially the picture shows, have gained at least 50 per cent already, and no doubt will still gain in the future, and can only contribute this increase on account of prohibition.

A. FISHER,
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Short Stuff

Short Reel Display

I consider the outlook for the short subject market in 1920 to be particularly favorable. During the past few years the public has rapidly become "picture wise." Padding, re-hashing plots that have grown old in the service, introduction of by-play, descriptive scenes and devices that tend to lengthen films but thin out the action, are no longer able to hold up their end with the public as they once were. In my opinion the public wants a more concentrated and more virile form of entertainment, combined with beauty, variety and improved photography. The whole tendency of our modern life is to concentrate on the best and pass over the obvious and the irrelevant.

In my opinion, short subjects, whether they are educational, comedy, drama or novelties, will find an increasing demand throughout the year. We intend to follow this policy almost exclusively during 1920. By giving our patrons concentrated portions of pure beauty in Nature's color, I feel that we will be in harmony with the coming demand. Stop motion, microscopic studies, unconventional treatment of scenic and educational material, both as to subject and as to photography, when well done are the kind of pictures that never fail of appreciation by even the most critical audiences.

WILLIAM V. D. KELLEY.
Technical Advisor of Prizma.

Universal

In the coming year Universal will always have two and maybe more serials in the market for release. At this time the Corbett serial, "Elmo The Mighty," "The Red Glove," and "The Lure of the Circus" are in the exchanges. Four new serials were started before September 15. These are: "Wits and the Woman," "The Petals of Pao Tze," which will be made in Japan, "The Man Hunter" and "The Strange Case of Cavendish." Universal releases three news weekly films each week. An original and high grade weekly release is the Screen Magazine. The latest styles, scientific discoveries, new dances, and comedy sketches are offered. Thirty newspapers co-operate with Universal on this release. Universal will release four brands of comedies for the coming year: "Lyons-Moran comedies, bi-weekly, the Okeh comedies, bi weekly, the Rainbow brand and the Century animal comedies. At present Universal is releasing one two-reel Western subject each week. This will continue for the coming year. In addition to the two reel Westerns a series of new Joe Martin comedies will be produced. Major Jack Allen will make three animal pictures for Universal next year. From time to time Universal will release short subject specials such as "Sinbad the Sailor," and the Pershing production "Pershing, the Weapon of Destiny."

Famous Players-Lasky Corporation

In the short subject field Famous Players-Lasky will have a varied list of comedies, scenics and magazine productions. Beginning Sept. 1st Famous Players released Paramount-Briggs comedies; Paramount-Burton Holmes Travelogues; Paramount-Post Nature Pictures; Ring Lardner comedies; a new series of Paramount-De Haven two-reel comedies, and the Mack Sennett and Fatty Arbuckle comedies. The Paramount magazine is produced by the Educational Department. The Burton Holmes Travelogues will be released weekly.

Goldwyn Pictures Corporation

Goldwyn will have more short reel releases the coming season than any previous year. Coming months will bring a marked development in the Goldwyn-Bay pictographs, the Bray studios will release three reels a week. Bray cartoons will be made in colors. The Bray Fantasy was first released in October. A new serial of "Smiling Bill" Parson comedies will be produced and the Ford News weekly, that has proven so popular with the small town exhibitor, will be continued.

Arrow Film Corporation

The Arrow Film Corp., who deal mainly in short releases, will have a large supply of this material for release the coming season. These are "Lightning Brice," a fifteen episode serial, "The Masked Rider" in 15 episodes, "The Lone Star Western Dramas," "Blazed Trail Productions," "Northwood Dramas," "XLNT Comedies," "Hank Mann Comedies," "Sunbeam Comedies," and "Arrow Comedies."

United Picture Theaters

United will release monthly a series of "Cuckoo" comedies produced by Mark M. Dintenfass.

Fox Film

Fox news is the latest news weekly to be put on the market and will be edited by Herbert E. Hancock. Pell Mitchell, formerly with the Gaumont weekly, will be news editor. Fox news will work in co-operation with the United Press. The Bud Fisher Mutt and Jeff comedies will be continued as weekly releases by Fox while the Sunshine comedies are also to be continued.
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"ATONEMENT" with Grace Davison & Conway Tearle
"THE LONG ARM OF MANNISTER" with Henry B Walthall
"THE SINS OF THE CHILDREN" with Stuart Holmes & Alma Hanlon
"VIRTUOUS SINNERS" with Wanda Hawley
"THE GIRL FROM NOWHERE" with Cleo Madison & Wilfred Lucas
"THE HIDDEN CODE" with Grace Davison
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Any omissions in the following list of exchanges and the product they distribute are due to the failure of concerns to supply reports.

ATLANTA, GA.

Consolidated Film & Supply Co., 111 Walton St.—Chaplin, Mack Swain, Ben Carter, Thos. H. Ince Star Western Drama, 32 Single-Reel Comedies; The Liberator, 15 Two-Reel Kay Bees.


Silpe Film Company, 67-A Walton St.—The Demons Shadow Serial, The Rise and Fall of the Confederacy.


BOSTON, MASS.


Major Film, Inc., 10 Piedmont St.—The She Wolf, Texas Guinan; Reclaimed, Mabel Julian Scott and Niles Welch; Echo of the Ages, Where Are We? Billy West Comedies, 15 Kay Bee Columbia Brand Re-issues, Anna Little: 12 Two-Reel Comedies; Jack Richardson—Anne Little, 12 Two-Reel Westerns. Handling: The Witches of War, The Demon's Shadow Serial, The Rise and Fall of the Confederacy.


BUFFALO, N. Y.


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“WHO CARES”
“ROMANCE AND ARABELLA”
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I give my personal supervision to the making of the productions of Burston Films, Inc., to assure all Exhibitors not only artistic excellence, but that box-office value which means money to them and satisfaction to their audiences.

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Author, Frederick Bennett, of Helen Holmes Serials, etc.
Cleo Madison

FIRST stage experience in the production of Captain Swift in 1909 playing emotional leads, then with the Morosco Company, playing seconds. In 1910 she appeared with James K. Hackett in summer stock, playing various roles, and later with Virginia Harned. For quite a period afterwards, Miss Madison was featured in stock as leading woman in most of the coast cities. In 1913 she entered the motion pictures, joining the Universal Company, under the direction of Phillips Smalley—Rex Brand, then under the direction of Mr. Turner, appearing as leading woman in the Pirate Series. She played leads in the Universal Company, working constantly and strenuously. Now, after an extended rest, she is getting back into the field with new enthusiasm and has two or three features which she expects to produce in the near future.

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I shall be able to give you my very best creative effort

BECAUSE

I shall have my own unit organization and the excellent and comprehensive co-operation of the

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CHAS. STALLINGS
Assistant Director
I have been asked to contribute (at so much a contrib) to Wid's Year Book. Being new in this business I didn't know who this bird (with that dehorned name) was and as for his Year Book, I didn't know they issued an almanac in the Moving Picture Business. He said in his letter that he was very deserving and had done a lot for the business. Now before I jarred myself loose from any coin (as Goldwyn don't pay for this ad) I looked up this guy's references and found he had done a lot for the business. He had told the truth about it and I found that his publication was as much sought after in the movie industry as the Police Gazette used to be in the barber shops. He says his book is rehash of last year's pictures—personally I think the dead should be allowed to remain. President Wilson and I each have fourteen points. He took his to Paris where they not only saw his fourteen but raised him twelve more, I brought my fourteen points to the coast. The first five and principal of mine are a wife and four children in itself constitutes a novelty in this business, that is provided you still live with them.

Point number six: I heard there was a movement on to revive moving pictures.
Point number seven: Producers decided to make fewer and worse pictures. They may make fewer but they will never make worse.
Point number eight: I hold the distinction of being the ugliest man in pictures.
Point number nine: Caruso and I and Jesse Willard were the last to go in.
Point number ten: Goldwyn figured by getting a good cast and good story, it would about offset the action of the star.
Point number eleven: I can't roll a cigarette with one hand and can't whip but one man at a time (and he must be littler than I am).
Point number twelve: I made a picture last year and some theatres bought it. So they figured if I made another one they could double the sale on this one. Get two to use it.
Point number thirteen: Moving pictures are the only way in the world that you can play a town and not have to worry about the hotels.
Point number fourteen: It's the only business where you can sit out front and applaud yourself.

WILL ROGERS.

P. S. If I don't last in the business till the next Year Book is issued I take this means now of wishing everybody Good Luck as I have certainly met some fine folks out here in the business. I love it and only hope I am able to string along with you even if its in the rear and Oh you know what I like, to forget the climate, isn't it dear? Turkey is the only other prohibition country in the world besides us. If we enjoyed a few of their privileges it wouldn't be so bad.
Victor Schertzinger
M. P. D. A.
Supervising and Directing
MABEL NORMAND
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Directed by
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Markham Bldg., Hollywood, Cal.
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"My Lady's Garter," "White Heather"
"Broken Butterfly"
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OF THE RAT"

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Censorship

The situation, state by state, with regard to this important problem—Detailed information relative to the battles fought in various communities.

"I firmly believe that censorship is today the most serious problem confronting the industry. It is a question which should receive the closest attention of all those interested to see this great and growing business reach the point where it will be classed as the first of all the industries of the world."—Gabriel L. Hess, Chairman of the Censorship Committee of the National Association.

States in which bills proposing censorship were filed during past year:

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as well as a special censorship bill filed with Board of Aldermen of New York City.

Each of these proposed bills failed of passage.

Federal Censorship Killed

In addition to these State measures Congressman Randall, Rep., California, introduced a bill in the House, No. 1477, providing for a Federal M. P. Commission. Referred to Judiciary Committee. Never reported. Griffith killed this by lining up opposition among Randalls constituents in Los Angeles.

Censorship Committee of National Association

D. W. Griffith
P. A. Powers, (Universal)
Gabriel L. Hess, (Goldwyn)
William A. Brady, Member ex-officio.
Lewis Innerarity, (Pathé)
Paul H. Cromelin, (Inter-Ocean)
Arthur S. Friend, (Famous Players-Lasky)
J. Robert Rubin, (Metro)
Walter W. Irwin, (Famous Players-Lasky)
Frederick H. Elliott, Secretary.

SITUATION IN INDIVIDUAL STATES

Alabama

R. B. Wiley, Strand Amusement Co., Montgomery, state chairman. The Alabama situation hinges directly on the outcome of the fight in Georgia. The National Association believes that the results will be satisfactory.

Arizona

Through the activities of Albert G. Simms, attorney, Albuquerque, and James Carrigan, of Deming, N. M., the censorship bill failed of passage.

There will be no censorship in Arizona during the next two years.

California

Drastic bill introduced. D. W. Griffith and Arthur Ryan took personal charge of the fight and were successful in preventing passage of the measure.

Connecticut

No censorship agitation during the past session of the legislature.

Colorado

Through the cooperation of the Rocky Mountain Screen Club, H. T. Nolan, Denver, president, the Furrow censorship bill, was not reported by the House Committee.

York.

The committee failed to report out the bill.

Delaware

Benjamin Schwartz, Victoria Theater, Wilmington, state chairman. No censorship agitation at present.

Florida

Charles D. Cooley, Strand Amusement Co., Tampa, in charge of censorship matters in state.

No antagonistic bills introduced during the last legislature.

Georgia

Two censorship bills introduced in the legislature. Arthur Lucas, district manager, Goldwyn Atlanta, is conducting a campaign which bids fair to meet with success.

Idaho

Herman J. Brown, 27 Merino Bldg., Boise, state chairman. No censorship bills introduced.

Illinois

When the Buck censorship bill (Senate bill 77; 51st G. A., 1919) was introduced on Feb. 5, 1919, Aaron Jones of Jones, Linick & Schaefer was invited to lead in the work of organizing the opposition. Unable to continue the work, Jones later relinquished the chairmanship to Peter J. Schaefer.

Lewis F. Jacobson lent invaluable aid to the committee in a supervisory capacity.

Dr. Samuel Atkinson was delegated to organize the field campaign and forcibly presented his arguments throughout the state and inaugurated a number of innovations which met with instant success. Under his direction tens of thousands of special pamphlets were printed and placed in the hands of legislators and other prominent public officials where they would do the most good. Slides and trailers were run in hundreds of theaters.

Miss Janet Priest took a keen interest in the fight and secured the valuable cooperation of the Better Photoplay League of America, of which she is executive secretary.

Martin J. Quigley, editor of Exhibitors Herald, devoted considerable time and energy to the campaign.

Miss Rose Tapley, of Famous Players, made a tour through the state interviewing club women, special writers, etc.

President William A. Brady of the National Association, Paul H. Crémelin, Walter W. Irwin and Gabriel L. Hess, appeared before the commission on moving picture censorship in Chicago on March 28, 1919, to argue against the establishment of a municipal board of censorship in Chicago.

On May 20, Walter W. Irwin, Charles C. Pettijohn and Frederick H. Elliott attended the hearing on the Buck bill before the House Judiciary committee at Springfield.

The situation in Illinois was made doubly hard by the showing of two pictures—"Fit to Win" and "The End of the Road"—in the theaters of Chicago during the hottest part of the fight. The proponents, of course, seized these pictures as concrete examples of why the state needed censorship, but their contentions in this regard were promptly met by proof that the censorship committee in New York had for weeks been supporting Commissioner of Licenses Gilchrist in his efforts to suppress these pictures in Greater New York.
GUY EMPEY
IN A SERIES OF
HIS OWN PRODUCTIONS
Indiana
Representative Buchanan, of Indianapolis, introduced a censorship bill during the early part of the year. Immediate steps were taken to oppose the bill through Frank J. Rembush, national secretary of the M. P. E. of A., who secured the cooperation of the president of the State Women's Clubs, exhibitors and the exchange managers.

Owing to local conditions, it was not practicable to use trailers, slides or pamphlets. Results were obtained by conferences and meetings with leading public officials. C. C. Pettijohn, Exhibitors Mutual, played an important part in this work. The committee failed to report the bill.

Iowa
The censorship committee conducted the campaign through A. H. Blank, Garden Theater, Des Moines, state chairman. The legislative committee failed to report the bill.

Kentucky
Lee L. Goldberg, Rex Theater Bldg., Louisville, state chairman. No censorship legislation introduced.

Louisiana
No censorship legislation introduced.

Maine
Alfred S. Black, the Black Circuit, New England Theaters, Rockland, Me., state chairman. No attempts to introduce adverse legislation were made during the last session. The Maine legislature does not meet again until January, 1921.

Massachusetts

Michigan
The Tufts censorship bill (Senate bill 98) was introduced. John H. Kunsky, Madison Theater, Detroit, C. H. Seaman, Consolidated Theaters, Inc., Grand Rapids, J. E. Flynn, president Board of Motion Picture Exchange Managers, Detroit, and George W. Trendle, Detroit, led the fight opposing the bill. The Minneapolis Film Board of Trade also was in the fight. Although the bill succeeded in passing the Senate, the House Committee to which the bill was referred failed to report it out and the legislature adjourned. The Governor of the state called an extra session of the legislature and strongly urged the enactment of the Tufts censorship bill—making it necessary to again conduct a campaign in opposition. The extra session of the legislature failed to take any action, and the bill failed of passage.

Minnesota
A bill introduced by Senator Peterson and referred to the committee on general legislation. Theo. L. Hayes, New Garrick Theater, St. Paul, led the fight. A joint committee of 15 was organized, consisting of five from the Minneapolis Film Board of Trade, five from the Theatrical Protective League and five from the North Western M. P. Exhibitors Asso., with Hayes in direct charge.

The Women's Federated Clubs injected themselves into the situation and strongly urged the passage of the bill. Several public hearings were held where forceful arguments were presented. On March 20, the bill was recommended for indefinite postponement.

Mississippi
A. B. Cook, Jackson, Miss., state chairman. No censorship legislation introduced.

Montana

Missouri
The fight in Missouri was led by Hector M. E. Pasmezoglu, president of the Congress Amusement Co.

A systematic campaign was conducted against House bill No. 327, introduced by Representative Ferguson and Hackett, and Senate bill No. 292, introduced by Senators Cunningham and Gray.

Circulars and bulletins were sent to all exhibitors. A large number of pamphlets and slides were furnished by the National Association. The entire state was covered by means of a series of sub-committees.

A flood of personal appeals poured in on the members of both houses.

The Exchange Managers Association of St. Louis cooperated. H. M. Thomas, Ritalto Theater, Omaha, Neb., offered valuable suggestions which had been successfully used in the campaign in his state.

An interesting feature of the fight was the introduction by the proponents of the bill of "cutouts" ordered by the Pennsylvania Board of Censors. The injustice of this was proven by Pasmezoglu.

Both committees failed to report the bills.

Nevada
Dale Hurst, Grand Theater, Reno, state chairman. No censorship bills introduced.

Nebraska
House bill No. 355 introduced by Representative J. Reid Green. H. M. Thomas, Strand Amusement Co., Omaha, Neb., led the fight.

Thomas immediately conferred with members of the Exchange censorship committee and devised a system for procuring petitions by theater patrons; arranged for speakers to explain the evils of the proposed bill; slides were shown, and an intensive newspaper campaign inaugurated.

There is but one large town in the State—Omaha. The result is a large number of farmer legislators who are opposed to all kinds of amusements on general principles. Coupled with the fact that the women's clubs of the state were behind the bill, it was immediately evident that the censorship committee had difficult opposition to overcome.

During the fight the Nebraska Federated Women's Clubs published a statement to the effect that the National Board of Review was controlled by motion picture producers. This statement was branded as unqualifiedly false and served as an opportunity for W. D. McGuire, Executive Secretary of the Board, to clarify the mind of the public on the aims and purposes of his organization.

The C. L. U., Omaha Chamber of Commerce, Clearing House Asso., Retailers' Asso., Manufacturers' Asso., and Hotel Men's Asso. cooperated. The bill was killed, 62 to 20.

New Hampshire
State chairman C. H. Bean, president of the M. P. Exhibitors League of New Hampshire, has conducted a campaign of education to offset the propaganda work of the reform element.

Pamphlets were widely distributed in Manchester, Concord and several other local points. No censorship bills have been introduced in the state.

New Jersey
Dr. Charles Hespe, 385 Central Ave., Jersey City, and Louis F. Blumenthal, of the Exhibitors' Trade Review, led the fight in opposing the censorship bill.

The bill introduced was not reported out of committee.

New York
Slacker bill, No. 1088, introduced on March 6, passed the Assembly and was referred to the Judiciary committee but through the efforts of Senator James J. Walker was withdrawn from committee and returned to the general calendar, where it remained until the adjournment of the legislature.

In connection with the censorship situation in this state the New York State Conference of Mayors has
WILFRID NORTH
DIRECTOR
GUY EMPEY PRODUCTIONS
adopted resolutions providing for the appointment of a committee to investigate censorship matters in a general way. In response to a request from William P. Capes, Secretary of the conference, the executive committee of the Natl. Asso, has designated the following to represent the industry on the committee:

Walter W. Irwin, representing the Producers Division;

Gabriel L. Hess, representing the Distributors Division;

J. F. Brulatour, representing the Supply and Equipment Division;

Sydney S. Cohen, representing the New York State Exhibitors.

New York City

One of the most striking victories of the year was won in the City of New York. An ordinance was introduced in the Board of Aldermen by Augustus M. Wise on April 22.

A public hearing was held at the City Hall which was attended by Walter W. Irwin, John Robert Rubin, Paul H. Cromelin, Frederick H. Elliott, Ralph Folks, Dr. Everett D. Martin, W. D. McGuire, Jr., James P. Holland, Mrs. Grace Humiston, Gabriel L. Hess, and many others, who presented the industry of the attempt to saddle censorship upon the city of New York.

On June 10, the Committee on General Welfare unanimously accepted the report of its chairman, Alderman William T. Collins, condemning the bill.

North Carolina

The fight against the censorship bill introduced in the General Assembly of North Carolina was conducted through H. B. Varner secretary and treasurer of the M. P. E. Asso., Lyric Theater, Lexington, N. C.

The Assembly ended in March and the bill automatically died.

North Dakota

Under the direct supervision of the Minneapolis Film Board of Trade the censorship bill was defeated during the early part of the session.

Ohio

Every reel of film of whatever nature, intended for public exhibition in Ohio, must first be submitted to the Ohio Board of Censors; and be approved by it before it may be exhibited publicly. The Board charges one dollar per reel of a thousand feet or less, for pictures screened in its projection room, and the same charge is made for duplicate prints. A five-foot leader must be attached to the film in advance of the title of the picture. Failure to observe the orders of the Board of Trade the censorship bill was defeated.

Pennsylvania

At the eleventh hour of the last session of the legislature a bill was enacted requiring the distributors of the motion pictures within the commonwealth to file a bond with the State Board of Censors in double the amount of deposits received from exhibitors in the state; also licensing of all films shown in the state.

The Stanley Co. of Philadelphia, James B. Clark, President of the Rowland & Clark Theaters, Pittsburgh, Mayor Babcock of Pittsburgh, and State Senator Leslie led the fight.

Governor Sproul vetoed the bill.

Rhode Island

Charles H. Williams, manager of the Strand, Providence, state chairman.

No antagonistic bills have been presented and none is contemplated at the present time.

South Carolina

H. B. Varner, conducted the fight against the censorship bill introduced.

The bill died in committee.

Tennessee

Charles A. MacElravey, Majestic Amusement Co., Memphis, Tenn., state chairman of the censorship committee, was successful in conducting a campaign preventing the passage of bill introduced in the legislature of that state.

Vermont

E. R. Hutchinson, Burlington, Vt., state chairman.

No antagonistic legislation introduced. The legislature does not meet again until January, 1921.

Washington

No censorship legislation was introduced.

L. O. Lakanen, president of the Northwest Film Board of Trade, state chairman.

Washington, D. C.

H. M. Crandall, 934 F. St., N.W., Washington, D. C., chairman for the District of Columbia. He works in conjunction with R. B. Smeltzer and Oscar S. Morgan, president and secretary, respectively, of the Exchange Managers' Association, and the National Association's Washington representative.

Wisconsin

On March 13th, 1919, a decidedly vicious bill (551-A) was introduced into the lower house by Assemblyman George Oakes of St. Croix County. It was referred to the committee on state affairs.

Ralph W. Jackman, and F. J. McWilliams, Grand Theater, Madison, were appointed to conduct the opposition.

The exhibitors throughout the state were mobilized and gave a good account of themselves in a stirring campaign. Again the value of circulating petitions, slides and trailers, the use of Four Minute Men, announcements in programs, and extensive newspaper advertising was proven. The women's clubs of the state were well organized in favor of the bill but could not refute the strong arguments presented against its passage.

A hearing was held May 1; on May 2 the bill was recommended for indefinite postponement.

Fight Against Salacious Pictures

In practically every campaign, notably in Illinois, the proponents of censorship bills have come forward with several pictures of questionable character and offered them as their main argument in favor of censorship.

Your committee has devoted much time and effort to two pictures—"Fit to Win" and "The End of the Road," which were produced originally for exclusive exhibition in army cantonments, and later, in some unexplained manner, fell into the hands of private individuals. These pictures are now being shown, as a commercial proposition, to mixed audiences throughout the country. The result is that the indulgence of the public against these films has caused the entire motion picture industry to suffer.

Commissioner of Licenses John F. Gilchrist, New York City, made a test case of "Fit to Win" by revoking the license of the Grand Opera House, Brooklyn, where the picture was on exhibition. The owner of the film, however, backed by the Public Health Service of the United States, secured an injunction restraining the Commissioner from Interfering with the picture, which was vacated and the exhibition of the picture prohibited. The owner of the picture then made application for the same relief to the United States Courts, and notwithstanding a decision in the lower
FLORENCE EVELYN MARTIN
LEADING WOMAN
GUY EMPEY PRODUCTIONS
State Regulations

Brief but important data regarding existing statutes in force throughout this country.

Alabama
No state legislation. Local ordinances cover building and projection.

Arizona
No state laws governing industry.

California
State legislation covering many points especially with reference to contracts. Involved and intricate legislation affects a number of important matters. Special building and projection statutes in various cities.

Colorado
No state laws regulating pictures. Blue law exists but has never been enforced regarding Sunday shows.

Connecticut
Local ordinances only. Last legislature enacted law which prohibits the carrying of film in street or railroad cars where passengers are carried.

Delaware
Local regulations only relative to projection and building.

Idaho
No general laws. Sunday shows matter of local option. Local ordinances cover projection and building. No censorship or shipping regulations in force.

Kentucky
Has no state law pertaining to motion pictures with exceptions of rules enforced by state fire marshal. State law regarded as dead regards Sunday closing. Individual cities act as censors. No state law governing shipping.

Kansas
State Board of Review acts as censor. This department, however, has nothing to do with shipping or Sunday closing regulations. Local ordinances govern building and projection regulations.

Massachusetts
Building and projection ordinances. Local authorities censor.

Minnesota
State regulations relative to projection and building plans. All film must be shipped in standard metal containers.

Michigan
New laws effective relative to showings for religious, mechanical and scientific purposes effective Aug. 14. State laws relative to projection only. Shipping in standard metal cases.

Missouri
No regulations other than projection and building laws.
No regulations, save local ordinances covering building and projection. No censorship or Sunday laws.

Maryland
State censor body in existence. No shipping regulations. Local ordinances cover building and projection regulations.

Maine
Revised statutes, 1916, Chapter 32, sections 14 to 18 cover all special picture legislation save for special statutes affecting projection. No Sunday shows permitted. Local censorship in effect at various points. No shipping regulations.

New Hampshire
Special statute regarding shipping. Local ordinances otherwise cover save that general laws regarding theatrical shows also govern pictures. But these have never been invoked.

North Dakota
Local regulations apply to building and projection. No shipping laws.

North Carolina
Local ordinances only covering building and projection. No state law relative to shipping.

New York
Local ordinances only relative to building, and projection. No state law relative to shipping but standard metal cases usually employed. New York city fire department insisting on all film being carried in street cars in metal containers. Last legislature passed law allowing cities and towns to have local option as to Sunday shows.

New Mexico
No state regulations. City ordinances and special laws only.

Nevada
No regulations.

Nebraska
State regulations relative to projection and exits. All film must be shipped in standard metal containers.

Oregon
No general laws regarding pictures. Local statutes cover building, projection and censorship.

Ohio
State law relative to projection and building.

Pennsylvania
Censor laws and board. Local ordinances regarding building and projection.

Rhode Island
Building regulations under local ordinances. State law relative to projection. No shipping regulations.

South Dakota
No state ordinances, but local regulations for building and projection. State law prevents any labor on Sunday but does not affect exhibition generally.

South Carolina
No state regulations. Local ordinances affect projection and building, especially exits.

Tennessee
No state regulations, but local ordinances cover building and projection. Standard shipping cases demanded.

Texas
Local ordinances cover projection and building. No shipping regulations.

Utah
No state regulations save projection and exits. Local ordinances chiefly cover these points.

Vermont
State regulations protect shipping and prohibit Sunday shows. Select men of cities and towns, however, decide on Sunday showings. Local ordinances for building and projection.

Virginia
Local regulations relative to buildings, exits, projection, only. Standard metal cases usually used for shipping. No state laws.

Washington
No state laws. Olympia and other cities have local ordinances chiefly concerning projection. No state laws regarding shipping.

Wyoming
No state regulations relative to shipping. Local authorities handle building and projection regulations.

Wisconsin
State regulations pertaining to projection. Local ordinances cover building. No shipping laws.
Emile Chautard

Director

EMILE CHAUTARD PHOTO PLAY NOVELS
MAYFLOWER PHOTO PLAY PLAY CORPORATION

STARS

Elsie Ferguson  Pauline Frederick
Clara Kimball Young  Alice Brady
Vivian Martin  Robert Warwick
Holbrook Blinn  Doris Kenyon
Gail Kane  Emile Poline
Jeanne Eagle  Francis Nelson
Montag Love  Frederick Warde
## Incorporations of the Year

### NEW YORK

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<td>A &amp; S Producing Corp.</td>
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<td>William Fox Play Co.</td>
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Robert Z. Leonard

Director

JOHN ARNOLD
CAMERAMAN

Five Years With Metro
Member American Society Cinematographers

METRO STUDIOS, HOLLYWOOD, CALIF.
<table>
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<tr>
<th>Company Name</th>
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<td>Moving Picture Tour Corp.</td>
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<td>Arcadian Film Corp.</td>
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<td>L' Star Laboratory</td>
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<td>Oscar Hammerstein's Grand Opera Corp.</td>
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<td>Dalton Enterprises Co.</td>
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<td>R. M. W. Corp.</td>
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<td>Quebec Amusement Co.</td>
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<td>Clarendon Productions</td>
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**NEW JERSEY CORPORATIONS**

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<td>A. D. F. Amusement Co.</td>
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<td>Bangor Opera House</td>
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<tr>
<td>National Commercial and Amusement Co.</td>
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<tr>
<td>Jans Distributing Corp.</td>
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<td>Fabian, Zucker, Steinco.</td>
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<td>Three Star Amusement Corp.</td>
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<td>Widescope Camera Co.</td>
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<td>Liberty Theater Co.</td>
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<tr>
<td>Creston Feature Pictures, Inc.</td>
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<tr>
<td>Paramount-Essex Theaters Co.</td>
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<tr>
<td>Amboy Theater Co.</td>
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**DELAWARE CORPORATIONS**

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<td>National Operating Corp.</td>
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<td>Van Kirk Holding Co.</td>
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<td>Exhibitors Booking Corp. of Cen. W. States.</td>
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<tr>
<td>Exhibitors Booking Corp. of Central States.</td>
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<td>Exhibitors Booking Corp. of N. E. States.</td>
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<td>Pathe 1,000,000 Films Corp.</td>
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<tr>
<td>Feature Pictures Corp.</td>
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<td>Triangle Trading Corp.</td>
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<td>Victoria Photoplay Production Co.</td>
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<td>Woodland Amusement Co.</td>
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<td>American Amusement &amp; Theatrical Co., Inc.</td>
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<td>Ideal Amusement Co.</td>
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<tr>
<td>Majestic Amusement Enterprises, Inc.</td>
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</table>
CATHRINE CURTIS CORPORATION
LOS ANGELES, CALIFORNIA

CATHRINE CURTIS
PRESIDENT

GEORGE M. TAYLOR
VICE PRESIDENT

DORMAN T. CONNET
SECRETARY & TREAS.

BOARD OF DIRECTORS

ALBERT L. JUDSON
E. R. PIRTL

KATHRINE CURTIS

THORPE SPALDING

WILLIAM DEWEY LOUCKS

GEORGE J. WHALEN

ROBERT N. SIMPSON

REES LLEWELLYN

COUNSEL

MALCOLM MCLELLAN

LOUCKS & ALEXANDER

GEORGE M. TAYLOR
NEW YORK CITY

NEW YORK OFFICE

INTRODUCING

120 BROADWAY

CATHRINE CURTIS
NEW YORK CITY
SCREEN INTERPRETER
<table>
<thead>
<tr>
<th>Company Name</th>
<th>Value</th>
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<tbody>
<tr>
<td>Supreme Pictures, Inc.</td>
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<tr>
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<tr>
<td>Burton King Pictures Corp.</td>
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<td>Colonial Theater Co. of Boston</td>
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<tr>
<td>Creston Feature Pictures, Inc.</td>
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<tr>
<td>Guy Empey Pictures Corp.</td>
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<tr>
<td>Gunther Amusement Co.</td>
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<tr>
<td>Hamilton Theaters Corp.</td>
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<tr>
<td>Missouri Theater Co.</td>
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<td>United Artists Corp.</td>
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<tr>
<td>American Camerascop Corp.</td>
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<td>Automatic Reel Co.</td>
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<tr>
<td>Creation Films, Inc.</td>
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<td>Eminent Authors Pictures, Inc.</td>
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<td>Famous Attractions, Inc.</td>
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<td>Metro Realty Co.</td>
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<td>Preferred Pictures Corp.</td>
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<td>United Picture Productions Corp.</td>
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<td>Victory Feature Film Co.</td>
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<td>Walbridge Park Coliseum Co.</td>
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<td>Adams Theaters Co.</td>
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<td>Mitchell Lewis Prod. Inc.</td>
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<td>Niles Velch Prod. Inc.</td>
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<td>Seena Owen Prod., Inc.</td>
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<td>United States Photo Play Corp.</td>
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<td>United Attractions, Inc.</td>
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<td>West End Amusement Co.</td>
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<td>Armenia Film Co., Inc.</td>
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<td>All-American Film Service, Inc.</td>
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<td>Graphilm Motion Picture Corp.</td>
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<td>International Attractions, Inc.</td>
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<td>John Cort, Inc.</td>
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<td>Los Angeles Photo, Inc.</td>
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<td>Glass-Slides Moving Picture Machines Corp.</td>
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**CALIFORNIA CORPORATIONS**

- Brentwood Film Co.                  | 50,000      |
- Pacific Coast Film Co.               | 50,000      |
- Rialto Theater Co.                   | 100,000     |
- Motive Motion Picture Corp.          | 200,000     |
- Standard Film Co.                    | 20,000      |
- Am-Erin Film Co.                     | 50,000      |
- American Society of Cinematographers | No Capital  |
- Democracy Film Co.                   | 50,000      |
- San Francisco Film Exchange Board of Trade | No Capital  |
- Pacific Photo Products Co.            | 20,000      |
- Solznick Pictures Corp.              | 2,500 shares | No par value |
- Cleo Madison Feature Film Co.        | 50,000      |
- National Motion Picture Camera Co.   | 10,000      |
- American Theater Co.                 | 10,000      |
- Koerner-Macmillan Pictures Corp.      | 25,000      |
- Hermann Film Corp.                   | 50,000      |
- Swastika Films Corp.                 | 100,000     |
- Staton Western Film Corp.             | 50,000      |
- Faizee Film Prod., Inc.              | 200,000     |
- Oregon Hippodrome Co.                | 10,000      |
- Wilson Theater System                | 250,000     |
- Federal Photo Plays of California    | 50,000      |
- Circle C Film Co.                    | 75,000      |
- Actors’ Association of Los Angeles   | No Capital  |
- Mitchell Lewis Prod. Co.             | 200,000     |
- Premier Picture Co.                  | 75,000      |
- Ogha Grey Zacskef Film Corp.          | 50,000      |
- Novograph Film Corp.                 | 25,000      |
- Southern Film Co.                    | 200,000     |
- Macaulay Master Photo Plays          | 25,000      |
- Cheeswright Studios, Inc.            | 25,000      |
- Clancy Super-play Corp.              | 200,000     |
- Catalina Submarine Film Co.          | 50,000      |
- Theater Arts Alliance                | No Capital  |
- San Francisco Studios                | 500,000     |
- Paton Films, Inc.                    | 100,000     |
- Alkirs Photo Play Co.                | 25,000      |
- Latina Prod.                         | 100,000     |
- Cosmos Pictures Corp.                | 350,000     |
- Garson Studios, Inc.                 | 100,000     |
- Turlock Theater Co.                  | 100,000     |
- Pacific Theater and Realty Co.       | 25,000      |
- Callmade Pictures                    | 25,000      |
- Blue Star Amusement Co.              | 100,000     |
- Diana Motion Pictures                | 200,000     |
- Fine Arts Film Corp.                 | 1,000       |
- Golden Days Picture Plays, Inc.      | 50,000      |
- Pasadena Theater Co.                 | 150,000     |
- Haworth Studios                      | 250,000     |
- Exhibits of Los Angeles              | 50,000      |
- Western Film Corp.                   | 50,000      |
- Annette Kellerman Educational Pictures | 25,000      |
- Beaux-Art Features Co.               | 50,000      |
- Fraser Motion Picture Syndicate      | $250,000    |
- Virginia Harris Photoplay Co.        | 50,000      |
- Paul Studios, Inc.                   | 2,500,000   |
Announcement

of

Edwin Carewe's
Formation of his own motion picture producing company—
to produce a series of merit productions for release by
Pathé Exchange Incorporated.

Edwin Carewe Productions
Incorporated
1457 Broadway
Bryant 6325
New York City
The Foreign Outlook

Expert ideas on this, the most important problem to American producers—Opportunities in foreign fields opening—Some difficulties to be overcome.

There will be more American films shown in the foreign countries than ever before now that the field is open for the producers on this side. David P. Howells who handles the First National and United Pictures for the entire world outside of United States, and controls Metro and Selznick for the Orient, says:

"During the war the European countries were flooded with American made films. There were none other available, the European producers were not in a position to offer competition. This does not alter the fact that American films are popular. The European play-goer demands that a majority of the program be made up of American films. The future of the American production in foreign market is assured.

"The time is passed when a distributor can buy the foreign rights for a production and then sell it to a European agent for circulation and let the matter drop. The distributor must make a judicious selection of all films bought for the foreign market for foreign buyers have been "stung" so much in the past that are always wary of the distributor who sells them one bad picture.

"The picture that pleases the Chinese may not "go over" with picture fans in Argentine. The distributor must have an intimate first hand knowledge of the foreign markets before he buys."

Pathe Big Factor

Pathe always was a big factor in the foreign field. They were firmly established in Europe before the war. Canadian territories are handled direct by the American export department of Pathe. All other countries are taken care of by the French company. Business is done on a rental basis which leaves Pathe in control and with the right to seize any positive film that the proper lease cannot be shown for. Pathe pictures are released in the United States, Canada and Australia at the same time. The South American and Oriental markets follow later while the London program comes several months later. After this comes the "general edition" of the French Pathe which is used for Continental Europe.

Pathe News is just as popular in the foreign market as it is in the United States.

Pathe was the first film concern to invade the Central Powers after peace was declared. The old exchanges were re-opened, Serials were something new in Europe and Pathe is making them more popular every day. Present conditions in Russia make it impossible for any firm to do business there. When order is restored Pathe will invade that field.

Vitagraph in the Foreign Field

A. E. Smith, of Vitagraph, was among the first of the American producers to invade the foreign field after the armistice was signed. One of Vitagraph's first post-war activities was the purchase of Ruffell's system of exchanges in England. Ronald A. Rader, Paris representative for Vitagraph and who was called back to this country during the war, has been sent back to Paris and has opened new offices in France. A. E. Smith has lately announced that he will send a famous Vitagraph star and director to France and Great Britain. When the Vitagraph bought Ruffell's exchanges this concern practically controlled the booking of northern England. They were one of the few concerns to screen every picture before selling it. Ruffell's include the following cities: Northumberland, Durham, Westmoreland and Cumberland, with headquarters at New Castle-on-Tyne. Yorkshire, Lincolnshire, Nettinghamshire and Berburyshire, with headquarters at Leeds are also included. Lancashire, Cheshire and North Wales, with headquarters at Manchester; Staffordshire, Shropshire, Warwickshire, Worcestershire and Leicescteshire, with headquarters at Birmingham; South Wales and Hertsfordshire, with headquarters at Cardiff, and Scotland, with headquarters at Glasgow. New offices have been opened in the following cities:—Marseilles, Bordeaux, Dunkirk, Havre, Lyons, Nice and Toulon.

In 1905 A. E. Smith first introduced Vitagraph pictures in England. He established the office in Paris the following year. They have a location and plant at Courbevois, a suburb of Paris, and also a larger plant at Genneveillier. It covers eight acres.

Universal in the Foreign Field

According to Carl Laemmle, Universal will be represented in every corner of the world the coming season. Many of the foreign countries will be locations for Universal films. Universal has sent representatives during the fall and winter to every foreign country. Universal has 175 representatives in foreign countries. There are but two countries in South America that Universal does not yet enter. They are not distributing in the Central Powers at the present. Exchanges will be established soon in all the foreign countries and those that have been handling Universal film will be bought up.

The Roma-New York Pictures Corporation will cover Italy, Russia and the near Orient market as well as the rest of the Orient and the Asiatic countries. Roma-New York will be the first
NOT alone Stories by authors of international popularity—
Not alone Stars of world-wide recognition—
Not alone Directors of unassailable standing—

But

The best stories of the best authors brought to life on the screen under their personal supervision.
Interpreted by artists, selected to fit their parts, rather than having these parts mutilated to fit them.
Produced by directors committed to the development of every element of the picture, for the picture, rather than for the star!
American-Foreign made films. There are now three Universal companies producing in foreign countries. The Smithsonian African Expedition in conjunction with the Universal will be the greatest enterprise of its kind in recent years. The company under the direction of William Stowell and Dr. Edmund Heller will return in 1920. Another foreign company is headed by W. F. Alder and Edward Laemmle. They are in the Orient. Marie Walcamp, serial star, is being featured in a serial now being made in Japan.

Robertson-Cole

Long before their entrance into the domestic field Robertson-Cole had gained prominence in the exporting, importing and international banking field. They played an important part in establishing American motion pictures in foreign lands. They are of the opinion that the silent drama is unhampered by language or custom, tragedy strikes just as deep the heart of an Englishman, Frenchman, Italian, or American while comedy is just as humorous to the entire world in general. One reason for the success of their product in the foreign field according to Robertson-Cole is the fact that in locale and detail most of their productions have as backgrounds the foreign countries which make the films popular in this country and doubly so in the countries represented. Bessie Barriscale has appeared recently in films with settings in Egypt, Italy and France; Sessue Hayakawa in plays with the atmosphere of India, Italy, Japan and Scotland; J. B. Warner’s productions have been staged in Northern Africa, China and India.

British Producers

London

Artistic Film Co. 39-95 Ward St. Geo. F. Redman, Managing Director.
Barker Motion Photography, Ltd. 1 Soho Square Mr. Smit, Managing Director.
Birmingham Prod. Co., Topical House 88, John Bright Street
British Lion Films, Ltd. 30 Gerrard St. Managing Director, David Falcke.
Broadwest Films, Ltd. 175 Ward St. Directors, G. T. Broadbridge and W. West.
Buchers Film Service, Ltd., Camera House, Farringdon Ave.
Famous Pictures, Ltd. 76 Finsbury Pavement Gen. Manager, Edwin H. Wright.
Gainly Prod. 151 Wardour St. Producer, Maurice Sandground.
Harma Films 101 Wardour St. Hepworth Mfg. Co. 2 Denman St. Manager Director, Ceeal M. Hepworth.
London Film Co., Ltd. 199 Piccadilly West Managing Director, F. E. Adams.
Master Films, Ltd. 26 Litchfield St. Midland Actors Film Prod. Co., Ltd. 76 Broad St. Managing Director, M. Leder.
Birmingham Pathe Freres 184 Ward St. Manager Director, Frank E. Spring.

Stoll Film Co. 155 Oxford St.ulee.
Jefferey Bernerd, Managing Director.
The British Actors...Grafton House, Golden Square
Adrien Brunel, Managing Director.
The Real Film Recording Co. 78 Wardour St. The Gaumont Co., Ltd. 5 and 6 Sherwood St. Managing Director, Lt. Co. A. C. Bromhaed.
Welsh, Pearson and Co., Ltd., Broadmead House, Pantont St., Haymarket
Managing Director, T. A. Welsh.
Windsor Films, Ltd. The Hall, Bromley Road

British Exchanges

There are according to Kinematograph Year Book of 1919 112 film exchanges in London.
The provincial renters (exchanges) are: Accrington 1, Aldershot 1, Bath 1, Beeford 1, Birkenhead 1, Birmingham 29, Bradford 39, Blackfriars 3, Bradford 2, Bristol 4, Cleckheaton 1, Coventry 1, Darlington 1, Derby 2, Erdington 1, Featherstone 1, Yorks 1, Gloucester 1, Great Yarmouth 1, Halifax 1, Hanley 1, Hull 1, Huncoat 1, Ipswich 1, Lancaster 1, Leeds 26, Liscard 1, Liverpool 25, Maidstone 1, Manchester 78, Marsh, Carmi 1, Middlesbrough 1, Luton 1, Nantwich, Cheshire 1, Newcastle-upon-Tyne 24, Northampton 1, Nottingham 10, Plymouth 1, Preston 3, Pudsey, Yorks, 1, Reading 1, Rickmansworth 2, Seacombe 1, Sheffield 7, Sittingbourne 1, Southampton 1, Southchurch (Essex) 1, Stoke 1, Sunderland 2, Swindon 1, Torquay 1, Westcliff-on-Sea 1.

Wales
Cardiff 30, Newport 2, Swansea 1, Dundee 1, Edinburgh 5, Glasgow 35, Paisley 1.

Ireland
Belfast 6, Dublin 19, Wexford 1.

Theaters in France

There are 225 picture theaters in Paris and speaking roughly about thirteen hundred in the rest of France. Marseilles, 45 picture theaters; Bordeaux 30, Lyons 28, Amiens 12, Limoges 8, St. Etenne 8, Toulouse 10, Grenoble 10, Nantes 12, Cahurs 10, Nice 20, Vichy 7, Brest 6, Rouen 7, Havre 5. In the French colonies Algiers has 16, Tunis 6, Casablanca, Morocco 6, S Afric 6, Sagine 5. There are 9 film theaters in Corsica, 4 at Bastia and 3 at Corte.
The principal halls in Paris are: Gaumont Palace (Hippodrome), Cirque de l’Hiver, Theatre des Folies Dramatiques, Tivoli, Parisiana Palais des Fetes, Colisee, Albert Palais, Cinema Opera, Royal Wagram, Mozart Palace, Mailbot, American Theatre and the Pathe Palace. The receipts at all of the Pathe houses are extremely good. At a popular theater like the Tivoli the takings in the first week in September (during hot weather) were Frs. 71,713. The Gaumont Palace has an orchestra of forty pieces and the takings there average Frs. 160,000.

French Producers

We are in the market for WORLD rights to good pictures that have not been hawked about

INTER-OCEAN FILM
INTER-OCEAN BUILDING
CORPORATION
216 W. 42nd St.
NEW YORK CITY
Scoena Film .................... 7 Rue de Amboise, Paris
Jules Verne Film .................. 23 Rue Michodiere, Paris
Vitagraph Co. ..................... 15 Rue Ste-Cecile, Paris
Societe des Films ............. "Le Theatre," 27 Rue Druot
Georges Mendel, 10 bis, Blvd. Bonne, Nouvelle, Paris
Mazo .................. 33 Boulevard St. Martin, Paris
Films Nature ..................... 38 Rue des Mathurins, Paris
Societe Securtias ................ 33 Rue de Provence, Paris
Societe General Eclipse, 23 Rue de la Michodiere, Paris
G. Melles .................. 16 Passage de la Opera, Paris

French Exchanges

PARIS—
Italia Film ..................... 3 Rue Beregere
Foucher and Jonnot ........... 31 Boulevard Bonne, Nouvelle
Jacoppozzi ..................... 44 Rue de Bundy
Raoulit Film Location ....... 19 Rue Beregere
Societe Royal Vio ............. 31 Rue St. Beregere
S. A. M. Films ................. 10 Rue S. Lazarre
Western Import Co. ......... 83 bis Rue Lafayette
J. Haik .................. 83 bis Rue Lafayette
Photodrama Co. of Chicago ... 55 Rue St. Lazarre
Agence General Cinematographique .................. 16 Rue Grange
Batiarieure, Transhesive Co. .... 26 Rue Feydeau
L. Aubert .................. Ave. de la Republique
Harrar .................. 61 Rue de Chibrol
Aveline and Delanande ....... 104 Faubourg, Poissonierre
Ideal Cinema .............. 61 Fanbourg, St. Denis
C. Halley ................. 19 bis Rue Richer
Central Film Service ........ 51 bis Rue Sainte Anne
Adam and Cle .................. 11 Rue Baudin
R. Navarre ................ 44 Rue Taitbout
Van Golthoven ................ 10 Rue de Chateaubrun
Union Cinematographique de France .................. 34 Rue Charles, Baudliaire,
Urban Trading Co. ............ 23 Rue la Michodiere
P. Burgi .................. 42 Rue d'enghin
Patie Freres ..................... 30 Boulevard des Italiens
L. Gaumont .................. 28 Rue des Aoulettes
L. Sutto .................. 9 Place de la Bourse

Pictures in Spain

Although the war shut off a large part of the supply of the Spanish motion picture theaters business remained satisfactory, though good films were not obtainable. A number of new film houses have been built since the close of the war. Madrid, Barcelona, Valencia, Seville, Jere Bilbao and San Sebastian, all have many beautiful theaters and are considered important picture centers. The Italian, French and Danish films are accorded a hearty reception by Spaniards. Among the American films shown are Paramount, World, Vitagraph and Fox. The Chaplin pictures are also shown.

Ruiz Margarit, a Spanish writer, mentions Mary Pickford, Marguerite Clark, Fanny Ward, Clara Kimball Young, Bessie Barriscale, Mabel Normand, Geraldine Farrar, Douglas Fairbanks, Wallace Reid, Eddie Polo, as being popular in Spain.

The fact that the different film companies do not work together in Spain as they should is responsible for a loss in money frequently. If there were more unity in their operations all would benefit. There is an absolute absence of commercial unity.

Where one firm owns more than one hall in Spain and is looking for four or five they are only charged the price of one.

Censorship considered as a whole in Spain is very tolerant. Because of the fact that there has been a large amount of money lost in Spain there are few producing companies there.

Spanish Producers

BARCELONA—
Abot Films .................... Aaragon, 249
Barclonafo ..................... S. A. Dipucation, 280 id.
Condal Film ................ Arguelles, 482 (Diagonal)
Eiber Films ..................... Carret ra de sana, 77
Falce Films .................. Calle de la Industria, 202
Hispano Films ................ Money frequent, crayvinckel, 20
Segge Films ................ S. A. Consegio Ciento, 294
Studio Films ................... S. A. Universidad 13
Dessy Films; Momo Films; Lotos Films.

MADRID—
Patria Films; Cervantes Films.

Trade in Italy

Italian films, after having established great prestige in this country with such notable productions as "The Last Days of Pompeii," "Quo Vadis," "Julius Caesar," "Anthony and Cleopatra" and the "Siege of Carthage" and many other big productions, have declined since the beginning of the war due to the fact that the Italian studios have been taken over for war purposes and Red Cross activities.

Now that peace has been declared the Italians are once more entering the film producing field with even greater simplicity. Several firms have signified their intention of filming great British and American books and the result should prove interesting. There is considerable exchange today between the Italian firms and the British manufacturers. Universal will exchange with Italian producers for distribution in this country.

Italian Producers

MILAN—
Milano Films .................. 5 Via S. Dalmazio
Cinem Darama .................. 5 Via S. Dalmazio
Raimondo .................. 1 Via Sanseforico
Armenia Films ................ 34 Via Bocecello
Mercurio Film ................ 1 Via Romagnosi
Luca Comerio .................... 4 la Serbolloni
Silentium Film .................. 8 Via Sylvio, Pellico
TURIN—
Italia Film .................. Ponte Trompetto
Ambroso Film ................ 56 Via Mantova
Savoia Films ................... 18 Via Astia
Pasqualli Film ................ 175 Corso Stipinigi
Azienda Tecnica Cinegrafica Carlucci ........ 18 Via Asti
I. N. C. L. T. .................. 39 Via Quittengo
Delta Film ..................... 336 Via Balangegro
Cleio Film ...................... 5 Via Tiziano
Jupiter Film .................... 43 Via Nizza
Italica Film .................. 8 Via S. Enselmo
Gladiator Film ................ 29 Via Roma
Latina Ars ..................... 29 Via Roma
Italia-Egizziano Film ........ 52 bis Via Canova
Rodolfi Film .................. 14 Corso Vercelli
Fabreges Film ................ 2 Via 3 la Beldere
Scal A. G. Galleria Nazionale

ROM—
Cines .................. 51 Via Macerata
Celio Film .................. Giardino Zoologico
Palatino Film ................ 8 Piazza, S. S. Giovanni, e Paolo
Tiber Film ..................... 11 Piazza, Venezia
Caesar Films .................. 47 Esedra, de Terinni
Medusa Films .................. 3 Lungo Teverre, Castello
Flegrea Film .................. Via Appla Nuova
Tespi Film ..................... 36 Via Pulmero
Floreal Film .................. 104 Via Agostino Depretis
Pecorni and Co. .................. 109 Via Sistina
We have the

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Tickets, Reels and Cement.

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Telephones: Bryant 1166, 10177  Cable Address: Howellfilm, New York
Trade in Holland

ALL the neutral countries were hit hard by the war and Holland was no exception. The war made raw stock hard to obtain. Thus the production of pictures in Holland during the war was practically at a standstill.

During the war Dutch kinemas just managed to change their programs weekly. This was made possible by the big stocks of films that the exchanges had on their shelves. These supplemented by a few which managed to find their way into Holland during the war were the sole means of entertainment in the cinema line. Most of the pictures shown in Holland during the war were of poor calibre and all in all the standard was low. One big handicap to the Dutch renter is the fact that very few films are screened before a purchase is made. They cannot, therefore, ascertain in advance what they are buying unless the film has already acquired an international reputation. This is one of the reasons why the bulk of the films shown during the war in Holland were German.

In the future Dutch film buyers will not close for pictures unless a trade screening is held to demonstrate the merits of the different productions.

Picture theaters in Holland have been very heavily taxed during the war and the Dutch Kinema Exhibitor's Association is fighting adverse legislation.

Dutch Producers

Amsterdam Film Co., Spui, 7 Amsterdam.
Fote-Technisch Fimatelier, Prinsengracht, 881 Amsterdam.
B. Mullens, Amstel, 59 Amsterdam.
Wilfofilm (World's International Film Office), Mauikskade, 25 Amsterdam.
Rembrandt Film Co. V. Baerlerstraat, 162 Amsterdam.
Filmfabriek Hollandia, Spaarme, 57 Haarlem.
Filmfabriek Haghe, Joan Maetsukerstraat, 21 Den Haag.
F. A. Noggerath,, Wagenstraat, 22 Amsterdam.

No Means of Distribution

I went through Russia and Finland in 1917. The Scandinavian Film Agency, Ltd., of Copenhagen which I represent, was at that time the second largest rental concern in these territories. We had an enormous campaign laid out and believe that we would have been able to develop it from an eight to perhaps a twenty print territory. We had three offices operating in Petrograd, Moscow, and Odessa, and had worked out a scheme for connecting up several exhibition centres which have never had motion picture theaters for the reason that there have been no rail connections from town to town and that the roads were too rough to permit of automobile travel. There was no means of circulating the film for profitable distribution. One enterprising concern was at that time preparing to send out several operators with portable machines and a supply of film to pioneer vast territories and open the way for a regular circuit. The Bolshevik rule, however, nipped all these plans in the bud. Our own offices were sealed up by the Bolshevik agents and by representatives of the Danish Government before they were recalled. These offices were thoroughly equipped, complete in every way as going exchanges. We can only hope that these seals have not been violated, as if they have not, we will be in
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729 Seventh Avenue
New York City

A North American motion picture Exporting Organization that has won exceptional standing throughout the world because of a strict policy of “always delivering the goods.”

The foremost producers have learned that we know whereof we speak when we discuss foreign market conditions. Our business dealings with them have been convincing that we always play fair.

Prospective customers have their best guarantee of our integrity and stability in our record of past performances.

*Always in the Market for the Worth-While Productions—and Prepared to Back Our Judgment with Real Money*

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Les Films Albert Dulas de Paris

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New York

*Guaranteed Distribution*

For Industrial and Advertising Films
For all the Leading Motion Picture Theatres of France and Belgium

Controlling Industrial and Adv’g Film Rights
for French Line Steamers (52 Boats Yearly)

Inquiries Invited

René Silz, General Manager

Telephones 9515-9516 Madison Square
1265-1269 Broadway, New York
a position to resume business in a very active manner the instant it is possible to obtain money for film and send it out of the country.

I have purchased during the last two years what I believe to be the cream of the American productions. We control upward of 200 features, 5 series of comedies, 2 serials and one set of scenarios; all selected specially for their fitness for European distribution. Much of this material is in Europe waiting the happy day when we will be able to exchange it for money in the Central Powers, the so-called Balkan States, and Russia. We are the first on the ground with actual film to be moved in, and have been making every effort to convince the authorities of the problems of distribution there during the war, following every development that might have a bearing on commercial intercourse after the war. When money can be got out of these territories I feel sure that there is no one better equipped to get it than our concern, and I feel therefore that I am qualified to answer your question with considerable emphasis.

French Market Good

The American market in France is very good indeed owing mainly to the fact that during the war France and the surrounding Allied territories could obtain little or none of the productions with which it was familiar. It was forced to rely upon American films to meet its requirements. All of us owe a great deal to the Famous Players-Lasky for the skilful way in which it handled this situation and for the method in which its films were distributed by the powerful Gaumont organization. Other films of American manufacture were distributed there during the war, but never with anything like the same definite policy or comparative degree of success. Messrs. Emil Shauer, John Cecil Graham of the Famous Players, and Leon Gaumont handled the situation so brilliantly that the French public became thoroughly familiar with the representative American stars and have learned to appreciate the merits of the better class American productions as compared with the Continental and British productions to which they were accustomed. As a result, the French market will probably offer more opportunities to the American producer, but it must be borne in mind that all the film from every producing point in the world will be offered to this comparatively small market for distribution, which will no doubt affect prices quite sharply when the oversupply becomes a fact. There are many large towns in France which have never yet had moving pictures. These towns are big business havens, which are now being exploited under way by a company operating with French capital. The territory will consequently increase in value, but the old rule of supply and demand will obtain here as everywhere.

In considering Germany, Austria-Hungary and the Balkan States, it should be borne in mind that these territories have not taken the same step as in the case of France, and our stars and productions, with a few very rare exceptions, have no particular meaning to the buyers there. Southern Europe has always been a dull market for American films, but these peoples seem to be showing a more kindly disposition toward our pictures, and as they grow more familiar with our stars and methods this market should improve.

Surplus in United Kingdom

The United Kingdom, with one sixth as many theaters, is now being asked to consume the film which is being produced for the American market each week. In addition to this continuous production, almost every manufacturer has a quantity of film on hand, accumulated during the war. Add to this the large output promised by the British concerns and American concerns operating in England, and you should be able to draw your own mental picture of conditions there. So much film, good, bad, and indifferent, has been offered and accepted there that bookings are now being offered more than a year in advance of the date of purchase. This condition natural experimental for some time, is not to the advantage of distributing concerns can afford to carry such investments. It is true that many theaters, exchanges and buyers were forced out of business through lack of man power during the war, and as these resume, trade will correspondingly increase. Then, too, I look for a departure from the present policy of two shows a week to more frequent—possibly daily—changes of program, and to the building of many more first class theaters throughout the realm, which will also increase England's buying capacity. Increase in British and British-American production will probably offset this, however, and it occurs to me that only those are safe who are sure they have good pictures to deliver, and who know that they can maintain a high average of production when a series of pictures is to be marketed.

Our pictures are popular, and can remain so as long as they are better than those offered in competition, but I believe that this market will rapidly find its level and that what previously had been much longer to change the faith and confidence of British buyers and distributors. Those who have good pictures need have no fear of a ready and continuously profitable market—for the rest "Let them look to it." And the sooner the better for the industry at home and abroad.

CHESTER BEECROFT.

Next Few Years Good Business Assured

In pre-war days fully 85% of the pictures shown in Latin-America were European. Then came the war, closing the European source of supply, compelling the introduction of American films on a large scale. The inevitable result; the shifting of public favor towards the superior American productions and the present American dominancy of Latin markets. While European capitalists and industrial factors are striving to combat the unpleasant political developments, American exporters are establishing filmling shops there, as American producers are on the ground buying up or building studios, while American capitalists are ready to buy or build theaters on a great scale. Once educated up to the high standard of American films, Europe's theater going public will be hard to satisfy with any other class of pictures. Only two things can happen to offset a complete domination of European markets and these are:

First: A complete and thorough rehabilitation of the method of production by European manufacturers to bring their products up to our mark, which can only be accomplished by engaging American technical experts and equipping their laboratories with every modern contrivance used here; and

Second: By Europe boycotting or limiting the import of American films. Both these conditions are very likely to happen—in fact they are already happening. Great Britain and other leading countries are studying American methods of production, while Italy and France have indicated their intention to ultimately restrict or limit the importation of our pictures, in order to preserve their own industry. On the other hand it is very likely that the Central powers will shortly place an embargo against the importation of any kind of film to preserve their gold reserve. For the next 3 or 4 years at least 76% of the films shown in Europe will undoubtedly be American.

J. H. HOFFBERG,
Mgr., Co-Operative Film Co.
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DO NOT CLAIM TO BE THE GREATEST—
BUT WE ARE AS GOOD AS THE BEST.

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Outlook in Eastern Europe

While it is rather doubtful whether the countries in which I have had most of my residential film experience, viz.: Russia, Germany, Austria-Hungary, Sweden, Denmark and Norway, will, with the exception of the Scandinavian countries, be during the coming year open to much film activity, I still believe that a few words concerning these territories which are still in a condition of chaos and reconstruction, should be of interest to American film producers and exporters.

The American Association of Commerce and Trade, Berlin, numbering among its members such representative American concerns as the International Harvester Co., the National Cash Register Co., Sears, Roebuck & Co., the American Multigraph Co., and others, was desirous of acquainting American film producers with the possibilities for their films in Germany. With this end in view I was requested to write an article for the Association's Weekly Bulletin. Copies of the Bulletin were sent to practically every producer and exporter in the United States. At the conclusion of the article the Association offered to assist any American firm desirous of investigating this market in securing for them adequate representatives and in every way aiding to make the project a success. Not one inquiry was received by the American Association of Commerce and Trade.

When one considers that it is but seldom that the European producer spent over $4,000 or $5,000 on the production of a feature, that but little advancement in lighting and technical effects has been made in European studios during the last ten years and that production in these countries during the last few years has been greatly curtailed, one can readily imagine the possibilities for American films throughout Russia, Germany and the countries which formerly comprised Austria-Hungary. Economic conditions in Germany and Austria must soon be settled and trading will be possible. Revolution cannot last forever in Russia.

Then will come the days of reconstruction and industry. Railroads will be built, mines opened, towns and cities will spring up and the first form of amusement will be the "movie." Especially in Russia do I look for unparalleled prosperity for the wide-awake film man. With 180,000,000 people, vast tracts of undeveloped mines of every description, thousands of miles of railroads to be built, vast areas of wheat, rye and cattle land, one scarcely dares dream of the opportunities which will be unfolded in this enormous country. With but 2,000 theaters in 1914 how many thousands of theaters will be built to provide amusement and recreation for this nation with a population nearly twice that of the United States?

JOSEPH A. FLEITZER.

PERCENTAGE RATIOS FOR CONTINENTAL EUROPE

<table>
<thead>
<tr>
<th>Country</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Russia</td>
<td>5%</td>
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<tr>
<td>Switzerland</td>
<td>2%</td>
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<tr>
<td>France</td>
<td>25%</td>
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<tr>
<td>Holland</td>
<td>2%</td>
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<tr>
<td>Egypt</td>
<td>2%</td>
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<tr>
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<td>2%</td>
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<tr>
<td>Italy</td>
<td>6%</td>
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<tr>
<td>Sweden</td>
<td>15%</td>
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<tr>
<td>Norway</td>
<td>6%</td>
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<tr>
<td>Denmark</td>
<td>6%</td>
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<tr>
<td>Finland</td>
<td>6%</td>
</tr>
<tr>
<td>Germany</td>
<td>15%</td>
</tr>
<tr>
<td>Austria-Hungary</td>
<td>8%</td>
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<tr>
<td>Bulgaria and Turkey</td>
<td>4%</td>
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100%

Film Export Figures for Year

Domestic exports of motion picture film from the United States by months from September, 1918, to August, 1919, inclusive, showing quantities and values monthly, as reported by the Bureau of Foreign and Domestic Commerce

<table>
<thead>
<tr>
<th></th>
<th>UNEXPOSED</th>
<th>EXPOSED</th>
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<tbody>
<tr>
<td></td>
<td>Lin. Ft.</td>
<td>Value</td>
</tr>
<tr>
<td>1918</td>
<td></td>
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</tr>
<tr>
<td>September</td>
<td>7,816,465</td>
<td>$254,548</td>
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<tr>
<td>October</td>
<td>5,274,394</td>
<td>116,109</td>
</tr>
<tr>
<td>November</td>
<td>8,201,150</td>
<td>187,610</td>
</tr>
<tr>
<td>December</td>
<td>11,319,325</td>
<td>243,512</td>
</tr>
<tr>
<td>1919</td>
<td></td>
<td></td>
</tr>
<tr>
<td>January</td>
<td>19,264,838</td>
<td>416,549</td>
</tr>
<tr>
<td>February</td>
<td>4,645,525</td>
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<td>August</td>
<td>1,215,603</td>
<td>59,441</td>
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</table>
A screen personality of delightful originality and freshness, he disproves the theory that "nobody loves a fat man." Bill's bright beaming smile is catching. Audiences catch his enthusiasm. Exhibitors catch more of the quarters and dimes.

Bill's a good catch. Catch on.

"Smiling Bill" appears personally every week. Every other week he presents Smiling Bill

The DE HAVENS

A young couple, Carter and his wife, they stand alone as regular program fun-makers.

Their work in the past releases has been so good that they have come near to making the highest average in the comedy field. Both they and Smiling Bill Parsons are in the Capitol Comedies, released through GOLDWYN.
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. 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 19—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. Memorial Day (in La.).
June 17—Bunker Hill Day (in Boston). Not a legal holiday, but banks close by general agreement.
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 Days (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).
Four Exceptional Productions
for release during 1920

EXCEPTIONAL STORIES
EXCEPTIONAL CASTS
EXCEPTIONAL PHOTOGRAPHY

With Edgar Lewis Direction

EDGAR LEWIS PRODUCTIONS, INC.

Distributors:
Pathé
25 W. 45th Street
New York City

Suite 809
1457 Broadway
New York City
Gilbert Hamilton
M. P. D. A.
Directing
June Elvidge
World Film Corporation

Warren Fromme
ASSISTING
Hobart Henley
Oscar C. Apfel
DIRECTOR

"AUCTION OF SOULS"

Now making

APFEL Productions

Released through World

Evelyn Greeley

in

"PHIL FOR SHORT"
"BRINGING UP BETTY"
"THE OAKDALE AFFAIR"
The Year's Productions

Alphabetically arranged list of features released from September 1, 1918, to September 1, 1919. Followed by lists of productions as released by various companies; productions of individual directors; productions of individual stars, and cameramen.

This index should be of tremendous value, especially in view of the "open booking" policy now in effect. The complete record of the releases of any company; the productions of any director or star can be quickly ascertained.

<table>
<thead>
<tr>
<th>Title</th>
<th>Releasing Company</th>
<th>Release Date</th>
<th>Star</th>
<th>Director</th>
<th>Reviewed</th>
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<td>Ace of the Saddle..........</td>
<td>Univ.</td>
<td>8/19</td>
<td>Harry Carey</td>
<td>Jack Ford</td>
<td>7/13/19</td>
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<td>Adele</td>
<td>Und. Pict.</td>
<td>1/26/19</td>
<td>Kitty Gordon</td>
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<td>Fox</td>
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<td>Zena Keefe</td>
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<td>Arrow</td>
<td>12/18</td>
<td>Emmett Dalton</td>
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<td>Robert Leonard</td>
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<td>James Kirkwood</td>
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<td>Virginia Pearson</td>
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<td>Taylor Holmes</td>
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<td>Metro</td>
<td>4/14/19</td>
<td>Bert Lytell</td>
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<td>Univ.</td>
<td>5/19/19</td>
<td>Monroe Salisbury</td>
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<td>3/10/19</td>
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<td>8/31/19</td>
<td>Billie Rhodes</td>
<td>Louis Chaudet</td>
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<td>Bluffer, The</td>
<td>World</td>
<td>1/20/19</td>
<td>June Elvidge</td>
<td>Travers Vale</td>
<td>1/26/19</td>
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<td>Select</td>
<td>4/19</td>
<td>Howard Truesdall</td>
<td>Ethel Wright</td>
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<td>Gwyn</td>
<td>2/2/19</td>
<td>Mae Marsh</td>
<td>Emmett Flynn</td>
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<td>Bonds of Honor</td>
<td>Ex. Mut.</td>
<td>1/19/19</td>
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<td>1/16/19</td>
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<td>Boots</td>
<td>F. P. - L.</td>
<td>2/16/19</td>
<td>Dorothy Gish</td>
<td>Elmer Clifton</td>
<td>3/2/19</td>
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<td>Border Raiders</td>
<td>Pathe</td>
<td>10/6/19</td>
<td>Betty Compson</td>
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<td>9/22/18</td>
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<td>11/18/18</td>
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<td>3/9/19</td>
<td>Kay Laurel</td>
<td>Russel Simpson</td>
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<td>3/30/19</td>
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<td>9/9/18</td>
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VICTOR EUBANK

Director General
of Essanay for Five Years—Responsible for such Successes as

"SKINNER'S DRESS SUIT"  "RUGGLES OF RED GAP"
"GRAUSTARK"            "ON TRIAL"
"EFFICIENCY EDGAR"       "A PAIR OF SIXES"
"THE MISLEADING LADY"    "and numerous others"

Permanent Address:

THE FRIARS CLUB  -  110 WEST 48th ST.
                  NEW YORK CITY
JOHN LYNCH
WRITER
SELZNICK PRODUCTIONS
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Charles Miller Productions

Unusual Features
made by
an unusual organization;
where each man's job
is the biggest thing he knows;
and each man aspires
to have his own organization
after awhile;
where the boss says:
"Tell me what you are going to do—
Don't ask me how to do it!"
an unusual organization;
well, not as big
as Bethlehem Steel,
but equally efficient.
Because it can turn out
"Rolls Royce" productions
as well as the sturdy,
well-knit kind of pictures
that the "other" ten thousand exhibitors
can easily afford to play
And make money at the same time
All of which
is not "intentions"
But simply unusual facts.

CHARLES MILLER STUDIOS
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NEW YORK CITY
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Charles Miller Productions
EARLY RELEASES

"EAST IS EAST"
A Tremendous Spectacle

Kipling’s undying theme:
"East is East
and West is West
and never the twain shall meet."

"High Speed"
A mile-a-minute drama with the punch
of a thousand "heart-powers."

"The Valley of the North"
Bigger than
"The Flame of the Yukon"

And

Six Big Stories by George Randolph Chester

CHARLES MILLER STUDIOS
230 WEST 38th STREET
NEW YORK CITY
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Walter McGrail

Lambs Club

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THE MERRY-GO-ROUND
with
PEGGY HYLAND
MYRTLE STEDMAN

Happy in my return from a wonderful vacation.

Appearing as Cherry Malotte in REX BEACH'S

"THE SILVER HORDE"

Produced by Goldwyn

Best Wishes, Gladys Leslie
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<td></td>
<td>Earle Williams</td>
<td>James Young</td>
<td>8/10/19</td>
</tr>
<tr>
<td>Wolves of the Night</td>
<td>Fox</td>
<td>8/10/19</td>
<td>William Farnum</td>
<td>J. G. Edwards</td>
<td>7/27/19</td>
</tr>
<tr>
<td>Woman</td>
<td>Hilk &amp; Wilk</td>
<td>11/18</td>
<td>Henry West</td>
<td>Fair Binney</td>
<td>Maurice Tourne 11/17/18</td>
</tr>
<tr>
<td>Woman</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Woman Michael Married</td>
<td>Ex. Mut.</td>
<td>7/19</td>
<td>Bessie Barriscale</td>
<td>Henry Kolker</td>
<td>7/27/19</td>
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<tr>
<td>Woman Next Door</td>
<td>F. P.-L.</td>
<td>5/4/19</td>
<td>Ethel Barriscale</td>
<td>Lawrence Vignola</td>
<td>3/23/19</td>
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<tr>
<td>Woman of Impulse</td>
<td>F. P.-L.</td>
<td>9/29/18</td>
<td>Lina Cavalieri</td>
<td>Edward Jose</td>
<td>9/22/18</td>
</tr>
<tr>
<td>Woman There Was</td>
<td>Fox</td>
<td>6/15/19</td>
<td>Theda Bara</td>
<td>J. Gordon Edwards</td>
<td>6/8/19</td>
</tr>
<tr>
<td>Woman Thou Gavest Me</td>
<td>F. P.-L.</td>
<td>6/29/18</td>
<td>Katherine McDonald</td>
<td>Milton Sills</td>
<td>Hugh Ford 6/15/19</td>
</tr>
<tr>
<td>Woman Under Cover</td>
<td>Univ.</td>
<td>8/19</td>
<td>Fritzi Brunette</td>
<td>Geo. Seigman</td>
<td>3/30/19</td>
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<tr>
<td>Woman Under Oath</td>
<td>Utd. Pic.</td>
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<td>Florence Reed</td>
<td>John M. Stahl</td>
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<td>Woman Who Gave</td>
<td>Fox</td>
<td>11/7/18</td>
<td>Evelyn Nesbit</td>
<td>Kenean Buel</td>
<td>11/17/18</td>
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<td>Woman on the Index</td>
<td>Gwyn.</td>
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<td>Pauline Frederick</td>
<td>Hobart Henley</td>
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<tr>
<td>Woman, Woman</td>
<td>Fox</td>
<td>1/26/19</td>
<td>Evelyn Nesbit</td>
<td>Kenean Buel</td>
<td>11/17/18</td>
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<tr>
<td>Woman's Experience</td>
<td>Film Cl. House</td>
<td>9/18</td>
<td>Mary Boland</td>
<td>Perry Vekhoff</td>
<td>9/29/18</td>
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<tr>
<td>Woman's Weapons</td>
<td>F. P.-L.</td>
<td>11/24/18</td>
<td>Ethel Clayton</td>
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<tr>
<td>Words and Music</td>
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<td>5/16/19</td>
<td>Albert Ray</td>
<td>Scott Dunlap</td>
<td>5/16/19</td>
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<tr>
<td>World Aflame</td>
<td>Pathe</td>
<td>8/7/19</td>
<td>Frank Keenan</td>
<td>Ernest C. Warde</td>
<td>8/3/19</td>
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<tr>
<td>World to Live In</td>
<td>Select</td>
<td>2/1/19</td>
<td>Alice Brady</td>
<td>Charles Maigne</td>
<td>2/23/19</td>
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<tr>
<td>Yankee Doodle in Berlin</td>
<td>Lesser</td>
<td>4/19</td>
<td>Bothwell Browne</td>
<td>Richard Jones</td>
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<tr>
<td>Yankee Princess</td>
<td>Vita.</td>
<td>4/21/19</td>
<td>Bessie Love</td>
<td>David Smith</td>
<td>4/13/19</td>
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<tr>
<td>Yellow Dog</td>
<td>Univ.</td>
<td>11/4/18</td>
<td>Arthur Hoyt</td>
<td>Antrim Short</td>
<td>Kenean Buel 11/17/18</td>
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<tr>
<td>You Never Know Your Luck</td>
<td>Hdksn</td>
<td></td>
<td>House Peters</td>
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<tr>
<td>You Never Saw Such a Girl</td>
<td>F. P.-L.</td>
<td>2/16/19</td>
<td>Vivian Martin</td>
<td>Robert Vignola</td>
<td>3/7/19</td>
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<td>Your Wife and Mine</td>
<td>Tyrad</td>
<td>4/19</td>
<td>Eve Dorrington</td>
<td>Not Credited</td>
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<td>You're Fired</td>
<td>F. P.-L.</td>
<td>6/8/19</td>
<td>Wallace Reid</td>
<td>James Cruz</td>
<td>6/22/19</td>
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<td>Yvonne from Paris</td>
<td>Pathe</td>
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<td>Mary Miles Minter Emmett J. Flynn</td>
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<td>Zero Hour</td>
<td>World</td>
<td>12/16/18</td>
<td>June Elridge</td>
<td>Frank Mayo</td>
<td>Travers Vale</td>
</tr>
</tbody>
</table>

The table lists various film titles, their release companies, dates, stars, directors, and review dates.
R. CECIL SMITH
WRITER
SIX YEARS WITH THOMAS H. INCE
NOW WITH SELZNICK PICTURES CORPORATION
Directors and Their Productions

Herewith will be found a complete list of the productions from Sept. 1, 1919 to Aug. 31, 1920 classified and alphabetically arranged according to the name of the director.

Jeanne of the Gutter  
Parisian Tragedy  
Satan Junior  
The Divorce  
The Brat  
J. Stuart Blackton  
Life's Greatest Problem  
House Divided  
Common Cause  
Littletest Scout  
Frank Borzage  
Toot  
Prudence of Broadway  
Whom the Gods Destroy  
Charles J. Brabin  
His Bonded Wife  
Thou Shalt Not  
Poor Rich Man  
Buchanan's Wife  
Bertram Bracket  
The Boomerang  
And a Still Small Voice  
Code of the Yukon  
Samuel Brodsky  
House Without Children  
Ted Browning  
Unpainted Woman  
Wicked Darling  
Exquisite Thief  
Set Free  
Brazen Beauty  
Petal On the Current  
Robert Brunton  
Heart of Michael  
Keneun Buel  
Woman Who Gave  
Woman, Woman  
Yellow Dog  
Fallen Idol  
My Little Sister  
W. Christy Cabanne  
The Pest  
A Regular Fellow  
Mayor of Filbert  
Fighting Through  
God's Outlaw  
Colin Campbell  
Tongues of Flame  
Who Shall Take My Life  
Sea Flower  
Railroaders  
Little Orphant Annie  
Beware of Strangers  
City of Purple Dreams  
Albert Capellani  
Oh Boy  
Out of the Fog  
The Red Lantern  
Eye for Eye  
Edwin Carewe  
Pals First  
False Evidence  
Way of the Strong  
Shadows of Suspicion  
Easy to Make Money  
Charles Chaplin  
Shoulder Arms  
Sunny-side  
Louis Chaudet  
Long Long's Turning  
Love Call  
Girl of My Dreams  
Blue Bonnet  
Emile Chautard  
Marriage Price  
Eyes of the Soul  
Under the Greenwood Tree  
Daughter of the Old South  
Out of the Shadow  
Paid in Full  
George Randolph Chester  
Five Thousand an Hour  
Key Clements  
When a Woman Strikes  
Crown Jewels  
Elmer Clifton  
Battling Jane  
Boots  
Safe for Democracy  
Poppy Polly  
Kiss or Kill  
I'll Get Him Yet  
Hope Chest  
Nugget Nell  
Out of Luck  
S. Butler Closebaugh  
Secret Garden  
Franklin B. Coates  
Romance in the Air  
John H. Collins  
The Gold Cure  
Jack Conway  
Diplomatic Mission  
Desert Law  
George L. Cox  
Tiger Lily  
Frank Crane  
The Scar  
Wanted for Murder  
Unveiling Hand  
Praise Agent  
Donald Crisp  
The Goat  
Something to Do  
Under the Top  
Venus in the East  
Way of a Man With a Maid  
Poor Boob  
Johnny Get Your Gun  
Alvin Crossland  
County Cousin  
James Cruze  
Roaring Road  
The Dub  
Alias Mike Moran  
Too Many Millions  
You're Fired  
Love Burglar  
Webster Cullison  
In for Thirty Days  
Charles E. Davenport  
Broken Barriers (Khavah)  
J. Searle Dawley  
Twilight  
Everybody's Business  
Joseph de Grasse  
Wildcat of Paris  
After the War  
Cecil B. De Mille  
Squaw Man  
For Better, for Worse  
Don't Change Your Husband  
William C. De Mille  
Million Dollar Babies  
The Mystery Girl  
Edward Dillon  
Putting One Over  
Never Say Quit  
Luck and Luck  
Help, Help, Police  
Embarrassment of Riches  
Jack Dillon  
She Hired a Husband  
Silk-Lined Burglar  
Taste of Life  
Love's Prisoner  
Beans  
Follies Girl  
Burglar by Proxy  
William C. Dowlan  
Restless Souls  
Irish Eyes  
The Atom  
Loot  
Common Property  
Cowardice Court  
S. Rankin Drew  
Belle of the Season  
Scott Dunlap  
Words and Music  
Be a Little Sport  
Love is Love  
Bernard Durning  
The Unwritten Code  
Allan Dwan  
He Comes Up Smiling  
Getting Mary Maried  
Cheriting Cheaters  
The Dark Star  
William F. S. Earle  
Love Hunger  
Better Wife  
'Tother Dear Charmer  
J. Gordon Edwards  
When a Woman Sins  
Siren's Song  
When Men Desire  
Wolves of the Night  
Woman There Was  
The Light  
The Lone Star Ranger  
Salam  
Walter Edwards  
Lady's Name  
Velled Adventure  
Happiness a la Mode  
Mrs. Leffingwell's Boots  
Romance and Arabella  
Rescuing Angel  
Final Close-Up  
Who Cares  
Gypsy Trail  
Man from Funeral Range  
Girls  
John Emerson  
Come On In  
Good Eye Bill  
Oh You Women  
Robert Ensminger  
Whatever the Cost  
David G. Fisher  
Law of Nature  
Where Bonds Are Loosed  
Carlyle S. Fleming  
The Clouded Name
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Olive Thomas
Bessie Love
Mae Marsh

WALLACE Mac DONALD
LEADING MAN

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LOS ANGELES ATHLETIC CLUB. LOS ANGELES, CAL.
Tom Mills  
Thin Ice  
Unknown Quantity  
Girl at Bay  
Girl Woman  

Howard M. Mitchell  
Law That Divides  
Splendid Sin  

Eugene Moore  
Sue of the South  

Edmund Mortimer  
Road Through the Dark  

Marshall Neilan  
Daddy Long Legs  
Heart of the Wilds  
Out of a Clear Sky  
Three Men and a Girl  
Unpardonable Sin  

R. Wm. Neill  
Charge It to Me  
Puppy Love  
Trixie From Broadway  
Vive La France  
Career of Katherine Bush  

Fred Niblo  
Fuss and Feathers  
Happy Through Married  
Haunted Bedroom  
Law of Men  
When Do We Eat  
Partners Three  
Virtuous Thief  

William Nigh  
Our Teddy  

John L. O'Brien  
Bishop's Emeralds  
Sidney Olcott  
Marriage for Convenience  

Henry Otto  
The Microbe  
Amateur Adventurers  
Angel Child  
Great Romance  
Island of Intrigue  
Some Bride  

Ida May Park  
Amazing Wife  
Vanity Fair  
William Parke  
Key to Power  

Albert Parker  
Arizona  
Knickerbocker Buckaroo  
Secret Code  

Giovanni Pastrone  
The Liberator  

Stuart Paton  
Border Raiders  
Devil's Trail  
Little Diplomat  

Leonce Perret  
Lafayette We Come  
Soul Adrift  
Unknown Love  
The Thirteenth Chair  

George Peterson  
Better 'Ole  

Wray Physioc  
Human Clay  

Joseph Pittus  
Colonel Bridau  

George Foster Platt  
Deliverance  

Frank Powell  
Unbroken Promise  
Forfeit  

Paul Powell  
Blinding Trail  
All Night  
Little White Savage  
Society of Sensation  
Weak Vessel  
Who Will Marry Me  

Harry Revier  
What Shall We Do With Him  
Challenge of Chance  

Frank Reicher  
Suspense  
Prodigal Wife  
American Way  
The Battler  
The Trap  

Lyman Reynolds  
Treat 'Em Rough  
Rebellious Bride  
Mr. Logan, U. S. A.  
Miss Adventure  
Forbidden Room  
Fame and Fortune  
Little Brother of the Rich  
Brute Breaker  

Thomas Ricketts  
Sins of the World  

George Ridgwell  
Water Lily  
Root of Evil  

John S. Robertson  
Here Comes the Bride  
Little Miss Hoover  
Girl of Today  
Come Out of the Kitchen  
Better Half  
Test of Honor  
Let's Elope  
Make Believe Wife  
Misleading Widow  

Arthur Rosson  
Successful Failure  
Sahebra  
Married in Hoste  
Coming of the Law  
Rough Riding Romance  

Paul Scardon  
Beating the Odds  
Beauty Proof  
Pichting Destiny  
Green God  
Man Who Won  
Boasted Assets  
Ring of Diamonds  
Silent Strength  
The Gamblers  

Victor L. Schertzinger  
Hard Boiled  
Home Breaker  
Lady of Red Butte  
Other Men's Wives  
Sheriff's Son  
Strang Beans  
Extravagance  
Quicksand  
Upstairs  
Peace of Roaring River  

Abraham S. Schommer  
Ruling Passion  

William Shaudet  
Finger of Justice  

George Selman  
Snifflie of Seville  
Woman Under Cover  

Edward Sloban  
Fair Enough  
Mantle of Charity  
Molly of the Polly's  
Money Isn't Everything  
Put Up Your Hands  
Sandy Burke of the U-Bar-U  
The Westerners  

Cliff Smith  
The Pretender  
Silent Rider  
Untamed  

David Smith  
By the World Forgot  
Enchanted Barn  
Wishing Ring Man  
Yankee Princess  
Cupid Foreclosures  

John M. Stahl  
Her Code of Honor  
Suspicion  
Woman Under Oath  

Richard Stanton  
Calixta Case  
Jungle Trail  
Land of the Free  
Why America Will Win  
Why I Would Not Marry Checkers  

Richard M. Stahl  
What Becomes of the Children  

Julius Steiger  
Her Mistake  
Hidden Truth  
Bured of Proof  
Belle of New York  

Rolinn Sturgeon  
Deception  
Hugon the Mighty  
Prayy Smooth  
Sundown Trail  

Jerome Storm  
The Busher  
Girl Dodger  
Greedied Lightning  
Hay Foot, Straw Foot  
Bill Henry  

Frederick Sullivan  
Solitary Sin  

Charles Swickard  
Almost Married  
Folly  
Hitting the High Spots  
Light of Western Stars  
The Sponder  

William D. Taylor  
Captain Kidd, Jr.  
Joanna Ellists  

Tom Terriss  
Third Degree  
Spark Divine  
Lion and the Mouse  
Everybody's Girl  
Cambric Mask  
Captain's Captain  

Otis B. Thayer  
Miss Arizona  

Frederic Thomson  
Nymph of the Woods  
The Matting  

Robert Thorne  
When My Ship Comes In  
Are You Legally Married  
Carolyn of the Corners  
Her Inspiration  

Martin Thornson  
Romany Lass  

Maurice Tourneur  
Mamie  

Carolyn of the Corners  

Are You Legally Married  

Her Inspiration  

My Lady's Garter  

C. J. Williams  
Some Wild Oats  

Elise Jane Wilson  
Lure of Luxury  
The Game's Up  

Lawrence C. Windom  
Appearances of Evil  
Gray Parasol  
It's a Bear  
Power and the Glory  
Taxi  
Upside Down  

Chester Withey  
Run Within  
Maggie Pepper  
New Moon  

William Wolbert  
Light of Victory  

Wallace Worsley  
Adele  
Diane of the Green Van  
Playthings of Passion  
Goddess of Lost Lake  

William Worthington  
Gray Horizon  
Man Beneath  
All Wrong  
Bonds of Honor  
Courageous Coward  
Heart in Pawn  
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<table>
<thead>
<tr>
<th>Title</th>
<th>Date</th>
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<tbody>
<tr>
<td>City of Comrades</td>
<td>6/22/19</td>
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<tr>
<td>Heartsease</td>
<td>8/17/19</td>
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<td>The Brand</td>
<td>3/9/19</td>
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<td>The Woman on the Index</td>
<td>3/23/19</td>
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<td>Hidden Fires</td>
<td>10/7/18</td>
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<td>Perfect Lady</td>
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<td>Hell Roarin' Reform</td>
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<td>1/12/18</td>
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<td>5/5/19</td>
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<td>Putting One Over</td>
<td>6/1/19</td>
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<td>A Woman of Valor</td>
<td>8/24/19</td>
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<td>When Doctors Disagree</td>
<td>5/25/19</td>
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<td>3/30/19</td>
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<td>12/15/18</td>
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<td>Where the West Begins</td>
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<td>Go Get 'Em Garrierg</td>
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<td>Brass Buttons</td>
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<td>Put Up Your Hands</td>
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<td>The Silver Girl</td>
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<td>The Intrusion of Isabel</td>
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<td>The Unknown Love</td>
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<td>Charge It to Me</td>
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<td>The Cry of the Weak</td>
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<td>Caleb Piper's Girl</td>
<td>5/18/19</td>
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<td>Some Liar</td>
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<td>Soul Adrift</td>
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<td>Oh Boy</td>
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<td>The Toll of Fame</td>
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<td>This Hero Stuff</td>
<td>7/9/19</td>
</tr>
<tr>
<td>The Love Cheat</td>
<td>8/4/19</td>
</tr>
<tr>
<td>The Thirteen Chair</td>
<td>8/31/19</td>
</tr>
<tr>
<td>Pioneers Film Corp.—State Rights</td>
<td></td>
</tr>
<tr>
<td>Virtuous Sinners</td>
<td></td>
</tr>
<tr>
<td>Side of the Street</td>
<td></td>
</tr>
<tr>
<td>Lady of the Dugout</td>
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<tr>
<td>Little Orphant Annie</td>
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<td>Journeys End</td>
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<td>The Boomergun</td>
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<tr>
<td>The Girl from Nowhere</td>
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<tr>
<td>Public Health Film—State Rights</td>
<td></td>
</tr>
<tr>
<td>Fit to Win</td>
<td>4/13/19</td>
</tr>
<tr>
<td>Harry Raver—State Rights</td>
<td>12/18</td>
</tr>
<tr>
<td>The Liberator</td>
<td></td>
</tr>
<tr>
<td>Rialto De Luxe</td>
<td></td>
</tr>
<tr>
<td>Conquered Hearts</td>
<td>11/13</td>
</tr>
<tr>
<td>Rommany Superfilms</td>
<td></td>
</tr>
<tr>
<td>Sage-Brush League</td>
<td>8/19/19</td>
</tr>
<tr>
<td>Schomer Productions</td>
<td></td>
</tr>
<tr>
<td>Ruling Passions</td>
<td>9/3/19</td>
</tr>
<tr>
<td>The Prodigal Wife</td>
<td>12/18</td>
</tr>
</tbody>
</table>
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High Pockets
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Midnight Romance
Mary Regan
Clyde of Cook
All Wrong
Mystic Face
Wife or Country
Love's Pay Day
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That Man and a Girl
Caillaux Case
Land of the Free
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In Brut
Harry Gerstle
Salome
Girl with No Regrets
Danger Zone
Gambling In Souls
Edward Getler
The Craving
One Week of Life
Fear Woman
Women on the Index
Peace of Roaring River
Alfred Gondoli
Crook of Dreams
Little Intruder
The Grouch
The Rough Neck
Bringing Up Betty
Frank B. Good
Fan Fan
Smiles
Rose of the West
When Fate Decides
Love That Dares
Alfred Godsen
Pretty Smooth
Wicked Darling
Exquisite Thief
Games Up,
The Spillfire of Seville
Brazen Beauty
Get Free
Fred Le Roy Granville
Divorce Trap
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Heart of Humanity
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Key to Power
Because of the activities of the war much of the work of the N. A. M. P. I. during the year Aug. 31, 1918 to Sept. 1, 1919 was with reference to that tremendous problem.

There were various committees appointed for definite work. These committees worked with the various War Boards.

Adolph Zukor was chairman of the Liberty Loan Committee of the Association which raised millions.

Suggestions were made to the Food Administration and through the use of slides much help resulted.

P. A. Powers, Universal, was chairman of the special committee which secured film for entertainment for the troops.

As a result of the activities of the Association on Aug. 22, 1918, the industry was declared "essential" and saved from many annoying incidents.

The committee headed by Walter W. Irwin also secured a reduction in the film tax which was lowered to five per cent from 10.

In November, 1918, all restrictions were lifted.

Various committees aided in securing funds for the Red Cross, Y. M. C. A. and other war relief charities.

Regulations were adopted relative to exportation of films.

Censorship and Sunday closing matters were in the hands of the committee headed by Gabriel L. Hess, Goldwyn. Resume of the work of this committee will be found elaborated elsewhere in this publication.

Nathan Vidaver reelected chairman of the Legal and Legislative Committee.

H. M. Pitman chairman of special committee working on apprehending film thieves.

Cases, containers and other shipping matters adjusted and conditions improved by committee in charge of P. H. Stilson.

A. L. Lichtman chairman of special committee on Film Exchange Buildings. These special buildings are planned for a number of cities.

Exhibitors League withdrew from Association which immediately started a campaign for exhibitor members. Watterson Rothacker chairman of Membership Committee.

The A. M. P. A. (Advertisers) and the Natl. Fire Protection Asso. are among the affiliated organizations identified with the Association.

Campaign inaugurated against the 5 per cent film rental tax.

The Association took the lead in the fight when the "flu" raged in October, 1918, and all production and distribution ceased until Nov. 17.

Special committee attended reconstruction meeting of the U. S. Chambers of Commerce at Atlantic City.

Association behind effort to bring into the fold all the F. I. L. M. clubs and Managers Associations throughout the industry.

Co-operated with Methodist Centenary to show value of films at Columbus festival. D. W. Griffith took many shots at Centenary for special film.

Finances needed will probably cause either assessment or acceptance of gifts to meet operating cost of $1,500 weekly.

Various luncheon and dinner events during year. Especially notable was the dinner to Wm. A. Brady, and another to officers of the New York State Exhibitors League for their services at Albany in securing Sunday shows and killing proposed censorship.

Plan to change New York City censorship regulations defeated.

Wm. A. Brady re-elected president.

Annual meeting held at Rochester where George Eastman of Eastman Kodak Co. served as host.

The following tabulated statement shows the association's membership, which includes ninety-three companies:

<table>
<thead>
<tr>
<th>Class</th>
<th>Members</th>
</tr>
</thead>
<tbody>
<tr>
<td>Producer, Class A</td>
<td>25</td>
</tr>
<tr>
<td>Producer, Class B</td>
<td>5</td>
</tr>
<tr>
<td>Producer, Class C</td>
<td>17</td>
</tr>
<tr>
<td>Exhibitor, Class 2</td>
<td>1</td>
</tr>
<tr>
<td>Supply and Equipment, Class 3</td>
<td>14</td>
</tr>
<tr>
<td>Distributor, Class 4</td>
<td>15</td>
</tr>
<tr>
<td>Independent exchanges</td>
<td>3</td>
</tr>
</tbody>
</table>

General Division, Class 5

<table>
<thead>
<tr>
<th>Class</th>
<th>Members</th>
</tr>
</thead>
<tbody>
<tr>
<td>Individuals</td>
<td>72</td>
</tr>
<tr>
<td>Publications</td>
<td>5</td>
</tr>
<tr>
<td>Exporters</td>
<td>7</td>
</tr>
<tr>
<td>Bill posting companies</td>
<td>1</td>
</tr>
<tr>
<td>Studio directors</td>
<td>1</td>
</tr>
<tr>
<td>States right buyers</td>
<td>1</td>
</tr>
</tbody>
</table>

During the year 28 companies have been elected to membership and have been assigned to the following divisions:

<table>
<thead>
<tr>
<th>Class</th>
<th>Members</th>
</tr>
</thead>
<tbody>
<tr>
<td>Producer, Class A</td>
<td>11</td>
</tr>
<tr>
<td>Producer, Class C</td>
<td>3</td>
</tr>
<tr>
<td>Exhibitors</td>
<td>1</td>
</tr>
<tr>
<td>Supply and Equipment</td>
<td>1</td>
</tr>
<tr>
<td>Distributors</td>
<td>3</td>
</tr>
<tr>
<td>Independent Exchanges</td>
<td>3</td>
</tr>
</tbody>
</table>

General Division.

<table>
<thead>
<tr>
<th>Class</th>
<th>Members</th>
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<tbody>
<tr>
<td>Publications</td>
<td>3</td>
</tr>
<tr>
<td>Exporters</td>
<td>3</td>
</tr>
</tbody>
</table>

Growth in Company Members.

<table>
<thead>
<tr>
<th>Year</th>
<th>Members</th>
</tr>
</thead>
<tbody>
<tr>
<td>1917</td>
<td>73</td>
</tr>
<tr>
<td>1918</td>
<td>82</td>
</tr>
<tr>
<td>1919</td>
<td>93</td>
</tr>
</tbody>
</table>
Gillespie Bros. & Co.

EXPORTERS, IMPORTERS
MERCHANT & BANKERS

Exporters
for the
Exhibitor

Bankers
for the
Producer

DEPARTMENT OF FILMS

220 W. 42nd St., New York City
ARTHUR F. BECK PRODUCTIONS
1919-1920

LEAH BAIRD
IN
"THE CAPITOL"
BY
AUGUSTUS THOMAS
(Now in Production)

DORIS KENYON
IN
"THE BAND BOX"
BY
LOUIS JOSEPH VANCE
(Now in Production)

SPECIAL PRODUCTIONS to be Distributed by Hodkinson

STUART HOLMES AND MISS FRANKIE MANN
IN
"THE ISLE OF JEWELS"
By CHAS. T. DAZEY
With a Big Supporting Cast Including
WILFRED LYTELL
(Now in Production)

FIFTEEN EPISODE SERIAL to be Distributed by Pathe

CURRENT RELEASES
LEAH BAIRD IN "AS A MAN THINKS"
French-American Society Drama—Hodkinson

LEAH BAIRD IN "THE VOLCANO"
Stirring and Timely Special—Hodkinson

COMING
Three Famous Broadway Plays in Pictures
Louis Joseph Vance Series
Two Serial Productions
Doris Kenyon Series
Leah Baird Series
Augustus Thomas Series
All-Star Casts
Four Per Year
Fifteen Episodes Each
Four Per Year
Special Productions
Six Per Year