

Jilm
YEAR BOOK
1922-23

Paramount made some big promises when it announced the "Famous 41," but when "Blood and Sand" came along it was even bigger than you had imagined. It broke records everywhere.



A Paramount Picture
Rodolph Valentino
in
"Blood and Sand"

*A Fred Niblo production.
 From the novel by Vicente Blas Ibanez and the play by Tom Cushing.
 Scenario by Julian Mathis.*



And right on top of that came "Manslaughter" — another smashing hit, acclaimed as DeMille's masterpiece. Lots of people thought that those two pictures could never be equalled — the best apples at the top of the barrel. But—

(see next page)

Adapted from Alice Duer Miller's book by Jeanie Macpherson.

A Paramount Picture
Cecil B. DeMille's
"Manslaughter"

with THOMAS MEIGHAN, Leatrice Joy, Lois Wilson

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“The Old Homestead,” as big if not bigger, came along immediately and stormed the country. Everybody knew then that no matter how big Paramount’s promises were, the fulfilment would be bigger.



A Paramount Picture

Theodore Roberts
in
“The Old Homestead”

*A James Cruze production.
 Adapted from
 Denman Thompson's play by
 Perley Poore Sheehan and
 Frank Woods.*



And the high hopes that these three had encouraged were more than justified by “To Have and To Hold,” with Betty Compson and Bert Lytell. The great organization behind Paramount is your guarantee that this dependable supply will continue.

(see next page)

A Paramount Picture

*By
 Mary Johnston.
 Scenario by
 Ouida Bergere.*

George Fitzmaurice's
“To Have and To Hold”

with Betty Compson and Bert Lytell

"Clarence," another masterpiece, proved the laughing hit of the year. And all the other Paramount Pictures not listed here, proved worthy of the trade mark. The exhibitors who showed the "Famous +1" hadn't a worry in the world.



A Paramount Picture
William de Mille's
"Clarence"

With
 Wallace Reid,
 Agnes Ayres and
 May McAvoy.
 By Booth
 Tarkington.
 Screen play by
 Clara Beranger.



"Kick In," like the five just listed, is a picture which in any other season would have been the outstanding hit. But this, thanks to Paramount, was a season of record-breakers. And Paramount has bigger plans for the future. More big promises—that will be kept!

A
 George
 Fitz-
 Maurice
 production
 By Willard Mack.

A Paramount Picture
"Kick In"
 with
Betty Compson, Bert Lytell

May McAvoy

Scenario by
 Ouida Bergere.



FAMOUS PLAYERS-LASKY CORPORATION
 ADOLPH ZUKOR, President
 NEW YORK CITY



FILM YEAR BOOK

1922-1923



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

*It is suggested that the Year Book
be retained for reference purposes*

WID'S FILMS AND FILM FOLKS, INC.

JOSEPH DANNENBERG.....President and Editor

JOHN W. ALICOATE.....Secretary and Business Manager

71 WEST FORTY-FOURTH STREET.....NEW YORK, N. Y.

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Wet Gold**



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Story by E. Lloyd Sheldon

Index

- Admission Tax Figures.....352
Al Lichtman Exchanges.....155
Allied Amusement Industries...336
Allied Film Laboratories Mem-
bership334
Affiliated Picture Interests of
Los Angeles300
American Society of Cinemato-
graphers161
A. M. P. A.....343
Assistant Directors Asso.....399
Authors League of America...161
Better Films Movement.....399
British Film Industry Gross...409
Casting Agents 37
Cameramen and their Produc-
tions111
Capitol (New York) Record...331
Censor Board Standards—
District of Columbia (Police).338
Kansas338
Chicago (Police)338
Maryland339
Ohio339
Pennsylvania339
New York340
Texas (Dallas)340
Virginia340
Ontario (Canada)340
Quebec341
Australia341
London342
French and Italian Standards.342
Philippines343
Holland343
New Zealand343
Chautauqua Circuits429
Coming Year and Expressions
on the Outlook.....374
Chains of Theaters.....278
Color Photography Progress in
1922171
Contents of 1920 Year Book...301
Contents of 1921 Year Book...302
Clubs Listed by States.....394
Directors and their Productions. 97
Department of Agriculture Re-
leases225
Distribution Percentage Table..173
Distributors Exchange Addresses.187
Distributors of Non-Theatrical
Pictures307
Directors of Serials.....428
Editors and Title Writers.....161
Early Days in Australia.....171
Exhibitors Accessory Buying
Guide251
Federal Trade Commission Work.372
Financial Statements—
Famous Players-Lasky335
Fox Film336
Loew's, Inc.337
Pathe Exchange, Inc.....338
Foreign—
Germany417
Czecho-Slovakia419
Austria420
Turkey420
Jugo-Slavia420
English Producers411
English Importers411
English Renters411
Reports of Bureau of Foreign
and Domestic Commerce...421
European Picture Theaters.427
Canadian Import Tax Rul-
ing427
French Export and Import
Figures427
Secretary of Commerce Hoo-
ver's Report on Foreign
Business427
Foreign Exchange Addresses of
Important Distributing Co.'s.407
Foreign Buyers407
Foreign Market403
40 Best Pictures of Year.....350
First Run Houses.....268
Film Editors161
F. I. L. M. Clubs.....175
Federation of Art.....175
Freight Rates for Film Shippers.304
Film Deliveries, New York City.387
Famous Players Theaters.....305
"The Future," by Will H. Hays. 1
Golf Tournaments396
Hoy Statement267
Headlines of the Year.....309
Independent Prod. Releases...153
Ind. Prod. and Dis. Asso.....155
Important Legal Decisions—
Nathan Burkan365
Arthur Butler Graham.....368
House, Grossman & Vorhaus.368
Louis Innerarity368
Elek John Ludvig369
William M. Seabury.....369

Important Legal Holidays.....	334	Under Sea Photography.....	357
Independent Exchanges and Productions Handled	207	Censorship	383
Incorporations of the Year.....	295	Personnel of Important Produc- ing and Distributing Organ- izations	384
Key Cities with Important Near- by Towns	177	Production Cost Sheet.....	167
Loew's Allied Incorporations...	373	Producers of Short Reels.....	169
Laboratories	165	Productions Distributed by In- dependent Exchanges	207-387
Los Angeles Affiliated Picture Interests	300	Productions of the Year.....	95-303
List of Clubs, Societies and Unions	394	"Romantic History of Motion Pictures"	9
Lyceum Bureaus	397	Releases of Independent Pro- ducers	153
Motion Picture Publications...	353	Releases of Department of Ag- riculture	225
M. P. T. O. A. Officers.....	267	Rental Tax Figures.....	352
Motion Picture News' 12 Most Important Men	267	Report of Cinema Club, Cleve- land	383
Music Publishers, Tax Free and Otherwise	243	Resume of Hays' Organziation Work	331
M. P. D. A.....	398	Scenario Editors	37
Motion Picture Actors Asso.....	399	Stars and their Productions....	105
National Park Service.....	354	Scenario Writers' Productions..	119
Newspaper Syndicates	344	Serial Outlook	333
New York City Film Deliveries.	387	Studio Props, Furniture, Cos- tumes, etc., Hollywood.....	157
Non-Theatrical Picture Distrib- utors	307	Studio Props, Furniture, Cos- tumes, etc., New York.....	159
Officers of the M. P. T. O. A....	267	Some Men You Know (Photo- graphs)	359
Operating Costs, 10 Years' Com- parison	245	Statistics of the Industry.....	331
Pennsylvania Non-Theatrical Regulations	343	Supply Dealers	237
Percentage Tax to Admissions..	334	Studios, West Coast.....	163
Productions of Year (together with name of releasing com- pany, release date, names of star, director and date of re- view)	41	Studios, East	163
Picture Making in South Africa.	31	Serial Directors	428
Projection Rooms, New York...	159	Short Subject Releases.....	196
Play Brokers, New York....	159 161	Societies Listed by States.....	394
Productions of the Year (com- pany releases)	91 303	Seating Capacities, Broadway Theaters	401
Periodical Literature Regarding Industry	355-383	Statistical Table	405
Moving and Talking Pictures.	356	Tariff Rates	352
Actors and Actresses.....	356	Ten Best Box Office Titles....	428
Moving Picture Industry..	356	Ten Best Pictures of 1922.....	345
Church Work	357	10 Best Plays.....	350
Education	357	10 "Best Sellers".....	350
Not in America.....	357	Titles and List of Over 4,000 Features Released from Sept. 1919, to Jan. 1923.....	125
Plays	357	Terry Ramsaye's "The Roman- tic History of Motion Pic- tures"	9
Photography	357	Theater Chains	278
Sets	357	T. O. C. C. (N. Y.) Membership.	247
Pictures and Morals.....	357	Western M. P. Advertisers....	344
Acting	357	What of Censorship?.....	379

Index to Advertisers

A

Abbey Pictures Corp. 212
 Adolph, John 94
 Allied Authors 4
 Alt, Alexander 248
 Alynlu Studio 236
 Apfel, Oscar 126
 Apollo Trading Corp. 214
 Archainbaud, Geo. 188
 Associated First National... 10
 Atlantic Features, Inc. 192

B

Ballin, Hugo Prods. 154
 Barnes Printing Co. 226
 Barnes, Roy T. 50
 Beaumont, Harry 154
 Bedford, Barbara 106
 Beery, Noah 162
 Bennett, Enid 16
 Bennett, Whitman Studios. 62
 Bingham, E. A. 118
 Blythe, Betty 160
 Boyle, Jack 39
 Browne, L. A. 124
 Browning, Tod 40
 Buchheister, Oscar C. 244
 Burr, C. C. 210-211

C

Caldwell, Fred 320
 Campbell, Webster 166
 Carewe, Edwin 6
 Carey, Harry 14
 Chaney, Lon 160
 Chaplin-Classics 198
 Christie Comedies 194
 Claremont Laboratories. 112
 Circle Press 77
 Cobb, Agnes Egan 216
 Cody, Lew 72
 Collier, Buster 232
 Coogan, Jackie Prods. 310
 Craig, C. 170
 Creske-Everett, Inc. 351
 Cronjager, Henry 182
 Crosland, Alan 48
 Cummings, Irving 74

D

Day, Shannon 284
 Dent, James 75
 Depew, Joseph 164
 Distinctive Prods., Inc. 2

E

Earle, Ferdinand 32
 Educational Films 195
 Edwards, J. Gordon 20
 Emerson, John 116
 Evans, Madge 64
 Export & Import Film Co. 402

F

Far East Film Corp. 408
 Fazenda, Louise 162
 Fischbeck, Harry A. 184
 Folsley, George Jr. 180
 Fort, Garrett E. 118
 Fox, Wallace 178
 Frazer, Robert W. 174

G

Garson, Harry 128
 Garsson, Murray W. 152
 Gasnier Prods. 42
 Gannon, Bert 182
 Goldwyn Pictures 8
 Goulding, Edmund. Inside Back
 Graf Prods. 100
 Graphic Photo Engraving... 77
 Green, Alfred E. 54
 Griffith, Corinne 176
 Griffith, D. W. 12
 Griffith, E. H. 60

H

Hass, Robert M. 39
 Hammerstein, Elaine 70
 Hampton, Hope Prods. 44
 Harris Advertising Co. 312
 Hartigan, P. C. 174
 Hayward, Lillie 320
 Heerman, Victor 68
 Herbert, Holmes 52
 Herz Film Corp. 404
 Holubar, Allen Prods. 28
 Housman Comedies 202
 Howells, D. P. 406
 Hull, A. S. 180
 Hutchison, Chas. 192

I

Independent Pictures Corp. 208
 Inspiration Pictures Corp. 92
 Inter-Globe Export Co. 406

J

Jawitz Pictures 308
 Jones, Johnnie 186

K

Kane, Gail 58
 Kenyon, Robert 296
 King, Henry 38
 Klein, Edward L. 410
 Knoles, Harley 98

L

La Plante, Laura 172
 Lascelle, Ward 242
 Lee, Rowland 190
 Lichtman, Al Corp. 150
 Lloyd's Film Storage 358
 Logan, Jacqueline 166
 Loos, Anita 166
 Lorch, Theo. 286
 Lund, O. A. C. 82
 Lynch, John 122
 Lytell, Bert 73

Mc

McKee, Raymond 172

M

Mackaill, Dorothy 170
 Mason, Lesley 124
 Melford, George H. 34
 Messmore, Herbert L. Co. 78
 Milar, Adolph 176
 Miller, J. Clarkson 120
 Milligan, Carl 116
 Montagne, Edward 69
 Mortimer, Edmund 190
 Mullin, Eugene 102

N

Neilan, Marshall Prods. 24
 Niblo, Fred 16
 Nigh, Wm. 30
 Noble, John W. 242

O

Overbaugh, Roy F. 39

P

Paramount Pictures
 Inside Front Cover & A. & B.
 Parsons, Agnes 126
 Pause Bill 288
 Photoplay Magazine 79
 Powers Fourth Engraving
 Co. 76
 Principal Pictures 310
 Prizma, Inc. 56
 Producers Securities Back Cover

R

Ray, Chas. Prods. 26
 Reed, Luther 122
 Renown Pictures 212
 Rex Film Laboratories 282
 Roberts, Edith 168
 Robertson, John S. Prods. 22
 Rogell, Albert 178
 Roscoe, Albert 106
 Rothacker Film Mfg. Co. 110
 Rowland, Helen 164
 Rubin, I. 250

S

Scott, John D. 184
 Second National Pictures
 Corp. 206
 Security Trust 244
 Seiter Wm. A. 236
 Selden, Edgar 64
 Selznick Pictures Corp. 64A-64B
 Selznick, Myron 65-66
 Shearer, Norma 296
 Shipman, Ernest 151
 Silvera, G. R. 80
 Sloman, Edward 81
 Smith, Jess. 158
 Standard Film Laboratories. 108
 Stanley Company of America
 238
 Stanton, Richard 78
 Staulcup Cinema Service,
 Inc. 156
 Stewart, George 286
 Stone, Lewis S. 284
 Storey Pictures, Inc. 202
 Strauss, Wm. H. 168
 Superior Slide Service 77

T

Tec-Art Studios, Inc. 1A-1B
 Technical Book Co. 314
 Terriss, Tom 46
 Tilford Cinema 158
 Truart Pictures Corp., Inc. 104
 Tuers, W. H. 186
 Tully, Richard Walton 234

U

Unsell, Eve 246
 United Studios 246

V

Venturini, E. D. 188
 Vignola, Robert 18
 Vogel, Wm. M. 404
 Volck, Adulbert George 67

W

Walton, Chas. 156
 Warde, Reginald 408
 Warner, Brothers 96
 Washburn, Bryant 71
 Weshner-Davidson Agency 250
 Whittaker, Chas. E. 114
 Williamson, J. E. Opp. Index
 Winkler, M. J. 200
 Worsley, Wallace 36

Y

Young, Jas. 234
 Young, Tammany 308
 Young, Waldemar 120

Z

Zeidler, Crimen J. 248
 Zeidman, B. F. 318-319
 Zucker, Frank 186

to Joe Dannenberg from Danny

The Outlook

By Joe Dannenberg ("Danny"), publisher and editor of THE FILM DAILY



GREAT in importance is the outlook for 1923. Troublesome, perhaps, as well. For the problems confronting all phases of the industry are many, and the agitation, on the eve of the year, is replete with possibilities.

Not the least of importance is the possibility of the development of a huge producing and distributing machine on the part of organized exhibitors. Officials of the Motion Picture Theater Owners of America are heading a movement which, during the year, may assume real proportions. If the movement develops, as many believe it will,

it will assuredly urge material activity on the part of the present large distributing organizations. This activity may result in several definite moves, intended to offset the exhibitor-producing-distribution development. It may find a resumption of activity on the part of Famous Players in securing more houses for its product; it may find the Loew-Metro group active in developing further houses for the Loew chain; it may find Associated First National sufficiently antagonistic to further develop the sub-franchise idea, and in addition, movements on the part of the individual distributing companies—to say nothing of what may happen among producers—in an effort to sustain their existing organizations.

Should the exhibitor movement fully develop it is a question at this moment, whether it could assume very definite form much before the Spring or perhaps the Fall season of 1924. Many cities have to be canvassed during the Spring; and assuming the capital of \$5,000,000 is subscribed, or a sufficient amount to warrant going ahead actively, it will take time to secure productions, to build the necessary distribution machine and prepare the many cogs in the big wheel before it can turn. It is simple to discuss the idea of a production-distribution machine of this size; it is another matter to perfect it to the point of operating with a reasonable degree of perfection.

There is probably no other matter of such proportion facing 1923. There are many thoroughly experienced men in the producing and distributing end of the business who look with trepidation at the exhibitor movement. They fear the consequences, and do not hesitate to say so. Among other possible developments they fear the possibility of a national booking organization on the part of certain distributors, several of whom were interested a few years ago in the proposed national booking plan developed by Jules E. Mastbaum of the Stanley Company of America. They do not hesitate to say that unless such an organization was operated to the utmost degree of ethical efficiency that it would result in grave difficulties; but they point to the unlikelihood of such a possibility, and immediately present the thought of difficulty developing in the exhibitor organization from this very viewpoint. It is unfortunate that the ethical side of the industry has not been developed to a stronger point; unfortunate for all parties concerned.

HARMONY

There is nothing at the moment indicative of a better relationship existing between the exhibitor branch of the trade and the distribution and production end. All efforts to secure a better relationship between the Hays organization of producers and distributors, and the organized exhibitor body,

have failed. The possibility of Roscoe Arbuckle returning to the screen furnished an opportunity for the officials and leaders of the M. P. T. O. of A. to vent their feelings towards the Hays organization in no uncertain terms, and the inability of these organizations to secure a standard form of contract, also demonstrated the existence of the wide gap which exists. No one with sane reasoning can figure why there should not be a better understanding between these pivotal branches of the industry. Indications, however, point to the continuance, if not a widening, of the existing breach. Unfortunate as this is, no one seems able to develop that degree of understanding which might change the situation. The politics of the exhibitor organization are largely responsible for this. But, in behalf of the exhibitor body, there is hardly a doubt but that they have grievances which should be satisfied. But the lack of confidence existing hardly warrants the belief that there will be a better understanding in 1923 than heretofore.

PRODUCTION

Production plans for the year are interesting. Probably nothing is of greater importance than the proposed working arrangement between Warner Brothers and David Belasco. If this works out as planned, and the master of the stage actively becomes interested in the screen production of his plays, a great step will have been made in bringing to the screen that artistry and charm which have always identified the Belasco successes on the stage. The ambitious program of the Warners is not a secondary phase of the outlook. Among the other "independent" producers whose plans are of importance are those of the Al Lichtman Corp., which secured an unusual start with the release of "Rich Men's Wives."

The older companies present an interesting program. Famous Players will bank heavily on "The Covered Wagon" as one of their outstanding productions. At the moment there is no indication that the breach between Valentino and Famous will be straightened out. Valentino quickly became a tremendous box office asset following his appearance in "The Sheik." Associated First National will continue to bank on the Talmadge sisters as their outstanding bet. Chaplin goes to United Artists during 1923. Goldwyn, practically reorganized, will depend largely on "The Christian" and possibly "Ben Hur" in addition to the Marshall Neilan productions for the coming year. The United Artists, with Fairbanks, Pickford and Chaplin on the program, in addition to the Griffith output, and with the Allied Artists co-related, promises to prove an important factor again. There has been considerable criticism of the policy inaugurated by Fairbanks and Pickford, of only having one or two pictures a year, big though they may be, and costly. Exhibitors contend that they would be far more helpful to the industry as a whole if they appeared oftener. As an instance to prove their contention they cite the rapid growth of Harold Lloyd, who stepped out vigorously during 1922 and established a prominence as a comedian which promises to give Chaplin much difficulty to maintain his standing as the premier comedian of the screen. Lloyd developed into a comedian of feature length pictures and the first few of his productions quickly gave him a forward place. Much will be expected of him during 1923. In his behalf Pathe promises much.

Probably no other organization in the business developed such headway during 1922 as Metro. Only the tremendous success of "The Four Horsemen" prevented this organization from disintegrating. The success of the Ibanez production not only gave Rex Ingram a foremost position as a producer-director, but incidentally set Metro along the path of "big" pictures. In this they proved remarkably successful. All the Ingram pictures proved very successful at the box office, the Mae Murray productions proved an unusual success—and an unexpected one—and what with these and their "specials" Metro forged forward and became recognized as one of the companies from

which much is to be expected during this year. The Selznick organization expects "Rupert of Hentzau" to set them well up during the year as an important production organization.

Practically every executive of importance has expressed the belief that "only big pictures pay." To this end producers generally directed their endeavors. There were, however, during the past year a number of successes which prove the desirability of good pictures at a price to the exhibitor whereby he could establish a profit and yet at the same time satisfy his clientele.

Universal Film, with "The Storm," demonstrated this most satisfactorily. This same organization has in contemplation for 1923 several productions which they think will meet with the same result, notably Booth Tarkington's "The Flirt," made by Hobart Henley. In addition there is a strong possibility of Universal's big production of "The Hunchback of Notre Dame" being released during the coming year. For some time past Lon Chaney has keenly desired to make this.

While the "big" specials of Fox Film failed in a way to prove the box office sensation comparable with those of 1921, there is no indication that Fox will step aside from the big special program for the coming year.

The Film Booking Offices of America—the reorganized Robertson-Cole Corporation—has some ambitious plans including "The Third Alarm," a fireman's picture somewhat on the order of "In the Name of the Law," a policeman's picture, and it is understood that they are going into the railroads, the life of a postman and other such human subjects as part of their program. This type of picture invariably meets with success because of its common appeal.

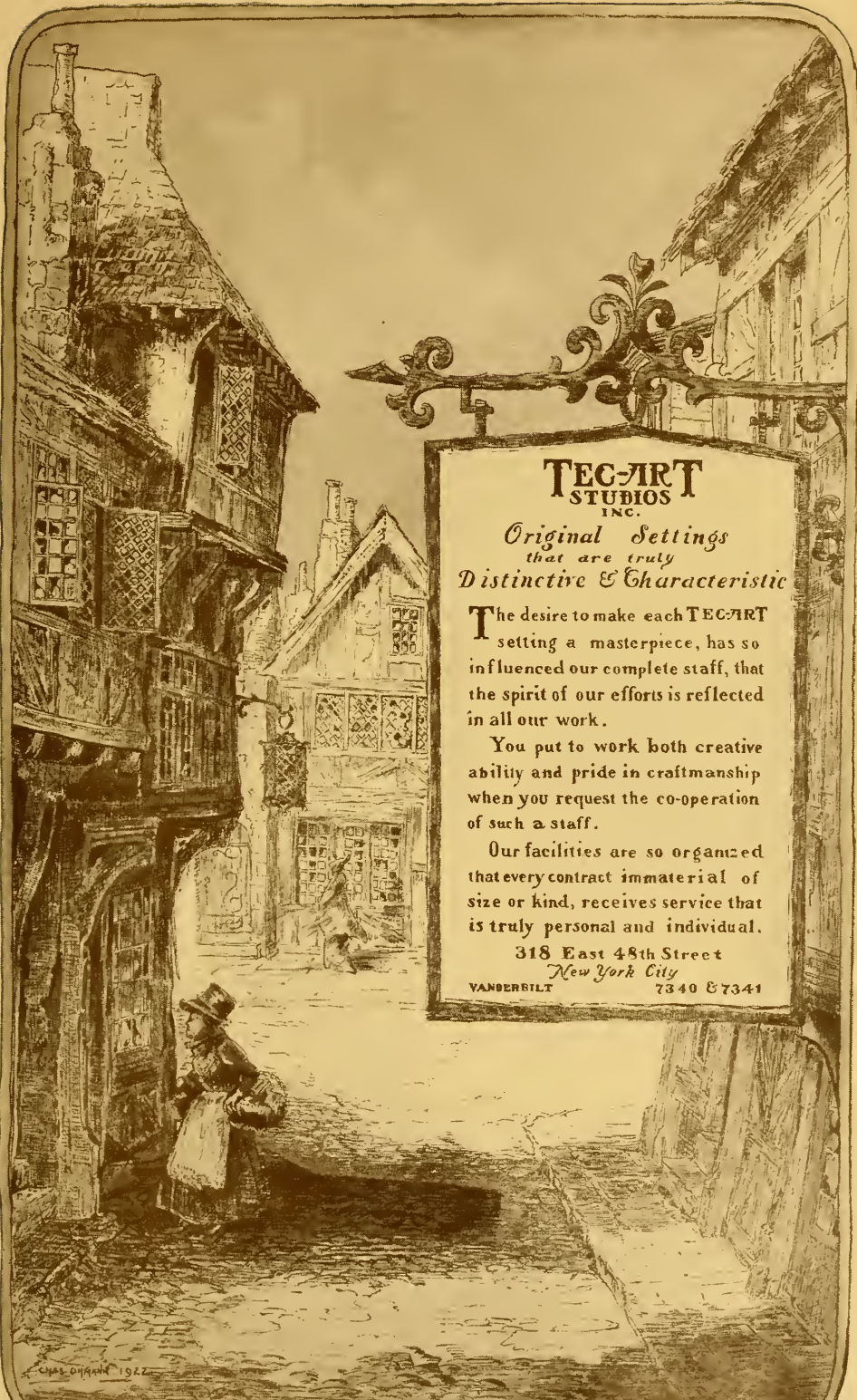
Vitagraph plans more important productions. The likelihood of Samuel Goldwyn's return to the industry as a producer is imminent at this writing. The development of Jackie Coogan is also fraught with interest. The success of "Oliver Twist" was unusual and established him definitely as a star.

PRICES

A long sustained and continuous wail was heard throughout the year and promises to continue relative to rentals on important and so-called big pictures. Many exhibitors feel that the prices asked are ruinous, but despite this they seem to continue to pay these prices. Naturally, they continue to go up. On the other hand, producers maintain that while prices are high they are still below the level of what they should be to secure from these large productions the natural profit which the investment should produce. As an instance of this a prominent producer cited that it would take Fairbanks at least eighteen months or two years to secure the return of the actual investment of "Robin Hood" before "he made a nickle." This despite that "Robin Hood" is being sold at unusually high prices by United Artists.

FOREIGN PICTURES

With the closing of the German branch of Famous Players late in the year much of the talk in opposition to foreign pictures faded away. Little is feared today of what threatened to be "the foreign invasion." It is interesting to note, however, that the development of British production reached a point unusually worth while and interesting pictures reached this country from England, notably "A Bill of Divorcement," scheduled for spring release by Associated Exhibitors. Information at hand as to the plans of several important English companies are indicative of large productions made with stars well-known in America to arrive during the spring and summer. Among these are the Tom Terriss specials from Ideal Films and the Gaumont Company of London. Stoll's picture, "The Prodigal Son," a well-known Hall Caine story, is anticipated with interest and there are others in the making. At this writing England, rather than Germany, seems to be the only possible rival of American production.



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Distinctive Picture Corporation
366 Madison Avenue
New York City

What John Milton did in the fight for freedom of the press; what Benjamin Franklin did; what was done by Horace Greeley, Charles A. Dana, Joseph Pulitzer, Colonel Nelson, General Harrison Gray Otis, and by Henry Watterson, and what is being done by Cyrus Curtis and by other heroic figures in the long pull for finer and better service, and for constitutional protection of freedom of the press from the aggressions of political control—all those things must be done in the motion picture industry here and now.

Pioneers Are Still in Business

Nothing can be taken from the past. The men who first took up this new thing are still alive. The pioneers of our industry are the men who are still in the business. We are at this moment in the very midst of achieving a new set of high standards in our relations to each other and to the public and in our responsibilities to the world. The difficulties are being worked out, and so great an agency for good will the motion picture soon become, if sincere efforts count and sincere cooperation is given by thinking Americans—that before long criticism will die away and the present critics will be sounding the praise of this new art, based always on its demonstrated integrity, quality and usefulness.

One way to help make good pictures is easy, and that is to support the good pictures. If one were to start a vegetarian hotel, and day by day the guests were to storm into the dining room demanding roast beef cooked rare, this hotel keeper, though the most enthusiastic of vegetarians, would experience substantial difficulty in putting over a bill of fare consisting of asparagus.

I am not suggesting an alibi for the motion picture business, for the motion picture business is coming through on the highway which leads to better pictures. I am only emphasizing that this is not a one man job, nor the job of one group; it is the multitude's job and in doing it there is work for all.

Censorship

I refer for a moment to the question of censorship, which is an incident in the matter. The American public, of course, is the real censor for the motion picture just as it is for the press and the pulpit. The people of this country are against censorship fundamentally, against censorship of press, against censorship of pulpit, and against censorship of pictures. But just as certainly, my friends, is this country against wrong doing, and the demand for censorship will fail when the reason for the demand is removed. As we move toward the consummation of the objects of our Association just in like degree will recede all demands for censorship.

An interesting thing happened in Massachusetts at the last election. In 1921 a bill was passed by the Massachusetts legislature providing for the censorship of motion pictures. Under the provisions of a Massachusetts statute so providing, a petition was filed by the necessary number for a referendum, so at this election the people of the Bay State had a direct vote as to whether or not there should be a political censorship of this method of expression.

When the Act was originally passed there was a very generous support of the measure, and resolutions were actually passed by some 400 civic and religious organizations favoring the enactment of a law, and other great influences seemed to favor it. This summer, however, a citizens' committee was formed of some 300 splendid Massachusetts men and women, who made it their own fight. The Press of Massachusetts took it up and were practically a unit in declaring for the defeat of the measure. They too, made it their fight, with a full appreciation of the fact that it is not so much the length of the step as the direction of the step that is important in anything. It is a well known fact that the vote on any referendum question or constitutional amendment is usually but a small part of the total vote cast for the political offices.

Remarkable Result

With this in mind, the result of this Massachusetts election was most remarkable. The total vote against censorship was 545,919, the total vote for censorship 207,476; a majority against censorship of 338,443. The largest number of votes cast for any candidate for any office on any ticket was that cast for the successful candidate for Governor, 468,277, which was 77,000 less than the "No" vote on censorship. I rather think this is an unprecedented performance. It certainly shows the deep interest the people have in pictures.

This result is a splendid response to the appeal of the press and the citizens of Massachusetts against this undue political aggression, but just as certainly is it a challenge to the motion picture industry to work out successfully its own program for its own betterment, and that responsibility is accepted by the industry and will be discharged.

I am against political censorship, of course, because political censorship will not do what is hoped for it in the last analysis. Now and then some one might ask: "If the motion picture producers really mean to make better pictures, why do they object to political censorship?" The chief answer to this question was written when human nature was formed; at least that part of human nature which is doing business under the stars and

FRANK E. WOODS
THOMPSON BUCHANAN
ELMER HARRIS

Announce their association
for the production of motion
pictures under the title

ALLIED AUTHORS

stripes, and that answer consists chiefly of one word—Liberty.

The motion picture business objects to political censorship for one great reason, because the motion picture business is an American. Political censorship drove the Pilgrims to Plymouth Rock; political censorship faced the Minute Men at Concord; political censorship caused the Boston Tea Party; in this new effort to control politically this great method of expression Massachusetts took a characteristically splendid American position.

There is one place and one place only where any evils in motion pictures can be eliminated and the good and great advantages retained, and that is at the point where and the time when the pictures are made, by the men who make them.

Raising the Standards

With the raising of the moral and artistic standard comes with greater ease the development of the educational value of the motion picture. It must be and is the earnest purpose of the industry to strive with renewed effort continually to make presentations historically correct and to give authentic portrayals of customs, costumes, and habits.

In addition to the general educational value of entertainment pictures we are concerned, of course, with two additional phases; first, the pedagogic pictures, and then the picture which is semi-educational and semi-entertaining. I am very sure that soon there will be series of motion pictures adopted by boards of education just as new series of text books are adopted. They must be, of course, scientifically, psychologically and pedagogically sound.

It has been my hope that we might immediately make some progress in this direction and we have been working to that end. At the annual convention of the National Education Association this summer in Boston, I suggested on behalf of our Association to some 3,000 teachers who were there representing a membership in their organization alone of more than 115,000, that we jointly study the demand for pedagogic pictures, and that we turn over to them all of our facilities to aid in the experimentation. I suggested that a committee be appointed by their association made up of the very best educators in the country, and that they meet with the great producers and together study the whole problem of the use of the motion picture as a direct pedagogic instrument and together find the means of making classroom pictures which would be scientifically, psychologically and pedagogically sound, thereby being able to take care of the demand which now obtains, but also of the great demand which is imminent and which will certainly come and which must be

met, and met by the producers with a supply that measures up to the ideas of the educators of the country. This offer was accepted by that convention, a committee was ordered appointed, a committee has been appointed, consisting in addition to Dr. Wm. B. Owen, President of the National Education Association, of the following: Dr. Charles H. Judd, University of Chicago, Chairman; Col. Leonard P. Ayres, Cleveland Trust Company, Cleveland, Ohio; Elizabeth Breckinridge, Principal, Louisville Normal School, Louisville, Kentucky; Ernest L. Crandall, (Director of Visual Education, N. Y. Board of Education), New York City; Susan M. Dorsay, Superintendent of Schools, Los Angeles, California; Elizabeth Hall, Assistant Superintendent of Schools, Minneapolis, Minnesota; Payson Smith, Commissioner of Education, Massachusetts.

Affiliated with this committee will be the Commissioner of Education, Dr. J. J. Tigert and Dr. J. D. Creeden, President of Georgetown University. The preliminary meetings have already been held with the Commissioner of Education and Dr. Owen, surveys are now being made and preliminary organization perfected, and a joint meeting will be held soon.

Non-Theatrical Field His Hobby

The non-theatrical demand and supply is one of the big questions. Personally, it is a hobby with me, and from the time this work was first brought to my attention until now I have urged constantly, both in public and in private, that there will be films in churches and schools everywhere. I believe this, and very much, indeed, has been done in the last six months toward developing a demand in this field. As I said in a speech at Boston before the National Education Association:

"The problem which faces all of us is to provide some plan of cooperation which will provide film material for instructional use in schools and colleges, and suitable films for churches and welfare organizations—some plan which will secure the active cooperation of theater owners and public leaders, and which will safeguard against harmful competition between non-theatrical and theatrical groups. These matters, which are merely incident to the youth and tremendous expansion of the business, can be worked out satisfactorily without question."

The problem of semi-religious and semi-educational films is not so extensive as that of pedagogic films, but is much more difficult. Every one is for pedagogic films in the classroom and, of course, there is no objection to purely religious films in the churches. The matter, therefore, of pedagogic films and purely religious films presents no problem save only the problem of providing an organ-



Edwin Carewe

First National Attractions 1922-1923

Edwin Carewe has produced more commercially successful pictures than any other director.

"Give the public what they want" is his slogan.

"Let them call me commercial if they will," says Carewe, "boxoffice value is what counts."

ized demand and an organized supply. However, in developing the industry as regards an organized demand and an organized supply of semi-religious and semi-educational films there are definite economical duties and limitations that have to be recognized; there are also certain ethical and moral duties and limitations, and while we are continually encouraging the development of those phases of the industry and finding ways for the supply of the proper demand in that regard, we always predicate this interest and activity on the assumption that in such plans as are developed it will always be recognized that the theater owner has certain real rights in the premises, which rights would naturally be recognized first of all by those who are interested in seeing religious films.

The fact is, of course, that the theater owner pays a national and state tax on his theater, a license fee, an extra insurance premium and other special levies in order to run his business and provide for the essential amusement of the people, and it would be obviously unfair to him to create a competition to draw the same audience, with or without charge, to see the same attraction into places which have no such burdens. Such a thing would neither be morally nor economically sound.

Churches Need Pictures

While this is true it is just as certain that there is an actual and potential need for pictures in churches, of the type which are thoroughly proper from every standpoint and which will do great good, and which need must be met. All the demand there is and the demand of tomorrow, which in my opinion is inestimable, can and will be taken care of in a way that will not be an injustice to the theater owner in any way whatever.

Another effort which we are making is the development of the full usefulness of the motion picture as an instrument of international amity. Do not forget that just as there is developed between individuals a better relationship based on a better understanding, so is it between nations.

Members of our association have taken—I say have taken—definite steps to make certain that every film that goes from this country abroad, wherever it shall be sent, shall correctly portray to the world, the purposes, the ideals, the accomplishments, the opportunities, and the life of America. We are going to sell America to the world with American motion pictures. I do not have to suggest to you the value of this in improving our international relationships. The possibilities are as great as all the tomorrows. Immediate understandings with many of the foreign countries have to be worked out to protect us against

the exploitation abroad of stolen films, and in all these matters our own State Department is cooperating splendidly.

Work of Committee on Public Relations

I would not fail to refer to the work of the Committee on Public Relations, which consists of the heads of 80 nationally organized associations for better things, such as Boy Scouts, Girl Scouts, Y. M. C. A., Camp Fire Girls, Parent-Teachers Association, etc., etc. Chambers of Commerce, American Federation of Labor, etc., etc. This is a most interesting and, I am sure, profitable arrangement. Following a meeting last summer of the heads of these associations with me at which a committee of three was elected to aid in the selection of an executive committee of twenty, such committee of twenty has been formed with their own executive secretary, who is in our office as the point of contact. This executive committee of twenty, meeting frequently, are actually pre-viewing pictures and are making suggestions to our producers, bringing to the industry an inestimable value of brain and heart that could not be hired at any price, telling the producers what in their opinion are the needs, as well as the wants, of the members of the great organization which they represent, and they represent a total membership of over 12,000,000—constructively suggesting betterments in the pictures and giving sympathetic encouragement and advice to the producers that reaches right back to the studio with a measurable influence on the productions as they shall come out. And then as the good pictures are produced these representatives send the word to their organizations which will bring the support to which such better pictures are entitled. Think of the value of this influence which is constantly exerted, quietly and constructively, and how effective must be the association which these men and women are establishing with the control of the production in this country.

Working With Exhibitors

Our organization of producers and distributors has had many conferences with exhibitors, bringing a closer cooperation and confidence and has had splendid help from them, without which our whole effort would fail. Just as other phases of the industry, in the rapidity of its development, have not been worked out in the fullest way, so has it been necessary to give attention to a better relationship with the exhibitor, who is the buyer of the product which the manufacturer, the producer, makes—a practical improvement, but definitely necessary to bring the maximum functioning of the industry's whole effort, because without the cooperation of all branches the largest success is not possible.

It has taken over \$20,000,000 in
at the box office.

It is the greatest motion picture
property of all time!

It is every great picture rolled
into one!

Wait till you hear who will direct
it!

BEN HUR

Goldwyn is producing it!

In addition to these efforts for new usefulness, we should not be unmindful of such things as have been accomplished in connection with better amusement pictures. At the end of the six months period since the organization of the Association, it has been of some interest to the members themselves to review what has been attempted and to invite the attention of the public to the accounting. It was an earnest action indeed last May when the producers sent orders to the studios as to the pictures to be made this summer and to be made in the future, directing that above all things else the purposes of the Association be foremost. It means very much for the general good when these men who had the vision, the industry, the nerve, if you will, to have made this thing what it is in twenty years, now make it their chief business to establish and maintain the highest moral and artistic standards.

Beginning a new drive this year for the best possible pictures, measuring up toward what the standard should be and which many pictures already had achieved, earnestly asking the public's cooperation and hoping, of course, from every possible standpoint, selfish and unselfish, to move in the right direction, they have brought out, and are bringing out, a series of pictures which we are hoping will attract the public's attention, as the evidence both of their good faith and their ability to accomplish, and as an augury for still

better things to which their every effort shall be directed. The maintaining of the highest standard is quite as essential as its attainment and there can be and will be no slipping backward, nor loss of any improvement that may be accomplished. These pictures are being received in appreciation, and the public will not be unmindful either of the impossibility of pleasing every one with every picture or the necessity of different types of pictures for the various types of taste and interest.

What Pictures Can Do

I have come to visualize this great new thing as my attachment to it becomes deeper—I have come to know it as a great, unbelievably great, three fold instrument for good. It can do three great things and it will do these three things as no other instrument that I know of can do them.

In the first place it can and will fill a necessity—the necessity for entertainment.

In the second place, it can and will instruct—which is indeed a most precious power.

In the third place, and I am sure that my enthusiasm does not warp my judgment, it will do more than any other existing agency to unite the peoples of the world—to bring understanding between men and women, and between nation and nation, than which no greater thing can be done.

“The Romantic History of Motion Pictures”

(Through the courtesy of Terry Ramsaye, the author, and the publishers of “Photoplay Magazine,” are presented excerpts from this remarkable and unusual document.)

In April, 1922, when the first article appeared, it was anticipated that it might run through six or seven issues. The December issue found the material far from exhausted, however, bringing the history only to the period of about 1902.

It is suggested, therefore, that this material be retained in conjunction with the excerpts of the remainder of the “History” to be published by Photoplay during 1923, which will be found in the next volume of The Film Year Book.

Our beginning is the year of 1888, and the place is the experimental laboratories of Thomas A. Edison.

* * *

Two years before, in 1886, Edward Muybridge, one of many investigators who had attained some promising success with his experimental work in recording motion, had called upon Edison. Muybridge had made some pictures of a running horse, taken with a row of cameras, in California. He had arrived at an instrument for showing these pictures, producing in a highly limited way a sort of an illusion of motion. He called it the “Zoopraxoscope.” He showed these pictures to Edison.

Nothing seems to have developed out of that meeting in West Orange at the time. Muybridge went back to his laboratory at the University of Pennsylvania and went on with his experiments.



TERRY RAMSAYE
Author of “The Romantic
History of Motion Pictures”



First National First

Keep your eye on First National pictures for 1923. We have a line-up of Box Office attractions that can't be beat. 22 for the first 6 months and more Big Ones to come.

Edison was not yet ready to take up any new problems. At this time he was very busy with work on the phonograph.

* * *

In 1888 a period of something like relaxation in Edison's busy career arrived. He had done great things. The phonograph was a definite commercial success, even though not entirely perfected. Also earnings were coming in from his electric light and power enterprises at a considerable rate. There was time to play.

* * *

After some preliminary consideration Edison called to him a capable young Englishman, who had been on his staff of workers and researchers for several years, W. K. L. Dickson, a name to recur often and significantly in the first ten years of the motion picture.

* * *

Mysterious Room Five at the Edison laboratories at West Orange, Edison's favorite spot, was selected as the workshop for the picture experiments. Room Five was under lock and watch day and night. There was a little wicket in the door where materials could be passed in or word given out. Only Dickson and Edison came and went at first. Then presently one or two other workers were called at times to do their little bit and go. No one ventured there unless he were called.

* * *

By early autumn in 1888, the work had gone far enough to lead Edison to seek what protection there might be in the patent office by the filing of a caveat. A caveat was a process, now no longer in use, by which an inventor, having conceived an idea, could establish certain rights of priority and protection pending the working out of the project.

* * *

Other experimenters were busy. Wallace Gould Levison, in Brooklyn, was working with glass photographic plates on a wheel. Dr. E. J. Marey, in Paris, was making progress with a glass disc in a "photographic gun." Louis Aime Augustin Le Prince, in Leeds, England, was striving with a many-lensed camera and strips of sensitized paper. In Germany, Anschutz, an optical worker, was experimenting in the same direction.

* * *

Edison, who kept himself rather well informed, recognized at once the shortcomings of these materials. He was to go an independent way.

But the impress of the phonograph idea was deep, and it is with no surprise that, now after years we are permitted to survey the secrets of Room Five, we find Edison's first motion picture efforts concerned with trying to make pictures on what was practically a talking machine cylinder.

The cylinder machine would make pictures, but they were exceedingly poor pictures.

The first acting for the motion pictures took place before that absurd little phonograph that was trying to be a camera.

The First Actor

And the first actor was Fred Ott, a mechanic and member of the staff, chosen because he was the jester of the works. There were two Ott's on the staff, John F. and Fred. And since Fred was the first of all motion picture actors, it is perhaps an obligation to history to set down how he happened there.

* * *

Mr. Ott, first of all screen stars, has officially told his own story of how he behaved before the camera on those historic occasions. The authenticity of this is guaranteed, under the oath of Ott, sworn as a witness in the case of Thomas A. Edison vs. The American Mutoscope and Biograph Company, in equity No. 8289, before the day of pictures press agents.

"I had a white cloth wound around me and then a little belt to tie it in around the waist so as not to make it too baggy—look like a balloon—and then tied around the head; and then I made a monkey of myself."

So the motion picture was born in slapstick comedy, staged in that solemn laboratory.

* * *

At last the cylinder motion picture was abandoned. There must be a bigger picture, which meant other methods. Edison decided.

Then mysterious Room Five started to labor with attempts at some sort of film. A crude and flimsy tape of collodion, stuff like the liquid courtplaster that one puts on a cut finger, was made. It was rough and fragile, highly imperfect, but good enough to prove the correctness of the principle to the alert Edison.

There were many more notes for the laboratory records.

At about this time George Eastman, who conducted a business of manufacturing cameras and photomaterials, was putting out kodaks with paper films in them. Because of intricacies of the process the cameras had to be sent into the plant at Rochester to have the films developed and the camera loaded again. Eastman knew that there would never be a big amateur business on that basis. He had to have something better than those complicated paper films. Out of his quest came Eastman's celluloid film, the kodak material of today. Edison, now keeping in touch with things photographic, dispatched Dickson to Rochester for a sample.

Edison examined the film in Room Five.

*The only absolutely
new thing in pictures
this year*

“One Exciting Night”

D. W. GRIFFITH, Inc.

A. L. GREY, Gen. Mgr.

"That' is—we've got it—now work like hell."

And so it was that film came into the motion picture industry. This was early in 1889, perhaps a year after Edison's beginning on the problem.

With that material in hand, Edison knew that the solution of the picture puzzle was but a matter of details. There were tremendous difficulties ahead, but now the basic quest for material had ended. * * *

Among those early day itinerant phonograph entertainers was Lyman Howe of Wilkesbarre, Pa. On a circuit through the smaller towns of his territory Howe gave phonograph entertainments in connection with Ladies' Aid Societies and church boards, dividing the profits with the churches. He was pioneering for a motion picture business of renown, but he little suspected it then.

At about the same time over in Paris an enterprising Frenchman heard about the wonderful Edison phonograph that had come to London. He was busy, but he had a young friend, one Charles Pathe, who had little to do. He pressed a bundle of francs in Pathe's hand and told him to go to London and get one of those talking machines. * * *

But more important still to Pathe, he established a contact with the genius of Edison and the greater thing to come. * * *

Meanwhile Edison came to the opinion that after all secrecy could hardly protect his invention much longer, and so August 24, 1891, he made application for a United States patent.

How \$150 Not Spent Cost Millions

At this time it was suggested to Edison, as a matter of routine, at least, that perhaps application should also be made for foreign patents, including France and England.

"How much will that cost?" Edison asked casually.

"Oh, about \$150."

Edison waived the suggestion aside.

"It isn't worth it."

But if Edison, on that day in August of 1891, had said "Yes," he would have put himself in a position to get many, many millions of dollars in the foreign field. Also he might have withheld from a number of European opportunists a temptation to what may have been a lawful but an unmoral piracy. * * *

The application for the patent for the kinetoscope was filed, the article goes on to say.

In December of 1892, the photographic work in connection with this young kinetoscope demanded a building for itself—the first motion picture studio in the world.

So work was started on a curious structure, the like of which had never been seen before. It was a little house of light timbers and black light-proof tar paper, built on a turn table. The speed of photographic materials and camera lenses was much lower then than now and the snapshots for the kinetoscope had to be made in full light. There were thirty to forty pictures a second then. Therefore, the building was pivoted so that the tiny stage could always be turned to catch the sun, regardless of the hour of day. This little studio has survived in history as "The Black Maria."

The "Black Maria," then known officially as the "revolving photographic building," on the Edison account books, was completed February 1, 1893, at a total cost of \$637.67. The making of motion pictures for ultimate public presentation was begun in that building. All picture making before that had been but the simplest of laboratory work for the testing of the machines.

Early in 1893, the kinetoscope was shown to a scientific gathering at the Brooklyn Institute, and not long thereafter it was presented to the public for the first time as an exhibit at the Columbian Exposition, greatest of the world's fairs, held at Chicago. With this exhibition, trivial as it seemed then, the greater events of the history of the motion picture had their beginning.

There were a number of devices at the World's Fair that indicated how close the motion picture was then crowding its way forward into a part in the world's affairs. Among them was Muybridge's "Zoopraxiscope" and a machine rather closely related to it, called the "Tachyscope."

(Ramsaye tells of how J. Hunter Armat, his brother, Tom, Grey Latham, all names of importance in the early days of the development, after seeing the machine at the World's Fair, became interested in the idea.)

By this time the Edison machine was rather automatically forcing its own career. A firm of promoters and exploiters, Raff and Gammon, headed by Norman C. Raff, became the Edison agents for the kinetoscope with a plan for putting it before the public through the sale of the territorial or state rights on the exhibition of the machine. The year 1894 had arrived.

Through the instrumentality of Raff and Gammon, the kinetoscope slot machines were to cover the world with arcade peep shows and swiftly open the way for the coming of the real motion picture—the picture projected on a screen.

By April 1, 1894, twenty-five kinetoscopes had been manufactured at a total cost of \$1,227.48, and on April 6, ten of them were shipped across the Hudson to Holland Brothers, at 1155 Broadway, in



Releasing Through F. B. O. A.

New York City, the first customers of Raff and Gammon. A week later the films for the machines went forward. By this time Edison had invested a total of \$24,118.04 in the motion picture business. In the next few years millions were to come back to him, and others who capitalized the opportunities opened by his efforts were to gather a great many millions more.

Ramsaye tells of how Grey Latham and Enoch J. Rector used the kinoscope to take 1,000 feet of film showing a fight arranged between Mike Leonard and Kid Cushing. The film was shown in a "peep show" plan in New York and coined money.

* * *

So it came that one day in that fall of '94 Otway Latham prevailed on his father to come to the little show down at 83 Nassau Street.

"You see, if we could project that on a screen, like the slides in a stereopticon, there'd be a fortune in it." The young man was anxious to enlist his father's scientific aid. Empiricism could go no farther in this work.

"You can project anything on a screen that you can see with the naked eye and that can be photographed." Woodville Latham was very positive in his answer. He was also correct.

The vision of the motion picture theater was then before them.

They set to work to attain it.

The making of the motion picture, which entertains twenty million people a day in the United States alone, had begun.

(At this point Ramsaye says Edison did not build a projection machine because he did not think it worth while.)

With the completion of the kinoscope, Edison paused. The next step, the step to the screen, so little to take and so great in its result, was left to others. It was as though Edison had exposed the ore of a gold mine and left it for any one who came along to dig.

* * *

Among others early to acquire kinoscopes along with the Lathams, were the two Greek speculators, who had seen the machine at the World's Fair. They hastened away to London with it and sought the services of Robert W. Paul, a mechanic famed for his skill. Paul had his workshop at the top of a three story brick structure, at 44 Haddon Garden, in the midst of a busy district of minor manufacturers. There they took the kinoscope and asked Paul to make them many duplicates of it. They saw money.

Being a person of principle and caution Paul made inquiries, and found that the Edison machine and its wonder of living pictures had not been patented in the United Kingdom. This obviously left him legally free to execute the orders of

his clients. So the duplicate kinoscopes were made. The enterprising Greeks went out to startle Europe with their pictures. Meanwhile Mr. Paul proceeded to make many more of these machines on his own account and disposed of them to a swiftly growing trade.

Ramsaye tells of how Louis Lumiere, of Paris, was working to wed the kinoscope to the magic lantern; of Charles Francis Jenkins, a government stenographer "was tinkering with photographic experiments and developing a growing interest in the kinoscope," and how later Jenkins met Tom Armat and they went into partnership. He tells of how Dickson experimented at Columbia University in 1894 working on an improved camera and failed. Dickson later became interested with the Latham's in their screen experiments and later there developed the row between Latham and Edison. Meanwhile the Latham's staged another fight, between Battling Barnett and Young Griffo. Says Ramsaye.

First Picture Run On Broadway

May 20, 1895, the Griffo-Barnett fight went on exhibition to the public at 153 Broadway. It ran its flickering way in about four minutes.

So the motion picture opened for the first of all first runs on Broadway. How far was that little four minute picture on the magic lantern sheet in a storeroom from today's motion picture magnificences of upper Broadway, with its multi-million dollar screen theaters!

Simultaneously with that opening on lower Broadway the Lambda company started its commercial career by offering for sale state rights on the use of their projection machine. The Lathams started to build a number of machines and to make pictures to be shown on the new born screen.

The beginning had been made. This was the founding of the motion picture industry. Potential millions of profits were waiting.

At this point, Ramsaye presents a very interesting "box" captioned "Historical Firsts," reading as follows:

The first motion picture romance, in which handsome Grey Latham of Broadway found Rose O'Neil, a Missouri beauty, and brought her to New York to be his bride.

The first motion picture exhibitor and states rights buyer, LeRoy Latham, a nephew of Woodville Latham, inventor of the eidoloscope, who gave the first "store show" entertainment exclusively of films, in Norfolk, Virginia, in 1895.

The first appearance in the amusement world of the late Bert Williams as a minstrel in the employ of William Selig's wagon show in California.



FRED NIBLO

LOUIS B. MAYER

Presents

A SERIES OF

**FRED NIBLO
PRODUCTIONS**

To be released by

METRO

ENID BENNETT

who plays

Maid Marian

in

Douglas Fairbanks

"ROBIN HOOD"



The first motion picture presentation based on a popular song, "The Sidewalks of New York," pictured by the Lathams in New York.

The first motion picture advertising man, Henry Southall, a colored boy, who urged a handbill campaign on LeRoy Latham.

The first vaudeville act in a picture show, when Jack McConaughy, a circus clown, padded the Latham show at Newport News, Va., with poses of "ebony statuary."

The first Selig zoo, consisting of one Belgian hare, used by Colonel Selig in the famous rabbit-out-of-the-hat piece of parlor magic.

How William N. Selig, a travelling showman and also a magician, got into the business is related, and also tells how George K. Spoor, then running a one night stand show in Waukegan, became interested in Edward Amet's inventions. Spoor financed Amet "on a basic investment of \$65." That was in 1895. Ramsay says that Spoor's fortune in 1922 was "something between seven and ten million." Incidentally, the meeting between

Amet and Spoor led to the development "of the one time powerful Essanay concern in Chicago."

First States Right Sale

In this chapter Ramsay draws attention to the fact that the purchase of the Virginian territory by LeRoy Latham, for the rights to use the eidoloscope, from Woodville Latham for \$3,000, constituted the first states right sale in the film business. This show opened in Norfolk in June, 1895, and Henry Southall, colored, through distributing the hand bills informing the public of the show, thus, according to Ramsay, "became the motion picture's first advertising man." Southall's salary was 50 cents a day, and his duties included besides the distributing of the hand bills, usher, janitor, door-man, electrician, part of the orchestra, and incidentally a valet to LeRoy Latham.

* * *

From April to August in 1895, inventions of picture projection machines came fast. Priority became a matter of weeks and days, and when in later years rival claimants came to do battle in the courts

Some "Bison" Oldtimers



1, Charles K. French; 2, Charley Avery; 3, Frank Montgomery; 4, Evelyn Graham; 5, Maxwell Smith; 6, Tex Cooper; 7, Jewell Darrell (deceased); 8, T. K. Peters; 9, Major McGuire; 10, Red Wing; 11, J. Barney Sherry; 12, William Gibbons; 13, Marguerite Favar (deceased); 14, Jess McGaugh; 15, Young Deer; 16, Fred Balshofer; 17, Milt Brown. Published by courtesy of T. K. Peters, formerly of The Austin (Texas) Film Library.



ROBERT G. VIGNOLA

Director of

"WHEN KNIGHTHOOD WAS IN FLOWER"

and in controversies in the press it narrowed down almost to a matter of hours. Hence it has been with the utmost difficulty and the most tedious attention to contemporary records of corroboration that the facts of this history have been established. As pointing to the condition of motion picture annals and their coloring by the ardent partisanship of contestants for glory, it may be remarked that most of the records of past years are strewn with conscious and unconscious falsehood. An example of vivid significance is afforded among the archives of picture patent litigation in a drawing sworn to have been made in 1890, on a piece of paper manufactured in 1894, as shown by the watermark.

* * *

Looking into an old Edison catalogue one finds among the picture players of 1895 some famous names. There was Dolorita, "the passion dancer," they called her, and Annie Oakley, the celebrated trap shooter, whose skill and grace with the shotgun thrilled a decade and a half of audiences at the Wild West shows, Professor Batty with his famous trained bears, Layman, "the man of a thousand faces," and the Englehart Sisters, broadsword performers. All of them appeared in little pictures of from thirty-five to fifty feet in length—less than one two-hundredth part as long as the typical motion picture feature drama of 1922.

None of these pictures will ever be seen again. The negatives were utterly worn out in the making of kinoscope prints.

The First Close-up—A Sneeze

At this point Ramsaye points out that the sneeze of Fred Ott in the kinoscope was the first close-up ever shown in pictures, and that in addition the first scenario was "born" in this action. He also records of how Bert Acres, working in the Paul plant in London succeeded in making a projector that worked. Says Ramsaye:

His pictures, like Edison's early films, were taken at the rate of forty exposures a second. His subjects included boxers, a naval review at Kiel, racing at Epsom Downs serpentine dancing and pictures of waves on the coast—the sort of things that were to be staple standards of the motion picture screen for a whole ten years or more.

The Paul workshop in the fall of 1895 brought in a name that still survives in the motion picture industry—Cecil Hepworth, who invented a new type of electric arc lamp, one that could be operated by a handfeed instead of the automatic feed of older types. This enabled the operator of an arc used for projection to continually trim his light and keep the glowing crater of the arc properly centered behind the slides in the projection lantern.

Over in France, Louis Lumiere, or rather the brothers A and L. Lumiere, developed yet another motion picture projection device and at such an early date that they are probably the closest in point of dates to the work of the Lathams in New York. Henry V. Hopwood's work entitled "Living Pictures," written not long after, says that the Lumieres filed application for patents in France February 13, 1895 and in England April 8, of the same year.

These dates, it will be recalled, are close upon those of the laboratory successes of the Lathams. The filing of applications for patents and the physical matter of reduction to practice are different matters, however. Louis Ducos du Hauron applied for letters patent on the whole idea of the motion picture back in the 60's, but he never became a real part of motion picture history because he never did anything more than think about it.

* * *

The Lumiere device was named by them the "cinematographe." The name is worthy of note because it survives in motion picture parlance as cinema or kinema all over the world, while the device itself disappeared twenty years ago and the name of Lumiere is as unknown to the film industry today as Latham.

For the sake of completing the record, note is to be made also of the fact that one Muller, a German inventor, applied for a patent on a projection machine in Germany, in August of 1895. But there is no evidence that his machine developed into anything affecting the course of the art.

To dispose of a frequent source of caviling letters whenever any discussion of film history is published, it is now pointed out that the work of Friese Greene, an English experimenter often cited as "the father of motion pictures" did not in fact figure in the development and application of the principles that make the motion picture. He did have a notion of making pictures in sequence.

* * *

At this point Ramsaye introduces Henry Norton Marvin of the Martin & Casler Company, of Canastota, N. Y., "a concern devoted to scientific work and experimental machinery." Marvin bought from a toy vendor one of the little batches of views joined together—the old zoetrope idea, and suggested to Casler to make a machine to flip the views faster, thus making a simpler machine than the kinoscope. They worked out the invention. This machine, says Ramsaye, gave the same effect as the kinoscope machine at vastly less cost and without all the intricate mechanism of the Edison device. This machine was the first model of the "Mutoscope," a peep show machine that made history.



J. GORDON EDWARDS

Director

Fox Film Corporation

“Cleopatra” “Salome” “Nero”

“The Queen of Sheba” “The Shepherd King”

IN PREPARATION ANOTHER BIG SPECTACLE

Marvin and Casler assumed that they would be able to get the pictures for their machines from the Edison establishment. By chance in this period Marvin met his old friend Dickson, then still with Edison. When he broached the subject of pictures from the kinetoscope for the newly invented mutoscope Dickson shook his head. He knew Edison and he knew Gilmore, Edison's general manager. Inquiry at the Edison offices swiftly confirmed Dickson's opinion. No kinetoscope pictures could be had for any such purpose.

This put the inventors, Marvin and Casler, immediately against the necessity of making their own motion pictures.

Right then and there was the motion picture's big moment. Out of that moment came the force that through a long dramatic series of sequences brought to the motion picture and its world all the glory, that was Biograph.

* * *

Marvin and Casler went into their laboratory at Canastota and set about building a camera that could supply pictures to their mutoscope device. It was decided that since the little Edison films could not be had they would build a camera to take a larger and more satisfactory picture.

They determined on a film picture two and three quarters of an inch wide and two inches high, giving an area of approximately eight times that of the pictures on the Edison film.

This was in the autumn of 1894. The camera they built remarkably enough was widely different from the Edison machine in every detail, save that it used Eastman film as a photographic medium.

* * *

In April, 1895, Marvin and Casler's machine was ready. They took it out of doors into the sunshine and staged a boxing bout for the camera. They ground off the pictures. That night they developed their negative and found it satisfactory. They had recorded a motion picture by a new method. The future of the mutoscope seemed assured.

Other machines had to be invented as parts of the process, among them developing devices and a printing machine to make the pictures on from the film negative on mutoscope cards.

The further problems of the mutoscope business appeared to be therefore, mainly photographic. Marvin looked about for a man who could contribute photographic experience to the work.

And now again comes William Kennedy Laurie Dickson.

(Ramsaye tells of how E. B. Koopman, a promoter, then interested in the Magic Introduction Company, was brought in and the famous K. M. C. D. Syndicate was formed on Sept. 22, 1895.)

The night of April 23, 1896; the Edison Vitascope—Armat design—went into ser-

vice for its first public showing at Koster & Bial's Music Hall, at 34th Street and Broadway, which is now a part of the site of the May Department Store. It was a milestone in screen history that night. All the theatrical world of New York was in that audience. They wanted to know about this newcomer.

In the projection booth up on the balcony were four men, also names to remember long in motion picture history. Thomas Armat was in charge of the showing. James H. White, who was destined to figure in picture production for years, Charles Webster, who took the Vitascope into Europe, and Percy L. Waters, a motion picture executive of note in the affairs of many concerns from the General Film Company to Triangle, were at the projection machines. They were all Raff & Gammon peep show experts drafted for this screen showing. They were mere operators then, nowadays known as projectionists.

The pictures shown were old kinetoscope subjects made for the peep show machines. The film was dull and merely translucent with a ground glass finish on the blank side. With the most powerful arcs the pictures were dim and obscure as compared with the projection of today. They were wonderful enough then. Annabelle danced on the screen. There were pictures of the English Derby, the waves at Atlantic City and a flash of a boxing bout. The subjects were about fifty feet in length, each.

The late Charles Frohman was in the audience at the Koster & Bial's showing that first night. He was interviewed at length by the New York Times the following day. In the course of his talk Mr. Frohman with rare vision forecast a great future for the motion picture.

"The time will come," he said, "when all scenery on the stage will be eliminated. The actors will perform in front of a living scene thrown on the stage by means of these motion pictures."

Mr. Frohman was correct, except that he did not foresee that the actors would be projected right along with the scenery.

And today—Charles Frohman, Inc., the theatrical concern standing as a memorial to his genius, is in effect the property of Adolph Zukor, the proprietor of a little Chicago fur shop then, in 1896, the dominant motion picture figure of the world in 1922.

The First "Location"—Mexico

The first effort of a picture company to seek "location" came in 1895, when Otway Latham went to Mexico to "get" a bull fight and a religious festival. Ramsaye then records the downfall of the Latham's and the entry of "Pop" Rock, who bought the Vitascope rights from Rock & Gammon for Louisiana. There he met "Pop" Lubin, who was peddling



John S. Robertson

John S. Robertson Productions

"DR. JEKYLL AND MR. HYDE"

"SENTIMENTAL TOMMY"

"FOOTLIGHTS"

MARY PICKFORD in

"TESS OF THE STORM COUNTRY"

1923

Productions for Inspiration Pictures, Inc.

Beginning with

Richard Barthelmess in

"THE BRIGHT SHAWL"

By Joseph Hergesheimer

smoked glasses at the Mardi Gras. He also presents Jimmy Blackton, then a cartoonist, for whom Edison had a great fondness, and Albert E. Smith and Ronald A. Reader, who "were disciples of the Great Herrmann" the magician. He also tells how the first censorship came when the Chicago press banned May Irwin's kiss. He points out that on June 29, 1896, the Eden Musee and Keith's Union Square presented the same program of motion pictures, for the first time in history; and how T. L. Tally, a cow puncher, seeing a Vitascope show, got into the business in Los Angeles. Says Ramsaye:

Mr. Tally found that his patrons down in Spring Street were wary, about going into a darkened room to see pictures on the screen. To meet this condition he fitted up a partition with holes in it, facing the projection room screen, so that patrons might peer in at the screen while standing in the comfortable security of the well lighted phonograph parlor. A real sport could put the phonograph tubes to his ears and look at the pictures at the same time. Three peep holes were at chair level for seated spectators, and four somewhat higher for standees—standing room only after three admissions, total capacity seven. The price per peep holes was fifteen cents.

The Tally showing was typical of the motion picture business of the west in that period.

* * *

He also presents Charles Urban, who in 1896, was a book agent, and later in the phonograph business, and who, with Walter Isaacs arranged to make in his New York shop a number of the new hand-driven projectors, to be known as the Urban Bioscope.

Back in Detroit Mr. Urban cut loose from the Michigan Electric Company and turned to selling the Bioscope. This machine was in all probability the first of its type, which soon became widely distributed. The Bioscopes went as fast as they could be delivered. This machine offered the possibility of taking the new motion pictures out into the small towns and lumber camps. Dozens of "lecturers" went out equipped with Bioscopes and a stock of Edison films, which Urban continued to handle.

It is a testimonial to the workmanship of Mr. Isaacs that one of the first Bioscopes is still in service in the private editing room of the Urban establishment in New York, at the Masonic Temple, a skyscraper that rises but a few doors away from the site where Edison films first went on the screen back in 1896. The little Bioscope has been across the Atlantic twice in its twenty-six years, and has twenty-three years of foreign service to its credit. It has outlived a half-

dozen film corporations and with a drop of oil now and again it is good for another quarter of a century.

* * *

Later Urban joined Maguire & Marcus, agents for Edison films, and went abroad for them. He also introduces E. S. Porter, who, after three years in the Navy, got a job from Raff & Gammon, as a projectionist. Of how later Porter and Harry Daniels bought the rights of the Projectoscope for the West Indies and made a big hit with the pictures down that way. He also introduces Col. William Selig, who then working at 43 Peck Court, Chicago, saying:

The early Selig pictures were made about the streets of Chicago and in back yards when it was desirable to escape the curious passersby.

* * *

In this same '96, George Kleine, under the name of the Kleine Optical Company, in Chicago, started the sale of projection machines and films. He sold the Armat projector under the name of the Magniscope, and the new Edison Projecting Kinetoscope.

* * *

The Edison machine, involving mechanical devices similar to those in patent claims of Armat, resulted in a long line of litigations. Armat started to fight. He was still fighting in 1908 when the famous Motion Picture Patents Company was formed, ending the controversy, without a final adjudication ever coming from the courts. Legally the issue between Edison and Armat will never be settled. But they are friends today, and most recently Mr. Edison has commented on the Armat Vitascope as the "first practical projecting machine."

* * *

E. B. Koopman, the financier of the K. M. C. D. Syndicate, which fathered the Biograph, sold stock interests in the concern to many important people in the financial world. One of the early stock holders was Abner McKinley, a brother of the candidate for the presidency.

And to the American Mutoscope & Biograph Company at this time goes the credit for first photographing for the motion pictures a world famous actor. Joseph Jefferson at his estate at Buzzard's Bay, posed for the camera in "Rip Van Winkle." The pictures were presented both on the screen and in the Mutoscope in many brief parts, each separately titled, as, for example, "Rip's Dream," "Rip's Awakening." A total of some eight or nine such snatches of drama were made with the distinguished Mr. Jefferson performing.

It is important to remember that the Biograph was using the picture of the same large size as the Mutoscope negatives, more than two inches wide and pro-

NEILAN .

portionately high. This consumed eight times as much film in the recording of any given action as the smaller Edison standard films. This was a fact of vast importance and effect in future developments.

The Biograph projector, being operated on a friction drive roller principle, like the camera, required the constant attention of a highly skilled operator. The company decided on a policy of supplying Biograph service only. No machines, either cameras or projectors were sold. The great widefilm with its large photographic area gave an excellent quality of picture, probably much better than the Edison film product of the day, but the Biograph machines were far from fool proof. Any attempt at wide distribution would have been unwise. It would also have invited infringements.

In this period William Bitzer, later famous as "Billy Bitzer, Griffith's cameraman" entered the service of Biograph and became expert with the complicated machines.

Financing Porter's First Projector

Ramsaye recounts how Porter, returning from the West Indies, gave the first show of advertising films on Broadway, and was arrested for interfering with traffic. The billboard screen faced 34th St. and Broadway. Later, records Ramsaye, William L. Beadnell, advertising man for the Eden Musee, financed the building of the first Porter projector, "the ancestor of the modern Simplex projector." He also records of how a travelling magician, "The Great Victor," became interested in pictures and opened Newark's first motion picture theater. It was the late summer of 1897.

Victor came across a merchant who had under lease a store in Market Street, which he was delayed in opening while waiting for stock. There the picture show opened with an Edison Projecting Kinetoscope and a miscellany of films, including "The Empire State Express" and "The Baths of Milano." The theater boasted two hundred seats, and showed at an admission of twenty-five cents. But it proved necessary to strengthen the attraction by booking Bowman's Military Band. There was the embryo of the great orchestra idea of picture presentation of today.

Some weeks later the show closed and became the first of the now nation-wide chain of Hilton clothing stores.

* * *

The account of the making of the "Passion Play," by Richard G. Holloman of the Eden Musee is recorded, and the fight with Klaw & Erlanger, who also had a like film. Later Col. Henry T. Hadley, "a spectacular evangelist of the day," used the film through the country. His was undoubtedly the first use of the

motion pictures for propoganda, says Ramsaye.

He records that Hadley's son is "Hopp" Hadley, well known in New York picture circles.

At this point Ramsaye tells of Smith and Blackton starting together and making pictures after Smith built a camera.

* * *

Thereupon they repaired to the roof of the Morse building in Nassau Street, where they had a tiny office, and proceeded to start operations on a subject to add to their program. They decided to call it "The Burglar on the Roof." Mr. James Stuart Blackton took the role of the burglar, the title role, if you please, in the very first production of an institution that has won immortality in picture annals. Mr. Smith as the mechanical expert, operated the camera. Ronald A. Reader, their prestidigitator friend, and Mrs. Olaf Olsen, wife of the Morse building janitor, completed the cast. The picture was made in bits at lunch hours when the members of the cast had time from their work to appear at the "studio." It was completed in sixty-five feet and ultimately played all the "big time" in the United States. It was an episode, rather than a story, but it had the microscopic germ of the modern thriller.

* * *

How Urban, in London, developed the Warwick Trading Company and made a fortune is told.

* * *

In France in the year of '97 George Melies, a new figure and factor in film production, began a rapid rise with a novelty idea of introducing to the screen tricks of magic. Melies had been a student understudy of the celebrated Robert Houdin. His pictures found ready sale. Charles Urban was among his best customers. In the United States Melie's subject also attained an early popularity.

American picture men were puzzled not a little at the mysterious results on the screen. The pictures caught on and to meet the demand in the most profitable way, it must be admitted, the Americans copied or duplicated the Melies subjects with a gracious freedom. The method was simple. An original subject printed by Melies was put through the printing machine with a piece of negative stock. Thereby a negative was produced from which any number of "dupe" prints might be made. This practice grew general and commonplace in the industry and in the course of two years came to be one of its greatest curses. Trademark and copyright ultimately came to check the abuses of the "dupers." In the beginning the motion picture with no precedents behind it had almost none of the rights of property

CHARLES RAY'S ANSWER



Charles Ray in "The Girl I Loved"

TO THE DEMAND
FOR BIGGER AND
BETTER PICTURES

"A TAILOR-MADE MAN"

9 Reels

"THE GIRL I LOVED"

9 Reels

**"THE COURTSHIP OF
MILES STANDISH"**

Now in production --- A magnificent historical drama based upon the thrilling experiences of the Pilgrim Fathers, and the beautiful love story of John Alden and Priscilla Mullins.

Charles Ray is now limiting his output to two productions a year and giving them all the scope and quality of superspecials that ability, time and money combine to assure.

PRODUCED BY
CHARLES RAY PRODUCTIONS, Inc., Los Angeles, Cal.

How Lyman Howe developed his business, and how Marvin & Casler took the first prize fight pictures under lights, is told graphically, and how the Spanish American war offered bait to the picture makers is also interestingly recorded, especially the Edward H. Amet picture of the sinking of Cervera's fleet at Santiago.

Picturizing the First News Event

On March 17, 1899, the Windsor Hotel in New York burned and forty-five persons lost their lives. Blackton and Smith covered the fire with their camera, getting short bits of film showing the burning ruins. Probably for the first time the motion picture camera pictured news in the process of happening.

How Rock and Smith and Blackton got together is shown, and how "Broncho Billy" Anderson was hired at \$2 a day to make a noise like a locomotive is detailed by Al Harstn (now an exhibitor in Brooklyn).

The First Back Lighting

Ramsaye tells of how Porter, while photographing the Columbia-Shamrock boat race "shot" against the sun. Says the author:

Back at West Orange the films were rushed through the laboratory and that night prints of the day's race went on the screen on Broadway. The Porter yachting pictures were a revelation of photographic beauty. He had not known that photography against the sun was impossible and had thereby discovered "back-lighting."

The pictures were filled with wondrous reflections, the gossamer shadow traceries of the sails and the jewelled highlights of the rippling water. It was a new photographic realism. Some of the news photographers saw the films that night. Porter got along better on the referee's boat the next day. He had acquired a sudden professional standing. And the news camera men for the papers and magazines were tentatively trying a few shots against the sun. The child motion picture was teaching its ancestor, the still camera, how to make pictures. The process has continued ever since.

* * *

All of the many legal battles that started about this time are recorded. Also of how Wallace McCutcheon, Sr., was employed by Biograph as really the first "director" for pictures in America.

* * *

How the motion picture reached Alaska during 1899 is then told. Tom Crahan came to Edison in behalf of the Northwest Transportation Company, with a line of boats between Puget Sound and Alaska. He wanted motion pictures of the country made for general promotional purposes. Most especially they were to

be shown at the Paris Exposition in 1900. And he wanted a wide film.

Robert Bonine is recorded as the cameraman of the expedition. Ramsaye then tells of how Harry and Herbert Miles, Cincinnati photographers, reached Nome. They made many pictures which were sent to the Biograph, New York, for distribution. Rex Beach is recorded as being in Nome at that time, as well as Jack London, and Jesse Lasky, who had grown impatient of the languors of Hawaii and the distinction of being the only white man in the Royal Hawaiian band at Honolulu.

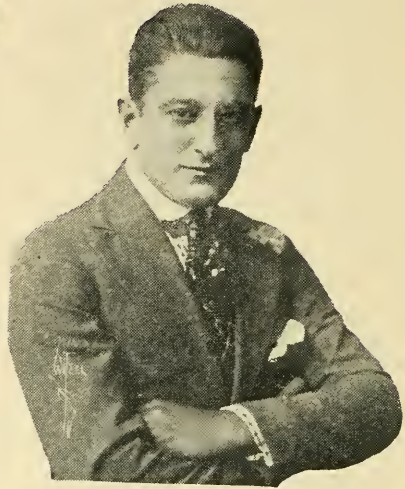
In Alaska, Lasky was one of the many who found gold but not enough. Leaving the diggings he went to Dutch Harbor and, with a rented row-boat, ferried passengers from ships at anchor. Then with a hundred dollar push cart he went into the baggage business at twenty dollars a load. Presently between freighting and panning gold he found he had enough to book passage home. Ten years of experimenting with the destiny had to pass before Lasky was to join the industry of the "life motion pictures" that Miles Brothers were introducing in Nome.

Back in New York important developments were coming. The motion picture was on the verge of a rebirth, and a greater function than as the black tent novelty of the provinces and the clasher of the vaudeville show.

The synthetic process of making news pictures as begun by Blackton and Smith in their destruction of Cervera's fleet and by Amet with the same subject and his "Execution of Six Boxers" was growing bolder. The Edison company went naively out to reproduce the Boer-British war, which was occupying a large and sympathetic attention in the United States. James H. White, of the kinetoscope department, was the general in charge of military operations. The war was conducted with several handsome stovepipe cannons mounted on carriage wheels and a pair of armies of Bowery drifters arrayed in costumes from the Eaves establishment.

In very similar fashion Vitagraph conducted a war of its own across the veldt of Long Island. In this year of 1900 Vitagraph blossomed out from a verbal partnership into a corporation capitalized at \$6,000, still owned, however, entirely by Blackton, Smith and Rock. The concern signalized this step by moving its offices, always a popular pastime with motion picture concerns. Established in the Morton building at 116 Nassau Street, they erected a stage on the roof and entered more seriously into fabricated production.

Picture making on the Morton building roof was considerably complicated by the clouds of exhaust steam from the engine room in the basement. In a shifting wind



ALLEN HOLUBAR

presents

DOROTHY PHILLIPS

in

“HURRICANE’S GAL”

(RELEASED)

“THE WHITE FRONTIER”

(FILMING)

Produced at United Studios
M. C. Levee, President

Distributed by
Associated First National
Pictures, Inc.

the stage was often entirely obscured. Caught in a gust of steam, the director would cry, "Hold." Whereat the cast on stage would freeze motionless in the posture of the moment, often tragically ridiculous. When the steam passed the camera started again. The studio pictures of this period were largely comedies of a violently extravagant type.

* * *

How Marvin tried to consolidate Biograph and Edison is told, but a bank failure broke the idea. How Percy Waters secured a big contract with Tammany Hall for the campaign of 1901 is interestingly told. Waters wanted the Republicans to use pictures in their campaign, but could not see the important people necessary.

* * *

With the campaign over Waters had on hand the biggest single stock of motion picture projection machines in the world. The Kinetograph Company had

them as a profit of the campaign since the contract had paid for them. For the first time the standard price of \$125 for an Edison projector was cut.

Waters offered his second hand machines for about \$85 each. They sold rapidly and spreading over the country became an important agency in the spread of the motion picture. A new attitude toward the motion picture was developing, too, out of the experiences of the vaudeville theater managers in 1900 when the actors, under the leadership of George Fuller Golden, organized the White Rats and struck against the newly formed managerial combine. The motion picture saved the day for a considerable number of theaters would not have been able to open otherwise. The theatrical world was beginning to see possibilities in the pictures.

* * *

And here, unfortunately, the "History" ends for 1922.

Another Group of "Oldtimers"



The Pathe West Coast Company of 1910. Top line, reading from right to left, Messrs. Howland, Davis, Winneman, Jack Hoxie, Snow, House, Willis. Next line (reading down), Keith, Ridgeway, Biggie, Hay, Joseph DeGrasse, Peters. Third line (the ladies), Misses Austin, Bessie Eyton, Virginia Chester, and Red Wing. Bottom line, Charles K. French, Young Deer. Photograph through the courtesy of Charles K. French.



WILLIAM NIGH

Director and Author of

“Notoriety”

“Why Girls Leave Home”

“School Days”

Picture Making in South Africa

By Leander DeCordova

The first time I went to hunt for a location in Africa where I was making pictures for the African Films Productions, Ltd., I was greeted by a sight few men in our line of endeavor get a chance to see. We were walking along a narrow ledge of a mountain, and down its sheer sides was a clear drop of several hundred feet into the Umgeni River, when we were stopped dead in our tracks by an unearthly throaty yell. It echoed and re-echoed through the hills.

Our Zulu guide smiled a superior smile and pointed to about two hundred yards away, and there we saw a gorilla the size of any ordinary man walking away. He was the head of the scouts of the gorilla army. All of the monkey family have scouts who are always watching and standing guard over their colony, and "tip" the family when the road is clear to go ahead and make their hauls, for you must know that the monkey family at large love corn. So when the farmer wages war on them as he always does, he must match his wits along with Mr. Scout. This is an interesting fact: all monkeys can only count up to two, so when the farmer goes on a hunting expedition, he is accompanied by three others, and they hide behind a rock. Then, after a wait of about an hour, two of the party retire and Mr. Scout reports that they are all gone. Of course, when they come down to feed on the sweet "mealies," they are shot. Those that escape then tear to pieces the scout for giving the wrong information. We saw a lot of that sort of thing in Africa, but let me tell you of many of the difficulties we encountered.

I took my camera man and assistant from America, and got my juvenile and leading woman in England, and the rest of the cast, I engaged in Africa. I was fortunate in securing there the services of one of the best "heavy" men I have ever known, a Mr. M. A. Wetherell, an actor of distinction in London, who was in Africa at the time. The rest of the company we will pass gently over; I drew from all sources, and even went to the old men's home in Jo-burg (Johannesburg), in order to get the necessary types, as the so called actors could not put on beards or mustaches, and these were necessary as they had to play Boers. But my old men were O. K. I had to speak a little Dutch as that is all they understood. When they got on the set, they sat stiffly as though they were in a portrait studio, but through liberal portions of whiskey and smokes of all kinds, and by getting chummy with them, I soon explained what I wanted, and they gave me the atmosphere that I required.



On Their Way to Location.



Photo by
Edward Curtis

“The Rubaiyat of OMAR KHAYYAM”

“Ferdinand Earle has set a new standard of production to live up to.”
Rex Ingram.

“Fifty years ahead of the time.”
Marshall Neilan.

“The best thing I have ever seen in pictures.”
Anthony Anderson, Art Critic of L. A. Times.

“Up to date the greatest achievement of the cinema.”
Frank Keenan.

“I never expected to see anything like this on the screen. America should
be very proud.”
Theda Bara.

“Without doubt the most magnificent and artistic picture ever made by
anyone anywhere.”
Dannenberg in The Film Daily.

In production
“The Easiest Way”
Goethe’s “Faust”

Assisted by Paul Detlefsen



Out on the "Veldt"—Note the Blacks

Every morning we were up at 4:30, dressed by 5.00 and on location. In most of the places, we went into the kitchen and had our tea around the stove. Then we started our day's work by getting to location. In several of the places we had to walk or ride horse-back, as there were no autos or roads. One place that I have in mind was a spot called Waterval Boorn. It is just a railroad center with a so-called hotel, and we worked nine and a half miles away, and you had to foot it. And such walking!—over mountains and fording rivers over waist high. This spot is the starting of the low veldt where the big game abounds. So we packed fire-arms of all kinds. In our party were twelve whites, twenty Zulu hogs, ten horses and fourteen head of bullocks. Everyone in the party was on the alert for the momba snake, the most deadly in Africa, which hangs from the trees (they take the same color as the tree), and strikes at his prey while hanging. Thirty seconds from the time the momba strikes, is the finish of this sphere of consciousness for the individual. The nearest any of us came to it was when a dog sitting ten feet away from one of our party was killed.

We worked on this location for ten days, and it took us three hours every morning and three hours every evening to make the journey, as the going besides being rough, was at times dangerous, and with the horses and bullocks we had to be very careful; and the three ladies in our party required a great deal of attention. While at this place, we were treated in the most gracious manner possible by everyone, and at a S. A. O. P. (South African Police Post) located here, we were given treatment and attention worthy of royalty. Nothing was any trouble, and Sergeant Venter, Commander of the Post, presented me with an assagai which I treasure. He accompanied me on all of my trips to hunt locations in this section, and many times I've followed him on horseback through elephant grass so high that no man three feet away can see another, even though he be on horse-back. To give an idea of the country we were going through, the horses had to step down and over rocks nearly two feet high in most places, and the ledge we were on was but a foot and a half away from the brink of the mountain, so that a mis-step meant someone collecting my insurance. On all of these occasions, we drove with our left hands, and in our right, we carried a "45" colt ready for instant use. Many fine specimens of spring buck were shot on these little jaunts, but lions and cheetahs were seen; also a few leopards. At a farm in the Cape Province of some



George Melford, Director
Member M.P.D.A.

George Melford

Producer of
"The Sheik,"
"Behold My Wife"
and "Burning Sands"

George Melford Productions

Robert Louis Stevenson's
"Ebb Tide"

Joseph Hergesheimer's
"Java Head"

In Preparation

"You Can't Fool Your Wife"
With Jacqueline Logan and
Nita Naldi

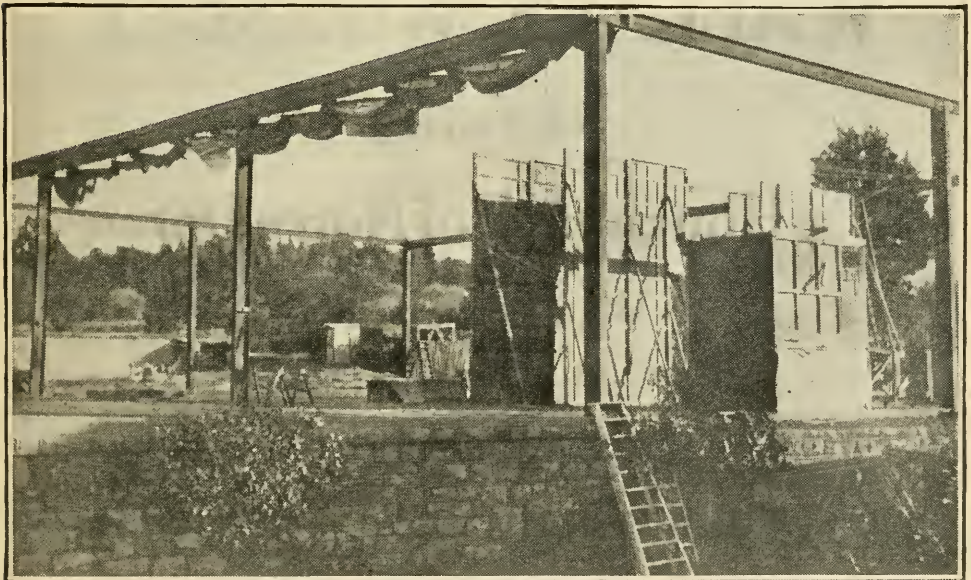
25,000 acres, at a place called Swellendam, which farm was owned by a Mr. Barry, we were working one morning, when we heard one of the cattle yell, and there was a leopard (they call them tigers in Africa), at the flank of the poor beast. Mr. Barry, who was with us, grabbed his rifle, and with a beautiful shot brought him down. He measured four feet, four inches from tail to head.

In Zululand in Natal, one meets with a courtesy from the native, foreign to our so called civilization. From the moment he meets you his right hand comes to a Roman salute, and his "Cosa-Baba" (Big White Father) to "Sacabona" (Good Day, Sir), is a greeting of welcome of friendliness. Many times I've been entertained by the Chief of the Village, and such entertainment consists of meeting all of his kin in a large hut, and everyone sits around on the floor with their feet converging to the center where I would be showered with questions about America and the black race of our country. They spoke in Zulu, and I, by this time, was able to keep my end of the conversation going, as I had mastered most of the language, at least enough to get along with. When it came time to serve refreshments, one of the Chief's wives (he usually has six or seven), came in to the center of the hut, and boiled sweet potatoes were placed on a grass mat, and placed at your feet but a few inches away from the toes of a big Zulu. Not to eat would be the signal for a possible fight, as in Zulu etiquette that is considered very bad form. So you eat cold boiled sweet potatoes and like it, and if the smell of the natives bothers you, don't forget that the odor from our bodies is just as objectionable to them as their's is to us.

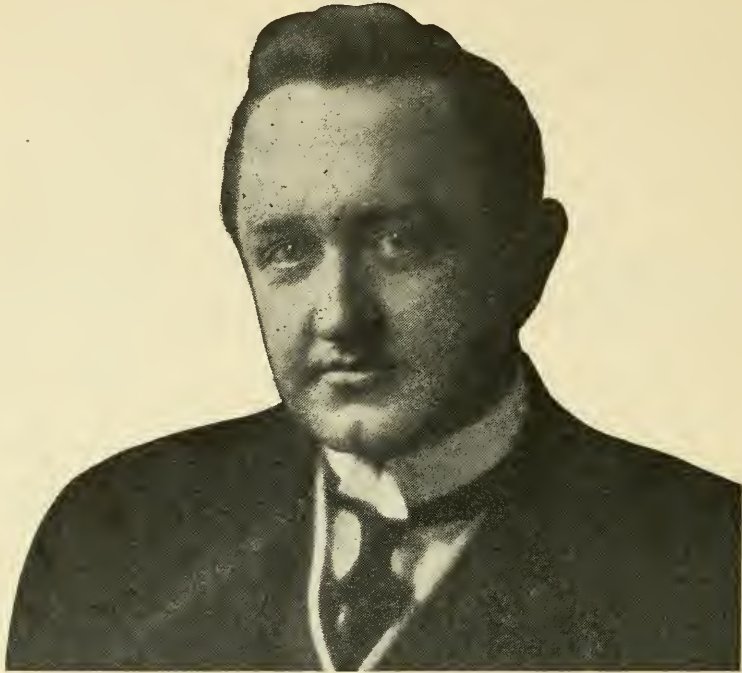
On one occasion, I used over three thousand in our scenes, and one of my assistants got ill from their odor, but as there was a world of work to do, he forgot it and went to it with a will.

In the big fight scene, I used buglers to let them know when to stop, but after they started to fight, nothing would stop them, and they got out of hand, and a real and bloody fight lasted for over an hour. Several of them got cut up pretty badly, and many more smashed each others heads, but thank God, no one got killed.

All scenes requiring the use of large numbers of natives must be made near Johannesburg, as it is impossible to get natives in quantities anywhere else. That statement, of course, does not apply to Central Africa, where different conditions prevail. At a place called Potiegersrut, which is in the lion country, I worked at a native village at Basotus. I was treated here the same as I had been treated at other places with a profound respect, and great attention paid to my comfort, I asked for a drink of water, and was ushered into one of the chief's huts, and in this native village of hundreds of souls, none of whom spoke a word of English but the chief, I came upon something which startled me into the realization of the understanding that time alone stands between us and entire civilization. On the wall of this hut, nothing was to be seen but a bit of paper, and I walked across to see what was on it, and was astounded to find it was a bit of Rudyard Kipling's. Out there, in Africa, miles away from any white people,



The "Studio"



WALLACE WORSLEY

Now Producing

“The Hunchback of Notre Dame”

With Lon Chaney

Assistant Director
JAMES DOUGAN

stood a philosophy marking time to the day when it would be understood by these dark skinned natives.

We partook of a very palatable dinner of mealy meal (crushed corn), ground between two stones. Here the native women would not pose for the camera until ordered to do so by their chief, and when we departed every man, woman, and child in the village saw us off. No more moral people exist than these Zulus. The women are beautiful specimens, and in their native Kealls, wear the "moochie" which is but a kind of skin girdle around the waist. In that state, they live lives of purity, and seldom, if ever, are untrue to their husbands. But once get them in European dress, and in the towns, and the morals are all shot to pieces.

It's a great country, Africa, and a great people who are hospitable and courteous; people who are never bothered to go to any trouble for you. The only place, that I encountered opposition to Americans and our methods, was by a few employees at the Studio. These few misguided individuals did all in their power to make life unpleasant for us and to roast our country and our pictures and us, but one swallow does not make a dinner any more than does three or four individuals make a country.

SCENARIO EDITORS

Key: C, slapstick comedies; S, material for our particular type of special production; P, polite comedies; D, straight film dramatic material, either tragic or comic.

American Film Co., Inc. 6227-6235 Broadway, Chicago, Ill.; E. Wigginton, Scenario Editor. S
Art-O-Graf Film Co., 307 Guardian Building, Denver, Col.; David W. Townsend, Scenario Editor. D for Violet Mersereau and Edmund Cobb. S Western.

Artclass Pictures Corp., 1476 Broadway, New York; Scenario Editor. C D

Astra Film Corp., Glendale, California; A. F. Dobson, Scenario Editor; C for Jimmie Adams.

Atlas Film Corp., Newton Highlands, Mass.; Ida Harrison, Scenario Editor. D

Leah Baird Prod., Thomas H. Ince Studios, Culver City, Calif.; Louis Weadock, Scenario Editor. S

Bear State Film Co., 331 Citizens National Bank Bldg., Los Angeles, Calif.; C. S. Harrison, Scenario Editor. D

Blazed Trail Prod. Inc., 19 Elm St., Gloversville, N. Y.; L. Case Russell, Scenario Editor; D (tragic) for John Lowell and Evangeline Russell.

The Bray Prod., Inc., 130 West 46th St., New York City. Marguerite Gove, Production Editor.

C. L. Chester Prod., Inc., 1438 Gower St., Hollywood; Mr. A. K. Weinberg.

Charles Ray Prod., Inc., 1425 Fleming Street, Los Angeles.

Hector Cloverio Prod., Lents, Portland, Ore.; Lois Bain, Scenario Editor; P for All-Star cast—1 reel domestic comedies.

Cosmopolitan Prod., 127th St. and 2nd Ave., New York; Verne Hardin Porter, Scenario Editor; D (All Star Cast) S

Douglas Fairbanks Pictures Corp., Hollywood; Lotta Woods, Scenario Editor. S

Educator's Cinematograph Co., 70 Fifth Ave., New York; Alfred H. Saunders, Scenario Editor S (Strictly Pedagogical).

Fox Film Corp., West 55th St., New York, Hamilton Thompson, Scenario Editor; D for William Russell, Eileen Percy, Shirley Mason, Buck Jones, Tom Mix.

Famous Players-Lasky, 485 Fifth Avenue, New York; Julian Johnson, Editor.

First National, 6 West 48th St., New York.

Goldwyn Pictures Corp., 469 Fifth Ave., New York, Eugene Mullin, Scenario Editor. D S

Graphic Film Corp., 729 Seventh Avenue, New York; Ivan Abramson: Room 711.

D. W. Griffith, Inc., Mamaroneck, New York, Scenario Editor. S

W. W. Hodkinson Corp., 469 Fifth Avenue, New York; Coolidge Streeter, Production Editor; D (Feature Plays) S

Thomas H. Ince Studios, Culver City, Calif.; P. for Douglas MacLean; D for Louise Glaum; S

Louis B. Mayer Prod., Inc., 6 West 48th St., New York City; Madge Tyrone, Scenario Editor. (Stories wanted for John M. Stahl Productions and Fred Niblo Productions.)

Metro Pictures Corp., 1476 Broadway, New York; Jasper Ewing Brady, Scenario Editor. S D

Pantheon Pictures Corp., 149 Broadway, New York City; Charles Miller, Scenario Editor. S

Pathe Exchange, Inc., 35 West 45th St., New York; Gilson Willets, Scenario Editor; D (Serials)

Post Pictures Corp., 527 Fifth Avenue, New York; Clyde E. Elliott, Scenario Editor; D (One Reel few, Characters mostly Exterior Settings).

Renco Film Co., 724 So. Spring St., Los Angeles; H. J. Reynolds, Scenario Editor.

F. B. O. of America, 723 Seventh Ave., New York; Nat Rothstein, Editor.

Romayne Superfilm Co., Culver City; Golden Maxwell, Scenario Editor; D S (Western subjects; touches of humorous situations).

CASTING AGENTS

(New York City)

Bardine & Anderson, 723 7th Ave.

Betts & Fowler, 1482 B'way, Bryant 5664.

Brown, Chamberlain, Inc., 160 W. 45th St., Bryant 9130.

Clarke, George, 145 W. 45th St., Bryant 9894.

Hart, Max, 1540 B'way, Bryant 7403.

Jacobs, Jennie, 114 W. 44th St., Bryant 2062.

Kelly, Jack, 160 W. 45th St., Bryant 9186.

Livingston, John J., 1440 B'way, Bryant 6243.

New York Theatrical Exchange, 1493 B'way, Bryant 7360.

Packard Theatrical Exchange, B'way and 39th St., Bryant 5604.

Sanger and Crosby, 9 W. 48th St.

Small, Edward, 1493 B'way, Bryant 2389.

Smith, Jess, 114 W. 44th St., Bryant 3782.

Walton, Chas., 101 W. 45th St., Bryant 5741.

Webster, Minnie E., 317 Strand Theat. Bldg., Bryant 1899.

Weiss, Ben, 123 W. 46th St., Bryant 1878.

Wentworth, Harry, 1493 B'way, Bryant 8476.

Winter, Wales, 1476 B'way, Bryant 1833.

Wolfe, Georgia, 137 W. 48th St., Bryant 5632.

(Hollywood)

Actors' Equity Ass'n, 6412 Hollywood Blvd., Holly 3821.

American Society of Cinematographers, 6372 Blvd., Holly 4404.

Artists' Booking Exchange, 6015 Hollywood Blvd., Holly 7950.

Classic Film Actors' Agency, Grosse Bldg., 697-31. Condon, Mable, Security Bldg., Hollywood, Holly 5870.

Farnum, Walter C., Grant Bldg., 635-20. Garwood & Hungate, 6548½ Hollywood Blvd., 577-194.

Ingl's, Miss, 6324 Hollywood Blvd., Holly 700. Japanese Photo Players, 6238 Santa Monica Blvd., Holly 5954.

Marsh & Walton, 1324 So. Figueroa St., 655-27. Screen Players' Union, 223 West 2nd St., Main 3825.

Screen Talent, 312 West 2nd St., 607-55. Service Bureau, 1036 So. Hill St., 821-071. Studio Employees Local No. 33, 404 Bryson Bldg., Pico 2838. Technical Placement Bureau, Mechanical Help, 1036 So. Hill St., 821-071.

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“Tol’able David,” “Sonny,”

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who has been with Famous Players-Lasky, Constance Talmadge, and other companies

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formerly with Famous Players-Lasky;

“Dr. Jekyll and Mr. Hyde,”
“Footlights,” “The Gilded Lily,”
“Forever” and 75 others.



Robert M. Haas



Roy F. Overbaugh

ROY F. OVERBAUGH, who photographed “Footlights,” with Elsie Ferguson; “Dr. Jekyll and Mr. Hyde,” with John Barrymore; “Sentimental Tommy”; “The Bond Boy” and “Fury,” with Richard Barthelmess.



TOD BROWNING'S MONEYMAKERS

“WHITE TIGER”

“NO WOMAN KNOWS”

“UNDER TWO FLAGS” “OUTSIDE THE LAW”

“VIRGIN OF STAMBOUL”

Proven Successes Universal - Jewel Releases

The Year's Productions

Alphabetically arranged list of features released from October 1, 1921, to January 1, 1923. Followed by lists of productions as released by various companies; productions of individual directors; productions of individual stars and cameramen.

Key: FP-L, Famous Players-Lasky; FP-L-R: Famous Players-Realart; Gwyn, Goldwyn; Selzk, Selznick Enterprises, includes Selznick Pictures, Select Pictures; Univ, Universal; Hdksn, Hodkinson; Vita, Vitagraph; S. R, State Rights; Untd Art, United Artists; Al Prod, Allied Producers and Distributors; 1st Nat, First National; Assoc Exhib, Associated Exhibitors; Asso. Ex.P: Associated Exhibitors-P.; FBO, Film Booking Office; FBO-G: Film Booking Offices-Gunning; Amer. Rel, American Releasing Corp. (Note: For further and complete information on Release Dates received after compilation of this list, see Company Releases.)

Title	Releasing Company	Release Date	Star	Director	Review Date
Able Minded Lady, The.....	Pacific-SR	.....	Henry B. Walthall	No credit	.....
Above All Law..... (Reviewed as Mysteries of India)	FP-L	10-2-22	No star	Joe May	7-30-22
According to Hoyle.....	Western-SR	.....	David Butler	W. S. VanDyke	.....
Ace of Hearts.....	Gwyn	10-21	No star	W. Worsley	10-30-21
Across the Border.....	Aywon-SR	.....	Big Boy Williams	C. R. Seeling	1-29-22
Across the Continent.....	FP-L	6-4-22	Wallace Reid	P. E. Rosen	4-30-22
Across the Dead Line.....	Univ	1-9-22	Frank Mayo	Jack Conway	1-8-22
Across the Divide.....	Asso Ex-P	.....	No star	John Holloway	.....
Affinities	Hdksn	9-24-22	Colleen Moore	Ward Lascelle	.....
Afraid to Fight.....	Univ	7-24-22	Frank Mayo	W. Worthington	7-23-22
After Six Days.....	Artclass-SR	11-1-22	No star	A. P. Gariazzo	.....
After the Show.....	FP-L	10-30-21	No star	Wm. DeMille	10-9-21
Against the Law	Epc-SR	.....	No star	Not credited	.....
Alias Phil Kennedy.....	FB-OG	4-22	Wm. Patton	Wm. Bertram	.....
Alias Julius Caesar.....	1st Nat	7-22	Charles Ray	Chas. & Al Ray	.....
Alf's Button	1st Nat	11-21	No star	C. M. Hepworth	3-19-22
All for a Woman.....	1st Nat	11-21	No star	D. Buchowetski	12-11-21
All the World's a Stage.....	Principal	.....	Dorothy Phillips	Colin Campbell	.....
All's Fair in Love.....	Gwyn	9-21	No star	E. M. Hopper	10-30-21
Altar Stairs, The	Univ	12-4-22	Frank Mayo	Lambert Hillyer	12-3-22
Always the Woman.....	Gwyn	7-22	Betty Compson	Arthur Rosson	7-16-22
Amazing Lovers, The.....	Jans-SR	.....	No star	Not credited	.....
American Toreador	Anchor-SR	.....	No star	Walter De Couroy	.....
Angel Citizen	Merit-SR	.....	Franklyn Farnum	Francis Ford	7-30-22
Angel of Crooked Street.....	Vita	4-23-22	Alice Calhoun	David Devar	5-28-22
Anna Ascends	FP-L	11-20-22	Alice Brady	Victor Fleming	11-19-22
Anno of Little Smoky.....	Asso Ex-P	11-20-21	No star	E. Connors	1-15-22
Any Night	Am'lgt-SR	1-22	No star	G. M. Anderson	.....
Another Man's Boots	Aywon-SR	.....	Francis Ford	Wm. J. Craft	10-29-22



GASNIER PRODUCTIONS

Presented by B. P. Schulberg
for Preferred Pictures

Rich Men's Wives
Thorns and Orange Blossoms
The Hero

Other Productions

Kismet
Good Women
Silent Years
The Call of Home

Title	Company Releasing	Date Release	Star	Director	Review Date
Another Man's Shoes.....	Univ	11-6-22	Herbert Rawlinson	Jack Conway	11-5-22
Any Wife	Fox	1-1-22	Pearl White	Herbert Brenon	.....
Arabian Love	Fox	4-9-22	John Gilbert	Jerome Storm	4-2-22
Are Children to Blame?.....	Certified-SR	.....	No star	Paul Price	.....
Ashamed of Parents.....	Warner-SR	10-5-21	No star	H. G. Plimpton	12-18-21
Ashes	East Coast-SR	.....	No star	G. M. Anderson	.....
At the Crossroads	Amer Rel	11-22	Scena Owen	Not credited	.....
At the Sign of the Jack O'Lan-tern	Hdksn	1-22	No star	L. Ingraham	1-22-22
At the Stage Door.....	FBO	12-18-21	No star	W. C. Cabanne	12-18-21
Bachelor Daddy, The.....	FP-L	5-28-22	Thomas Meighan	Alfred Green	5-7-22
Back Pay	FP-L	1-8-22	No star	Frank Borzage	2-19-22
Back to Yellow Jacket.....	Arrow-SR	3-14-22	Roy Stewart	Ben Wilson	.....
Bar Nothin'	Fox	10-2-21	Charles Jones	Edw'd Sedgwick	10-16-21
Barb-Wire	Arrow-SR	6-22	Jack Hoxie	Frank Grandon	.....
Barnstormer, The	1st Nat	1-22	Charles Ray	Wm. C. Cabanne	10-9-21
Barricade, The	FBO	10-2-21	No star	Charles Ray	.....
Barriers of Folly	Russell-SR	.....	George Larkin	Theo. Rockwell	.....
Bear Cat, The	Univ	4-3-22	Hoot Gibson	Edw'd Sedgwick	4-2-22
Beautiful Liar, The.....	1st Nat	12-21	Katherine MacDonald	Wallace Worsley	.....
Beauty Shop, The.....	FP-L	5-14-22	No star	Edward Dillon	5-14-22
Beauty's Worth	FP-L	3-26-22	Marion Davies	Robert Vignola	4-9-22
Belle of Alaska.....	Amer Rel	3-5-22	Jane Novak	FBO	2-26-22
Be My Wife.....	Gwyn	12-21	(See 1921 Year Book)	Not credited	.....
Beautiful and Damned, The....	Warner-SR	10-1-22	Marie Prevost	Sidney Franklin	.....
Bells of San Juan.....	Fox	10-15-22	Charles Jones	Scott Dunlap	10-15-22
Better Man Wins, The.....	Sandford-SR	.....	Pete Morrison	Marcel Perez	10-22-22
Beware of the Law.....	Jawitz-SR	.....	No star	W. A. S. Douglas	.....
Better Man, The.....	Aywon-SR	.....	Snowy Baker	Wilfred Lucas	11-13-21
Beyond the Crossroads.....	Pioneer	.....	Ora Crew	Lloyd B. Carlton	.....
Beyond the Rainbow.....	Chester Bennett	7-16-22	No star	Wm. C. Cabanne	2-26-22
Beyond the Rocks.....	FP-L	5-7-22	Gloria Swanson	Sam Wood	5-14-22
Bigamist, The	FBO	4-2-22	Ivy Duke	Guy Newall	4-2-22
Bill of Divorcement, A.....	Asso. Ex.	12-22	Constance Binney	Denison Clift	10-15-22
Billy Jim	FBO	1-29-22	Fred Stone	Frank Borzage	2-12-22
Big Stakes	East Coast-SR	.....	No star	Not credited	.....
Black Bag, The.....	Univ	6-5-22	Herbert Rawlinson	Stuart Paton	6-4-22
Blanchette	Photo Prod-SR	.....	No star	Felix Barre	11-6-21
Blaze Away	DiLorenzo-SR	.....	Big Boy Williams	W. H. Curran	4-16-22
Blazing Arrows	Apollo-SR	.....	Lester Cuneo	Not credited	.....
Blind Circumstances	C'k-Cornelius-SR	7-1-22	Geo. Chesebro	Milburn Morante	.....
Blind Hearts	1st Nat	10-21	Hobart Bosworth	Roland V. Lee	10-16-21
Blond Vampire, The.....	FBOG	4-22	Descia Mooers	Wray Physioc	.....
Blood and Sand	FP-L	9-11-22	Rodolph Valentino	Fred Niblo	8-13-22



HOPE HAMPTON

STARRING IN

FIRST NATIONAL PICTURES



Title	Company Releasing	Date Release	Star	Director	Review Date
Bluebeard, Jr.	Amer Rel	3-26-22	No star	Scott Dunlap	.....
Blue Mountain Mystery	FBO-G	5-22	Bernice Ware	Raym'd Langford	.....
Bonnie Briar Bush, The.....	FP-L	11-20-21	No star	Donald Crisp	12-4-21
Bobbed Hair	FP-L-R	3-12-22	Wanda Hawley	Thos. N. Heffron	3-26-22
Bond Boy, The	1st Nat	10-9-22	Richard Barthelmess	Henry King	10-15-22
Bonded Woman, The	FP-L	8-21-22	Betty Compson	Philip E. Rosen	8-13-22
Boomerang Bill	FP-L	2-12-22	Lionel Barrymore	Tom Terriss	2-12-22
Boomerang Justice	Russell-SR	.....	No star	Edw. Sedgwick	.....
Bootlegger's Daughter, The.....	Asso. Ex.-P	.....	No star	V. Schertzinger	.....
Bootleggers, The	FBO-G	4-22	No star	Roy Sheldon	4-12-22
Borderland	FP-L	7-30-22	Agnes Ayres	Paul Powell	7-30-22
Border Scouts, The.....	Bert Hall-SR	.....	No star	Lieut. Bert Hall	.....
Boss of Camp 4.....	Fox	11-25-22	Charles Jones	W. S. Van Dyck	11-19-22
Bought and Paid For.....	FP-L	4-16-22	Ayres—Holt	Wm. DeMille	3-19-22
Boy Crazy	FBO	3-5-22	Doris May	Wm. A. Seiter	3-5-22
Branded	Lee-Brad'd-SR	1-22	Josephine Earle	Not credited	.....
Brawn of the North.....	1st Nat	11-22	No star	L'rence Trimble	11-19-22
Breaking Home Ties	Asso. Ex.	11-12-22	No star	Frank M. Seltzer Geo. K. Rolands	11-26-22
Bride's Confession, The.....	Graphic	12-21	Rita Jolivet-Leah Baird	Ivan Abramson	.....
Bride's Play, The.....	FP-L	1-22-22	Marion Davies	Geo. Terwilliger	1-15-22
Bring Him In.....	Vita	10-16-21	Earle Williams	Robt. Ensminger	10-23-21
Broad Daylight	Univ	10-30-22	No star	Irv. Cummings	10-29-22
Broadway Madonna, The	FBO	10-29-22	Dorothy Revier	Harry Revier	11-29-22
Broadway Rose, A	Metro	9-25-22	Mae Murray	Robt. T. Leonard	9-24-22
Broadway Peacock, A.....	Fox	2-19-22	Pearl White	Chas. Brabin	2-12-22
Broken Shadows	2nd Nat-SR	8-22	Isabel Elsom	No credit	.....
Broken Silence, The.....	Arrow-SR	5-1-22	Zena Keefe	Dell Henderson	7-30-22
Brothers Under the Skin.....	Gwyn	11-19-22	No star	E. M. Hopper	11-19-22
Bucking the Line.....	Fox	11-6-21	Maurice Flynn	Carl Harbaugh	11-6-21
Bulldog Drummond	Hdksn	12-3-22	No star	Oscar Apfel	11-26-22
Burning Sands	FP-L	10-16-22	No star	Geo. Melford	9-10-22
Butterfly Range	Wm. Steiner-SR	10-22	Neal Hart	Neal Hart	.....
Call of the Wild.....	Pacific-SR	2-22	Frankie Lee	Not credited	.....
Call of Home, The.....	FBO	2-5-22	No star	Louis J. Gasnier	1-22-22
Call of the North, The.....	FP-L	11-27-21	Jack Holt	Jos. Henabery	12-4-21
Calvert's Valley	Fox	10-9-22	John Gilbert	Jack Dillon	10-8-22
Cameron of the Royal Mounted Hdksn		12-25-21	No star	Henry Macrae	1-15-22
Cardigan	Amer Rel	2-19-22	No star	John W. Noble	2-26-22
Case of Becky, The.....	FP-L-R	10-21	Constance Binney	C. M. Franklin	10-16-21
Caught Bluffing	Univ	9-18-22	Frank Mayo	Lambert Hillyer	9-17-22
Cave Girl, The.....	1st Nat	2-2	Teddie Gerard	Jos. J. Franz	2-26-22
Certain Rich Man, A.....	Hdksn	9-18-21	No star	Benj. Hampton	10-9-21
Channing of the Northwest.....	Selzk	4-20-22	Eugene O'Brien	Ralph Ince	.....



TOM TERRISS

*Director of over
Forty Successes*

Now Directing

TERRISS PRODUCTIONS

In England and the Continent

Title	Company Releasing	Date Release	Star	Director	Review Date
Chain Lightning	Arrow-SR	4-25-22	Ann Little	Ben Wilson	3-19-22
Challenge, The	Amer. Rel.	8-28-22	Dolores Cassinelli	Tom Terriss	.....
Chasing the Moon	Fox	2-26-22	Tom Mix	Edw'd Sedgwick	2-5-22
Cheated Hearts	Univ	12-19-21	Herbert Rawlinson	Hobart Henley	12-4-21
Chivalrous Charley	Selzk	12-10-21	Eugene O'Brien	Robt. Ellis	.....
Cinderella of the Hills	Fox	10-23-21	Barbara Bedford	H. M. Mitchell	10-30-21
Clarence	FP-L	11-20-22	No star	Wm. DeMille	10-22-22
Colleen of the Pines	FBO	7-9-22	Jane Novak	Chester Bennett	7-9-22
Clay Dollars	Selzk	10-20-21	Eugene O'Brien	G. Archambaud	10-23-21
Cloudburst	Lee-Bradf'd-SR	2-22	No star	Not credited	.....
Come On Over	Gwyn	3-22	Colleen Moore	Alfred Green	3-19-22
Conceit	Selzk	12-20-21	No star	Burton George	12-25-21
Conflict	Univ	11-7-21	Priscilla Dean	Stuart Paton	10-30-21
Confidence	Univ	9-25-22	Herbert Rawlinson	Harry Pollard	9-24-22
Country Flapper, The	Prod.Sec.-SR	7-30-22	Dorothy Gish	F. R. Jones	9-13-22
Cowboy and the Lady, The	FP-L	10-23-22	No star	Chas. Maigne	11-12-22
Cradle, The	FP-L	4-9-22	Ethel Clayton	Paul Powell	3-26-22
Cradle Buster, The	Amer Rel	3-19-22	No star	Frank Tuttle	5-28-22
Crimson Challenge, The	FP-L	4-23-22	Dorothy Dalton	Paul Powell	4-23-22
Craven, The	H. Bollman	.....	Hans Mierendorff	Hans Mierendorff	.....
Crimson Cross	Pioneer	.....	No star	Geo. Everitt	.....
Cross Roads of New York, The	1st Nat	5-22	No star	F. R. Jones	5-28-22
Crossing Trails	Asso Photo-SR	.....	No star	Cliff Smith	.....
Crow's Nest	Aywon-SR	.....	Jack Hoxie	Paul Hurst	.....
Crusader, The	Fox	9-10-22	Wm. Russell	Howard Mitchell	.....
Cub Reporter, The	Goldstone-SR	.....	Richard Talmadge	Jack Dillon	9-24-22
Curse of Drink	Apollo-SR	.....	No star	Harry O. Hoyt	9-3-22
Daddy's Love	R H Klumb-SR	6-22	No star	Not credited	.....
Daughter of Luxury	FP-L	12-25-22	Agnes Ayres	Paul Powell	.....
Dangerous Adventure, A	Warner-SR	11-1-22	Grace Darmond	S.L.&J.Warner	.....
Dangerous Age, The	1st Nat	.....	No star	John M. Stahl	.....
Dangerous Curve Ahead	Gwyn	10-21	Chadwick-Dix	E. Mason Hopper	10-9-21
Dangerous Game, A	Univ	12-25-22	Gladys Walton	King Baggot	.....
Daring Danger	Amer Rel	3-5-22	No star	Cliff Smith	.....
Dangerous Little Demon, The	Univ	3-27-22	Marie Prevost	Clarence Badger	3-12-22
Daughter of Eve, A	Com-wealth-SR	3-22	Violet Hopson	Walter West	.....
David and Jonathan	2nd Nat	5-1-22	Madge Titheradge	Dion Titheradge	.....
Dawn of Revenge	Aywon-SR	.....	Richard Travers	Bernard Sievel	.....
Dawn of the East, The	FP-L-R	10-21	Alice Brady	E. H. Griffith	10-9-21
Desert Blossoms	Fox	11-13-21	Wm. Russell	Arthur Rosson	12-11-21
Desert's Crucible	Arrow-SR	.....	Jack Hoxie	Roy Clements	.....
Deserted at the Altar	Goldstone-SR	.....	No star	Wm. K. Howard A. Keeley	10-1-22
Destiny	Artclass-SR	11-1-22	No star	Not credited	.....

ALAN CROSLAND

*Cosmopolitan
Productions*

"*Enemies of Women*"
Vicente Blasco Ibanez

Title	Releasing Company	Release Date	Star	Director	Review Date
Destiny's Isle	Amer Rel	4-30-22	No star	Wm. P. S. Earle	7-9-22
Determination	Lee-Bradford-SR	1-22	No star	Jos. Levering	3-12-22
Deuce of Spades, The.....	1st Nat	5-22	Charles Ray	Charles Ray	5-14-22
Devil Within, The.....	Fox	11-20-21	Dustin Farnum	Bernard Durning	11-20-21
Devil's Partner, The.....	Iroquois-SR	8-1-22	No star	C. S. Fleming	.....
Devil's Pawn, The.....	FP-L	4-16-22	Pola Negri	Paul L. Stein	6-18-22
Diamond Carlisle	Cl'k-C'nelius-SR	6-1-22	Geo. Chesebro	Milburn Morante	.....
Dictator, The	FP-L	8-1-22	Wallace Reid	James Cruze	7-9-22
Divorce Coupons	Vita	9-10-22	Corinne Griffith	W. Campbell	7-2-22
Do and Dare	Fox	10-1-22	Tom Mix	Edw. Sedgwick	9-24-22
Doll's House, A.....	Unt Art	2-12-22	Nazimova	Charles Bryant	2-19-22
Domestic Relations	1st Nat	6-22	Katherine MacDonald	Chet Withey	6-11-22
Don't Blame Your Children...	FBO	4-22	Malvina Longfellow	Geo. Ridgwell	.....
Don't Doubt Your Wife.....	Asso Exhib	3-12-22	Leah Baird	James W. Horne	5-28-22
Don't Get Personal.....	Univ	1-16-22	Marie Prevost	Clarence Badger	1-8-22
Don't Shoot	Univ	8-21-22	Herbert Rawlinson	Jack Conway	8-20-22
Don't Tell Everything.....	FP-L	12-11-21	Swanson-Dexter-Reid	Sam Wood	12-18-21
Don't Write Letters.....	Metro	5-15-22	Gareth Hughes	Geo. D. Baker	4-30-22
Door That Has No Key.....	Alliance-SR	.....	Evelyn Brent	Frank Crane	.....
Double Stakes	Pacific-SR	2-22	Gladys Brockwell	Not credited	.....
Doubling for Romeo.....	Gwyn	1-22	Will Rogers	Clarence Badger	10-30-21
Down to the Sea in Ships.....	Elmer Clifton	.....	No star	Elmer Clifton	.....
Dr. Jim	Univ	11-28-21	Frank Mayo	W. Worthington	11-20-21
Driven	Depend. Sales	.....	No star	Chas. Brabin	11-26-22
Duke of Chimney Butte.....	R-C	12-4-21	(See 1921 Year Book)		
Dusk to Dawn	Asso. Ex.	8-27-22	Florence Vidor	King Vidor	9-3-22
Dust Flower, The	Gwyn	7-22	Helene Chadwick	Rowland V. Lee	7-9-22
East is West	1st Nat	10-22	Constance Talmadge	Sidney Franklin	9-3-22
Ebb Tide	FP-L	12-4-22	No star	Geo. Melford	11-26-22
Eden and Return.....	FBO	12-25-21	Doris May	Wm. A. Seiter	12-25-21
Edge of Youth, The.....	Gaumont-SR	.....	Josephine Earle	No credit	10-9-21
Elope If You Must.....	Fox	4-2-22	Eileen Percy	C. R. Wallace	3-19-22
Enchantment	FP-L	11-27-21	Marion Davies	Robt. G. Vignola	11-6-21
Enter Madame	Metro	11-13-22	Clara K. Young	Wallace Worsley	11-5-22
Eternal Flame, The.....	1st Nat	8-22	Norma Talmadge	Frank Lloyd	9-24-22
Evidence	Selzk	5-5-22	Elaine Hammerstein	Geo. Archainbaud	6-18-22
Exit the Vamp.....	FP-L	12-4-21	Ethel Clayton	Frank Urson	2-5-22
Extra, Extra	Fox	3-5-22	Walker-Murphy	Wm. K. Howard	2-19-22
Eyes of the Mummy, The.....	FP-L	6-25-22	Pola Negri	No credit	.....
Face Between	Metro	4-17-22	Bert Lytell	Bayard Veiller	5-28-22
Face in the Fog, The.....	FP-L	10-9-22	No star	Alan Crosland	10-15-22
Face to Face	Asso. Ex.-P	9-17-22	No star	Not credited	10-1-22
Fair Lady	Unt Art	2-26-22	No star	Kenneth Webb	3-26-22
Faithless Sex, The.....	Signet-SR	.....	No star	Henry J. Napier	.....



T. ROY BARNES

"SCRATCH MY BACK"

(GOLDWYN)

"SO LONG LETTY"

(ROBERTSON-COLE)

"SEE MY LAWYER"

(ROBERTSON-COLE)

"A KISS IN TIME"

(PARAMOUNT)

"HER FACE VALUE"

(PARAMOUNT)

"TOO MUCH WIFE"

(PARAMOUNT)

"EXIT THE VAMP"

(PARAMOUNT)

"DON'T GET PERSONAL"

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"IS MATRIMONY A FAILURE"

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(COSMOPOLITAN)

Now Making **"THE GO GETTER"**

For Cosmopolitan

By Peter B. Kyne

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NEW YORK

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Title	Releasing Company	Release Date	Star	Director	Review Date
False Brands	Pacific-SR	Joe Moore Eileen Sedgwick	Wm. J. Craft	3-12-22
False Fronts	Amer Rel	4-30-22	No star	Saml. R. Bradley	6-11-22
False Kisses	Univ	11-21-21	Miss DuPont	Paul Scardon	.....
Famous Mrs. Fair	Metro	11-22	.		
Fascination	Metro	4-10-22	Mae Murray	R. Z. Leonard	4-23-22
Fast Mail	Fox	8-20-22	No star	Bernard Durning	7-9-22
Fatal 30, The.....	Pacific-SR	.....	No star	Not credited	.....
Father Tom	Asso Ex-P	11-13-21	Tom Wise	John B. O'Brien	.....
Fidelity	Aywon-SR	.....	No star	Not credited	.....
Fifty Candles	Hdksn	12-11-21	No star	Irvin V. Willat	1-8-22
Fighting Guide, The.....	Vita	10-15-22	Duncan-Johnson	Wm. Duncan & Don Clark	.....
Fightin' Mad	Metro	.....	No star	Jos. J. Franz	10-30-21
Fighting Streak	Fox	5-14-22	Tom Mix	Arthur Rosson	4-30-22
Find the Woman.....	FP-L	4-9-22	Alma Reubens	Tom Terriss	5-28-22
Fire Bride, The.....	FBO-G	3-25-22	Edw. Hearn-Ruth Renick	Arthur Rosson	.....
Fire Eater, The.....	Univ	12-26-21	Hoot Gibson	Reeves Eason	12-25-21
First Love	FP-L-R	12-21	Constance Binney	M. Campbell	12-25-21
First Woman	FBO	4-30-22	Mildred Harris	Glenn Lyons	4-23-22
Five Days to Live.....	FBO	1-8-22	Sessue Hayakawa	Norman Dawn	1-15-22
Five Dollar Baby, The.....	Metro	.....	Viola Dana	Harry Beaumont	6-4-22
Flesh and Blood.....	Cummings-SR	.....	Lon Chaney	Irv. Cummings	8-27-22
Flesh and Spirit.....	Lee-B'df'd-SR	6-22	Belle Bennett	Jos. Levering	.....
Flower of the North.....	Vita	12-4-21	Henry B. Walthall	David Smith	1-22-22
Foolish Age, The.....	FBO	10-16-21	Doris May	Wm. A. Seiter	10-9-21
Foolish Monte Carlo.....	FBO-G	5-22	Mary Clare	Wm. Humphry	.....
Foolish Wives	Univ	1-1-22	Eric Von Stroheim	E. Von Stroheim	1-15-22
Fools First	1st Nat	5-22	No star	Marshall Neilan	8-13-22
Fools of Fortune.....	Amer. Rel.	10-5-22	No star	Ray Smallwood	8-20-22
Fool's Paradise	FP-L	3-19-22	Dalton-Harris-Nagle	Cecil B. DeMille	12-11-21
Fool There Was, A.....	Fox	9-10-22	No star	Emmet J. Flynn	7-23-22
Foolish Twins	Lee-Bradford-SR	7-22	Terry Twins	Not credited	.....
Footfalls	Fox	11-13-22	(See 1921 Year Book)		
Footlights	FP-L	10-2-21	Elsie Ferguson	J. S. Robertson	10-9-21
For Big Stakes.....	Fox	6-18-22	Tom Mix	Lynn Reynolds	6-25-22
Forest King, The.....	Pacific-SR	2-22	No star	F. G. Hartman	.....
Forever	FP-L	3-5-22	Ferguson-Reid	Geo. Fitzmaurice	10-23-21
Forget Me Not.....	Metro	10-2-22	No star	W. S. Van Dyke	7-23-22
Forgotten Law, The.....	Metro	11-20-22	No star	James W. Horne	10-22-22
For His Sake.....	Zerner-SR	.....	No star	John S. Lawrence	.....
For the Defense.....	FP-L	7-2-22	Ethel Clayton	Paul Powell	.....
Forsaking All Others.....	Univ	12-11-22	No star	Emil Chautard	.....
For Those We Love.....	Gwyn	9-21	Betty Compson	Arthur Rosson	12-4-21
Fortune's Mask	Vita	10-22-22	Earle Williams	Robt. Ensminger	.....



HOLMES HERBERT

"THE CONSPIRATORS," R. William Neill Production
(Now in Production in Italy)

"A WOMAN'S WOMAN," with Mary Alden
"A STAGE ROMANCE," with William Farnum
"DIVORCE COUPONS," with Corinne Griffith

Title	Releasing Company	Release Date	Star	Director	Review Date
For Your Daughter's Sake.....	J W Film-SR	1-2-21	Grace Darling	Burton King	.....
Fountain of Youth, The.....	Graphic-SR	1-22	No star	No credit	.....
Four Hearts	W. P. Ex.-SR	.....	Dick Halton	Leonard Wheeler	.....
Fourteenth Lover	Metro	1-9-22	Viola Dana	Harry Beaumont	11-27-21
Fox, The	Univ	10-31-21	Harry Carey	Robt. Thornby	11-20-21
Free Air	Hdksn	6-22	No star	E. H. Griffith	4-2-22
French Heels	Hdksn	1-8-22	Irene Castle	E. L. Hollywood	1-29-22
Frivolous Wives	Fidelity-SR	.....	No star	Joe Maxwell	.....
From the Ground Up.....	Gwyn	12-21	Tom Moore	E. M. Hopper	10-16-21
Game Chicken, A.....	FP-L	2-26-22	Bebe Daniels	Chester Franklin	.....
Gas, Oil & Water.....	1st Nat	3-2	Charles Ray	Charles Ray	3-26-22
Galloping Kid, The.....	Univ	9-11-22	Hoot Gibson	Nat Ross	9-10-22
Garrison's Finish	U. Art-Al. Prod	.....	Jack Pickford	Arthur Rosson	.....
Gay and Devilish.....	FBO	5-14-22	Doris May	Wm. A. Seiter	5-21-22
Get-Rich-Quick Wallingford....	FP-L	12-4-21	No star	Frank Borzage	12-11-21
Ghost Breaker, The.....	FP-L	10-16-22	Wallace Reid	Alfred Green	9-17-22
Ghost City	A P Plays-SR	.....	Helen Holmes	Wm. Bertram	2-26-22
Girl from Porcupine.....	Arrow-SR	11-5-21	Gladys Leslie	Del Henderson	12-4-21
Girl from Rocky Point, The....	Pacific-SR	2-22	No star	Fred G. Becker	3-5-22
Girl in His Room, The.....	Vita	6-4-22	Alice Calhoun	Edward Jose	.....
Girl in the Taxi.....	1st Nat	4-21	Mr. and Mrs. DeHaven	Lloyd Ingraham	5-28-22
Girl's Desire, A.....	Vita	9-10-22	Alice Calhoun	David Devar	9-17-22
Girl Who Ran Wild, The.....	Univ	10-9-22	Gladys Walton	Rupert Julian	10-1-22
Give Me My Son.....	G. Hamilton-SR.....	.....	Pauline Brunius	John Brunius	2-19-22
Glass House	Metro	3-6-21	Viola Dana	Harry Beaumont	2-19-22
Gleam O' Dawn.....	Fox	1-8-22	John Gilbert	Jack Dillon	1-1-22
Glorious Adventure, The.....	U Art-Al Prod	.....	Lady Diana Manners	J. S. Blackton	4-30-22
Glorious Fool, The.....	Gwyn	1-22	Helene Chadwick	E. M. Hopper	3-26-22
Glory of Clementina, The.....	FBO	5-28-22	Pauline Frederick	Emile Chautard	6-4-22
God's Country and the Law....	Arrow-SR	.....	No star	Sydney Olcott	7-9-22
Gold Grabbers	W.M.Smith-SR	.....	No star	Francis Ford	.....
Golden Dreams	Gwyn	6-22	No star	B. B. Hampton	6-11-22
Golden Gallows, The.....	Univ	2-27-22	Miss DuPont	Paul Scardon	2-12-22
Golden Gift, The.....	Metro	2-6-22	Alice Lake	Maxwell Karger	12-4-21
Good Men and True.....	FBO	11-12-22	Harry Carey	Val Paul	11-12-22
Good Provider, The.....	FP-L	4-30-22	Davidson & Gordon	Frank Borzage	4-16-22
Go Straight	Univ	10-17-21	Frank Mayo	Wm. Worthington	10-9-21
Grandma's Boy	Asso. Ex.	9-3-22	Harold Lloyd	Fred Newmeyer	9-10-22
Grand Larceny	Gwyn	1-22	Elliot Dexter	Wallace Worsley	3-5-22
Great Alone, The.....	Amer Rel	5-21-22	Monroe Salisbury	Jacques Jaccard	6-18-22
Great Impersonation	FP-L	10-9-21	No star	Geo. Melford	10-2-21
Great Night, The.....	Fox	12-3-22	Wm. Russell		
Greater Duty, The.....	E C Prod-SR	2-22	G. M. Anderson	G. M. Anderson	.....
Greatest Truth, The.....	FP-L	7-9-22	Mia May	Joe May	.....

ALFRED E. GREEN

DIRECTOR

Famous Players-Lasky

1922



For Goldwyn:

“Come On Over”

For Famous Players-Lasky:

“The Bachelor Daddy”

with Thomas Meighan

“Our Leading Citizen”

with Thomas Meighan

“The Man Who Saw Tomorrow”

with Thomas Meighan

“Back Home and Broke”

with Thomas Meighan

Title	Releasing Company	Release Date	Star	Director	Review Date
Gray Dawn, The.....	Hdksn	2-5-22	No star	B. B. Hampton	4-30-22
Green Temptation, The.....	FP-L	4-2-22	Betty Compson	Wm. D. Taylor	4-2-22
Grim Comedian, The.....	Gwyn	11-21	No star	Frank Lloyd	1-29-22
Guilty Conscience, A.....	Vita	11-27-21	Antonio Moreno	David Smith	.....
Gun Shy	SR	.....	Franklyn Farnum	Not credited	.....
Gutter Snipe, The.....	Univ	1-23-22	Gladys Walton	D. Fitzgerald	1-1-22
Gypsy Passion	Vita	3-5-22	Madame Rejane	Louis Mercanton	10-30-21
Hail the Woman.....	1st Nat	6-22	No star	J. G. Wray	1-8-22
Half Breed. The.....	1st Nat	11-21	Wheeler Oakman	Chas. Taylor	6-25-22
Handle With Care.....	Asso Exhib	1-22-22	No star	Philip E. Rosen	.....
Hands of Nara, The.....	Metro	9-18-22	Clara K. Young	Harry Garson	8-13-22
Hamlet	Asta Film-SK	.....	Asta Nielsen	Sven Gade	11-13-21
Hardest Way, The.....	Joan-SR	12-21	Fannie Ward	L. Kistenmacher	.....
Hate	Metro	5-29-22	Alice Lake	Maxwell Karger	5-7-22
Hate Trail	Clk C'nelius-SR	8-1-22	Geo. Chesebro	Milburn Morante	.....
Headin' North	Arrow-SR	.....	Pete Morrison	C. E. Bartlett	9-24-22
Headin' West	Univ	2-13-22	Hoot Gibson	Wm. Craft	1-29-22
Head Over Heels.....	Gwyn	4-22	Mabel Normand	Bern & Schertzinger	....
Headless Horseman	Hdksn	11-5-22	Will Rogers	Edw. Venturini	10-22-22
Heart of a Texan, The.....	Steiner-SR	6-22	Neal Hart	Paul Hurst	.....
Heart Specialist, The.....	FP-L-R	3-19-22	Mary Miles Minter	Frank Urson	4-22-22
Heart's Haven	Hdksn	10-1-22	No star	B. B. Hampton	8-13-22
Hell's Border	WestF-SR	.....	Wm. Fairbanks	Not credited	.....
Her Face Value.....	FP-L-R	11-21	Wanda Hawley	Thos. Heffron	11-6-21
Her Gilded Cage.....	FP-L	9-4-22	Gloria Swanson	Sam Wood	8-20-22
Her Half Brother.....	Certified-SR	.....	No star	Not credited	.....
Her Husband's Trade-Mark...	FP-L	3-12-22	Gloria Swanson	Sam Wood	2-26-22
Her Mad Bargain.....	1st Nat	12-21	Anita Stewart	Edwin Carewe	.....
Her Majesty	Asso. Ex.-P	7-23-22	Mollie King	Geo. Irving	.....
Her Night of Nights.....	Univ	6-26-22	Marie Prevost	Hobart Henley	6-25-22
Her Own Money.....	FP-L	2-19-22	Ethel Clayton	Jos. Henabery	2-6-22
Her Social Value.....	1st Nat	10-24-21	Katherine MacDonald	Jerome Storm	2-19-22
Her Story	2nd Nat	6-1-22	Madge Titheradge	Dion Titheradge	.....
Hero, The	Lichtman	12-22	No star	L. J. Gasnier	.....
Heroes and Husbands.....	1st Nat	8-22	Katherine MacDonald	Chet Withey	.....
Heroes of the Street.....	Warner-SR	12-1-22	Wesley Barry	Wm. Beaudine	.....
Hidden Woman	Amer Rel	4-2-22	No star	Allan Dwan	.....
High Heels	Univ	10-24-21	Gladys Walton	Lee Kohlmar	10-16-21
High Road, The.....	H. Bollman-SR	.....	No star	Carlyle Ellis	.....
Hills of Missing Men.....	Asso Exhib	2-26-22	J. P. McGowan	J. P. McGowan	.....
His Back Against the Wall....	Gwyn	.....	Raymond Hatton	Rowland V. Lee	5-21-22
His Nibs	Excep-SR	1-22	Chas. (Chic) Sale	Not credited	.....
His Wife's Husband.....	Amer Rel	5-14-22	Betty Blythe	Kenneth Webb	5-14-22
Holdane of the Secret Service..	Houdini-SR	Houdini	Burton King

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PRIZMA COLOR

Title	Company Releasing	Date Release	Star	Director	Review Date
Hole in the Wall, A.....	Metro	12-12-21	Alice Lake	Maxwell Karger	11-27-21
Homespun Vamp, A.....	FP-L	2-12-22	May McAvoy	Frank O'Connor	.....
Honor First	Fox	8-27-22	ohn Gilbert	Jerome Storm	.....
Hound of the Baskervilles....	FBO	10-1-22	No star	Maurice Elvey	9-17-22
How Women Love.....	B.B.Prod.-SR	.....	Betty Blythe	Kenneth Webb	8-27-22
House of Solomon.....	Amer. Rel.	10-22	Wm. H. Strauss	L. C. Windom	.....
Human Hearts	Univ	10-2-22	House Peters	King Baggot	7-16-22
Hunch, The	Metro	11-28-21	Gareth Hughes	Geo. D. Baker	10-9-21
Hungry Hearts	Gwyn	11-22	No star	E. M. Hopper	12-3-22
Hurricane's Gal	1st Nat	7-22	Dorothy Phillips	Allen Holubar	7-30-22
Hush Money	FP-L-R	11-21	Alice Brady	Chas. Maigne	11-27-21
I Am the Law.....	Affiliated-SR	6-22	No star	Edwin Carewe	5-7-22
I Can Explain.....	Metro	3-20-22	Gareth Hughes	Geo. D. Baker	2-19-22
I Defy	Arista-SR	2-22		Not credited	.....
Idle Class, The.....	1st Nat	10-3-21	Charles Chaplin	Charles Chaplin	10-2-21
Idle Rich, The.....	Metro	12-26-21	Bert Lytell	Maxwell Karger	11-6-21
Impossible Boy, The.....	Pacific-SR	.....	No star	Not credited	.....
Impulse	Arrow-SR	7-15-22	Neva Gerber	Not credited	.....
In Self Defense.....	Hamilton-SR	.....	Jenny Hazelquist	Mauritz Stiller	4-30-22
Infidel, The	1st Nat	4-22	Katherine MacDonald	James Young	4-23-22
Innocent Cheat, The.....	Arrow-SR	1-5-22	Roy Stewart	Ben Wilson	6 25-22
Insinuation	Rus Clark-SR	.....	No star	Not credited	.....
Intrigue	Levinson-SR	.....	Pola Negri	Not credited	.....
Invisible Fear	1st Nat	10-21	Anita Stewart	Edwin Carewe	4-2-22
Iron to Gold.....	Fox	3-12-22	Dustin Farnum	Bernard Durning	3-12-22
Iron Trail, The.....	Unt Art	10-30-21	No star	R. Wm. Neill	11-6-21
Island Wives	Vita	3-12-22	Corinne Griffith	W. Campbell	3-26-22
Is Matrimony a Failure?.....	FP-L	4-30-22	No star	James Cruze	4-23-22
Isle of Zorda, The.....	Pathe	3-26-22	No star	Henri Fescourt	3-12-22
If I Were Queen.....	FBO	10-15-22	Ethel Clayton	Wesley Ruggles	10-22-22
If You Believe It, It's So....	FP-L	8-14-22	Thos. Meighan	Harry Perry	7-16-22
Impossible Mrs. Bellew, The...	FP-L	11-27-22	Gloria Swanson	Sam Wood	10-29-22
In the Name of the Law.....	FBO	8-20-22	Johnny Walker	Emory Johnson	7-16-22
In the Night.....	Prod.Sec-SR	8-15-22	No star	F. Richardson	.....
Isle of Doubt, The.....	Asso. Ex-P	9-10-22	Wyndham Standing	Hamilton Smith	9-17-22
Jackie	Fox	11-27-21	Shirley Mason	Jack Ford	11-27-21
Jan of the Big Snows.....	Amer Rel	3-12-22	No star	Chas. M. Seay	7-9-22
Jane Eyre	Hdksn	10-21	Mabel Ballin	Hugo Ballin	10-16-21
Jilt, The	Univ	11-27-22	No star	Irv. Cummings	11-26-22
John Forest Finds Himself....	Hepworth	.....	No star	Henry Edwards	12-11-21
John Smith	Selzk	6-10-22	Eugene O'Brien	Victor Heerman	.....
Jolt, The	Fox	11-20-21	Murphy-Walker	Geo. E. Marshall	.....
Julius Caesar	Geo Kleine-SR	.....	No star	Alberto Guazzoni	2-12-22
June Madness	Metro	10-13-22	Viola Dana	Harry Beaumont	10-1-22



GAIL KANE

Inspiration Pictures

“The White Sister”

Title	Releasing Company	Release Date	Star	Director	Review Date
Just Around the Corner.....	FP-L	12-11-21	No star	Frances Marion	1-8-22
Just Tony	Fox	8-20-22	Tom Mix	L. F. Reynolds	8-20-22
Kentucky Derby, The.....	Univ-Jewel	12-4-22	Reginald Denny	King Baggot	10-22-22
Kick-Back, The	FBO	9-3-22	Harry Carey	Val Paul	7-30-22
Kindred of the Dust.....	1st Nat	10-22	Miriam Cooper	R. A. Walsh	9-3-22
King Fisher's Roost.....	Pinnacle-SR	.....	Neal Hart	Louis Chaudet	.....
Kissed	Univ	5-22-22	Marie Prevost	King Baggott	5-21-22
Kisses	Metro	4-3-22	Alice Lake	Maxwell Karger	.....
Knight of the West.....	COD Blanchfield SR	.....	No star	Robt. McKenzie	10-30-21
Ladder Jinx, The.....	Vita	9-24-22	No star	Jess Robbins	10-15-22
Ladies Must Live.....	FP-L	11-13-21	Betty Compson	Geo. L. Tucker	12-4-21
Ladyfingers	Metro	10-31-21	Bert Lytell	Bayard Veiller	10-9-21
Lady from Longacre.....	Fox	10-2-21	William Russell	Geo. Marshall	.....
Lady Godiva.....	Asso Ex	3-12-22	No star	Hubert Moest	5-14-22
Lane That had no Turning....	FP-L	1-15-22	Agnes Ayres	Victor Fleming	1-15-22
Last Chance, The.....	Canyon Pict-SR	.....	Franklyn Farnum	Webster Cullison	.....
Last Payment, The.....	FP-L	12-25-21	Poli Negri	Geo. Jacoby	1-22-22
Last Trail, The.....	Fox	11-27-21	No star	Emmett J. Flynn	.....
Lavender Bath Lady.....	Univ	11-13-22	Gladys Walton	King Baggot	11-12-22
Law and the Woman, The....	FP-L	2-5-22	Betty Compson	Penrhyn Stanlaws	1-22-22
Leech, The	Pioneer	.....	No star	Herbert Hancock	.....
Life's Greatest Question.....	CBC-SR	2-12-22	Roy Stewart	Harry Revier	9-10-22
Light in the Clearing, The....	Hdksn	11-20-21	No star	T. Hayes Hunter	11-27-21
Light in the Dark, The.....	1st Nat	9-22	Hope Hampton	Clarence Brown	9-3-22
Lights of New York.....	Fox	12-12	No star	Chas. Brabin	.....
Lights of the Desert.....	Fox	6-11-22	Shirley Mason	Harry Beaumont	6-18-22
Little Eva Ascends.....	Metro	1-8-22	Gareth Hughes	Geo. D. Baker	11-20-21
Little Minister, The.....	FP-L	12-25-21	Betty Compson	Penrhyn Stanlaws	1-1-22
Little Minister, The.....	Vita	1-22-22	Alice Calhoun	David Smith	12-25-21
Little Miss Hawkshaw.....	Fox	9-25-22	Eileen Percy	Carl Harbaugh	10-9-21
Little Miss Smiles.....	Fox	1-15-22	Shirley Mason	Jack Ford	1-22-22
Little Wildcat	Vita	11-12-22	Alice Calhoun	David Devar	9-10-22
Living Lies.....	C'k-Corn's-SR	5-1-22	Edmund Lowe	Emile Chautard	.....
Loaded Door, The.....	Univ	8-14-22	Hoot Gibson	Harry Pollard	8-20-22
Lone Hand, The.....	Univ	10-16-22	Hoot Gibson	Reaves Eason	10-15-22
Lonely Trail, The.....	Prime-SR	.....	Fred K. Beauvais	Not credited	1-15-22
Lonesome Corners.....	Asso Ex-P	4-23-22	Edgar Jones	Not credited	.....
Long Chance, The.....	Univ	10-2-22	No star	Jack Conway	10-1-22
Lorna Doone	1st Nat	10-22	No star	Maurice Tourneur	.....
Lost in a Big City.....	Arrow-SR	.....	John Lowell	Geo. Irving	.....
Lotus Eater, The.....	1st Nat	11-21	John Barrymore	Marshall Neilan	12-4-21
Love Charm, The.....	FP-L-R	12-21	Wanda Hawley	Thos. Heffron	12-18-21
Love Gambler, The.....	Fox	9-5-22	John Gilbert	Joseph Franz	11-5-22



E. H. GRIFFITH

Directing

**Cosmopolitan
Productions**

Title	Releasing Company	Release Date	Star	Director	Review Date
Love in the Dark.....	Metro	12-11-22	Viola Dana	Harry Beaumont	11-19-22
Love Is an Awful Thing.....	Selzk	8-30-22	Owen Moore	Victor Heerman	9-10-22
Love Never Dies.....	1st Nat	11-21	Lloyd Hughes, Madge Bellamy	King Vidor	11-20-21
Love Slave, The.....	Russell Clark-SR.....		Lucy Doraine	Not credited	.....
Love's Boomerang.....	FP-L	2-19-22	No star	J. S. Robertson	2-5-22
Love's Masquerade.....	Selzk	3-20-22	Conway Tearle	W. P. S. Earle	4-16-22
Loves of Pharaoh.....	FP-L	8-28-22	No star	Ernest Lubitsch	2-26-22
Love's Redemption.....	1st Nat	12-21	Norma Talmadge	Albert Parker	1-15-22
Lowland Cinderella	2nd Nat	11-1-22	Joan Morgan	Not credited	.....
Lure of Gold, The.....	Steiner-SR	5-3-3	Neal Hart	Neal Hart	.....
Lure of the Jade, The.....	FBO	11-27-21	Pauline Frederick	Colin Campbell	11-6-21
Lying Truth.....	Amer Rel	3-26-22	No star	Marion Fairfax	4-30-22
Madness of Love, The.....	FBO-G	4-22	Jean Scott	Wray Physioc	.....
Maker of Men, A.....	Plymouth F	.....	No star	W. Brotherhood	11-13-21
Making the Grade.....	Butler Prod-SR	.....	David Butler	Fred J. Butler	1-8-22
Man and the Moment, The....	Asso. Ex-P	11-5-22	No star	Not credited	.....
Man From Beyond, The.....	Houdini Pic-SR	9-15-22	Houdini	Burton King	4-16-22
Man From Downing St., The..	Vita	4-2-22	Earle Williams	Edward Jose	4-16-22
Man From Hell's River.....	W Pic Ex-SR	.....		Irving Cummings	4-23-22
Man From Home.....	FP-L	5-21-21	No star	Geo. Fitzmaurice	5-7-22
Man From Lost River, The....	Gwyn	11-21	No star	Frank Lloyd	1-22-22
Man of Stone, The.....	Selzk	11-10-21	Conway Tearle	G. Archainbaud	11-27-21
Man She Brought Back, The....	Asso. Ex-P	9-24-22	No star	Chas. Miller	10-8-22
Man Under Cover, The.....	Univ	4-10-22	Herbert Rawlinson	Tod Browning	4-9-22
Man Who Married His Own.. Wife	Univ	5-1-22	Frank Mayo	Stuart Paton	4-30-22
Manslaughter	FP-L	9-25-22	Thos. Meighan	Cecil B. DeMille	9-24-22
Man's Law and God's.....	Amer Rel	4-16-22	No star	Finis Fox	.....
Man to Man.....	Univ	3-20-22	Harry Carey	Stuart Paton	2-5-22
Man Unconquerable, The.....	FP-L	7-2-22	Jack Holt	Jos. Henabery	7-23-22
Man Wanted	Clk-Cornelius	9-15-22	Arthur Housman	Jack Dillon	.....
Man with Two Mothers.....	Gwyn	2-22	No star	Paul Bern	6-4-22
Man Who Paid.....	Prod Sec-SR	3-1-21	Wilfred Lytell	Oscar Apfel	2-19-22
Man Who Played God.....	Unt. Art	10-1-22	Geo. Arliss	Harmon Weight	10-8-22
Man Who Saw Tomorrow.....	FP-L	11-6-22	Thos. Meighan	A. E. Greene	11-5-22
Married Chance, The.....	Amer. Rel	11-5-22	No star	Hampton DelRuth	.....
Married Flapper, The.....	Univ	7-31-22	Marie Prevost	Stuart Paton	7-30-22
Married People	Hdksn	9-17-22	Mabel Ballin	Hugo Ballin	7-23-22
Marry the Poor Girl.....	Asso Ex	12-11-21	Mr. & Mrs. DeHaven	Lloyd Ingraham	.....
Masquerader, The.....	1st Nat	8-22	Guy Bates Post	James Young	8-20-22
Master of Beasts, The.....	Aywon-SR	.....	No star	Not credited	
Matrimonial Web, The.....	Vit	10-2-21	Alice Calhoun,	Edward Jose	.....
Me and My Gal.....	Amer. Rel.	5-28-22	No star	Geo. Parson
Men of Zanzibar, The.....	Fox	5-2-22	Wm. Russell	Rowland V. Lee	5-21-22

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Title	Releasing Company	Release Date	Star	Director	Review Date
Midnight	FP-L-R	2-26-22	Constance Binney	Maurice Campbell
Millionaire, The.....	Univ	11-14-21	Herbert Rawlinson	Jack Conway	11-6-21
Minnie	1st Nat	12-4-22	No star	M. Neilan and Frank Urson	12-3-22
Miss Lulu Bett.....	FP-L	1-1-22	No star	Wm. DeMille	12-25-21
Miss Paul Revere.....	Russel Clark-SR	.....	No star	Not credited	
Missing Husbands.....	Metro	.....	No star	Jacques Feyder	5-21-22
Missing Millions	FP-L	1-22-22	Alice Brady	Jos. Henabery	9-24-22
Mistress of the World.....	FP-L	3-22	Mia May	Joe May	3-12-22
Mixed Faces	Fox	10-22-22	Wm. Russell	Rowland V. Lee	10-1-22
Mme. Sans Gene.....	Prod.Sec-SR	8-25-22	Ellen Richter	Edwin Wolfe	.....
Mohican's Daughter, The.....	Amer. Rel	5-7-22	No star	S.E.V.Taylor	10-1-22
Money to Burn.....	Fox	4-2-22	Wm. Russell	Rowland V. Lee	4-16-22
Molly O.....	1st Nat	10-21	Mabel Normand	F. Richard Jones	12-4-21
Monte Cristo	Fox	9-3-22	No star	Emmet J. Flynn	3-19-22
Moonshine Valley	Fox	8-27-22	Wm. Farnum	Herbert Brenon	3-20-22
Morals	FP-L-R	11-21	May McAvoy	Wm. D. Taylor	.....
Moran of the Lady Letty.....	FP-L	2-12-22	Dorothy Dalton	Geo. Melford	2-12-22
More to Be Pitied.....	CBC-SR	9-22	No star	E. J. LeSaint	9-24-22
Mortal Clay	Hamilton-SR	.....	No star	Victor Seastrom	.....
Motion to Adjourn, A.....	Arrow-SR	1-14-21	Roy Stewart	Roy Clements	.....
Mr. Barnes of N. Y.....	Gwyn	5-22	Tom Moore	V. Schertzing	.....
Mr. Bingle.....	Prod Sec-SR	8-20-22	Maclyn Arbuckle	Leopold Wharton	.....
Mr. Pim Passes By.....	2nd Nat-SR	6-33	No star	Not credited	.....
Mr. Potter of Texas.....	Prod Sec-SR	6-15-22	Maclyn Arbuckle	Leopold Wharton	.....
Mrs. Dane's Confession.....	FBO-G	6-22	Lucy Doraine	Michael Kertez	.....
My Dad	FBO	7-23-22	Johnny Walker	Cliff Smith	7-9-22
My Lady Friends.....	1st Nat	10-31-21	Mr. & Mrs. C. DeHaven	Lloyd Ingraham	.....
My Boy.....	1st Nat	1-22	Jackie Coogan	Victor Heerman & Albert Austin	1-1-22
My Friend the Devil.....	Fox	11-19-22	No star	Harry Millarde	.....
My Old Kentucky Home.....	Amer Rel	4-9-22	No star	R. C. Smallwood	5-7-22
My Wild Irish Rose.....	Vita	5-14-22	No star	David Smith	6-18-22
Mysterious Rider, The.....	Hdksn	12-21	No star	B. B. Hampton	10-23-21
Nancy from Nowhere.....	FP-L	1-22-22	Bebe Daniels	C. M. Franklin	2-5-22
Nanook of the North.....	Pathe	6-11-22	No star	Robt. J. Flaherty	6-18-22
Nero	Fox	9-11-22	No star	J. G. Edwards	5-28-22
New Disciple.....	Fed F Co	4-22	No star	Ollie Sellers	12-25-21
New Teacher, The.....	Fox	8-20-22	Shirley Mason	Jos. Franz	8-13-22
Night Riders, The.....	2nd Nat-SR	7-1-22	Albert Ray	Alex. B. Butler	4-30-22
Nice People	FP-L	9-4-22	No star	Wm. DeMille	8-20-22
Night Life in Hollywood.....	Arrow-SR	.....	No star	Not credited	.....
Nine Points of the Law.....	FBO	.....	Helen Gibson	Not credited	.....
Nine Seconds from Heaven.....	Rialto-SR		Franklin Seites	7-2-22
Nobody's Fool.....	Univ	10-3-21	Marie Prevost	King Baggot	10-23-21



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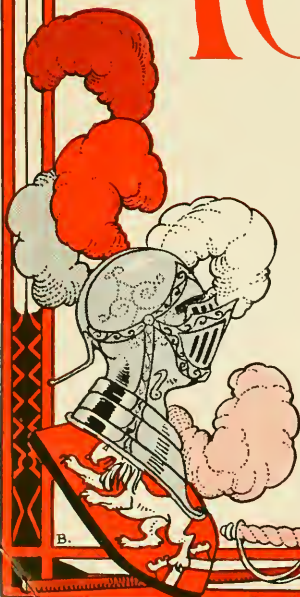
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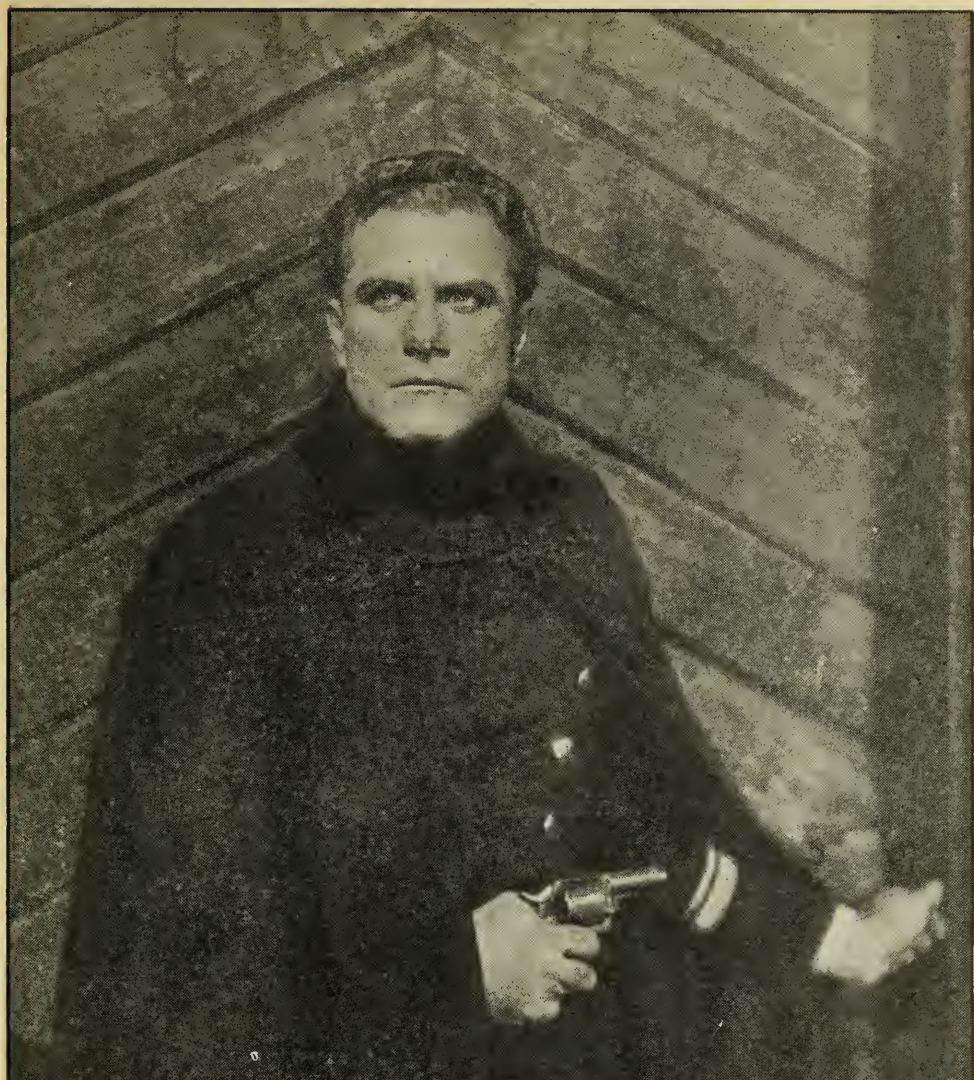


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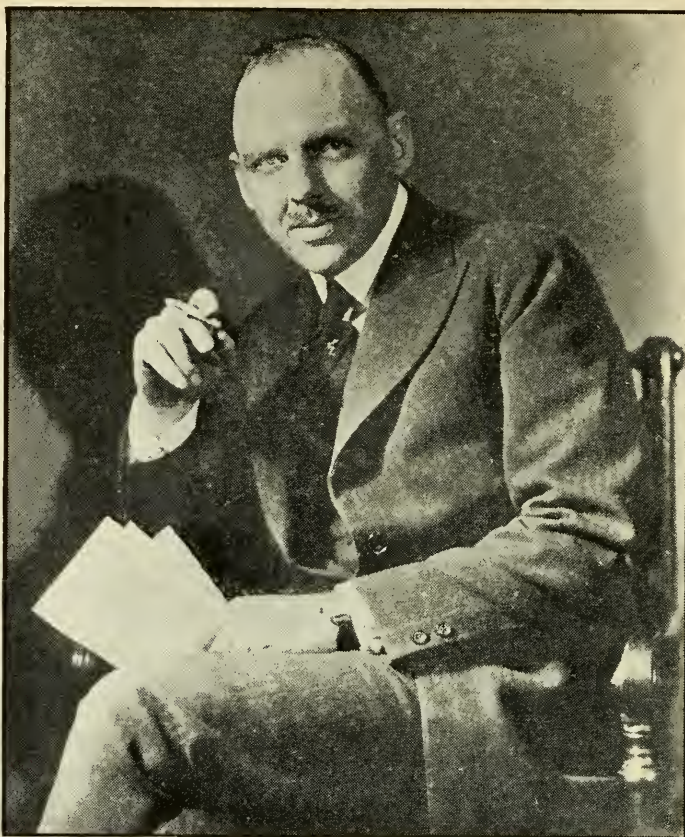
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dinary pictures.

Title	Releasing Company	Release Date	Star	Director	Review Date
No Defense.....	Vita	12-18-21	Duncan-Johnson	Wm. Duncan	1-29-22
No Trespassing.....	Hdksn	6-11-22	Irene Castle	E. F. Hollywood	4-23-22
North of the Rio Grande.....	FP-L	5-14-22	Holt-Daniels	R. S. Sturgeon	5-21-22
Notoriety	Web&North-SR	.....	No star	Wm. Nigh	10-8-22
Oathbound	Fox	8-13-22	Dustin Farnum	Bernard Durning	7-30-22
Offenders, The.....	Russell Clark-SR.....	.....	Margery Wilson	Not credited	.....
Oh, Mabel Behave.....	Aywon-SR	1-22	No star	Not credited	.....
Old Homestead, The.....	FP-L	10-9-22	No star	James Cruze	10-8-22
Old Oaken Bucket, The.....	FBO-G	10-21	No star	May Tully	10-23-21
Oliver Twist	1st Nat	11-11-22	Jackie Coogan	Frank Lloyd	11-5-22
Omar the Tentmaker.....	1st Nat	.....	Guy Bates Post	James Young	12-3-22
Once Upon a Time.....	H Bollman-SR	.....	Ruth Bryan Owen	Ruth Bryan Owen	1-1-22
One Clear Call.....	1st Nat	6-22	Henry Walthall	John M. Stahl	6-25-22
One-Eighth Apache	Arrow-SR	6-22	Roy Stewart	Ben Wilson	.....
One Exciting Night.....	Unt Art	.....	No star	D. W. Griffith	10-29-22
One Glorious Day.....	FP-L	2-5-22	No star	James Cruze	2-5-22
One Moment's Temptation.....	2nd Nat	9-1-22	Marjorie Willis	A. H. Rooke	.....
One Night in Paris.....	Asso. Ex-P	10-8-22	No star	Not credited	.....
One Week of Love.....	Selzk	11-22	Hammerstein-Tearle	G. Archainbaud	11-12-22
One Wonderful Night.....	Univ	12-18-22	Herbert Rawlinson	Stuart Paton	.....
On the High Seas.....	FP-L	11-6-22	No star	Irvin Willat	10-8-22
Ordeal, The.....	FP-L	5-21-22	Agnes Ayres	Paul Powell	6-4-22
Orderly, The.....	Pathe	10-21-21	No star	No credit	.....
Orphan Sally	Lee-B'dford-SR	9-22	No star	Edw. Hemmer	.....
Orphans of the Storm.....	Untd Art	4-30-22	L. & D. Gish	D. W. Griffith	1-8-22
Other Side, The.....	Amer. Rel.	11-22	No star	Not credited	.....
Other Women's Clothes.....	Hdksn	5-10-22	Mabel Ballin	Hugo Ballin	3-19-22
Our Leading Citizen.....	FP-L	6-18-22	Thomas Meighan	Alfred Green	6-18-22
Our Mutual Friend.....	FBO-G	12-26-22	No star	No credit	12-4-21
Outcast, The	FP-L	12-11-22	Elsie Ferguson	Chet Withey	.....
Out of the Silent North.....	Univ	6-19-22	Frank Mayo	W. Worthington	6-11-22
Over the Border.....	FP-L	6-4-22	Betty Compson Tom Moore	Penrhyn Stanlaws	6-11-22
Paid Back	Univ	8-28-22	All Star	Irving Cummings	8-27-22
Pals of the West.....	Clk-Cornelius-SR	10-22	No star	Not credited	.....
Pardon My French.....	Gwyn	11-21	Vivian Martin	Sidney Olcott	1-1-22
Pardon My Nerve.....	Fox	3-5-22	Charles Jones	Reeves Eason	2-26-22
Parisian Scandal, A.....	Univ	12-5-21	Marie Prevost	George Cox	11-27-21
Parted Curtains.....	Warner-SR	10-5-21	Henry Walthall	No credit	.....
Partners of the Sunset.....	Bert Lubin-SR	.....	.....	Robt. H. Townley	.....
Pasteboard Crown, A.....	Asso Ex-P	4-16-22	No star	Travers Vale	.....
Pawn Ticket 210.....	Fox	12-24-22	Shirley Mason	Bernard Durning	.....
Pawned	Selzk	11-13-22	No star	Irvin V. Willat	.....
Pay Day.....	1st Nat	3-22	Charles Chaplin	Charles Chaplin	4-9-22

Title	Releasing Company	Release Date	Star	Director	Review Date
Peaceful Peters	Arrow-SR	.....	Laurette Taylor	Lewis King	10-29-22
Peacock Alley	Metro	1-23-22	Mae Murray	R. E. Leonard	11-13-21
Peep O' My Heart	Metro	12-18-22	Wm. Fairbanks	King Vidor	.....
Penrod	1st Nat	2-22	Wesley Barry	Marshall Neilan & Frank O'Connor	2-26-22
Perjury	Fox	10-30-21	(See 1921 Year Book)		
Peterim, The	1st Nat	.....	Charles Chaplin	Chas. Chaplin	11-19-22
Pillagers, The	Amer Rel	4-23-22	No star	Louis Chaudet	.....
Pink Gods	FP-L	10-2-22	No star	Penrhyn Stanlaws	10-1-22
Playing With Fire	Univ	12-9-21	Gladys Walton	D. Fitzgerald	12-18-21
Plumbings of an Emperor	Levinson-SR	.....	No star	Arthur Rippert	.....
Polish Dancer, The	Levinson-SR	.....	Pola Negri	Not credited	.....
Polly of the Follies	1st Nat	1-22	Constance Talmadge	John Emerson	3-5-22
Poor Relation, A	Gwyn	12-21	Will Rogers	Clarence Badger	4-9-22
Possession	FBO	11-20-21	No star	Louis Mercanton	11-6-21
Poverty of Riches, The	Gwyn	11-21	No star	Reginald Barker	11-27-21
Power Within, The	Pathe	12-18-21	Wm. Tooker	Lem F. Kennedy	.....
Power of Love	Perfect-SR	.....	No star	Nat Deverich	.....
Prejudice	Arista-SR	1-22	Zena Keefe	Not credited	.....
Price of Youth	Arrow-SR	6-22	Neva Gerber	Ben Wilson	.....
Pride of Palomar, The	FP-L	11-27-22	No star	Alex. Kardo	8-20-22
Prince and the Pauper, The	Amer. Rel	10-15-22	No star	Frank Borzage	11-26-22
Prince There Was, A	FP-L	1-15-22	Thomas Meighan	Tom Forman	11-20-21
Primitive Lover, The	1st Nat	5-22	Constance Talmadge	Sidney Franklin	5-21-22
Prisoner of Zenda	Metro	.....	All star	Rex Ingram	4-30-22
Prodigal Judge, The	Vita	2-9-22	No star	Edward Jose	2-5-22
Proofs of Innocence	Amer. Rel.	8-21-22	Louise Du Pre	Roy Mitchell	.....
Prophet's Paradise, The	Selzk	2-28-22	Eugene O'Brien	Alan Crossland	.....
Putting It Over	Goldstone-SR	.....	Richard Talmadge	Grover Jones	.....
Queen of the Moulin Rouge	Amer Rel	10-5-22	No star	R. C. Smallwood	8-20-22
Queen O' the Turf	FBO	4-16-22	No star	John K. Wells	5-14-21
Queen of Sheba, The	Fox	12-11-21	(See 1921 Year Book)		
Queenie	Fox	10-9-21	Shirley Mason	H. M. Mitchell	10-2-21
Question of Honor, A	1st Nat	2-22	Anita Stewart	Edwin Carewe	3-12-22
Quincy Adams Sawyer	Metro	12-4-22	No star	Clarence Badger	12-3-22
Ragged Heiress, The	Fox	3-19-22	Shirley Mason	Harry Beaumont	3-12-22
Rags to Riches	Warner-SR	9-15-22	Wesley Barry	Wallace Worsley	10-1-22
Raiders, The	Canyon-SR	.....	Franklyn Farnum	Nate Watt	.....
Rainbow, The	Vita	11-20-21	Alice Calhoun	Edward Jose	.....
Rango Patrol, The	Russell-SR	.....	No star	Harry Moody	9-10-22
Rangeland	Steiner-SR	2-22	Neal Hart	Neal Hart	.....
Real Adventure, The	Asso Exhib	5-28-22	Florence Vidor	King Vidor	7-2-22
Received Payment	Vita	1-28-22	Corinne Griffith	Chas. Maigne	1-15-22
Reckless Chances	Asso Ex-P	1-15-22	J. P. McGowan	J. P. McGowan	1-22-22

Title	Releasing Company	Release Date	Star	Director	Review Date
Reckless Youth.....	Selzk	3-30-22	Elaine Hammerstein	Ralph Ince	4-16-22
Red Courage.....	Univ	10-10-21	Hoot Gibson	Reeves Eason	10-2-21
Red Hot Romance.....	1st Nat	2-22	No star	Victor Fleming	11-13-21
Red Peacock, The.....	FP-L	2-26-22	Pola Negri	Paul Stein	4-9-22
Referee, The.....	Selzk	5-10-22	Conway Tearle	Ralph Ince	.....
Rent Free.....	FP-L	1-1-22	Wallace Reid	Howard Higgen	1-1-22
Remembrance	Gwyn	10-8-22	No star	Rupert Hughes	9-17-22
Reported Missing.....	Selzk	4-5-22	Owen Moore	Henry Lehrman	4-16-22
Restless Souls.....	Vita	5-28-22	Earle Williams	Robt. Ensminger	.....
Retribution	Rialto-SR	.....		Camillo Innocenti	6-18-22
Rich Men's Wives.....	Lichtman	9-22	No star	Louis Gasnier	8-27-22
Riding With Death.....	Fox	11-13-21	Charles Jones	Jacques Jaccard	11-13-21
Ridin' Wild.....	W P Ex-SR	.....		Robt. Thornby	4-23-22
Ridin' Wild	Univ	11-20-22	Hoot Gibson	Nat Ross	11-19-22
Right that Failed, The.....	Metro	2-20-22	Bert Lytell	Bayard Veiller	12-11-21
Right Way, The.....	Prod Sec-SR	10-1-22	No star	Sidney Olcott	11-13-21
Rigoletto	Romayne-SR	12-21	No star	Not credited	.....
Rip Van Winkle.....	Hdksn	9-21-21	Thomas Jefferson	Warde Lascelle	10-16-21
Road to Arcady, The.....	J W-SR	12-21	Virginia Lee	Burton King	.....
Robin Hood	Unt Art	10-30-22	Douglas Fairbanks	Allan Dwan	11-5-22
Roof Tree, The.....	Fox	12-25-21	Wm. Russell	Jack Dillon	12-25-21
Rosary, The.....	1st Nat	1-22	No star	Jerome Storm	3-26-22
Rose O'The Sea.....	1st Nat	7-22	Anita Stewart	Fred Niblo	.....
R. S. V. P.....	1st Nat	12-21	Charles Ray	Charles Ray	12-18-21
Rough Diamond, The.....	Fox	10-30-21	Tom Mix	Edw. Sedgwick	10-30-21
Rough Shod.....	Fox	6-4-22	Charles Jones	Reeves Eason	6-4-22
Rounding Up the Law.....	Aywon-SR	.....	Big Boy Williams	C. R. Seeling	.....
Ruling Passion, The.....	Untd Art	2-19-22	George Arliss	Harmon Weight	1-29-22
Ruse of the Rattler, The.....	Asso Ex-P	12-4-21	J. P. McGowan	J. P. McGowan	.....
Sailor-Made Man, A.....	Asso Exhib	12-25-21	Harold Lloyd	Fred Newmeyer	11-27-21
Saturday Night.....	FP-L	2-5-22	No star	Cecil B. DeMille	1-29-22
Saved by Radio.....	Russell-SR	.....	No star	Wm. Craft	9-3-22
School Days.....	Warner-SR	12-25-22	Wesley Barry	Wm. Nigh	12-4-21
Scrapper, The.....	Univ	2-6-22	Herbert Rawlinson	Hobart Henley	1-22-22
Sea Lion, The.....	1st Nat	12-21	Hobart Bosworth	Rowland V. Lee	1-8-22
Second Hand Rose.....	Univ	5-22-22	Gladys Walton	Lloyd Ingraham	5-7-22
Secret of the Hills.....	Vita	9-5-21	Antonio Moreno	Chester Bennett	.....
Secrets of Paris.....	Master-SR	.....	No star	Kenneth Webb	10-29-22
Seeing's Believing.....	Metro	5-1-22	Viola Dana	Harry Beaumont	.....
Self-Made Man, A.....	Fox	6-25-22	Wm. Russell	Rowland V. Lee	7-2-22
Serving Two Masters.....	Lee-B'ford-SR	1-22	Josephine Earle	Not credited	
Seventh Day, The.....	1st Nat	2-22	Richard Barthelmess	Henry King	3-19-22
Shackles of Gold.....	Fox	5-7-22	Wm. Farnum	Herbert Brenon	5-14-22
Shadows	Lichtman	11-22	No star	Tom Forman	11-5-22

Title	Releasing Company	Release Date	Star	Director	Review Date
Shadows of Conscience.....	Russell-SR	.....	Russell Simpson	J. P. McCarthy	10-16-21
Shadows of the Sea.....	Selzk	1-10-22	Conway Tearle	Alan Crosland	1-1-22
Shadows of the West.....	Nat Exch-SR	.....	No star	Paul Hurst	.....
Shame	Fox	10-16-21	(See 1921 Year Book)		
Shattered	F W Kurtz	.....	No star	Lepu Pick	11-20-21
Shattered Dreams.....	Univ	1-2-22	Miss duPont	Paul Scardon	12-11-21
Shattered Idols.....	Am Rel	2-22	No star	Edward Sloman	3-5-22
Sheik, The.....	FP-L	11-20-21	Ayres-Valentino	Geo. Melford	11-13-21
Sheik's Wife, The.....	Vita	3-9-22	No star	Henry Rousell	3-12-22
Sherlock Brown.....	Metro	6-26-22	Bert Lytell	Bayard Veiller	6-4-22
Sherlock Holmes.....	Gwyn	.....	John Barrymore	Albert Parker	5-14-22
Shirley of the Circus.....	Fox	11-12-21	Shirley Mason	R. V. Lee	11-12-21
Should a Wife Work.....	J W-SR	12-21	Edith Stockton	H. G. Plimpton	2-5-22
Shylock of Wall St.....	Burton King	.....	No star	Burton King	.....
Sign of the Rose, The.....	Am Rel	.....	George Beban	Harry Garson	3-12-22
Silas Marner.....	Asso Exhib	4-30-22	No star	F. P. Donovan	12-11-21
Silent Call, The.....	1st Nat	11-21	No star	L'rence Trimble	11-20-21
Silent Shelby.....	Aywon-SR	.....	Frank Borzage	Frank Borzage	.....
Silent Vow, The.....	Vita	4-16-22	Duncan-Johnson	Wm. Duncan	4-9-22
Silent Years.....	FBO	12-11-21	No star	Louis J. Gasnier	11-27-21
Silver Wings.....	Fox	8-27-22	Mary Carr	Jack Ford & Edwin Carewe	5-21-21
Sin of Martha Queed, The.....	Asso Exhib	11-6-21	No star	Allan Dwan	.....
Singed Wings	FP-L	12-18-22	No star	Penrhyn Stanlaws	12-3-22
Single Track.....	Vita	11-13-22	Corinne Griffith	Webster Campbell	12-4-21
Sir Arne's Treasure.....	Hamilton-SR	.....	No star	Mauritz Stiller	12-11-21
Siren Call, The.....	FP-L	9-18-22	Dorothy Dalton	Irvin Willat	9-17-22
Sisters	Am Rel	4-2-22	No star	Albert Capellani	4-9-22
Skin Deep.....	Its Nat	9-25-22	No star	Lambert Hillyer	10-8-22
Sky High.....	Fox	1-22-22	Tom Mix	L. F. Reynolds	12-18-21
Sleep Walker, The.....	FP-L	4-9-22	Constance Binney	E. J. LeSaint	4-16-22
Slim Shoulders.....	Hdksn	10-25-22	Irene Castle	Alan Crosland	6-25-22
Slipsey Magee.....	1st Nat	9-22	Coleen Moore Wheeler Oakman	Wesley Ruggles	.....
Smilin' Jim	Enterprise-SR	.....	Franklyn Farnum	Jos. Franz	.....
Smilin' Through.....	1st Nat	3-22	Norma Talmadge	S. A. Franklin	3-5-22
Smiles Are Trumps.....	Fox	2-5-22	Maurice Flynn	Geo. E. Marshall	2-5-22
Smudge	1st Nat	6-22	Charles Ray	Charles Ray & Al Ray	.....
Snitching Hour, The.....	Clk-Cornelius	8-11-22	Arthur Housman	Alan Crosland	.....
Snowshoe Trail	FBO	9-17-22	Jane Novak	Chester Bennett	9-17-22
Son of Wallingford, The.....	Vita	10-30-21	No star	G. R. Chester	10-16-21
Song of Life, The.....	1st Nat	1-22	No star	John M. Stahl	2-19-22
Sonny	1st Nat	5-22	Richard Barthelmess	Henry King	6-4-22
Son of the Wolf.....	FBO	6-11-22	No star	Norman Dawn	6-18-22
So This Is Arizona.....	W Smith-SR	.....	Franklyn Farnum	Francis Ford	4-23-22

Title	Releasing Company	Release Date	Star	Director	Review Date
Soul and Body.....	Peacock-SR	.....	No star	Frank Beal	.....
Soul of a Woman, The.....	Asso Photo-SR	.....	Jane Novak	Not credited	.....
Soul of Man.....	Prod Sec-SR	11-1-21	Maurine Powers	Not credited	.....
South of Northern Lights.....	Steiner-SR	11-22	Neal Hart	Neal Hart	.....
South of Suva.....	FP-L	7-16-22	Mary Miles Minter	Frank Urson	6-25-22
Spanish Jade, The.....	FP-L	4-30-22	No star	J. S. Robertson	7-16-22
Spced Girl, The.....	FP-L-R	10-21	Bebe Daniels	M'rice Campbell	11-20-21
Splendid Lie, The.....	Arrow-SR	2-22	Grace Davidson	Charles Horan	.....
Squire Phin.....	Prod Sec-SR	10-6-21	Macklyn Arbuckle	Lee Wharton & R. H. Townley	.....
Stage Romance, A.....	Fox	3-5-22	Wm. Farnum	Herbert Brenon	2-12-22
Star Reporter	Arrow-SR	.....	Billy Rhodes	Duke Worne	.....
Stardust	1st Nat	11-21	Hope Hampton	Hobart Henley	2-12-22
Stay Home.....	Metro	3-20-22	Gareth Hughes	Geo. D. Baker	.....
Step On It.....	Univ	5-29-22	Hoot Gibson	Jack Conway	5-14-22
Storm, The.....	Univ	.....	House Peters	Reginald Barker	6-25-22
Storm Girl, The	Anchor-SR	.....	Peggy O'Day	Francis Ford	.....
Stranger Than Fiction.....	1st Nat	6-21	Katherine MacDonald	J. A. Barry	12-11-21
Strange Idols.....	Fox	5-21-22	Dustin Farnum	Bernard Durning	6-4-22
Strength of the Pines.....	Fox	2-5-22	William Russell	Edgar Lewis	3-5-22
Stroke of Midnight, The.....	Metro	.....	No star	Victor Seastrom	6-4-22
Stronger Passion, The.....	Lee-B'dford-SR	10-22	Marie Doro	Herbert Brenon	.....
Super Sex, The.....	Amer. Rel.	11-22	No star	Lambert Hillyer	12-3-22
Superstition	Lee-B'dford-SR	9-22	No star	Allan Dwan	.....
Sure Fire.....	Univ	11-7-21	Hoot Gibson	Jack Ford	10-30-21
Sure-Fire Flint	Mastodon	.....	Johnnie Hines	Del Henderson	10-29-22
Suspicious Wives.....	SR	.....	Molly King	John M. Stahl	.....
Swamp, The.....	FBO	10-30-21	Sessue Hayakawa	Colin Campbell	10-30-21
Table Top Ranch.....	Steiner-SR	9-22	Neal Hart	Paul Hurst	11-12-22
Tailor-Made Man	Unt Art	10-15-22	Chas. Ray	Jos. De Grasse	10-22-22
Taking Chances.....	Goldstone-SR	.....	Richard Talmadge	Grover Jones	.....
Tangled Trail.....	W Steiner-SR	12-21	Neal Hart	Chas. E. Bartlett	.....
Ten Nights in a Bar Room....	Arrow-SR	.....	No star	Oscar Apfel	1-8-22
Tess of the Storm Country....	Unt Art	11-13-22	Mary Pickford	J. S. Robertson	11-19-22
Thelma	FBO	11-26-22	Jane Novak	Chester Bennett	11-26-22
Theodora	Gwyn	1-22	No star	Arturo Ambrosio	10-23-21
They Like 'Em Rough.....	Metro	6-12-22	Viola Dana	Harry Beaumont	5-28-22
They're Off.....	Aywon-SR	.....	Corliss Palmer	Not credited	.....
Thirty Days	FP-L	1-8-23	Wallace Reid	James Cruze	.....
Thistle and the Rose, The....	Brewster-SR	.....	No star	Francis Ford	5-21-22
Thorobred	Clk-Cornel's-SR	.....	Helen Gibson	Geo. Halligan	.....
Thorns and Orange Blossoms..	Lichtman	11-22	No star	Louis Gasnier	11-26-22
Thou Shalt Not Love.....	Graphic-SR	2-22	Vivian Le Picard	Not credited	.....
Three Buckaroos, The.....	Amer Rel	4-16-22	No star	Fred Balshofer	7-23-22

Title	Releasing Company	Release Date	Star	Director	Review Date
Three Live Ghosts.....	FP-L	1-29-21	No star	Geo. Fitzmaurice	1-8-22
Three Must-Get-Theres	U Art-Al Prod	10-27-22	Max Linder	Max Linder	9-10-22
Three Word Brand.....	FP-L	10-16-21	Wm. S. Hart	Lambert Hillyer	16-2-21
Through a Glass Window.....	FP-L	4-2-22	May McAvoy	Maurice Campbell	
Through the Storm.....	Asso. Ex-P	8-13-22	No star	H. G. Plimpton	8-27-22
Through Three Reigns.....	Hepworth	.....	No star	C. M. Hepworth	
Thunderclap	Fox	10-2-21	(See 1921 Year Book)		
Thundering Hoofs	Aywon-SR	9-22	Peggy O'Day	Francis Ford	10-15-22
Tillie	FP-L-R	2-22	Mary Miles Minter	Frank Urson	2-12-22
Till We Meet Again.....	Asso. Ex	10-15-22	Mae Marsh	W. C. Cabanne	10-29-22
Timothy's Quest	Amer. Rel.	9-17-22	No star	Sidney Olcott	9-24-22
To Have and To Hold.....	FP-L	10-30-22	No star	G. Fitzmaurice	11-12-22
Tol'able David.....	1st Nat	11-21	Richard Barthelmess	Henry King	11-20-21
Toll of the Sea.....	Metro	1-23-22	No star	Chester Franklin	12-3-22
Tom Mix in Arabia.....	Fox	11-5-22	Tom Mix	Lynn Reynolds	11-5-22
Too Much Business.....	Vita	4-9-22	No star	Jesse Robbins	4-9-22
Too Much Married.....	Asso Photo-SR		Mary Anderson	Not credited	2-12-22
Too Much Wife.....	FP-L-R	1-8-22	Wanda Hawley	Thos. N. Heffron	
Top of New York, The.....	FP-L-R	8-21-21	May McAvoy	Wm. D. Taylor	6-25-22
Top O' the Morning.....	Univ	9-4-22	Gladys Walton	Edw. Laemmle	9-3-22
Town That Forgot God.....	Fox	.....	No star	Harry Millarde	
Tracked to Earth.....	Univ	3-6-21	Frank Mayo	Wm. Worthington	2-19-22
Tracks	Asso Ex-P	5-7-22	No star	Jos. J. Franz	6-11-22
Trailin'	Fox	12-11-21	Tom Mix	L. F. Reynolds	12-4-21
Trail of the Axe.....	Amer. Rel.	8-21-22	Dustin Farnum	Ernest C. Warde	10-1-22
Trail of Hate, The.....	DiLorenzo-SR		Big Boy Williams	W. H. Curran	5-21-22
Trail of the Law.....	Prod Sec-SR	12-12-21	Wilfred Lytell	Oscar Apfel	
Trail's End, The.....	W.M.Smith-SR	9-1-22	No star	Geo. Holt	
Trap, The.....	Univ	5-22-22	Lon Chaney	Robt. Thornby	5-7-22
Travelin' On.....	FP-L	3-5-22	Wm. S. Hart	Lambert Hillyer	3-19-22
Trifling Women	Metro	11-6-22	No star	Rex Ingram	10-8-22
Trimmed	Univ	7-3-22	Hoot Gibson	Harry Pollard	7-2-22
Trooper O'Neil.....	Fox	7-16-22	Charles Jones	C. R. Wallace & Scott Dunlap	7-16-22
Tropical Love.....	Asso Ex-P	10-23-21	Ruth Clifford	Ralph Ince	
Trouble	1st Nat	8-22	Jackie Coogan	Albert Austin	5-28-22
Trouper, The	Univ	7-17-22	Gladys Walton	H. B. Harris	7-23-22
Truthful Liar, The.....	FP-L	4-23-22	Wanda Hawley	Thomas Heffron	4-23-22
Turn to the Right.....	Metro	2-21-22	All star	Rex Ingram	1-29-22
Two-Fisted Jefferson	Arrow-SR	.....	Jack Hoxie	Roy Clements	
Two Minutes to Go.....	1st Nat	10-17-21	Charles Ray	Charles Ray	10-30-21
Two Kinds of Women.....	FBO	1-22-22	Pauline Frederick	Colin Campbell	2-5-22
Unconquered, The	Aywon-SR	.....	Maciste	Not credited	11-5-22
Under Oath	Selzk	8-5-22	Elaine Hammerstein	G. Archainbaud	

Title	Releasing Company	Release Date	Star	Director	Review Date
Under Two Flags.....	Univ-Jewel	11-6-22	Priscilla Dean	Tod Browning	10-1-22
Up and At 'Em.....	FBO	8-6-22	Doris May	Wm. A. Seiter	.....
Unconquered Woman.....	Lee Bradford	5-22	Ruby DeRemer	Marcel Perez	.....
Under the Lash.....	FP-L	12-18-21	Gloria Swanson	Sam Wood	10-23-21
Understudy, The.....	FBO	6-25-22	Doris May	Wm. A. Seiter	7-2-22
Unfoldment, The.....	Asso Exhib	1-22	No star	Geo. Kern	.....
Unknown, The.....	Goldstone-SR	.....	Richard Talmadge	Grover Jones	.....
Up and Going.....	Fox	4-2-22	Tom Mix	Lynn Reynolds	3-26-22
Up in the Air About Mary....	Asso. Exhib	6-25-22	Louise Lorraine	Wm. Watson	.....
Village Blacksmith, The.....	Fox	.....	No star	Jack Ford	11-12-22
Voices of the City.....	Gwyn	.....	Lon Chaney	Wallace Worsley	8-20-22
Veiled Woman, The.....	Hdksn	9-3-22	No star	Lloyd Ingraham	6-11-22
Vendetta	Howell-SR	.....	Pola Negri	Geo. Jacoby	12-25-21
Vermillion Pencil, The.....	FBO	3-19-22	Sessue Hayakawa	Norman Dawn	3-19-22
Very Truly Yours.....	Fox	4-30-22	Shirley Mason	Harry Beaumont	5-28-22
Virginia Courtship, A.....	FP-L-R	12-21	May McAvoy	Frank O'Connor	1-29-22
Virgin's Sacrifice, A.....	Vita	5-21-22	Corinne Griffith	Webster Campbell	.....
Wall Flower, The.....	Gwyn	5-22	No star	Rupert Hughes	7-2-22
Watch Him Step.....	Goldstone-SR	.....	Richard Talmadge	Jack Nelson	5-7-22
Watch Your Step.....	Gwyn	2-22	No star	Wm. Beaudine	5-21-22
Watching Eyes.....	Arrow	11-12-21	No star	Not credited	.....
Way of a Maid, The.....	Selzk	11-20-21	Elaine Hammerstein	Wm. P. S. Earle	11-13-21
Way of a Man, The.....	Lee-Bdford-SR	5-22	Josephine Earle	Not credited	.....
Welcome Children.....	Nat Exch-SR	.....	No star	H. C. Mathews	10-9-21
Welcome to Our City.....	Prod-Sec-SR	2-1-22	Macklyn Arbuckle	Robt. Townley	.....
West of the Pecos.....	Steiner-SR	8-22	Neal Hart	Neal Hart	.....
West vs. East.....	Sandford-SR	.....	Pete Morrison	Not credited	.....
Western Demon, A.....	Western F-SR	.....	No star	R. E. McKenzie	.....
Western Firebrands.....	Aywon-SR	.....	Big Boy Williams	Chas. R. Seeling	11-13-21
Western Speed.....	Fox	4-23-22	Charles Jones	Wm. Wallace & Scott Dunlap	5-7-22
Whatever She Wants.....	Fox	12-11-21	Eileen Percy	C. R. Wallace	12-11-21
What Do Men Want.....	FBO-G	11-13-21	Claire Windsor	Lois Weber	11-20-21
What No Man Knows.....	Equity-SR	1-15-22	Clara Kimball Young	Harry Garson	12-25-21
What Fools Men Are.....	Amer. Rel.	.....	No star	G. Terwilliger	12-3-22
What's Wrong With Women...	Equity-SR	9-15-22	No star	R. Wm. Neill	8-13-22
When Danger Smiles.....	Vita	10-3-22	Wm. Duncan	Wm. Duncan	.....
When Husbands Deceive.....	Asso. Ex.	8-20-22	Leah Baird	Wallace Worsley	8-27-22
When Knighthood Was in Flower	FP-L	.....	Marion Davies	Robt. Vignola	9-17-22
When Knights Were Bold.....	Hamilton-SR	.....	Mary Anderson	John Brunius	.....
When Love Is Young.....	Arista-SR	2-22	Zena Keefe	Not credited	.....
When Romance Rides.....	Gwyn	4-22	No star	Eliot Howe Jean Hersholt C. O. Rush	4-16-22
When the Desert Calls.....	Amer. Rel.	11-16-22	Violet Heming	Roy Smallwood	11-19-22

Title	Releasing Company	Release Date	Star	Director	Review Date
When the Devil Drives.....	Asso Exhib	6-4-22	Leah Baird	Paul Scardon	.....
Where is My Wandering Boy.. Tonight?	Equity-SR	2-15-22	Cullen Landis	J. P. Hogan & Mildred Webb	2-5-22
While Justice Waits.....	Fox	11-27-22	Dustin Farnum	Bernard Durning	11-26-22
While Satan Sleeps.....	FP-L	9-18-22	Jack Holt	Jos. Henabery	7-2-22
Whispering Shadows.....	Peacock-SR	.....	No star	Emil Chautard	.....
Whispering Women.....	Clk Cornelius-SR	4-1-22	Clara Heller & Everett Moran	James Keane	.....
White Hands	FBO-G	1-9-22	Hobart Bosworth	Lambert Hillyer	.....
White Hell.....	Bartlett-SR	.....	No star	Bernard Feikel	.....
White Masks, The.....	W M Smith-SR	.....	No star	Geo. Holt	.....
White Oak, The.....	FP-L	10-16-21	Wm. S. Hart	Lambert Hillyer	11-6-21
White Shoulders	1st Nat	10-22	Katherine MacDonald	Tom Forman	11-26-22
Who Are My Parents?..... (Reviewed as A Little Child Shall Lead Them)	Fox	11-26-22	No star	J. S. Dawley	9-10-22
Why Announce Your Marriage?..	Selzk	1-20-22	Elaine Hammerstein	Alan Crosland	1-22-22
Why Do Men Marry.....	Unity-SR	.....	Edy Carclea	Genina	9-17-22
Why Men Forget.....	FBO	2-5-22	No star	Denison Clift	1-29-21
Wide Open Town, A.....	Selzk	2-10-22	Conway Tearle	Ralph Ince	2-26-22
Wife Against Wife.....	1st Nat	.....	No star	Whitman Bennett	.....
Wife Trap, The.....	FP-L	5-7-21	Mia May	Robert Wullner	.....
Wild Honey.....	Univ	3-6-22	Priscilla Dean	Wesley Ruggles	3-5-22
Wildcat Jordan	Goldstone-SR	.....	Richard Talmadge	Al Santell	10-29-22
Wildness of Youth.....	Graphic-SR	9-22	No star	Ivan Abramson	8-27-22
Winning With Wits.....	Fox	1-8-22	Barbara Bedford	H. M. Mitchell	1-15-22
Wise Kid, The.....	Univ	3-3-22	Gladys Walton	Tod Browning	2-26-22
Without Compromise	Fox	10-23-22	Wm. Farnum	Emmett J. Flynn	11-12-22
Without Fear.....	Fox	4-16-22	Pearl White	Kenneth Webb	4-23-22
Wolf Law	Univ	10-23-22	Frank Mayo	Stuart Paton	10-22-22
Wolf Pack, The.....	S R	.....	Joe Moore	W. J. Craft	.....
Wolf's Fangs, The.....	Prod Sec-SR	5-15-22	Wilfred Lytell	Oscar Apfel	.....
Woman Breed, The.....	FBO	6-22	Pauline Frederick	Not credited	.....
Woman Conquers, The.....	1st Nat	12-22	Katherine MacDonald	Tom Forman	.....
Woman He Loved.....	Amer. Rel.	10-22	No star	Edw. Sloman	9-10-22
Woman He Married, The.....	1st Nat	5-22	Anita Stewart	Fred Niblo	4-16-22
Woman of No Importance.....	Selzk	6-20-22	No star	Denison Clift	6-11-22
Woman Who Believed.....	Artclass-SR	11-1-22	Walter Miller and Dorothy Bernard	John Harvey	.....
Woman Who Came Back.....	Asso. Ex.	7-16-22	No star	Denison Clift	8-13-22
Woman Who Fooled Herself...	Asso. Ex.	10-29-22	May Allison	Chas. Logue	11-12-22
Woman Who Walked Alone....	FP-L	6-11-22	Dorothy Dalton	Geo. Melford	6-11-22
Woman, Wake Up.....	Asso Exhib	3-5-22	Florence Vidor	Marcus Harrison	.....
Woman's Place.....	1st Nat	10-3-21	Constance Talmadge	Victor Fleming	10-23-21
Woman's Side, The.....	1st Nat	2-22	Katherine MacDonald	J. A. Barry	4-9-22
Woman's Woman.....	R Clark-SR	.....	No star	Not credited	.....

Title	Releasing Company	Release Date	Star	Director	Review Date
Woman's Woman, A.....	Un Art-Al Prod	9-24-22	Mary Alden	Chas. Giblyn	10-8-22
Women Men Marry.....	Genius-SR	.....	No star	Edw. Dillon	10-29-22
Wonderful Thing, The.....	1st Nat	11-7-21	Norma Talmadge	Herbert Brenon	11-13-21
Wonderful Wife, A.....	Univ	4-24-22	Miss DuPont	Paul Scardon	4-23-22
Wonders of the Sea.....	Williamson	.....	No star	J. E. Williamson	10-29-22
Worldly Madonna, The.....	Equity-SR	4-15-22	Clara Kimball Young	Harry Garson	7-16-22
World's Champion, The.....	FP-L	3-12-22	Wallace Reid	Phillip E. Rosen	3-5-22
Yankee Doodle, Jr.....	Burnside-SR	.....	No star	Jack Pratt	3-19-22
Yellow Men and Gold.....	Gwyn	5-22	Chadwick-Dix	Irvin Willat	6-11-22
Yellow Stain, The.....	Fox	5-21-22	John Gilbert	Jack Dillon	5-14-22
Yosemite Trail, The.....	Fox	9-24-22	Dustin Farnum	Bernard Durning	9-17-22
You Never Know.....	Vita	12-10-22	Earle Williams	Robt. Ensminger	.....
Young Diana, The.....	FP-L	8-7-22	Marion Davies	Albert Capellani & Robert Vignola	7-30-22
Young Rajah, The.....	FP-L	11-13-22	Rodolph Valentino	Philip Rosen	11-12-22
Your Best Friend.....	Warner-SR	4-21-22	Vera Gordon	Wm. Nigh	3-26-22
Youth Must Have Love.....	Fox	10-1-22	Shirley Mason	Jos. Franz	9-10-22
Youth to Youth.....	Metro	10-15-22	Billie Dove	Emile Chautard	10-29-22

Productions of the Year

ALLIED PRODUCERS & DISTRIBUTORS CORP.

Title	Release Date
Garrison's Finish	
Three Must-Get-There's, The	
Glorious Adventure, The	
Woman's Woman, A	

AMERICAN RELEASING CORP.

At the Crossroads	
Belle of Alaska	3- 5-22
Bluebeard, Jr.	3-26-22
Cardigan	2-19-22
Challenge, The	8-28-22
Cradle Buster, The	3-19-22
Danger Point, The	11- 3-22
Daring Danger	3- 5-22
Destiny's Isle	4-30-22
False Fronts	4-30-22
Fools of Fortune	10- 5-22
Great Alone, The	5-21-22
Hidden Woman	4- 2-22
His Wife's Husband	5-14-22
House of Solomon	
Jan of the Big Snows	3-12-22
Lying Truth	3-26-22
Man's Law and God's	4-16-22
Marriage Chance, The	11- 5-22
Me and My Gal	5-28-22
Mohican's Daughter, The	5- 7-22
My Old Kentucky Home	4- 9-22
Other Side, The	
Pillagers, The	4-23-22
Prince and the Pauper, The	10-15-22
Proofs of Innocence	8-21-22
Queen of the Moulin Rouge	6- 4-22
Shattered Idols	
Sign of the Rose, The	
Sisters	4- 2-22
Super Sex, The	
Three Buckaroos	4-16-22
Timothy's Quest	9-17-22
Trail of the Axe, The	8-21-22
What Fools Men Are	10-29-22
When the Desert Calls	11-16-22
Woman He Loved, The	

ASSOCIATED EXHIBITORS (P—Playgoers)

Title	Release Date
Anne of Little Smoky—P	11-20-21
Bill of Divorcement, A	12-22
Bootlegger's Daughter, The—P	
Breaking Home Ties	11-12-22
Don't Doubt Your Wife	3-12-22
Dusk to Dawn	8-27-22
Face to Face—P	9-17-22
Father Tom—P	11-13-21
Grandma's Boy	9- 3-22
Handle With Care	1-22-22
Her Majesty—P	7-23-22
Hills of Missing Men—P	2-26-22
Isle of Doubt, The—P	9-10-22
Lady Godiva	3-19-22
Lonesome Corners	4-23-22
Man and the Moment, The—P	11- 5-22
Man She Brought Back, The—P	9-24-22
Marry the Poor Girl	12-21
One Night in Paris—P	10- 8-22
Reckless Chances—P	1-15-22
Pasteboard Crown, A—P	4-16-22
Real Adventure, The	5-28-22
Ruse of the Rattler—P	12- 4-21
Sailor-Made Man, A	12-25-21
Silas Marner	4-30-22
Sin of Martha Queed, The	11- 6-21
Through the Storm—P	8-13-22
Till We Meet Again	10-15-22
Tracks—P	5- 7-22
Tropical Love—P	10-23-21
Unfoldment, The	1- 1-22
Up in the Air About Mary	6-25-22
When the Devil Drives	6- 4-22
When Husbands Deceive	8-20-22
Woman Wake Up	3- 5-22
Woman Who Fooled Herself, The	10-29-22
Woman Who Came Back, The	7-16-22

ASSOCIATED FIRST NATIONAL PICTURES

Alf's Button	11-21
Mias Julius Caesar	7-22
All for a Woman	11-21
Barnstormer, The	1-22

Inspiration Pictures, Inc.

Charles H. Duell, President

presents

Lillian Gish

Richard Barthelmess

and

Dorothy Gish

In Special Feature Productions

During 1923



Pictures under the direction of Henry King
and John S. Robertson

Title	Release Date	Title	Release Date
Beautiful Liar, The	12-21	Cowboy and the Lady, The	10-23-22
Blind Hearts	10-21	Cradle, The	4-9-22
Bondboy, The	10-22	Crimson Challenge, The	4-23-22
Brown of the North	11-22	Daughter of Luxury	12-25-22
Cave Girl, The	12-21	Dawn of the East (Realt)	10-21
Cross Roads of New York	5-22	Devil's Pawn, The	4-16-22
Dangerous Age, The	5-22	Dictator, The	8-1-22
Deuce of Spades, The	6-22	Don't Tell Everything	12-11-21
Domestic Relations	10-22	Ebb Tide	12-4-22
East is West	8-22	Enchantment	11-27-21
Eternal Flame, The	5-22	Enemies of Women	12-11-22
Fools First	3-22	Exit the Vamp	12-4-21
Gas, Oil and Water	4-22	Eyes of the Mummy, The	6-25-22
Girl in the Taxi, The	11-21	Face in the Fog, The	10-9-22
Hail the Woman	6-22	Find the Woman	4-9-22
Half Breed, The	12-21	First Love (Realt)	12-21
Her Mad Bargain	10-21	Fool's Paradise	9-19-21
Her Social Value	8-22	Footlights	10-2-21
Heroes and Husbands	7-22	Forever	3-5-22
Hurricane's Gal	10-21	For the Defense	7-2-22
Idle Class, The	4-22	Game Chicken, A	2-26-22
Infidel, The	10-21	Get Rich Quick Wallingford	12-4-21
Invisible Fear, The	10-22	Ghost Breaker, The	10-16-22
Kindred of the Dust	9-22	Good Provider, The	4-30-22
Light in the Dark, The	10-22	Great Impersonation, The	10-9-21
Lorna Doone	11-21	Greatest Truth, The	7-9-22
Lotus Eater, The	11-21	Green Temptation, The	4-2-22
Love Never Dies	12-21	Heart Specialist, The (Realt)	3-19-22
Love's Redemption	8-22	Her Face Value (Realt)	11-21
Masquerader, The	12-22	Her Gilded Cage	9-4-22
Minnie	10-21	Her Husband's Trademark	3-12-22
Molly O	10-21	Her Own Money	2-19-22
My Lady Friends	1-22	Homespun Vamp, A (Realt)	2-12-22
My Boy	11-22	Hush Money (Realt)	11-21
Oliver Twist	12-22	If You Believe It, It's So	8-14-22
Omar the Tentmaker	6-22	Impossible Mrs. Bellow, The	11-27-22
One Clear Call	3-22	Is Matrimony a Failure	4-30-22
Pay Day	2-22	Just Around the Corner	12-11-21
Penrod	12-22	Ladies Must Live	11-13-21
Pilgrim, The	1-22	Lane That Had No Turning, The	1-5-22
Polly of the Pollies	5-22	Last Payment, The	12-25-21
Primitive Lover, The	2-22	Law and the Woman, The	2-5-22
Question of Honor, A	2-22	Little Minister, The	12-25-21
Red Hot Romance	1-22	Love Charm, The (Realt)	12-21
Rosary, The	7-22	Love's Boomerang	2-19-22
Rose O' the Sea	12-21	Loves of Pharaoh	8-28-22
R. S. V. P.	12-21	Man From Home, The	5-21-22
Sea Lion, The	2-22	Man Unconquerable, The	7-2-22
Seventh Day, The	11-21	Manslaughter	9-25-22
Silent Call, The	9-22	Man Who Saw Tomorrow, The	11-6-22
Skin Deep	9-22	Midnight (Realt)	2-26-22
Slippee McGee	2-22	Miss Lulu Bett	1-1-22
Smilin' Through	6-22	Missing Millions	1-22-23
Smudge	1-22	Mistress of the World	3-12-22
Song of Life, The	5-22	Morals (Realt)	11-21
Sonny	10-22	Moran of the Lady Letty	2-12-22
Stardust	6-22	Nancy From Nowhere	1-22-22
Stranger Than Fiction	10-22	Nice People	9-4-22
White Shoulders	10-22	North of the Rio Grande	5-14-22
Wife Against Wife	12-22	Old Homestead, The	10-9-22
Woman Conquers, The	5-22	One Glorious Day	2-5-22
Women He Married, The	10-21	On the High Seas	11-6-22
Woman's Place	2-22	Ordeal, The	5-21-22
Woman's Side, The	11-21	Our Leading Citizen	6-18-22
Wonderful Thing, The	11-21	Outcast, The	12-11-22
		Over the Border	6-4-22
		Pink Gods	10-2-22
		Pride of Palomar, The	11-27-22
		Prince There Was, A	1-15-22
		Red Peacock, The	2-26-22
		Rent Free	1-1-22
		Saturday Night	2-5-22
		Sheik, The	11-20-21
		Singed Wings	12-18-22
		Siren Call, The	9-18-22
		Sleepwalker, The	4-9-22
		Spanish Jade, The	4-30-22
		Speed Girl, The (Realt)	10-21
		South of Suva	7-16-22
		Thirty Days	1-8-23
		Three Live Ghosts	1-29-22
		Three Word Brand	10-16-21
		Through a Glass Window	4-2-22
		Tillie (Realt)	1-29-22
		Travelin' On	3-5-22
		To Have and To Hold	10-30-22
		Top of New York, The (Realt)	8-21-22
		Too Much Wife (Realt)	1-8-22
		Truthful Liar, The (Realt)	4-23-22

FAMOUS PLAYERS-LASKY CORP.

Above All Law (Mysteries of India)	10-2-22
Across the Continent	6-4-22
After the Show	10-30-21
Anna Ascends	11-20-22
Bachelor Daddy, The	5-28-22
Back Home and Broke	12-25-22
Back Pay	1-8-22
Beauty Shop, The	5-14-22
Beauty's Worth	3-26-22
Beyond the Rocks	5-7-22
Blood and Sand	9-11-22
Bonded Woman, The	8-21-22
Bonnie Briar Bush, The	11-20-21
Bobbed Hair (Realt)	3-12-22
Bought and Paid For	4-16-22
Boomerang Bill	2-12-22
Borderland	7-30-22
Bride's Play, The	1-22-22
Burning Sands	10-16-22
Call of the North, The	11-27-21
Case of Becky, The (Realt)	10-21
Clarence	11-20-22



JOHN G. ADOLFI, Director

Current Release

BETTY BLYTHE in
"DARLING OF THE RICH"

Coming Release

All-Star Cast in
"THE LITTLE RED SCHOOL HOUSE"

Title	Release Date
Under the Lash	12-18-21
Valley of Silent Men	9-11-22
Virginia Courtship, A (Realart)	12-21
When Knighthood Was in Flower	
While Satan Sleeps	9-18-22
White Oak	10-16-21
Wife Trap, The	5- 7-21
Woman Who Walked Alone, The	6-11-22
World's Champion, The	3-12-22
Young Diana, The	8- 7-22
Young Rajah, The	11-13-22

FILM BOOKING OFFICE OF AMERICA
(R-C Pictures)

At the Stage Door	12-11-21
Barricade, The	10- 2-21
Beyond the Rainbow	2-19-22
Bigamist, The	4- 2-22
Billy Jim	1-29-22
Boy Crazy	3- 5-22
Broadway Madonna, The	10-29-22
Call of Home, The	2- 5-22
Colleen of the Pines	7- 9-22
Duke of Chimney Butte	12- 4-21
Eden and Return	12-25-21
First Woman	4-30-21
Five Days to Live	1- 8-22
Foolish Age, The	10-16-21
Gay and Devilish	5-14-22
Glory of Clementina, The	5-28-22
Good Men and True	11-12-22
Hound of the Baskervilles, The	10- 1-22
If I Were Queen	10-15-22
In the Name of the Law	8-20-22
Kick Back, The	9- 3-22
Lure of Jade, The	11-27-21
My Dad	7-23-22
Nine Points of the Law	
Possession	11-20-21
Queen O' the Turf	4-16-22
Silent Years	12-11-21
Son of the Wolf	6-11-21
Snowshoe Trail	9-17-22
Swamp, The	10-30-21
Thelma	11-26-22
Two Kinds of Women	1-22-22
Understudy, The	6-25-22
Up and at 'Em	8- 6-22
Vermillion Pencil, The	3-19-22
Why Men Forget	2- 5-22
Woman Bred, The	6-22
Wild Camping, Inc.	
Alias Phil Kennedy	4-22
Blond Vampire, The	4-22
Blue Mountain Mystery	5-22
Bootleggers, The	4-22
Don't Blame Your Children	4-22
Fire Bride, The	3-22
Foolish Monte Carlo	5-22
Madness of Love, The	4-22
Mrs. Dane's Confession	6-22
Old Oaken Bucket, The	10-21
Our Mutual Friend	12-21
What Do Men Want	11-21
White Hands	1-22

FOX FILM CORP.

Special Series	
Fast Mail, The	8-20-22
A Fool There Was	9-10-22
Footfalls	11-13-21
Last Trail, The	11-27-21
Lights of New York	12-12-22
Monte Cristo	9- 3-22
My Friend the Devil	11-19-22
Nero	9-17-22
Queen of Sheba	12-11-21
Perjury	10-30-21
Shame	10-16-21
Silver Wings	8-27-22
Thunderclap	10- 2-21
Town That Forgot God	
Village Blacksmith, The	
Who Are My Parents	11-26-22
(A Little Child Shall Lead Them)	
Pearl White Series	
Any Wife	1- 1-22
Broadway Peacock, The	2-19-22
Without Fear	4-16-22

Title	Release Date
Tom Mix Series	
Chasing the Moon	2-26-22
Do and Dare	10- 1-22
Fighting Streak	5-14-22
For Big Stakes	6-18-22
Just Tony	8-20-22
Romance Land	10- 1-22
Rough Diamond, The	10-30-21
Sky High	1-22-22
Tom Mix in Arabia	11- 5-22
Trailin'	12-11-21
Up and Going	4- 2-22
William Farnum Series	
Moonshine Valley	8-27-22
Shackles of Gold	5- 7-22
Stage Romance	3- 5-22
Without Compromise	10-23-22
Charles Jones Series	
Bar Nothin'	10- 2-21
Bells of San Juan	10-15-22
Boss of Camp 4	11-26-22
Pardon My Nerve	3- 5-22
Riding With Death	11-13-21
Rough Shod	6- 4-22
Trooper O'Neil	7-16-22
West of Chicago	9- 3-22
Western Speed	4-23-22
John Gilbert Series	
Arabian Love	4- 9-22
Calvert's Valley	10- 9-22
Gleam O' Dawn	1- 8-22
Honor First	8-27-22
Love Gambler, The	9- 5-22
St. Elmo	10- 8-22
Yellow Stain, The	5-21-22
William Russell Series	
The Crusader	9-10-22
Desert Blossoms	11-13-21
Lady from Longacre	10- 2-21
Great Night, The	12- 3-22
Men of Zanzibar, The	5- 2-22
Mixed Faces	10-22-22
Money to Burn	4- 2-22
Roof Tree, The	12-25-21
Self-Made Man, A	6-25-22
Strength of the Pines	2- 5-22
Shirley Mason Series	
Jackie	11-27-21
Lights of the Desert	6-11-22
Little Miss Smiles	1-15-22
New Teacher, The	8-20-22
Pawn Ticket 210	12-24-22
Queenie	10- 9-21
Ragged Heiress, The	3-19-22
Shirley of the Circus	11-12-22
Very Truly Yours	4-30-22
Youth Must Have Love	10- 1-22
Dustin Farnum Series	
Devil Within, The	11-20-21
Iron to Gold	3-12-22
Oathbound	8-13-22
Strange Idols	5-28-22
While Justice Waits	11-27-22
Yosemite Trail, The	9-24-22
20th Century Series	
Bucking the Line	11- 6-21
Cinderella of the Hills	10-23-21
Elope If You Must	4- 2-22
Extra! Extra!	3- 5-22
Jolt, The	11-20-21
Little Miss Hawkshaw	9-25-21
Whatever She Wants	12-11-21
Winning with Wits	1- 8-22
Smiles Are Trump	2- 5-22
GOLDWYN PICTURES CORP.	
Ace of Hearts, The	10-21
All's Fair in Love	9-21
Always the Woman	7-22
Be My Wife	12-21
Brothers Under the Skin	11-22
Come On Over	3-22
Dangerous Curve Ahead	10-21
Doubling for Romeo	1-22
Dust Flower, The	7-22
For Those We Love	9-21
From the Grand Up	12-21

(Continued on page 303)

WARNER BROTHERS

BRASS
A Novel of Marriage
CHARLES G. NORRIS

THE BEAUTIFUL AND DAMNED
-F. Scott Fitzgerald

MAIN STREET
SINCLAIR LEWIS

RAGS TO RICHES
CHARLES BRADLEY TAYLOR

A Dangerous Adventure
FRANCES GUIHAN

LITTLE CHURCH AROUND THE CORNER
EDMUND CRISPIN

HEROES OF THE STREET
LEM PARKER

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A CROUCH

Directors and Their Productions

Herewith will be found a complete list of the productions from Nov. 1, 1921, to Jan. 1, 1923, classified and alphabetically arranged according to the name of the director.

- Ivan Abramson
Bride's Confession
Wildness of Youth
- G. M. Anderson
Any Night
Ashes
Greater Duty
- Oscar Apfel
Ten Nights in a Bar Room
Trail of the Law
Man Who Paid
The Wolf's Fangs
Bulldog Drummond
- George Archainbaud
Evidence
Clay Dollars
The Man of Stone
One Week of Love
Under Oath
- Arturo Ambrosio
Theodora
- Albert Austin
My Boy
Trouble
- Frank Beal
Soul and Body
- Clarence Badger
A Poor Relation
Doubling for Romeo
Don't Get Personal
The Dangerous Little Demon
Quincy Adams Sawyer
- King Baggot
Human Hearts
Kissed
Nobody's Fool
Lavender Bath Lady
A Dangerous Game
Kentucky Derby
- George D. Baker
Don't Write Letters
I Can Explain
The Hunch
Little Eva Ascends
Stay Home
- Hugo Ballin
Other Women's Clothes
Jane Eyre
Married People
- Fred Balshofer
Three Buckaroos
- Reginald Barker
Poverty of Riches
The Storm
- Felix Barre
Blanchette
- J. A. Barry
Stranger Than Fiction
The Woman's Side
- Charles E. Bartlett
Tangled Trails
Headin' North
- William Beaudine
Watch Your Step
Heroes of the Street
- Harry Beaumont
Lights of the Desert
The Ragged Heiress
Very Truly Yours
Seeing's Believing
They Like 'Em Rough
Glass Houses
Fourteenth Lover
The Five Dollar Baby
Love in the Dark
June Madness
- Frederick G. Becker
Girl From Rocky Point
- Chester Bennett
Belle of Alaska
Secret of the Hills
- Snowshoe Trail
Colleen of the Pines
Thelma
- Whitman Bennett
Wife Against Wife
- Paul Bern
Head Over Heels
Man With Two Mothers
- William Bertram
Alias Phil Kennedy
Ghost City
- Stuart Blackton
The Glorious Adventure
- Frank Borzage
Get-Rich-Quick Wallingford
Back Pay
Silent Shelby
Billy Jim
The Good Provider
Valley of Silent Men
The Pride of Palomar
- Samuel R. Bradley
False Fronts
- Charles Brabin
A Broadway Peacock
Driven
Lights of New York
- Herbert Brenon
A Stage Romance
Any Wife
The Wonderful Thing
Shackles of Gold
Moonshine Valley
The Stronger Passion
- William Brotherhood
A Maker of Men
- Clarence Brown
The Light in the Dark
- Tod Browning
The Wise Kid
Man Under Cover
Under Two Flags
- John Brunius
Give Me My Son
When Knights Were Bold
- Charles Bryant
A Doll's House
Dimitri Buckowetski
All for a Woman
Alexander B. Butler
The Night Rider
- Fred J. Butler
Making the Grade
- Wm. Christy Cabanne
Beyond the Rainbow
The Barricade
At the Stage Door
Till We Meet Again
- Colin Campbell
The Swamp
The Lure of Jade
Two Kinds of Women
All the World's a Stage
- Maurice Campbell
Through a Glass Window
The Speed Girl
Midnight
First Love
- Webster Campbell
A Virgin's Sacrifice
Island Wives
Single Track
Divorce Coupons
- Albert Capellani
Sisters
The Young Diana
- Edwin Carewe
A Question of Honor
Invisible Fear
Her Mad Bargain
I am the Law
Silver Wings
- Lloyd B. Carlton
Beyond the Crossroads
- Charles Chaplin
Pay Day
The Idle Class
The Pilgrim
- Emil Chautard
Living Lies
Whispering Shadows
The Glory of Clementina
Youth to Youth
Forsaking All Others
- Louis Chaudet
The Pillagers
King Fisher's Roost
- Mr. & Mrs. Geo. Randolph
Chester
The Son of Wallingford
- Denison Clift
Why Men Forget
Woman of No Importance
Woman Who Came Back
A Bill of Divorcement
- Elmer Clifton
Down to the Sea in Ships
- Edward Connors
Anne of Little Smoky
- Jack Conway
Step On It
A Parisian Scandal
The Millionaire
Across the Dead Line
Another Man's Shoes
Don't Shoot
The Long Chance
- Don Clark
The Fighting Guide
- Roy Clements
Desert's Crucible
Two-Fisted Jefferson
- William J. Craft
False Brands
Headin' West
The Wolf Pack
Another Man's Boots
Saved by Radio
- Donald Crisp
The Bonnie Briar Bush
- Alan Crosland
Slim Shoulders
Why Announce Your Marriage
The Prophet's Paradise
Shadows of the Sea
The Snitching Hour
The Face in the Fog
- Frank Crane
Door That has no Key
- James Cruze
One Glorious Day
Is Matrimony a Failure
The Dictator
The Old Homestead
Thirty Days
- Webster Cullison
The Last Chance
- Irving Cummings
Man From Hell's River
The Jilt
Broad Daylight
Paid Back
Flesh and Blood
- W. Hughes Curren
Trail of Hate
Blaze Away
- J. Searle Dawley
Who Are My Parents
- Walter De Couroy
American Toreador
- Jos. De Grasse
Tailor-Made Man
- Hampton Del Ruth
The Marriage Chance



HARLEY KNOLES

Harley Knoles Productions

"Carnival"

"The Bohemian Girl"

Norman Dawn
 Five Days to Live
 The Vermillion Pencil
 The Son of the Wolf
 Cecil B. De Mille
 Saturday Night
 Fool's Paradise
 Manslaughter
 William De Mille
 Bought and Paid For
 After the Show
 Miss Lulu Bett
 Nice People
 Clarence
 David Devar
 Angel of Crooked Street
 Little Wildcat
 A Girl's Desire
 Nat Deverich
 Power of Love
 Edward Dillon
 The Beauty Shop
 Women Men Marry
 Jack Dillon
 The Cub Reporter
 The Roof Tree
 Gleam O'Dawn
 The Yellow Stain
 Man Wanted
 Calvert's Valley
 W. A. S. Douglas
 Beware of the Law
 Frank P. Donovan
 Silas Marner
 William Duncan
 No Defense
 The Silent Vow
 When Danger Smiles
 The Fighting Guide
 Scott Dunlap
 Bluebeard, Jr.
 Western Speed
 Trooper O'Neil
 Bells of San Juan
 West of Chicago
 Bernard Durning
 Iron to Gold
 The Devil Within
 Strange Idols
 While Justice Waits
 The Yosemite Trail
 Oathbound
 The Fast Mail
 Allan Dwan
 The Sin of Martha Queed
 Superstition
 Robin Hood
 Reaves Eason
 Red Courage
 The Fire Eater
 Rough Shod
 Pardon My Nerve
 The Lone Hand
 Carlyle Ellis
 The High Road
 Maurice Elvey
 Hound of the Baskervilles
 William P. S. Earle
 Love's Masquerade
 Destiny's Isle
 The Way of a Maid
 Henry Edwards
 John Forest Finds Himself
 J. Gordon Edwards
 Nero
 Robert Ellis
 Chivalrous Charley
 John Emerson
 Polly of the Follies
 Robert Ensminger
 Bring Him In
 Restless Souls
 Fortune's Mask
 You Never Know
 George Everett
 Crimson Cross
 Marion Fairfax
 Lying Truth
 Bernard Feikel
 White Hell
 Henri Fescourt
 The Isle of Zorda
 Jacques Feyder
 Missing Husbands
 Dallas Fitzgerald
 The Gutter Snipe
 Playing With Fire
 George Fitzmaurice
 Man from Home
 Three Live Ghosts
 Forever
 To Have and To Hold
 Caryl S. Fleming
 Valley of Lost Souls
 The Devil's Partner
 Robert J. Flaherty
 Nanook of the North
 Victor Fleming
 Woman's Place
 Red Hot Romance
 Lane That Had No Turning
 Anna Ascends
 Emmett J. Flynn
 The Last Trail
 A Fool There Was
 Without Compromise
 Monte Cristo
 Francis Ford
 They're Off
 So This is Arizona
 Angel Citizen
 The Storm Girl
 Thundering Hoofs
 Gold Grabbers
 Jack Ford
 Little Miss Smiles
 Jackie
 Sure Fire
 Silver Wings
 The Village Blacksmith
 Tom Forman
 A Prince There Was
 The Woman Conquers
 If You Believe It, It's So
 White Shoulders
 Shadows
 Finis Fox
 Man's Law and Gods
 Sidney Franklin
 The Primitive Lover
 Smilin' Through
 The Beautiful and Damned
 East is West
 Chester M. Franklin
 The Case of Becky
 Nancy from Nowhere
 A Game Chicken
 Toll of the Sea
 Joseph J. Franz
 Tracks
 The Cave Girl
 Fightin' Mad
 The Love Gambler
 Smilin' Jim
 Youth Must Have Love
 The New Teacher
 Sven Gade
 Hamlet
 Harry Garson
 What No Man Knows
 The Sign of the Rose
 The Hands of Nara
 Louis J. Gasnier
 The Call of Home
 Silent Years
 Thorns and Orange Blossoms
 Rich Men's Wives
 The Hero
 Gerina
 Why Do Men Marry
 Charles Giblyn
 A Woman's Woman
 Burton George
 Conceit
 Frank Grandon
 Barb Wire
 Alfred Greene
 Come On Over
 Our Leading Citizen
 The Bachelor Daddy
 The Ghost Breaker
 Man Who Saw Tomorrow
 D. W. Griffith
 Orphans of the Storm
 One Exciting Night
 E. H. Griffith
 Dawn of the East
 Free Air
 Alberto Guzaaoni
 Julius Caesar
 Geo. Halligan
 Thorobred
 Herbert Hancock
 The Leech
 Harry B. Harris
 The Trouper
 Lieut. Bert Hall
 Border Scouts
 Benj. B. Hampton
 Heart's Haven
 A Certain Rich Man
 The Gray Dawn
 Mysterious Rider
 Golden Dreams
 Carl Harbaugh
 Little Miss Hawkshaw
 Bucking the Line
 Marcus Harrison
 Woman, Wake Up
 Neal Hart
 Rangeland
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 While Satan Sleeps
 Her Own Money
 Missing Millions
 The Man Unconquerable
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 The Broken Silence
 Sure-Fire Flint
 Girl From Porcupine
 Hobart Henley
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 Cheated Hearts
 Stardust
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 Alf's Button
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 Rent Free
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 Skin Deep
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 Three Word Brand
 White Hands
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 The Altar Stairs
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 Where Is My Wandering Boy
 Tonight
 John Hollywood
 French Heels
 No Trespassing
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 The Forgotten Law
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 Deserted at the Altar
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 Curse of Drink
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 The Wall Flower
 Remembrance
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T. Hayes Hunter
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 Crow's Nest
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 My Lady Friends
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 Marry the Poor Girl
 Second Hand Rose
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Rupert Julian
 Girl Who Ran Wild
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 The Rainbow
 The Matrimonial Web
 The Girl in His House
 The Man From Downing St.
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 The Golden Gift
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 Hate
 Kisses
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- 1911 First scenario writer to adapt such recognized classics as "Vanity Fair," "Lady of the Lake," "Pickwick Papers," "Ivanhoe," "Paradise Lost," "David Copperfield"—filmed by Vitagraph.
- 1912 Wrote the first original three-reel picture, "The Money Kings," forecasting the great war.
- {1912 Toured the world as special staff writer for Vitagraph.
- {1913 Adapted the first eight-reel picture, Hall Caine's "The Christian."
- 1914 Adapted and wrote twenty subjects for special Vitagraph release.
- 1915 Wrote and directed own subjects known as Broadway Star Features.
- 1916 Adapted "Within the Law" and "Behold the Woman."
- {1917 Editor of Vitagraph. Supervision of 100 pictures, including famous O. Henry series.
- {1918
- 1919 Editor of Universal City, California.
Managing Eastern Editor, Goldwyn Productions.
- 1920 Adapted "Mark of Zorro" (Douglas Fairbanks).
Adapted and Directed "Road to London" (made in England).
- 1921 In association with Sir Gilbert Parker adapted "The Lane That Had No Turning" (Agnes Ayres).
- 1922 Eastern editor for Goldwyn.

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 The Married Flapper
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 The Kick-Back
 Good Man and True
 Marcel Perez
 Unconquered Woman
 Better Man Wins
 Wray Physloc
 The Blond Vampire
 The Madness of Love
 Lepu Pick
 Shattered
 Horace G. Plimpton
 Ashamed of Parents
 Should a Wife Work
 Through the Storm
 Harry Pollard
 Trimmed
 Confidence
 The Loaded Door
 Paul Powell
 The Crimson Challenge
 The Cradle
 For the Defense
 The Ordeal
 Borderland
 Daughter of Luxury
 Paul Price
 Are Children to Blame
 Jack Pratt
 Yankee Doodle, Jr.
 Charles Ray
 Gas, Oil or Water
 The Deuce of Spades
 Alias Julius Caesar
 R. S. V. P.
 The Barnstormer
 Two Minutes to Go
 Smudge
 Harry Revier
 Life's Greatest Question
 Broadway Madonna
 Lynn Reynolds
 Up and Going
 Trailin'
 Sky High
 For Big Stakes
 Just Tony
 Tom Mix in Arabia
 Frankland Richardson
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 Arthur Rippert
 Playthings of an Emperor
 George Ridgewell
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 John S. Robertson
 Spanish Jade
 Love's Boomerang
 Footlights
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 Theodore Rockwell
 Barriers of Folly
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 Arthur H. Rooke
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 Philip Rosen
 The Young Raiah
 The Bonded Woman
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 The Galloping Kid
 Ridin' Wild
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 The World's Champion
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 For Those We Love
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 The Sheikh's Wife
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 Shattered Dreams
 A Wonderful Wife
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 The Mohican's Daughter
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 The Half Breed
 William D. Taylor
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 The Top of New York
 The Green Temptation
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 Boomerang Bill
 The Challenge
 George Terwilliger
 The Bride's Play
 What Fools Men Are
 Robert T. Thornby
 Ridin' Wild
 The Fox
 The Trap
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 David and Jonathen
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 Laurence Trimble
 The Silent Call
 Brawn of the North
 George Loane Tucker
 Ladies Must Live
 Frank Tuttle
 The Cradle Buster
 May Tully
 Our Mutual Friend
 The Old Oaken Bucket
 Frank Urson
 Exit the Vamp
 Tillie
 South of Suva
 The Heart Specialist
 Minnie
 Travers Vale
 A Pasteboard Crown
 W. S. Van Dyke
 According to Hoyle
 Boss of Camp 4
 Forget Me Not
 Edward Venturini
 Headless Horseman
 Bayard Veiller
 The Face Between
 Ladyfingers
 Sherlock Brown
 The Right That Failed
 King Vidor
 The Real Adventure
 Love Never Dies
 Peg O' My Heart
 Dusk to Dawn
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 The Young Diana
 When Knighthood Was in
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Turning
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Snowy Baker
The Better Man
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Don't Doubt Your Wife
When the Devil Drives
The Bride's Confession
When Husbands Deceive
Mabel Ballin
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Jane Eyre
Married People
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The Seventh Day
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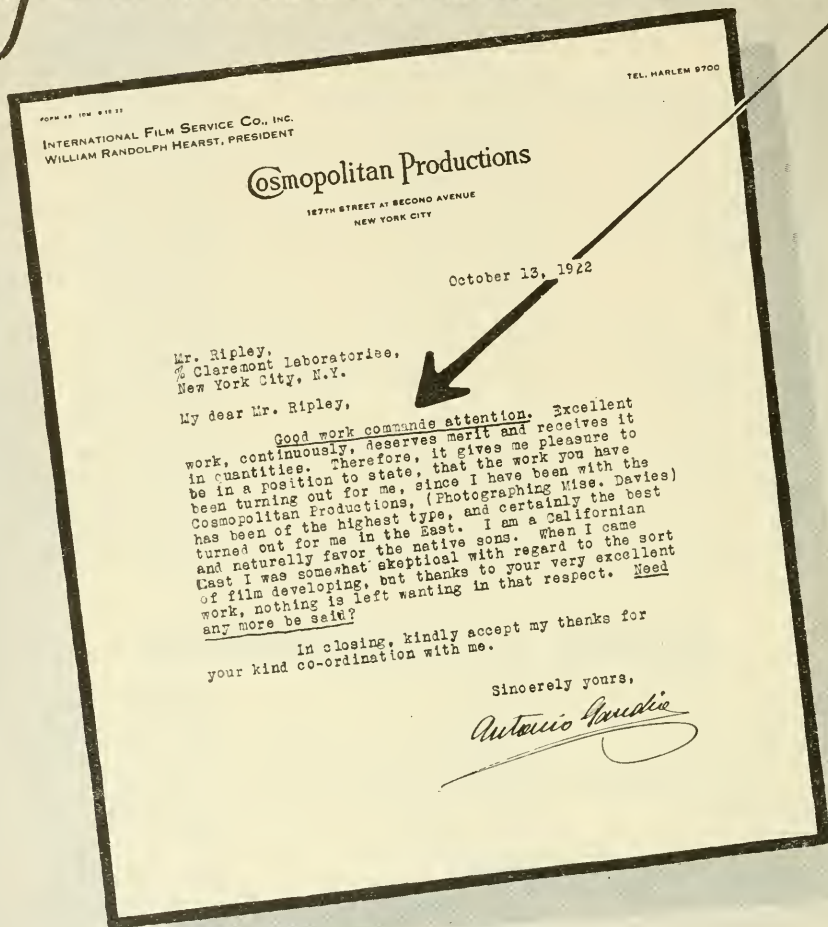
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 Reckless Chances
Harold Wenstrom
 The Young Diana
 The Beauty Shop
 The Face in the Fog
 When Knighthood was in
 Flower
Guy Wilky
 Bought and Paid For
 After the Show
 (Continued on page 443)

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Edfrid A. Bingham

Scenarios

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- Adamson, Ewart**
Pink Gods
- Ade, George**
Our Leading Citizen
- Alexander, J. Grubb**
The Swamp
Shattered Dreams
Chain Lightning
The Innocent Cheat
Colleen of The Pines
- Archainbaud, George**
One Week of Love
- Andres, Richard**
The Deuce of Spades
- Askew, Alice and Claude**
Under the Lash
- Baird, Leah**
Don't Doubt Your Wife
When Husbands Deceive
- Baker, C. Graham**
The Single Track
Little Minister
No Defense
The Angel of Crooked Street
My Wild Irish Rose
A Girl's Desire
- Ballin, Hugo**
Jane Eyre
Married People
- Barrell**
Home-Keeping Hearts
- Beebe, Ford I.**
Too Much Business
- Beamont, Harry**
June Madness
- Beranger, Clara**
The Wonderful Thing
Miss Lulu Bett
Exit the Vamp
Bought and Paid for
Nice People
Clarence
- Beresford, Frank**
Anne of Little Smoky
The Hands of Nara
Enter Madame
- Bergere, Ouida**
Forever (Peter Ibbetson)
Three Live Ghosts
The Man From Home
To Have and To Hold
- Bingham, Edfrid A.**
The Little Minister
A Virginia Courtship
Singed Wings
- Bollers, Florence**
Too Much Married
- Boyle, Jack**
The Face in the Fog
- Brenon, Herbert**
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Moonshine Valley
- Brockelhurst, J.**
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- Brooks, Loida**
Beyond the Rainbow
- Brooks, Marion**
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- Brown, Earl**
Sherlock Holmes
- Browne, Lewis Allen**
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The Way of a Maid
The Man of Stone
Shadows of the Sea
Reported Missing
- Browning, Tod**
Under Two Flags
- Buchowetski, Dimitri**
All for a Woman
- Butler, Alex. B.**
The Night Riders
- Cabanne, Wm. Christy**
Beyond the Rainbow
- Carlucci, A.**
Theodora
- Carpenter, Grant**
The Pride of Palomar
Brothers Under the Skin
- Carr, Harry**
The Country Flapper
- Catlin, Alace**
The Vermillion Pencil
- Chaplin, Charlie**
The Idle Class
Pay Day
- Clancy, C. S.**
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- Clark, Frank Howard**
Billy Jim
- Clarke, Violet**
The Foolish Age
Domestic Relations
- Chester, Mr. and Mrs. Geo.**
The Son of Wallingford
The Lavender Bath Lady
The Alter Stairs
- Clift, Denison**
Why Men Forget
The Woman Who Came Back
A Bill of Divorcement
- Clifton, Wallace**
High Heels
The Millionaire
Cheated Hearts
The Gutter Snipe
Tracked to Earth
The Wise Kid
Out of the Silent North
Trimmed
- Clymer, John B.**
Forget-Me-Not
- Coffee, Lenore J.**
Ladyfingers
The Right That Failed
The Face Between
Sherlock Broun
- Condon, Frank**
The Man Who Saw Tomorrow
- Considine, Mildred**
Bride's Play
The Real Adventure
- Cork, J. Frank**
Foolish Wives
- Courtney, Wm. B.**
Island Wives
Divorce Coupons
- Cowan, Sada**
A Fool's Paradise
What No Man Knows
The Wordly Madonna
- Creelman, James A.**
Smilin' Through
- Cunningham, Jack**
The Call of the North
Beyond the Rocks
The Ghost-Breaker
- Curwood, James Oliver**
The Girl From Porcupine
- Darling, Scott**
Watch Him Step
- Davenport, Delbert**
Smiles Are Trump
- Dazey, Frank**
Rich Men's Wives
- De Leon, Walter**
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- De Froignac, Marquis**
Orphans of the Storm
- d'Usseau, Leon**
April Filly
Miracle of Love
Restless Sex
Heedless Moths
- Dickey, Basil**
The Right Way
- Dittmar, Harry**
The Single Track
My Wild Irish Rose
- Dix, Beulah, Marie**
A Fool's Paradise
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The Ordeal
Borderland
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Thelma
- Donovan, Frank P.**
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- Doty, Douglas**
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- Duffy, Gerald C.**
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Tonight
Her Social Value
Sure Fire Flint
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Red Courage
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The Man Under Cover
Hurricane's Gal
Broad Daylight
- Goodman, Daniel Carson**
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- Goulding, Edmund**
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Hawks, J. G.
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 Love in the Dark
Heath, Percy
 Her Face Value
 The Love Charm
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Hein, Florence
 The Golden Gift
Hellman, Geo. S.
 Married People
Hendricks, Adelaide
 Ashamed of Parents
Heavil, Rene
 Blanchette
Heywood, W.
 The Son of the Wolf
Hillyer, Lambert
 Three Word Brand
 Man From Lost River
 Trav'lin' On
 The Super Sex
Hively, George
 Go Straight
 The Bear Cat
 The Man Who Married
 His Own Wife
 The Black Bag
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 The Loaded Door
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 Boomerang Bill
 Beauty Shop
 Find the Woman
Hopkins, George
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Howard, William K.
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Hoyt, Harry O.
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 God's Country and the Law
Hubbard, Lucien
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Jessie, Harry Chandlee
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 Moran of the Lady Letty
 The Green Temptation
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 Star Dust
Kennedy, Edith
 The Fourteenth Lover
 Glass Houses
 Youth to Youth
Kenyon, Charles
 The Invisible Power
 Grand Larceny
 The Dust Flower
King, Henry
 Tofable David
Kirkland, David
 At the Sign of the Jack O'Lantern
 The Veiled Woman
 The Ladder Jinx
Knowlton, Vianna
 After the Show
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 The Loves of Pharaoh
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 Shirley of the Circus
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 Don't Tell Everything
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 Over the Border
 While Satan Sleeps
 The Bonded Woman
 Missing Millions
Le Saint, Edward J.
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Lewis, Louise
 The Strength of the Pines
Lighton, W. R.
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Logue, Chas. A.
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 Paid Back
 Shadows
 Thorns and Orange Blossoms
Lovett, Josephine
 Footlights
 Love's Boomerang
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Lynch, John
 Received Payment
 Good Provider
 The Pride of Palomar
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McConville, Bernard
 Without Compromise
 Quincy Adams Sawyer

McCullum, Ridgewell
 The Trail of the Ape
McCarthy, John P.
 Shadows of Conscience
MacDonald, Hazel
 After the Show
 The Girl from Rocky Point
MacPherson, Jeanie
 Saturday Night
 Manslaughter
McConville, Bernard
 Doubling for Romeo
 Monte Cristo
 The Rosary
 A Poor Relation
 A Fool There Was
McCloskey, Laurence
 Slim Shoulders
McGowan, Bob
 The Girl in the Taxi
Maigne, Charles
 Hush Money
Marcelle, Sonya
 Lady Godiva
Marion, Francis
 Just Around the Corner
 Back Pay
 The Primitive Lover
 Sonny
 The Eternal Flame
 The Toll of the Sea
Mason, Sarah Y.
 Love is An Awful Thing
Mathis, June
 The Idle Rich
 The Hole in the Wall
 Turn to the Right
 Hate
 Blood and Sand
 The Young Rajah
Mear, F. Fowler
 John Forest Finds Himself
Meredith, Bess
 Grim Comedian
 The Song of Life
 Grand Larceny
 The Woman He Married
 One Clear Call
Miller, Dr. Francis Trevelyan
 Hamlet
Miller, J. Clarkson
 The Case of Becky
Miles, John Anthony
 The Trail of Hate
Mong, William V.
 The Woman He Loved
Milne, Peter
 Queen of the Moulin Rouge
 When the Desert Calls
 What Fools Men Are
Montagne, Edward J.
 A Man's Home
 Conceit
 A Wide Open Town
 Reckless Youth
 Love's Masquerade
 Evidence
Moon, Lorna
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 Across the Continent
Mullin, Eugene
 The Land That Had No Morning
Murfin, Jane
 The Silent Call
 Brawn of the North
Murillo, Mary
 Silent Years
 Moonshine Valley
Musson, Bennett
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 The Better Man Wins
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 Blind Hearts
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Powers, Francis
 Shadows of Conscience
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 The Batchelor Daddy
 Burning Sands
Quirk, Josephine
 A Question of Honor
Rabock, Alfred
 Driven
Ray, Albert
 A Tailor-Made Man
Reed, Luther
 Enchantment
 Get Rich Quick Wallingford
 Beauty's Worth
 The Young Diana
 When Knighthood Was In Flower
Revier, Harry
 Life's Greatest Question
Reynolds, Lynn F.
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 Sky High
 Just Tony
 Tom Mix in Arabia
Rice, Elmer
 Rent Free
Ritchey, Will M.
 North of the Rio Grande
 The Woman Who Walked Alone
Roach, Hal
 Grandma's Boy
Rosson, Arthur
 The Fighting Streak
Russell, C. Case
 Ten Nights in A Bar Room
Salvatori Fausto
 Retribution
Sarner, Charles
 Nero
 Afraid to Fight
 Caught Bluffing
 Wolf Law
Schayer, E. Richard
 The Glory of Clementina
Schofield, Paul
 Very Truly Yours
 Lights of the Desert
 West of Chicago
 Mixed Faces
 Boss of Camp 4
Schrock, Raymond L.
 I Am The Law
 Confidence
 The Long Chance
 A Woman's Woman
Schroeder, Doris
 Nobody's Fool
 A Parisian Scandal
 Playing With Fire
 Don't Get Personal
 Dangerous Little Demon
 Kissed
 Her Night of Nights
 Her Married Flapper
Seastrom, Victor
 The Stroke of Midnight
Sedgwick, Edward
 The Rough Diamond
Sheldon, E. Lloyd
 The Dawn of the East
Sheehan, Perley Poore
 Always the Woman
 If You Believe It, It Is So
Shields, James K.
 A Maker of Men
Sinclair, Irene
 One Exciting Night
Sloane, Paul H.
 A Stage Romance
 Shackles of Gold
 Silver Wings
 Who Are My Parents
 The Village Blacksmith
Smith, Cliff
 My Dad
Smollen, Bradley J.
 Flower of the North
 The Silent Vow
 The Man From Downing Street
 Little Wildcat
Squier, Lucita
 Penrod
Staller, Arthur F.
 All's Fair in Love
 Poverty of Riches
 Man From Lost River
 A Wonderful Wife
 Step On It
 Trimmed
 Another Man's Shoes
 The Jit
Stuart, Katherine
 Timothy's Quest
Stiller, Mauritz
 In Self Defense
Stowers, Fred
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Streeter, Coolidge
 The Man From Beyond
Strumwasser, Jack
 Bar Nothin'
 Winning with Wits
 Pardon My Nerve
 Iron to Gold
 Rough Shod
 Oath Bound
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 While Justice Waits
Sullivan, C. Gardner
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Taylor, Charles
 The Half Breed
Taylor, Rex
 They Like 'Em Rough
 The Five Dollar Baby
Taylor, S. E. V.
 The Mohican's Daughter
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 Brawn of the North
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 Ladies Must Live
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 The Invisible Fear
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 French Heels
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 Shadows
Van, Beatrice
 Eden and Return
 Boy Crazy
 The Understudy
Van Loan, H. H.
 Fightin' Mad
Waller, Fred, Jr.
 The Cradle Buster
Weber, Lois
 What Do Men Want
Weil, Harry
 Oiver Twist
Well, John K.
 Queen O' the Turf
Whitaker, Charles
 The Bond Boy
Whitcomb, Daniel F.
 Peaceful Peters
Wightman, Ruth
 Ace of Hearts
Willat, Irvin
 Yellow Men and Gold
Williamson, W. E.
 Wonders of the Sea
Winter, Peter M.
 A Dool's House
Woods, Walter
 One Gorious Day
 Is Matrimony a Failure
 The Dictator
Yohalem, G. F.
 Lotus Blossom
Yost, Dorothy
 Queenie
 Cinderella of the Hills
 Jackie
 Winning With Wits
 Little Miss Smiles
 The New Teacher
 Youth Must Have Love
Young, Howard Irving
 No Trespassing
Young, James
 The Infidel
Young, Waldemar
 A Prince There Was
 Our Leading Citizen
 Burning Sands
 Ebb Tide
Younger, A. P.
 Second Hand Rose
 The Trouper
 The Galloping Kid
 The Lone Hand
Zellner, Lois
 White Shoulders
Zeller, Arthur J.
 The Devil Within
 Desert Blossoms
 Extra! Extra!

A SUGGESTION

The above list, while far from complete, is the best obtainable of the work of scenario writers in productions released during the past year. This is primarily due to the fact that very often producers fail to give credit to the scenario writer. Very often investigations to determine the name of the scenario writer are blocked for some reason best known to the producer.

It is therefore respectfully urged that scenario writers forward to this office in the future the names of such productions upon which they have worked. Through this cooperation a more complete list will be available for future issues.



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THE SOAP GIRL (Gladys Leslie)

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GAS LOGIC (Mr. and Mrs. Sidney Drew)

A MAN'S WORD (Special)

MAROONED HEARTS (Conway Tearle)

SOONER OR LATER (Owen Moore)

THE LAND OF OPPORTUNITY (Ralph Ince)

WHY ANNOUNCE YOUR MARRIAGE? (Special)

OH PROFESSOR (Owen Moore)

CLAY DOLLARS (Eugene O'Brien)

PIERRE OF THE SEA (Conway Tearle)

PROPHET'S PARADISE (Eugene O'Brien)

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THE HONOR OF HIS HOUSE

THE WAY OF A MAID

THE FORGETTERS

POOR DEAR MARGARET KIRBY

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Title and Releasing Company.	Review Date
A. B. C. of Love, The—Pathe.....	12-14-19
Accidental Honeymoon, The—Rapf-St Rgt.....	5-19-18
Accomplice, The—Sherill-Art.....	2-22-17
According to Law—Gaumont-Mutl.....	3-9-16
According to the Code—Essanay-V.L.S.E.....	7-20-16
Ace High—Fox.....	6-30-18
Ace of the Saddle—Univ.....	7-13-19
Acquitted—Fine Arts-Tri.....	4-27-16
Adel—U Pic.....	1-19-19
Adopted Son, The—Rolf-Metro.....	11-8-17
Adorable Savage, An—Univ.....	8-8-20
Adventurer, The—U.S. Amuse-Art Dramas.....	2-22-17
Adventurer, The—Fox.....	3-7-20
Adventure Shop, The—Vita.....	1-5-19
Affair of Three Nations, An—Pathe Gold Rooster.....	11-4-15
After the War—Univ.....	12-1-18
Aladdin and the Wonderful Lamp—Fox.....	10-11-17
Aladdin from Broadway—Greater Vita.....	3-15-17
Aladdin's Other Lamp—Rolf-Metro.....	7-5-17
Alarm Clock Andy—F.P.-L.....	3-21-20
Alias Miss Dodd—Univ.....	6-13-20
Alias Jimmy Valentine—Metro.....	4-11-20
Alias Mary Brown—Tri.....	8-4-18
Alias Mike Moran—Prmt.....	3-23-19
Ali Baba and the Forty Thieves—Fox.....	12-1-18
Alibi, The—Vita-V.L.S.E.....	8-10-16
Alien Enemy, An—Paralta-Hdksn.....	4-25-18
Alien Souls—Lasky-Prmt.....	5-11-16
All Dolled Up—Univ.....	3-6-21
All Man—Vita.....	8-4-18
All Man—Peerless-Bray-World.....	11-30-16
All Night—Univ.....	12-1-18
All of a Sudden Norma—B.B. Feat.-R.C.....	1-5-19
All Souls Eve—Reart.....	2-20-21
All Woman—Gwyn.....	5-26-18
All Wrong—Anderson-Brunton-Pathe.....	5-18-19
Almighty Dollar, The—Paragon-Brady-World.....	8-31-16
Almost a Husband—Gwyn.....	10-19-19
Almost Married—Metro.....	6-8-19
Aloha-ee—Kay Bee-Tri.....	11-8-15
Alster Case, The—Essanay.....	12-16-15
Always Audacious—F.P.-L.....	11-14-20
Amarillo of Clothesline Alley—Pickford-Artercraft.....	3-21-18
Amateur Orphan, The—Thanhauser-Pathe.....	5-24-17
Amateur, An—World.....	5-18-19
Amateur Wife, The—F.P.-L.....	5-2-20
Amazing Imposter, The—American-Pathe.....	1-26-19
Amazing Woman, The—Selzk.....	2-29-20
Amazons, The—F.P.-L-Prmt.....	8-30-17
Amazing Wife, The—Univ.....	3-9-19
Ambition—Fox.....	7-6-16
American Aristocracy—Fine Arts-Tri.....	11-9-16
American Beauty, The—Pallas-Prmt.....	6-29-16
American Buds—Fox.....	4-18-18
American Consul, The—Lasky-Prmt.....	2-22-17
American Live Wire, An—Vita.....	4-11-18
American Maid, The—Empire All Star-Mutl.....	12-6-17
American Methods—Fox.....	5-24-17
Americano, The—Fine Arts-Tri.....	1-4-17
American's Answer—Bur. of Pub. Info.....	8-4-18
American—That's All—East. Fine Arts-Tri.....	6-7-17
American Way, The—World.....	7-6-19
American Widow, The—Rolf-Metro.....	12-20-17
Among Cannibals of S. Pacific—Ind.....	7-28-18
And a Still Small Voice—Nat. Film-R.C.....	12-15-18

Review Date

Angel Factory, The—Astra-Pathe.....	9-13-17
Angel Child—Plaza-Hdksn.....	9-15-18
Anne of Green Gables—Reart.....	11-23-19
Annexing Bill—Pathe.....	6-30-18
Annie for Spite—American-Mutl.....	5-24-17
Ann's Finish—American-Mutl.....	4-4-18
Answer, The—Tri.....	4-18-18
Antics of Ann, The—F.P.-L-Prmt.....	12-13-17
Anton the Terrible—Lasky-Prmt.....	10-5-16
Anything Once—Bluebird.....	10-18-17
Apartment 29—Greater Vita.....	4-19-17
Apostle of Vengeance, The—Ince-Tri.....	6-15-16
Appearance of Evil, The—World.....	10-13-18
Apple-Tree Girl, An—Edison-Perfection.....	10-11-17
April Folly—F.P.-L.....	2-29-20
Arabian Knight, An—R.C.....	8-15-20
Are All Men Alike—Metro.....	10-31-20
Are You Legally Married—Thornby Prod.....	4-6-19
Argyle Case, The—Rapf-Selzk.....	2-8-17
Arizona—Artercraft.....	12-15-18
Arms and the Girl—F.P.-L-Prmt.....	10-25-17
Arms and the Woman—Astra-Pathe.....	11-16-16
Armstrong's Wife—Lasky-Prmt.....	11-25-15
Arsene Lupin—Greater.....	2-22-17
Aryon, The—Kay Bee-Tri.....	3-30-16
As a Man Thinks—Raver-Hdksn.....	4-20-19
Ashes of Embers—F.P.-L-Prmt.....	10-12-16
Ashes of Hope—Tri.....	10-4-17
Ashes of Love—Graphic Film Corp.....	10-6-18
As in a Looking Glass—World.....	3-9-16
As Made Mad Her—Peerless-Brady-Wid.....	3-15-17
As Men Love—Pallas-Prmt.....	5-24-17
At First Sight—F. P. L-Prmt.....	6-28-17
Atom, The—Tri.....	9-15-18
At Piney Ridge—Selig-V.L.S.E.....	4-27-16
Atta Boy's Last Race—Fine Arts-Tri.....	10-19-16
At the Mercy of Men—Selzk-Select.....	4-25-18
Auction Block, The—Rex Beach Pic. Co.-Gwyn.....	12-20-17
Action of Souls, The—Selig 1st Nat.....	6-1-19
Auction of Virtue, The—U. S. Amus.-Art.....	5-17-17
Audrey—F.P.-L-Prmt.....	3-30-16
Autumn—Univ-Red F.....	3-9-16
Avalanche, The—Artercraft.....	7-6-19
Avenging Trail, The—Yorke-Metro.....	1-10-18
Awakening of Helen Ritchie—Rolf-Metro.....	1-18-17
Awakening of Ruth, The—Edison-Perfec.....	9-27-17
Awakening, The—World-Peerless.....	12-6-17
Away Goes Prudence—F.P.-L.....	7-11-20

B

Babbling Tongues—Ivan-St. Rgt.....	8-23-17
Babette—Greater Vita.....	3-22-17
Bab's Burglar—F.P.-L-Prmt.....	11-15-17
Bab's Candidate—Vita.....	7-4-20
Bab's Diary—F.P.-L-Prmt.....	10-18-17
Bab, the Fixer—Balboa-Mutl.....	8-30-17
Baby Mine—Gwyn.....	10-4-17
Bachelor's Wife, A—American Prod-Pathe.....	5-18-19
Back of the Man—Ince-Tri.....	3-1-17
Back to God's Country—1st Natl.....	11-9-19
Back to the Woods—Gwyn.....	7-28-18
Bay Boy, The—Fine Arts-Tri.....	1-25-17
Bait, The—F.P.-L.....	1-9-21
Ballet Girl, The—Brady-World.....	2-23-16
Bandbox, The—Hdken.....	11-30-19
Barbara Fritchie—Pop. P. & P.-Metro.....	12-2-15
Barbary Sheep—Artercraft.....	9-20-17
Baree, Son of Kazan—Vita.....	5-26-18
Bare-fisted Gallagher—Hampton-R.C.-Mutl.....	6-29-19
Bare Fists—Univ.....	4-20-19
Bare Knuckles—Fox.....	3-6-21
Barker, The—Selig-K.E.S.E.....	8-23-17
Barricade, The—Rolf-Metro.....	3-8-17
Barrier, The—Rex Beach.....	2-15-17
Bar Sinister, The—Hall-Abrams & Werner-St. Rgt.....	4-26-17
Bars of Iron—Stoll.....	3-6-21
Bachelor's Children, A—Vita.....	4-25-18
Baile Cry of Peace, The—Vita-V.L.S.E.....	9-16-15
Battle of Hearts, The—Fox.....	5-25-16
Battle of Life, The—Fox.....	12-14-16
Battler, The—World.....	8-31-19
Battling Jane—New Art Film Co-Prmt.....	10-6-18

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	Review Date
Bawbs of Blue Ridge—Ince-Tri.....	11-16-16
Be a Little Sport—Fox.....	7-6-19
Beau Revel—F.P.-L.....	3-20-21
Beans—Bluebird-Univ.....	9-15-18
Beast, The—Fox.....	7-27-16
Beating the Odds—Vita.....	5-4-19
Beatrice Fairfax—Wharton-Intntl.....	8-17-16
Beautiful Adventure, The—Empire-Mutl.....	10-25-17
Beautiful Lie, The—Rolf-Metro.....	5-31-17
Beautifully Trimmed—Univ.....	12-12-20
Beauty and the Rogue—American-Mutl.....	2-21-18
Beauty in Chains—Bluebird.....	4-11-18
Beauty-Proof—Vita.....	6-8-19
Because of a Woman—Tri.....	12-13-17
Beckoning Flame, The—Tri.....	12-23-15
Beckoning Roads—R.C.....	12-28-19
Beckoning Trail, The—Red F.....	8-3-16
Beggar in Purple—Pathe.....	11-7-20
Beggar of Cawnpore, The—Tri-Ince.....	4-27-16
Beggar Prince, The—R.C.....	2-1-20
Beggar Woman, The—Russian Art-Pathe.....	3-14-18
Behind Closed Doors—Triumph-Equitable.....	1-27-16
Behind the Door—F.P.-L.....	1-4-20
Behind the Lines—Bluebird.....	9-7-16
Behind the Lines in Italy—Cines-Rome.....	9-22-18
Behind the Mask—U. S. Amus.-Art Dram.....	11-1-17
Behold My Wife—F.P.-L.....	10-17-20
Belgian, The—Olcott Players-St. Rgt.....	11-1-17
Believe Me, Xantippe—Lasky-Prmt.....	5-19-18
Bella Donna—F.P.-Prmt.....	11-25-15
Belle of the Season, The—Rolf-Metro.....	8-3-19
Bells, The—Anderson-Brunton-Pathe.....	9-22-18
Beloved Adventuress, The—Peerless-World.....	7-19-17
Beloved Blackmailer, The—World.....	8-18-18
Beloved Cheater, The—R.C.....	11-16-19
Beloved Impostor, The—Vita.....	12-15-18
Beloved Jim—Bluebird.....	12-20-17
Beloved Traitor, The—Gwyn.....	3-7-18
Beloved Vagabond, The—Jose-Pathe-Gold Rooster.....	12-9-15
Below the Deadline—Ascher Prod-St. Rgt.....	6-13-20
Below the Surface—F.P.-L.....	6-13-20
Ben Blair—Pallas-Prmt.....	3-9-16
Best Man, The—Hampton-Hdkns.....	4-27-19
Best of Enemies, The—Sennett-Keystone- Tri.....	11-11-15
Best of Luck, The—Metro.....	7-11-20
Betrayed—Fox.....	9-27-17
Betsy Ross—Peerless-World.....	10-18-17
Betsy's Burglar—Fine Arts-Tri.....	3-1-17
Better Half, The—Select.....	9-15-18
Better 'Ole, The—World.....	3-9-19
Better Times—Brentwood-R.C.-Mutl.....	6-15-19
Better Wire, The—Select.....	7-13-19
Better Woman, The—Triumph-Equitable.....	11-11-15
Bettina Loved a Soldier—Bluebird.....	8-3-16
Betty Takes a Hand—Tri.....	1-3-18
Betty to the Rescue—Lasky-Prmt.....	1-18-17
Between Men—Kay Bee-Tri.....	12-9-15
Beware of the Bride—Fox.....	10-24-20
Beyond Price—Fox.....	5-8-21
Beyond the Law—So. Feat. Film-St. Rgt.....	12-18-18
Beyond the Shadows—Tri.....	7-28-17
Big Adventure, The—Univ.....	4-17-21
Bigger Man, The—Rolf-Metro.....	9-23-15
Biggest Show on Earth, The—Ince-Prmt.....	5-2-18
Big Happiness—R.C.....	9-5-20
Big Jim Garrity—Pathe Gold Rooster.....	4-27-16
Big Punch—Fox.....	2-13-21
Big Sister, The—F.P.-L.-Prmt.....	9-7-16
Big Timber—Moroso-Prmt.....	6-28-17
Big Town Ideas—Fox.....	5-15-21
Big Tremaine—Yorke-Metro.....	12-7-16
Bill Aperson's Boy—J. Pickford-1st Natl.....	7-20-19
Bill Henry—F.P.-L.....	9-7-19
Bird of Prey, The—Fox.....	8-11-18
Billions—Metro.....	12-6-20
Bird of Prey, The—Fox.....	8-11-18
Birth—Eugenic-St. Rgt.....	4-19-17
Birth of a Man, The—B. Moss-St Rgt.....	5-18-16
Birth of a Soul—Vita.....	2-1-20
Birth of Democracy, The—Franco-Amer. Ex. & Im.....	1-17-18
Birth of Patriotism—Red F.....	4-26-17
Bishop's Emeralds, The—Pearson-Pathe.....	6-1-19
Bit of Jade, A—American-Mutl.....	4-18-18
Bit of Kindling, A—Balboa-Mutl.....	6-28-17
Bitter Truth, The—Fox.....	1-18-17
Black Beauty—Vita.....	1-9-21

	Review Date
Blackbirds—Realrt.....	12-12-20
Blackbirds.....	10-21-15
Black Butterfly, The—Pop. P. & P. Metro.....	12-21-16
Black Circle, The—World.....	10-19-19
Black Crook—Kalem.....	1-13-16
Black Fear—Rolf-Metro.....	1-13-16
Black Friday—Red F.....	8-31-16
Black is White—F.P.-L.....	3-14-20
Black List, The—Lasky-Prmt.....	3-2-16
Blackmail—Metro.....	10-4-20
Black Panther's Cub—Equity.....	2-20-21
Black Roses—R.C.....	4-17-21
Black Stork, The—Wharton-Sherriott-St. Rgt.....	4-5-17
Black Wolf, The—Lasky-Prmt.....	2-15-17
Blazing Love—Fox.....	5-4-16
Blazing Trail, The—Univ.....	1-10-18
Blind Adventure, The—Vita.....	1-10-18
Blinded Trail, The—Univ.....	4-20-19
Blindfolded—Paralta-Hdkns.....	5-2-18
Blind Husbands—Univ.....	10-19-19
Blind Justice—Dansk-Biograf.....	9-28-16
Blind Love—Bacon-Aywon-St. Rgt.....	1-18-20
Blind Man's Luck—Astra-Pathe.....	5-31-17
Blindness of Devotion, The—Fox.....	11-18-15
Blindness of Divorce, The—Fox.....	5-2-18
Blindness of Love, The—Rolf.....	3-16-16
Blind Wives—Fox.....	1-9-21
Blind Youth—Nat. Pic.....	6-20-20
Blood Barrier, The—Pathe.....	4-3-20
Blood of His Fathers—Horsley-Art-Dram.....	11-29-17
Blood Will Tell—Ince-Tri.....	3-29-17
Blooming Angel, The—Gwyn.....	2-15-20
Bludgeon, The—Equitable-World.....	10-28-13
Blue Bird, The—Arctcraft.....	4-4-18
Blue-Blazes Rawden—Ince-Prmt.....	2-21-18
Blue Blood—Selexart-Gwyn.....	5-2-18
Blue Blood and Red—Fox.....	4-6-16
Blue Bonnet, The—Natl-Hdkns.....	8-31-19
Blue Envelope Mystery, The—Greater Vit.....	10-19-16
Blue Eyed Mary—Fox.....	5-26-18
Blue Grass—Equitable-World.....	10-21-15
Blue Jeans—Rolf-Metro.....	3-28-18
Blue Pearl, The—Selzk.....	3-7-20
Blue Streak McCoy—Univ.....	8-1-20
Blue Streak, The—Fox.....	4-12-17
Bluff—American-Mutl.....	10-19-16
Bluffer, The—World.....	1-26-19
Blushing Bride, The—Fox.....	3-6-21
Bobbie of the Ballet—Bluebird.....	6-1-16
Bob Hampton of Placer—1st Natl.....	5-8-21
Body and Soul—Metro.....	10-17-20
Body and Soul—Frohman-World.....	12-2-15
Bolshevism on Trail—Select.....	5-11-19
Bondage of Fear, The—Peerless-Brady- World.....	1-18-17
Bond Between, The—Pallas-Prmt.....	4-5-17
Bondman, The—Fox.....	3-23-16
Bond of Fear, The—Tri.....	9-20-17
Bonds of Honor—Haworth-R.C.....	1-26-19
Bonds of Love—Gwyn.....	11-8-19
Bondwomen—Kleine.....	12-23-15
Bonnie Annie Laurie—Excel-Fox.....	10-6-18
Book Agent, The—Fox.....	6-7-17
Boomerang, The—Natl-Pioneer.....	5-4-19
Boots—Parmt.....	3-2-19
Boots and Saddles—Balboa-Moss-St. Rgt.....	11-2-16
Border Legion, The—T. Hayes Hunter.....	8-4-18
Border Raiders, The—Diando-Pathe.....	9-22-18
Border Wireless, The—Hart-Ince-Arctcraft.....	10-6-18
Borrowed Plumage—Kay Bee-Tri.....	7-5-17
Boston Blackie's Little Pal—Metro.....	9-8-18
Bottle Imp, The—Lasky-Prmt.....	3-29-17
Bottom of the Well, The—Vita.....	10-25-17
Bottom of the World, The—R.C.....	4-3-20
Bought—World.....	12-30-15
Bought and Paid For—Brady-World.....	11-2-16
Bound in Morocco—Arctcraft.....	8-4-18
Boy-Girl, The—Bluebird.....	3-8-17
Boys Will Be Boys—Gwyn.....	5-22-21
Brace Up—Bluebird.....	3-21-18
Bramble Bush, The—Vita.....	9-28-19
Brand of Lopez, The—R.C.....	4-3-20
Branded Soul—Stoll-Pathe.....	2-13-21
Branded Woman—1st Natl.....	9-12-20
Brand, The—Gwyn.....	2-23-19
Branding Broadway—Arctcraft.....	12-22-18
Branding Iron—Gwyn.....	11-14-20
Brand of Cowardice, The—Rolf-Metro.....	11-2-16

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OF MINE"



Brand of Satan, The—Peerless-World.....	7-12-17	Call of East, The—Lasky-Prmt.....	11-29-17
Brass Buttons—Russell-Pathe.....	4-13-19	Call of the Soul, The—Fox.....	1-2-19
Brass Check, The—Rolfé-Metro.....	3-28-18	Call of Youth—F.P.-L.....	1920
Brat, The—Metro.....	9-14-19	Cambric Mask, The—Vita.....	3-30-19
Brave and Bold—Fox.....	5-19-18	Camille—World.....	12-30-15
Bravest Way, The—Lasky-Prmt.....	6-9-18	Camille—Foreign-Hanover-Genl.....	10-18-17
Brazen Beauty, The—Bluebird-Univ.....	9-15-18	Camouflage Kiss, A—Fox.....	4-25-18
Bread—Univ.....	8-4-18	Campbells Are Coming, The—Univ.....	10-21-15
Breaker, The—Essanay-Keys.....	12-27-16	Candy Girl, The—Thanhouser-Pathe.....	5-10-17
Breakers Ahead—Rolfé-Metro.....	4-11-18	Capitol, The—Pathe.....	12-21-19
Breaking Point, The—Hdksn.....	2-6-21	Caprice of the Mountains—Fox.....	7-13-16
Break the News to Mother—Select.....	5-25-19	Captain Jinks of the Horse Marines—Essanay-V.L.S.E.....	1-27-16
Breath of the Gods—Univ.....	8-1-20	Captain Kidd, Jr.—Artaft.....	4-6-19
Bred in the Bone—Mutl.....	12-30-15	Captain Kiddo—Lasalida-Pathe.....	7-26-17
Breed of Men—Artaft.....	2-9-19	Captain of His Soul—Tri.....	2-14-18
Brewster's Millions—F.P.-L.....	2-6-21	Captain of the Grey Horse Troop, The—Vita.....	5-24-17
Bride of Fear, The—Fox.....	4-25-18	Captain's Captain, The—Vita.....	1-15-19
Bride of Hate, The—Ince-Tri.....	1-25-17	Captain Swift—Vita.....	4-25-20
Bride's Awakening, The—Univ.....	5-12-18	Captivating Mary Carstairs—Natl.....	12-16-15
Bridges Bruned—Pop. P. & P.-Metro.....	2-8-17	Captive God, The—Tri.....	7-13-16
Brigadier Gerard—Univ.-Red F.....	3-23-16	Career of Catherine Bush, The—Prmt-Artaft.....	8-17-19
Bringing Home Father—Bluebird.....	5-31-17	Carmen—Fox.....	11-4-15
Bringing Up Betty—World.....	7-27-19	Carmen—Essanay-V.L.S.E.....	6-1-16
Britton of the Seventh—Vita-V.L.S.E.....	5-11-16	Carmen—Lasky-Prmt.....	11-4-15
Broadway and Home—Selzk.....	12-26-20	Carmen of the Klondike—Selexart-St. Regt.....	2-28-18
Broadway Arizona—Tri.....	10-4-17	Carmen of the North—Hlmark.....	5-23-20
Broadway Bill—Yorke-Metro.....	2-21-18	Case at Law, A—Eastern-Tri.....	11-15-17
Broadway Bubble, The—Vita.....	11-21-20	Case of Becky, The—Lasky-Prod.....	9-23-15
Broadway Cowboy, A—Pathe.....	7-4-20	Casey at the Bat—Fine Arts-Tri.....	6-22-16
Broadway Jones—Cohan-Artaft.....	3-29-17	Cassidy—Eastern Tri.....	10-18-17
Broadway Love—Bluebird.....	1-17-18	Caste—English-Vita.....	7-26-17
Broadway Saint, A—World.....	7-20-19	Castles for Two—Lasky-Prmt.....	3-8-17
Broadway Scandal, A—Bluebird.....	6-2-18	Cast-Off, The—Ince-Foursquare.....	3-7-18
Broadway Sport, The—Fox.....	6-14-17	Catspaw, The—Edison-Kleine.....	1-20-16
Broken Blossoms—Griffith.....	5-18-19	Caught in the Act—Fox.....	12-15-18
Broken Butterfly, The—R.C.....	10-26-19	Cavanaugh of the Forest Rangers—Vita.....	2-28-18
Broken Chains—Peerless-Brady-World.....	12-7-16	Caveman, The—Vita-V.L.S.E.....	12-2-15
Broken Commandments—Fox.....	9-4-19	Cecilia of the Pink Roses—Graphic.....	5-26-18
Broken Fetters—Bluebird.....	6-22-16	Chain Invisible, The—Equitable.....	4-27-16
Broken Gate—Hdksn.....	12-26-20	Chains of Evidence—Hlmark.....	3-7-20
Broken Law, The—Fox.....	12-16-15	Chalice of Sorrow, The—Bluebird.....	9-28-16
Broken Melody, The—Selzk.....	12-28-19	Challenge of the Law—Fox.....	10-17-20
Broken Ties—Peerless-World.....	2-28-18	Challenge, The—Astra-Pathe.....	12-14-16
Bronze Bride, The—Red F.....	3-29-17	Challenge Accepted, The—Arden-Hdksn.....	12-22-18
Brother Divided—Pathe.....	1-4-20	Challenge of Chance—Wilke-Ind.....	7-6-19
Brown of Harvard—Essanay-Perfection.....	12-27-17	Changing Women, The—Vita.....	8-18-18
Brute Breaker, The—Pathe.....	11-23-19	Chaperon, The—Essanay-K.E.S.E.....	11-23-16
Brute Master—Hdksn.....	11-28-20	Charge It—Equity.....	5-29-21
Bucking Broadway—Butterfly.....	12-13-17	Charge It to Me—American-Pathe.....	4-27-19
Bucking the Tiger—Selzk.....	5-1-21	Charity Castle—American-Mutl.....	9-13-17
Bug'e Call, The—Ince-Tri.....	5-4-16	C—Commonwealth-St. Regt.....	11-29-17
Bugler of Algiers, The—Bluebird.....	11-30-16	Charmar, The—Bluebird.....	8-30-17
Builders of Castles—Edison-K.E.S.E.....	5-3-17	Charm School—F.P.-L.....	1-9-21
Bullet Proof—Univ.....	4-5-20	Chasing Rainbows—Fox.....	8-24-19
Bullets and Brown Eyes—Kay-Bee-Tri.....	3-2-16	Chattel, The—Vita.....	9-14-16
Bunch of Keys—Essanay-V.L.S.E.....	9-30-15	Cheat, The—Lasky.....	12-16-15
Bunty Pulls the Strings—Gwyn.....	1-9-21	Cheated Love—Univ.....	5-29-21
Burden of Proof, The—Select.....	9-8-18	Cheater, The—Metro.....	6-20-20
Burglar, The—Peerless World.....	11-8-17	Cheater Reformed, The—Fox.....	2-27-21
Burglar and the Lady, The—Sun.....	12-30-15	Cheating Cheaters—Select.....	1-19-19
Burglar for a Night, A—Paralta-Hksn.....	8-11-18	Cheating the Public—Fox.....	1-24-18
Burglar by Proxy—J. Pickford-1st Natl.....	8-31-19	Checkers—Fox.....	8-3-19
Buried Treasure—F.P.-L.....	2-20-21	Checkmate, The—Balboa-Mutl.....	5-31-17
Burning Daylight—Metro.....	5-16-20	Cheerful Givers—Fine Arts-Tri.....	4-19-17
Burning the Candle—Essanay-K.E.S.E.....	3-15-17	Chicken Casey—Ince-Tri.....	1-25-17
Burnt Wings—Univ.....	2-22-20	Chicken in the Case—Selzk.....	2-6-21
Busher, The—Prmt.....	6-1-19	Chickens—F.P.-L.....	3-13-21
Business is Business—Univ.....	9-16-15	Child for Sale, A—Graphic-St. Rgt.....	3-28-20
Business of Life, The—Vita.....	4-25-18	Child of Destiny, The—Columbia-Metro.....	8-3-16
Busy Inn, The—Russian Art-Pathe.....	4-25-18	Child of the Paris Street, A—Fine Arts-Tri.....	5-18-16
Butterfly Girl, The—Playgoers Pic-St. Rgt.....	5-29-21	Children in the House, The—Fine-Arts-Tri.....	4-20-16
Butterfly Man, The—R.C.....	5-30-20	Children of Banishment—Select.....	3-2-19
Butterfly on the Wheel, The—World.....	11-18-15	Children of the Feud—Fine-Arts-Tri.....	11-30-16
By Hook or Crook—World.....	9-22-18	Children Pay, The—Fine-Arts-Tri.....	12-7-16
By Proxy—Tri.....	7-14-18	Chimmie Fadden Out West—Lasky-Prmt.....	12-2-15
By Right of Possession—Vita.....	8-2-17	Choosing a Wife—Brit Prod-1st Natl.....	8-17-19
By Right of Purchase—Selzk-Select.....	3-28-18	Chorus Girl's Romance—Metro.....	8-22-20
By the World Forgot—Vita.....	9-15-18	Chorus Lady, The—Lasky-Prmt.....	10-2-15
By Whose Hand?—Equitable-World.....	4-20-16	Cigarette Girl, The—Astra-Pathe.....	6-28-17
		Cinderella Man, The—Gwyn.....	12-20-17
		Cinderella's Twin—Metro.....	12-27-20
		Cinema Murder, The—F.P.-L.....	1-25-20
		Circular Staircase, The—Selig-V.L.S.E.....	6-23-15
		Circus Romance, A—Equitable.....	2-3-16
		City, The—Comstock-World.....	1-20-16

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	Review Date
City of Comrades, The—Gwyn	7-20-19
City of Dim Faces, The—Prmt.	7-14-19
City of Illusion, The—Ivan-St Rgt.	4-11-16
City of Masks, The—F.P.-L.	7-18-20
City of Silent Men—F.P.-L.	4-10-21
City Sparrow—F.P.-L.	11-28-20
City of Tears, The—Bluebird-Univ.	6-30-18
Civilian Clothes—F.P.-L.	9-12-20
Civilization—Ince	6-8-16
Civilization's Child—Tri-Kay Bee.	4-20-16
Claim, The—Rofe-Metro.	4-11-18
Clarion, The—Equitable-World	2-17-16
Claw, The—C.K.Y.—Select	6-9-18
Claws of the Hun, The—Ince-Prmt.	7-7-18
Clean-Up, The—Bluebird	8-9-17
Cleopatra—Fox	10-18-17
Clever Mrs. Carfax, The—Lasky-Prmt.	11-8-17
Climbers, The—Vita	11-9-19
Clock, The—Bluebird	4-5-17
Clodhopper, The—Kay Bee-Tri.	6-28-17
Closed Doors—Vita	5-22-21
Closed Road, The—Paragon-World.	4-2-16
Closing Net, The—Jose-Pathe.	10-14-15
Closin' In—Tri	6-23-18
Clothes—Metro	9-19-20
Cloud, The—Van Dyke-Art	3-15-17
Clouded Name, The—World.	8-24-19
Clover's Rebellion—Vita	5-24-17
Clown, The—Lasky-Prmt	6-22-16
Clutch of Circumstances, The—Vita.	8-25-18
Coast of Opportunity—Hdksn.	12-19-20
Coax Me—World	8-3-19
Code of Marcia Gray, The—Morosco-Prmt	3-16-16
Code of the Yukon—Screencraft.	12-8-18
Coincidence—Metro	5-8-21
Cold Deck, The—Ince-Lynch-St. Rgt.	11-8-17
Cold Steel—R.C.	6-5-21
College Orphan, The—Univ.	10-21-15
Colorado—Univ.	2-27-21
Colorado Pluck—Fox	5-8-21
Come Again Smith—Hampton-Hdksn	1-26-19
Come-Back, The—Metro	5-14-16
Combat, The—Greater Vita	9-21-16
Come On In—Loos-Prmt.	9-22-18
Come Out of the Kitchen—Prmt.	5-25-19
Coming of the Law, The—Fox	5-18-19
Common Cause, The—Blackton-Vita.	12-8-18
Common Clay—Astra-Pathe	1-26-19
Common Ground—Lasky-Prmt	8-3-16
Concert, The—Gwyn	2-27-21
Coney Island Princess, A—F.P.-Prmt.	12-7-16
Confession—Fox	6-16-19
Conflict, The—Vita-V.L.S.E.	7-6-16
Connecticut Yankee in Kink Arthur's Crt —Fox	2-6-21
Conqueror, The—Ince-Tri	1-16-16
Conqueror, The—Fox-Standard	10-25-17
Conquest of Canaan, The—Frohman.	10-5-16
Conrad in Quest of His Youth—F.P.-L.	11-14-20
Conscience of John David, The—Horsley- Mutl	4-27-16
Contrast, The—Labor F. Serv.	6-5-21
Convict 993—Astra-Pathe	12-20-17
Cook of Canyon Camp, The—Morosco-Prmt	7-19-17
Copperhead, The—F.P.-L.	2-15-20
Corner Grocer, The—F.P.-L.	10-11-17
Corner in Cotton, A—Quality-Metro.	3-9-16
Corner, The—Tri	12-16-15
Corsican Brothers, The—Un Pic.	12-28-19
Cossack Whip, The—Edison-K.E.S.E.	11-16-16
Cost of Hatred, The—Lasky-Prmt.	4-19-17
Cost, The—F.P.-L.	4-18-20
Cotton and Cattle—Westart-St. Rgt.	1920
Cotton King, The—World	9-9-15
Counterfeit—F.P.-L.	11-30-19
Countess Charming, The—Lasky-Prmt.	9-27-17
Country Cousin, The—Selzk.	12-14-19
Country God Forgot, The—K.E.S.E.	10-5-16
County Fair, The—Pioneer	1-23-21
Courage for Two—World.	2-9-19
Courage of Marge O'Doone, The—Vita.	6-6-20
Courage of Silence, The—Greater Vita.	2-8-17
Courage of Commonplace, The—Pefca- tion	11-22-17
Courtesan, The—American-Mutl.	5-25-16
Coward, The—Kay Bee-Tri.	10-7-15
Crab, The—Ince-Tri	1-18-17
Cradle of Courage—F.P.-L.	9-26-20
Crashing Through to Berlin—Jewel-Univ.	8-18-18

	Review Date
Craving, The—American-Mutl.	3-2-16
Craving, The—M. H. Hoffman.	9-29-18
Creaking Stairs—Univ	2-2-19
Crocket, The—Butterfly	1-29-17
Crime and Punishment—Arrow-Pathe.	2-15-17
Criminal, The—Ince-Tri	10-26-16
Crimson Dove, The—Peerless-Brady-Wld.	6-7-17
Crimson Gardenia, The—Gwyn	6-15-19
Crimson Shoals—Monopol-St. Rgt.	10-26-19
Crimson Stain Mystery, The—Consol-Met.	8-24-16
Crippled Hand, The—Bluebird.	4-20-16
Crisis, The—Selig	10-5-16
Crockett, Davy—Pallas-Prmt	4-20-16
Crooked Romance, A—Astra-Pathe.	9-27-17
Crooked Straight—F.P.-L.	11-2-19
Crooked Streets—F.P.-L.	8-1-20
Crook of Dreams—World.	2-23-19
Cross-Bearer, The—Peerless-World	4-18-18
Cross Currents—Fine Arts-Tri.	12-9-15
Crown Jewels—Tri	12-22-18
Crown Prince's Double, The—Vit-V.L.S.E.	1-6-16
Crucial Test, The—Brady-World.	7-6-16
Cruise of the Makebelieve—Prmt.	9-8-18
Cry of the Weak, The—Astra-Pathe.	4-20-19
Crystal Gazer, The—Lasky-Prmt.	9-20-17
Cumberland Romance, A—Reart.	8-15-20
Cupid by Proxy—Diando-Pathe.	7-14-18
Cupid Forecloses—Vita	7-6-19
Cupid, the Cowpuncher—Gwyn	8-1-20
Cup of Fury, The—Gwyn	4-11-20
Curse of Eve, The—Corona-St. Rgt.	10-18-17
Curse of Iku, The—Essanay-Perfection.	3-28-18
Curtain—1st Natl.	10-10-20
Cycle of Fate, The—Selig-V.L.S.E.	4-6-16
Cyclone of Higgins, D.D.—Metro	5-19-18
Cyclone, The—Fox	1-18-20
Cynthia of the Minute—Hdksn.	7-11-20

D

Daddy Long Legs—1st—Natl.	5-18-19
Daddy's Girl—Diando-Pathe	2-21-18
Daggerwoman, The—Russian Art-Pathe.	5-2-18
Damaged Goods—Bennett	9-30-15
Damsel in Distress, A—Pathe.	10-19-19
Dancer's Peril, The—Peerless-Brady-World	3-8-17
Dancin' Fool, The—F.P.-L.	5-9-20
Danger Game, The—Gwyn	4-25-18
Danger, Go Slow—Univ.	12-8-18
Danger Mark, The—Arteraft.	7-14-18
Dangerous Business—1st Natl.	12-5-20
Dangerous Days—Gwyn	3-21-20
Dangerous Hours—F.P.-L.	2-8-20
Dangerous Moment, The—Univ.	14-10-21
Dangerous Paradise—Selzk	10-24-20
Dangerous Talent, The—Pathe.	3-14-20
Dangerous to Men—Metro	4-18-20
Dangerous Waters—Mutl.	9-21-19
Danger Signal, The—Kleine-Edison	11-25-15
Danger Trail, The—Selig-K.E.X.E.	5-10-17
Danger Within—Bluebird	5-2-18
Danger Zone, The—Fox	1-19-19
Daphne and the Pirate—Tri-Fine Arts.	2-24-16
Daredevil Kate—Fox	8-24-16
Daredevil, The—Fox	3-14-20
Daring Hearts—Vita	7-27-19
Daring of Diana, The—Vita-V.L.S.E.	7-27-16
Darkest Russia—Peerless-Brady-World.	4-26-17
Dark Lantern—Reart	8-8-20
Dard Road, The—Ince-Tri.	3-22-17
Dark Silence, The—Peerless-World.	9-21-16
Dark Star, The—Cos-Par-Artcraft.	8-24-19
Darling of Paris, The—Fox.	2-15-17
D'Artagnan—Fine Arts-Tri	2-10-16
Daughter Angele—Tri	8-25-18
Daughter of Destiny, A—Pertova-1st Natl.	12-27-17
Daughter of France, A—Fox	4-18-18
Daughter of MacGregor, The—F.P.-Prmt	9-21-16
Daughter of Maryland, A—Empire-Mutl	11-8-17
Daughter of Mine—Gwyn	4-27-19
Daughter of the City, A—Essanay	12-23-15
Daughter of the Gods, A—Fox.	10-19-16
Daughter of the Poor, A—Fine-Arts-Tri.	3-15-17
Daughter of the Sea, A—Equitable M P.	12-2-15
Daughter of the Old South, A—Prmt.	10-25-18
Daughter of the West, A—Diando-Pathe.	5-19-18
Daughter of Two Worlds, A—1st Natl.	1-11-20
Daughter Pays, The—Selzk	11-28-20
Dawn—Pathe	12-17-19
Dawnmaker, The—Ince-Tri	9-14-16

Dawn of Freedom, The—Vita-V.L.S.E.	8-17-16
Dawn of Love, The—Rolf-Metro	10-5-18
Day Break—Rolf-Metro	1-10-18
Day Dreams—Gwyn	1-19-19
Day She Paid, The—Univ.	12-14-19
Day's Pleasure, A—1st Natl.	12-21-19
Dead Alive, The—Gaumont-Mutl.	2-17-16
Deadline Sex, The—Pathe	3-21-20
Deadline at Eleven—Vita	3-14-20
Dead Line, The—Fox	5-9-20
Dead Men Tell No Tales—Vita	12-19-20
Dead-Shot Baker—Vita	10-18-17
Death Dance, The—Select	7-21-18
Death of Censorship, The—N.A.M.P.I.	10-12-16
Debt, The—Powell-Mutl.	5-3-17
Debt of Honor, The—Fox	4-11-18
Deception—F.P.-L.	4-24-21
Deciding Kiss, The—B'uebird Univ	7-14-18
Decoy, The—Lederer-Mutl.	7-6-16
Demester, The—Arrow-S: Rgt.	4-19-17
Deep Purple, The—Reartr.	5-9-20
Delicious Little Devil, The—Univ.	4-20-19
Deliverance—Liefbreed and Miller	8-24-19
De Luxe Annie—Schenck-Select	5-26-18
Democracy, The Vision Restored—Democ- racy Photoplay	8-29-20
Demon, The—Metro	7-28-18
Derelict, The—Fox	5-3-17
Deserter, The—Incc-Tri	6-22-16
Desert Gold—Hdkn	11-16-19
Desert Law—Tri	9-22-18
Desert Love—Fox	4-18-20
Desert Man, The—Tri-Kay Bee	4-19-17
Desert Wooing, A—Incc-Prmt	6-16-18
Desired Woman, The—Vita	4-11-18
Desire of the Moth, The—Bluebird	10-25-17
Desperate Hero, The—Selzk	6-20-20
Desperate Youth—Univ	5-1-21
Despoiler, The—Incc-Tri	12-30-15
Destiny—Jewel-Tri	8-17-19
Destiny or Soul of a Woman—Rolf-Metro	9-9-15
Destiny's Toy—F.P.-L-Prmt	6-22-16
Destroyers, The—Vita-V.L.S.E.	6-8-16
Destruction—Fox	12-30-15
Devil, The—Assoc Ex.	1-23-21
Devil at His Elbow—P. P.-Metro	8-10-16
Devil Dodger, The—Tri	10-4-17
Devil's Assistant, The—Pollard-Mutl.	4-12-17
Devil's Claim, The—R.C.	5-16-20
Devil's Confession, The—Circle F. Attrac- St Rgt	3-13-21
Devil's Double, The—Incc-Tri	11-9-16
Devil's Garden, The—1st Natl.	10-31-20
Devil's Needle—Fine Arts-Tri	7-20-16
Devil's Pass Key, The—Univ.	4-11-20
Devil's Pay Day, The—Bluebird	1-28-17
Devil's Playground, The—Atlantic	6-23-18
Devil's Prayer Book, The—Kleine	1-6-16
Devil's Prize, The—Greater Vita	11-2-16
Devil's Riddle, The—Fox	2-29-20
Devil's Stone, The—Arctcraft	12-20-17
Devil's Toy, The—Premo-World	3-9-16
Devil's Trail, The—World	6-15-19
Devil's Wheel—Fox	4-18-18
Devil to Pay, The—Pathe	12-5-20
Diamonds and Pearls—World-Brady	1-3-18
Diana of the Green Van—Hutton-Mutl.	3-16-19
Diana of the Huntress—Plurograph-Unity- St Rgt	6-29-16
Diane of Star Hollow—Producers Secur- ity-St Rgt	4-10-21
Diane of the Follies—Fine Arts-Tri	9-14-16
Dice of Destiny—Pathe	12-5-20
Dimples—Metro	2-24-16
Dinty—1st Natl.	11-28-20
Diplomacy—F.P.-Prmt	3-2-16
Diplomatic Mission, A—Vita	9-29-18
Discard, The—Essanay-V.L.S.E.	3-9-16
Discarded Woman, A—Hlmark	6-27-20
Disciple, The—Incc-Tri	10-28-15
Dividend, The—Incc-Tri	6-8-16
Divine Sacrifice, The—Peerless-World	2-7-18
Divorce and the Daughter—Thanhouser- Pathe	11-23-16
Divorced—Triumph-Equitable	11-4-15
Divorce, The—Vita	9-13-17
Divorcee, The—Metro	1-26-19
Divorce Game, The—Peerless-World	6-28-17
Divorce Trap, The—Fox	6-1-19

Dizzy Heights and Daring Hearts—Tri- Keystone	1-6-16
Doctor and the Woman, The—Univ.	5-2-18
Dodging a Million—Gwyn	2-7-18
Doing Their Bit—Fox	8-4-18
Dollar and the Law, The—Greater Vita	11-23-16
Dollar a Year Man, The—F.P.-L.	3-27-21
Dollar for Dollar—Pathe	4-25-20
Dollars and Sense—Gwyn	6-27-20
Dollars and the Woman—Lubin-V.L.S.E.	3-30-16
Dollars and the Woman—Vita	5-3-20
Doll's House, A—B'uebird	6-7-17
Doll's House, A—Arctcraft	6-2-18
Dolly Does Her Bit—Diando-Pathe	4-25-18
Dolly's Vacation	12-15-18
Don Quixote—Fine Arts-Tri	12-30-15
Don't Change Your Husband—Arctcraft	1-26-19
Don't Ever Marry—1st Natl.	4-25-20
Don't Leave Your Husband—Federated	4-24-21
Don't Neglect Your Wife—Gwyn	7-27-16
Doorsteps—Mutl	7-27-16
Dorian's Divorce—Rolf-Metro	6-15-16
Dormant Power, The—Peerless-Power	10-25-17
Double Crossed—F.P.-L.	9-27-17
Double's Dye Deceiver—Gwyn	6-20-20
Double's Room Mystery, The—Red F.	1-11-17
Double's Speed—F.P.-L.	2-8-20
Double's Standard, The—Butterfly-Univ.	8-2-17
Down Home—Hdkn	10-24-20
Down on the Farm—Un Art.	5-2-20
Down to Earth—Arctcraft	8-16-17
Draft 258—Rolf-Metro	2-7-18
Drag Harlan—Fox	10-24-20
Dragon Painter, The—R.C.	10-12-19
Dragon, The—Equitable-World	1-13-16
Dream Cheater, The—Hdkn	3-21-20
Dream Girl, The—Lasky-Prmt	7-27-16
Dream Lady, The—Bluebird-Univ.	7-28-18
Dream Street—Un Art	4-17-21
Drifter, The—Gaumont-Mutl	2-3-16
Drifters, The—Hampton-Hdkn	12-29-18
Driftwood—Ocean-Raver	3-23-16
Dr. Jekyll and Mr. Hyde—F.P.-L.	4-3-20
Dub, The—Prmt	1-19-19
Duchess of Doubt, The—Rolf-Metro	6-7-17
Ducks and Drakes—Realrt.	4-3-21
Duds—Gwyn	3-21-20
Duke of Chimney Butte—Federated	1-30-21
Dulcie's Adventure—American-Mutl	10-5-16
Dumb Girl of Portici, The—Univ.	4-13-16
Dupe, The—F.P.-L.	3-22-17
Dure, The—Lasky-Prmt	7-13-16
Durand of the Bad Lands—Fox	8-30-17
Dust of Desire—World	7-13-19
Dust of Egypt, The—Vita-V.L.S.E.	10-28-15
Dwelling Place of Light—Hdkn	9-12-20
Dynamite Allan—Fox	2-27-21

E

Each Pearl a Tear—Lasky-Prmt	9-7-16
Each to His Kind—Lasky-Prmt	2-8-17
Eagle, The—Bluebird	6-16-18
Eagle's Wings, The—Bluebird	11-30-16
Earthbound—Univ	8-15-20
Easiest Way, The—Selzk	5-17-17
East Is West—Mutl	11-9-16
East Lynne—Fox	6-22-16
Eastward Ho—Fox	11-23-19
Easy to Get—F.P.-L.	2-29-20
Easy Money—Peerless-World	11-29-17
Easy Road—F.P.-L.	2-27-21
Echo of Youth, The—Graphic	2-2-19
Edge of the Abyss, The—Kay Bee-Tri	12-9-15
Education of Elizabeth—F.P.-L.	1920
Efficiency Edgar's Courtship—Essanay-K. E.S.E.	9-13-17
Egg-Crate Wallop, The—F.P.-L.	10-12-19
"813"—R.C.	1-23-21
Eleventh Commandment, The—Advanced	6-16-18
Evasive Elizabeth—Bluebird	5-4-16
Embarrassment of Riches, The—Hdkn	9-29-18
Embers—American-Mutl	3-2-16
Empy of Stork's Nest—Columbia-Metro	10-21-15
Empire of Diamonds—Pathe	12-19-20
Empress, The—U. S. Amuse-Pathe	3-1-17
Empty Cab, The—Bluebird-Univ.	7-7-18
Enchanted Barn, The—Vita	1-19-19
End of the Game, The—Hampton-Hdkn- Pathe	3-23-19

Review Date

End of the Rainbow, The—Bluebird.....	10-26-16
End of the Road, The—Pub. H'th Films.....	10-12-19
End of the Tour, The—Rolf-Metro.....	2-15-17
End of the Trail, The—Fox.....	8-10-16
End of the World, The—Gt. Nort.-St Rgt.....	6-1-16
Enemy, The—Greater Vita.....	12-14-16
Enemy to Society, An—Columbia-Metro.....	10-14-15
Enemy to the King, An—Greater Vita.....	11-23-16
Enlighten Thy Daughter—Ivan-St Rgt.....	2-8-17
Environment—American-Mutl.....	5-10-17
Envy—McClure-Tri.....	1-25-17
Erstwhile Susan—Realt.....	12-7-19
Esmeralda—F.P.-Prmt.....	9-16-15
Eternal Grind, The—F.P.-Prmt.....	4-13-16
Eternal Love, The—Butterfly-Univ.....	5-3-17
Eternal Magdalene, The—Gwyn.....	5-25-19
Eternal Mother, The—Rolf-Metro.....	12-6-17
Eternal Question, The—Pop. P&P-Metro.....	7-20-16
Eternal Sappho, The—Fox.....	5-11-16
Eternal Sin, The—Brenon-Selzk.....	3-22-17
Eternal Temptress, The—F.P.-Prmt.....	12-13-17
Evangeline—Fox.....	8-24-19
Evil in Exile—Pathe.....	12-14-19
Even As You and I—Univ-St Rgt.....	4-5-17
Even Break, An—Kay Bee-Tri.....	8-9-17
Everybody's Girl—Vita.....	11-17-18
Everybody's Sweetheart—Selzk.....	10-24-20
Every Girl's Dream—Fox.....	9-13-17
Every Mother's Son—Fox.....	1-5-19
Everything But the Truth—Univ.....	5-16-20
Everywoman—F.P.-L.....	12-21-19
Everywoman's Husband—Tri.....	7-7-18
Every Woman's Problem—Plym.-St Rgt.....	3-27-21
Eve's Daughter—F.P.-Prmt.....	3-21-18
Evidence—Shubert-World.....	9-23-15
Evidence—Tri.....	1-17-18
Evil Eye, the—Lasky-Prmt.....	1-11-17
Evil Thereof, The—F.P.-Prmt.....	6-29-16
Evil Women Do, The—Bluebird.....	9-14-16
Excuse Me—Savage-Pathe.....	1-6-16
Excuse My Dust—F. P.-L.....	3-28-20
Exile—Paragon-Artaft.....	11-22-17
Experimental Marriage—Select.....	3-30-19
Exploits of a German Submarine—C. B. Price.....	1-11-20
Explorer, The—Kleine-Edison.....	9-23-15
Extravagance—Metro.....	3-6-21
Extravagance—Pop. P&P-Metro.....	11-16-16
Eye for Eye—Metro.....	12-29-18
Eye of Envy, The—Horsley-Art.....	8-30-17
Eye of God, The—Bluebird.....	5-25-16
Eye of the Night, The—Ince-Tri.....	7-13-16
Eyes of Julia Deep, The—Amer.-Pathe.....	8-11-18
Eyes of Mystery, The—Rolf-Metro.....	1-24-18
Eyes of the Soul—Artaft.....	4-27-19
Eyes of the Heart—Realt.....	11-7-20
Eyes of the World, The—Clune.....	7-7-18
Eyes of Youth—Equity.....	11-16-19

F

Fabiola—H. B. Marinelli.....	10-31-20
Face at Your Window—Fox.....	11-14-20
Face in the Ark, The—Gwyn.....	4-25-18
Face Value—Bluebird.....	1-3-18
Faded Flame, The—Ivan-St Rgt.....	8-17-16
Fair and Warmer—Metro.....	10-19-19
Fair Barbarian, The—Lasky-Prmt.....	12-27-17
Fair Enough—American-Pathe.....	12-22-18
Fair Pretender, The—Gwyn.....	5-26-18
Faith—Fox.....	2-8-20
Faith—Metro.....	2-9-19
Faith Endurin—Tri.....	4-18-18
Faith Healer, The—F.P.-L.....	3-20-21
Faith of the Strong—Selzk.....	9-21-19
Fallen Angel, The—Fox.....	7-28-18
Fallen Idol, A—Fox.....	10-26-19
False Ambitions—Tri.....	7-21-18
False Face, The—Prmt-Artaft.....	2-23-19
Fall of a Nation, The—Nat. Drama.....	6-15-16
Fall of Babylon, The—D. W. Griffith.....	7-27-19
Fall of the Romanoffs, The—Brenon-A. H. Woods.....	10-11-17
False God, The—Pathe.....	10-5-19
False Friend, The—Peerless-Brady-World.....	6-14-17
False Road, The—F.P.-L.....	5-16-20
Fame and Fortune—Victory-Fox.....	8-25-18
Family Cupboard, The—World.....	10-14-15
Family Honor, The—1st Natl.....	5-2-20
Family Honor—Peerless-Brady-World.....	4-12-17

Review Date

Family Skeleton, The—Ince-Prmt.....	3-21-18
Family Stain, The—Fox.....	10-28-15
Fan Fan—Fox.....	11-24-18
Far From the Madding Crowd—Mutl.....	6-29-16
Fate Company—Bluebird.....	3-28-18
Fatal Card, A—F.P.-Prmt.....	10-7-15
Fatal Hour, The—Metro.....	10-31-20
Fated Hour, The—Cines-St Rgt.....	4-19-17
Fate's Boomerang—Paragon-World.....	5-25-16
Father and Son—Mutl.....	7-27-16
Fathers of Men—Vita-V.L.S.E.....	7-13-16
Fatty & Broadway Stars—Tri.....	12-16-15
Fatty and Mabel Adrift—Keystone-Tri.....	2-3-16
Favorite Fool, A—Keystone-Tri.....	10-7-15
Fear Market, The—Realt.....	1-11-20
Fear Not—Bluebird.....	11-29-17
Fear of Poverty, The—Thanhouser-Pathe.....	9-7-16
Fear Woman, The—Gwyn.....	7-13-19
Feast of Life—Paragon-World.....	5-4-16
Feathertop—Gaumont-Mutl.....	4-20-16
Fedora—Paramount.....	7-28-18
Felix O'Day—Pathe.....	9-12-20
Female of the Species, The—Ince-Tri.....	12-21-16
Fettered Woman—Tri.....	11-8-17
Feud Girl, The—F.P.-Prmt.....	5-18-16
Fibbers, The—Essanay-Perfection.....	10-18-17
Fickle Woman—Schwab.....	8-15-20
Field of Honor, The—Butterfly-Univ.....	6-21-17
Fields of Honor—Gwyn.....	1-24-18
Fifty-Fifty—Fine Arts-Tri.....	10-19-16
Fight for Love, A—Univ.....	3-9-19
Fighting Back—Tri.....	11-1-17
Fighting Blood—Fox.....	3-2-16
Fighting Chance, The—F.P.-L.....	7-25-20
Fighting Colleen, A—Vita.....	11-16-19
Fighting Cressy—Pathe.....	12-14-19
Fighting Destiny—Vita.....	3-30-19
Fighting for Love—Red F.....	1-11-17
Fighting Grin, The—Bluebird.....	1-17-18
Fighting Odds—Gwyn.....	10-4-17
Fighting Roosevelts, The—1st Natl.....	1-26-19
Fighting Shepherdess, The—1st Natl.....	4-3-20
Fighting Stranger—Canyon-St Rgt.....	1-19-20
Fighting Through—Hdksn.....	1-19-19
Figurehead, The—Selzk.....	6-20-20
Filling His Own Shoes—Essanay-K.E.S. E.....	6-21-17
Final Closeup, The—Prmt.....	6-1-19
Final Curtain, The—Kleine.....	2-10-16
Final Judgment, The—Rolf-Metro.....	10-28-15
Final Payment, The—Fox.....	6-14-17
Find the Woman—Vita.....	6-9-18
Firebrand, The—Fox.....	6-9-18
Firebrand Trevison—Fox.....	7-18-20
Fire Cat—Univ.....	2-20-21
Fire Fingers, The—Univ.....	4-6-19
Firefly of France, The—Prmt.....	7-14-18
Firefly of Tough Luck, The—Tri.....	10-18-17
Fireman, The—Mutl.....	6-8-16
Fires of Fate—F.P.-L.....	5-11-19
Fires of Rebellion—Bluebird.....	7-5-17
Fires of Youth, The—Thanhouser-Pathe.....	5-31-17
Firing Line, The—Prmt-Artaft.....	7-13-19
Firm of Girdlestone, The—Vita.....	10-19-16
First Born—R.C.....	2-6-21
First Law, The—Astra-Pathe.....	7-21-18
First Unit Programme—Ind. Film Clearing House.....	5-11-19
Fit to Win—U. S. Public Serv.....	4-13-19
Five Faults of Flo, The—Thanhouser-Mutl.....	1-13-16
Five Thousand an Hour—Metro.....	12-1-18
\$5,000 Reward—Bluebird.....	5-12-18
Fixed by George—Univ.....	10-31-20
Flame, The—Stoll.....	2-6-21
Flame of Passion, The—Teriss.....	10-21-15
Flame of the Desert—Gwyn.....	11-9-19
Flame of the Yukon, The—Kay Bee-Tri.....	7-19-17
Flame of Youth—Fox.....	12-12-20
Flame of Youth, The—Butterfly-Univ.....	6-28-17
Flames of Chance, The—Kay Bee-Tri.....	1-17-18
Flames of Johannes, The—Lubin-M.L.S.E.....	4-20-16
Flames of the Flesh—Fox.....	12-28-19
Flaming Clue—Vita.....	4-18-20
Flaming Omen, The—Vita.....	11-1-17
Flapper, The—Selzk.....	5-23-20
Flare-Up Sal—Ince-Prmt.....	2-14-18
Flash of Fate, The—Rawlinson-Univ.....	2-28-18
Flashlight, The—Bluebird.....	5-10-17
Flash of an Emerald, The—World.....	10-21-15

Flight of the Duchess, The—Thanhouser-Mutl.	3-9-16
Flirt, The—Bluebird	4-6-16
Flirting with Fate—Tri-Fine Arts	6-29-16
Floor Below, The—Gwyn	3-14-18
Floorwalker, The—Chaplin-Mutl	5-11-16
Flower of Doom, The—Red F.	4-12-17
Flower of Faith, The—Super-Golden Eagle	9-21-16
Flower of No Man's Land, The—Columbia-Metro	7-6-16
Flower of the Dusk—Metro	9-1-18
Fly God, The—Tri	6-20-18
Flying Colors—Tri	9-13-17
Flying Pat-F.P.-L.	12-26-20
Flying Torpedo, The—Tri Fine Arts	3-16-16
Flying With the Marines—Bur. of Pub. Info.	6-30-18
Folly of Desire, The—Red F.	8-10-16
Folly of Revenge, The—Nola-St Rgt.	7-27-16
Food for Scandal—Realt	10-31-20
Food Gamblers, The—Eastern Tri.	8-9-17
Fool and His Money—Selzk.	4-25-20
Fools and Their Money—Metro	6-22-19
Fools for Luck—Essanay-Perfection	10-4-17
Fool's Gold—Arrow	5-4-19
Fool's Paradise, A—Ivan	2-10-16
Fool's Revenge, A—Fox	2-24-16
Footlights and Shadows—Selzk.	2-15-20
Footlights and Fate—Vita-V.L.S.E.	8-24-16
For a Woman's Fair Name—Vita-V.L.S.E.	2-24-16
For a Woman's Honor—Ex Mutl.	9-28-19
For Better, For Worse—Artercraft	5-4-19
Forbidden—Univ	1-18-20
Forbidden Adventure, The—N.Y.M.P.-Mutl	12-9-15
Forbidden City, The—Schenck-Select	10-13-18
Forbidden Fire—J. P. Reed	3-23-19
Forbidden Fruit—F.P.-L.	1-30-21
Forbidden Fruit—Ivan	2-24-16
Forbidden Love—Wistaria-St Rgt	4-10-21
Forbidden Paths—Lasky-Prmt	6-28-17
Forbidden Thing, The—Assoc. Prod.	11-21-20
Forbidden Trails—Fox	5-23-20
Forbidden Valley—Pathe	10-10-20
Forbidden Woman, The—Equity	2-29-20
Forest Rivals—World	9-21-19
For France—Vita	9-27-17
For Freedom—Fox	12-29-18
Forged Bride, The—Univ.	2-1-20
Forget-Me-Not—Peerless-Brady-World	4-12-17
For Husbands Only—Weber	5-19-18
For Liberty—Fox	1-24-18
For Sale—Astra-Pathe	6-2-18
For the Defense—Lasky-Prmt	3-16-16
For the Freedom of the World—Lowry-Gwyn	1-17-18
For the Love of a Woman—Rolfe-Metro	9-9-15
For the Soul of Rafael—Equity	5-30-20
Fortunate Youth, The—Ocean-Rer.	3-23-16
Fortune Hunter, The—Vita	2-22-20
Fortune Teller, The—R.C.	5-16-20
Fortunes of Fifi, The—F.P.-Prmt.	3-1-17
Forty-five Minutes from B'way—1st Natl.	9-5-20
For Valor—Eastern Tri.	11-22-11
Foundling, The—F.P.-Prmt	1-16-16
Four Horsemen of the Apocalypse—Metro	2-20-21
Fourteenth Man—F.P.-L.	9-12-20
Fourth Estate, The—Fox	1-27-16
Frame Up, The—Univ	11-4-15
Framing Framers—Tri	1-3-18
France in Arms—Pathe	11-1-17
Freckles—Lasky-Prmt	5-24-17
Freeze-Out, The—Univ	4-10-21
Friday the Thirteenth—Brady-World	9-14-16
Friend Husband—Gwyn	8-11-18
Fringe of Society, The—Backer-Hoffman-St Rgt	11-15-17
Frisky Mrs. Johnson—F.P.-L.	1-2-21
From Broadway to a Throne—Red F.	7-13-16
From Now On—Fox	9-19-20
From Two to Six—Tri	2-28-18
Frontier of the Stars—F.P.-L.	1-23-21
Fruits of Desire, The—World	1-27-16
Fuel of Life, The—Tri	11-15-17
Fugitive from Matrimony, A—R.C.	12-7-19
Fugitive, The—Thanhouser-Pathe	8-24-16
Full House, A—F.P.-L.	9-12-20
Furnace, The—Realt	11-28-20
Fuss and Feathers—Prmt	12-15-18

Galley Slave, The—Fox	12-2-15
Galloper, The—Pathe Gold Rooster	9-16-15
Galloping Devil, The—Canyon-St Rgt.	5-29-21
Gamble in Souls, A—Ince-Tri.	12-7-16
Gamblers, The—Vita	7-27-19
Gambling in Souls—Fox	3-16-19
Game of Wits, A—Amer-Mutl.	11-15-17
Game Old Knight and Her Painted Hero—Keystone-Tri	10-28-15
Game's Up, The—Univ	1-19-19
Game With Fate, A—Vita	6-16-18
Garden of Resurrection—Stoll	3-20-21
David Garrick—Pallas-Prmt	4-20-16
Gates of Brass—Keenan-Pathe	6-29-19
Gates of Doom, The—Red F.	3-1-17
Gates of Eden, The—Columbia-Metro	11-9-16
Gauntlet, The—Vita	7-25-20
Gay Lord Quex, The—Gwyn	12-21-19
Gay Lord Waring, The—Bluebird	4-13-16
Gay Old Dog, The—Pathe	11-9-19
Gentleman from Indiana, The—Pal-Prmt	12-2-15
Gentleman of Quality, A—Vita	3-9-19
Gentleman's Agreement, A—Vita	7-28-18
Germany at War—Cummins-St Rgt.	3-23-16
Getting Mary Married—Select	4-6-19
Get Your Man—Fox	5-29-21
Ghost Flower, The—Tri	8-18-18
Ghost in the Garret—F.P.-L.	1920
Ghost of Old Morro, The—Ed-K.E.S.E.	6-28-17
Ghost of Rosy Taylor, The—Mutl.	7-14-18
Ghost of Yesterday, The—Select	1-10-18
Ghost of the Rancho, The—Anderson-Brunton-Pathe	8-4-18
Gift Girl, The—Bluebird	3-8-17
Gift o' Gab, The—Essanay-Perfection	12-6-17
Gift Supreme, The—Selzk.	5-9-20
Gilded Cage, The—Brady-World	10-12-16
Gilded Dream—Univ	10-24-20
Gilded Lies—Selzk	5-8-21
Gilded Lily, The—F.P.-L.	3-13-21
Gilded Spider, The—Bluebird	4-27-16
Ginger—World	4-27-19
Girl Alaska, The—World	8-17-19
Girl and the Crisis, The—Red F.	2-22-17
Girl and the Judge, The—Empire-Mutl.	4-11-18
Girl at Bay, A—Vita	6-22-19
Girl Dodger, The—Prmt	3-2-19
Girl from Beyond, The—Vita	4-25-18
Girl from Bohemia, The—Astra-Pathe	8-18-18
Girl from the Outside, The—Gwyn	8-24-19
Girl in Bohemia, A—Fox	11-9-19
Girl in His House, The—Vita	6-23-18
Girl in Number 29—Univ	4-3-20
Girl in the Dark, The—Bluebird	3-14-18
Girl in the Rain, The—Univ	6-27-20
Girl in the Web—Pathe	7-25-20
Girl Like That, A—F.P.-Prmt.	1-25-17
Girl Montana, The—Pathe	1-2-21
Girl Named Mary, A—F.P.-L.	1-25-20
Girl of Lost Lake, The—Bluebird	8-17-16
Girl of My Heart—Fox	12-12-20
Girl of the Timber Claims—Tri	1-25-17
Girl of Today, The—Vita	9-22-18
Girl of Yesterday, A—F.P.-Prmt.	10-14-15
Girl Phillipa, The—Vita	1-4-17
Girl Problem, The—Vita	2-23-19
Girl Who Dared—Selzk	8-22-20
Girl With a Jazz Heart—Gwyn	1-2-20
Girls—Prmt	7-6-19
Girls Don't Gamble—Schwab-St Rgt.	9-5-20
Girls' Folly, A—Paragon-Brady-World	3-1-17
Girl Who Came Back, The—Prmt.	9-1-18
Girl who Couldn't Grow Up, The—Pollard-Mutl	9-27-17
Girl who Couldn't Think, The—Creative-St Rgt	2-1-17
Girl Who Lost—Red F.	3-15-17
Girl Who Stayed at Home, The—Artercraft	3-30-19
Girl Who Wouldn't Quit, The—Univ.	4-11-18
Girl With No Regrets, The—Fox	2-16-19
Girl Without a Soul, The—Rolfe-Metro	8-30-17
Girl With the Champagne Eyes, The—Fox	4-4-18
Girl With the Checkered Coat, The—Bluebird	4-5-17
Girl With The Green Eyes, The—Pop. P. & P-Pathe	5-11-16
Girl Woman, The—Vita	8-10-19
Giving Becky a Chance—Morosco-Prmt.	6-7-17
Gloriana—Bluebird	11-2-16

Review Date

Gloria's Romance—Kleine 6-1-16
 Glorious Adventure, The—Gwyn 8-18-18
 Glorious Lady, The—Selzk 11-9-19
 Glory—Unity-St Rgt 3-1-17
 Glory Girl, The—Kay Bee-Tri 6-7-17
 Glory of Yolande, The—Vita 1-25-17
 Go and Get It—1st Natl 7-25-20
 Goat, The—Artaft 9-29-18
 Godless Men—Gwyn 2-6-21
 God of Little Children—Apollo-Art Dram 2-1-17
 God's Country and the Woman—Vita-V.L.S.E. 6-29-16
 God's Half Acre—Rolfé-Metro 8-17-16
 God's Law and Man's—Columbia-Metro 5-10-17
 God's Man—Frohman-St Rgt 4-12-17
 Gods of Fate, The—Lubin-V.L.S.E. 2-3-16
 Going Some—Gwyn 7-25-20
 Going Straight—Fine Arts-Tri 5-25-16
 Gold and the Woman—Fox 3-23-16
 Gold Cure, The—Metro 1-12-19
 Golden Chance, The—Lasky 12-30-15
 Golden Fetter, The—Lasky-Prmt 2-1-17
 Golden Fleets, The—Tri 8-4-18
 Golden Goal, The—Vita 5-19-18
 Golden Idiot, The—Essanay-K.E.S.E. 7-26-17
 Golden Rule Kate—Kay Bee-Tri 8-30-17
 Golden Shower, The—Vita 12-21-19
 Golden Wall, The—World 7-21-18
 Good Bad Man, The—Fine Arts-Tri 4-13-16
 Good Bad Wife—Federated 10-24-20
 Good Bye Bill—Prmt 12-8-18
 Good-For-Nothing, The—Peerless-World 12-27-17
 Good Gracious Annabelle—Prmt 4-6-19
 Good Loser, A—Tri 7-14-18
 Good Night Paul—Selzk-Select 6-16-18
 Good References—1st Natl 9-26-20
 Go West Young Man—Gwyn 2-2-19
 Gown of Destiny, The—Tri 12-27-17
 Grafters—Eastern Tri 8-30-17
 Grain of Dust, The—Crest-St Rgt 1-24-18
 Grand Passion, The—Bluebird 12-27-17
 Gray Horizon, The—Ex. Mutl 9-7-19
 Gray Towers of Mystery, The—Vita 11-2-19
 Grasp of Greed, The—Bluebird 7-6-16
 Gray Mask, The—Shubert-World 12-9-15
 Gray Parasol, The—Tri 9-29-18
 Great Adventure, The—Blache-Pathe 2-28-18
 Greased Lightning—Prmt 5-4-19
 Great Adventure, The—1st Natl 1-30-21
 Great Air Robbery, The—Univ 4-4-20
 Great Bradley Mystery, The—Apollo-Art 4-19-17
 Great Day, The—F.P.-L 4-3-21
 Great Divide, The—F.P.-Par 12-23-15
 Greater Claim, The—Metro 2-20-21
 Greater Law—Bluebird 7-19-17
 Greater Than Fame—Selzk 1-18-20
 Greater Will, The—Premo-Pathe 12-16-15
 Greater Woman, The—Powell-Mutl 3-29-17
 Greatest Love—Selzk 1-30-21
 Greatest Power—Rolfé-Metro 6-29-17
 Greatest Question, The—1st Natl 1-4-20
 Greatest Sacrifice—Fox 5-15-21
 Greatest Thing in Life, The—Griffith 1-2-19
 Great Expectation—F.P.-L 1-11-17
 Great Love, The—Griffith-Artaft 8-18-18
 Great Lover—Gwyn 12-5-20
 Great Problem, The—Bluebird 4-13-16
 Great Redeemer, The—Metro 8-29-20
 Great Ruby, The—Lubin-V.L.S.E. 9-23-15
 Great White Trail, The—Wharton-St Rgt 6-14-17
 Greed—McClure-Seven Sins-Tri 2-8-17
 Green Cloak, The—Kleine-Edison 10-28-15
 Green-Eyed Monster, The—Fox 1-6-16
 Green Eyes—Ince-Prmt 8-18-18
 Green Flame, The—Hdksn 7-11-20
 Green God, The—Vita 9-1-18
 Green Stockings—Vita-V.L.S.E. 1-13-16
 Green Swamp, The—Tri-Kay Bee 1-13-16
 Greel Mystery, The—Vita 11-22-17
 Gretchen the Greenhorn—Fine Arts-Tri 8-25-16
 Grim Game, The—F.P.-L 9-7-19
 Grip of Jealousy, The—Bluebird 3-9-16
 Grouch, The—World 12-1-18
 Guile of Women—Gwyn 3-6-21
 Guilt of Silence, The—Bluebird 6-2-18
 Guilty Man, The—Ince-Prmt 2-21-18
 Guilty of Love—F.P.-L 9-19-20
 Gun Fighter, The—Ince-Tri 2-1-17
 Gun Fighting Gentleman—Univ 11-30-19

Review Date

Gun Woman, The—Tri 1-24-18
 Gutter Magdalene, A—E. P.-Prmt 6-18-16
 Gypsy Blood—1st Natl 5-15-21

H

Habit of Happiness, The—Fine Arts-Tri 3-23-16
 Hairpins—F. P.-L 8-8-20
 Half a Chance—Pathe 10-24-20
 Half Million Bribe, The—Rolfé-Metro 4-20-16
 Half Breed, The—Fine Arts-Tri 7-13-16
 Hand at the Window, The—Tri 4-25-18
 Hand Invisible, The—World 3-9-19
 Hand of Peril, The—Paragon-World 3-23-16
 Hands Down—Bluebird 2-14-18
 Hands Off—Fox 4-3-21
 Hands Up—Fine Arts-Tri 4-26-17
 Hand that Rocks the Cradle, The—Weber-St Rgt 5-31-17
 Happiness—Tri-Kay Bee 5-10-17
 Happiness a La Mode—Select 6-15-19
 Happiness of Three Women, The—Morosco-Prmt 1-18-17
 Happy Though Married—Prmt 2-16-19
 Hard Boiled—Prmt 2-2-19
 Hard Rock Breed, The—Tri 3-21-18
 Harriet the Piper—1st Natl 10-24-20
 Harvest Moon, The—Hdksn 4-11-20
 Hate—Fairmont-St Rgt 8-9-17
 Hater of Men, A—Kay Bee-Tri 6-21-17
 Haunted Bedroom, The—Prmt 6-8-19
 Haunted House, The—Eastern Tri 9-20-17
 Haunted Manor, The—Gaumont-Mutl 3-30-16
 Haunted Pajamas, The—Yorke-Metro 6-21-17
 Haunting Shadows—R.C. 1-18-20
 Havoc, The—Essanay-V.L.S.E. 3-30-16
 Hawk, The—Greater Vita 5-3-17
 Hawthorne of the U. S. A.—F. P.-L 11-30-19
 Hay Foot, Straw Foot—Prmt 6-29-19
 Hazel Kirke—Pathe 2-10-16
 Headin' Home—Yankee-St Rgt 9-26-20
 Headin' South—Artaft 3-21-18
 Heart and Soul—Fox 6-14-17
 Heart Line, The—Pathe 5-29-21
 Heart of a Child—Metro 4-11-20
 Heart of a Child, The—London Red F 6-22-16
 Heart of a Girl, The—World 7-7-18
 Heart of a Gypsy, The—Himark 12-7-19
 Heart of a Hero, The—Peerless-Brady-World 10-26-16
 Heart of a Lion, The—Fox 12-27-17
 Heart of Ezra Greer, The—Thanhouser-Pathe 10-4-17
 Heart of Gold—World 2-2-19
 Heart of Humanity, The—Univ 1-4-19
 Heart of Jennifer, The—F. P.-L-Prmt 9-9-15
 Heart of Juanita, The—R. C. 12-7-19
 Heart of Maryland—Vita 5-22-21
 Heart of New York, The—Claridge 2-24-16
 Heart of Paula, The—Morosco-Prmt 3-16-16
 Heart of Rachael, The—Hdksn 10-6-18
 Heart of Tara, The—Horsley-Mutl 3-9-16
 Heart of Texas Ryan, The—Selig-K.E.S.E. 2-22-17
 Heart of the Blue Ridge, The—World 10-21-15
 Heart of the Sunset—Gwyn 4-18-18
 Heart of the Wilds—Artaft 8-25-18
 Heart of Twenty—R.-C. 6-27-20
 Heart of Wetonra, The—Select 12-29-18
 Heart of Youth, The—F. P.-L 9-14-19
 Heart o' the Hills—1st Natl 12-7-19
 Hearts and Masks—Federated 1920
 Hearts are Trumps—Metro 12-12-20
 Heart's Desire—F. P.-L-Prmt 5-3-17
 Heartsease 9-14-19
 Hearts of Men—Harris-World 11-18-15
 Hearts of Men—Abrams 4-13-19
 Hearts of the World—Comstock-Elliott-Gest 5-12-18
 Hearts or Diamonds?—Mutl 5-2-18
 Hearts of the Range—Forward-St Rgt 2-13-21
 Heart Springs—Fox 1-4-20
 Hearts Up—Univ 1-2-21
 He Comes Up Smiling—Artaft 9-15-18
 He Did and He Didn't—Kevstone-Tri 2-10-16
 He Fill in Love with His Wife—Pallas-Prmt 2-17-16
 Heights of Hazard, The—Vita-V.L.S.E. 12-2-15
 Heiress at Coffee Dan's, The—Fine Arts-Tri 12-21-16
 Heiress for a Day—Tri 2-28-18

Review Date

Heir of the Ages, The—Pallas-Prmt.	6-28-17
Heir to the Hoorah, The—Lasky-Prmt.	11-2-16
Held by the Enemy—F. P.-L.	10-3-20
Held in Trust—Metro	8-15-20
Helene of the North—F. P.-Prmt.	9-9-15
Heliotrope—F. P.-L.	11-28-20
Hell Bent—Univ	6-23-18
Hell Cat, The—Gwyn	12-28-18
Hellion, The—Pathe	10-5-19
Hell Morgan's Girl—Bluebird	3-15-17
Hell Roarin' Reform—Fox	2-16-19
Hell's End—Tri	7-14-18
Hell's Hinges—Tri-Kay Bee	2-17-15
Hell Ship, The—Fox	2-15-20
Hell to Pay Austin—Fine Arts-Tri.	8-10-16
Help, Help Police—Fox	5-4-19
Help Wanted Ma'e—Pathe	8-22-20
Help Yourself—Gwyn	1920
Her American Husband—Tri	1-24-18
Her American Prince—Mutl	8-3-16
Her Beloved Villain—Realt	1-2-21
Her Better Self—F. P.-Prmt	5-17-17
Her Bitter Cup—Univ. Red F.	3-30-16
Her Body in Bond—Murray Prod.	6-23-18
Her Boy—Metro	2-14-18
Her Code of Honor—Tribune-United	3-9-19
Her Country First—Prmt	8-11-18
Her Country First—Prmt	9-1-18
Her Debt of Honor—Rolfé-Metro.	1-27-16
Her Decision—Tri	5-12-18
Her Double Life—Fox	10-5-16
Here Comes the Bride—Prmt.	1-26-19
Heredity—World	8-11-18
Her Elephant Man—Fox	2-1-20
Her Excellency the Governor—Eastern Fine Arts-Tri	7-5-17
Her Father's Gold—Thanhouser-Mutl	5-11-16
Her Father's Keeper—Eastern Fine Arts-Tri	3-22-17
Her Father's Son—Morosco-Prmt	9-28-16
Her Fighting Chance—Jacobs-Hall-St Rgt	8-16-17
Her Final Reckoning—F. P.-Prmt.	6-9-18
Her First Elopement—Realt	1-23-21
Her Five Foot Highness—Univ	4-3-20
Her Good Name—Van Dyke.	2-1-17
Her Greatest Love—Fox	4-26-17
Her Greatest Chance—Select	12-22-18
Her Greatest Performance—Tri	8-13-19
Her Great Hour—Equitable-World	1-3-16
Her Great Match—Pop. P. & P.-Metro.	9-16-13
Her Great Price—Rolfé-Metro	3-30-16
Her Honor, The Mayor—Fox	8-22-20
Her Hour—Peerless-World	12-6-17
Her Husband's Friend—F. P.-L.	1920
Her Husband's Honor—American-Mutl	8-11-18
Her Husband's Wife—Ivan	6-29-16
Heritage—Roubert-St Rgt	8-15-20
Heritage of Hate, The—Red F.	11-9-16
Her Kingdom of Dreams—1st Natl.	10-5-19
Her Life and His—Thanhouser-Pathe.	2-8-17
Her Man—Pathe	8-25-18
Her Maternal Right—World	5-11-16
Her Moment—Author's Photoplays-General	7-21-18
Her Official Fathers—Tri	4-26-17
Her Only Way—Schenck-Select	8-25-18
Hero of Submarine D-2, The—Vita-V.L.S.E.	3-16-17
Her Own People—Pallas-Prmt	2-15-17
Her Price—Fox	7-14-18
Her Purchase Price—R. C.	8-31-19
Her Right to Live—Vita	1-18-17
Her Second Husband—Empire-Mutl	1-10-18
Her Secret—Greater Vita	5-3-17
Her Silent Sacrifice—Select	1-17-18
Her Sister—Empire-Mutl	1-3-18
Her Sister's Rival—Russian Art-Pathe.	12-6-17
Her Soul's Inspiration—Bluebird	1-11-17
Her Strange Wedding—Lasky-Prmt	6-21-17
Her Surrender—Ivan-St. Rgt	10-26-16
Her Temptation—Fox	5-10-17
Her Unwilling Husband—Pathe	11-21-20
Hesper of the Mountains—Vita-V.L.S.E.	8-3-16
Hidden Children, The—Yorke-Metro	4-5-17
Hidden Fires—Gwyn	11-24-18
Hidden Pearls—Lasky-Prmt	2-7-18
Hidden Scar, The—Brady-World	10-5-16
Hidden Spring, The—Yorke-Metro	8-2-17
Hidden Truth, The—Select	2-2-19
Hidden Valley, The—Thanhouser-Pathe	11-30-16

Review Date

Highest Bid, The—American-Mutl	6-29-16
Highest Bidder, The—Gwyn	1920
Highest Trump, The—Vita	1-26-19
High Finance—Fox	4-19-17
High Play—American-Mutl	4-19-17
High Speed—Himark	1-11-20
High Stakes—Tri	5-26-18
High Tide—Tri	9-1-18
Highway of Hope, The—Morosco-Prmt.	5-24-18
Hillcrest Mystery—Astra-Pathe	4-11-18
Hin'on's Double—Thanhouser-Pathe	4-26-17
Hired Man, The—Ince-Prmt.	1-31-18
His Birthing—Haworth-Mutl	9-15-18
His Bonded Wife—Metro	12-1-18
His Bridal Night—Select	7-27-19
His Brother's Wife—Premo-Brady-World	6-1-16
His Debt—R. C.	5-25-19
His Divorced Wife—Univ	11-9-19
His Enemy, The Law—Tri	6-16-18
His Greatest Sacrifice—Fox	5-1-21
His House in Order—F. P.-L.	3-14-20
His Majesty, Bunker Bean—Lasky-Prmt.	4-18-18
His Father's Son—Rolfé-Metro	3-22-17
His Majesty the American—Uni-Art.	9-28-19
His Mother's Boy—Ince-Prmt	1-3-18
His Official Fiancee—F. P.-L.	5-19-18
His Own Home Town—Ince-Prmt	5-19-18
His Own Law—Gwyn	2-6-21
His Own People—Vita	1-3-18
His Parisian Wife—Artercraft	1-19-19
His Picture in the Papers—Fine Arts-Tri.	2-10-16
His Robe of Honor—Paralta-Hdksn	1-31-18
His Royal Highness—Peerless-World	3-7-18
His Sweetheart—Morosco-Prmt	2-1-17
His Temporary Wife—Hdksn	1-25-20
His Wife's Friend—F. P.-L.	2-15-20
His Wife's Good Name—Vita.	9-14-16
His Wife's Money—Selzk	2-29-20
Hitchin' Posts—Univ	8-29-20
Hit or Miss—World	3-16-19
Hit-The-Trail-Holiday—Cohan-Artercraft	6-9-18
Hitting the High Spots—Metro	12-8-18
Hitting the Trail—World	12-8-18
Hoarded Assets—Vita	12-22-18
Hobbs in a Hurry—American-Pathe	10-6-18
Hold Your Horses—Gwyn	2-6-21
Hollow of Her Hand, The—Select.	1-5-19
Home—Ince-Tri	8-10-16
Home Breaker, The—Prmt	5-4-19
Homer Comes Home—F. P.-L.	7-4-20
Homespun Folks—Assoc-Prod.	9-5-20
Home Stretch, The—F. P.-L.	5-8-21
Home Town Girl, The—Prmt	5-25-19
Home Trail, The—Vita.	4-4-18
Home Wanted—World	6-29-19
Honest Hutch—Gwyn	9-19-20
Honey Bee, The—Pathe	5-23-20
Honeymoon Ranch—Bert Lubin-St Rgt.	10-24-20
Honorable Algy, The—Tri-Ince.	11-2-16
Honorable Friend, The—Lasky-Prmt	8-31-16
Honor Bound—Univ	11-7-20
Honor of His House, The—Lasky-Prmt.	4-18-18
Honor of Mary Blake, The—Bluebird.	12-14-16
Honor's Altar—Tri-Kay Bee	3-2-16
Honor's Cross—Selexart-Gwyn	5-2-18
Honor System, The—Fox	5-3-17
Honor Thy Name—Ince-Tri	7-27-16
Hoodlum, The—1st Natl.	9-7-19
Hoodoo Ann—Fine Arts-Tri	4-6-16
Hooster Romance, A—Selig-Mutl.	8-25-18
Hope Chest, The—Prmt	1-12-19
Hopper, The—Tri	2-7-18
Hop, the Devil's Brew—Bluebird	2-24-16
Hornet's Nest, The—Vita.	7-13-19
Hostage, The—Lasky-Prmt	9-27-17
House Built Upon Sand, The—Fine Arts-Tri	1-18-17
House of a Thousand Candles, The—Selig-V.L.S.E.	9-9-15
House of Fear, The—Daly-Pathe Gold Rooster	12-9-15
House of Glass, The—Select	3-7-18
House of Gold, The—Metro	6-30-18
House of Lies, The—Morosco-Prmt	9-21-16
House of Mirrors, The—Rialto-Mutl	8-10-16
House of Mirth, The—Metro	8-11-18
House of Silence, The—Lasky-Prmt	4-18-18
House of Tears, The—Rolfé-Metro	12-16-15

House of the Golden Windows, The—
 Lasky-Prmt 8-10-16
 House of The Tolling Bell—Pathe 9-5-20
 House of Toys, The—Pathe 5-30-20
 House of Whispers—Hdkns 9-26-20
 House that Jazz Built, The—Rearlt. 5-15-21
 House Without Children, The—Film-Mart-
 ket-St Rgt 8-10-19
 How Britain Prepared—Patriot-St Rgt. 6-1-16
 How Could You, Caroline?—Pathe 5-2-18
 How Could You, Jean?—Arcraft 6-16-18
 How Molly Made Good—Steiner 10-14-15
 Huck and Tom—Lasky-Prmt 3-14-18
 Huckleberry Finn—F. P. L. 2-29-20
 Hugon, The Mighty—Bluebird-Univ 10-13-18
 Hulda of Holland—F. P. Prmt. 7-20-16
 Human Driftwood—World-Equitable 4-13-16
 Human Stuff—Univ 6-20-20
 Hundreth Chance—Stoll 1-2-21
 Humdrum Brown—Paralta-Hdkns 4-18-18
 Humoresque—F. P. L. 5-9-20
 Hungry Eyes—Bluebird 3-14-18
 Hungry Heart, The—Peerless-Brady-
 World 1-25-17
 Hungry Heart, The—F. P. Prmt. 11-29-17
 Hunted Woman, The—Vita-V.L.S.E. 3-9-16
 Hunting of the Hawk, The—Astra-Pathe. 4-5-17
 Huntress of Men, A—Univ-Red F. 4-27-16
 Hun Within, The—Prmt-Arcraft 9-1-18
 Husband and Wife—Brady-World. 8-24-16
 Husband Hunter—Fox 9-19-20
 Hush—Equity-St Rgt 5-1-21
 Hypocrisy—Fox 6-8-16
 Hypocrites—London Film-Cosmofotofilm . . 5-12-18

I

I am Guilty—Assoc. Prod. 4-24-21
 I Believe—Tucker-Cosmofotofilm-Sherman . 7-5-17
 Iced Bullet—Ince-Tri 2-1-17
 Idle Hands—Pioneer 1920
 Idle Wives—Univ 9-28-16
 Idolaters—Tri 9-13-17
 Idol Dancer, The—1st Natl 3-23-20
 Idol of the North—F. P. L. 5-22-21
 Idol of the Stage, An—Gaugmont-Mutl. 1-27-16
 Idols of Clay—F. P. L. 11-21-20
 If I Were King—Fox 7-4-20
 If My Country Should Call—Red F. 9-7-16
 If Only Jim—Univ 2-27-21
 If Women Only Knew—R. C. 5-29-21
 I'll Get Him Yet—Prmt 5-25-19
 Illustrious Prince, The—R. C. 11-16-19
 I Love You—Kay Bee-Tri. 1-10-18
 Image Maker, The—Thanhouser-Paths. 1-11-17
 I'm Glad My Boy Grew up to be a Soldier
 —Selig 12-16-15
 Immediate Lee—American-Mutl 11-16-16
 Immigrant, The—Lasky 12-23-15
 Immortal Flame, The—Ivan 3-2-16
 Impossible Susan—American-Mutl 7-28-18
 Imposter, The—Empire-Mutl 1-31-18
 In Again—Out Again—Fairbanks-Arcraft 5-3-17
 In Bad—American-Mutl 2-14-18
 Incorrigible Dukane, The—F. P. L.-Prmt. 9-9-15
 Indiscreet Corinne—Tri 11-8-17
 Indiscretion—Vita 1-18-17
 Inevitable, The—Erbograph-Art 4-12-17
 Infatuation—American-Mutl 9-9-15
 Inferior Sex, The—1st Natl 5-9-20
 In Folly's Trail—Univ 8-22-20
 In for Thirty Days—Metro 2-2-19
 Inherited Passions—Hamilton-Wilcox 9-21-16
 In His Brother's Place—Metro 7-13-19
 In Honor's Web—Vita 11-9-19
 In Judgment of—Metro 8-25-18
 In Mizouri—F. P. L. 10-19-19
 Inner Shrine, The—Lasky-Prmt 8-2-17
 Inner Struggle, The—American-Mutl 6-22-16
 Inner Voice, The—American 3-28-20
 Inner Voice, The—Russian Art-Pathe. 2-14-18
 Innocence of Ruth, The—Edison-Kleine. 2-3-16
 Innocent—Astra-Pathe 1-17-18
 Innocent Lie, The—F. P. Prmt. 5-11-16
 Innocent Magdalene, An—Fine Arts-Tri. 6-8-16
 Innocent's Progress—Tri 4-4-18
 Innocent Sinner, The—Fox 8-9-17
 Inn of the Blue Moon, The—De Luxe-
 Sherry 8-18-18
 In Old Kentucky—1st Natl 12-28-19
 In Search of a Sinner—1st Natl 3-14-20

Inside of the Cup, The—F. P. L. 1-16-21
 Inside of the Lines—Pyramid-World. 9-1-18
 In Slumberland—Kay Bee-Tri 8-9-17
 Interloper, The—World 6-9-18
 International Marriage, An—Morosco-Prmt 8-3-16
 In the Diplomatic Service—Quality-Metro 10-26-16
 In the Hands of the Law—Balboa-Moss-
 St Rgt 4-19-17
 In the Palace of the King—Essanay-
 V.L.S.E. 10-7-15
 Intolerance 9-7-16
 Into the Primitive—Selig-V.L.S.E. 5-25-16
 Intrigue—Greater Vita 3-15-17
 Intrigue, The—Pallas-Prmt 9-28-16
 Invention of Isabel—American-Pathe. 4-6-19
 Invisible Divorce—National 8-8-20
 Invisible Enemy, The—E. K. O. Film Co. 4-20-16
 In Walked Mary—Pathe 2-29-20
 In Wrong—1st Natl 12-21-19
 Iron Heart, The—Peerless-World. 8-9-17
 Iron Rider—Fox 11-28-20
 Iron Ring, The—Peerless-World 8-9-17
 Iron Strain, The—N. Y. M. P. Metro. 10-12-16
 Iron Woman, The—Pop. P&P-Metro. 10-12-16
 Is Any Girl Safe—Anti-Vice M. P. 9-21-16
 Island of Desire, The—Fox 1-4-17
 Island of Surprise, The—Vita-V.L.S.E. 2-3-16
 Isle of Conquest—Selzk 11-9-19
 Isle of Life, The—Red F. 10-26-16
 Isle of Love, The—Gaugmont-Mutl. 5-18-16
 Isobel—Davis-St Rgt 12-5-20
 It Happened in Paris—Tyrad. 3-7-20
 It Might Happen to You—S. & E.-St Rgt 11-14-20
 It Pays to Advertise—F. P. L. 11-30-19
 It's a Bear—Tri 3-2-19
 It's a Great Life—Gwyn 9-5-20
 It's Easy to Make Money—Metro 7-20-19
 Ivory Snuff, The—World 9-16-15
 I Want to Forget—Fox 12-29-18
 I Will Repay—Vita 11-15-17

J

J'Accuse—Marc Klaw 5-15-21
 Jack and Jill—Morosco-Prmt 11-22-17
 Jack and the Beanstalk—Fox-Standard. 10-11-17
 Jack Knife Man—1st Natl 8-8-20
 Jack Straw—F. P. L. 4-3-20
 Jacques of the Silver North—Select. 6-8-19
 Jaffery—Frohman-International 9-14-16
 Jaguar's Claws, The—Lasky-Prmt 6-7-17
 Jaibird, The—F. P. L. 10-3-20
 Jane—Morosco-Prmt 12-9-15
 Jane Goes a-Wooing—Prmt 1-12-19
 Japanese Nightingale, A—Astra-Pathe 9-1-18
 Jealousy—Fox 11-23-16
 Jeanne Dore—Bluebird 1-20-16
 Jean of the Woods—World. 7-28-18
 Jenny Be Good—Rearlt. 5-16-20
 Jes' Call Me Jim—Gwyn 5-30-20
 Jewel in Pawn, A—Bluebird 4-19-17
 Jilted Janet—American-Mutl 2-28-18
 Jim Bludso—Fine Arts-Tri 2-1-17
 Jim Grimsby's Boy—Ince-Tri 10-19-16
 Jim the Penman—1st Natl 2-27-21
 Jinx—Gwyn 9-28-19
 Joan of Plattsburg—Gwyn 5-12-18
 Joan the Woman—F. P. L. 1-4-17
 Johanna Enlists—Arcraft 9-8-18
 John Needham's Double—Bluebird. 4-13-16
 Johnny Get Your Gun—Arcraft. 3-23-19
 Johnny-on-the-Spot—Metro 2-23-19
 John Petticoats—F. P. L. 11-23-19
 Jordan in a Hard Road—Fine Arts-Tri. 11-25-15
 Journey's End—World 5-19-18
 Joyous Liar, The—Pathe 12-14-19
 Joyous Troublemaker, The—Fox 6-20-20
 Jubile—Gwyn 12-14-19
 Jucklins—F. P. L. 12-26-20
 Judgment House, The—Blackton-Prmt. 11-29-17
 Judge Not—Univ 9-16-15
 Judith of the Cumberland—Signal-Mutl 8-10-16
 Judy of Rogue's Harbor—Rearlt. 2-8-20
 Jules of the Strong Heart—Lasky-Prmt. 1-24-18
 Jungle Child, The—Ince-Tri. 9-14-16
 Jungle Trail, The—Fox 4-13-19
 Jury of Fate, The—Rolle-Metro. 8-16-17
 Just a Woman—Steger-St Rgt. 5-2-18
 Just Out of College—Gwyn 2-13-21
 Just Pals—Fox 11-21-20
 Just Sylvia—World 11-24-18

	K	Review Date
Kaiser, The—The Beast of Berlin—Amer-ican-Mutl	3-14-18	
Kaiser's Finish, The—Warner-St Rgt	12-15-18	
Kaiser's Shadow, The—Prmt	6-23-18	
Kazan—Export & Import-St Rgt	2-20-21	
Keeping Up With Lizzie—Hdkns	5-15-21	
Keep Moving—Kleine-Edison	11-25-15	
Keep to the Right—See "Who's Your Brother"		
Keith of the Border—Tri	3-7-18	
Kennedy Square—Vita-V.L.S.E.	2-17-16	
Kentuckians, The—F. P.-L.	2-13-21	
Kentucky Cinderella, A—Bluebird	6-28-17	
Kentucky Colonel—Hdkns	9-19-20	
Key to Power, The—Educ	12-15-18	
Kick In—Astra-Pathe	1-11-17	
Kid, The—Vita-V.L.S.E.	8-21-16	
Kid, The—1st Natl	1-16-20	
Kidder & Ke—Diando-Pathe	6-9-18	
Kid is Clever, The—Fox	6-30-18	
Kildare of Storm—Metro	9-29-18	
Killer, The—Pathe	1-30-21	
Kingdom of Love, The—Fox	1-10-18	
Kingdom of Youth, The—Gwyn	10-13-18	
King Lear—Thanhouser-Pathe	12-14-16	
King of Diamonds, The—Vita	10-13-18	
King Queen Joker—F. P.-L.	6-5-21	
King's Game, The—Pathe-Gold Rooster	1-13-16	
King Spruce—Hdkns	3-20-20	
Kinkain, Gambler—Red F	11-30-16	
Kismet—R.C.	10-31-20	
Kiss for Susie, A—Morosco-Prmt	9-27-17	
Kiss of Hate, The—Rolf-Metro	4-13-16	
Kiss or Kill—Univ	11-24-18	
Kitty Mackay—Greater Vita	2-22-17	
Knickerbocker Buckaroo, The—Artaft	6-1-19	
Knife, The—Select	2-21-18	
Knight of the Range, A—Red F-Univ	2-3-16	
Knights of the Square Table—Conquest-Edison-K.E.S.E.	7-26-17	
Know Your Man—Fox	3-20-21	
Kultur—Fox	9-22-18	

L

La Belle Russe—Fox	9-21-19
Labyrinth, The—Equitable	12-23-15
Lad and the Lion, The—Selig-K.E.S.E.	5-24-17
Ladder of Lies, The—F.P.-L.	7-11-20
Lady Barnacle—Rolf-Metro	6-21-17
Lady in Love, A—F. P.-L.	5-23-20
Lady of Red Butte, The—Prmt	5-25-19
Lady of the Dugout, The—Jennings-Shipman	10-13-18
Lady of the Photograph, The—Edison-K.E.S.E.	9-16-17
Lady Rose's Daughter—F. P.-L.	9-5-20
Lady's Name, A—Select	12-15-18
Lady Windemere's Fan—Tri	6-8-19
Lafayette, We Come!—Affiliated	9-15-18
Lahoma—Pathe	8-29-20
Lair of the Wolf, The—Butterfly	9-6-17
La La Lucille—Univ	7-18-20
Lamb, The—Fine Art-Tri	9-30-15
Lampighter, The—Fox	4-10-21
Land Just Over Yonder, The—Dudley-Unity-St Rgt	10-26-16
Landloper, The—Yorke-Metro	4-18-18
Land of Jazz—Fox	1-16-21
Land of Long Shadows—Essy-K.E.S.E.	6-28-17
Land of Promise, The—F.P.-L-Prmt	12-20-17
Landon's Legacy—Univ	12-30-15
L'Apache—F.P.-L.	12-14-19
Lasca—Univ	11-23-19
Lash, The—Lasky-Prmt	10-12-16
Lash of Power, The—Bluebird	11-8-17
Last Act, The—Kay Bee-Tri	3-16-16
Last Card, The—Metro	5-22-21
Last Man, The—Greater Vita	10-26-16
Last of His People, The—Selzk	12-21-19
Last of the Carnabys, The—Astra-Pathe	8-9-17
Last of the Duanes, The—Fox	10-5-19
Last of the Ingrams, The—Ince-Tri	2-15-17
Last of the Mohicans—Assoc. Prod.	11-28-20
Last Rebel, The—Tri	6-9-18
Last Straw, The—Fox	2-1-20
La Tosca—Prmt	4-18-18
Laughing Bill Hyde—Gwyn	9-29-18
Lavender and Old Lace—Hdkns	5-1-21
La Vie De Boheme—Brady-World	6-15-15
Law Decides, The—Vita-V.L.S.E.	4-27-16

Lawless Love—Excel-Fox	9-8-18
Law of Compensation, The—Schenck-Selzk	4-26-17
Law of Nature, The—Fischer-Arrow	1-19-19
Law of the Great Northwest, The—Tri	4-25-18
Law of the Land, The—Lasky-Prmt	8-23-17
Law of the North, The—Edison-K.E.S.E.	4-5-17
Law of the North, The—Ince-Prmt	9-15-18
Law of the Yukon—Reartl	9-19-20
Law's Outlaw, The—Kay Bee-Tri	1-10-18
Law That Failed, The—Apollo-Art	3-29-17
Law Unto Herself, A—Paralta-Hdkns	8-18-18
Law Unto Himself, A—Horsley-Mutl	3-2-16
Leap to Fame, A—Peerless-World	5-2-18
Learnin' of Jim Benton, The—Tri	12-20-17
Leave it to Me—Fox	5-2-20
Leave it to Susan—Gwyn	6-1-19
Lend Me Your Name—Yorke-Metro	6-2-18
Leopard's Bride, The—Horsley-Mutl	4-20-16
Leopard Women—Assoc. Prod.	10-17-20
Les Misrables—Fox	1-10-18
Less Than Kin—Prmt	7-21-18
Less Than the Dust—Pickford-Artaft	11-9-16
Lest We Forget—Metro	2-21-18
Let Katy Do It—Tri	12-16-15
Let's Be Fashionable—F. P.-L.	6-20-20
Let's Get a Divorce—F. P.-L-Prmt	5-2-18
Liar, The—Fox	9-1-18
Liberator, The—Raver	12-1-18
Libertine, The—Triumph - Mammouth-St Rgt	11-16-16
Liberty Loan Films	9-22-18
Lie, The—Prmt	4-18-18
Lieut. Danny, U. S. A.—Ince-Tri	8-10-16
Life—F. P.-L.	11-14-20
Life Line, The—F. P.-L.	10-12-19
Life Mask, The—1st Natl	4-18-18
Life of the Party—F. P.-L.	12-1-20
Life of Honor—Graphic-St Rgt	4-11-18
Life's Blind Alley—American-Mutl	2-17-16
Life's Shadows—Columbia-Metro	10-19-16
Life's Twist—R.C.	7-25-20
Life's Whirlpool—World	1-20-16
Life's Whirlpool—Rolf-Metro	10-18-17
Lifted Veil, The—Rolf-Metro	9-13-17
Lifting Shadows—Pathe	3-28-20
Light, The—American-Mutl	9-14-16
Light, The—Fox	1-12-19
Light at Dust, The—Lubin-V.L.S.E.	8-3-16
Light of Happiness, The—Columbia-Metro	9-14-16
Light of Victory, The—Bluebird	3-2-10
Light of Western Stars, The—Sherman-United	9-15-18
Light that Failed, The—Thanhouser-Pathe	11-2-16
Lights of New York, The—Vita-V.L.S.E.	6-1-16
Light Within, The—1st Natl	2-21-18
Light Woman—Pathe	9-26-20
Lily and the Rose, The—Fine Arts-Tri	11-18-15
Limousine Life—Tri	2-7-18
Lincoln Cycle, The—Charter-St Rgt	6-7-17
Lincoln Highwayman, The—Fox	1-4-20
Lion and the Mouse, The—Vita	2-16-19
Little American, The—Pickford-Artaft	7-12-17
Little Boy Scout, The—F. P.-L-Prmt	7-12-17
Little Brother, The—Ince-Tri	2-22-17
Little Brother of the Rich, A—Univ	9-16-15
Little Brother of the Rich, A—Univ	6-29-19
Little Diplomat, The—Diando-Pathe	5-25-19
Little Cafe, The—Pathe	6-6-20
Little Clown—Reartl	4-10-21
Little Duchess—Peerless-World	8-30-17
Little Eve Edgerton—Bluebird	8-10-16
Little Fool, The—Metro	3-13-21
Little 'Fraid Lady, The—R.C.	1-23-21
Little Girl Next Door, The—Marketed-St Rgt	7-20-20
Little Grey Mouse—Fox	10-21-16
Little Gypsy—Fox	10-21-15
Little Home Nurse—Showman-Educ	1920
Little Intruder, The—World	3-30-19
Little Lady Eileen—F. P.-Prmt	8-17-16
Little Liar, The—Fine Arts-Tri	8-31-16
Little Lost Sister—Selig-K.E.S.E.	3-22-17
Little Modemobile—World	9-30-15
Little Mary Sunshine—Balboa-Pathe	4-20-16
Little Meera's Romance—Fine Arts-Tri	3-23-16
Little Miss Fortune—Erbograph-Art	5-10-17
Little Miss Happiness—Fox	9-31-16
Little Miss Hover—Prmt	12-29-18
Little Miss No Account—Vita	4-25-18

	Review Date
Little Miss Nobody—Bluebird	4-26-17
Little Miss Rebellion—F. P.-L.	9-26-20
Little Miss Optimist—Morosco-Prmt	9-6-17
Little Orphan, The—St Rgt	3-2-16
Little Orphan, The—Astra-Pathe	6-21-17
Little Patriot, The—Diando-Pathe	11-22-17
Little Pirate, The—Butterfly	9-13-17
Little Princess, The—Pickford-Artcraft	11-22-17
Little Red Decides—Tri	2-28-18
Little Runaway, The—Vita	5-12-18
Little Savage, The—Bluebird	3-2-19
Little School Ma'm, The—Fine Arts-Tri.	7-6-16
Little Shepherd of Bargain Row, The—Essanay-V.L.S.E.	5-4-16
Little Shoes—Essanay-K.E.S.E.	1-25-17
Little Sister of Everybody, A—Anderson-Brunton-Pathe	6-23-18
Little Terror, The—Bluebird	8-2-17
Little Wanderer, The—Fox	8-15-20
Live and Let Live—R.-C.	5-29-21
Live Sparks—Hdksn	1-25-20
Loaded Dice—Astra-Pathe	2-14-18
Locked Heart, The—Horkheimer-Genl.	8-11-18
Locked Lips—Univ	4-18-20
Lombardi, Ltd.—Metro	9-28-19
Lone Hand, The—Alexander-St. Rgt.	4-11-20
Lonely Woman, The—Tri.	5-2-18
Lonesome Chap, The—Pallas-Prmt	4-19-17
Lone Wolf, The—Brenon-Seizk	7-12-17
Lone Wolf's Daughter, The—Hdksn	12-14-19
Long Lane's Turning, The—Nat'l-R.-C.—Ex. Mutl	2-16-19
Long Trail, The—F.-P.-Prmt	9-13-17
Loot—Univ	10-5-19
Lord and Lady Algy—Gwyn	9-1-19
Lords of High Decision, The—Univ-Fed F.	3-2-16
Lorelei of the Sea, The—Hansen-Marine-St. Rgt	9-6-17
Lost and Won—Lasky-Prmt	1-25-17
Lost Battalion, The—McManus	7-6-19
Lost Bridegroom, The—F.-P.-Prmt	3-30-16
Lost in Transit—Morosco-Prmt	9-13-17
Lost Money—Fox	12-7-19
Lost Princess, The—Fox	11-2-19
Lost Romance—F. P.-L.	5-15-21
Lost Sentence, The—Edison-K.E.S.E.	1-4-17
Lottery Man, The—F. P.-L.	10-19-19
Lottery Man, The—St. Rgt	2-17-16
Louisiana—Prmt	7-27-19
Love—Assoc-Prod	12-5-20
Love Aflame—Red F.	1-25-17
Love and Hate—Fox	11-23-16
Love and the Woman—World	6-22-19
Love Auction, The—Fox	2-9-19
Love Brokers, The—Tri.	4-18-18
Love Burglar, The—Prmt	8-3-19
Love Call, The—Nat'l-R.-C.—Exb. Mutl.	4-27-19
Love Cheat, The—Capellani-Pathe	8-10-19
Love Defender, The—World	3-23-19
Love Expert, The—1st Natl.	5-2-20
Love Flower, The—Un Art.	8-29-20
Love Girl, The—Bluebird	6-29-16
Love, Honor and Behave—1st Natl.	3-20-21
Love, Honor and Obey—Metro	9-5-20
Love in a Hurry—World	1-19-19
Love Insurance—F. P.-L.	9-28-19
Love Letters—Ince-Prmt	12-27-17
Love Liar, The—Horsley-Mutl.	3-30-16
Love Light, The—Un Art	1-16-21
Lovely Mary—Rolfé-Metro	3-23-16
Love Madness—Hdksn	8-8-20
Love Mask, The—Lasky-Prmt	4-20-16
Love Me—Ince-Prmt	3-28-18
Love or Justice—Ka Bee-Tri.	6-14-17
Love's Battle—Clark-Cornelius—St. Rgt.	9-12-20
Lovers of Letty, The—Gwyn	2-15-20
Love Special, The—F. P.-L.	3-27-21
Love Without Question—Jans	4-3-20
Lone Ranger, The—Fox	6-29-19
Love is Love—Fox	8-10-19
Love's Conquest—F. P.-Prmt	6-2-18
Love's Crucible—Brady-World	2-17-16
Love's Flame—Fidelity St. Rgt	6-13-20
Love's Lariat—Bluebird	7-27-16
Love's Law—Fox	4-5-17
Love's Law—Mutl	9-8-18
Love's Pilgrimage to America—Univ.	1-6-16
Love's Prisoner—Tri	5-25-19

	Review Date
Love's Sacrifice—Ambrosio	4-6-16
Love Sublime, A—Fine Arts-Tri.	3-22-17
Love Swindle, The—Bluebird-Univ.	8-18-18
Love that Dares, The—Fox	4-20-19
Love Trail, The—Pathe-Gold Rooster	1-27-16
Love Watches—Vita	7-21-18
Love's Loyalty—Ore-Bernstein-St. Rgt.	11-1-17
Luck and Luck—Fox	2-2-19
Luck in Pawn—F. P.-L.	12-21-19
Luck of Geraldine Laird—R.-C.	2-1-20
Luck of the Irish, The—Realt	1-25-20
Lure of Alaska, The—Educ.	7-27-16
Lure of Ambition—Fox	11-16-19
Lure of Crooning Water—Stoll	1-16-21
Lure of Egypt—Pathe	1920
Lure of Heart's Desire, The—Pop. P. & P. Metro	1-20-16
Lure of Luxury, The—Bluebird-Univ	10-13-18
Lure of the Orient, The—Aywon-St. Rgt.	1920
Lure of Youth—Metro	1-16-21
Lust of the Ages, The—Ogden-St. Rgt.	8-23-17
Lydia Gilmore—F. P.-Prmt	12-30-15
Lying Lips—Assoc-Prod	2-13-21
Lying Lips—American-Mutl	5-4-16

M	
Macbeth—Reliance	6-8-16
Maciste—Itala Film	9-9-15
Madame Bo Peep—May Bee-Tri.	5-24-17
Madame Butterfly—F. P.-Prmt	11-11-15
Madame Du Barry—Fox	1-31-18
Madame Jealousy—F. P.-Prmt	2-7-18
Madame Peacock—Metro	10-10-20
Madame Presidents—Morosco-Prmt	2-17-16
Madame Sherry—Hoffman-St. Rgt.	9-13-17
Madame Sphinx—Tri	6-9-18
Madame X—Gwyn	10-3-20
Madam Spy—Butterfly-Univ	1-10-18
Madam Who?—Paralta	1-3-18
Madcap Madge—Kay Bee-Tri	7-5-17
Made in America—Hdksn-Pathe	2-9-19
Made in Heaven—Gwyn	5-1-21
Mad Lover, The—Rapf-Pathe	8-2-17
Mad Marriage—Univ	2-6-21
Madness of Helen, The—Paragon-Brady-World	11-9-16
Madonnas and Men—Jans	6-20-20
Maelstrom, The—Vita	6-28-17
Magda—C.K.Y.—Select	10-18-17
Magdalen of the Hills, A—Rolfé-Metro	4-19-17
Maggie Pepper—Prmt	2-16-19
Magic Cup, The—Realt	5-2-21
Magic Eye, The—Bluebird	4-25-18
Magic Toy Maker, The—K. & R. Folm Co.	12-2-15
Magnificent Brute—Univ	3-20-21
Magnificent Meddler, The—Vita	6-7-17
Maid of Belgium, The—Peerless-World	10-25-17
Maid o' the Storm—Brunton-Pathe	7-21-18
Mainspring, The—Red F.	11-30-16
Majesty of the Law, The—Bosworth-Prmt.	9-9-15
Making of Magdalene, The—Morosco-Prmt.	6-8-16
Male and Female—F. P.-L.	11-30-19
Mamma's Affair—1st Natl	2-6-21
Man Above the Law, The—Tri.	1-3-18
Man and Beast—Butterfly-Univ	7-19-17
Man and His Angel—Triumph-Equitable	3-16-16
Man and His Money, A—Gwyn	4-27-19
Man and His Soul, A—Quality-Metro.	2-24-16
Man and His Woman—Pathe	7-18-20
Man and the Woman, A—U. S. Amus-Art.	3-29-17
Man Behind the Curtain, The—Vita-V.L.S.E.	6-22-16
Man Beneath, The—Haworth-R.-C.—Exh-Mutl	7-13-19
Mandarin's Gold—World	2-16-19
Man from Bitter Roots, The—Fox	7-6-16
Man from Montana, The—Butterfly	11-29-17
Man from Nowhere, The—Arrow-St. Rgt.	1920
Man from Nowhere, The—Red F.-Univ.	6-8-16
Man from Painted Post, The—Fairbanks-Aircraft	10-4-17
Man Hater, The—Eastern Tri	10-25-17
Manhattan Knight, A—Fox	3-21-20
Manhattan Madness—Fine Arts-Tri	9-21-16
Man Hunt, The—World	6-23-18
Man Hunter, The—Fox	2-23-19
Man Inside, The—Univ	1-20-16
Man in the Open, A—United	3-9-19

Review Date

Man of Bronze, The—World12-15-18
 Man of Mystery, The—Vita1-25-17
 Man of Shame, The—Univ10-4-15
 Man of Sorrow, A—Fox4-27-16
 Man of the Forest—Hdksn5-22-21
 Man's Country—Winsome-R.-C.-Exh. Mutl.7-6-19
 Man's Desire—R.-C.-Ex Mutl7-13-19
 Man's Fight, A—United8-17-19
 Man's Making, A—Lubin12-23-15
 Man's Man, A—Paralto-Tri9-20-17
 Man's Woman, A—Peerless-Brady-World.....3-29-17
 Man's World, A—Metro7-7-18
 Man Tamer, The—Univ6-5-21
 Man There Was—Radeisoul2-29-20
 Mantle of Charity—American-Pathe9-29-18
 Man Trail, The—Essanay-V.L.S.E.9-23-15
 Man Trap, The—Bluebird11-1-17
 Man Who Could Not Beat God, The—Vita
 V.L.S.E.11-4-15
 Man Who Dared—Fox8-8-20
 Man Who Forgot, The—Brady-World1-18-17
 Man Who Had Everything—Gwyn1920
 Man Who Lost Himself, The—Selzk6-6-20
 Man Who Made Good, The—Fine Arts-
 Tri5-3-17
 Man Who Stayed at Home, The—Metro6-15-19
 Man Who Stood Still, The—Brady-World.10-19-16
 Man Who Took a Chance, The—Bluebird.2-8-17
 Man Who Turned White, The—Superior-
 R.-R.-Ex Mutl6-8-19
 Man Who Was Afraid, The—Essanay-
 K.E.S.E.7-19-17
 Man Who Woke Up, The—Tri6-9-18
 Man Who Won, The—Vita6-29-19
 Man Who Would Not Die, The—American-
 Mutl9-7-16
 Man Who Wouldn't Tell, The—Vita12-8-18
 Man-Woman-Marriage—1st Natl1-16-20
 Manx Man, The—Tucker-Cosmofotofilm.4-12-17
 Marble Heart, The—Fox3-16-16
 Marcellini Millions, The—Morosco-Prmt.5-10-17
 Marie, Ltd.—Select3-30-19
 Marie Rosa—Lasky-Prmt5-4-16
 Mariettes, The—C.K.Y.—Select2-14-18
 Marked Men—Univ12-21-19
 Market of Souls, The—F. P. L.9-21-19
 Mark of Cain, The—Red F8-24-16
 Mark of Cain, The—Astra-Pathe11-1-17
 Mark of Vain Desire, The—Ince-Tri.5-18-16
 Mark of Zorro—Un Art12-5-20
 Marooned Hearts—Selzk10-17-20
 Marriage—Keeney-Sherry11-24-18
 Marriage for Convenience—Keeney-Sherry 2-23-19
 Marriage Lie, The—Bluebird4-25-18
 Marriage of Kitty, The—Lasky-Prmt.9-9-15
 Marriage of Molly O, The—Fine Arts-Tri 7-27-16
 Marriage of Wm. Ashe—Metro1-23-21
 Marriage Pit, The—Univ10-3-20
 Marriage Price, The—Artraft3-30-19
 Marriage Ring, The—Ince-Prmt9-8-18
 Marriages Are Made—Excel-Fox10-13-18
 Marriage Speculation, The—Vita12-13-17
 Married in Haste—Fox4-6-19
 Married Life—Sennett6-27-20
 Martyrdom of Phillip Stroh, The—Edison-
 Prmt11-30-16
 Martyrs of the Alamo, The—Griffith-Fine
 Arts-Tri11-4-15
 Mary Ellen Comes to Town—F.P.-L.3-28-20
 Mary Jane's Pa—Vita8-23-17
 Mary Lawson's Secret—Thanhouser-Pathe 3-22-17
 Mary Moreland—Powell-Mutl8-16-17
 Mary Regan—Mayer-1st Natl5-11-19
 Mary's Ankle—F.P.-L.3-7-20
 Mask, The Exp & Imp-St Rgt.3-13-21
 Mask, The—Tri9-1-18
 Masked Heart, The—American-Mutl.7-19-17
 Masked Rider, The—Quality-Metro6-22-16
 Masque of Life, The—Foreign-St Rgt.11-2-16
 Masqueraders, The—F.P.-Prmt11-4-15
 Master Man, The—Keenan-Pathe5-11-19
 Master Mind, The—1st Natl9-19-20
 Master of His Home—Kay Bee-Tri.8-23-17
 Master Passion, The—K.E.S.E.1-11-17
 Master Shakespeare, Strolling Player—
 Thanhouser-Mutl4-20-16
 Mate of the Sally Ann, The—Amer-Mutl. 12-6-17
 Maternal Spark, The—Tri12-13-17
 Maternity—Peerless-Brady-World5-24-17

Review Date

Mating, The—Vita10-6-18
 Mating of Marcella, The—Ince-Prmt.5-19-18
 Matrimaniac, The—Fine Arts-Tri.12-14-16
 Matrimonial Martyr, A—Balboa-Pathe.6-22-16
 Matrimony—Ince-Tri11-4-15
 May Blossom—Astra-Pathe3-22-17
 Mess Me and Captain Kidd—World11-16-19
 Me an' Me Pal—English-Red F.2-8-17
 Measure of a Man, The—Bluebird11-16-16
 Mediator, The—Fox11-23-16
 Medicine Bend—Signal-Mutl6-15-16
 Medicine Man, The—Tri11-8-17
 Melissa of the Hills—Amer-Mutl.7-26-17
 Men—Bacon-Backer-Foursquare5-26-18
 Menace, The—Vita1-24-18
 Menace of the Mute, The—Pathe Gold
 Rooster11-11-15
 Men of the Desert—Essanay-Perfection. 10-4-17
 Men She Married, The—Peerless-Brady-
 World11-23-16
 Men Who Have Made Love to Me—Es-
 sanay-Perfection1-17-18
 Men, Women and Money—Prmt.6-22-19
 Merely Mary Ann—Fox2-24-16
 Merely Players—World8-25-18
 Merry Go Round, The—Fox9-28-19
 Message from Mars—Metro3-27-21
 Mexico Today—Educa6-23-18
 Mice and Men—F.P.-Prmt1-13-16
 Mickey—Western Import8-4-18
 Microbe, The—Metro7-20-19
 Microscope Mystery, The—Fine Arts-Tri 11-2-16
 Mid Channel—Equity9-19-20
 Midnight Bride, The—Vita2-1-20
 Midnight Gambols—Pioneer6-27-20
 Midnight Madness—Bluebird6-2-18
 Midnight Romance, A—Mayer-1st Natl. 3-16-19
 Midnight Stage, The—Anderson-Bruton-
 Pathe1-5-19
 Midnight Trail, The—Amer-Mutl3-14-18
 Midsummer Madness—F.P.-L12-12-20
 Might and the Man—Fine Arts-Tri.5-17-17
 Mile of the Beanstalk—Diando-Pathe. 11-24-18
 Mile-a-Minute Kendall—Lasky-Prmt5-12-18
 Milestones—Gwyn9-12-20
 Millionaire Kid, The—Vita-V.L.S.E.4-20-16
 Millionaire Pirate, The—Bluebird2-16-19
 Millionaire's Double, The—Rolf-Metro.5-10-17
 Million a Minute, A—Quality-Metro5-18-16
 Million for Mary, A—Amer-Mutl8-17-16
 Millionaire Vagrant, The—Tri5-24-17
 Mill On the Floss, The—Mutl12-23-15
 Mind the Paint Girl—1st Natl.11-30-19
 Mints of Hell, The—Hampson-RC-Ex-
 Mutl6-1-19
 Miracle Man, The—Prmt-Artcraft8-31-19
 Miracle of Life, The—Amer-Mutl11-25-15
 Miracle of Love, The—F.P.-L.12-28-19
 Miracle of Manhattan, The—Selzk5-8-21
 Miracle of Money, The—Pathe5-2-20
 Mirror, The—Powell-Mutl5-31-17
 Mischief Maker, The—Fox11-30-16
 Misfit Earl, The—Gwyn11-16-19
 Misfit Wife—Metro7-18-20
 Misleading Lady—Gwyn12-19-20
 Misleading Lady, The—Essanay-V.L.S.E. 1-27-16
 Misleading Widow—F.P.-L.9-7-19
 Miss Adventure—Fox4-27-19
 Miss Ambition—Vita12-1-18
 Miss Crusoe—World10-5-19
 Miss Dulcie from Dixie—Vita3-23-19
 Miss George Washington—F.P.-Prmt11-30-16
 Miss Hobbs—Reart6-20-20
 Missing—Blackton-Prmt6-2-18
 Missing Links, The—Tri12-23-15
 Miss Innocence—Fox7-21-18
 Miss Jackie of the Army—Amer-Mutl.12-20-17
 Miss Jackie of the Navy—Pollard-Mutl. 12-14-16
 Miss Petticoats—Brady-World7-27-16
 Miss Robinson Crusoe—Rolf-Metro8-9-17
 Mister Forty-Four—Yorke-Metro9-21-16
 Mistress of Shenstone—R.C.3-20-21
 Mixed Blood—Red F1-4-17
 M'Liss—Pickford-Artcraft5-2-18
 Mlle. Paulette—Tri5-19-18
 Modern Cinderella—Fox1-11-17
 Modern Husbands—Natl.-R.C.-Ex. Mutl6-1-19
 Modern Life—Murray-Univ9-8-18
 Modern Musketeer, A—Artcraft1-3-18

	Review Date
Modern Monte Cristo, A—Pathe	1-25-17
Modern Thelma, A—Fox	4-20-16
Molly and I—Fox	3-21-20
Mollycoddle, The—Un Art.	6-20-20
Molly Go Get 'Em—Amer-Mutl.	1-17-18
Molly Make-Believe—F.P.-Prmt	4-20-16
Molly of the Follies—Amer-Pathe	2-2-19
Moment Before, The—F.P.-Prmt.	5-11-16
Money Changers—Pathe	10-31-20
Money Corral, The—Arcraft	4-27-19
Money Isn't Everything—Amer-Pathe.	10-6-18
Money Mad—Gwyn	9-22-18
Money Madness—Butterfly-Univ	6-7-17
Money Magic—Vita	2-1-17
Money Master, The—Kleine-Edison	9-16-15
Moon Madness—R.C.	8-1-20
Moonshine Trail, The—Pathe.	10-26-19
Moral Code, The—Erbograph-Art	3-9-17
Moral Courage—Peerless-Brady-World	5-24-17
Moral Deadline, The—World	2-16-19
Moral Deadliness—World	2-16-19
Moral Fabric, The—Tri-Kay Bee	3-16-16
Moral Law, The—Fox	3-21-18
Morals of Hilda, The—Red F.	12-21-16
Moral Suicide—Graphic-St Rgt	3-28-18
More Deadly Than the Male—F.P.-L.	12-14-19
Mother and the Law—Griffith	9-7-19
Mother and the Law, The—Super-Art.	11-1-18
Mother Eternal—Graphic-St Rgt	4-24-21
Mother of His Children—Fox	4-11-20
Mothers of Men—Republic.	3-7-20
Mother O' Mine—Assoc. Prod.	6-5-21
More Excellent Way, The—Greater Vita.	3-29-17
More Trouble—Anderson-Brunton-Pathe	6-2-18
More Truth Than Poetry—Pop. P.&P-Met.	11-1-17
Morgan's Raiders—Bluebird	2-21-18
Mormon Raid, The—Hiller & Wilk-Fried- man-St Rgt	2-22-17
Morok—Hesperia-St Rgt	2-7-18
Mortal Sin, The—Columbia-Metro	3-15-17
Mortgaged Wife, The—Phillips-Univ.	6-30-18
Mortmain—Vita-V.L.S.E.	9-9-15
Moth, The—Schenck-Select	10-11-17
Mother—Tucker-McClure-St Rgt	11-8-17
Mother, I Need You—Castleton-Shipman	10-22-18
Mother O' Mine—Bluebird	9-6-17
Mother's Ordeal, A—Van Dyke-Art	5-10-17
Mother's Secret, A—Fox	12-23-15
Mother's Secret, A—Bluebird	4-25-18
Mother's Sin, A—Vita	2-7-18
Mountain Dew—Tri	9-20-17
Mountain Woman—Fox	2-6-21
Mr. Fix-It—Fairbanks-Artcraft	4-25-18
Mr. Goode the Samaritan—Tri-Fine Arts	5-25-16
Mr. Crex of Monte Carlo—Lasky	12-16-15
Mr. Logan, U. S. A.—Victory-Fox	9-15-18
Mr. Opp—Bluebird	8-23-17
Mrs. Balfame—Powell-Mutl	4-19-17
Mrs. Dane's Defense—F.P.-Prmt	1-10-18
Mrs. Leflingswell's Boots—Selzk-Select	9-2-18
Mrs. Slacker—Astra Pathe	3-28-18
Mrs. Temple's Telegram—F.P.-L.	5-16-20
Mrs. Wiggs of the Cabbage Patch—Prmt	2-23-19
Mr. Wu—Stoll	12-26-20
Mummy and the Humming Bird, The—F. P.-Prmt	11-18-15
Mutiny—Bluebird	3-15-17
Mutiny of the Elsinore—Metro	7-25-20
My Country First—Terriss-Unity	5-18-16
My Cousin—Arcraft	12-1-18
My Four Years in Germany—St Rgt.	3-21-18
My Husband's Other Wife—Pathe.	12-21-19
My Lady, Incog—F.P.-Prmt.	1-27-16
My Lady's Garter—F.P.-L.	3-21-20
My Lady's Latch Key—1st Natl	3-20-21
My Lady's Slipper—Vita-V.L.S.E.	1-20-16
My Little Boy—Bluebird	12-13-17
My Little Sister—Fox	6-15-19
My Madonna—Pop P&P-Metro	11-11-15
My Official Wife—Greater Vita	12-7-16
My Old Dutch—London Univ	11-18-15
My Own United States—Frohman-St Rgt.	1-24-18
My Partner—Mutl	3-23-16
Mysteries of Myra, The—Internatl	6-1-16
Mysteries of Myra, The—Wharton-Intl.	4-27-16
Mysterious Client, The—Astra-Pathe	5-12-18
Mysterious Miss Terry, The—F.P.-Prmt	8-30-17
Mysterious Mrs. M., The—Bluebird.	1-25-17
Mysterious Mr. Tiller, The—Bluebird.	9-20-17

	Review Date
Mystery of No. 47, The—Selig-K.E.S.E.	6-7-17
Mystery of the Yellow Room, The—Rlrt	10-26-19
Mystic Faces—Tri	9-8-18
Mystic Hour, The—Apollo-Art.	5-24-17
My Unmarried Wife—Bluebird	12-20-17
My Valet—Keystone-Tri	9-30-15

N

Naked Hearts—Bluebird	5-18-16
Nancy Comes Home—Tri	4-4-18
Nancy's Birthright—Signal-Mutl	5-25-16
Nanette of the Wilds—F.P.-Prmt	11-30-16
Narrow Path, The—Red F.	8-31-16
Narrow Trail, The—Hart-Artcraft	1-10-18
Natural Law, The—France-Films-St Rgt.	11-15-17
Nature Man, The—Univ	11-4-15
Naughty! Naughty!—Ince-Prmt	4-11-18
Naulahka—Astra-Pathe	2-14-18
Nearly a King—F.P.-Prmt	2-17-16
Nearly Married—Gwyn	12-6-17
Nedra—Jose-Pathe Gold Rooster	11-18-15
Ne'er-Do-Well, The—Selig	2-17-16
Neglected Wives—Wistaria	4-25-20
Neighbors—World	8-4-18
Net, The—Thanhouser-Mutl	4-6-16
Never Say Quit—Fox	3-23-19
New Love for Old—Bluebird.	2-7-18
New Moon, The—Select	5-18-19
New York—Pathe	2-10-16
New York Idea, The—Reart	12-12-20
New York Luck—Amer-Mutl	12-27-17
New York Peacock, The—Fox	3-1-17
Night Out, A—Vita-V.L.S.E.	2-3-16
Night Workers, The—Essanay-K.E.S.E.	5-31-17
Nina, The Flower Girl—Fine Arts	1-11-17
Nine O'Clock Town, The—Ince	8-4-18
Nineteen and Phyllis—1st Natl	1-2-21
Nine-Tenths of the Law—Atlantic-St Rgt.	4-25-18
Ninety and Nine, The—Greater Vita.	12-21-16
Nobody's Kid—R.C.	1920
Nobody's Wife—Univ	3-7-18
No Children Wanted—Horkheimer	8-11-18
No-Good Guy, The—Tri-Ince	4-27-16
No Greater Love—Selig-V.L.S.E.	1-6-16
Nomads of the North—1st Natl	10-3-20
No Man's Land—Metro.	7-21-18
No Man's Woman—Assoc. Photoplay-St. Rgt	2-6-21
North Wind's Malice—Gwyn	10-24-20
Nothing But Lies—Metro	5-23-20
Not Guilty—Equitable	12-16-15
Not Guilty—1st Natl	1-16-21
Nothing But the Truth—Metro	1-11-20
Not My Sister—Ince-Tri	5-11-16
Notorious Gallagher or His Great Triumph —Columbia-Metro	6-1-16
Notorious Miss Lisle, The—1st Natl	8-22-20
Nugget Nell—New Art-Prmt	8-3-19
Number 17—Fox	1920
Number 99—Hdkns	5-23-20
Nurse Marjorie—Reart	3-28-20
Nut, The—Un Art	3-13-21
Nymph of the Woods, A—Vita.	9-8-18

O

Oakdale Affair, The—World	10-12-19
Oath, The—1st Natl	4-17-21
Ocean Waif, The—Internatl	11-16-16
Occasionally Yours—R.-C.	10-17-20
Officer 666—Gwyn	11-7-20
Offshore Pirate—Metro	2-13-21
Oh Boy—Capellani-Pathe	6-15-19
O, Henry Stories—Vita	3-22-17
Oh Johnny!—Betzwood-Gwyn	1-19-19
Oh Lady, Lady—Reart	12-26-20
Oldest Law, The—World	6-2-18
Old Fashioned Boy, An—F. P.-L.	11-7-20
Old Fashioned Young Man, An—Fine Arts Tri	5-3-17
Old Folks at Home—Fine Arts-Tri.	10-12-16
Old Hartwell's Cub—Tri	5-19-18
Old Heidelberg—Fine Arts-Tri	10-7-15
Old Homestead, The—F. P.-Prmt.	12-23-15
Old Lady 31—Metro	4-3-20
Old Maid's Baby, An—Diando-Pathe.	2-9-19
Old Swimmin' Hole, The—1st Natl	2-20-21
Old Wives for New—De Mille-Artcraft.	5-26-18
Oliver Twist—Lasky-Prmt	12-21-16
Oliver Twist, Jr.—Fox	3-13-21

Review Date

O'Malley of the Mounted—F. P. L. 2-13-21
 Once a Plumber—Univ 9-19-21
 Once to Every Man—Erolman-St Rgt. 2-9-19
 Once to Every Woman—Univ 10-3-20
 On Dangerous Ground—Brady-World 1-11-21
 One A. M.—Chaplin-Mutl 8-3-16
 One Day—B. S. Moss 2-24-16
 One Hour—Rapp-Hoffman-Foursquare 11-29-17
 One Hour Before Dawn—Pathe 7-18-20
 One Law for Both—Ivan-St Rgt. 5-10-17
 One Man in a Million—R. C. 1-16-21
 One Man Trail—Fox 3-27-21
 One Million Dollars—Rolf-Metro 12-2-15
 One More American—Lasky-Prmt 3-7-18
 One of Many—James-Metro 2-15-17
 One of the Finest—Gwyn 6-8-19
 One Shot Ross—Tri 10-11-17
 One Thing—At a Time O'Day—Metro 6-29-19
 One Thousand Dollars—Vita 7-7-18
 One Touch of Nature—Edison-K.E.S.E. 8-16-17
 One Touch of Sin—Fox 2-1-17
 One Woman, The—Dixon-Select 12-22-17
 One Week of Life—Gwyn 5-25-19
 Only Road, The—Metro 6-16-18
 On Record—Lasky-Prmt 3-1-17
 On the High Card—Arrow 1920
 On the Jump—Victory-Fox 10-6-18
 On the Level—Lasky-Prmt 11-1-17
 On the Quiet—Prmt 8-18-18
 On-the-Square Girl, The—Astra-Pathe 8-23-17
 On Trial—Essanay 6-21-17
 On With the Dance—F. P. L. 2-5-20
 Open Door, The—R.C. 10-19-19
 Open Places—Essanay-K.E.S.E. 8-23-17
 Open Your Eyes—Warner-St Rgt 7-6-19
 Opportunity—Metro 7-14-18
 Ordeal of Elizabeth, The—Vita-V.L.S.E. 5-18-16
 Ordeal of Rosetta, The—Select 7-21-18
 Orphan, The—Fox 5-2-20
 Other Man, The—Vita 2-7-18
 Other Man's Wife, The—Hall-Ind. 6-15-19
 Other Men's Daughters—Fox 7-7-18
 Other Men's Shoes—Pathe 1-18-20
 Other Men's Wives—Prmt 7-6-19
 Other People's Money—Thanhouser-Mutl 5-25-16
 Other Side of the Door, The—Mutl. 1-6-16
 Other Woman, The—Hdkns 4-3-21
 Our Better Selves—Astra-Pathe 7-13-19
 Our Little Wife—Gwyn 2-21-18
 Our Mrs. McChesney—Metro 8-25-18
 Our Navy—Prizma 6-23-18
 Outcast—Empire-Mutl 9-20-17
 Outcasts of Poker Flat, The—Univ 6-29-19
 Outing Chester Travelogues—Mutl. 7-7-18
 Out of a Clear Sky—Prmt 9-29-18
 Out of Darkness—Lasky-Prmt 9-16-15
 Out of the Chorus—Realrt 3-27-21
 Out of Luck—New Art-Prmt 8-31-19
 Out of the Drifts—F. P. Prmt 3-9-16
 Out of Dust—McCarthy-St Rgt 1-25-20
 Out of the Fog—Nazimova-Metro 2-9-19
 Out of the Night—Keeney-Sherry 10-23-18
 Out of the Shadow—Prmt 1-26-19
 Out of the Snow—Selzk 11-14-20
 Out of the Storm—Gwyn 6-20-20
 Out of the Wreck—Morosco-Prmt. 3-15-17
 Outsider, The—Rolf-Metro 11-22-17
 Outside the Law—Univ 1-9-21
 Outside Woman, The—Realrt 3-20-21
 Outwitted—Rolf-Metro 11-22-17
 Oval Diamond, The—Thanhouser-Mutl 2-17-16
 Overalls—American-Mutl 3-23-16
 Overland Red—Univ 2-15-20
 Over Night—World 12-16-15
 Over the Hill—Astra-Pathe 11-29-17
 Over the Hill to the Poorhouse—Fox 9-26-20
 Over the Top—Vita 4-4-18

P

Paddy O'Hara—Tri-Kay Bee 4-26-17
 Pagan Love—Hdkns 12-26-20
 Page Mystery, The—Peerless-Brady-World 5-3-17
 Paid in Advance—Univ 11-16-19
 Paid in Full—Prmt 3-2-19
 Pagan God—R. C. 8-17-19
 Painted Doll, The—Russian Art-Pathe 10-4-17
 Painted Lily, The—Horsley-Mutl 4-12-17
 Painted Lily, The—Tri 6-30-18
 Painted Lips—Star-Univ 2-14-18

Review Date

Painted Soul, The—Mutl 12-30-15
 Pair of Cupids, A—Metro 8-4-18
 Pair of Silk Stockings, A—Select 7-14-18
 Pair of Sixes, A—Essanay-Perfection 6-9-18
 Palace of Darkened Windows—Selzk 12-12-20
 Paliser Case, The—Gwyn 2-22-20
 Pals First—Yorke-Metro 10-6-18
 Panthea—Talmadge-Selzk 1-11-17
 Pants—Essanay-K.E.S.E. 9-20-17
 Paradise Garden—Yorke-Metro 10-11-17
 Parentage Message, A—Henley-Seng-St
 Rgt 6-14-17
 Paris Green—F.P.-L. 4-25-20
 Parisian Romance, A—Fox 1-20-16
 Parson of Panamint, The—Pallas-Prmt. 8-17-16
 Partners of Fate—Fox 2-20-21
 Partners of the Night—Gwyn 3-7-20
 Partners of the Tide—Hdkns 3-20-21
 Pasquale—Morosco-Prmt 5-18-16
 Passersby—Equitable 3-16-16
 Passers By—Pathe 6-20-20
 Passing of the Third Floor Back—Brenon-
 1st Natl 5-2-18
 Passion—1st Natl 10-10-20
 Passion—McClure-Seven Sins-Tri 3-1-17
 Passionate Pilgrim—F. P. L. 1-9-21
 Passion Flower, The—1st Natl. 4-10-21
 Passion Fruiti—Metro 1-30-21
 Passion's Playground—1st Natl 10-3-20
 Path She Chose, The—Univ 5-9-20
 Path to Happiness, The—Univ-Fed F. 2-3-16
 Patriot, The—Ince-Tri 8-17-16
 Patriotism—Brunton-Parakta 6-16-18
 Pawn of Fate, The—World 3-2-16
 Paws of the Bear—Kay Bee-Tri. 6-28-17
 Pay Day—Metro 6-2-18
 Paying His Debt—Tri 5-2-18
 Paying the Piper—F. P. L. 1-30-21
 Payment, The—Ince-Tri 7-13-16
 Peaceful Valley—1st Natl 10-17-20
 Peace of Roaring River, The—Gwyn 8-17-19
 Pearl of Paradise, The—Pollard-Mutl. 11-16-16
 Pearl of the Antilles, The—Terriss 9-30-15
 Pearl of the Army—Astra-Pathe 11-30-16
 Peack's Bad Boy—1st Natl 5-1-21
 Peck's Bad Girl—Gwyn 9-22-18
 Peddler, The—U. S. Amus-Art 8-16-17
 Peer Gynt—Morosco-Prmt 9-9-15
 Peggy—Kay Bee-Tri 1-20-16
 Peggy Does Her Darndest—Metro 2-23-19
 Peggy Leads the Way—American-Mutl 11-8-17
 Peg o' the Sea—Sterling 8-4-18
 Penalty, The—Gwyn 11-21-20
 Penitentes, The—Fine Arts-Tri 12-9-15
 Pennington's Choice—Columbia-Metro 11-11-15
 Penny of Hill Top Trail—Federated. 5-1-21
 People vs. John Doe, The—Univ 12-21-16
 Peppy Polly—Prmt 4-13-19
 Perfect Crime, The—Assoc. Prod 2-27-21
 Perfect Lady, A—Gwyn 12-8-18
 Perfect Lover, The—Selzk 9-21-19
 Perfect Woman, The—1st Natl 8-1-20
 Perils of Divorce, The—World 6-8-16
 Periwinkle—American-Mutl 6-21-17
 Peranisketty Polly Ann—Tri 9-13-17
 Persuasive Peggy—Mayfair-Shallenberger
 & Priest-St Rgt 11-22-17
 Pest, The—Gwyn 4-20-19
 Petal on the Current, The—Univ 8-3-19
 Petticoat Pilot, The—Lasky-Prmt 2-14-18
 Pettigrew's Girl—Prmt 3-16-19
 Phantom Melody, The—Univ 1-25-20
 Phantom, The—Ince-Tri 6-22-16
 Phantom Fortunes—Vita-V.L.S.E. 9-7-16
 Phantom Husband, The—Tri 10-11-17
 Phantom Riders—Univ 1-31-18
 Phantom's Secret—Butterfly-Univ 5-17-17
 Phil-For-Short—World 6-8-19
 Philip Holden-Waster—American-Mutl 10-12-16
 Piccadilly Jim—Select 2-8-20
 Pidgin Island—Yorke-Metro 1-4-17
 Piper's Price, The—Bluebird 1-11-17
 Pillars of Society—Essanay-V.L.S.E. 8-17-16
 Pinch Hitter, The—Tri-Kay Bee 4-26-17
 Pink Tights—Univ 9-19-20
 Pinto—Gwyn 2-1-20
 Pitfalls of a Big City—Fox 4-13-19
 Place Beyond the Wind, The—Red F. 11-2-16
 Plain Jane—Ince-Tri 9-14-16

	Review Date
Painter, The—Manson—St Rgt	8-2-17
Playing Dead—Vita—V.L.S.E.	10-21-15
Playing the Game—Ince—Prmt	4-25-18
Playing with Fire—Pop. P&P—Metro	4-27-16
Plaything of Broadway—Reart	3-20-21
Playthings—B'uebird—Univ	8-18-18
Playthings of Passion—United	6-1-19
Please Get Married—Metro	11-9-19
Please Help Emily—Empire—Mutl	11-29-17
Pleasure Seekers—Selzk	1-9-21
Plow Girl, The—Lasky—Prmt	11-23-16
Plow Woman, The—Bluebird	7-5-17
Plunger, The—Fox	11-7-30
Point of View—Selzk	8-8-20
Pointing Finger, The—Univ	12-7-19
Police—Essanay—Genl	6-1-16
Pollyanna—Un Art	1-25-20
Polly of the Circus—Gwyn	9-20-17
Polly Put the Kettle On—Red F.	1-11-17
Polly Redhead—Bluebird	3-1-17
Polly with a Past—Metro	12-12-20
Pool of Flame, The—Red F.	2-24-16
Poor Boob—Prmt	3-30-19
Poor Dear Margaret Kirby—Selzk	4-10-21
Poor Little Peppina—Pickford F.P.—Prmt	3-2-16
Poor Schmalz—F. P.L.—Prmt	9-9-15
Poor Little Rich Girl, The—Pickford—Art-craft	3-8-17
Poor Relations—R.C.	10-26-19
Poor Simp—Selzk	10-17-20
Poppy—Talmadge—Selzk	6-14-17
Poppy Girl's Husband, The—Artcraft	3-30-19
Pois-and-Pans Peggy—Thanhouser—Pathe	3-8-17
Power and the Glory, The—World	9-8-18
Power of Decision, The—Rolfé—Metro	4-12-17
Power of Evil, The—Balboa—Moss—St Rgt	10-12-16
Powers that Prey—American—Mutl	3-21-18
Prairie Trails—Fox	12-26-20
Praise Agent, The—World	8-10-19
Precious Packet, The—Pathe Gold Rooster	2-24-16
Pretenders, The—Rolfé—Metro	8-31-16
Pretty Smooth—Univ	5-25-19
Prey, The—Vita	10-10-20
Price for Folly, A—Vita	12-16-15
Price Mark, The—Ince—Prmt	11-11-17
Price of a Good Time, The—Jewel	11-22-17
Price of Fame, The—Greater Vita	11-9-16
Price of Possession—F. P.L.	2-20-21
Price of Redemption—Metro	9-26-20
Price of Silence—Sunrise—St Rgt	1-2-21
Price of Silence, The—Fox	1-11-17
Price, The—Triumph—Equitable	10-14-16
Price of Applause, The—Tri	8-4-18
Price of Happiness, The—Triumph—Equitable	3-2-16
Price of Malice, The—Rolfé—Metro	3-2-16
Price of Power, The—Tri—Fine Arts	2-24-16
Price of Pride, The—Peerless—World	7-5-17
Price of Silence, The—Bluebird	12-17-16
Price She Paid, The—C.K.Y.—Selzk	3-1-17
Price Woman Pays, The—Hatch—St Rgt	11-2-19
Pride—McClure—Tri	1-25-17
Pride and the Devil—Apollo—Art	3-8-17
Pride and the Man—American—Mutl	8-9-17
Pride of New York, The—Fox	1-10-18
Pride of the Clan, The—Pickford—Artcraft	1-11-17
Prima Donna's Husband, The—Triumph—A & W Film Co.	6-15-16
Primal Lure, The—Ince—Tri	5-11-16
Primitive Call, The—Fox	1-25-17
Primrose Ring, The—Lasky—Prmt	5-17-17
Prince and Betty, The—Pathe	12-14-19
Prince and the Pauper, The—F. P.—Prmt	12-2-15
Prince Chap, The—De Mille	7-18-20
Prince Chap—Selg—V.L.S.E.	8-3-16
Prince in a Pawnshop, A—Greater Vita	10-19-16
Prince of Avenue A—Univ	1-11-20
Princess of Patches—K.E.S.E.	1-25-17
Princess of the Dark—Ince—Tri	2-8-17
Princess Virtue, The—Bluebird	11-15-17
Prisoners of Love—Gwyn	1-23-20
Prisoners of the Pines—Hampton—Hdksn	9-8-18
Prison Without Walls, The—Lasky—Prmt	3-22-17
Private Peat—Prmt—Artcraft	11-17-18
Probation Wife, The—Select	3-16-19
Prodigal Liar, The—Hampton—Ex. Mutl	2-23-19
Prodigal Wife, The—Screencraft	12-8-18
Profiteer, The—Astra—Pathe	6-22-19
Promise, The—Yorke—Metro	3-8-17

	Review Date
Proxies—F. P.L.	4-17-21
Prudence on Broadway—Tri	9-14-19
Prudence the Pirate—Thanhouser—Pathe	10-12-16
Prunella—F. P.—Prmt	5-26-19
Prussian Cur, The—Fox	8-25-18
Public Be Damned, The—Public Rights—St Rgt	7-5-17
Public Opinion—Lasky—Prmt	8-24-16
Pudd'n Head Wilson—Lasky—Prmt	2-10-16
Pulse of Life, The—Bluebird	3-22-17
Puppets of Fate—Metro	1920
Puppy Love—Prmt	3-16-19
Purity—American—Mutl	7-13-16
Purple Lady, The—Rolfé—Metro	6-29-16
Pursuing Vengeance, The—Unity—Sales—St Rgt	6-1-16
Pursuit of Polly, The—Prmt	8-25-18
Putting One Over—Fox	6-29-19
Put Up Your Hands—American—Pathe	3-2-19
Q	
Quality of Faith, The—Gaumont—Mutl	5-4-16
Queen of Hearts—Excel—Fox	9-22-18
Queen of Sheba, The—Fox	4-17-21
Queen of Spades, The—Russian Art—Pathe	10-18-17
Queen of the Sea—Fox	9-1-18
Queen X—Empire—Star—Mutl	10-11-17
Question, The—Equitable—World	2-24-16
Question, The—Vita	6-28-17
Quest of Life, The—F. P.—Prmt	10-5-16
Quickening Flame, The—World	4-13-19
Quitter, The—Rolfé—Metro	8-10-16
R	
Race, The—Lasky—Prmt	4-13-16
Race Suicide—St Rgt	2-10-16
Rack, The—World	1-6-16
Raffles, The Amateur Cracksman—Hiller & Wilk—St Rgt	12-6-17
Ragamuffin—Lasky—Prmt	1-27-16
Ragged Princess, The—Fox	10-19-16
Raiders, The—Kay Bee—Tri	3-9-16
Rail Rider, The—Paragon—Brady—World	8-24-16
Rainbow, The—Sherill—Art	1-18-17
Rainbow Girl, The—American—Mutl	9-27-17
Rainbow Princess, The—F. P.—Prmt	10-26-16
Rainbow Trail, The—Fox	9-22-18
Ramona—W. H. Clune	4-13-16
Ransom, The—Equitable	1-27-16
Rasputin, The Black Monk—Peerless—World	10-11-17
Raven, The—Essanay—V.L.S.E.	11-25-15
Reaching for the Moon—Artcraft	11-29-17
Real Folks—Tri	2-14-18
Reapers, The—Triumph—Equitable	4-6-16
Reason Why, The—C.K.Y.—Select	5-2-18
Rebellious Bride, The—Fox	3-23-19
Reckoning Day—Tri	10-27-18
Reclaimed—Webster	6-9-18
Recoil, The—Astra—Pathe	5-17-17
Redemption—Steger—St Rgt	6-21-17
Redemption of Dave Darcey, The—Vita—V.L.S.E.	6-15-16
Red Foam—Selzk	1920
Redhead—Select	5-18-19
Red Hot Dollars—F. P.L.	1-4-20
Red Lanc, The—Univ	7-11-20
Red Lantern, The—Nazimova—Metro	5-4-19
Red Red Heart, The—Bluebird	4-18-18
Red Viper, The—Tyrad	8-31-19
Red, White and Blue Blood—Rolfé—Metro	12-27-17
Red Widow, The—F. P.—Prmt	5-4-16
Red Woman, The—World	2-1-17
Red Case, The—Butterfly—Univ	7-19-17
Reform Candidate, The—Pallas—Prmt	12-23-15
Regenerates, The—Kay Bee—Tri	11-22-17
Regeneration, The—Fox	9-23-15
Reggie Mixes In—Fine Arts—Tri	6-1-16
Regular Girl, A—Select	11-30-19
Remodeling Her Husband—F. P.L.	6-13-20
Reputation—Univ	5-8-21
Reputation—Empire—Star—Mutl	9-13-17
Respectable by Proxy—Pathe	2-1-20
Restitution—Mena—St Rgt	5-26-18
Restless Sex, The—F. P.L.	6-13-20
Restless Souls—Tri	1-19-19
Resurrection—F. P.—Prmt	5-12-18
Return of Draw Egan, The—Ince—Tri	10-5-16
Return of Eve, The—Essanay—K.E.S.E.	10-26-16

Return of Mary, The—Metro	16-6-18
Return of Tarzan, The—Gwyn	6-6-20
Revelation—American-Mutl	4-6-16
Revelation—Screen Classic-Metro	3-21-18
Revenge of Tarzan—Gwyn	1920
Revolt, The—Brady-World	9-28-16
Reward of Patience, The—F. P.-Prmt.	9-21-16
Reward of the Faithless—Bluebird	2-11-17
Richard the Brazen—Vita	8-9-17
Richest Girl, The—Empire-Mutl	5-2-18
Rich Girl, Poor Girl—Univ	1-30-21
Rich Man, Poor Man—F. P.-Prmt.	5-2-18
Rich Man's Darling, A—Bluebird	4-18-18
Riddle-Gawne—Hart-Ince-Artaft	8-18-18
Rider of the King Log—Assoc. Exhib.	5-22-21
Rider of the Law, The—Univ	10-12-19
Riders of the Dawn—Hdksn	5-9-20
Riders of the Night—West Coast-Metro	5-2-18
Riders of the Purple Sage—Standard-Fox	9-15-18
Riders of Vengeance—Univ	5-18-19
Ridin' Romeo, A—Fox	6-5-21
Right of Way, The—Metro	2-1-20
Rights of Man, The—Lubins-V.L.S.E.	10-28-15
Right to be Happy, The—Bluebird	12-21-16
Right to Happiness, The—Jewel-Univ	8-24-19
Right to Lie, The—Pathe	12-7-19
Rimrock Jones—Lasky-Prmt	1-31-18
Rink, The—Lone Star-Mutl	12-14-16
Rio Grande—Pathe	4-15-20
Rise of Jennie Cushing, The—Artaft	11-22-17
Rise of Susan, The—Peerless-World	12-14-16
Risky Business—Univ	11-28-20
Risky Road—Bluebird	4-25-18
River of Romance, The—Yorke-Metro	8-17-16
River's End, The—1st Natl	2-22-20
Road Between, The—Erbograph-Art	7-12-17
Road Demon, The—Fox	2-20-21
Road of Ambition, The—Selzk	2-20-21
Roadside Impressario, A—Pallas-Prmt	6-28-17
Roads of Destiny—Gwyn	4-3-21
Road through the Dark, The—Select	12-15-18
Road to Divorce, The—Univ	3-7-20
Road to France, The—World	11-17-18
Road to Love, The—Morosco-Prmt	12-7-16
Roaring Road, The—Prmt	3-23-19
Rogues and Romance—Pathe	1-2-21
Rogues Romance, A—Vita	5-25-19
Romance—Un Art	5-23-20
Romance and Arabella—Select	2-2-19
Romance of Billy Goat Hill, A—Red F.	9-28-16
Romance of Happy Valley—Artaft	2-2-19
Romance of the Air, A—Crest-St Rgt.	11-11-18
Romance of the Redwoods, A—Pickford-Artaft	5-17-17
Romance of the Underworld, A—Keeney-Sherry	7-21-18
Romantic Journey, The—	12-21-16
Romany Lass, A—Harma-St Rgt.	4-20-19
Romeo and Juliet—Quality-Metro	10-26-16
Romeo and Juliet—Fox	10-26-16
Rookie's Return, The—F. P.-L.	1-9-21
Roped—Univ	1-12-19
Rosemary, That's for Remembrance—Quality-Metro	12-23-15
Rose of Nome—Fox	8-8-20
Rose O' Paradise—Brunton-Paradise	5-19-18
Rose of the Blood—Fox	1-17-18
Rose of the South—Greater Vita	12-7-16
Rose of the West—Fox	7-20-19
Rose of the World—Artaft	1-17-18
Rosie O'Grady—Apollo-Art	2-8-17
Round Up, The—F. P.-L.	9-12-20
Rouge and Riches—Univ	1-14-20
Rough Lover, The—Univ	3-21-18
Rough Riding Romance—Fox	8-3-19
Royal Pauper, The—Edison-K.E.S.E.	2-15-17
Royal Romance, A—Fox	5-24-17
Ruggles of Red Gap—Essanay-Perfection	3-14-18
Ruler of the Road—Pathe	4-25-18
Ruling Passion, The—Fox	2-10-16
Ruling Passions—Schomer-St Rgt	9-29-18
Rummy—Fine Arts-Tri	10-19-16
Runaway, The—Empire-Mutl	10-25-17
Runaway Romany—Ardsley-Pathe	12-20-17
Rupert of Hentzau—London-Bluebird	3-16-16

S

Sacred Silence—Fox	10-19-19
Sacrifice—Lasky-Prmt	5-10-17
Safe for Democracy—Blackton	11-24-18
Safety Curtain, The—Select	7-7-18
Sagebrusher, The—Hdksn	1-4-20
Sage Hen, The—Pathe	1-16-21
Saint, Devil and Woman—Thanhouser-Pathe	10-19-16
Saintly Sinner, The—Bluebird	2-22-17
Saint's Adventure, The—Essanay-K.E.S.E.	5-17-17
Saints and Sinners—F. P.-Prmt.	7-13-16
Salamander, The—Moss	12-23-15
Saleslady, The—F. P.-Prmt.	3-30-16
Sally in a Hurry—Greater Vita	4-19-17
Sally in Our Alley—Brady-World	7-20-16
Salome—Fox	10-13-18
Salt of the Earth, The—Edison-Perfection	12-20-17
Salvage—R.-C.	5-22-21
Salvation Joan—Vita-V.L.S.E.	4-13-16
Salvation Nell—World	10-28-15
Sand—F. P.-L.	6-27-20
Sands of Sacrifice—American-Mutl	10-4-17
Sandy—Lasky-Prmt	6-30-17
Saphead—Metro	2-27-21
Sapho—F. P.-Prmt	3-15-17
Satan Junior—Metro	3-9-19
Sauce for the Goose—Selzk-Select	8-25-18
Savage Woman, The—Select	8-11-18
Saving the Family Name—Bluebird	8-31-16
Sawdust Doll, The—Diando-Pathe	3-30-19
Say! Young Fellow—Artaft	6-23-18
Scandal—Talmadge-Select	11-8-17
Scar, The—World	4-6-19
Scarab Ring—Vita	5-29-21
Scarlet Car, The—Bluebird	12-6-17
Scarlet Crystal, The—Red F.	2-11-17
Scarlet Days—F. P.-L.	11-23-19
Scarlet Drop, The—Bluebird	5-2-18
Scarlet Letter, The—Fox	2-22-17
Scarlet Oath, The—Peerless-World	10-19-16
Scarlet Road, The—Kleine-Edison	2-24-16
Scarlet Road, The—Fox	6-23-18
Scarlet Runner, The—Greater Vita	9-14-16
Scarlet Shadow, The—Univ	2-23-19
Scarlet Trail, The—St Rgt	12-29-18
Scarlet Woman, The—Pop. P&P-Metro	6-8-16
Scrambled Wives—1st Natl	5-29-21
Scrap Iron—1st Natl	6-5-21
Scratch My Back—Gwyn	6-13-20
Scream in the Night, A—Selzk	10-26-19
Scuttlers, The—Fox	12-19-19
Sea Flower, The—Univ	12-29-18
Sea'd Lips—Equitable	12-23-15
Seal of Silence, The—Vita	5-2-18
Sea Master, The—American-Mutl	11-1-17
Sea Panther, The—Tri	3-21-18
Sea Rider, The—Vita	5-30-20
Sea Wolf, The—F. P.-L.	5-23-20
Secret Code, The—Tri	9-8-18
Secret Game, The—Lasky-Prmt	12-6-17
Secret Garden, The—Prmt	1-19-19
Secret Gift, The—Univ	9-5-20
Secret Love—Bluebird	2-10-16
Secret of Eve, The—Pop. P & P-Metro	3-8-17
Secret of the Storm Country—Talmadge-Select	11-22-17
Secret of the Swamp, The—Bluebird	7-20-16
Secret Service—Prmt-Artaft	6-29-19
Secret Sin, The—Lasky-Prmt	10-28-15
Secret Springs—Metro	11-17-18
Seeds of Vengeance—Selzk	11-14-20
Seeing It Through—R.-C.	2-15-20
Seekers, The—Red F.	7-6-16
See My Lawyer—R.-C.	6-5-21
Selfish Woman, The—Lasky-Prmt	7-20-16
Selfish Yates—Hart-Artaft	5-12-18
Senator, The—Equitable	12-23-15
Sentimental Lady, The—Kleine-Edison	11-11-15
Sentimental Tommy—F. P.-L.	4-3-21
Serpent, The—Fox	2-10-16
Serpent's Tooth, The—American-Mutl	6-7-17
Servant in the House—Film Bk. Of.	8-22-20
Servant Question, The—Select	6-27-20
Service Star, The—Gwyn	7-14-18
Set Free—Bluebird-Univ	12-8-18
Seven Keys to Baldpate, The—Cohan-Artaft	9-15-17
Seven Swans, The—F. P.-Prmt	1-31-18
Seven Years Bad Luck—R.-C.	5-1-21

	Review Date		Review Date
Sex—Hdksn	3-21-20	Six Feet Four—American-Pathe	8-31-19
Sex Lure, The—Ivan-St Rgt	11-9-16	Six-Shooter Andy—Fox	3-28-18
Shackled—Paralta-Hdksn	6-9-18	Sixteenth Wife, The—Greater Vita	5-17-17
Shackles of Truth—American-Mutl	6-14-17	Skinner's Baby—Essanay-K.E.S.E.	8-2-17
Shadow of Doubt, The—Equitable	4-13-16	Skinner's Bubble—Essanay-K.E.S.E.	5-10-17
Shadow of Her Past, The—Pathe Gold		Skinner's Dress Suit—Essanay-K.E.S.E.	2-8-17
Rooster	8-3-16	Sky Eye—Sol Lesser-St Rgt	1-11-20
Shadow of Rosalie Byrnes—Select	5-16-20	Skyfire—Ind-St Rgt	1920
Shadows—Gwyn	2-16-19	Sky Pilot, The—1st Natl	4-24-21
Shadows and Sunshine—Balboa-Pathe	11-9-16	Skywayman, The—Fox	9-5-20
Shadows of Suspicion—Metro	2-9-19	Slacker, The—Rolfse-Metro	8-23-17
Shall We Forgive Her?—Peerless-World	10-18-17	Slam, Bang Jim—Pathe	4-18-20
Sham—F. P.-L.	5-29-21	Slander—Fox	4-13-16
Shame—Noble-Duplex-St Rgt	11-29-17	Slave of Vanity, A—R.-C.	11-28-20
Shark Monroe—Artraft	7-7-18	Slaves of Pride—Vita	1-18-20
Shark, The—Fox	1-11-20	Slave, The—Fox	6-28-17
She—Fox	5-17-17	Slave Market, The—F. P.-Prmt	1-4-17
She Couldn't Help It—Realart	2-27-21	Sleeping Fires—F. P.-Prmt	4-19-17
Shell Game, The—Rolfse-Metro	3-21-18	Sleeping Lion, The—Univ	6-1-19
Shell "43"—Ince-Tri	8-24-16	Sleeping Memory, The—Rolfse-Metro	10-25-17
She Loves and Lies—Selzk	1-11-20	Slim Princess, The—Gwyn	7-4-20
Sheltered Daughters—Realrt	5-22-21	Sloth—McClure-Seven Sins-Tri	2-15-17
Shepherd of the Hills, The—Wright-Ind.	8-31-19	Small Town Girl, A—Fox	5-31-17
Sheriff's Son, The—Prmt	4-6-19	Small Town Guy, The—Essanay-Perfect	12-13-17
Sherlock Holmes—Essanay-V.L.S.E.	5-18-16	Small Town Idol—Assoc. Prod	2-20-21
Sherry—Pathe	5-30-20	Smart Sex, The—Univ	3-27-21
Shielding Shadow, The—Astra-Pathe	9-7-16	Smashing Through—Bluebird	6-9-18
Shifting Sands—Tri	8-11-18	Smiling All the Way—Schwab-St Rgt	11-21-20
Shine Girl, The—Thanhouser-Pathe	8-10-16	Smouldering Embers—Pathe	2-15-20
Ship of Doom, The—Tri	11-29-17	Smugglers, The—F. P.-Prmt	8-24-16
Shipwrecked Among Cannibals—Univ	7-4-20	Snap Judgment—American-Mutl	11-29-17
Shirley Kaye—C.K.Y.-Select	12-13-17	Snares of Paris—Fox	11-30-19
Shocking Night—Univ	1-16-21	Sнарl, The—Tri-Kay Bee	5-3-17
Shod with Fire—Fox	2-22-20	Sneak, The—Fox	6-8-19
Shoes—Bluebird	6-15-16	Snob, The—Realrt	1920
Shoes that Danced—Tri	2-28-18	Snowbird, The—Rolfse-Metro	5-11-16
Shop Girl, The—Vita-V.L.S.E.	7-6-16	Snow Blind—Gwyn	5-29-21
Shore Acres—Metro	3-28-20	Snow White—Educ-St Rgt	11-23-16
Should a Baby Die?—Harris-Hanover	2-24-16	Snow White—F. P.-Prmt	1-4-17
Should a Wife Forgive?—Equitable	12-23-15	Soap Girl, The—Vita	6-16-18
Shoulder Arms—Chaplin-1st Natl.	10-30-18	Social Ambition—Sexelart-Gwyn	5-12-18
Show-Down, The—Bluebird	8-16-17	Social Briars—American-Mutl	6-2-18
Shrine of Happiness, The—Balboa-Pathe		Social Buccaneer, The—Bluebird	10-5-16
Gold Rooster	2-24-16	Social Highwayman, The—Peerless-World	4-20-16
Shuttle, The—Selzk-Select	3-14-18	Social Hypocrites—Rolfse-Metro	4-25-18
Sick Abed—F. P.-L.	6-27-20	Social Leper, The—Peerless-Brady-World	3-15-17
Sign Invisible, The—Edgar	3-7-18	Social Pirate, The—World	5-11-19
Sign of the Poppy, The—Bluebird	12-17-16	Social Secretary, The—Fine Arts-Tri	9-7-16
Sign of the Spade, The—American-Mutl	7-6-16	Social Quickstands—Metro	6-23-18
Silas Marner—Thanhouser-Mutl	2-17-16	Society Exile, A—Prmt	8-24-19
Silence of Martha, The—Tri-Fine Arts.	3-16-16	Society for Sale—Tri	4-25-18
Silence Sellers, The—Pop P & P-Metro.	10-4-17	Society Sensation, A—Bluebird-Univ	10-6-18
Silent Barrier—Hdksn	8-1-20	Society Snobs—Selzk	3-20-21
Silent Battle, The—Bluebird	7-13-16	Sold at Auction—Balboa-Pathe	1-25-17
Silent Lie, The—Fox	6-28-17	Sold for Marriage—Fine Arts-Tri	4-6-16
Silent Man, The—Artraft	12-6-17	Soldier's Oath, A—Fox	12-30-15
Silent Master, The—Rapf-Selzk	5-31-17	Soldiers of Chance—Vita	9-6-17
Silent Mystery, The—Buston-Hiller & Wilk	12-1-18	Soldiers of Fortune—Hdksn	11-16-19
Silent Partner, The—Lasky-Prmt	5-10-17	Solitary Sin, The—Solitary Sin Corp-St Rgt	6-29-19
Silent Voice, The—Quality-Metro	9-23-15	So Long Letty—R.-C.	11-14-20
Silent Woman, The—Metro	9-8-18	Some Boy—Fox	7-12-17
Silk Hosiery—F. P.-L.	2-13-21	Some Bride—Metro	6-15-19
Silk Lined Burglar, The—Univ	3-16-19	Some Liar—Russell-Pathe	5-11-19
Silks and Satins—F. P.-Prmt	6-15-16	Someone in the House—Metro	11-7-20
Silver Car, The—Vita	6-5-21	Someone Must Pay—Graphic-St Rgt	9-28-19
Silver Horde, The—Gwyn	5-16-20	Something Different—Realrt	1-30-21
Silver King, The—Prmt-Artcraft	1-19-19	Something to Do—Prmt	3-16-19
Silver Lining, The—Metro	2-20-21	Something to Think About—F. P.-L.	10-24-20
Simple Souls—Pathe	5-16-20	Somewhere in America—Rolfse-Metro	8-2-17
Sin—Fox	10-7-15	Somewhere in France—Kane-St Rgt	3-16-16
Sinners—Realrt	3-21-20	Somewhere in France—Ince-Tri	11-9-16
Sin of the World, The—United	3-30-19	Somewhere in Georgia—Sunbeam-St Rgt	6-7-17
Sins of Rosanne—F. P.-L.	10-17-30	Some Wild Oats—Cummings-St Rgt	7-27-19
Sin that Was His, The—Selzk	12-12-20	Song of the Soul—Gwyn	10-17-20
Sin Woman, The—Baker-Hoffman-St Rgt	4-26-17	Song of Erin, A—Pallas-Prmt	11-2-16
Sin Ye Do, The—Ince-Tri	12-7-16	Song of Hate, The—Fox	9-16-15
Single Code, The—Horsley-Mutl	4-26-17	Song of Songs, The—Zukor-Artcraft	2-21-18
Sins of Ambition, The—Ivan-St Rgt	12-27-17	Song of the Soul, The—Vita	3-14-18
Sins of Men, The—Fox	5-18-16	Son of His Father, The—Ince-Prmt	10-25-17
Sins of Society, The—Brady-World	12-9-15	Son of the Hills, A—Vita	6-28-17
Sins of the Parents—Fox	12-14-16	Song of the Wage Slave, The—Pop. P & P-Metro	10-14-15
Sirens of the Sea, The—Universal-Jewel-St Rgt	9-20-17	Son of the Immortals, A—Bluebird	5-11-16
Siren's Song, The—Fox	5-4-19	Sooner or Later—Select	3-21-20
Sis Hopkins—Gwyn	3-9-19	Sorrows of Happiness, The—Lubin	3-2-16
Sister of Six—Fine Arts-Tri	10-12-16	Sorrows of Love, The—Ince-Tri	6-1-16
Sister to Salome, A—Fox	7-11-20	Soul Enslaved, A—Univ	2-3-16
Six Best Cellars, The—F. P.-L.	3-14-20		

	Review Date
Soul for Sale, A—Jewel-Univ	5-26-18
Soul in Pawn, A—American-Mutl	9-13-17
Soul in Trust, A—Tri	3-28-18
Soul Market, The—Pop, P & P-Metro	3-9-16
Soul Master, The—Vita	5-31-17
Soul Mates—American-Mutl	5-18-16
Soul of Broadway, The—Fox	10-21-15
Soul of Buddha, The—Fox	5-19-18
Soul of Kura San, The—Lasky-Prmt	11-9-16
Soul of Youth, The—Realrt	8-22-20
Souls Adrift—Peerless-World	9-6-17
Soul's Cycle, The—Horsley-Mutl	2-17-16
Souls in Bondage—Lubin-V.L.S.E.	2-3-16
Souls Triumphant—Fine Arts-Tri	5-24-17
Soul Without Windows, A—World	16-6-18
Source, The—Prmt	8-18-18
Southern Justice—Bluebird	5-24-17
Sowers, The—Lasky-Prmt	3-30-16
Sowers and Reapers—Rolf-Metro	5-24-17
Sowing the Wind—1st Natl	1-16-20
Spark Divine, The—Vita	6-15-19
Speed Maniac, The—Fox	9-28-19
Spellbound—Horkheimer-Knickerbocker-Genl	5-4-16
Spell of the Yukon, The—Pop P & P-Metro	5-25-16
Spender, The—Pathe Gold Rooster	10-7-15
Spender, The—Metro	1-5-19
Spenders—Hdksn	1-9-21
Sphinx, The—Univ-Red F	2-3-16
Spider, The—F. P.-Prmt	2-10-16
Spider and the Fly, The—Fox	6-1-16
Spindle of Life, The—Butterfly	9-27-17
Spirit of Good, The—Fox	7-11-20
Spirit of Romance, The—Morosco-Prmt	3-29-17
Spirit of '17, The—Morosco-Prmt	1-31-18
Spitfire of Seville, The—Univ	7-20-19
Splendid Hazard—1st Natl	9-26-20
Splendid Sin, The—Fox	9-7-19
Splendid Sinner, The—Gwyn	4-18-18
Sporting Blood—Fox	8-17-16
Sporting Chance, A—Russell-American-Pathe	6-22-19
Sporting Chance, A—Prmt	7-20-19
Sporting Duchess, The—Vita	3-7-20
Sporting Life—Tournour-Hiller & Wilk.	9-22-18
Spotlight Sadie—Gwyn	4-20-19
Spotted Lily, The—Bluebird	10-4-17
Spreading Dawn—Gwyn	11-1-17
Spurs of Sybil, The—Peerless-World	3-14-18
Spy, The—Fox-Standard	10-11-17
Squandered Lives—Stoll	12-19-20
Square Deal, A—Peerless-Brady-World	2-15-17
Square Deal, A—American-Mutl	6-16-18
Square Deal Anderson—Artaft	6-22-19
Square Deal Man, The—Ince-Tri	3-15-17
Square Deceiver, The—Yorke-Metro	12-15-17
Square Shooter—Fox	6-8-20
Squaw Man, The—De Mille	1-12-19
Squaw Man's Son, The—Lasky-Prmt	8-2-17
Stage Struck—Fine Arts-Tri	2-22-17
Stain in the Blood, The—Signal-Mutl	4-27-16
Stainless Barrier, The—Tri	10-25-17
Star Rover—Metro	11-14-20
Starvation—Warren-Baker	1-18-20
Station Content—Tri	8-16-18
Stealers, The—R.-C.	9-26-20
Steel King, The—World	11-30-19
Stella Maris—Artaft	1-31-18
Stepping Out—F. P.-L.	10-5-19
Stepping Stone, The—Kay Bee-Tri	4-6-16
Still Alarm, The—Selig Pioneer-St Rgt.	8-25-18
Still Waters—F. P.-Prmt	11-11-15
Sting of Victory, The—Essanay-V.L.S.E.	8-10-16
Stitch in Time, A—Vita	4-27-19
Stolen Honor, The—Fox	1-17-18
Stolen Hours—Peerless-World	1-10-18
Stolen Kiss, The—Realrt	3-14-20
Stolen Magic—Keystone-Tri	10-7-15
Stolen Orders—Brady	6-9-18
Stolen Paradise, The—Peerless-World	6-21-17
Stop Thief—Gwyn	8-22-20
Storm, The—Lasky-Prmt	8-14-16
Stormy Knight—Bluebird	9-13-17
Straight is the Way—F.P.-L.	2-27-21
Straight Way, The—Fox	10-5-16
Stranded—Fine Arts-Tri	7-13-16
Stranger From Somewhere, A—Bluebird	11-16-16
Strange Woman, The—Victory-Fox	9-29-18

	Review Date
Street Called Straight, The—Gwyn	3-14-20
Street of Seven Stars, The—Dietrich-Kenyon	5-26-18
Streets of Illusion, The—Astra-Pathe	8-16-17
Strength of Donald McKensie, The—American-Mutl	8-10-16
Strength of the Weak, The—Bluebird	3-23-16
Strictly Confidential—Gwyn	10-12-19
Strife Eternal, The—English-Mutl	12-2-15
String Beans—Prmt	12-15-18
Stripped for a Million—Kremer	9-7-19
Stronger Than Death—Metro	1-18-20
Stronger Vow, The—Gwyn	5-4-19
Strongest, The—Fox	2-8-20
Strong Way, The—World	1-24-18
Stronger Love, The—Morosco-Prmt	8-3-16
Struggle, The—World	Equitable
Struggle Everlasting, The—Rapf-St Rgt.	12-20-17
Studio Girl, The—Select	1-31-18
Submarine Eye, The—Williamson-Submarine-St Rgt	6-21-17
Submarine Pirate, The—Keystone-Tri	11-25-15
Successful Adventure, A—Metro	7-21-18
Successful Failure, A—Eastern Tri	8-2-17
Successful Failure, A—Tri	1-12-19
Such a Little Pirate—Prmt	10-13-18
Sudden Gentleman, The—Tri	11-29-17
Sudden Jim—Kay Bee-Tri	7-19-17
Sudden Riches—World	5-11-16
Suds—Un Art	7-4-20
Sultana, The—Balboa-Pathe	11-23-16
Summer Girl, The—World	8-17-16
Sunbeam, The—Rolf-Metro	12-14-16
Sundown Slim—Univ	9-26-20
Sundown Trail, The—Univ	9-21-19
Sunlight's Last Raid—Vita	10-4-17
Sunny Jane—Balboa-Mutl	4-5-17
Sunsets—1st Natl	6-22-19
Sunset Jones—Pathe	4-24-21
Sunset Sprague—Fox	9-26-20
Sunset Trail, The—Lasky	10-4-17
Sunshine Alley—Gwyn	11-15-17
Sunshine and Gold—Balboa-Pathe	4-26-17
Sunshine Dad—Fine Arts-Tri	3-30-16
Sunshine Nan—Zukor-Prmt	4-11-18
Supreme Passion, The—Film Market-St Rgt	3-6-21
Supreme Sacrifice, The—Premo-World	3-16-16
Supreme Temptation, The—Vita-V.L.S.E.	3-23-16
Susan Rocks the Boat—Fine Arts-Tri	6-1-16
Susan's Gentleman—Bluebird	3-15-17
Susie Snowflakes—F. P.-Prmt	6-29-16
Suspect, The—Vita-V.L.S.E.	5-25-16
Suspicion—Hoffman	12-1-18
Swat the Spy—Fox	11-17-18
Sweet Alyssum—Selig-V.L.S.E.	12-2-15
Sweetheart of the Doomed—Tri	4-19-17
Sweet Kitty Bellaire—Lasky-Prmt	5-25-16
Sweet Lavender—Realrt	10-10-20
Sylvia of the Secret Service—Astra-Pathe	11-15-17

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Tale of Two Cities, A—Fox	3-15-17
Tale of Two Worlds—Gwyn	3-20-21
Talk of the Town, The—Phillips-Univ	9-22-18
Tangled Fates—Peerless-World	5-18-16
Tangled Hearts—Bluebird	4-13-16
Tangled Lives—Fox	5-3-17
Tangled Lives—Vita	6-30-18
Tangled Threads—B.B.R.-C. Ex Mutl	6-8-19
Tarantula, The—Vita-V.L.S.E.	8-17-16
Tar Heel Warrior, The—Tri	10-11-17
Tarnished Reputations—Pathe	5-7-20
Tarzan of the Apes—Natl-St Rgt	2-14-18
Tattlers, The—Fox	3-28-20
Tavern Knight—Stoll	1-20-21
Tears and Smiles—La Salida-Pathe	9-27-17
Teeth of the Tiger, The—F.P.-L.	10-26-19
Tell it to the Marines—Fox	11-9-18
Tell Tale Step, The—Edison-K.E.S.E.	5-31-17
Temperamental Wife, A—1st Natl	9-28-19
Temptation, The—Lasky	12-30-15
Tempered Steel—Petрова	6-50-18
Temptation and the Man—Red F.	7-6-16
Tenderfoot, The—Vita	12-6-17
Ten Dollar Raise, The—Assoc. Prod.	5-15-21
Testimony—Stoll	3-6-21
Tennessee's Pardner—Lasky-Prmt	2-10-16

	Review Date
Terror Island—F. P.-L.....	5-2-20
Terror, The—Fox.....	5-23-20
Terror, The—Red F.....	2-15-17
Testing Block—F. P.-L.....	12-12-20
Test of Honor, The—Prmt.....	4-13-19
Texan, The—Fox.....	1920
Thais—Gwyn.....	1-3-18
That Devil "Bateese"—Bluebird-Univ.....	9-1-18
That Something—Herman-St Rgt.....	1920
That Sort—Essanay-V.L.S.E.....	6-15-16
Their Compact—Rolf-Metro.....	9-27-17
Then I'll Come Back to You—Frohman-World.....	4-6-16
Thief, The—Fox.....	12-5-20
Thieves, Fox.....	11-2-19
Thieve's Gold—Butterfly.....	3-28-18
Things Men Do—Schlesinger-St Rgt.....	1920
Things We Love, The—Lasky-Prmt.....	4-4-18
Thin Ice—Vita.....	5-18-19
Third Degree, The—Vita.....	5-11-19
Third Generation, The—R.-C.....	1-25-20
Third Kiss, The—F. P.-L.....	8-24-19
Third Woman, The—R.-C.....	3-21-20
Thirteenth Chair, The—Acme-Pathe.....	8-24-19
Thirteenth Commandment—F. P.-L.....	3-15-20
Thirty a Week—Gwyn.....	11-17-18
39 East—Reartl.....	9-19-20
Thirty Thousand Dollars—Hdkn.....	2-22-20
This Hero Stuff—Russell-Pathe.....	7-27-19
Thoroughbred, The—American-Mutl.....	1-20-16
Thoroughbred, The—Ince-Tri.....	8-24-16
Those Who Pay—Ince.....	2-28-18
Those Who Toil—Lubin-V.L.S.E.....	1920
Those Without Sin—Lasky-Prmt.....	3-8-17
Thou art the Man—F. P.-L.....	6-6-20
Thou are the Man—Vita.....	12-23-15
Thoughtless Women—Pioneer.....	11-21-14
Thousand to One—Assoc. Prod.....	12-26-20
Thou Shalt Not Covet—Schlig-V.L.S.E.....	2-3-16
Thousand Dollar Husband, The—Lasky-Prmt.....	6-1-16
Threads of Fate—Columbia-Metro.....	2-1-17
Three Black Eyes—Tri.....	9-14-19
Three Godfathers, The—Bluebird.....	6-8-16
Three Gold Coins—Fox.....	7-4-20
Three Green Eyes—World.....	4-20-19
Three Men and a Girl—Prmt.....	4-6-19
Three Mounted Men—Carey-Univ.....	11-24-18
Three of Many—Ince-Tri.....	12-7-16
Through Eyes of Men—Radin.....	3-28-20
Through the Back Door—Un Art.....	5-22-21
Through the Toils—World.....	6-8-19
Through the Wall—Greater Vita.....	9-28-16
Through the Wrong Door—Gwyn.....	7-27-19
Thrown to the Lions—Univ-Red F.....	4-6-16
Thunderbolt, The—1st Natl.....	11-23-19
Tidal Wave—Stoll.....	2-27-21
Tides of Barnegat, The—Lasky-Prmt.....	4-19-17
Tiger-Lily, The—American-Pathe.....	7-20-19
Tiger Man, The—Hart Artercraft.....	4-25-18
Tiger's Cub—Fox.....	10-3-20
Tiger True—Univ.....	1-23-21
Tiger Woman, The—Fox.....	3-1-17
Till I Come Back to You—Artercraft.....	9-1-18
Tillie Wakes Up—Peerless-World.....	1-25-17
Time Locks and Diamonds—Kay Bee-Tri.....	7-12-17
Tin Pan Alley—Fox.....	12-28-19
Tinsel—World.....	7-14-18
Toast of Death, The—N. Y. M. P.-Mutl.....	9-9-15
Toby's Bow—Gwyn.....	12-28-19
Today—Today Film Corp.-St Rgt.....	8-9-17
Todd of the Times—Brunton-Pathe.....	1-26-19
Together—Bluebird-Univ.....	10-13-18
To Have and to Hold—Lasky-Prmt.....	3-9-16
To Hell with the Kaiser—Metro.....	7-7-18
To Him that Hath—World.....	9-29-18
To Honor and Obey—Fox.....	8-9-17
Tokio Siren, A—Univ.....	6-13-20
Told at Twilight—Balboa-Pathe.....	3-16-17
Told in the Hills—Prmt-Artercraft.....	8-10-19
Tomboy, The—Fox.....	1920
Tom Sawyer—Morosco-Prmt.....	12-13-17
Tong Man, The—R.-C.....	12-14-19
Tongues of Men, The—Morosco-Prmt.....	1-27-16
Tony America—Tri.....	10-6-18
Too Fat to Fight—Gwyn.....	12-8-18
Too Many Crooks—Vita.....	6-8-19
Too Many Millions—Prmt.....	12-22-18
Too Much Johnson—F. P.-L.....	2-22-20

	Review Date
Too Wise Wives—F.P.-L.....	5-22-21
To Please One Woman—F.P.-L.....	1-2-21
Torrent, The—Univ.....	1-21-20
Tortured Heart, A—Fox.....	8-10-16
Tortured Silence, The—French-Pathe.....	10-11-17
To the Death—Pop P&P-Metro.....	8-30-17
To the Highest Bidder—Vita.....	7-21-18
To Her Dear Chamber—World.....	9-15-18
Tower of Jewels, The—Vita.....	1-11-20
Toys of Fate—Screen Classics-Metro.....	5-9-18
Traffic Cop, The—Thanhouser-Mutl.....	4-6-16
Trail of the Lonesome Pine, The—Lasky-Prmt.....	2-24-16
Trail of the Shadow, The—Rolf-Metro.....	7-12-17
Trail to Yesterday, The—Metro.....	5-12-18
Trap, The—Peerless-World.....	5-2-18
Trap, The—Univ.....	8-24-19
Traveling Salesman, The—F. P.-L.....	5-1-21
Traveling Salesman, The—F. P.-Prmt.....	12-21-16
Treason—Bluebird.....	5-10-17
Treason—Mutual.....	10-26-18
Treasure of the Sea, The—West Coast-Metro.....	5-2-18
Treasure Island—Fox.....	1-24-18
Treasure Island—F. P.-L.....	4-18-20
Treat 'Em Rough—Fox.....	12-15-18
Tree of Knowledge, The—F. P.-L.....	1-18-20
Trembling Hour, The—Univ.....	10-19-19
Trick of Fate, A—A. B.-Ex. Mutl.....	2-23-19
Triflers, The—Univ.....	1-11-20
Trilby—Equitable-World.....	9-9-13
Trip to Mars, A—Tower-St Rgt.....	5-30-20
Triumph of the Weak, The—Vita.....	5-12-18
Triumph of Venus, The—Victory-St Rgt.....	3-14-18
Trixie from Broadway—American-Pathe.....	6-8-19
Trouble Buster, The—Fallas-Prmt.....	10-18-17
Truant Husband—Hdkn.....	10-10-20
Truant Soul, The—Essanay-K.E.S.E.....	1-25-17
True Blue—Fox-Standard.....	6-2-18
True Heart Susie—Artercraft.....	6-8-19
True Nobility—American-Mutl.....	3-6-16
Truffers, The—Essanay-K.E.S.E.....	5-31-17
Trumpet Island—Vita.....	10-17-20
Truth, The—Gwyn.....	8-29-20
Truth About Husbands—1st Natl.....	12-19-20
Turnoil, The—Columbia-Metro.....	1-13-16
Turning the Tables—F. P.-L.....	11-9-19
Turn of a Card, The—Paralta-Hdkn.....	1-31-18
Turn of the Road, The—Vita-V.L.S.E.....	11-18-15
Turn of the Wheel, The—Gwyn.....	9-8-18
'Twas Ever Thus—Bosworth-Prmt.....	9-30-15
Twelve Ten—Select.....	12-28-19
Twenty-One—Anderson-Brunton-Pathe.....	4-8-18
Twenty Thousand Leagues Under the Sea—Univ.....	1-11-17
Twenty-Three and a Half Hour's Leave—F. P.-L.....	11-2-19
Twilight—De Luxe-Sherry.....	3-2-19
Twin Beds—1st Natl.....	11-7-20
Twin Kiddies—Balboa-Pathe.....	1-11-17
Twins of Suffering Creek—Fox.....	6-20-20
Twin Triangle, The—Ba'boa-Equitable.....	1-15-16
Two Bit Seats—Essanay-Perfection.....	11-18-17
Two Edged Sword, The—Vita-V.L.S.E.....	3-30-16
Two Kinds of Love—Univ.....	12-26-20
Two Men and a Woman—Ivan-St Rgt.....	2-22-17
Two Moons—Fox.....	1-2-21
Two Orphans, The—Fox.....	9-16-15
Two Weeks—1st Natl.....	2-1-20
Tyrant Fear—Ince-Prmt.....	4-25-18

U

Unattainable, The—Bluebird.....	8-24-16
Unbeliever, The—Edison.....	2-28-18
Unbroken Promise, The—Sunset-Tri.....	7-13-19
Uncharted Channel's—R.-C.....	6-13-20
Uncharted Seas—Metro.....	4-17-21
Unchastened Woman, The—Rio'to-St Rgt.....	5-2-18
Unclaimed Goods—Lasky-Prmt.....	5-2-18
Uncle Sam of Freedom Ridge—Levey.....	10-3-20
Uncle Tom's Cabin—Prmt.....	7-7-18
Unconquered—Lasky-Prmt.....	5-24-17
Under Cover—F. P.-Prmt.....	7-27-16
Under Crimson Skies—Univ.....	6-6-20
Undercurrent, The—Select.....	12-7-19
Under Handicap—Yorke-Metro.....	9-20-17
Under Northern Lights—Univ.....	7-25-20
Under Southern Skies—Univ.....	9-16-15
Under Suspicion—Univ.....	11-23-19

Review Date

Under the Greenwood Tree—Arctcraft .12-15-18
 Under the Top—Arctcraft .1-2-19
 Under the Yoke—Fox .6-23-18
 Undertow, The—American-Mutl .11-2-16
 Under Two Flags—Fox .8-3-16
 Undine—Bluebird .2-17-16
 Undying Flame, The—Lasky-Prmt .5-31-17
 Uneasy Money—Essanay-Perfection .2-7-18
 Unexpected Places—Metro .10-13-18
 Unfaithful Wife, The—Fox .12-16-15
 Unforeseen, The—Empire-Mutl .11-1-17
 Unfortunate Sex, The—Gerston-St Rgt. .10-31-20
 Unknown, The—Lasky .12-16-15
 Unknown Love, The—Perett-Pathe .4-13-19
 Unknown Quantity, The—Vita .4-6-19
 Unknown 274—Fox .12-27-17
 Unknown Wife, The—Univ .3-20-21
 Unpainted Woman, The—Univ .5-5-19
 Unpardonable Sin, The—World .3-16-16
 Unpardonable Sin, The—Garson-Neilan-St Rgt .3-23-19
 Untamed—Tri .9-1-18
 Untamed, The—Fox .8-29-20
 Until They Get Me—Tri .12-27-17
 Unto Those Who Sin—Selig-V.L.S.E. .3-8-16
 Unveiling Hand, The—World .3-2-19
 Unwelcome Mother, The—Fox .9-7-16
 Unwritten Code, The—World .5-4-19
 Unwritten Law, The—Calif M. P. .1-20-16
 Upheaval, The—Rolf-Metro .9-14-16
 Up in Marv's Attic—Fine Arts-St Rgt. .8-1-20
 Uplifters, The—Metro .6-29-19
 Up or Down—Tri .11-1-17
 Upper Crust, The—American-Mutl .7-5-17
 Up Romance Road—Mutl .6-30-18
 Upside Down—Tri .6-15-19
 Upstairs—Gwyn .8-31-19
 Upstairs and Down—Selzk-Select .6-15-19
 Upstart, The—Rolf-Metro .2-10-16
 Up the Road with Sallie—Selzk-Select .4-25-18
 U. P. Trail—Hdksn .11-7-20
 Usurper, The—Vita .4-20-19

V

Vagabond Luck—Fox .11-30-19
 Vagabond of France, A—Pathe .1-12-19
 Vagabond Prince, The—Ince-Tri .9-28-16
 Valentine Girl, The—F. P.-Prmt .5-10-17
 Va'iants of Virginia, The—Selig-V.L.S.E. .6-29-16
 Valley of the Giants, The—F. P.-L. .9-14-19
 Valley of Tomorrow, The—Pathe .1-18-20
 Vam, The—Ince-Prmt .7-21-18
 Vanity—Pop P&P-Metro .1-11-17
 Vanity Fair—Edison-Kleine .10-14-15
 Varmint, The—Lasky-Prmt .9-13-17
 Veiled Adventure, The—Select .5-11-19
 Veiled Marriage, The—H'mark .3-14-20
 Velvet Hand, The—Bluebird-Univ .10-6-18
 Velvet Paw, The—Paragon-Brady-World .8-31-16
 Vengeance—World .5-26-18
 Vengeance is Mine—Horsley-Mutl .1-27-16
 Vengeance is Mine—Astra-Pathe .12-6-17
 Vengeance of Durand—Vita .12-14-19
 Venus in the East—Prmt .1-26-19
 Venus Model, The—Gwyn .6-23-18
 Vera the Medium—Gordon F. Co. .1-4-17
 Very Idea, The—Metro .2-22-20
 Via Wire'ess—Pathe Gold Rooster .9-23-15
 Vicar of Wakefield, The—Thanouser-Pathe .3-8-17
 Vice of Too's—Vita .11-14-20
 Vickey Van—Prmt .3-23-19
 Victim, The—Fox .1-18-17
 Victoria Cross, The—Lasky-Prmt .12-14-16
 Victory—F. P.-L. .12-7-19
 Victory of Conscience, The—Lasky-Prmt .8-31-16
 Victory of Virtue, The—Exclusive .12-2-15
 Village Scandal, The—Keystone-Tri .11-8-15
 Village Sleuth—F. P.-L. .9-19-20
 Virgin of Stamboul, The—Univ .2-29-20
 Virtuous Men—S.L. .4-13-19
 Virtuous Model, The—Pathe .9-28-19
 Virtuous Sinners—Pioneer .5-18-19
 Virtuous Thies, The—F. P.-L. .9-21-19
 Virtuous Vamp, The—1st Natl .11-30-19
 Virtuous Wives—1st Natl .1-3-19
 Vital Question, The—Vita-V.L.S.E. .4-6-16
 Vive La France—Ince-Prmt .9-29-18
 Viviette—Lasky-Prmt .6-2-18

Review Date

Vixen, The—Fox .12-7-16
 Voice of Destiny, The—Diando-Pathe .6-16-18
 Voices—Kremer-St Rgt .10-3-20
 Volcano, The—Raver-Hdksn-Pathe .8-17-19
 Vultures of Society—V.L.S.E. .2-10-16

W

Wager, The—Rolf-Metro .11-23-16
 Wagon Tracks—Prmt-Arctcraft .8-17-19
 Waifs, The—Kay Bee-Tri .4-6-16
 Waifs—Astra-Pathe .7-28-18
 Waiting Soul, The—Pop, P&P-Metro .3-28-17
 Wakefield Case, The—World Film-St Rgt. .4-10-21
 Wall Between, The—Quality-Metro .4-6-16
 Wallop, The—Univ .5-8-21
 Wall Street Tragedy, A—Mirror-Mutl .8-17-16
 Wanted a Home—Bluebird .9-21-16
 Wanted—A Husband—F. P.-L. .12-21-19
 Wanted—A Mother—Peerless-World .4-4-18
 Wanted at Headquarters—Univ .10-10-20
 Wanted for Murder—Rapt .12-22-18
 War Brides—Brenon-Selzk .11-16-16
 War Bride's Secret, The—Fox .10-12-16
 Warfare of the Flesh, The—War'n-St Rgt .4-26-17
 War and the Woman—Thanouser-Pathe .9-13-17
 Warning, The—Equitable .12-16-15
 War of the Tongs, The—Red F. .2-15-17
 Warrior, The—Itala-Raver-St Rgt .7-26-17
 Wasp, The—Peerless-World .4-11-18
 Wasted Years, The—Horsley-Mutl .6-22-16
 Water, Water Everywhere—Gwyn .2-8-20
 Wax Model, The—Pa'las-Prmt .2-8-17
 Way Down East—Griffith .9-12-20
 Way of a Man With a Maid, The—Prmt. .1-5-19
 Way of a Woman, The—Select .8-3-19
 Way of the World, The—Red F. .6-29-16
 Way Out, The—Peerless-World .4-11-18
 Way Women Love—Lyric-St Rgt .2-13-21
 Weaker Vessel, The—Univ .6-8-19
 Weakness of Man, The—Brady-World .7-13-16
 Weakness of Strength, The—Pop, P&P Metro .8-24-16
 Weaver of Dreams, A—Rolf-West Coast-Metro .2-28-18
 Weavers of Life, The—Warren-St Rgt .11-22-17
 Web of Chance, The—Fox .12-21-19
 Web of Deceit, The—Pathe .1-4-20
 Web of Desire, The—Peerless-Brady-World .3-1-17
 We Can't Have Everything—Arctcraft .7-7-18
 Wedlock—Paralt-Hdksn .7-14-18
 Welsh Singer, A—English-Mutl .7-24-16
 We Should Worry—Fox .6-30-18
 Westerners, The—Hampton-Hdksn .8-10-19
 West is West—Univ .11-28-20
 Wharf Rat, The—Fine Arts-Tri .12-14-16
 What Am I Bid—Univ .4-6-19
 Whatever the Cost—Plaza-Hdksn .10-6-18
 What Every Woman Knows—F. P.-L. .3-6-21
 What Every Woman Learns—F. P.-L. .10-26-19
 What Every Woman Wants—Hampton-R.-C.-Lx Mutl .4-20-19
 What Happened in 22—Frohman-Brady-World .6-24-16
 What Happened to Father—Vita-V.L.S.E. .12-9-15
 What Happened to Jones—F. P.-L. .8-15-20
 What Happened to Rose—Gwyn .4-17-21
 What Love Can Do—Red F. .6-1-16
 What Love Forgives—World .1-12-19
 What's a Wife For—H.-R.-C. .4-17-21
 What's Worth Whi'e?—F. P.-L. .1920
 What's Your Husband Doing?—F. P.-L. .2-8-20
 What's Your Hurry—F. P.-L. .8-22-20
 What Will People Say?—Metro .1-6-16
 What Women Love—1st Natl .8-15-20
 What Women Will Do—Pathe .12-13-21
 What Would You Do?—Fox .1-25-20
 What You Goin' To Do About It?—Editorial .9-6-17
 Wheels of the Law, The—Rolf-Metro .9-28-16
 When a Man Loves—Vita .1-18-20
 When a Man Rides Alone—American-Pathe .12-29-18
 When a Woman Sins—Fox .9-15-18
 When Baby Forgot—Lasalida-Pathe .6-7-17
 When Dawn Came—Prod. Security-St Rgt .12-26-20
 When Do We Eat?—Ince-Prmt .11-4-18
 When False Tongues Speak—Fox .10-4-17
 When Fate Divides—Fox .5-25-19
 When Love is King—Edison-Kleine .2-17-16

When Men Are Tempted—Vita.....1-3-18
 When Men Betray—Ivan-Graphic.....6-2-18
 When Men Desire—Fox.....3-9-19
 When the Clouds Roll by—Un Art.....1-4-20
 When True Love Dawns—French-World..8-2-17
 When We Were Twenty-One—Pathe.....1-9-21
 Where are My Children?—Univ.....4-20-16
 Where Bonds are Loosed—Waldorf-St Rgt..8-3-19
 Where is My Father?—Exclusive-St Rgt 10-12-16
 Where Love Leads—Fox.....9-21-16
 Where the West Begins—American-Pathe..3-16-19
 Which Woman—Univ.....6-16-18
 While New York Sleeps—Fox.....8-1-20
 While the Devil Laughs—Fox.....1920
 Whip, The—Paragon-St Rgt.....4-26-17
 Whirl of Life, The—Cort.....12-2-15
 Whirlpool, The—Select.....7-7-18
 Whirlpool of Destiny—Red F.....8-31-16
 Whispering Chorus, The—DeMille-Artercraft 3-28-18
 Whispering Devils—Equity.....1920
 Whispering Smith—Signal-Mutl.....6-8-16
 Whisper Market, The—Vita.....8-29-20
 Whispers—Select.....7-4-20
 Whistle, The—F. P. L.....4-3-21
 White Circle, The—F. P. L.....8-29-20
 White Heather, The—Touneur-Hiller & Wilk.....5-11-19
 White Lies—Fox.....6-6-20
 White Lie, The—Paralta-Hdksn.....9-1-18
 White Man's Chance, A—Brunton-Hdksn-Pathe.....8-17-19
 White Man's Law, The—Lasky-Prmt.....5-2-18
 White Moll, The—Fox.....7-18-20
 White Pearl, The—F. P. Prmt.....10-14-15
 White Raven, The—Rolfé-Metro.....1-25-17
 White Rider, The—Masterpiece-St Rgt..8-22-20
 White Rosette, The—American-Mutl.....2-3-16
 White-Washed Walls—Hampton.....3-9-19
 White Youth—Univ.....12-19-20
 Whether Thou Goest?—Samwick-St Rgt ..7-26-17
 Who Cares?—Select.....1-19-19
 Who Goes There?—Vita.....12-6-17
 Who Killed Walton?—Tri.....4-25-18
 Who Knows?—Bernstein.....12-6-17
 Whom the Gods Destroy—Greater Vita..12-14-16
 Who's To Blame?—Tri.....5-19-18
 Who's Your Brother?—Curtiss-St Rgt.....11-26-19
 Who's Your Neighbor?—Master-St Rgt ..6-21-17
 Who's Your Servant?—R. C.....3-14-20
 Who Will Marry Me?—Univ.....1-26-19
 Why America Will Win—Fox.....9-29-18
 Why Change Your Wife?—F. P. L.....5-2-20
 Why Germany Must Pay—Metro.....1-19-19
 Why I Would Not Marry—Fox.....11-24-18
 Why Smith Left Home—F. P. L.....11-2-19
 Why Trust Your Husband—Fox.....1-30-21
 Wicked Darling, The—Univ.....2-2-19
 Widow by Proxy—F. P. L.....10-5-19
 Widow's Might, The—Lasky-Prmt.....2-7-18
 Wife by Proxy, A—Columbia-Metro.....1-18-17
 Wife He Bought, The—Bluebird.....2-14-18
 Wife No. 2—Fox.....8-16-17
 Wife on Trial, A—Butterfly.....8-9-17
 Wife's Sacrifice, A—Fox.....3-30-16
 Wild and Woolly—Fairbanks-Artercraft ..7-5-17
 Wildcat, The—Balboa-Mutl.....5-3-17
 Wilderness Trail, The—Fox.....7-13-19
 Wild Girl, The—Tanguay-Weber-Select..11-8-17
 Wild Girl of the Sierras, A—Fine Arts-Tri 6-15-16
 Wild Goose, The—F. P. L.....5-15-21
 Wild Honey—DeLuxe-Sherry.....12-22-18
 Wild Life—Tri.....8-25-18
 Wild Oats—Kleine-Edison.....1-27-16
 Wild Primrose—Vita.....8-11-18
 Wild Strain, The—Vita.....1-24-18

Wild Sumac—Tri.....10-11-17
 Wild Winship's Widow—Kay Bee-Tri ..5-31-17
 Wild Women—Butterfly-Tri.....3-7-18
 Wild Youth—Blackton-Prmt.....3-28-18
 Winding Trail, The—Rolfé-Metro.....1-24-18
 Willow Tree, The—Metro.....1-11-20
 Winchester Woman, The—Vita.....11-16-19
 Wine Girl, The—Bluebird.....4-4-18
 Winged Idol, The—Kay Bee-Tri.....11-25-15
 Wing Toy—Fox.....2-13-21
 Wings of the Morning—Fox.....12-7-19
 Winner Takes All—Bluebird-Univ.....7-21-18
 Winning Girl, The—Prmt.....3-9-19
 Winning Grandma—Diando-Pathe.....8-11-18
 Winning of Beatrice, The—Metro.....5-26-18
 Winning of Sally Temple, The—Lasky-Prmt.....2-22-17
 Winning Stroke, The—Fox.....10-5-19
 Wise Fool, A—F. P. L.....6-5-21
 Wishing Ring Man, The—Vita.....3-2-19
 Witching Hour, The—F. P. L.....3-6-21
 Witch, The—Fox.....3-9-16
 Witchcraft—Prmt.....10-26-16
 Witching Hour, The—Frohman.....11-30-16
 Witch Woman, The—Peerless-World.....4-25-17
 With Hoops of Steel—Paralta-Hdksn...5-12-18
 Within the Cup—Paralta-Hdksn.....3-21-18
 Within the Law—Greater Vita.....5-17-17
 Without Honor—Tri.....12-20-17
 Without Limit—Metro.....2-2-21
 Witness for the Defense, The—F. P. L...9-28-19
 Wits vs. Fits—Hlmark.....6-6-20
 Wives and Other Wives—American-Pathe 12-8-18
 Wives of Men—Pioneer.....9-1-18
 Wolf, The—Vita.....8-10-19
 Wolf and His Mate, The—Butterfly.....12-6-17
 Wolf Lowry—Kay Bee-Tri.....6-7-17
 Wolf of Debt, The—Univ.....9-30-15
 Wolf Woman, The—Ince-Tri.....8-31-16
 Wolves of the Border—Tri.....5-12-18
 Wolves of the Night—Fox.....7-27-19
 Wolves of the North—Univ.....5-15-21
 Wolves of the Rail—Artercraft.....1-17-18
 Woman—Hiller & Wilk.....11-3-18
 Woman Alone, A—Peerless-Brady-World 1-4-17
 Woman and the Beast, The—Graphic-St Rgt.....12-13-17
 Woman and Wife—Select.....1-17-18
 Woman and the Law—Fox.....3-28-18
 Woman and the Puppet, The—Gwyn.....4-11-20
 Woman Beneath, The—Peerless-World..10-25-17
 Woman Between Friends, A—Vita.....2-28-18
 Woman Game, The—Select.....3-14-20
 Woman Gives, The—1st Natl.....4-18-20
 Woman God Changed, The—F. P. L.....6-5-21
 Woman God Forgot, The—Artercraft.....11-8-17
 Woman God Sent, The—Select.....7-18-20
 Woman He Chose, The—Mickey-St Rgt..11-23-19
 Womanhood—Vita.....4-5-17
 Woman in 47, The—Frohman-Equitable..2-17-16
 Woman in His House, The—1st Natl.....9-15-20
 Woman in Politics, The—Thanouser-Mutl 1-20-16
 Woman in Room 13, The—Gwyn.....4-11-20
 Woman in the Case, The—F. P. Prmt...8-10-16
 Woman in the Suitcase, The—F. P. L...1-18-20
 Woman in White, The—Thanouser-Pathe 6-28-17
 Woman Michael Married, The—B. B. R.-C.-Ex. Mutl.....7-27-19
 Woman Next Door, The—Kleine-Edison ..9-9-15
 Woman of Impulse, A—Prmt.....9-22-18
 Woman of Lies—World.....11-2-19
 Woman of Pleasure—Pathe.....9-14-19
 Woman of Redemption, A—World.....6-30-18
 Woman on the Index, The—Gwyn.....3-30-19
 Woman Pays, The—Rolfé-Metro.....11-25-15
 Woman's Awakening, A—English-Mutl ..11-23-16

	Review Date
Woman's Awakening, A—Fine Arts-Tri	3-29-17
Woman's Business, A—Jans-St Rgt	8-1-20
Woman's Experience, A—Bacon-Backer	9-29-18
Woman's Fight, A—Pathe	8-31-16
Woman's Fool, A—Carey-Univ	8-4-18
Woman's Honor, A—Fox	6-15-16
Woman's Law, The—Arrow-Pathe	3-30-16
Woman's Man, A—Arrow	6-13-20
Woman's Past, A—Fox	12-9-15
Woman's Power, A—World	3-2-16
Woman's Way, A—Brady-World	8-10-16
Woman the German Shot, The—Plunkett & Carroll	11-2-18
Woman There Was, A—Fox	6-8-19
Woman Thou Gavest Me, The—Prmt-Art- craft	6-15-19
Woman Under Cover, The—Univ	9-14-19
Woman Under Oath, The—Tribune-Pic	6-22-19
Woman Untamed—McGovern-St Rgt	10-31-20
Woman Who Dared, The—Calif M. P. Co	7-20-16
Woman Who Gave, The—Standard-Fox	10-20-18
Women Men Forget—Un Pic	3-14-20
Women Men Love—Bradley-St Rgt	1-23-21
Wonderful Adventure, A—Fox	9-30-15
Wonderful Chance—Selzk	10-3-20
Wonder Man, The—R.-C.	6-6-20
Wooden Shoes—Kay Bee-Tri	8-30-17
Wood Nymph, The—Fine Arts-Tri	1-13-16
Wooping of Princess Pat, The—Vita	2-21-18
World Aflame, The—Pathe	8-3-19
World Against Him, The—Paragon-Brady- World	12-21-16
World and His Wife, The—F. P. L.	7-18-20
World and its Woman, The—Gwyn	9-21-19
World and the Woman, The—Thanhouser- Pathe	11-2-16
World of Folly, A—Fox	6-13-20
Worlds Apart—Selzk	2-27-21
World's Great Snare, The—F. P.-Prmt	7-6-16
World to Live In, The—Select	2-23-19
Worst of Friends, The—Keystone-Tri	1-13-16

	Review Date
Would You Forgive—Fox	4-18-20
Wrath—McClure-Seven Sins-Tri	3-8-17
Writing on the Wall, The—V.L.S.E.	2-10-16
Wrong Door, The—Bluebird	3-2-16

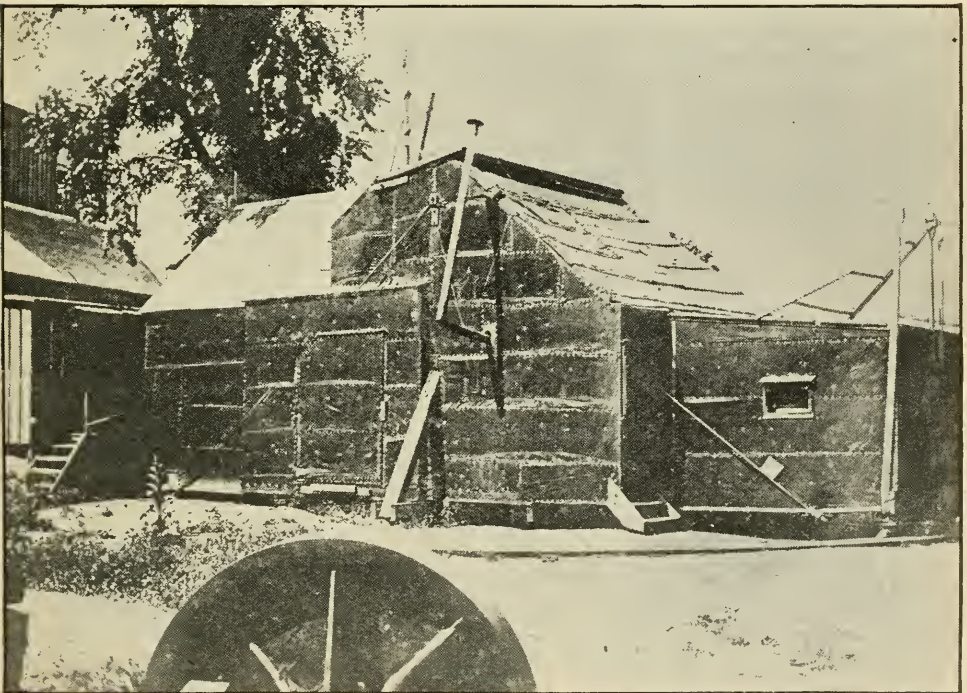
Y

Yankee Doodle in Berlin—Sennett-Sol- Lesser	4-13-19
Yankee Girl, The—Morosco-Prmt	10-28-15
Yankee Pluck—Peerless-Brady-World	5-24-17
Yankee Princess, A—Vita	4-13-19
Yaqui, The—Bluebird	3-30-16
Years of the Locust, The—Lasky-Prmt	11-23-16
Yellow Dog, The—Univ	10-24-18
Yellow Passport, The—World	2-24-16
Yellow Pawn, The—Lasky-Prmt	11-30-16
Yellow Streak, The—Columbia-Metro	12-9-15
Yellow Typhoon, The—1st Natl	5-16-20
Yes or No—1st Natl	7-11-20
Yoke of Gold, The—Red F.	8-17-16
You and I—Radiosoul-St Rgt	3-6-21
You Can't Believe Everything—Tri	6-23-18
You Find it Everywhere—Howells-St Rgt	3-20-21
You Never Can Tell—Realrt	10-10-20
You Never Saw Such a Girl—Prmt	3-9-19
Young Mother Hubbard—Essanay-Perfec- tion	11-1-17
Young Mrs. Winthrop—F. P. L.	3-28-20
Your're Fired—Prmt	6-22-19
Your Wife and Mine—St Rgt	4-6-19
Youth—Peerless-World	8-9-17
Youthful Folly—Select	4-3-20
Youth of Fortune, The—Univ-Red F.	5-4-16
Youth's Endearing Charm—American-Mutl	8-31-16
Yvonne From Paris—American-Pathe	7-6-19

Z

Zaza—F. P.-Prmt	10-7-15
Zeppelin's Last Raid, The—U. S. Ex. Bking Corp.	11-15-17
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Able Minded Lady, The.....	Pacific	Hate Trail.....	Clark Cornelius
According to Hoyle.....	Western Picts.	Headin' North.....	Arrow
Across the Border.....	Aywon	Heart of a Texan, The.....	Steiner
After Six Days.....	Weiss Bros.	Hell's Border.....	Western Films
Against the Law.....	Epo	Her Half Brother.....	Certified
All the World's a Stage.....	Principal	Her Story.....	2nd Nat'l
Amazing Lovers, The.....	Jans	Heroes of the Street.....	Warners
American Toreador.....	Anchor	High Road, The.....	H. Bollman
Angel Citizen.....	Merit	His Nibs.....	Exceptional
Any Night.....	Amalgamated	Holdane of the Secret Service.....	Houdini
Another Man's Boots.....	Aywon	How Women Love.....	B. B. Prod.
Ave Children to Blame.....	Certified	I Am the Law.....	Affiliated Dist.
Ashamed of Parents.....	Warner	I Defy.....	Arista
Ashes.....	East Coast Prod.	In the Night.....	Prod. Sec.
Back to the Yellow Jacket.....	Arrow	Impossible Boy, The.....	Pacific
Barb Wire.....	Arrow	Impulse.....	Arrow
Barriers of Folly.....	Russell	Innocent Cheat, The.....	Arrow
Beautiful and Damned.....	Warners	In Self Defense.....	Geo. Hamilton
Better Man, The.....	Aywon	Insinuation.....	Russell Clark
Best Mans Wins, The.....	Sanford	Intrigue.....	S. R. Levinson
Better Man Wins, The.....	Sandford	John Forest Finds Himself.....	Hepworth
Beware of the Law.....	Jawitz	Julius Caesar.....	Geo. Kleine
Big St'acs.....	East Coast	King Fisher's Roost.....	Pinnacle
Blanchette.....	Photo. Prod.	Knight of the West.....	Blanchfield
Blaze Away.....	Di Lorenzo	Last Chance, The.....	Canyon
Blazing Arrows.....	Apollo	Life's Greatest Question.....	C. B. C.
Blind Circumstances.....	Clark-Cornelius	Living Lies.....	Clark Cornelius
Boomerang Justice.....	Russell	Lonely Trail, The.....	Primex
Border Scouts.....	Bert Hall	Lost in a Big City.....	Arrow
Branded.....	Lee Bradford	Love Slave, The.....	Russell Clark
Bride's Confession, The.....	Graphic	Lowland Cinderella.....	2nd Nat.
Broken Shadows.....	2nd Nat'l	Lure of Gold, The.....	Steiner
Broken Silence, The.....	Arrow	Maker of Men, A.....	Plymouth
Butterfly Range.....	Steiner	Making the Grade.....	Butler
Call from the Wild.....	Pacific	Man from Beyond, The.....	Houdini
Chain Lightning.....	Arrow	Man from Hell's River.....	Western Pict.
Cloudburst.....	Lee Bradford	Man Wanted.....	Clark-Cornelius
Country Flapper, The.....	Prod. Sec.	Man Who Paid.....	Prod. Sec.
Craven, The.....	H. Bollman	Master of Beasts, The.....	Aywon
Crossing Trails.....	Asso. Photo	Miss Paul Revere.....	Russell Clark
Crow's Nest, The.....	C. Aywon	Mrs. Sans Gene.....	Prod. Sec.
Cub Reporter.....	Phil Goldstone	More to Be Pitied.....	C. B. C.
Curse of Drink, The.....	Anollo	Mortal Clay.....	Hamilton
Daddy's Love.....	Roy Klumb	Mr. Bingle.....	Prod. Sec.
Dangerous Adventure, A.....	Warners	Mr. Pim Passes By.....	2nd Nat'l
Dawn of Revenge.....	Aywon	Mr. Potter of Texas.....	Prod. Sec.
Daughter of Eve.....	Commonwealth	Motion to Adjourn, A.....	Arrow
David and Jonathan.....	2nd Nat'l	New Disciple.....	Federation
Deserted at the Altar.....	Goldstone	Night Life in Hollywood.....	Arrow
Desert's Crucible.....	Arrow	Night Riders, The.....	2nd Nat'l
Dest'ny.....	Artclass	Nine Seconds to Heaven.....	Rialto
Determination.....	Lee Bradford	Notoriety.....	Weber-North
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Diamond Carlisle.....	Clark Cornelius	Oh, Mabel Behave.....	Aywon
Door That Has No Key.....	Alliance	Once Upon a Time.....	Henry Bollman
Double Stakes.....	Pacific	One Eighth Apache.....	Arrow
Down to the Sea in Ships.....	Elmer Clifton	One Moment's Temptation.....	2nd Nat.
Driven.....	Dependable Sales	Orphan Sally.....	Lee-Bradford
Edge of Youth, The.....	Gaumont	Pals of the West.....	Clark-Cornelius
Faithless Sex, The.....	Signet F.	Parted Curtains.....	Warner
False Brands.....	Pacific	Partners of the Sunset.....	Bert Lubin
Fatal 30, The.....	Pacific	Peaceful Peters.....	Arrow
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Flesh and Blood.....	Cummings	Polish Dancer, The.....	Levinson
Flesh and Spirit.....	Lee Bradford	Power of Love.....	Perfect
Foolish Twins.....	Lee-Bradford	Prejudice.....	Arista
For His Sake.....	Zerner	Price of Youth.....	Arrow
For Your Daughter's Sake.....	J. W. Film	Putting It Over.....	Goldstone
For Your Daughter's Sake.....	J. W.	Rags to Riches.....	Warners
Forest King, The.....	Pacific	Raiders, The.....	Canyon
Fountain of Youth, The.....	Graphic	Range Patrol, The.....	Russell
Four Hearts.....	Western Picts.	Rangeland.....	Wm. Steiner
Frivolous Wives.....	Fidelity	Retribution.....	Rialto
Ghost City.....	Asso. Photoplays	Ridin' Wild.....	Western Pict.
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Girl from Rocky Point, The.....	Pacific	Rigoletto.....	Romayne
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Gold Grabbers.....	W. M. Smith	Saved by Radio.....	Russell
Greater Duty, The.....	East Coast Prod	School Days.....	Warner
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Hamlet.....	Asta	Serving Two Masters.....	Lee Bradford
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Silent Shelby.....	Aywon
Sir Arne's Treasure.....	Geo. Hamilton
Smilin' Jim.....	Enterprise
Snitching Hour, The.....	Clark-Cornelius
So This is Arizona.....	W. M. Smith
Soul and Body.....	Peacock P.
Soul of a Woman, The.....	Asso. Photo.
Soul of Man, The.....	Prod. Sec.
South of Northern Lights.....	Steiner
Splendid Lie, The.....	Arrow
Squire Phinn.....	Prod. Sec.
Star Reporter.....	Arrow
Storm Girl, The.....	Anchor
Stronger Passion, The.....	Lee-Bradford
Superstition.....	Lee-Bradford
Sure-Fire Flint.....	Mastodon
Suspicious Wives.....	State Rights
Table Top Ranch.....	Steiner
Taking Chances.....	Phil Goldstone
Tangled Trails.....	Wm. Steiner
Ten Nights in a Bar Room.....	Arrow
They're Off.....	Aywon
Thistle and the Rose, The.....	E. V. Brewster
Thorobred.....	Clark-Cornelius
Thundering Hoofs.....	Aywon
Thou Shalt Not Love.....	Graphic
Through Three Reigns.....	Hepworth
Too Much Married.....	Asso. Photo.
Trail of Hate.....	Di Lorenzo
Trail of the Law.....	Prod. Sec.
Trail's End, The.....	W. M. Smith
Two-Fisted Jefferson.....	Arrow
Unconquered.....	Aywon
Unconquered Woman.....	Lee Bradford
Unknown, The.....	Phil Goldstone
Valley of Lost Souls.....	Iroquois
Vendetta.....	Howells
Watch Him Step.....	Phil Goldstone
Watching Eyes.....	Arrow
Way of a Man, The.....	Lee Bradford
Welcome Children.....	Nat'l Exch.
Welcome to Our City.....	Prod. Sec.
Western Demon, A.....	Western Film
Western Firebrands.....	Aywon
West of the Pecos.....	Steiner
West vs. East.....	Sandford
What No Man Knows.....	Equity
What's Wrong With the Women.....	Equity
When Knights Were Bold.....	Hamilton
When Love is Young.....	Arista
Where is My Wandering Boy Tonight?.....	Equity
Whispering Shadows.....	Peacock P.
Whispering Women.....	Clark Cornelius
White Hell.....	Chas. E. Bartlett
White Masks, The.....	W. M. Smith
Why Do Men Marry.....	Unity
Wildcat Jordan.....	Goldstone
Wildness of Youth.....	Graphic
Wolf Pack, The.....	State Rights
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Bronx Hardware & Sy. Co.....	2737 Third Ave.....	Mott Haven 1077
C. D. Serven, Yonkers.....	9 Warburton Ave.....	Yonkers 2106
Hammacher-Schlemmer.....	133 Fourth Ave.....	Stuyvesant 7000
Paints		
Emil Janovic & Co.....	1292 First Ave.....	Rhineland 3846
David Meyer & Bros.....	188 First Ave.....	Drydock 9050
Nevis & Co., Yonkers.....	50 Main St.....	Yonkers 35
DeVoe and Raynolds.....	101 Fulton St.....	Beckman 2906
Wall Paper		
A. Bosch Peats Wall Paper Co.....	2132 Broadway.....	Columbus 7421
Flowers		
N. Y. Floral Co., Yonkers (Real).....	1 Manor House Sq.....	Yonkers 2736
General Flower & Dec. Co. (Artificial).....	228 W. 49th St.....	Bryant 5927
United Flower and Dec. Co. (Artificial).....	238 W. 48th St.....	Bryant 0666
Electrical Supplies		
Projections Apparatus Co. (Condensors).....	45 Lafayette St.....	Franklin 3331
M. J. Wohl (Carbons).....	Payntor Ave.....	Astoria 3136
Kliegl Bros.....	321 W. 50th St.....	Circle 0094
Sunlight Arc Corp.....	1600 Broadway.....	Bryant 4468
Yonkers Elec. Co.....	7 Manor House Sq.....	Yonkers 5075
United Theater Equipment Co.....	25 W. 45th St.....	Bryant 8391

PROJECTION ROOMS

(New York City)

- Jos. R. Miles, 130 W. 46th St., Bryant 5600.
 Public Projection Rooms, 729 7th Ave., Bryant 2573.
 Simplex Projection Rooms, Canlier Bldg., Bryant 0984.

PLAY BROKERS

(New York City)

- American Play Co., 33 W. 42nd St., Van. 0590.
 Brandt & Kirkpatrick, 101 Park Ave., M. H. 3674.
 Kauser, Alice, 1402 Broadway, Fitzroy 5860.
 Sanger & Jordan, Times Bldg., Bryant 0600.
 Selden, Edgar, 1531 Broadway, Bryant 1530.
 Small, Edward, 1493 Broadway, Bryant 2389.



LON CHANEY

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3459 Plata St.

Los Angeles, Calif.



BETTY BLYTHE

Who following her success in "THE QUEEN OF SHEBA," is being starred by Whitman Bennett in a series of feature productions. The first of these is "HOW WOMEN LOVE," the second "THE DARLING OF THE RICH." Miss Blythe, in addition, is making a triumph of her personal appearances in New York and the larger cities, where her cultivated singing, gracious personality and wonderful gowns have endeared her to thousands and delighted the exhibitors.

B. B. PRODUCTIONS

Whitman Bennett Studios

Riverdale Avenue, Yonkers, N. Y.

EDITORS & TITLE WRITERS

(New York City)

Morris Ryskind.
Donald Buchanan, 130 W. 46th St.
Joseph Farnham, 220 W. 42nd St.
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Charles Beahan, 220 W. 42nd St.
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Miss J. Moran, Harlem, 2776.
Miss Laura Lee Rogers, titles only, 181 W. 75th St.
Don W. Bartlett, 355 E. 21st St., Brooklyn.
John Slobey, 727 7th Ave.
Ernest Stern, 413 W. 41st St.
Arthur Weil, 220 W. 42nd St.

PLAY BROKERS

(New York City)

Adams, J. K., 223 W. 46th St., Bryant 5583.
American Play Co., 33 W. 42nd St., Longacre 8040.
Andreas Eulalie Miss, 1 Bank St., Watkins 8692.
Bartsch, Hans, 1432 B'way, Bryant 3459.
Bimberg, Ed., 1531 B'way, Bryant 9029.
Brandt & Kirkpatrick, 101 Park Ave., M. H. 3674.
Century Play Co., 1400 B'way, Fitzroy 4226.
Darcy & Wolford, 114 W. 39th St., Fitzroy 5285.
Dramatists Play Agency, 213 W. 42nd St., Bryant 4677.
Furst, Myra, 1441 B'way, Bryant 3177.
Kauser, Alice, 1402 B'way, Fitzroy 5860.
Nuplay Service Corp., 33 W. 42nd St., Longacre 8926.
Playcraft, Inc., 206 B'way, Cortland 6537.
Play Revision Service, 303 Fifth Ave., Lexington 3855.
Rice, Frank H., 1440 Broadway, Bryant 3177.
Sanger & Jordan, Times Bldg., Bryant 6066.
Selden, Edgar, 1531 Broadway, Bryant 1530.
Small, Edward, 1493 Broadway, Bryant 2389.
Stagelore Play Co., 1402 B'way, Fitzroy 3689.
United Plays, Inc., 1430 B'way, Bryant 0747.
Winniett, Geo. W., 1402 B'way, Fitzroy 6232.

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Recent Productions

"The Red Lantern"

"Sea Wolf"

"Mutiny of the Elsinore"

"Dinty"

"Go and Get It"

"Bob Hampton of Placer"

"The Ebb Tide"

"Ten Ton Love"

"Stormswept"

"Country Love"

"Omar the Tentmaker"

"The Hand Me Down"

"The Call of the North"



LOUISE FAZENDA



WEST COAST STUDIOS

American Film Co., Santa Barbara.
 Astra Film Corp., Verdugo Road, Glendale.
 Bachman Studios, 831 E. Windsor Road, Glendale.
 Balboa Studios, 6th St., Long Beach.
 Balshofer Studios, 1329 Gordon St., Los Angeles.
 Belasco Studios, 833 Market St., San Francisco.
 Bernstein Studios, 753 So. Boyle St., Los Angeles.
 Berwillia Film Corp., 5821 Santa Monica Blvd., Los Angeles.
 Blazon Prod., Keens Kamp.
 Brentwood Film Corp., 4881 Fountain Ave., Los Angeles.
 Bronx Studios, 1745 Allesandro St., Los Angeles.
 Robert Brunton Studios, Inc., 5341 Melrose Ave., Los Angeles.
 Burston Films, Inc., 6050 Sunset Blvd., Los Angeles.
 Century Film Corp., 6100 Sunset Blvd., Los Angeles.
 Charles Chaplin Studio, 1416 LaBrea Ave., Hollywood.
 Chester Comedies, Inc., 1438 Gower St., Los Angeles.
 Christie Film Co., 6101 Sunset Blvd., Hollywood.
 Clermont Photoplays Corp., 6058 Sunset Boul., Hollywood.
 Clume's Studio, 5350 Melrose Ave.
 Comique Film Corp. (Roscoe Arubuckle), Culver City.
 Cosmosart Picture Corp., 3700 Temple St.
 Douglas Fairbanks Co., 5320 Melrose Ave., Hollywood.
 E. & R. Jungle Film Co., 720 N. Soto St.
 Famous Players-Lasky Corp., Realtar Studios, 200 N. Occidental St.
 Famous Players-Lasky Corp., 1520 Vine St., Hollywood.
 Fine Arts Studios, 4500 Sunset Blvd.
 Francis Ford Studios, 6040 Sunset Blvd., Hollywood.
 William Fox Film Corp., 1417 N. Western Ave., Hollywood.
 William Fox Studio (Ranch), 2450 Tevio, Los Angeles.
 Frazee Studios, Riverside, Calif.
 Garson Studios, 1845 Glendale Blvd., Los Angeles.
 L. J. Gansner Prod., Verdugo Road, Glendale.
 Paul Gerson Studio, 353 10th St., San Francisco.
 Goldwyn Film Corp. Studios, Culver City.
 J. D. Hampton Prod., Sunset and LaBrea Blvds., Hollywood.
 Wm. S. Hart Studio, 1215 Bates St., Los Angeles.
 Haworth Pictures Corp., 4500 Sunset Blvd., Hollywood.
 Herman Film Corp., 2436 Wilshire Blvd., Santa Monica.
 Historical Film Corp. of America, Burbank.
 Hollywood Studios, Inc., 6642 Santa Monica Blvd., Hollywood.
 David Horsley Studios, 1919 So. Main St., Los Angeles.
 Horsley, Wm., Studios, 6060 Sunset Blvd.
 Thomas H. Ince Studios, Inc., Culver City.
 Keaton, Buster, Studios, 1025 Lillian Way.
 King Vidor Productions, 7200 Santa Monica Blvd., Los Angeles.
 Henry Lehrman Studios, Culver City.
 Katherine MacDonald Studios, 904 Girard St., Los Angeles.
 Louis B. Mayer Studios, 3800 Mission Road, Los Angeles.
 Master Films, Inc., Culver City.
 Metro Pictures Corp., 900 Cahuenga Ave., Hollywood.
 Mixville, 2450 Teviet St.
 Montague Studios, San Francisco.
 Reelcraft Pictures Corp., 1107 N. Bronson St., Los Angeles.
 Morosco Studios, 201 N. Occidental Blvd., Los Angeles.
 National Film Corp. of America, 1116 Lodi St., Hollywood.
 Marshall Neilan Studio, 1407 N. Wilton Pl., Hollywood.
 O. Conner Productions, 1107 N. Bronson Ave.
 Pacific Film Co., Culver City.
 Pacific Studios Corp., Peninsular Ave.

Pickford-Fairbanks Studios, 7100 Santa Monica Blvd.
 Ray, Charles, Prod., Inc., 1425 Flemming St.
 Roach, Hal E., Studios, Inc., Culver City.
 Robertson-Cole, 780 Gower St., Hollywood.
 Rolin Film Co., Culver City.
 Romayne Studio, Washington Blvd., Culver City.
 Mack Sennett, 1712 Glendale Blvd., Los Angeles.
 Special Pictures Corp. Studios, Long Beach.
 Sacred Film Co., Burbank, Cal.
 Selig & Rork Prod., 3800 Mission Road.
 Stocktonian Film Co., Stockton, Calif.
 Triangle Film Corp., 405 Currier Bldg., Los Angeles.
 United Studios, 5341 Melrose Ave.
 Universal Film Mfg. Co., Universal City.
 Vacant Studio, Nat Goodwin Pier, Santa Monica.
 Vidor, King, Prod., 7200 Santa Monica Blvd.
 Vitagraph Co., 1708 Talmadge St., Hollywood.
 Wall, Larry, M. P. Prod., 319-29 Sumner St., Bakersfield, Cal.
 Warner Bros., Sunset Blvd. at Bronson, Los Angeles.
 Lois Weber Productions, 4634 Santa Monica Blvd., Los Angeles.
 Willis & Inglis Studios, 1425 Fleming St., Los Angeles.
 Wilnat Studios, 6070 Sunset Blvd., Hollywood.
 Weegy Bird Films Co., 1915 N. Broadway, Cal.
 Western Arts Studios, 1745 Glendale Blvd.
 Willat Prod., Inc., Culver City.
 Wong Ming Prod. Co., 753 S. Boyle Ave.

Other Western Studios

Globe, Arizona—Apache Trail Prod.
 Bisbee, Arizona—Border Film Feature.
 Columbia Falls, Mont.—Flathead Prod.
 El Paso, Texas—Photo Art Film Co.
 Portland, Ore.—American Lithograph Co.
 Portland, Ore.—Kiser Studios.
 Spokane, Wash.—Pan-American Film Corp.

EASTERN STUDIOS

New York City

Adolph Philipp Film Corp., 11 East 14th St., Stuyvesant 6787.
 Asso. Screen News, 120 W. 41st St.
 Bertin Studios, 454 3rd Ave.
 Biograph, 807 East 175th St., Tremont 5100.
 Columbia-Metro, 3 West 61st St., Columbus 8181.
 Edison, Decatur Ave. & Oliver Pl., Fordham 8330.
 Estee's, 361 West 125th St., Morningside 4985.
 Fifty-fourth St., 517 West 54th St., Columbus 6498.
 Filmart, 69 West 90th St. (used for school of acting), Riverside 1315.
 Fox Film Corp., 55th St. and 10th Ave.
 Fox, West 55th St., Circle 6800.
 International, 127th & Second Ave., Harlem 6298.
 Jackson Studios, Westchester Ave., Bronx.
 Jefferson Film Co., 2355 Webster Ave.
 Levey, Harry, 230 West 38th St., Greeley 2485.
 Norma Talmadge, 318 East 48th St., Vanderbilt 4338.
 Tilford Studios, 344 West 44th St.
 Oliver, 308 East 48th St., Murray Hill 6276.
 Pathe, 134th St. & Park Ave., Acad. 4730.
 Victor, 645 West 43rd St., Longacre 20.

Miscellaneous

Beaver, Dongan Hills, Staten Island, N. Y., New Dorp 535.
 A. H. Fisher, New Rochelle, N. Y., New Rochelle, 2277.
 Griffith, Orienta Point, Mamaroneck, N. Y., Mamaroneck 1191.
 Plimpton, 965 Yonkers Ave., East Yonkers, N. Y., Mt. Vernon 3884.
 Whitman Bennett, 537 Riverside Ave., Yonkers, Kingsbridge 270.
 Unexcelled, 120 School St., Yonkers, N. Y., Yonkers 4600.

Brooklyn and Long Island

Astra Studios, 75 Will St., L. I. City.
 J. Stuart Blackton, 423 Classon Ave., Brooklyn, N. Y., Prospect 9683.
 Famous Players, Long Island City, N. Y.

SCREEN

—
"Timothy's
Quest"

Directed by
Sidney Olcott

"Jacqueline"

Directed by
Dell Henderson

"The Broken
Silence"

Directed by
Dell Henderson

"Clay
Dollars"

With
Eugene O'Brien

"Dream
Street"

D. W. Griffith
Special



JOSEPH DEPEU

STAGE

—
"THE
HERO"

With
Richard
Bennett
and
Robert
Ames

"HANDS
UP"
In
Vaudeville

Helen Rowland

"Lady Gay" in "Timothy's Quest"
American Releasing Corp.

"What's Wrong with the
Women?"
Equity Production

"Eppie" in "Silas Marner"
Pathe

"Jacqueline"
Arrow Production

"My Friend the Devil"
Fox

Charles Murray Comedies

"Twas the Night Before Xmas"
Bray

"Woman's Home Companion
Series"

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or Actors Equity Association

Born Aug. 7, 1918



Frohman Amuse. Corp., 140 Amity St., Flushing, L. I., Flushing 3994.
 Mirror, Glendale, L. I., Rich. Hill 3545.
 Gaumont, Flushing, L. I., laboratory, Flushing 2211.
 Hal Benedict, College Point, Flushing, L. I., Flushing 3142.
 Vitagraph, E. 15th St. & Locust Ave., Midwood 6100.

New Jersey

Charter Film (Benj. Chapin), Ridgefield Park, N. J. (used as laboratory at present), Hackensack 583.
 Eclair-Fox, Fort Lee, N. J., Fort Lee 120.
 Ideal (Briggs), Hudson Heights, N. J., Union 5067.
 Kalem, Cliffside, N. J., Cliffside 789.
 Lincoln, Grantwood, N. J., Morsmere 649.
 Mark M. Dintenfass, Hudson Heights.
 Paragon (Chautard), Fort Lee, N. J., Fort Lee 329.
 Pathe-Astra, 1 Congress St., Jersey City, N. J., Webster 4675.
 Pathe Exchange, Bound Brook.
 Peerless, Fort Lee, N. J., Fort Lee 300.
 Solax, Fort Lee, N. J., Fort Lee 166.
 Universal, Leonia, N. J., Fort Lee 350.

LABORATORIES

California

Bennett, Chester, Lab., 4500 Sunset Blvd., 597-061; Bloom's Film Lab., 7520 Sunset Blvd., Holly 4015; Crandall & Stevens Film Lab., 1745 Glendale Blvd., 54109 and Wilshire 4275; Crouse, F. H., 1511 Cahuenga Ave., Holly 2366; Clune's Lab., 5356 Melrose Ave., Holly 2700; Filmcraft Lab., Culver City, Cal., 761-201; William Horsley Lab., 6060 Sunset Blvd., Holly 7120; Rothacker-Allers Lab., 5515 Melrose Ave., Holly 2804; Crosby Film Lab., 5813 Santa Monica Blvd., Holly 2752; Crescent Film Lab., 7870 Santa Monica Blvd., 578-473; Downing Pro. Lab., 6363 Santa Monica Blvd.; H. & F. Film Lab., 1123 Lillian Way; Pacific Film Lab., 1123 No. Bronson, Holly 4609; Sunset Lab., 6060 Sunset Blvd., Holly 3693; Standard Film Lab., 959 Seward Ave., Holly 6943; Story & Guild, 1123 Lillian Way, Holly 1696.
 San Francisco: Duhem M. P. Mfg. Co., 985 Market St.; Blache Film Lab., 292 Turk St.

Canada

Vancouver, B. C.: Dominion Film Co.

Colorado

Denver: Ford's 1029 16th St.

District of Columbia

Washington: Colonial Film Co., 606 Sixth Ave.

Florida

Miami Studios, Miami.

Georgia

Atlanta: Scenic Film Co., 146 Marietta St.

Illinois

Chicago: Active M. P. Co., 1103 W. Randolph St.; Commercial M. P. Mfg. Co., 2436 Sheffield Ave.; Emerald M. P. Co., 1717 N. Wells St.; Premier Title Co., 330 E. 35th St.; Rothacker Film Mfg. Co., 1339 Diversey Pky.; Selig Polyscope Co., 58 E. Washington St.; Burton Holmes, 7510 N. Ashland Ave.; Camel Film Co., 950 Edgecomb Pl.

Indiana

Indianapolis: Coburn Photo & Film Co., 539 W. Meridan St.

Iowa

Des Moines: Superior Film Mfg. Co., 13th & Crocker Sts.

Maryland

Baltimore: Lewey Harry, Wizard Theater Bldg.

Massachusetts

Boston: Motion Picture Advertising Co.; Commonwealth Cinema Co., 29 Middlesex St.

Michigan

Detroit: H. N. Nelson, Film Bldg.

Minnesota

Minneapolis: Lochren Film Mfg. & Adv. Service.
 St. Paul: Rath, Mills & Bell, 817 University Ave.

Missouri

Kansas City: Kansas City Slide Co., 2449 Charlotte St.
 St. Louis: Merchants Features Film Studios, 2502 Cass Ave.

Nebraska

Lincoln: Nebraska Feature Co., 1212 P. St.
 Omaha: Chenoweth Film Co.

New Jersey

Atlantic City: Acme M. P. Prod. Co.
 Bayonne: Unista Film Co., 670 Avenue E.
 Bound Brook: Pathe.
 Fort Lee: Paragon, John St.; United States Amuse Co., Lemoine Ave.; Universal Film Mfg. Co., Kessel Laboratories, San Jacq Lab., Goldwyn; Herlograph M. P. Film Corp.; Film Service Corp., Fort Lee.
 West Hoboken: Film Developing Corp., 216 Weehawken St.
 Hudson Heights: Mark M. Dintenfass.
 Palisades: Palisades Film Lab.; Knickerbocker Film Lab.
 Plainfield: Saturn Film Co., Interhaven Ave.
 Cliffside: Rex Lab.

New York

Long Island City: G. M. Laboratories, Inc.; Famous Players-Lasky, 6th St. and Pierce Ave.
 Flushing: Gaumont Co., 48 Congress St.
 Ithaca: Wharton, Inc.
 Staten Island: Beaver Film Co., New Dorp.
 Mamaroneck: D. W. Griffith, Orienta Pt.
 New Rochelle: Colograph Laboratories, Hudson Pk. Road. David Fischer Studio and Laboratories.
 Brooklyn: Vitagraph Co., 15th St. and Locust Ave.
 New York City: Acme Film Co., 1542 Broadway; Art Laboratories, 316 E. 48th St.; Claremont Laboratory, Park Ave. and Claremont Pky.; Biograph Co., 807 E. 157th St.; Brunels Film Prod. Co., 1265 Broadway; Cromlow Film Laboratories, 220 West 42nd St.; Eclipse Film Laboratory, 521 W. 23rd St.; Edison Studio and Laboratory, 2862 Decatur Ave.; Empire Film Laboratory, 345 W. 40th St.; Erbograph Co., 203 W. 146th St.; Evans Film Mfg. Co., 416 W. 216th St.; Kalem Co., 235 W. 23rd St.; Republic Film Lab., 128 W. 52nd St.; Tremont Film Lab., 1942 Jerome Ave.; Urban Motion Picture Industries, Inc., Irvington on the Hudson; Craftmen Film Laboratories, Inc.; DuArt Film Laboratories, Westchester Ave., Bronx; L. Star, 111 Westchester Square; Crystal, 430 Claremont Parkway; Dobbs Laboratories, 316 E. 48th St.
 Yonkers: Whitman Bennett, 537 Riverside Ave.

Ohio

Cleveland: Industro-Scientific Film Co., 1514 Prospect Ave.
 Dayton: Pyramid Film Co., Pyramid Bldg., 121 E. 3rd St.
 Toledo: Animated Adv. Serv. Co., Ohio Bldg.
 Wapakoneta: Buckeye M. P. Co.

Oregon

Portland: Kiser Studios, 773 Melrose St.

Pennsylvania

Philadelphia: Brilliant F. Mfg. Co., 247 N. 11th St.; Colonial M. P. Co., Wissahicken; Masterpiece Film Attractions, 1235 Vine St.; Betzwood Film Co., Port Kennedy, Pa.
 Pittsburgh: Indus. & Domestic Film Co., 16th and Penn Sts.
 Wilkes-Barre: Lyman Howe Film Laboratories, 175 W. River St.

Texas

Dallas: E. H. Fitzhugh, 1026½ Elm St.
 Austin: Austin Film Library, Inc.

Wisconsin

Milwaukee: U. L. C. Industrial Film Co., Second St.



Jacqueline Logan

“Java Head”

“Burning Sands”

Famous Players - Lasky Release

WEBSTER CAMPBELL

Director

“ISLAND WIVES”

“DIVORCE COUPONS”

“THE SINGLE TRACK”

Starring Corinne Griffith

STANDARDIZING PRODUCTION COSTS

Producer's Estimate Sheet.

Producer _____ Production _____ Date _____

DEPARTMENT	ITEM	NAME	ESTIMATED	ACTUAL	ESTIMATED	ACTUAL
1. Administrative	Office Maintenance	_____				
	Staff	_____				
2. Preliminary	Story	_____				
	Scenario	_____				
	Continuity	_____				
3. Cast	Star	_____				
	Leading Man	_____				
	Women	_____				
	Ingenue	_____				
	Male Heavy	_____				
	Female Heavy	_____				
	Male Character	_____				
	Female Character	_____				
	Male Juvenile	_____				
	Female Juvenile	_____				
	Bits @	_____				
	Extras @	_____				
4. Studio Rent		_____				
5. Direction	Director	_____				
	Assistant Director	_____				
6. Camera	Cameraman	_____				
	Second Cameraman	_____				
	Assistant Cameraman	_____				
	Still Photographer	_____				
7. Film	Negative Raw Stock	_____				
	Positive Raw Stock	_____				
	Still Camera and Prints	_____				
8. Laboratory	Gross Negative Development	_____				
	Positive	_____				
	Working Print	_____				
	Additional Prints	_____				
9. Cutting	Cutter	_____				
	Patcher	_____				
	Supplies	_____				
	Projecting & Cutting Room	_____				
10. Titles	Plain @	_____				
	Art	_____				
	Color	_____				
11. Location	Search	_____				
	Permits and Fees	_____				
	Transportation	_____				
	Subsistence	_____				
	Lighting	_____				
12. Wardrobe	Cost	_____				
	Bits	_____				
	Extras	_____				
	Make-up	_____				
	Wardrobe Mistress and aids	_____				
13. Color Photography		_____				
14. Settings	Art and Technical Direction	} TILFORD CINEMA STUDIOS				
	Research work					
	Set Designs-plans-models					
	Designers and Modelmakers					
	Decorator					
	Draper					
	Art Selectors					
	Carpenter Labor					
	Scenic Labor					
	Property Men					
	Clearers					
	Clerical					
	Workmen's Compensation					
	Properties					
	Draperies					
	Purchases and Rentals					
Transportation (other than cast)						
Receiving and Shipping						
Construction on Location						
ISSUED BY TILFORD CINEMA STUDIOS 165 W 31 ST. N. Y. C.						
			TOTAL			

Prepared by the Tilford Cinema Studios. While self-explanatory, it should be borne in mind that Item No. 4 with reference to Studio Rent, includes electric current, labor of electricians, etc. Those interested can doubtless secure sheets of this nature from the Tilford organization.

WILLIAM H. STRAUSS

Starring in

"THE HOUSE OF SOLOMON"

An unusual photoplay, combining the beauty of
"The Return of Peter Grimm" and the comedy of
"Potash and Perlmutter"

Distributed by American Releasing Corp.



**EDITH
ROBERTS**



Producers of Short Reels

New York

Producer	Studio Address	Reels	Release
All-Star Comedies, Inc.	3021 Myrtle Ave., Glendale, L. I.	2	Federated
*Baumer Films, Inc.	6 West 48th St.	1	.....
*Blake and Coyle	1600 Broadway	1	.....
Bray Prod, Inc.	130 West 46th St.	1	Hodkinson
		1	State rights
		1	Hodkinson
		1	Educational
*Robert C. Bruce	Care Educational, 370 7th Ave.	1	.....
Chronicles of America	15th and Locust, Brooklyn	2	.....
*Jack Cohn	1600 Broadway	1	F. B. O.
Jack Eaton-Weiss Bros.	135 West 44th St.	1	Goldwyn
Fables Pictures, Inc.	133 West 52nd St.	1	Pathe
Fox Film Corp.	10th Ave. and 55th St.	1	Fox
Funk and Wagnalls Co.	354 4th Ave.	1	Hodkinson
William J. Ganz	507 5th Ave.	1	State rights
Earl Hurd	Kew Gardens, L. I.	1	Educational
*International News Reel Corp.	281 William St.	1	Universal
		1	Universal
Kinetograph Co. of America	Irvington, N. Y.	1	Hodkinson
		1	Vitagraph
		1	Educational
*Kinograms Pub. Corp.	121 West 41st St.	1	.....
Hoey Lawlor	Care J. G. Slobey, 729 7th Ave.	2	.....
Macdono Cartoons, Inc.	3021 Myrtle Ave., Glendale, L. I.	1	State rights
Mastodon Pictures, Inc.	3021 Myrtle Ave., Glendale, L. I.	2	Educational
Arthur Maud	Care Pathe, 35 West 45th St.	1	One through Pathe
Music Films, Inc.	3193 Boulevard, Jersey City, N. J.	1	.....
*Nat'l Poem Classics Ass'n.	110 West 40th St.	1	Forward Film Dist.
Warren A. Newcombe	130 West 46th St.	2	.....
Nick Carter Prod.	361 West 125th St.	1	.....
Out-of-the-Inkwell Films, Inc.	128 East 45th St.	1	.....
*Pathe News	35 West 45th St.	1	Pathe
*Pathe Review	35 West 45th St.	1	Pathe
Dr. Lillian D. Powers	Red Squirrel Farm, White Plains, N. Y.	1	Lee-Bradford Corp.
Prizma, Inc.	3193 Boulevard, Jersey City, N. J.	1	.....
A. M. Putnam	12 Serpentine Drive, New Rochelle, N. Y.	2	Clark-Cornelius
Rialto Prod.	10th Ave. and 54th St.	2	State rights
Tony Sarg	54 West 9th St.	1	Educational
*Screen Snapshots, Inc.	1600 Broadway	1	Pathe
Geo. B. Seitz Prod.	1990 Park Ave.	31	Pathe
		31	Pathe
*Selznick Pictures Corp.	729 7th Ave.	1	Selznick
*Storey Pictures, Inc.	729 7th Ave.	1	Federated
Pat Sullivan	1947 Broadway	1	State rights
Timely Films, Inc.	1562 Broadway	1	Pathe
*Triart Prod.	469 5th Ave.	2	Hodkinson
*Visual Symphony Prod.	17 West 44th St.	1	.....
*Eltinge F. Warner	25 West 45th St.	1	Hodkinson

Los Angeles

Adams Prod.	1412 Bond St.	1	.....
C. B. C.	6070 Sunset Blvd.	2	State rights
Campbell Comedy Corp.	4530 Sunset Blvd.	2	Educational
Century Film Corp.	6100 Sunset Blvd.	2	Universal
		2	Universal
		2	Universal
Chas. Chaplin Prod.	1416 La Brea Ave.	2	Asso. First Nat'l
Chester Prod.	1720 N. Soto St.	2	Hodkinson
Christie Film Corp.	6101 Sunset Blvd.	2	Educational
Cinal Prod.	3500 Beverly Rd.	1	.....
Cosmosart Prod.	3500 Beverly Rd.	1	.....
		2	.....
Crescent Prod.	4500 Sunset Blvd.	2	.....
A. E. Cuthbert	217 N. Burlington St.	2	Forward Film Dist.
Fashion Features	6050 Sunset Blvd.	1	.....
Film Booking Offices	780 Gower St.	2	F. B. O.
		2	F. B. O.
		2	F. B. O.
Fox Film Corp.	Sunset Blvd.-Western Ave.	2	Fox
		2	Fox
		2	Fox
		2	Fox
		2	Fox
		2	Fox
Hamilton-White Comedies, Inc.	5341 Melrose Ave.	2	Educational
L. C. Haynes Prod.	410 Court St.	1	.....
Fred Hibbard Prod.	5341 Melrose Ave.	1	.....
Buster Keaton Prod.	1025 Lillian Way	2	Asso. First Nat'l
Eddie Lyons	5821 Santa Monica Blvd.	2	Arrow
		2	State rights
Malobee Prod.	6050 Sunset Blvd.	2	Pathe
J. K. McDonald Prod.	6642 Santa Monica Blvd.	2	Pathe
O'Connor Prod.	1110 Tamarind St.	2	State rights
		2	State rights
Paragon Prod.	4811 Fountain Ave.	2	.....
Reagner Prod. Co.	1745 Glendale Blvd.	2	.....



DOROTHY MACKAILL

—
“The Isle of Doubt”

“The Jelly Fish”

“A Woman’s Woman”

“The Streets of New
York”

“Mighty Lak a Rose”

Edwin Carewe

(First National Attraction)

CHARLES CRAIG

Comedy Leads

“THE HEADLESS HORSEMAN”

with Will Rogers

“BEYOND THE RAINBOW”

“THE STAGE DOOR”

W. Christy Cabanne Prods.

“A MILLION IN JEWELS”

J. P. McGowan Prod.

H. E. Roach Comedies.....	Culver City	1	Pathe
		2	Pathe
		2	Pathe
Joe Rock	Universal City	2	Federated
Rodeo Comedies	5341 Melrose Ave.....	2	.....
Ruth Roland Serials.....	5341 Melrose Ave.....	31	Pathe
Russell Prod.	6050 Sunset Blvd.....	2	State rights
Sanford Prod.	6050 Sunset Blvd.....	2	State rights
Mack Sennett	1712 Glendale Blvd.....	2	Asso. First Nat'l
		2	Asso. First Nat'l
		2	Asso. First Nat'l
Hunt Stromberg Prod.....	6642 Santa Monica Blvd.....	2	Metro
Universal	Universal City	1	Universal
		1	Universal
		1	Universal
Vitagraph	1708 Talmadge St.....	2	Vitagraph
Jack White Corp.	5341 Melrose Ave.....	2	Educational
Ben Wilson Prod.....	5821 Santa Monica Blvd.....	2	Federated
		2	Federated

Elsewhere

Betzwood Film Co.....	Philadelphia	2	Educational
Bray Prod, Inc.....	Norwalk, Conn.	1	.....
Bruce Carter Prod.....	San Francisco	1	.....
Commercial Film Studios, Inc.....	21st St. and Olive, St. Louis.....	2	Forward Film Dist.
Essanay Film Co.....	Chicago, Ill.	1	Rialto Prod.
Paul Gerson Pict. Corp.....	San Francisco	2	F. B. O.
Harter-Wall Prod.....	Bakersfield, Cal.	2	.....
		2	.....
Rothacker Film Co.....	1339 Diversey Parkway, Chicago.....	2	.....
Sacred Films, Inc.....	Burbank, Cal.	1	State rights
Worcester Film Corp.....	Worcester, Mass.	1	.....

*These companies operate in no regular studio. Addresses given are business addresses.

EARLY DAYS IN AUSTRALIA

A few particulars regarding the early introduction of long feature pictures in Australia, by Millard Johnson, American representative of Australasian Films, Ltd.

In 1900 the present King and Queen of England came to Australia and about 10,000 feet of negative was taken for the Australian Government by Mr. J. Perry, depicting the ceremonies, processions, etc., when Australia became a nation.

I bought about 4,000 feet and made a feature of over 3,500 feet long and toured Victoria and Tasmania with this, supplemented by other short subjects, but lost money. This is the first record of a long feature.

In 1903 Charles Urban made a four reel feature called "Living London" without any titles. Mr. W. A. Gibson and myself, in conjunction with Taits, exploited this through Australia and India and did enormous business, so much so that in 1904 Taits asked us to make another and we produced in 1905 "The Kelly Gang," a five reel feature life story, the first ever made, and even now no picture has reached the great financial success of this in Australia.

Every six months we made another of these including "Robbery Under Arms," "Mystery of the Hansom Cab," "Called Back," "The Bells" and others.

Each of these were over 6 reels long and a whole night's entertainment. These cost about \$2,500 to make and we shot 7,000 feet of negative and showed 6,500 feet of positive.

I am therefore justly entitled to be ranked amongst the very earliest in the world who introduced and saw the great possibility of the long 6 reel feature.

For "The Bells" Mr. Gibson and myself engaged Arthur Steyn, Melbourne's leading actor, and hired all the stage scenery from Williamsons for our production.

Mr. Spencer produced about 1908 "Sweet Nell of Old Drury," paying Miss Nellie Stewart about \$5,000 to act her leading stage role, which was considered an enormous salary in those days.

When I arrived in America in 1913, long pictures were absolutely unknown, no orchestras of 24 and 30, but these were very common in Australian pictureshows, and pictures of 30 to 35 feet diameter were the usual size there.

I personally contracted with Adolph Zukor for his first year productions at their earliest commencement, but my firm had previously bought in London Bernhardt's "Queen Elizabeth" before it was shown in America.

The Nordisk Biograph with Asta Neilson made the best 5 reel features in the earliest times prior to 1912.

COLOR PHOTOGRAPHY IN 1922

By Carroll H. Dunning, Vice-President, Prizma, Inc.

Progress during 1922 in the field of color motion photography has been marked by the announcement by several new companies of the acquisition of patents and their intentions to make color films, by the demise of at least one company whose initial work in 1921 gave some promise; and by the gradual acceptance by the trade of the value of color in their productions and willingness to cooperate with color companies to get those results that can be secured in no other way than by means of color photography.

Prizma, Inc., pioneer color company working under the patents and processes of William Van Doren Kelley, has pursued the even tenor of its way, making improvements in its methods, building new equipment in its laboratory and getting better results in its product. During the year Prizma made and released a series of 26 short subjects comprising the only regular short subject service in the world using color photography exclusively.

It made for Music Films, Inc. the series of exquisite little dances in synchronization with the music, that proved to be such a distinct novelty and at once acceptable to the leading first-run theaters in the country. It made the release prints for J. Stuart Blackton's first Prizma color drama "The Glorious Adventure," handling the largest color order ever placed, in its Jersey City laboratory with double shifts working five nights a week for the entire summer. It made color titles, prologues, inserts or embellishments for practically every prominent producer in the industry. Such work as that appearing in Mae Murray's "Broadway Rose" being typical of the improved methods and results secured.

It opened a new office in Hollywood in charge of Captain George Stone to take care of producers on the Coast needing color in their productions, and it saw its product meet with profitable acceptance by exhibitors and public in England, France, Belgium, Holland, Scandinavia and Czechoslovakia.

The principal event of all in 1922, however, in the field of color motion photography from a historical standpoint was undoubtedly the premiere showing of "The Glorious Adventure" at the Capitol, New York, in April. Much depended upon the initial reception by the public of this J. Stuart Blackton production because it was the first full length color in the film feature ever to be shown.

The favorable reaction of the public at that time and since as reflected in the box-office both in this country and in Europe furnishes the encouraging answer that color motion photography has a place in the industry.

Raymond McKee

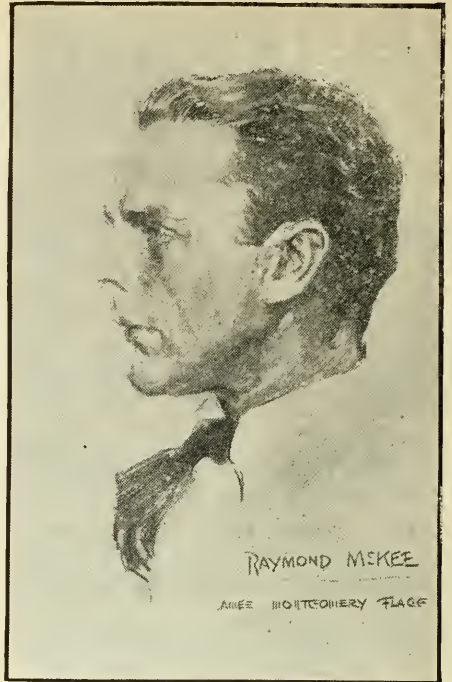
Starring in C. C. Burr's
"All Star" Comedies

Current Releases

ELMER CLIFTON'S
SUPER FEATURE

"Down to the Sea in Ships"
"A Blind Bargain," Goldwyn

THE FRIARS CLUB,
N. Y. C.



Laura La Plante

Current releases:

"THE WALLFLOWER"

Leading Lady with

Bill Desmond in
"PERILS OF THE
YUKON"

and

"AROUND THE
WORLD IN 18 DAYS"



American and Foreign Distribution Percentage Tables

Territory	First National Exhib. Circuit	Percentage
Sou. Cal. & Ariz.	2	27/56
Nevada, Hawaii & Nor. Cal.	3	2/14
Alaska, Wash., Ore., Mon., and No. Cal., New Mexico, Utah, Wyo. and So. Idaho	1	3/4
Western Canada	2	
Illinois	8	1/4
Indiana	3	1/8
Kan., Iowa-Neb.	4	3/4
Michigan	4	1/4
Minn., Wis., N. & S. Dak.	5	
Missouri	3	1/4
Ohio	7	
New England	8	
Md., Dist. of Col. & Del.	2	1/4
New Jersey	3	5/8
New York	14	1/2
West. Va. & Western Penna.	4	1/8
Eastern Penna.	4	3/4
Eastern Canada	3	1/8
Ga., Fla., Ala., Va., N. & S. Car.	3	1/8
Louisiana & Mississippi	1	3/8
Texas, Okl. & Mississippi	4	1/2
Kentucky & Tenn.	1	7/8

This list, while correct, so far as percentages are concerned has become more or less obsolete since First National took over its own exchanges.

	Arrow Film Corp.	Per cent
1	New York State	14.5
2	No. N. Jersey	3
3	New England	8
4	E. Penn., So. N. J. and Del.	5
5	W. Penn. and W. Va.	4
6	Md., D. C. and Va.	3
7	Ohio	6.5
8	Michigan	4
9	N. Illinois and Ind.	10
10	Minn., Wisc., No. & So. Dak.	5
11	Iowa and Nebraska	4
12	E. Mo. and So. Ills.	3.5
13	Cal., Utah, Wyo. and N. Mex.	1.5
14	Wash., Oregon, Ida. and Mont.	4
15	Calif., Ariz. and Nev.	5.5
16	Tex., Okla. and Ark.	5
17	La. and Miss.	1.5
18	Kentucky and Tenn.	2
19	No. and So. Car., Ga., Ala. and Fla.	3.5
20	Canada	4
	Western Mo. and Kans.	3

	Equity Pictures Corp.	Percentage
	New England States	8
	Washington, Oregon, Montana and Idaho.	3 1/2
	New York State and Northern New Jersey	17 1/2
	Michigan	4
	Delaware, Maryland, Virginia and District of Columbia	3 1/2
	Colorado, New Mexico, Utah and Wyoming	1 1/2
	North Carolina, South Carolina, Georgia, Florida and Alabama	3
	Kentucky and Tennessee	1 1/2
	Eastern Pennsylvania and Southern New Jersey	4 1/2
	California, Arizona and Nevada	5 1/2
	Western Pennsylvania	4
	Louisiana and Mississippi	1
	Texas, Oklahoma and Arkansas	4 1/2
	Iowa and Nebraska	3 1/2
	Western Missouri and Kansas	3
	Illinois and Indiana	10
	Ohio	7
	Minnesota, Wisconsin, North and South Dakota	5
	Canada	5 1/2
	Southern Illinois and Eastern Missouri	3

	Ind. Prod. & Dis. Asso. Distribution Percentage	Percent
	Greater New York and No. New Jersey	13.
	New York State (no. Westch. Co.)	4.
	New England	8.
	Eastern Pa. and So. New Jersey & Delaware	5.

Western Pa. and West Virginia	4.
Maryland, Dist. Col. & Virginia	3.
North and So. Carolina, Ga. Fla. & Ala.	3.5
Tennessee	1.
Kentucky	6.5
Ohio	4.
Michigan	10.
Northern Illinois and Indiana	3.5
Eastern Missouri and Southern Illinois	3.
Western Missouri and Kansas	4.
Iowa and Nebraska	3.
Minn. North and South Dakota	2.
Wisconsin	1.5
Louisiana and Mississippi	5.
Texas, Okla. and Arkansas	4.
Colo., Wyo., Utah, New Mexico & So. Idaho	5.5
Wash., Ore., No. Idaho & Montana	2.5
Calif., Nevada, Arizona, Hawaiian Islands	1.5
Eastern Canada	
Western Canada	

Federated Exchanges Percentages (Table issued in 1920)

New York and No. N. J.	17 1/2
New England	8
E. Penn. and S. New Jersey	4 1/2
W. Penn. and W. Va.	4
Del., Md., Dist. of Col. and Va.	3 1/4
Ohio and Kentucky	7
Michigan (without Northern Penin.)	4
Illinois and Indiana	11 1/4
Less 1 1/2 for So. Ills. if eliminated*)	
Minn., No. and So. Dakota and Northern Peninsula of Michigan	3
Wisconsin	2 1/2
Iowa and Nebraska	3 1/4
E. Missouri and Kansas	1 1/2
W. Missouri and Kansas	3
Col., Utah, Wyoming and New Mex.	1 1/4
Washington, Oregon, Idaho and Mont.	4
Calif., Arizona and Nevada	5 1/2
Texas, Oklahoma and Arkansas	4 1/2
Louisiana and Mississippi	1 1/2
N. and S. Car., Ga., Fla., Ala. and Tenn.	4
Canada	4

FOREIGN PERCENTAGES David P. Howells, Inc.

	Percentage
United Kingdom	48
France, Switzerland, Belgium, F.A.C.	7
Holland	2 1/2
Italy	2 1/2
Scandinavia	8
Austria Hungary and Balkans	2
Far East	4
Brazil	2
Argentine and West Coast	6
Cuba and West Indies	2
South Africa	2
Mexico	2
Australia and New Zealand	12

You will note we have not taken into account Germany and Russia, neither of which territories are salable. Any fluctuations in exchange must of necessity affect the price any country pays.

The British & Continental Trading Co., Inc.

	Percentage
United Kingdom	45
France, Belgium & Switzerland	6
Holland	1
Scandinavia & Finland	8
Italy	2 1/2
Spain & Portugal	3
Czecho Slovakia & Balkans	2 1/2
Far East	5
Australia & New Zealand	10
South America	12
Cuba & West Indies	2 1/2
Mexico	1 1/2

We have not taken into account Central and East Europe, neither of which territories are salable. Fluctuations in exchange will of course affect the price any country pays.—

J. C. BARNSTYN.



PAT C. HARTIGAN

Character "Heavies"

"Down to the Sea in Ships"

12-Reel Sea Story

Elmer Clifton Production

**"Fury," with
Richard Barthelmess**

Robert W. Frazer

Leads

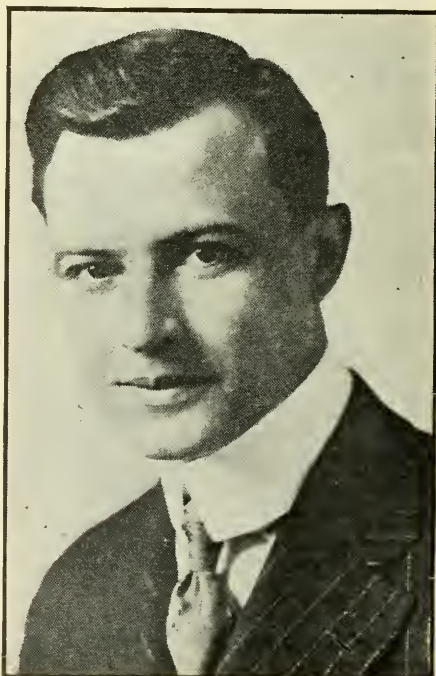
**"Fascination," with
Mae Murray**

**"How Women Love," with
Betty Blythe**

"The Desert Calls"

**"Jazzmania," with
Mae Murray
(Now in production)**

*Management of
Edward Small*



Inter-Globe Export Co.

Subject to change.	Percentage
England	50
France-Switzerland-Belgium	6
Holland	1½
Italy	1
Russia	?
Norway, Sweden, Denmark, Finland	7
Germany	?
Austria Hungary	?
Czecho Slovakia	1
Spain, Portugal	2
Australia	8
Far East	7½
South America	7
West Indies	3
South Africa	1
Egypt	1

No valuation can be placed on the Central Powers on account of the unsettled conditions prevailing in those countries and the little value of their money at present exchange rates.

F. I. L. M. CLUBS

Albany, N. Y.

President, C. R. Halligan, (Universal); Vice President, B. Gibbons, (Vitagraph); Secretary, Miss Marie Wheeler (Merit); Treasurer, M. Kempner, (Paramount).

Atlanta, Ga.

Film Exchange Mgrs. Assn. of Atlanta, 26-28 Moore Bldg.; Oscar Oldknow, Chairman, Southern States Film Co.; W. H. McWorther, Vice-Chairman, (Pathe); B. I. Bak, Treas., (Goldwyn); Ruby Farris, Corres. Sec'y. Serve a month and rotate.

Boston, Mass.

New England Film Board of Trade
Fred B. Murphy, president; Harry Campbell, first vice president; Joseph L. Roth, second vice president; George M. A. Fecke, treasurer; Benj. P. Rogers, 78 Broadway, secretary.

Chicago, Ill.

Chicago Film Board of Trade, 804 S. Wabash Ave.; E. Silverman, Select. President; J. L. Friedman, Celebrated Players, Vice-President; J. Steinson, Vitagraph, Secretary; I. M. Schwartz, Educational, Treasurer.

Board of Directors: O. W. Bolle, Famous Players; H. O. Martin, Pathe; J. L. Friedman, Celebrated Players; C. W. Eckhardt, Fox; S. Greiver, Greiver Prod.

Cincinnati, Ohio

Film Board of Trade, Broadway Film Bldg.; W. A. Kaiser, President, S. C. Jacques, Vice President, N. G. Shafer, Treasurer, M. A. Borge-menke, Secretary.

Denver, Colo.

Mel Wilson, President, (Famous Players); Arthur Bailey, Vice President, (Pathe); Eugene Bailey, Gerbase, Treasurer, (Universal); Frederick Sass, Secretary and general counsel.

Address correspondence to Frederick Sass, 919 Foster Building, Denver.

Detroit, Mich.

President, Ray Branch (Merit), Vice President, Harry Scott, (Pathe), Treasurer, Joseph Friedman (Universal), Secretary, W. E. Wilkinson, 607 Joseph Mack Building.

Indianapolis, Ind.

Indianapolis Exch. Mgrs. Assn.; C. E. Penrod, Pres., (Fox), 23 N. Illinois St.

Kansas City, Mo.

President, Harry D. Graham, (Pathe), Vice-President, Truly B. Wildman, (Enterprise), Treasurer, Wm. E. Truog, (Goldwyn), Secretary, Mabel Warren, (Office address, 1822 Main Room 5).

Los Angeles, Cal.

Los Angeles Film Exch. Bd. of Trade, Los Angeles, Cal.; A. P. Michael Narlian, Sec'y, 417 Higgins Bldg.

Milwaukee, Wisc.

Milwaukee Film Club: George Levine, Pres., (Universal), 174-2nd St.; Arthur Grey, V. Pres.; Ray Smith, Treas.; Robt. A. Hess, Sec'y, 603 Caswell Block.

Pittsburgh, Pa.

The Film Board of Trade: President B. M. Moran (Pathe); Vice-Pres. D. J. Selznick, (Select); Treasurer Frank Drew (Fox); Secretary, Olive J. Harden, 415 State Theater Building.

St. Louis, Mo.

F. I. L. M. Club of St. Louis: Floyd Lewis, Pres., (Select); Frank Harris, V. Pres., (Pathe); G. M. McKean, Secy. & Treas., (Fox).

Salt Lake City, Utah

Intermountain Film Bd. of Trade: G. L. Cloward, Pres., (Metro); Wm. Seib, Vice Pres., (Pathe), E. C. Mix, Secy. & Treas., (Select), Murray W. McCarty, Counsel, 212 Felt Bldg.

San Francisco, Cal.

William A. Crank, Pres., 191 Golden Gate Ave., (American Releasing); Morgan A. Walsh, Vice-Pres., 298 Turk St., (Federated); Grover C. Parsons, Secy, 71 Leavenworth St., (Goldwyn); Milton A. Nathan, Attorney and Executive Officer, Suite 521, Chronicle Building.

Seattle, Wash.

Northwest Film Bd. of Trade: J. T. Sheffield, President, G. F. Navarre, Vice-President, A. Rosenberg, Treasurer, E. A. Lamb, Executive Secretary.

Washington, D. C.

Film Board of Trade, Washington, D. C.: Clinton Robins, Pres. (Pathe); Walter Price, Vice-Pres. (Goldwyn); Eugene Wilson, Treas. (Vitagraph); David Thomas, Secretary, (Strand); Executive Committee: Walter Price, Clinton Robins, Brown (Universal), D. M. Thomas, 811 Mather Bldg.

Minneapolis, Minn.

Minneapolis Film Board of Trade, Inc., 731 Metropolitan Bank Bldg.; Pres., A. H. Fischer (Metro); Vice Pres., J. E. O'Toole (Select); Secy, C. W. Stombaugh (Pathe); Treas., Fred Knispal (Vitagraph).

New Haven, Conn.

New Haven Film Club: M. H. Kelleher, Pres. (1st Natl), 132 Meadow St.; Wm. A. Scully, Secy. (Metro), 132 Meadow St.

New York City, N. Y.

F. I. L. M. Club, 1520 Broadway, New York City: S. Zierler, Pres., W. E. Raynor, Vice-Pres., Henry Siegel, Second Vice-Pres., L. Rosenbluh, Treasurer, Author Abeles, Master of Ceremonies, C. B. Hoy, Secretary (All correspondence).

Omaha, Nebraska

Omaha Film Board of Trade, 338 Peters Trust Bldg.; Sidney Meyer, (Fox), Pres.; T. E. Delaney, (Vitagraph), V. Pres.; C. W. Taylor, Treas.; Kay Berry, P. O. Box 129.

SCHOOLS SHOW FILMS

There are 110 non-theatrical institutions in the vicinity of Albany, N. Y., and of these 53 are now using motion picture films as a means of entertainment from time to time.

Form Federation of Art

In March the Motion Picture Directors' Association, the American Society of Cinematographers, the Actors' Equity and the Screen Writers' Guild formed the Federation of Art in Hollywood.

Manufacture of Organs for 1921

The Department of Commerce announced in October, that the census reports showed considerable increase in the activities of the establishments engaged in the manufacture of organs during 1921 as compared with the year 1919. Fifty-five establishments reported products valued at \$10,173,904 for 1921 as compared with 68 establishments having products valued at \$5,973,268 for 1919. The increase in the total value of products was 70.3 per cent. Of 55 establishments reported in 1921, 11 are located in New York; 10 in Illinois; 6, each in Pennsylvania and Ohio; 4, each in Massachusetts and Wisconsin; 2, each in California, Connecticut, Kentucky, Missouri.



Corinne
Griffith

Adolph Milar

“Fury”

With Richard Barthelmess

“My Friend the Devil”

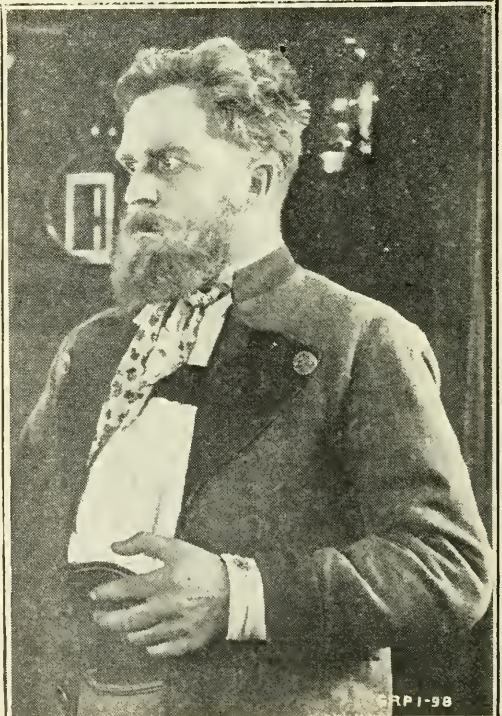
William Fox Special

“Reported Missing”

With Owen Moore

“The Silent Barrier”

(All-Star Cast)



Key Cities, with Important Nearby Towns

ATLANTA

Cities Over 100,000—3
Nashville, Tenn.

Birmingham, Ala.

Atlanta, Ga.

Cities Between 50,000 and 100,000—8
Macon, Ga.
Savannah, Ga.

Charleston, S. C.
Chattanooga, Tenn.
Knoxville, Tenn.

Cities Between 25,000 and 50,000—8
Asheville, N. C.
Charlotte, N. C.

Wilmington, N. C.
Winston-Salem, N. C.
Columbia, S. C.

Cities Between 10,000 and 25,000—30

Brunswick, Ga.
La Grange, Ga.
Rome, Ga.
Valdosta, Ga.
Waycross, Ga.
Durham, N. C.
Gastonia, N. C.
Goldsboro, N. C.
Greensboro, N. C.
High Point, N. C.

Newbern, N. C.
Raleigh, N. C.
Rocky Mount, N. C.
Salisbury, N. C.
Wilson, N. C.
Anderson, S. C.
Florence, S. C.
Greenville, S. C.
Spartanburg, S. C.
Johnson City, Tenn.

BOSTON

Cities Over 100,000—11

Boston, Mass.
Bridgeport, Conn.
Hartford, Conn.
New Haven, Conn.

Cambridge, Mass.
Fall River, Mass.
Lowell, Mass.

New Bedford, Mass.
Springfield, Mass.
Worcester, Mass.
Providence, R. I.

Cities Between 50,000 and 100,000—11

New Britain, Conn.
Waterbury, Conn.
Portland, Me.
Brockton, Mass.

Haverhill, Mass.
Holyoke, Mass.
Somerville, Mass.

Lawrence, Mass.
Lynn, Mass.
Manchester, N. H.
Pawtucket, R. I.

Cities Between 25,000 and 50,000—22

Meriden, Conn.
New London, Conn.
Norwalk, Conn.
Bangor, Me.
Lewiston, Me.
Chelsea, Mass.
Chicopee, Mass.
Everett, Mass.

Fitchburg, Mass.
Malden, Mass.
Medford, Mass.
Newton, Mass.
Pittsfield, Mass.
Quincy, Mass.
Revere, Mass.

Salem, Mass.
Taunton, Mass.
Waltham, Mass.
Nashua, N. H.
Cranston, R. I.
Newport, R. I.
Woonsocket, R. I.

Cities Between 10,000 and 25,000—62

Ansonia, Conn.
Bristol, Conn.
Danbury, Conn.
Derby, Conn.
East Hartford, Conn.
Fairfield, Conn.
Manchester, Conn.
Middletown, Conn.
Milford, Conn.
Naugatuck, Conn.
Norwich, Conn.
Torrington, Conn.
Willimantic, Conn.
Augusta, Me.
Bath, Me.
Biddeford, Me.
Sanford, Me.
Waterville, Me.
Amesbury, Mass.
Arlington, Mass.
Attleboro, Mass.

Beverly, Mass.
Clinton, Mass.
Danvers, Mass.
Dedham, Mass.
Easthampton, Mass.
Framington, Mass.
Gardner, Mass.
Greenfield, Mass.
Gloucester, Mass.
Leominster, Mass.
Marlboro, Mass.
Melrose, Mass.
Milford, Mass.
Natick, Mass.
Newburyport, Mass.
North Adams, Mass.
Northampton, Mass.
Norwich, Mass.
Peabody, Mass.
Plymouth, Mass.
Southbridge, Mass.

Wakefield, Mass.
Watertown, Mass.
Webster, Mass.
Westfield, Mass.
West Springfield, Mass.
Weymouth, Mass.
Winthrop, Mass.
Woodburn, Mass.
Berlin, N. H.
Concord, N. H.
Dover, N. H.
Keene, N. H.
Laconia, N. H.
Portsmouth, N. H.
Bristol, R. I.
Central Falls, R. I.
East Providence, R. I.
Barre, Vt.
Burlington, Vt.
Rutland, Vt.

BUFFALO

Cities Over 100,000—3

Buffalo, N. Y.

Rochester, N. Y.

Syracuse, N. Y.

Cities Between 50,000 and 100,000—3
Niagara Falls, N. Y.

Binghamton, N. Y.

Utica, N. Y.

Cities Between 25,000 and 50,000—5
Jamestown, N. Y.

Auburn, N. Y.
Elmira, N. Y.

Rome, N. Y.
Watertown, N. Y.

Cities Between 10,000 and 25,000—16

Batavia, N. Y.
Corning, N. Y.
Cortland, N. Y.
Dunkirk, N. Y.
Fulton, N. Y.
Geneva, N. Y.

Hornell, N. Y.
Ithaca, N. Y.
Lackawanna, N. Y.
Lockport, N. Y.
North Tonawanda, N. Y.

Ogdensburg, N. Y.
Olean, N. Y.
Oneida, N. Y.
Oswego, N. Y.
Tonawanda, N. Y.

Albert Rogell

Director

Current Releases

Phantom of the Hills

Where West Meets East

The Double Reward

The Streak of Yellow

No Man's Gold

The Greatest Menace



WALLACE FOX

Assistant Director

ALBERT ROGELL

CHICAGO

Cities Over 100,000—2

Chicago, Ill.

Milwaukee, Wis.

Cities Between 50,000 and 100,000—8

Peoria, Ill.

Ft. Wayne, Ind.

Davenport, Ia.

Rockford, Ill.

Gary, Ind.

Racine, Wis.

Springfield, Ill.

South Bend, Ind.

Cities Between 25,000 and 50,000—21

Aurora, Ill.

Joliet, Ill.

Dubuque, Ia.

Bloomington, Ill.

Moline, Ill.

Waterloo, Ia.

Cicero, Ill.

Oak Park, Ill.

Green Bay, Wis.

Danville, Ill.

Rock Island, Ill.

Kenosha, Wis.

Decatur, Ill.

East Chicago, Ind.

Madison, Wis.

Elgin, Ill.

Hammond, Ind.

Oshkosh, Wis.

Evanston, Ill.

Cedar Rapids, Ia.

Sheboygan, Wis.

Cities Between 10,000 and 25,000—41

Berwyn, Ill.

Pekin, Ill.

Ft. Madison, Ia.

Blue Island, Ill.

Streator, Ill.

Iowa City, Ia.

Canton, Ill.

Urbana, Ill.

Marshalltown, Ia.

Champaign, Ill.

Waukegan, Ill.

Muscatine, Ia.

Chicago Heights, Ill.

Elkhart, Ind.

Ottumwa, Ia.

Freeport, Ill.

Huntington, Ind.

Appleton, Wis.

Forest Park, Ill.

Lafayette, Ind.

Beloit, Wis.

Galesburg, Ill.

Laport, Ind.

Fond du Lac, Wis.

Kankakee, Ill.

Logansport, Ind.

Janesville, Wis.

Kewanee, Ill.

Michigan City, Ind.

Manitowoc, Wis.

La Salle, Ill.

Mishawaka, Ind.

Marinette, Wis.

Lincoln, Ill.

Peru, Ind.

Waukesha, Wis.

Maywood, Ill.

Burlington, Ia.

West Allis, Wis.

Ottawa, Ill.

Clinton, Ia.

CLEVELAND

Cities Over 100,000—5

Akron, Ohio

Columbus, Ohio

Youngstown, Ohio

Cleveland, Ohio

Toledo, Ohio

Cities Between 50,000 and 100,000—1

Canton, Ohio

Cities Between 25,000 and 50,000—9

East Cleveland, Ohio

Mansfield, Ohio

Steubenville, Ohio

Lakewood, Ohio

Marion, Ohio

Warren, Ohio

Lorain, Ohio

Newark, Ohio

Zanesville, Ohio

Cities Between 10,000 and 25,000—21

Alliance, Ohio

Cuyahoga Falls, Ohio

Martin's Ferry, Ohio

Ashtabula, Ohio

East Liverpool, Ohio (K)

Massillon, Ohio

Barverton, Ohio

East Youngstown, Ohio (K)

New Philadelphia, Ohio

Bellaire, Ohio

Elyria, Ohio

Niles, Ohio

Bucyrus, Ohio

Findlay, Ohio

Salem, Ohio

Cambridge, Ohio

Fremont, Ohio

Sandusky, Ohio

Coshocton, Ohio

Kenmore, Ohio

Tiffin, Ohio

CINCINNATI

Cities Over 100,000—4

Indianapolis, Ind.

Louisville, Ky.

Cincinnati, Ohio

Dayton, Ohio

Cities Between 50,000 and 100,000—3

Covington, Ky.

Huntington, W. Va.

Springfield, Ohio

Cities Between 25,000 and 50,000—10

Anderson, Ind.

Richmond, Ind.

Lima, Ohio

Kokomo, Ind.

Lexington, Ky.

Portsmouth, Ohio

Muncie, Ind.

Newport, Ky.

Charleston, W. Va.

Hamilton, Ohio

Cities Between 10,000 and 25,000—15

Bloomington, Ind.

New Albany, Ind.

Lancaster, Ohio

Elwood, Ind.

New Castle, Ind.

Marietta, Ohio

Frankfort, Ind.

Ashland, Ky.

Middletown, Ohio

Jeffersonville, Ind.

Chillicothe, Ohio

Norwood, Ohio

Marion, Ind.

Ironton, Ohio

Piqua, Ohio

DETROIT

Cities Over 100,000—2

Detroit, Mich.

Grand Rapids, Mich.

Cities Between 50,000 and 100,000—3

Flint, Mich.

Lansing, Mich.

Saginaw, Mich.

Cities Between 25,000 and 50,000—8

Battle Creek, Mich.

Jackson, Mich.

Port Huron, Mich.

Bay City, Mich.

Kalamazoo, Mich.

Muskegon, Mich.

Highland Park, Mich.

Pontiac, Mich.

Cities Between 10,000 and 25,000—10

Adrian, Mich.

Benton Harbor, Mich.

Sault Ste. Marie, Mich.

Alpena, Mich.

Holland, Mich.

Traverse City, Mich.

Ann Arbor, Mich. (K)

Monroe, Mich.

Wyandotte, Mich.

Owosso, Mich.

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Cinematographer

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Inspiration Production

Directed by John S. Robertson

(Now in Production)

“Slim Shoulders,” with Irene Castle

“What’s Wrong With Women?”

“A Game Chicken,” with Bebe Daniels

“Nancy from Nowhere,” with Bebe Daniels

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“THORNS AND ORANGE BLOSSOMS”

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“JAVA HEAD”

George Melford Prod.

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Cities Over 100,000—2
Denver, Colo. Salt Lake City, Utah.
Cities Between 25,000 and 50,000—4
Colorado Springs, Colo. Butte, Mont.
Cities Between 10,000 and 25,000—15
Boulder, Colo. Anaconda, Mont. (K) North Platte, Nebr.
Greeley, Colo. Billings, Mont. (K) Albuquerque, N. M.
Trinidad, Colo. Great Falls, Mont. (K) Provo, Utah.
Boise, Ida. Helena, Mont. Casper, Wyo.
Pocatella, Ida. Missoula, Mont. (K) Cheyenne, Wyo.

DALLAS

Cities Over 100,000—5
Dallas, Tex. Houston, Tex. New Orleans, La.
Fort Worth, Tex. San Antonio, Tex.
Cities Between 50,000 and 100,000—4
Oklahoma City, Okla. Mobile, Ala. Little Rock, Ark.
El Paso, Tex.
Cities Between 25,000 and 50,000—8
Austin, Tex. Waco, Tex. Pensacola, Fla.
Beaumont, Tex. Wichita Falls, Tex. Shreveport, La.
Galveston, Tex. Ft. Smith, Ark.
Cities Between 10,000 and 25,000—38
Abeline, Tex. Port Arthur, Tex. Columbus, Miss.
Amaraillo, Tex. Ranger, Tex. Greenville, Miss.
Brownsville, Tex. Sherman, Tex. Hattiesburg, Miss.
Cleburne, Tex. Temple, Tex. Jackson, Miss.
Corpus Christi, Tex. Tyler, Tex. Laurel, Miss.
Corsicana, Tex. Texarkana, Tex. Meriden, Miss.
Del Rio, Tex. Dothan, Ala. Natchez, Miss.
Denison, Tex. Hot Springs, Ark. Vicksburg, Miss.
Greenville, Tex. Pine Bluff, Ark. Ardmore, Okla.
Laredo, Tex. Alexandria, La. Chickasha, Okla.
Marshall, Tex. Baton Rouge, La. McAlester, Okla.
Palestine, Tex. Lake Charles, La. Shawnee, Okla.
Paris, Tex. Monroe, La.

KANSAS CITY

Cities Over 100,000—4
Des Moines, Ia. Kansas City, Mo. Omaha, Nebr.
Kansas City, Kansas
Cities Between 50,000 and 100,000—6
Sioux City, Ia. Wichita, Kans. Lincoln, Nebr.
Topeka, Kans. St. Joseph, Mo. Tulsa, Okla.
Cities Between 25,000 and 50,000—5
Council Bluff, Ia. Springfield, Mo. Muskogee, Okla.
Joplin, Mo. South Omaha, Nebr.
Cities Between 10,000 and 25,000—26
Boone, Ia. Hutchinson, Kans. Sedalia, Mo.
Fort Dodge, Ia. Independence, Kans. Grand Island, Nebr.
Arkansas City, Kans. Lawrence, Kans. Hastings, Nebr.
Atchison, Kans. Leavenworth, Kans. Bartlesville, Okla.
Chanute, Kans. Parsons, Kans. Enid, Okla.
Coffeyville, Kans. Pittsburg, Kans. Guthrie, Okla.
Eldorado, Kans. Salina, Kans. Okmulgee, Okla.
Emporia, Kans. Carthage, Mo. Sapulpa, Okla.
Fort Scott, Kans. Independence, Mo.

LOS ANGELES

Cities Over 100,000—1
San Diego, Cal. Los Angeles, Cal.
Pasadena, Cal. Cities Between 50,000 and 100,000—2
Long Beach, Cal.
Cities Between 25,000 and 50,000—2
Phoenix, Ariz.
Cities Between 10,000 and 25,000—10
Tucson, Ariz. Riverside, Cal. (K) Santa Monica, Cal.
Bakerfield, Cal. San Bernardino, Cal. (K) Venice, Cal.
Glendale, Cal. Santa Ana, Cal.
Pomona, Cal. Santa Barbara, Cal. (K)

MINNEAPOLIS

Cities Over 100,000—2
Minneapolis, Minn. St. Paul, Minn.
Cities Between 50,000 and 100,000—1
Duluth, Minn.
Cities Between 25,000 and 50,000—3
Sioux Falls, S. D. La Crosse, Wis. Superior, Wis.

HENRY CRONJAGER

Photographed

“Back Home and Broke,” with Thomas Meighan

Directed by Alfred E. Green

“The Purple Highway”

Directed by Henry Kolker

“Tol’able David,” with Richard Barthelmess

Directed by Henry King

And Many More to Come. Next.

BERT GLENNON

PHOTOGRAPHER

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GEORGE MELFORD PRODUCTIONS

Current Releases

“The Woman Who Walked Alone”

“Burning Sands”

“Ebb Tide”

“Java Head”

Mason City, Ia.
Escanaba, Mich.
Ironwood, Mich.
Ishpeming, Mich.
Marquette, Mich.
Austin, Minn.
Faribault, Minn.

Cities Between 10,000 and 25,000—21

Hibbing, Minn.
Manakato, Minn.
Rochester, Minn.
St. Cloud, Minn.
Virginia, Minn.
Winona, Minn.
 Fargo, N. D.
Grand Forks, N. D.
Minot, N. D.
Aberdeen, S. D.
Ashland, Wis.
Eau Claire, Wis.
Stevens Point, Wis.
Wausau, Wis.

NEW YORK

Cities Over 100,000—3

Albany, N. Y. New York, N. Y. Yonkers, N. Y.

Cities Between 50,000 and 100,000—2

Schenectady, N. Y. Troy, N. Y.

Cities Between 25,000 and 50,000—7

Stamford, Conn.
Amsterdam, N. Y.
Kingston, N. Y.
Mt. Vernon, N. Y.
Newburgh, N. Y.
New Rochelle, N. Y.
Poughkeepsie, N. Y.

Cities Between 10,000 and 25,000—21

Greenwich, Conn.
Beacon, N. Y.
Cohoes, N. Y.
Glens Falls, N. Y.
Gloversville, N. Y. (K)
Herkimer, N. Y.
Hudson, N. Y.
Ilion, N. Y.
Johnstown, N. Y.
Little Falls, N. Y.
Middletown, N. Y.
Ontona, N. Y.
Ossining, N. Y.
Plattsburgh, N. Y.
Port Chester, N. Y.
Peekskill, N. Y.
Port Jervis, N. Y.
Rensselaer, N. Y.
Saratoga Springs, N. Y.
Watervliet, N. Y.
White Plains, N. Y.

NEWARK

Cities Over 100,000—3

Newark, N. J. Jersey City, N. J. Paterson, N. J.

Cities Between 50,000 and 100,000—5

Bayonne, N. J.
East Orange, N. J.
Elizabeth, N. J.
Hoboken, N. J.
Passaic, N. J.

Cities Between 25,000 and 50,000—10

Clifton, N. J.
Irvington, N. J.
Kearney, N. J.
Montclair, N. J.
New Brunswick, N. J.
Orange, N. J.
Perth Amboy, N. J.
Plainfield, N. J.
West Hoboken, N. J.
West New York, N. J.

Cities Between 10,000 and 25,000—16

Asbury Park, N. J.
Belleville, N. J.
Bloomfield, N. J.
Englewood, N. J.
Garfield, N. J.
Hackensack, N. J.
Harrison, N. J.
Long Branch, N. J.
Morristown, N. J.
Phillipsburg, N. J.
Rahway, N. J.
Roosevelt, N. J.
Summit, N. J.
Union Hill, N. J.
Weehawken, N. J.
West Orange, N. J.

PHILADELPHIA

Cities Over 100,000—6

Philadelphia, Pa.
Wilmington, Del.
Camden, N. J.
Trenton, N. J.
Reading, Pa.
Scranton, Pa.

Cities Between 50,000 and 100,000—7

Atlantic City, N. J.
Allentown, Pa.
Bethlehem, Pa.
Chester, Pa.
Harrisburg, Pa.
Lancaster, Pa.
Wilkes-Barre, Pa.

Cities Between 25,000 and 50,000—5

Easton, Pa.
Hazleton, Pa.
Norristown, Pa.
Williamsport, Pa.
York, Pa.

Cities Between 10,000 and 25,000—30

Brighton, N. J.
Gloucester City, N. J.
Millville, N. J.
Berwick, Pa.
Bristol, Pa.
Carbondale, Pa.
Carlisle, Pa.
Chambersburg, Pa.
Coatesville, Pa.
Columbia, Pa.
Dickinson City, Pa.
Dunmore, Pa.
Lebanon, Pa.
Mahoney City, Pa.
Mt. Carmel, Pa.
Nanticoke, Pa.
Olyphant, Pa.
Old Forge, Pa.
Phoenixville, Pa.
Pittston, Pa.
Plymouth, Pa.
Pottstown, Pa.
Pottsville, Pa.
Shamokin, Pa.
Shenandoah, Pa.
South Bethlehem, Pa.
Steelton, Pa.
Sunbury, Pa.
Tamaqua, Pa.
Westchester, Pa.

PITTSBURGH

Cities Over 100,000—1

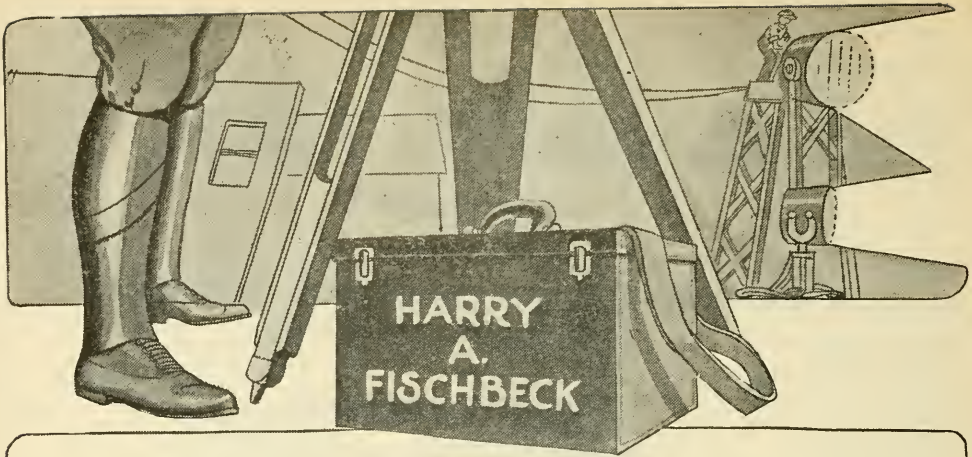
Pittsburgh, Pa.

Cities Between 50,000 and 100,000—4

Erie, Pa.
Altoona, Pa.
Wheeling, W. Va.
Johnstown, Pa.

Cities Between 25,000 and 50,000—3

McKeesport, Pa.
New Castle, Pa.
Clarksburg, W. Va.



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 Donora, Pa.
 Dubois, Pa.

Cities Between 10,000 and 25,000—33
 Duquesne, Pa.
 Farrell, Pa.
 Greensburg, Pa.
 Homestead, Pa.
 Jeanette, Pa.
 McKees Rocks, Pa.
 Meadville, Pa.
 Monesson, Pa.
 New Kensington, Pa.
 Oil City, Pa.
 Punxsutawney, Pa.

Sharon, Pa.
 Swissvale, Pa.
 Uniontown, Pa.
 Warren, Pa.
 Washington, Pa.
 Woodlawn, Pa.
 Wilksburg, Pa.
 Fairmont, W. Va.
 Morgantown, W. Va.
 Moundsville, W. Va.
 Parkersburg, W. Va.

SAN FRANCISCO

San Francisco, Cal.
 Berkley, Cal.
 Alameda, Cal.
 Eureka, Cal.
 Richmond, Cal.

Cities Over 100,000—2
 Oakland, Cal.
 Cities Between 50,000 and 100,000—2
 Sacramento, Cal.
 Cities Between 25,000 and 50,000—4
 Fresno, Cal. Stockton, Cal. San Jose, Cal.
 Cities Between 10,000 and 25,000—5
 Santa Cruz, Cal. Reno, Nevada
 Vallejo, Cal.

SEATTLE

Seattle, Wash.
 Bellingham, Wash.
 Astoria, Ore.
 Eugene, Ore.
 Salem, Ore.

Cities Over 100,000—3
 Portland, Ore. Spokane, Wash.
 Cities Between 50,000 and 100,000—1
 Tacoma, Wash.
 Cities Between 25,000 and 50,000—2
 Everett, Wash.
 Cities Between 10,000 and 25,000—7
 Aberdeen, Wash. Yakima, Wash.
 Vancouver, Wash.
 Walla Walla, Wash.

ST. LOUIS

St. Louis, Mo.
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 Helena, Ark.
 Alton, Ill.
 Belleville, Ill.
 Cairo, Ill.
 Centralia, Ill.
 Granite City, Ill.
 Jacksonville, Ill.
 Herin, Ill.

Cities Over 100,000—2
 Memphis, Tenn.
 Cities Between 50,000 and 100,000—3
 Evansville, Ind. Terre Haute, Ind.
 Cities Between 25,000 and 50,000—1
 Quincy, Ill.
 Cities Between 10,000 and 25,000—23
 Mattoon, Ill. Paducah, Ky.
 Murphysboro, Ill. Cape Girardeau, Mo.
 Clinton, Ind. Columbia, Mo.
 Crawfordsville, Ind. Hannibal, Mo.
 Vincennes, Ind. Jefferson City, Mo.
 Keokuk, Ia. Moberly, Mo.
 Henderson, Ky. Jackson, Tenn.
 Owensboro, Ky.

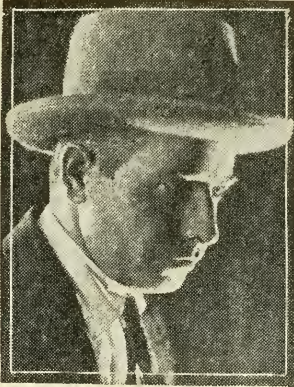
WASHINGTON

Washington, D. C.
 Portsmouth, Va.
 Cumberland, Md.
 Hagerstown, Md.
 Annapolis, Md.
 Frederick, Md.
 Alexandria, Va.

Cities Over 100,000—4
 Baltimore, Md. Norfolk, Va. Richmond, Va.
 Cities Between 50,000 and 100,000—2
 Roanoke, Va.
 Cities Between 25,000 and 50,000—5
 Lynchburg, Va. Petersburg, Va.
 Newport News, Va.
 Cities Between 10,000 and 25,000—8
 Charlottesville, Va. Bluefield, W. Va.
 Danville, Va. Martinsburg, W. Va.
 Staunton, Va.

A WORD OF THANKS

To those in the industry who have co-operated to make the statistical data and other text matter of this publication possible and accurate; to those who have given of their time and knowledge freely and willingly, the publishers wish to thus publicly tender their thanks and sincere appreciation.



WILLIAM H. TUERS

Photographed Chas.
(Chick) Sales in
"HIS NIBS"

WILLIAM CHRISTY CABANNE

"THE BARRICADE"
"AT THE STAGE DOOR"
"BEYOND THE STAGE
DOOR"
"TILL WE MEET
AGAIN"

FRANK ZUCKER

Photographed
"THE MAN FROM
BEYOND"
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SECRET SERVICE"
With Houdini
"CAPTAIN KIDD"
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 Des Moines—Universal Film Exchange, Inc., 918 Locust Street; F. L. Davie, Mgr.
 Detroit—Universal Film Exchange, Inc., 159 E. Elizabeth Street; Jos. Friedman, Mgr.
 El Paso—Consolidated Film & Supply Co., 608 N. Oregon Street; G. L. Woods, Mgr.
 Ft. Smith—Universal Film Exchange, Inc., 709 Rogers Avenue; C. H. White, Mgr.
 Indianapolis—Universal Film Exchange, Inc., 113 W. Georgia Street; R. W. Abbott, Mgr.
 Jacksonville—Consolidated Film & Supply Co., 1015½ W. Bay Street; J. R. Barton, Mgr.
 Kansas City, Mo.—Universal Film Exchange, Inc., 1710 Main Street; Roy Alexander, Mgr.
 Los Angeles—Universal Film Exchange, Inc., 822 So. Olive Street; C. Theuerkauf, Mgr.
 Memphis—Consolidated Film & Supply Co., 226 Union Avenue; W. E. Sipe, Mgr.
 Milwaukee—Universal Film Exchange, Inc., 174 Second Street; Jess Kaufman, Mgr.
 (Continued on page 196)



YOUR AUDIENCES ARE SHOPPING FOR GOOD COMEDIES

They are picking the programs which include

Christie Comedies

Because any one of the new two-reel comedies produced by Al Christie is a guarantee of a whole evening's entertainment.



1 THAT SON OF A SHEIK



2 PARDON MY GLOVE



3 LET 'ER RUN



4 OCEAN SWELLS



5 CHOOSE YOUR WEAPONS



6 CHOP SUEY



9 HAZEL FROM HOLLYWOOD



8 IN DUTCH



7 THE CHASE BRIDE

PROGRESSIVE theatre owners are playing and advertising CHRISTIE COMEDIES, because no matter what the feature picture is, the Christie Comedy—produced with as much care as a feature and containing real, legitimate fun besides—rounds out a bill of guaranteed entertainment value.

ALL CHRISTIE COMEDIES are Nationally Advertised to 24 Million People.

BOOK THROUGH



© 1934, 1935



AFTER two years of keeping faith with exhibitors Educational is proud of the steady and rapid improvement in Short Subjects that has been parallel with the growth of this organization.

The only nationally advertised Short Subjects, Educational Pictures are known to your patrons and are attractions of definite box office value just as surely as if they were in five or six reels instead of one or two.

E. W. Hammons



UNIVERSAL FILM EXCHANGES

(Continued from page 193)

Minneapolis—Universal Film Exchange, Inc.,
Loeb Arcade; Cleve Adams, Mgr.
Montreal—Canadian Universal Film Co., 12 Mayor
Street; D. Leduc, Mgr.
New Haven—Consolidated Film & Supply Co.,
126 Meadow Street; M. Joseph, Mgr.
New Orleans—Consolidated Film & Supply Co.,
914 Gravier Street; W. Richardson, Mgr.
New York—Big U Film Exchange, 1600 Broad-
way; W. C. Herman, Mgr.
Oklahoma City—Universal Film Exchange, Inc.,
312 W. California Street; S. Benjamin, Mgr.
Omaha—Universal Film Exchange, Inc., 313 So.
14th Street; H. F. Lefholtz, Mgr.
Philadelphia—Interstate Films, Inc., 1304 Vine
Street; Jules Levy.
Pittsburgh—Universal Film Exchange, Inc., 1018
Forbes Street; A. R. Cherry, Mgr.
Portland, Ore.—Universal Film Exchange, Inc.,
405 Davis Street; J. N. MacMeeckin, Mgr.
St. John—Canadian Universal Film Co., 87
Union Street; P. C. Taylor, Mgr.
St. Louis—Universal Film Exchange, Inc., 2116
Locust Street; B. Rosenthal, Mgr.
Salt Lake—Universal Film Exchange, Inc., 56
Exchange Pl.; F. L. McNamee, Mgr.
San Francisco—Universal Film Exchange, Inc.,
221 Golden Gate Avenue; C. A. Nathan, Mgr.
Seattle—Universal Film Exchange, Inc., 1935
3rd Ave.; L. J. Schaifer, Mgr.

Sioux Falls—Universal Film Exchange, Inc.,
Colonial Theatre Bldg.; S. W. Fitch, Mgr.
Spokane—Universal Film Exchange, Inc.; 10
South Barnard Street; A. H. McMillan, Mgr.
Toronto—Canadian Universal Film Co., 350
Yonge Street; C. Hague, Mgr.
Vancouver—Canadian Universal Film Co., 553
Granville Street; Robt. Scott, Mgr.
Winnipeg—Canadian Universal Film Co., 40
Aikens Bldg.; G. F. Law, Mgr.
Washington, D. C.—Washington Film Exchange,
307 9th Street, N. W.; Harry S. Brown, Mgr.

SECOND NATIONAL PICTURES CORP.

New York City—729 Seventh Ave., Murray Beier,
Mgr.
Boston—57 State St., Herman Rifkin, Mgr.
New Haven—134 Meadow St., Herman Rifkin,
Mgr.
Philadelphia—1222 Vine St., A. J. Sherman, Mgr.
Chicago—813 So. Wabash Ave.; S. Greiver, Mgr.
San Francisco—Golden Gate Ave., A. Moskowitz,
Mgr.
Dallas—1810 Commercial St., Jack Adams, Mgr.
Buffalo—257 Franklin St., Harry Massey, Mgr.
Raleigh—H. Van Maty, Mgr.
Detroit—Film Exchange Bldg., Jas. M. Mintes,
Mgr.
Pittsburgh—1002 Standard Life Bldg., C. A.
Stoltz, Mgr.

Short Subject Releases

Releases of national and state right distributors from Jan. 1 to July 31, 1922, will be found below in detailed form:

NATIONAL DISTRIBUTORS

Associated First National Pictures, Inc., 6 West
48th St., New York

Title and Length in feet	Release Date
Charles Chaplin Comedies	
A Dog's Life, 2,674	Feb.
Pay Day, 1,892	March
Sunnyside, 2,769	March
Shoulder Arms, 3,205	April
A Day's Pleasure, 1,714	May
Buster Keaton Comedies	
The Paleface, 1,960	Jan.
Cops, 1,725	March
My Wife's Relations, 2,096	May
The Frozen North, 2,049	June
The Blacksmith, 1,764	July
Frozen North, 2,049	Aug.
Electric House, 2,231	Oct.
Day Dreams, 2,483	Nov.
Mack Sennett Comedies	
Bright Eyes, 1,731	Jan.
The Duck Hunter, 1,844	Feb.
On Patrol, 1,977	March
Step Forward, 1,737	April
Gymnasium Jim, 1,820	May
Ma and Pa, 1,804	June
Home-made Movies	August
Bow Wow, 1,856	Oct.
Home Made Movies, 1,804	Oct.
When Summer Comes, 1,570	Nov.
Educational Films Exchanges, Inc., 370 7th Ave., New York.	
Adventures of Sherlock Holmes	
The Devil's Foot, 2,000	June 11
The Dying Detective, 2,000	June 25
A Case of Identity, 2,000	July 7
A Scandal in Bohemia, 2,000	July 23
The Noble Bachelor, 2,000	Aug. 27
The Copper Beeches, 2,000	Sept. 3
The Empty House, 2,000	Sept. 17
The Yellow Face, 2,000	Sept. 6
Tiger of San Pedro, 2,000	Oct. 1
The Priory School, 2,000	Oct. 15

Title and Length in feet	Release Date
The Solitary Cyclist, 2,000	Oct. 29
The Resident Patient, 2,000	Nov. 26
The Beryl Coronet, 2,000	Dec. 10
Man With the Twisted Lip, 2,000	Dec. 24
Bruce Scenics	
Unknown Switzerland, 1,000	Jan. 15
Campbell Comedies	
Schoolday Love, 2,000	Jan. 29
Monkey Shines, 2,000	Feb. 26
A Rag Doll Romance, 2,000	April 2
A Penny Reward, 2,000	May 14
A False Alarm, 2,000	June 11
Circus Days, 2,000	July 9
A Ring Tail Romance, 2,000	Sept. 24
Specials	
The Enchanted City, 1,000	Oct. 1
Man vs. Beast, 2,000	Oct. 29
Christie Comedies	
A Barnyard Cavalier, 2,000	Jan. 8
One Stormy Knight, 2,000	Jan. 22
A Rambling Romeo, 2,000	Feb. 5
Hokus Pocus, 2,000	Feb. 19
'Twas Ever Thus, 2,000	March 5
Oh, Promise Me! 2,000	March 19
'Tis the Bull, 2,000	April 9
Fair Enough, 2,000	April 23
Any Old Port, 2,000	May 7
Cold Feet, 2,000	May 21
A Hickory Hick, 2,000	June 4
Bucking Broadway, 2,000	June 18
Mile-a-Minute Mary, 2,000	July 2
That Son of a Sheik, 2,000	Sept. 3
Pardon My Glove, 2,000	Sept. 17
Let 'Er Run, 2,000	Oct. 1
Ocean Swells, 2,000	Oct. 22
Choose Your Weapons, 2,000	Nov. 5
Chop Suey, 2,000	Nov. 19
The Chased Bride, 2,000	Dec. 3
In Dutch, 2,000	Dec. 17
Earl Hurd Comedies	
One O'P' Cat, 1,000	Aug. 13
Fresh Fish, 1,000	Oct. 8
Railroading, 1,000	Dec. 3

Title and Length in feet	Release Date
Cameo Comedies	
Crash, 1,000.....	Nov. 12
Pitter Patter, 1,000.....	Nov. 26
Once Over, 1,000.....	Dec. 10
Hurry Up, 1,000.....	Dec. 24
Kinograms, Mermaid Comedies	
Rolling Stones, 2,000.....	Jan. 15
Step This Way, 2,000.....	Feb. 12
The Rainmaker, 2,000.....	March 12
Spoks! 2,000.....	April 16
Danger, 2,000.....	May 14
Poor Boy, 2,000.....	June 18
Rapid Fire, 2,000.....	July 16
Treasure Bound, 2,000.....	Aug. 13
Look Out Below, 2,000.....	Sept. 10
The Steeplechaser, 2,000.....	Oct. 8
Blazes, 2,000.....	Nov. 5
A Good Scout, 2,000.....	Dec. 31
High Power, 2,000.....	Dec. 3
Sketchographs	
The Family Album, 1,000.....	Jan. 8
Toonerville Comedies	
The Skipper's Policy, 2,000.....	March 19
Toonerville Trials, 2,000.....	May 7
Toonerville Blues, 2,000.....	June 4
Toonerville Topics, 2,000.....	Sept. 10
The Skipper's Sermon, 2,000.....	Oct. 15
Hamilton Comedies	
The Speeder, 2,000.....	Sept. 24
The Educator, 2,000.....	Nov. 12
Lyman H. Howe's Hodge-Podge	
King Winter, 1,000.....	Oct. 22
Sea Elephants, 1,000.....	No definite dates
Garden of Geysers, 1,000.....	Dec. 31
Torchy Comedies	
Battling Torchy, 2,000.....	Jan. 22
Torchy and Orange Blossoms, 2,000.....	March 26
Torchy's Ghost, 2,000.....	April 30
Torchy's Hold-Up, 2,000.....	May 28
Torchy Steps Out, 2,000.....	June 25
Torchy's Nut Sunday, 2,000.....	July 30
Torchy's Feud, 2,000.....	No definite dates
Wilderness Tales	
And Women Must Weep, 1,000.....	Feb. 12
Missing Men, 1,000.....	March 12
Nights of Many Shadows, 1,000.....	April 23
My Country, 1,000.....	May 21
The One Man Reunion, 1,000.....	June 25
The Drifters, 1,000.....	Sept. 3
The Blanket Stiff, 1,000.....	Oct. 8
The Split Outfit, 1,000.....	Nov. 12
Natural Born Liar, 1,000.....	Dec. 17
World Wanderings	
Bonnets of Auvergne, 1,000.....	Jan. 1
Down to Dusk in Egypt, 1,000.....	Jan. 29
The Silver Harvest, 1,000.....	Feb. 26
Famous Players-Lasky Corp., 485 5th Avenue New York.	
Burton Holmes Travel Pictures	
Stamboul, 1,000.....	Jan. 1
Along the Rio Grande, 1,000.....	Jan. 8
At the Damascus Gate, 1,000.....	Jan. 15
Lake Maggiore, 1,000.....	Jan. 22
First Families of America, 1,000.....	Jan. 29
Film Booking Offices of America, Inc., 723 7th Ave., New York.	
Hy Mayer Travelaughts	
Such is Life in London's West End, 1,000.....	April 23
Such is Life in Vollandam, 1,000.....	May 7
Such is Life in Monte Carlo, 1,000.....	May 31
Such is Life in Mon Petit Paris, 1,000.....	June 4
Such is Life Among Children of France, 1,000.....	June 18
Such is Life Among Paris Shoppers, 1,000.....	Aug. 13
Such is Life in Amsterdam and Alkmaar, 1,000.....	Aug. 27
Starland Revue, 1,000.....	Twice monthly
Such is Life Among Paris Shoppers, 1,000.....	Aug. 27
Such is Life in Amsterdam & Alkmaar, 1,000.....	Aug. 27
Such is Life Near London, 1,000.....	Sept. 3
Such is Life in the Riviera, 1,000.....	Sept. 3
Such is Life Among the Idlers of Paris, 1,000.....	Oct. 8
Such is Life in Busy London, 1,000.....	Oct. 8
Such is Life in a Dutch County Fair, 1,000.....	Nov. 5
Plum Center Comedies	
Pop Tuttle's Movie Queen, 2,000.....	Sept. 3
Pop Tuttle's Clever Catch, 2,000.....	Oct. 8
The Fire Chief, 2,000.....	Nov. 5
Pop Tuttle's Grass Widow, 2,000.....	Dec. 3

Title and Length in feet	Release Date
Carter De Haven Comedies	
Their First Vacation, 2,000.....	Sept. 3
Twin Husbands, 2,000.....	Oct. 8
Entertaining the Boss, 2,000.....	Oct. 8
Keep 'Em Home, 2,000.....	Nov. 5
Xmas, 2,000.....	Dec. 3
Fox Film Corp., 10th Avenue and 55th Street, New York	
Try and Get It, 2,000.....	Jan. 1
A Ghostly Wallop, 1,000.....	Jan. 8
Beside Her Cider, 1,000.....	Jan. 15
False Alarm, 2,000.....	Jan. 22
Long Live the King, 1,000.....	Jan. 29
The Last Laugh, 1,000.....	Jan. 29
Hold the Line, 2,000.....	Jan. 29
The Hole Cheese, 1,000.....	Jan. 29
Straight from the Farm, 2,000.....	Feb. 5
The Phoney Focus, 1,000.....	Feb. 5
Please Be Careful, 2,000.....	Feb. 5
The Crystal Gazer, 1,000.....	Feb. 5
Stuck in the Mud, 1,000.....	Feb. 5
West is West, 2,000.....	Feb. 5
Too Much Sap, 1,000.....	Feb. 5
The Last Shot, 1,000.....	Mar. 5
Laughing Gas, 2,000.....	Mar. 5
The Cashier, 1,000.....	Mar. 5
The Studio Rube, 2,000.....	Mar. 5
The Barnstormers, 2,000.....	Mar. 5
Any Ice Today? 1,000.....	Mar. 5
Hoot Mon! 1,000.....	April 5
The Piper, 2,000.....	April 5
Golfing, 1,000.....	April 5
Tim Foiled, 1,000.....	April 5
His Wife's Son, 2,000.....	April 5
Amid the Pyramids, 1,000.....	April 5
Special Delivery, 2,000.....	April 5
Getting Even, 1,000.....	April 5
Excuse Me Sheriff, 2,000.....	May 5
Hop, Skip and Jump, 1,000.....	May 5
Modern Fishing, 1,000.....	May 5
The Wise Duck, 2,000.....	May 5
Hither and Thither, 1,000.....	May 5
The Village Sheik, 2,000.....	June 5
The Landlord, 2,000.....	June 5
Safe in the Safe, 2,000.....	June 5
Fox News, 1,000.....	Issued twice weekly
Lupino Lane Series	
The Reporter, 2,000.....	Aug. 20
The Pirate, 2,000.....	Oct. 8
My Hero, 2,000.....	Nov. 19
Clyde Cook Series	
The Eskimo, 2,000.....	Aug. 27
Lazy Bones, 2,000.....	Nov. 5
The Cyclist, 2,000.....	Dec. 24
Al St. John Series	
All Wet, 2,000.....	Sept. 3
The City Chap, 2,000.....	Oct. 16
Out of Place, 2,000.....	Nov. 19
The Alarm, 2,000.....	Dec. 17
Sunshine Comedies	
The Ranch Romeo, 2,000.....	Nov. 12
Cupid's Elephant, 2,000.....	Nov. 26
The Fresh Heir, 2,000.....	Dec. 10
A Poor Fish, 2,000.....	Dec. 24
Lee Kids Series	
Town Terrors, 2,000.....	Nov. 12
The Wise Birds, 2,000.....	Dec. 17
Mutt and Jeff Cartoons	
The Wishing Duck, 1,000.....	Nov. 12
Bumps & Thumps, 1,000.....	Nov. 26
Goldwyn Dist. Corp., 465 Fifth Avenue, New York	
Goldwyn Graphic, 900.....	Twice monthly
Sport Reviews	
Self-Defense, 900.....	Jan. 8
Centaurus of the Field, 900.....	Jan. 22
Winter Pep, 900.....	Feb. 5
Rex Beach Week End, 900.....	Feb. 19
Taking the Air, 900.....	March 5
By-Way Champions, 900.....	March 19
Fore! 900.....	April 2
Hook, Line and Sinker, 900.....	April 16
Split Seconds, 900.....	April 30
Play the Game, 900.....	May 14
Record Breakers, 900.....	May 28
Seven Ages of Fishing, 900.....	June 11
Building Up, 900.....	July 25
Once Upon a Time.....	July 9
The Fire Chief, 2,000.....	Nov. 5
Collegiate Stuff.....	July 23
Western Stuff.....	Aug. 6

THESE ARE THE
RECORD BREAKERS

There Are 12

The Floorwalker
The Fireman
The Vagabond
The Rink
The Count
The Pawnshop
The Immigrant
Behind the Screen
The Adventurer
The Cure
Easy Street
One A. M.

**Chaplin
Classics**

Distributed by
Chaplin Classics, Inc.
117 W. 46th St.
N. Y. C.

Title and Length in feet	Release Date
Red Man Sport	Aug. 20
A Vacation Cocktail	Sept. 3
Mass Play	Sept. 17
Trail of the Stirrup	Oct. 1
Northwest Mounted	Oct. 15
Chewing Gum Industry, 1,000	Dec. 10
Jim Jams, 1,000	Dec. 24

Educational

Alligator Hunting and Farming, 1,000	Sept. 24
Thrills and Spills, 1,000	Sept. 24
Volcanoes of the World, 1,000	Sept. 24
Water Sports, 1,000	Sept. 24
A Story of Ice, 1,000	Sept. 24
Ancient Rome, 1,000	Sept. 24
Old Spain, 1,000	Nov. 26
Pekin Ducks, 1,000	Nov. 26
Camphor, 1,000	Nov. 26
Bird Life, 1,000	Nov. 26
Bits of Europe, 1,000	Nov. 26
The Runaway Dog, 1,000	Nov. 26

W. W. Hodkinson Corp., 465 5th Ave., New York	
Faint Heart, 2,000	Dec. 3
The Mystery Box, 2,000	Dec. 10
Heeza Liar's Treasure Island, 2,000	Dec. 17
A Goose Safari on the Lower Mississippi, 2,000	Dec. 24
The Four Orphans, 2,000	Dec. 31

Triart Prod.

The Young Painter, 3,000	Jan.
Hope, 2,000	July

Field and Stream

Release No. 2	
Decoying Canadian Geese	
Swordfishing at Catalina	
Turkey Hunt in Maryland	
Mr. B. Bass of the Potomac	
Moose Hunting in New Brunswick	
Duck Hunt at Curles Neck, Va. Total 5,000 feet	

Release No. 3

Up the Trout's Broad Highway	
Moose-back Riding	
Harpooning a Giant Herring Hog Fish	
Deep-Sea Fishing Off the Island of Bimini	
A Florida Fox Hunt	
A Quail Hunt in Florida	
Rediscovering the French River, N. B. Totals 6,000 feet.	

Release No. 4

Goat Getting	
A Duck Shoot in the Louisiana Delta Country	
Str.-ped Bass off Montauk's Rocky Point, L. I.	
A Goose Safari on the Lower Mississippi	
Salmon Fishing on the Restigouche, New Brunswick, Totals, 5,000 feet.	

Release No. 5

Hunting Deer in the Pelican State	
A Week-End with a "Come-Cart" Camp Trailer	
Duck Shooting on Waponoca Lake, Turrell Ark.	
Lassoing Live Lions in Mexico	
With "Bob" White in the Sedge and Pine Woods of Mississippi. Totals, 5,000 feet.	

Release No. 6

Hunting Deer in the Pelican State	
Goat Getting	
Moose Hunting	
A Florida Fox Hunt	
Lassoing Live Lions in Mexico, Totals, 4,000 feet.	

Great American Author Series

John Greenleaf Whittier, 1,000	Feb. 5
James Fenimore Cooper, 1,000	Feb. 12
Washington Irving, 1,000	Feb. 19
Edgar Allen Poe, 1,000	Feb. 26
James Russell Lowell, 1,000	March 5
Nathaniel Hawthorne, 1,000	March 12
Oliver Wendell Holmes, 1,000	March 19
William Cullen Bryant, 1,000	March 26
Mark Twain, 1,000	April 2
Walt Whitman, 1,000	April 9
Ralph Waldo Emerson, 1,000	April 16
Henry Wadsworth Longfellow, 1,000	April 23
Official Urban Movie Chats, 1,000. Issued weekly	
Pathe Exchange Inc., 35 W. 45th St., New York	
Aesop's Fables	
The Cat and the Mice, 650	Jan. 1
The Dog and the Mosquito, 650	Jan. 8
The Dog and the Flea, 650	Jan. 15
The Bear and the Bees, 650	Jan. 22
The Miller and His Donkey, 650	Jan. 29

Title and Length in feet	Release Date
The Fox and the Grapes, 650	Feb. 5
The Villain in Disguise, 650	Feb. 12
The Dog and the Thief, 650	Feb. 19
The Cat and the Swordfish, 650	Feb. 26
The Tiger and the Donkey, 650	March 5
The Spendthrift, 650	March 12
The Farmer and the Ostrich, 650	March 19
The Dissatisfied Cobbler, 650	March 26
The Lion and the Mouse, 650	April 2
Rich Cat—Poor Cat, 650	April 9
The Wolf in Sheep's Clothing, 650	April 16
The Wicked Cat, 650	April 23
The Boy and His Dog, 650	April 30
The Eternal Triangle, 650	May 7
The Model Dairy, 650	May 14
Love at First Sight, 650	May 21
The Hunter and His Dog, 650	May 28
The Dog and the Wolves, 650	June 4
The Maid and the Millionaire, 650	June 11
The Farmer and His Cat, 650	June 18
The Cat and the Pig, 650	June 25

The Country Mouse and the City Mouse, 650	July 2
Crime in a Big City, 650	July 9
Brewing Trouble, 650	July 16
The Mischievous Cat, 650	July 23
The Worm That Turned, 650	July 30

Adventures of Bill and Bob

The Canadian Lynx, 1,000	Jan. 8
Dangerous Trails, 1,000	Feb. 5
Mysterious Tracks, 1,000	March 5
The Opossum, 1,000	April 2
Ballad of Fisher's Boarding House, 1,000	April 2

Harris Dixon's Comedies

The Beauty Contest, 2,000	Jan. 1
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Johnny Jones Comedies

Supply and Demand, 2,000	July 30
Making Movies, 2,000	Aug. 27
For Rent Haunted, 2,000	Sept. 24
Broadcasting, 2,000	Oct. 22
The Big Scoop, 2,000	Nov. 19
Wanted—A Story, 2,000	Dec. 17

Lloyd Reissues

Before Breakfast, 1,000	Jan. 1
Take a Chance, 1,000	Jan. 8
The Non-Stop Kid, 1,000	Jan. 15
That's Him, 1,000	Jan. 22
She Loves Me Not, 1,000	Jan. 29
The Lamb, 1,000	Feb. 5
Look Out Below, 1,000	Feb. 12
The Big Idea, 1,000	Feb. 19
Here Come the Girls, 1,000	Feb. 26
On the Jump, 1,000	March 5
On the Fire, 1,000	March 12
Hey There, 1,000	March 19
Hit Him Again, 1,000	March 26
Beat It, 1,000	April 2
Next Aisle Over, 1,000	April 9
An Ozark Romance, 1,000	April 16
Bride and Gloom, 1,000	April 23
Pipe the Whiskers, 1,000	April 30
Follow the Crowd, 1,000	May 7
Swng Your Partner, 1,000	May 14
Why Pick On Me, 1,000	May 21
Ask Father, 1,000	May 28
Nothing But Trouble, 1,000	June 4
Billy Blazes, Esq., 1,000	June 11
Be My Wife, 1,000	June 18
Wanted—5,000, 1,000	June 25
Just Neighbors, 1,000	July 2
A Jazzed Honeymoon, 1,000	July 9
Spring Fever, 1,000	July 16
Going—Going—Gone, 1,000	July 23
A Gasoline Wedding, 1,000	July 30
The City Slicker, 1,000	Aug. 6
Let's Go, 1,000	Aug. 13
It's a Wild Life, 1,000	Aug. 20
Hear 'Em Rave, 1,000	Aug. 27
Off the Trolley, 1,000	Sept. 3
Si Senor, 1,000	Sept. 10
Count the Votes, 1,000	Sept. 17
Two Scrambled, 1,000	Sept. 24
Pay Your Dues, 1,000	Oct. 1
Never Touched Me, 1,000	Oct. 8
Chop Suey & Co., 1,000	Oct. 15
The Rajah, 1,000	Oct. 22
At the Old Stage Door, 1,000	Oct. 29
His Only Father, 1,000	Nov. 5
Bees in His Bonnet, 1,000	Nov. 12

THE TWO BIG-LITTLE FEATURES

Pat Sullivan's

New Series

"Felix Cat Comics"

Twenty-Four of the zippi-est single reels in the short subject field.

Released Twice a Month



Max Fleischer's

New Series

"Out of the Inkwell"

Comedies

Thirteen sparkling and original comedies in the new series—released one every month.

Distributed by

M. J. WINKLER

220 West 42nd Street

New York, N. Y.

Title and Length in feet	Release Date
I'm On My Way, 1,000.....	Nov. 19
Don't Shove, 1,000.....	Nov. 26
Soft Money, 1,000.....	Dec. 3
Young Mr. Jazz, 1,000.....	Dec. 10
Heap Big Chief, 1,000.....	Dec. 17
Sic 'Em Tower, 1,000.....	Dec. 24
Sammy in Siberia, 1,000.....	Dec. 31
Pathe News, 1,000.....	Issued twice weekly
Range Rider Series	
His Own Law.....	Sept. 3
Come and Get Me.....	Sept. 17
Deputized.....	Oct. 1
Rough Going.....	Oct. 25
The Bar Cross War.....	Oct. 29
The Drifter.....	Nov. 12
His Enemy's Friend.....	Nov. 26
One Jump Ahead.....	Dec. 10
Here's Your Man.....	Dec. 24
Specials	
The Song of the Lark, 1,000.....	Aug. 6
Price of Progress, 1,000.....	Nov. 19
Fleeced for Gold, 1,000.....	Dec. 17
Roach Kid Comedies	
One Terrible Day, 2,000.....	Sept. 10
Fire Fighters, 2,000.....	Oct. 8
Our Gang, 2,000.....	Nov. 5
Young Sherlocks, 2,000.....	Nov. 26
Saturday Morning, 2,000.....	Dec. 3
A Quiet Street, 2,000.....	Dec. 31
Snub Pollards	
365 Days, 2,000.....	Sept. 17
The Old Seadog, 2,000.....	Oct. 15
Hook, Line and Sinker, 2,000.....	Nov. 12
Newly Rich, 2,000.....	Dec. 10
Will Rogers	
The Ropin' Fol, 2,000.....	Oct. 29
Fruits of Faith, 3,000.....	Dec. 24
Lloyd Special	
Dr. Jack, 3,000.....	Nov. 26
Pathe Playlets (Reissues)	
The Midnight Stage, 3,000.....	Jan. 29
Convict 993, 3,000.....	Feb. 5
Via Wireless, 3,000.....	Feb. 12
Hunting the Hawk, 3,000.....	Feb. 19
At Bay, 3,000.....	Feb. 26
Sylvia of the Secret Service, 3,000.....	March 5
Little Mary Sunshine, 3,000.....	March 12
Loaded Dice, 3,000.....	March 19
The Angel Factory, 3,000.....	March 26
The Mark of Cain, 3,000.....	April 4
Shadows and Sunshine 3,000.....	April 9
More Trouble, 3,000.....	April 16
The Mysterious Client, 3,000.....	April 23
Told at Twilight, 3,000.....	April 30
Vengeance Is Mine, 3,000.....	May 7
Rulers of the Road, 3,000.....	May 14
Cry of the Weak, 3,000.....	May 21
A Daughter of the West, 3,000.....	May 28
Kidder & Co., 3,000.....	June 4
Carolyn of the Corners, 3,000.....	June 11
The Silver Girl, 3,000.....	June 18
A Japanese Nightingale, 3,000.....	June 25
The Ghost of the Rancho, 3,000.....	July 2
The Little Diplomat, 3,000.....	July 9
Todd of the Times, 3,000.....	July 16
The Hillcrest Mystery, 3,000.....	July 23
Twenty-One, 3,000.....	July 30
Pathe Review, 1,000.....	Issued weekly
The Great Adventure, 3,000.....	Aug. 6
Cupid by Proxy, 3,000.....	Aug. 13
Our Better Selves, 3,000.....	Aug. 20
Hal Roach Comedies	
Try, Try Again, 1,000.....	Jan. 1
Loose Change, 1,000.....	Jan. 15
Call the Witness, 1,000.....	Jan. 22
Years to Come, 1,000.....	Jan. 29
Blow 'Em Up, 1,000.....	Feb. 5
Stage Struck, 1,000.....	Feb. 12
Rich Man, Poor Man, 1,000.....	Feb. 19
Down and Out, 1,000.....	Feb. 26
Pardon Me, 1,000.....	March 3
The Bow-Wows, 1,000.....	March 12
High Tide, 1,000.....	March 19
Hot Off the Press, 1,000.....	March 26
The Anvil Chorus, 1,000.....	April 2
Jump Your Job, 1,000.....	April 9
Stand Pat, 1,000.....	April 16
Full O' Pep, 1,000.....	April 23
Kill the Nerve, 1,000.....	April 30

Title and Length in feet	Release Date
Days of Old, 1,000.....	May 7
Light Showers, 1,000.....	May 14
Do Me a Favor, 1,000.....	May 21
In the Movies, 1,000.....	May 28
Punch the Clock, 1,000.....	June 4
Strictly Modern, 1,000.....	June 11
Hale and Hearty, 1,000.....	June 18
Some Baby, 1,000.....	June 25
Friday the 13th, 1,000.....	July 2
The Stone Age, 1,000.....	July 9
A Bed of Roses, 1,000.....	July 16
The Sleuth, 1,000.....	July 16
The Dumb-Bell, 1,000.....	July 16
The Bride-To-Be, 1,000.....	July 23
Busy Bees, 1,000.....	July 23
Take Next Car, 1,000.....	July 30
The Stone Age, 1,000.....	Aug. 6
Touch all the Bases, 1,000.....	Aug. 13
The Truth Jugglers, 1,000.....	Aug. 20
Rough on Romeo, 1,000.....	Aug. 27
Wet Weather, 1,000.....	Sept. 3
The Landlubber, 1,000.....	Sept. 10
Bone Dry, 1,000.....	Sept. 17
Soak the Sheik, 1,000.....	Sept. 24
Face the Camera, 1,000.....	Oct. 1
The Uppercut, 1,000.....	Oct. 8
Out on Bail, 1,000.....	Oct. 15
Shiver and Shake, 1,000.....	Oct. 22
The Golf Bug, 1,000.....	Oct. 29
Shine 'Em Up, 1,000.....	Nov. 5
Washed Ashore, 1,000.....	Nov. 12
Harvest Hands, 1,000.....	Nov. 19
The Flivver, 1,000.....	Nov. 26
Blaze Away, 1,000.....	Dec. 3
I'll Take Vanilla, 1,000.....	Dec. 10
Fair Week, 1,000.....	Dec. 17
A White Blacksmith, 1,000.....	Dec. 24
Rollin Comedies	
The Man Haters, 1,000.....	June 2
Non-Skid Kid, 1,000.....	June 11
Good Morning, Judge, 1,000.....	June 18
Many Happy Returns, 1,000.....	July 25
The Man Haters, 1,000.....	July 2
The Late Lamented, 1,000.....	July 9
Serials	
Go-Get-'Em Hutch, 15 episodes.....	April 9
	and then weekly
The Timber Queen, 15 episodes.....	July 16
	and then weekly
The White Eagle, 15 episodes.....	Jan. 1
	and then weekly
Screen Snapshots, 1,000.....	Twice monthly
Topics of the Day, 500.....	Issued weekly
Speed, 15 episodes.....	Oct. 22
Pathe News, 1,000.....	Issued bi-weekly
Truex Comedies	
The Bashful Lover, 2,000.....	Jan. 15
Selznick Pictures Corp., 729 7th Ave., New York	
Selznick News, 1,000.....	Issued twice weekly
Universal Film Exchanges, Inc., 1600 Broadway,	
New York	
Century Comedies	
Shipwrecked Among the Animals, 2,000.....	Jan. 4
The Straphanger, 2,000.....	Jan. 11
An Idle Roomer, 2,000.....	Jan. 18
Circus Clowns, 2,000.....	Jan. 25
The Touchdown, 2,000.....	Feb. 1
Horse Sense, 2,000.....	Feb. 8
Little Miss Mischief, 2,000.....	Feb. 15
Table Steaks, 2,000.....	Feb. 22
Upper and Lower, 2,000.....	March 1
A One Horse Town, 2,000.....	March 8
Peggy, Behave! 2,000.....	March 15
Mutts, 2,000.....	March 22
Two of a Kind, 2,000.....	March 29
The Rubberneck, 2,000.....	April 5
A Dark Horse, 2,000.....	April 12
No Brains, 2,000.....	April 19
Cheerful Credit, 2,000.....	April 26
Red Hot Rivals, 2,000.....	May 3
Sic 'Em Brownie, 2,000.....	May 10
Off His Beat, 2,000.....	May 17
The Little Rascal, 2,000.....	May 24
Three Weeks Off, 2,000.....	May 31
Some Class, 2,000.....	June 7
Speed 'Em Up, 2,000.....	June 14
Ten Seconds, 2,000.....	June 21
Horse Tears, 2,000.....	June 28
Live Wires, 2,000.....	July 5



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"KID PLAYLETS" "KID KOMEDIES"

AL HAYNES COMEDIES

Other 1 and 2 Reel Productions in Preparation

Title and Length in feet	Release Date
Apartment Wanted, 2,000.....	July 12
You and Me, 2,000.....	July 19
Hello Mars, 2,000.....	July 26
International News Weekly, 1,000.....	Twice weekly
The Leather Pusher Series, 2,000.....	Jan. 16
Let's Go, 2,000.....	Feb. 13
The Meal Ticket, 2,000.....	Feb. 27
Payment Through the Nose, 2,000.....	March 13
A Fool and His Money, 2,000.....	March 27
The Taming of the Shrewd, 2,000.....	April 10
Whipsawed, 2,000.....	April 24
Serials	
With Stanley in Africa, 18 episodes.....	Jan. 23
.....and then weekly	
Adventures of R. Crusoe, 18 episodes.....	March 27
.....and then weekly	
Star Comedies	
Westward Whoa, 1,000.....	Jan. 2
Almost a Rancher, 1,000.....	Jan. 9
Penny Ante, 1,000.....	Jan. 16
The News Maker, 1,000.....	Jan. 23
The Fake Quake, 1,000.....	Jan. 30
Watch Your Wallet, 1,000.....	Feb. 6
Both Booths, 1,000.....	Feb. 13
Friday the 13th, 1,000.....	Feb. 20
The Bottle Baby, 1,000.....	Feb. 27
His Inheritance Tax, 1,000.....	March 6
Gez Whiskers, 1,000.....	March 13
Panicky Pullman, 1,000.....	March 20
A Movie Mixup, 1,000.....	March 27
The Minute Man, 1,000.....	April 3
A Golf Insect, 1,000.....	April 10
Society Sailors, 1,000.....	April 17
Taking Things Easy, 1,000.....	April 24
Loose Nuts, 1,000.....	May 1
The Gay Deceiver, 1,000.....	May 8
The Shaky Family Tree, 1,000.....	May 15
His Prehistoric Blunder, 1,000.....	May 22
Easy to Cop, 1,000.....	May 29
A Powder Romance, 1,000.....	June 5
Should Watchmen Sleep, 1,000.....	June 12
Cured by Radio, 1,000.....	June 19
High Fliers, 1,000.....	June 26
All Balled Up, 1,000.....	July 3
Society Hoboes, 1,000.....	July 10
A Spirited Affair, 1,000.....	July 17
Unfermented Bricks, 1,000.....	July 24
Caesar's Ghost, 1,000.....	July 31
Caesar's Ghost, 1,000.....	July 31
The House of a Thousand Trembles, 1,000.....	Aug. 7
Simply Shocking, 1,000.....	Aug. 14
Accidents Will Happen, 1,000.....	Aug. 21
The Wall Nut, 1,000.....	Aug. 28
Matinee Idols, 1,000.....	Sept. 4
Young Ideas, 1,000.....	Sept. 11
Off the Earth, 1,000.....	Sept. 18
His First Job, 1,000.....	Sept. 25
Love Drops, 1,000.....	Oct. 2
Once to Every Boy, 1,000.....	Oct. 9
Doing 'Em Good, 1,000.....	Oct. 16
A Model Messenger, 1,000.....	Oct. 23
Accidental Wealth, 1,000.....	Oct. 30
A Bully Pair, 1,000.....	Nov. 6
The Speed Boy, 1,000.....	Nov. 13
Their Steady, 1,000.....	Nov. 20
Lot O' Bull, 1,000.....	Nov. 27
A Rip Snoring Night, 1,000.....	Dec. 4
Rail Birds, 1,000.....	Dec. 11
A Dog Gone Day, 1,000.....	Dec. 18
Where's the Parade, 1,000.....	Dec. 25
Century Comedies	
Short Weight, 2,000.....	Aug. 2
Henpecked, 2,000.....	Aug. 9
Bath Day, 2,000.....	Aug. 16
Kid Love, 2,000.....	Aug. 23
Hickville's Romeo, 2,000.....	Aug. 30
Cured, 2,000.....	Sept. 6
Foolish Wives, 2,000.....	Sept. 13
The Radio Hound, 2,000.....	Sept. 20
The Kickin' Fool, 2,000.....	Sept. 27
Some Family, 2,000.....	Oct. 4
The Fresh Kid, 2,000.....	Oct. 11
Wedding Pumps, 2,000.....	Oct. 18
The Cabby, 2,000.....	Oct. 25
Ginger Face, 2,000.....	Nov. 1
Just Dogs, 2,000.....	Nov. 8
Hello Judge, 2,000.....	Nov. 15
True Blue, 2,000.....	Nov. 22
Rookies, 2,000.....	Nov. 29

Title and Length in feet	Release Date
Women First, 2,000.....	Dec. 6
A Small Town Derby, 2,000.....	Dec. 13
Me and My Mule, 2,000.....	Dec. 20
The Tattle Tail, 2,000.....	Dec. 27
Westerns	
The Deputy's Double Cross, 2,000.....	Jan. 7
The Night Attack, 2,000.....	Jan. 14
Capt' Kidd's Finish, 2,000.....	Jan. 21
The Phantom Terror, 2,000.....	Jan. 28
The Ranger's Reward, 2,000.....	Feb. 4
The Open Wire, 2,000.....	Feb. 11
Fighting Back, 2,000.....	Feb. 18
A Bluejacket's Honor, 2,000.....	Feb. 25
Matching Wits, 2,000.....	March 4
The Trail of the Wolf, 2,000.....	March 11
Trickery, 2,000.....	March 18
Desperation, 2,000.....	March 25
The Call of Courage, 2,000.....	April 1
The White Messenger, 2,000.....	April 8
A Treacherous Rival, 2,000.....	April 15
The Verdict, 2,000.....	April 22
The Big Ranger, 2,000.....	April 29
Squarim' It, 2,000.....	May 6
The Getaway, 2,000.....	May 13
A Guilty Cause, 2,000.....	May 20
Never Let Go, 2,000.....	May 27
It Is the Law, 2,000.....	June 3
Laws of Steel, 2,000.....	June 10
Seeing Red, 2,000.....	June 17
Plain Grit, 2,000.....	June 24
Daring Dangers, 2,000.....	June 31
Go Get 'Em Gates, 2,000.....	July 8
Two Men, 2,000.....	July 15
Ridin' Through, 2,000.....	July 22
The Hour of Doom, 2,000.....	July 29
Unmasked, 2,000.....	Aug. 5
At Large, 2,000.....	Aug. 12
Dead Game, 2,000.....	Aug. 19
Come Clean, 2,000.....	Aug. 26
Tracked Down, 2,000.....	Sept. 2
The Gypsy Trail, 2,000.....	Sept. 9
The Soul Herder, 2,000.....	Sept. 16
White and Yellow, 2,000.....	Sept. 23
Giants of the Open, 2,000.....	Sept. 30
The Wrong Man, 2,000.....	Oct. 7
The Channel Raiders, 2,000.....	Oct. 14
Blue Blood and Red, 2,000.....	Oct. 21
A 44-Caliber Mystery, 2,000.....	Oct. 28
Pirates of the Deep, 2,000.....	Nov. 4
Rustlers of the Redwoods, 2,000.....	Nov. 11
The Committee on Credentials, 2,000.....	Nov. 18
The Law of the Sea, 2,000.....	Nov. 25
Timberland Treachery, 2,000.....	Dec. 2
The Texas Sphinx, 2,000.....	Dec. 9
The Siege of the Lancashire Queen, 2,000.....	Dec. 16
Kings of the Forest, 2,000.....	Dec. 23
The Golden Bullet, 2,000.....	Dec. 30
Hallroom Boys Comedies	
Still Going Strong, 2,000.....	Sept. 1
The New Mama, 2,000.....	Sept. 15
A Tailor Made Chauffeur, 2,000.....	Oct. 1
The Spirit of '23, 2,000.....	Oct. 15
All at Sea, 2,000.....	Oct. 29
The Dumb Waiters, 2,000.....	Nov. 13
High Flyers, 2,000.....	Nov. 27
My Mistake, 2,000.....	Dec. 11
Vitagraph, Inc., 1600 Broadway, New York	
Jimmy Aubrey Comedies	
A Charmed Life, 2,000.....	No definite date
The Chicken Parade, 2,000.....	Oct. 1
Tenderfoot Luck, 2,000.....	Oct. 29
Larry Semon Comedies	
The Bell Hop, 2,000.....	No definite date
The Saw-Mill, 2,000.....	No definite date
The Show, 2,000.....	No definite date
A Pair of Kings, 2,000.....	No definite date
Golf, 2,000.....	Sept. 3
The Agent, 2,000.....	Nov. 19
Urban Popular Classics	
Paganetry in India, 1,000.....	Sept. 3
U. S. Battle Fleet on the High Seas, 1,000.....	Sept. 10
"Roving Thomas"—Seing New York, 1,000.....	Sept. 17
Alexander Hamilton, 1,000.....	Sept. 24
The Manverick, 1,000.....	Oct. 1
The Towering Wonders of Utah, 1,000.....	Oct. 8
The Alphabetical Zoo, 1,000.....	Oct. 15
"Roving Thomas"—On an Aeroplane, 1,000.....	Oct. 22
Grandfather's Clock, 1,000.....	Oct. 29

Title and Length in feet	Release Date
Better Milk, 1,000.....	Nov. 5
Natures Wild Babies, 1,000.....	Nov. 12
Spending Six Million a Day, 1,000.....	Nov. 19
Bending the Twig, 1,000.....	Dec. 3
"Roving Thomas"—On a Fishing Trip, 1,000.....	Dec. 10
Abraham Lincoln, 1,000.....	Dec. 17
Dwellers of the Deep, 1,000.....	Dec. 24
Hunting Ground of Hiawatha, 1,000.....	Dec. 31

STATE RIGHT AND OTHER RELEASES

Anchor Film Distributors, Inc., Los Angeles, Cal.
 *12 Anchor Comedies, 2,000..... No definite dates
 *12 "Little Napoleon" Comedies 2,000..... No definite dates

Arrow Film Corp., 220 West 42nd St., New York
 Broadway Comedies
 Tomale O, 1,946..... Jan. 4
 Sweet Cookie, 1,892..... Feb. 3
 Koo Koo Kids, 1,971..... Feb. 20
 What Next, 1,997..... Feb. 23
 Whose Husband Are You, 2,011..... March 10
 Rented Trouble, 2,013..... March 23
 But a Butler, 2,000..... April 6
 Cruelly Comedies
 Husband & Strife, 1,609..... March 16

Eddie Lyons Comedies
 Do You Take, 2,084..... Jan. 4
 Just a Minute, 2,079..... Feb. 1
 Keep Moving, 2,051..... Feb. 25
 My Mistake, 1,989..... March 25
 Why Not Now, 2,118..... April 25
 Follow Me, 1,978..... May 25
 All Is Fair, 1,623..... June 25
 That's It, 1,968..... July 21

Mirthquake Comedies
 Fresh Paint, 1,740..... April 4
 Hands Up, 1,903..... April 24
 All Wrong, 1,661..... June 9
 Give Him Air 1,804..... June 30
 No Luck, 1,850..... July 25

Speed Comedies
 Are Husbands Happy, 1,998..... Jan. 14
 Papa's Night Out, 1,956..... Feb. 23
 Janitor's Wife, 1,927..... March 26

Ayic Pictures Corp., 117 W. 46th St., New York
 *6 Charley cartoons, each 650..... No definite dates
 *10 Spar Series, each 1,500..... No definite dates

C. B. C. Film Sales Corp., 1600 Broadway, New York
 Carnival Comedies
 Nell's Busted Romance, 1,800..... Jan. 10
 Why Wives Worry, 1,800..... Jan. 10
 Oh, You Sheriff Nell, 1,800..... Feb. 10
 Tell 'Em Nothing, 1,800..... Feb. 10
 Look Before You Sleep, 1,800..... March 10
 His Mushy Bride, 1,800..... March 10
 Moonshine Madness, 1,800..... April 10
 Fans and Flappers, 1,800..... April 10
 She Loved Him But—1,800..... May 10
 Telephone Troubles, 1,800..... May 10

Star Fanch Westerns
 The Golden Lure, 1,800..... Jan. 10
 The Outlaw's Revenge, 1,800..... Jan. 10
 The Stranger, 1,800..... Feb. 10
 Tangled Trails, 1,800..... Feb. 10
 The Scorpion's Sting, 1,800..... March 10
 Desperate Chances, 1,800..... March 10
 The Fighter of Diamond X, 1,800..... April 10
 The Border Menace, 1,800..... April 10

Sunrise Comedies
 You'd Be Surprised, 1,800..... May 10
 Don't Be Foolish, 1,800..... May 10
 Wedding Dumb Bells, 1,800..... June 10

Clark-Cornelius Corp., 117 W. 46th St., New York
 Texas Ranger Series
 Under Orders, 2,000..... No definite dates
 Sante Fe Mac, 2,000..... No definite dates
 "8412", 2,000..... No definite dates
 Flash in the Dark, 2,000..... No definite dates
 Heads or Tails, 2,000..... No definite dates
 45 Calibre Law, 2,000..... No definite dates
 The Test, 2,000..... No definite dates
 Out of the Storm, 2,000..... No definite dates
 Out of My Way, 2,000..... No definite dates
 Man Tracker, 2,000..... No definite dates
 Larimee and Me, 2,000..... No definite dates
 Ambushed, 2,000..... No definite dates

Chaplin Classics, Inc., 117 W. 46th St., New York
 Easy Street, The Adventurer, One A. M., The Cure, The Fireman, The Pawshop, The Count, The Vagabond, The Immigrant, The Rink, Behind the Screen, The Floorwalker.

Dominant Pictures, Inc., 135 W. 44th St., New York
 *20 Western Star Dramas, 2,000..... No definite date
 Federated Film Exchanges of America, Inc., 220 West 48th St., New York

Chester "Snooky" Comedies
 Birthday Guests & Jungle Fests, 2,000..... No definite date
 Snooky's Home Run, 2,000..... No definite date

Federated Screen Snapshots
 Nos. 16 to 26, each 1,000..... No definite date
 Hallroom Boys Comedies
 Nobody's Baby, 1,800..... Jan. 3
 From Soup to Nuts, 1,800..... Jan. 23
 Beware of Blondes, 1,800..... Feb. 14
 Game Birds, 1,800..... March 4
 The Dentist, 1,800..... March 24
 Breaking Into Jail, 1,800..... April 6
 Better Late Than, 1,800..... May 5
 No Money to Guide Them, 1,800..... May 25

Joe Rock Comedies
 Pot Roast, 2,000..... No definite date
 Help Yourself, 2,000..... No definite date
 All Wet, 2,000..... No definite date
 Solid Ivory, 2,000..... No definite date
 His Wedding Daze, 2,000..... No definite date

Screen Snapshots
 No. 18, 950..... Jan. 9
 No. 19, 950..... Jan. 23
 No. 20, 950..... Feb. 14
 No. 21, 950..... March 1
 No. 22, 950..... March 25
 No. 23, 950..... April 6
 No. 24, 950..... April 21
 No. 25, 950..... May 15
 No. 26, 950..... May 25

Fidelity Pictures Corp., 117 W. 46th St., New York
 *12 Witwer Stories, 2,000..... Monthly
 William J. Ganz Co., 507 5th Ave., New York
 Tropical Fish in N. Y. Aquarium, 1,000

Ayic Pictures Corp., 117 W. 46th St., New York
 Skylines of Manhattan, 500..... No definite date
 Europe, Asia and Africa in N. Y., 500..... No definite dates
 Pen and Ink, 500..... No definite dates
 Howells Sales Co., Inc., 729 7th Ave., New York
 The Hope Diamond Mystery, 30 reels, No definite date
 The Hope Diamond Mystery, 30 reels. Sold for a Million, Her Royal Love.

Macdono Cartoons, Inc., 135 West 44th St., New York
 Burr's Novelty Review
 No. 1, 1,000..... March 1
 No. 2, 1,000..... April 1
 No. 3, 1,000..... May 1
 No. 4, 1,000..... June 1
 No. 5, 1,000..... July 1
 No. 6, 1,000..... August 1

National Exchanges Inc., 398 5th Ave., New York
 Kineto Review
 Science of a Soap Bubble, 1,000..... Jan. 1
 Kentucky Thoroughbreds, 1,000..... Jan. 8
 Rio De Janeiro, 1,000..... Jan. 15
 Manhattan Life, 1,000..... Jan. 22
 Hiking the Alps with the Boy Scouts, 1,000..... Jan. 29
 Eccentricities of the Wasp and Bee, 1,000..... Feb. 5
 Victory Pageants, 1,000..... Feb. 12
 My Adirondack's Outing, 1,000..... Feb. 19
 The Chemistry of Combustion, 1,000..... Feb. 26
 Fur and Feathers, 1,000..... March 5
 Delta of the Nile, 1,000..... March 12

A Glimpse Into the Animal Kingdom, 1,000..... March 19
 Rejuvenated Mexico, 1,000..... March 26
 Childhood, 1,000..... April 2
 Greenland, 1,000..... April 9
 Giants of Industry, 1,000..... April 16
 Willing Captives, 1,000..... April 23
 Friends of Man, 1,000..... April 30
 Fortune Builders, 1,000..... May 7

Title and Length in feet	Release Date
America's Gateway, 1,000	May 14
Game of Golf, 1,000	May 21
Swiss Boy Scouts, 1,000	May 28
Rambles Round Rio, 1,000	June 4
Liquid Air, 1,000	June 11
Blackpool, 1,000	June 18
King Cole Comedies	
Moonshiners, 1,000	March 1
Strikes to Spare, 1,000	April 1
Bars and Stripes, 1,000	May 1
Jazz Babies, 1,000	June 1
General Nuisance, 1,000	July 1
National Comedies	
Wanted a Girl, 2,000	Jan. 1
A Million More or Less, 2,000	Feb. 1
Charles Ray Reissues	
Saved from the Depths, 2,000	Feb. 1
African Love, 2,000	Mar. 1
After the Storm, 2,000	April 1
Mystery of the Mission, 2,000	May 1
Double Crossed, 2,000	June 1
Other Comedies	
Up in the Air About Mary, 1,000	April 1
Gymnastics, 1,000	April 15
Flips and Flops, 1,000	April 29
Shimmying by the Sea, 1,000	May 13
American Quail, 1,000	May 27
Tennis, 1,000	June 10
Water Sports by Water Sprites, 1,000	June 24
Juggling—A La Carte, 1,000	July 2
National Non-Theatrical M. P. Inc., 130 West 46th St., New York	
Earth and Moon, 2,000	Jan. 5
Eternal Question, 1,000	Jan. 5
God Divided the Night from Day, 1,000	Jan. 5
Mystery of Space, 2,000	Jan. 5
Beginning of the World, 1,000	Jan. 10
Moses in Egypt, 1,000	Jan. 10
Noah and the Ark, 1,000	Jan. 10
Passion of Christ, 1,000	Jan. 10
Hawaii (text film), 1,000	Jan. 15
Physiological Study of Blood Circulation, 600	Jan. 20
Story of the Seasons, 1,000	Jan. 20
Time, 1,000	Jan. 20
Building Up France, 1,000	Jan. 26
Coal Mining in France, 1,000	Jan. 26
Linen Making in France, 1,000	Jan. 26
Rebuilding French Industries, 1,000	Jan. 26
Spirit of Joan of Arc, 2,000	Jan. 26
Alaska (text film), 2,000	Jan. 30
Beauty Spots in Italy and Vatican, 1,000	Feb. 2
Pilgrimage to Lourdes, 2,000	Feb. 2
Boxing at U. S. Naval Academy, 2,000	Feb. 5
Hey Diddle Diddle, 600	Feb. 5
Swimming at U. S. Naval Acad., 1,000	Feb. 5
Wrestling at U. S. Naval Acad., 1,000	Feb. 5
Alps of Sweden, 1,000	Feb. 10
Athens and Its Ancient Temples, 1,000	Feb. 10
Bee Culture in Sweden, 1,000	Feb. 10
Birds of the Sea, 1,000	Feb. 10
Copenhagen, the Capital of Denmark, 1,000	Feb. 10
Day With the Sea Gull, 1,000	Feb. 10
Dances of Many Nations, 1,000	Feb. 10
From Flax to Linen, 1,000	Feb. 10
Grisholm Castle, 1,000	Feb. 10
Holy Land, 1,000	Feb. 10
How Birds Build Their Nests, 1,000	Feb. 10
How Charcoal is Made, 1,000	Feb. 10
How Tar is Made, 1,000	Feb. 10
The Neapolitan, 1,000	Feb. 10
Path of a Log, 1,000	Feb. 10
Peregrine Falcon, 1,000	Feb. 10
Sea Birds' Paradise, 1,000	Feb. 10
Seeing Sweden With Longfellow's Eyes, 1,000	Feb. 10
The Reindeer, 1,000	Feb. 10
Twin Isles of Limestone, 1,000	Feb. 10
Web-Footed Swimmers of Mountain and Lake, 1,000	Feb. 10
Winged Hunters, 1,000	Feb. 10
Volcanoes (text film), 1,000	Feb. 10
A Hot Time at the North Pole, 1,000	Feb. 15
A Stormy Voyage, 1,000	March 1
Captain at Home, 1,000	March 1
Captain's Courtship, 1,000	March 1
Captain Goes A-Hunting, 1,000	March 1
Missing Link, 1,000	March 1
Seeing Stars, 1,000	March 1
Tale of a Dog, 2,000	March 1

Title and Length in feet	Release Date
Up in a Balloon, 1,000	March 1
With the Piggie Wiggies, 1,000	March 1
Elephant-Seal Hunting, 1,000	March 15
Gravity, 1,000	May 10
Kingdom of the Storm, 2,000	May 10
Adam's Boys, 1,000	June 10
Aunt Tabitha, 1,000	June 10
Gulf Stream, 1,000	June 15
Ocean Currents, 1,000	June 15
The American Fish Hawk, 1,000	
The Evolution of Travel, 1,000	
Creation	
Adam and Eve	
Cain and Abel	
Before Noah	
Noah and the Ark—The Deluge	
The Tower of Babel	
Sodom and Gomorrah	
Abraham and Sarah	
Abraham, Isaac and Rebecca	
Esau and Jacob	
Rachel and Jacob	
Selling of Joseph	
Imprisonment of Joseph	
Rehabilitation of Joseph	
First Coming of Joseph's Brethren	
Second Coming and Peace-Making	
Moses in the Bullrushes	
Moses' Miracles	
Crossing the Red Sea	
The Ten Commandments, the Golden Calf and Death of Moses	
The Book of Ruth	
The Judgments of Solomon	
The Songs of Solomon	
The Shulamite	
Bible Pictures—New Testament:	
The Betrothal of Joseph and Mary	
The Marriage of Joseph and Mary	
The Nativity	
The Adoration of the Wise Men	
The Slaughter of the Innocents	
Releases of short subjects planned to December 31, 1923:	
Park Popular Science Series:	
Reel No. 9—Gravity	
Reel No. 10—Kingdom of the Storm No. 1	
Reel No. 11—Kingdom of the Storm No. 2	
Reel No. 12—Ocean Currents	
Rule No. 13—The Gulf Stream	
The Parables of the Bible in Motion Pictures:	
The Unjust Stewart	
The Sower	
The Lost Piece of Silver	
The Lost Sheep and Shepherd	
The Prodigal Son	
The Parable of the Pounds	
The Husbandman	
The Pharisee and the Publican	
The Good Samaritan	
The Fig Tree	
Pacific Film Co., Culver City, Cal.	
*26 Comedies, 1,000	Twice monthly
Post Pictures Corp., 527 Fifth Ave.	
20 Post Nature Pictures, 1,000	No definite dates
Prizma, Inc., 110 W. 40th St., New York	
Neighbor Kelly, 500	No definite dates
So This Is London, 500	No definite dates
Sunbeams, 500	No definite dates
Ruins of Angkor, 500	No definite dates
Magic Gems, 500	No definite dates
Away Dull Care, 500	No definite dates
Seeing the Unseen, 500	No definite dates
Nippon, 500	No definite dates
The Sno-Birds, 500	No definite dates
Cape of Good Hope, 500	No definite dates
The Glorious Dead, 500	No definite dates
The Unselfish Shell, 500	No definite dates
Algeria the Ancient, 500	No definite dates
Beethoven's Moonlight Sonata and Its Inspiration, 500	No definite dates
Fashion Hints, 500	No definite dates
Wonderful Water, 500	No definite dates
Bird Dogs Afield	
The Impi	
Time	
I Know a Garden	
Old Glory	

(Continued on page 307)

Second National Pictures Corporation

provides a

DEPENDABLE BRIDGE

between independent producers and wide awake exhibitors. Distributing points everywhere.

CURRENT RELEASES

"WASTED LIVES"—A photoplay of strong human interest, featuring the efforts of a young physician to relieve the sufferings of stricken little children and restore hundreds to health, and his devotion to this service even while deeply in love with the charming heroine whom another man is trying to win.

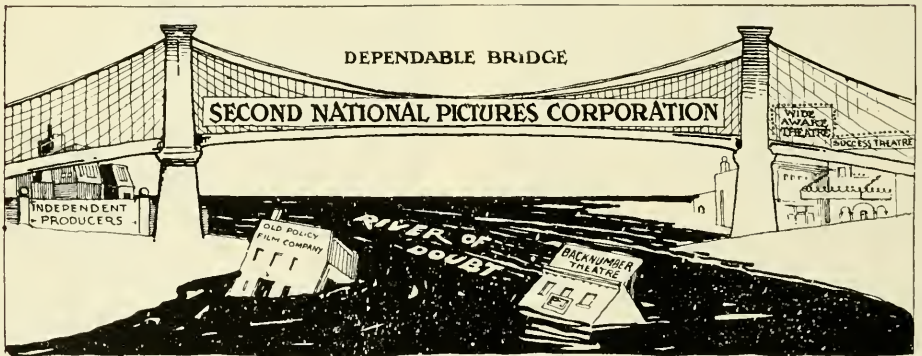
"ONE MOMENT'S TEMPTATION"—An unusual photoplay of rare charm and emotional appeal, with Marjorie Willis, James Knight and Bernard Dudley. Scenes laid in Maryland.

"THE NIGHT RIDERS"—Thrilling Northwestern from the popular novel by Ridgewell Cullum, with Maudie Dunham, Albert Ray and Andre Beaulieu.

"HER STORY"—Tense human interest photodrama featuring Madge Titheradge, speaking stage star of "The Butterfly on the Wheel."

"DAVID AND JONATHAN"—Picturization of E. Temple Thurston's famous novel of love and adventure afloat and ashore, with Madge Titheradge.

"BROKEN SHADOWS"—Irish love story from the novel, "Nance," by Charles Garvice, featuring Isobel Elsom, Mary Forbes, James Lind-say and Ivan Sampson.



SECOND NATIONAL PICTURES CORPORATION

140 WEST 42nd STREET

NEW YORK CITY

Independent Exchanges

(What Pictures They Handle)

Any omissions in the following list of exchanges and the product they distribute are due to the failure of concerns to supply such information.

ARKANSAS

PINE BLUFF, ARK.—

Southern Film and Supply Co.

111½ Main St.—State League Industrial Reels issued by the Motion Picture Exhibitors of Arkansas.

LITTLE ROCK, ARK.—

Arkansas Specialty Film Company

1122 West Markham St.—Warner Bros. Prod.; Arrow's Ten Nights in a Bar Room; Federate features; James Oliver Curwood's Man from Hell's River and The Sage Brush Trail five reel western Franklyn Farnum series; Jack Hoxie series; William Fairbanks series; Lester Cuneo series; George Larking series; two reel Hank Mann comedies; new Joe Rock comedies; Monte Banks comedies and Hallroom Boys comedies; Charlie Chaplins and Chester Snappy comedies one reels; Joe Rock one reels; Celebrated one reels; two reel westerns; Dick Hatton; Copperhead; Jack Halliday; Grace Cunard and Spur series. Serials; Son of Tarzan; Miracles of Jungle; Vanishing Trails; Thunderbolt Jack; Fatal Fortune and Mystery of 13.

CALIFORNIA

LOS ANGELES, CAL.—

Federated Film Distributors, Inc., successors to Consolidated Film Corp.

738 S. Olive St.—Monte Banks, 2; Texas Guinan, 2; Andy Gump Cartoons, 2; Billy Franey, 1; Star Ranch Westerns, 2; Western Star, 2; Al Jennings, 2; Neal Harte, 2; Hallroom Boys, 2; Vod-A-Vil Movies, 1; Screen Snapshots, 1; Lighting Bryce Serial, 1; Ford Educational Weekly, 1; Miracles of the Jungle, serial; Lee Kid Comedies, 2; Midgets Comedies, 2; Celebrated Comedies, 1; Irving Cummings Mounted Police Dramas, 2; Indian Dramas, 1; Chester Comedies, 1; Chester Globe Trots, 1; Chester Animal Comedies, 2; Ben Turpin Comedies, 2; Joe Rock Comedies, Federated Screen Review, Out of the Inkwell Cartoons, Funny Face Comedies, Burr Novelty Review.

Sun Films, Inc.

730 South Olive St.—For California, Oregon, Washington, Idaho, Montana, Nevada, and Arizona. Red Viper; Daughter of the Don; Children Pay; Your Wife and Mine; Masque of Life; Wolf Bayne; Carmen of the Border; Man from Montana; The Renegade; Fighting Mad; The Fighting Grim; Heart of the Desert; The Santa Fe Terror; Hero of the Hour; Sheriff Jim; The Old West; Five Nights; Six High Life comedies; 6 Double Day comedies, 1 reel each; 7 Billie Rhodes comedies; 15 2-reel Shorty Hamilton; 40 1-reel Tom Mix; 12 1-reel Denver Dixon comedies; Mystery 13, serials; Hand of Vengeance, serials; Hawk's Trail, serials.

Thomas S. Wilson

633 W. 42 Place—For Cal., Ariz., New Mexico, Nevada, and Utah. Devils Side Door, 5; Heart of Texas, 5; Lady of Dugout, 5; A Man of the Golden West, 4; Scenic, Wildest America, 3; Quo Vadis, 3.

Sanford Prod.

6046-48 Sunset Blvd.—The Better Man Wins; West vs. East; Duty First; Fire! Fire!; Take a Tip; Don't Monkey; Dog Gone It; Three O'clock in the Morning.

Progressive Pictures Corp.—

Saved by Radio, Barriers of Folly.

Burr Nackle—

All Hepworth (English) Productions for the United States.

Anchor Film Dist., Inc.—

Arthur Trimble series of two-reelers.

Western Pictures Exploitation Co.

5528 Santa Monica Blvd.—Man from Hell's River; Flesh and Blood; Sagebrush Trail; The

World's a Stage; Chicago Sal; Cactus Series; Lester Cuneo Series; Dick Hatton Series; David Butler Series; Irving Cummings Series.

SAN FRANCISCO, CAL.—

Clune Film Exchange

802 South Olive St. (also 49-55 Jones St., San Francisco)—The Clansman; Ramona; Eyes of the World; Woman; The Toreador; Sacred Flame; His Pajama Girl; The Typhoon; Luxury; Mysterious Mr. Browning; From the West (William Russell); Quick Action (William Russell); High Gear Jeffrey (William Russell); A Rough Shave (William Russell); A Virtuous Outcast (Mary Miles Minter); Sally Shows the Way (Mary Miles Minter); Youth's Melting Pot (Mary Miles Minter); The Marriage Bargain (Mary Miles Minter); Man from Medicine Hat (Helen Holmes); Moonshine Menace (Helen Holmes); A Crook's Romance (Helen Holmes); Loggers of Hell Roarin' Mountain (Helen Holmes); 10 Charles Chaplin Essanay reissues; 15 Mary Pickford Biograph reissues; 15 D. W. Griffith Biograph Success reissues; 15 Ben Turpin, 1 reel comedy reissues; 26 Mustang Western reissues; 26 Vogue 1 reel comedy reissues.

Federated Film Distributors, Inc.

298 Turk St., also S. & O. Picture Corp.—For Northern Cal.; Nev. and Hawaiian Islands; Billy Franey, 1; Alice Howells, 2; Original Billy West Comedies; Gale Henry comedies; Helen Gibson, 2 reel railroad dramas; Al Jennings and Neal Hart 2 reel Westerns; International cartoons; Illiterate Digest Vod-A-Vil Movies; Photoplay Screen Supplement; Globe Trots; Gump cartoons; Indian dramas, 1; Celebrated comedies, 1; Monte Banks, 2; (Comedies), New Hall Room Boys Comedies, 2; Screen Snap Shots, 1; Chester, 1 reel comedies; Chester Animal comedies; Miracles of the Jungle, serial, 15 episodes; Northwest Mounted Police, 2 reel Western; Star Ranch, 2 reel Western; Western Star 2 reel Westerns; Midget comedies, 2 reels; Lee Kids comedies, 2 reels; Federated Witner Comedies, Federated Comedies, Federated Joe Rock, Federated Star Comedies, Federated Screen Review, Funny Face Doll Comedies, Adventures of Tarzan Serial; Out of the Inkwell Cartoon Comedies, 1 reel; School Days, Your Best Friend, Why Girls Leave Home, Rags to Riches, Little Heroes of the Street, Main Street, Brass, Beautiful and Damned, Little Church Around the Corner, Dangerous Adventure.

Co-Operative Film Exchange

107 Golden Gate Ave.—Pioneer releases, series of 14 Neal Hart Western productions; 12 American Cinema Super-Productions; The Monroe Salisbury Celebrated Players "The Barbarian"; 12 Tony Sarg's Shadowgraph comedies; Prizma; The Mystery Mind, serial; 26 one reel comedies, from various sources but 13 of them from Pioneer. 12 Music Interpretive Films; 6 William (Bill) Fairbanks Western Production; Bali the Unknown, First 5 reel Prizma Feature; 26 Burlingham Adventures, Scenics; Specials before Jan. 1, 1923, Judgment, Nine Seconds from Heaven, Patsy, The Man Trap, In the Web, The Money Monster.

Independent Film Exchange

49-55 Jones St.—The Folly of a Life of Crime; California Rodeo; Great Western Round-Up; The Pageant of San Francisco; The Life of Jesse James (Exporters to Spanish-American countries).

Dealers in used and new films for domestic and foreign trade. Films titled in any language. Non-Theatrical Department, Distributors for California, Arizona and Nevada of clean instructive and entertaining films of all lengths, for educational institutions and churches.

All Star Features Distributors, Inc.

191 Golden Gate Ave (also 514 West 8th St., Los Angeles).—Captivating Mary Carstairs; When Arizona Won; The Pen Vulture; Stripped

Independent Pictures Corporation

Producers and Distributors

Announces to the Independent exchange owner and Independent Theater owner that they have contracted for their entire output of special productions for distribution during the year 1923.

With a measure of pride we will offer the following subjects:

FAVORITE STAR SERIES

Twelve revived attractions of two reels each, entirely re-edited and re-subtitled. Ten of these subjects were directed by the master of the screen, David W. Griffith, and the stars appearing in them are,

Lillian Gish
Henry Walthall
Blanche Sweet

Harry Carey
Mae Marsh
Lionel Barrymore

The interest of the public in these attractions which first established the world wide reputation of these stars will be revived by the present generation of moving picture fans.

NICK CARTER SERIES

Twelve subjects of two reels each being a new series based upon the detective story exploits of **Nick Carter**, produced upon the same scale as special attractions.

The name of Nick Carter is more than a household word. Every man, woman and child of whatever generation are interested in the sensational exploits of Nick Carter, the most popular figure in the realm of fictional crime solving.

IROQUOIS PRODUCTIONS

Six special feature productions of five reels each being adaptations from stories of the north woods and open country produced by Iroquois Productions under the direction of Caryl S. Fleming.

The entire cast in each production is made up of motion picture favorites. The attractions are released one every two months on a franchise basis.

PREMIUM PICTURES

Twelve five reel specials produced on the west coast with a superlative cast headed by George B. Larkin.

Human interest stories staged and mounted with realism and beauty. Red blooded, whole souled features. Released on a franchise basis of one a month.

We will also release during 1923 two super special productions of seven reels each, adaptations from stage plays.

These attractions are billed to play protracted engagements or as road shows.



INDEPENDENT PICTURES CORPORATION

Jesse J. Goldberg, President

1540 Broadway
New York City

Loew State Theatre Bldg.
Phone Bryant 3993

for a Million; Harry Carey two reels; The Tiger Band serial; Tillie's Punctured Romance; Tom Moore two reels; Souls of Men; Sins of the World; Neptune's Bride; Through Eyes of Men; Frazee comedies, two reels; Billy West comedies, two reels; Mack Swain two reel comedies; Servant in the House; Good Bad Wife; Love's Battle; Lester Cuneo Westerns—Lone Hand Wilson and Ranger and the Law; Son of Tarzan serial; Honeymoon Ranch; West of the Rio Grande; Dangerous Pastime; Penny of Top Hill Trail; Welcome Children; Kineto Review; Daughter of the Devil Dan; Daughter's Strange Inheritance; You Find It Everywhere; Klass A comedies; Hope Diamond Mystery serial; The Parish Priest; Heritage; Hearts and Masks; Women Men Love; I Am the Woman; The Stampede; The Handicap; Mad Love; Dangerous Toys; That Something; Eyes of Youth (Clara Kimball Young); Forbidden Woman (Clara Kimball Young); Soul of Rafael (Clara Kimball Young); Mid-Channel (Clara Kimball Young); Hush (Clara Kimball Young); Straight from Paris (Clara Kimball Young); Charge It (Clara Kimball Young); Isobel; Kazan; Fickle Women; Girls Don't Gamble; Smiling All the Way; The Midlanders; Bonnie May; Western Adventurer; Country God Forgot; Whispering Devils; Up In Mary's Attic; The Wolverine; Ghost City Heart of the Range; The Girl with a Million; The White Rider; The Wakefield Case, The Problem Eternal; Whispering Shadows; False Brand; Daughter of the West; The Wolf Pack; 26 World Film Corp. re-issues including The Pit, The Closed Road, Moontone, Hearts in Exile, with Clara Kimball Young and other Young productions. Husbands and Wives; When the Desert Smiled; Heart of Texas Ryan; Once to Every Man; New De Luxe edition of The Whip; The Fall of Babylon; Mother and the Law; The Birth of a Race; Parentage; The Married Virgin; Blindness of Youth; Hearts of Men; the Spoilers; The Unpardonable Sin; Yankee Doodle in Berlin; Mickey; The Days of Daring; God's Man; The Lone Hand; The Square Shooter; Dangerous Trails; Unknown Ranger; Al St. John 2 reel comedies; 26 Screen Snap Shot series; 12 two reel Sunbeam comedies, 12 two reel Franklyn Farnum subjects; 16 two reel Tom Mix subjects; 12 one reel Arbuckle comedies; one reel Chaplin "Some Nerve"; 13 Williamson scenics; 21 Rothacker scenics; 20 Helen Holmes subjects; Chaplin in Carmen; By the Sea; Work; Jitney Elopement and The Champion; series of 12 one reel Sennett comedy re-issues; 7 one reel Triangle comedies; 2 two reel Triangle comedies; Pendleton Round-Up; 3 Hart re-issues. Also Neglected Wives; The Italian; Fool's Gold; Someone Must Pay; The Price of Innocence; Harry Carey re-issues, 2. More to be Pitied.

Associated First National Pictures of Northern California, Inc.

146 Golden Gate Ave.—Love's Penalty; The Lost City serial; The Jungle Princess; Greater Sinner; Sport of Kings; Price of Innocence; The Man Worth While.

Peerless Film Service, Inc.

94 Golden Gate Ave. (also 862 S. Olive St., Los Angeles).—Eddie Lyons Comedies; Speed Comedies; Animal Comedies; Mirthquake Comedies; Felix the Cat; Tom and Jerry Comedies; Kid Comedies; Animal Comedies; Paragon, Tusun, and Spotlight Comedies. Two reel comedies: Hank Mann; Christie; Jester; Romyayne; Chaplin; Arbuckle and Keystone. Single reel comedies: Christie; Hank Mann; Gayety; Jolly; Romyayne; Chaplin; Arbuckle; Keystone and Griever educational. New two reel comedies: Broadway; Sun-Lite and Mirth. New single reel comedies: Folly, and Aladdin. New single reel Sport Pictorial; Charles Urban's Movie Chats; Educational. 2 reel Westerns. Love, Hate and a Woman, The Splendid Lie, Mother Eternal, The Wrong Woman, Wild Youth, Ten Nights in a Bar Room, Pola Negri in The Polish Dancer, Watching Eyes, The Innocent Cheat, Pete Morrison Series, The Better Man Wins, They're Off, Thundering Hoofs, Shadows of Conscience, The Golden Trail, Woman's Man.

Peter B. Kyne Stories.

One Eighth Apache, Motion to Adjourn, Back to Yellow Jacket, God's Country and the Law, The Girl from Porcupine, The Broken Silence, James Oliver Curwood series of four specials, The Golden Trail; Woman's Man; Bitter Fruit; Jack Hoxie series of 8 pictures; Bachelor Apartments; Neva Gerber series of 4 pictures; A Child for Sale; God's Country and the Law; Headin' North; The Chamber Mystery; Stranger in Canyon Valley; The Tame Cat; The Man Who Trifled; and The Deceiver. The Call from the Wild.

CANADA

MONTREAL—

Horsfall Prod. Ltd., also Toronto and Halifax

All the Anglo-Canadian Picture Plays, Ltd. output including Alf's Button; Anglo-Canadian two reel comedies; Anglo-Canadian one reel cartoons; Anglo-Canadian one, two, three and four reel scenics; also the "Arrow" productions and Hank Mann one and two reel comedies.

Ottawa Dominion Amusement Co.

Imperial Theater Bldg.—First National franchise for Eastern Canada and a few state rights pictures.

Europa Films, Ltd.—

Chantelouve, Rose of Nice, Red Pin, Garden of Atomement, Night of Sept. 11, A Narrow Escape, Irene, Duke of Reichstadt, Sealed Lips, Parvenue, Phantom Ship, The Dream, Quest of the Absolute, Columbia, Girl with Millions, Determination.

TORONTO—

Regal Films Limited

1205 Royal Bank Bldg. (with branches at Montreal, St. John, Winnipeg, Calgary, and Vancouver).—Entire output of Metro, Select Pictures Corporation, Selznick Pictures, Pathe-Exchange Inc., Associated Exhibitors Inc., Warner Bros. Productions, Film Booking Offices of America, Various State-Right Specials.

S. J. Dunning—Ne'er-Do-Well, The Spoilers.

Allen Brothers—Hope Diamond Mystery, Neal Hart Series.

Canadian Exhibitors' Exchange—In the Clutches of the Hindu; Billie West Comedies; Woman in Grey Serial; Monkey and Squirrel Comedies; U. P. Trail; Love Madness; Broken Gate; Partners of the Tide; Breaking Point; Pagan Love; Unconquered Woman; In Flesh and Spirit; Determination.

Amalgamated Exhibitors' Circuit—15 Harry Careys.

Stephenson Attractions—

Night Life in Hollywood, and other specials. son-Cole, Buster Keaton comedies and Hallroom Boys comedies.

ST. JOHN, N. B.—

Famous Players Film Service Ltd.

87 Union St. (also Toronto, Montreal, Winnipeg, Calgary and Vancouver).—For Maritime Provinces: Kazan; Passion's Penalty; Shepherd of Hills; Riders of Dawn; The Speders; Woman's Business; Son of Tarzan, serial; Isobel; Welcome Children; Desert Gold; Dwelling Place of Light; Love Without Question; Wings of Pride; Hope Diamond Mystery; Canadian National Pictorial; Outing Chester; Christie comedies; Globe Trots; Dittmar's Living Book of Nature and Cartoon comedy (split reel); Bruce Scenics and Educational; Photoplay Screen Supplement; Christie special; Chaplin Classics; Capitol comedies; Carter de Haven comedies; Canadian Government scenic; Upper Ways Under Conquest; Victory Leaders; Our Boys in Germany; Eyes of Youth; End of the Road; Hearts of the World; Birth of a Nation; Intolerance; Unpardonable Sin; Stolen Orders; Sahara; Better 'Ole; Jack Canuck in Berlin; Virtuous Men; Comradeship; Life of Lord Nelson; The Westerners; Sagebrusher; Beware; Cavel Case; Mr. Wu; Superman; Witness for the Defense; Valley of Giants; Blue Blazes Rawdon; Smart Set; Rocks of Valpre; Ghosts of Yesterday; DeLuxe Annie; Moth; By Right of

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YOUR MONEY
CAN BUY***

CHARLES C. BURR PRODUCTIONS are built in the belief that there is no substitute for quality.

Somewhat more than two years ago this organization began with the making of a two reel comedy series.

Slowly, steadily, its production grew, the staff responsible for the various pictures being increased by careful selection and thorough training.

“Entertainment always — but quality first” has been the principle upon which this growth progressed.

In features, in comedies, in cartoons, in scenic pictures, that slogan reveals itself.

Independently made pictures should be quality pictures. We believe no producing organization puts more of its sense of responsibility to exhibitor and public upon the screen.

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CHARLES C. BURR PRODUCTIONS

The Big 6

Features:

Dell Henderson's Production SURE FIRE FLINT

Johnny Hines with
Doris Kenyon Edmund Breese
Effie Shannon J. Barney Sherry
Robert Edeson Charles Gerrard
Matthew Betts
Directed by Dell Henderson

Edgar Lewis' Production FIRE OF YOUTH

with
James Kirkwood Mary Carr
Doris Kenyon Edmund Breese
Robert Edeson and little Russell Griffin
Directed by Edgar Lewis

Johnny Hines' Production LUCK

Johnny Hines with
Violet Mersereau Edmund Breese
Mary Carr Warner Richmond
Robert Edeson and little Russell Griffin
Directed by Flesmih Senih

Edward Sloman's Production THE LAST HOUR

Milton Sills Alec Francis
Carmel Myers Pat O'Malley
Walter Long Jack Mower
Directed by Edward Sloman

Edwin Carewe's Production I AM THE LAW

Gaston Glass Rosemary Theby
Kenneth Harlan Noah Beery
Alice Lake Wallace Beery
Directed by Edwin Carewe

Whitman Bennett's Production SECRETS OF PARIS

Lew Cody Gladys Hulette
Montague Love Buster Collier
Effie Shannon Dolores Cassinelli
Walter James Jane Thomas
Directed by Kenneth Webb

Short Subjects:

EARL HURD COMEDIES

A sensation to the trade—a reel combining real
people acting with drawn characters.
Distributed by Educational

ALL STAR COMEDIES

with
Raymond McKee Charlie Murray
Mary Anderson
Directed by Gregory La Cava
Distributed by Hodkinson

TORCHY COMEDIES

Adapted from the famous "Torchy" stories
by Sewell Ford.
Distributed by Educational.

BURR SCENICS

Photographed
by
Rollin Lester Dixon and W. A. Van Scoy

MASTODON FILMS INCORPORATED



JOHN A. MURPHY, President

The box office winners of
1923 are being produced by

ABBAY PICTURES, Inc.

1674 Broadway New York

Features of

QUALITY

MERIT AND

DISTINCTION

Maurice Kriger, Prod. Mgr.
Lola M. Lee, Scenario Editor
Frank P. Donovan (M. P. D.
A.), Director

A Notice of the Utmost Importance to the Independent Producer

RENOWN PICTURES, Inc.

The Exchange Which Serves the Independent Producer in the
Most Lucrative Field in America.

Are you a producer or a prospective producer? If so you are seriously considering the distribution of your pictures. Get in touch with us and talk the matter over.

The territory served by the Renown is nearly a fifth of the entire American field, and Success in the New York Territory means Nation Wide Success.

The Renown Pictures, Inc., has an unimpeachable record in the marketing of big and worthwhile productions. We have served other producers and we can serve you. If you have productions already made or in the process of production, our friendly advice and cooperation are offered to you without obligation on your part.

RENOWN PICTURES, Inc.

729 Seventh Avenue, New York

We Buy or Distribute Productions of Merit in N. Y. and N. J.

Purchase; Scandal; Up the Road with Sally; Amarilly of Clothesline Alley; Stella Maris; Rebecca of Sunnybrook Farm; Pride of the Clan; Sporting Life; Tom Sawyer; Huck and Tom; Revenge of Tarzan; The Penalty; Madame X; Milestones; It's a Great Life; North Wind's Malice; Girl with the Jazz Heart; Man Who Had Everything; Officer 666; The Branding Iron; What Happened to Rosa; Honest Hutch; His Own Law; Earthbound; Godless Men; The Great Lover; Just Out of College; Roads of Destiny; The Highest Bidder; Prisoners of Love; The Concert; Guile of Women; Hold Your Horses; Made in Heaven; Song of the Soul; Voice in the Dark; Boys Will Be Boys; Tale of Two Worlds; Unwilling Hero; Snowblind; Don't Neglect Your Wife; Madonnas and Men; Love's Penalty; Hell's Oasis; Sky Fire; General Post; Lady Audley's Secret; Battle of Jutland; Why Girls Leave Home; Adventures of Mr. Pickwick; Sonia; Woman of No Importance; The Old Nest; Beating the Game; Dangerous Curve Ahead; All's Fair in Love; Ace of Hearts; For Those We Love; The Invisible Power; Wet Gold; Poverty of Riches; Grand Larceny; Hungry Hearts; The Grim Comedian; The Night Rose; The Glorious Fool; She Got What She Wanted; The Man With Two Mothers; From the Ground Up; The Man From Lost River; A Poor Relation; The Wall Flower; The Ship; Theodora; The Sin Flood; Beatrice; Doubling for Romeo; The Christian; Even as Eve; Pardon My French; Mr. Barnes of New York; Head Over Heels; Be My Wife; Watch Your Step; Riders of the Dawn; Certain Rich Man; Heart's Haven; Grey Dawn; East Lynne; The Man of the Forest; Lavender and Old Lace; The Journey's End; The Truant Husband; Face of the World; The Other Woman; Keeping Up With Lizzie; Rip Van Winkle; Jane Eyre; The Light in the Clearing; The Mysterious Rider; Fifty Candles; Cameron of the Royal Mounted; French Heels; God's Crucible; At the Sign of the Jack O'Lantern; Rise of Roscoe Paine.

COLORADO

DENVER—

Liberty Theaters Corp.

1712 Broadway.—Man From Hell's River; Sagebrush Trail; Shadows of Conscience; Heart of the North; David Butler Productions; Lester Cuneo Productions; A Dangerous Pastime; The Stranger; That Something; Souls of Men; Sins of the World; Neptune's Bride; Bible pictures; Dick Hatton Westerns; Irving Cummings, 2 reel Northwest Mounted series; Helen Gibson Westerns; Fritzie Ridgeway, 2 reel Westerns; Charles (Chic) Sale in His Nibs; Shadows of Conscience for western half of Missouri and Kansas.

Equity Dist. Co.

Whispering Devils.

Merit Film Co.

15 Mary Pickford, 2.

Asso. First National Pictures of Colorado, Inc.

1732 Welton St. (also 60 Exchange Place, Salt Lake City).—Asso. First National Pictures of Colorado, Inc., 1732 Welton St. and 60 Exchange Place, Salt Lake City. For Colorado, New Mexico, Wyoming, Utah and Southern Idaho. All First National Pictures and The Price of Innocence, 5; The Sport of Kings, 5; Love's Penalty, 5; Isabel, 6; County Fair, 5; Daughter of Devil Dan, 5; Blaze Away; Trail of Hate; Mystery of 13 Serial.

Arrow Photo Plays Co.

1735 Welton St.—Kazan, The Mask, Golden Trail, four James Oliver Curwood's Inner Voice, five Wm. Fairbanks, first series; Jack Hoxie's, three 5-reel Neal Hart's, Lone Hand with Roy Stewart, Welcome Children, Woman's Man, Man's Law with Irving Cummings, Dangerous Love, Pete Morrison; Hearts of the Range, Out of the Darkness, Through Eyes of Men, Sacred Flame, Border Raiders, Wolverine, The Gold City and Western Hearts, Short subjects: Hall Room Boys series, Al St. John's, Billy West, Hank Mann's single and doubles, Christie single and doubles, Screen Snapshots. Two reel westerns: 16 Texas Guinan's, 15 Harry Carey's, 12 Blazed

Trails, 12 North Wood dramas, 12 Lone Stars, 26 Star Ranch westerns, Dangerous Love; 16 Texas Guinan's, 15 Harry Carey's 12, Blazed Trails, 12 North Wood dramas, 12 Lone Stars, 10 Star Ranch westerns, When Desert Smiles; Skyfire; Hell's Oasis; Handicap, The Stamped. I Am The Woman, Six "Big Boy" Williams, Three Snowy Bakers, Parish Priest, The Deceiver, Ten Nights, Wandering Boy, Twelve Eddie Lyons Comedies, Fourteen Broadway Comedies, Twelve F. Farnums, Thirteen Gale Henrys, Fifty-two Kineto Reviews, Houdini Serial, Nine Hank Mann, Sixteen Mack Swain, Eight Monkey, Four Cartoons, Six Dittmars, Oh, Louise.

DISTRICT OF COLUMBIA

WASHINGTON, D. C.—

Federal Features—In the Clutches of the Hindoo. District Film Co.—Below the Deadline.

Electric Theater Supply Co.—Paragon Comedies. Excelsior Film Exchange—Mary Pickford short subjects.

Exhibitors' Film Exchange—Franklyn Farnum series, Lone Hand, Pinnacle Comedies, Vanishing Trails.

Liberty Film Exchange—Son of Tarzan, 10 Screen Art Consolidated Plan Pictures.

All Star Features Distributors, Inc.

Great Reward Serial, Jungle Goddess Serial, Series of Bible subjects, Series of Bob Reeve subjects; 3 Scattergood comedies; 3 Philo Gubb comedies; Money Star stamped; National Comedies; Irving Cummings 2 reelers; Mission scenics; Sawing a Woman in Half; 12 one reel Sennett Comedies; The Ship; County Fair; What No Man Knows; Worldly Madonna; Daughter of Eve; Western Hearts; Hushed Hour; Confession; Justice; Guilty Women; Crossing Trails; Should a Wife Work; Road To Arcady; For Your Daughter's Sake; Man Hunters; Every Man's Price; Lotus Blossom; When Destiny Will; Lonely Heart; Series of Dick Hatton subjects; Series of David Butler subjects; Series of Richard Talmadge subjects; The Common Leaf; Vendetta; Intrigue; Heart of the North; Heedless Moths; Black Panther's Cub; My Boy; Trouble; Series of Jackie Coogans; Where Is My Wandering Boy Tonight; Sagebrush Trail; I Am The Law; Too Much Married; Any Night; Ashes; The Greater Duty; Life's Greatest Question; Living Lies; Whispering Women; George Chesebro Productions; Empty Arms, Burn 'Em Up Barnes; Sure-fire Flint; Hell's River; Rich Men's Wives; Flesh and Blood.

Thomas Film Co.—J. B. Warner Series.

Moore's Theatres Corp.

Rialto Theatre Building—For Maryland, District of Columbia and Virginia, Lady Diana Manners (English production).

Reliance Film Exchange.—New Series of 8 Jack Hoxies—Sunset Productions; Flame of the Yukon; Series 15 George O'ly New Comedies; Cowboy Jazz; Curwood's God's Country and the Law; Heart of the North; Triangle Reissues; Up In Mary's Attic.

Seaboard Film Corp., Mather Bldg., 916 G St., N. W.: All Reelcraft Pictures Corp. one and two reel comedies, including Aladdin, Mirth and Sun-Lite comedies; Star Ranch two-reel westerns, Reelcraft two-reel westerns, Muriel Ostriche two-reel comedies, Milburn Moranti two-reel comedies, Klass A two-reel comedies, Midget two-reel comedies, Spotlight one-reel comedies, Francy one-reel comedies, Hank Mann two-reel comedies. Also distributing for Arrow Exchanges, Inc., Jack Hoxie features, Thunderbolt Jack serial, Fatal Sign serial, Ruby de Remer features, Love's Protege, The Star Reporter, Stranger in Canyon Valley, Headin' North, Wolves of the Street, Bitter Fruit, Golden Trail, etc.

Super Film Attractions, Inc.

Sidney B. Lust, President, 905-917 Mather Bldg.—For Virginia, Maryland, Delaware, and the District of Columbia. Christie comedies; Ambrose comedies; Wilcox series; Ben Turpin comedies, 2; Buffalo Bill; 2 reel Westerns; Silent Mystery serial; Wm. S. Hart; Norma Talmadge; Frank Keenan; Douglas Fairbanks; Mickey; The Whip; Just a Woman; Crucible of Life; Are Passions Inherited; Loyalty; On Trial; Kaiser's Finish;

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ATLANTA—GEORGIA

Wassman & Stephens

121 Marietta St. (also New Orleans and Dallas).—Madonnas and Men; The Devil's Angel; The Fall of a Saint; Out of the Darkness; Ireland in Revolt; Husbands and Wives; His Pajama Girl; A Hoosier's Romance; The Drifter; Lady Windermere's Fan; Her Greatest Performance; Dombey and Son; Lyon's Mail. Eleven two reel comedy dramas featuring Tom Moore; ten episode serial in The Clutches of the Hindu; Exports of German Submarine U-35; The Fourth Face; Devil's Angel.

Elitabran Film Co.

Hirsch Building—Jungle Goddess Serial, Mysterious Pearl serial, Nan of the North, serial, The Blue Fox, serial; 52 Arrow Franchise comedies; 12 Eddie Lyons comedies; 26 Folly comedies, Clark Cornelius Corp. Franchise.

Enterprise Dist. Corp.

Also Dallas, New Orleans, Oklahoma City, Kansas City, Omaha and St. Louis.—6 Franklyn Farnum's; Dustin Farnum in The Iron Strain (6); The Midnight Riders; 3 William Desmond's; 9 All Star Mostly Westerns; 15 Roy Stewart Westerns; 15 Wm. S. Hart's; 10 Douglas Fairbanks; 4 Olive Thomas's; 4 Taylor Holmes's; 9 Dorothy Dalton's; 9 Assorted Star series with H. B. Warner, Jane Gray, May Marsh, Louise Glaum, Dorothy Dalton, Dorothy Gish and Florence Billings; 13 Charles Ray's; 4 Enterprise extra specials with Reid and Farrar, Blanche Sweet and All Star; serial The Trail of the Octopus; 63 two reelers Keystone comedies; 21 two reelers Mack Sennet comedies; 9 Fatty Arbuckle comedies; series of 39 five reel features including subjects by well known stars.

Southern States Film Co.

111 Walton St.—Pioneer productions; William Fairbanks series; Neal Harts series; Burn 'Em Up Barnes, Johnny Hines; Out of the Dust. P. P. Craft; Fightin' Devil; Branded Man; Guilty; Defying The Law; Fighting Ranger; Pete Morrisons series Fickle Women; Discarded Woman; Love's Battle; White Rider; Smiling All the Way; Girls Don't Gamble; Honeymoon Ranch; All Dolled Up; Desperate Youth; Heart of a Woman; Fighting Kentuckians; 8 Texas Guinan subjects; Screaming Shadow serial; Invisible Ray serial; Screen Snapshots; 5 reel Wm. (Bill) Fairbanks Westerns; 5 reel Neal Hart Westerns; I Am the Woman; The Stamped! The Girl from Nowhere; The Long Arm of Mannister; The Barbarian; West of the Pecos; The Better Man Wins; Serving Two Masters; Big Stakes; Branded; West vs. East; Way of a Man; Flaming Hearts; In Society! Crimson Cross; The Boomerang; Virtuous Sinners; Thoughtless Women; Finders Keepers; Dr. Jekyll and Mr. Hyde; The Atonement; The Midnight Gambol; Where is My Husband; Mutt and Jeff Series; Sonny Comedies; Nick Carter Detective Stories; Cowboy Jazz—A 2 Reel Western; The Man from Hell's River; Sage Brush Trail; Burn 'Em Up Barnes; With Johnnie Hines; Out of the Dust, 7 reels; Luxury; The Way Women Love; Crimson Gold; Duty First; Warner Bros. Series.

Quality Film Service

146 Marietta St.—Are You Legally Married? 5; Bitter Fruit, 6; The Italian, 6; The Typhoon, 5; 6 Neal Hart specials; Western specials: Wolf Bayne, 5; Heart of the Desert, 5; The Fighting Grin, 5; The Old West, 5; Carmen of the Border, 5; The Sante Fe Terror, 5; Fighting Mad, 5; Sheriff Jim, 5; The Renegade, 5; The Man from Montana, 5; The Hero of the Hour, 5; Under Western Skies, 5; 16 two reel Westerns featuring Ruth Clifford and Jack Richardson; 30 one reel comedies featuring Constance Talmadge, Smiling Bill Parsons, Fatty Arbuckle and others; 18 two reel comedies featuring Muriel Ostriche, Charlie

Joy; Why Girls Leave Home, 8; School Days, 7; Heart of The North, 6; The Vigilantes, 7; Boomerang Justice, 5; Chester 2 reel comedies; Monty Banks 2 reel comedies; Burr's novelty reel; Lone Hand Wilson, 5; Ranger Law; Dangerous Love.

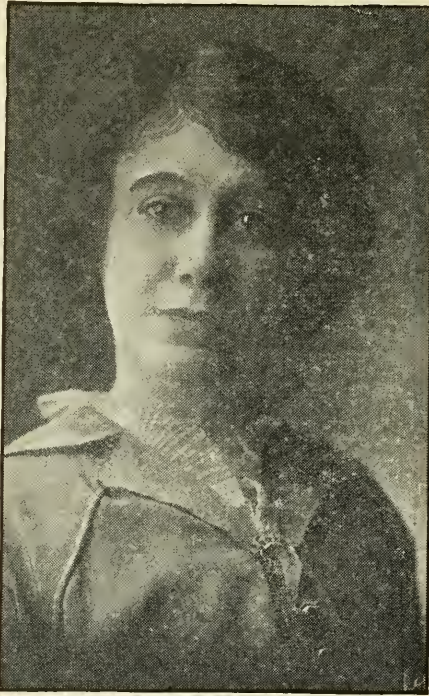
Savini Films, Inc., also Nat'l Exchanges, Inc.

63 Walton St.—20 one reel Billie Rhodes comedies; 52 one reel Ham and Bud comedies; 20 two reel Jester comedies; 20 two reel Ben Turpin comedies; 4 two reel Frazee comedies; 20 one reel Gumps cartoons; 10 two reel Mustang Westerns; 20 one reel Vogue comedies; 15 two reel Stingaree Westerns (serial); The Great Reward, fifteen episode (serial); 16 two reel Tom Mix Westerns; 15 two reel Shorty Hamilton Westerns; 15 two reel Franklyn Farnum Westerns; 15 one reel Ambrose comedies; 30 one reel Pictorial magazines; Jim Cameron's Wife, 2 (William S. Hart); His Hour of Manhood, 2 (William S. Hart); Counted Out, 2 (Fatty Arbuckle); Custer's Last Fight, 3; 4 five reel Helen Holmes Westerns; 4 five reel William Russell Westerns; 4 five reel Mary Miles Minter features; 5 five reel William Fairbanks Westerns; 7 five reel Al Hart Westerns; Blindness of Youth, 5; Lone Avenger, 5 (William S. Hart); Days of Daring, 5 (Tom Mix); Mother Goose, 5, fairy tale; 6 five reel Tex detective features; Daughter's Strange Inheritance, 5 (Norma Talmadge); Captivating Mary Carstairs, 5 (Norma Talmadge); The Confession, 7 (Henry B. Walthall); Sport of Kings, 5 (Mat Moore); Daughter of Devil Dan, 5 (Irma Harrison); Frivolous Wives, 6 (Rudolph Di Valantino); A Woman's Business, 5 (Olive Tell); Love Without Question, 6 (Olive Tell); Wings of Pride, 5 (Olive Tell); Human Clay, 5 (Mollie King); Thru Eyes of Men, 5 (Frank Mayo); Woman, 7 (Maurice Tourneur); Married in Name Only, 6 (Madeline Traverse); Window Opposite, 7 (Milton Sills); Sins of Ambition, 7 (Leah Baird); Tex series; 1 Mayo Drama, 5 (Frank Mayo); 1 Mix Special—Heart of Texas Ryan—5, (Tom Mix); Confession, 7 (Henry B. Walthall); Fairy Tale Specials—Little Red Riding Hood, 5; Twinkle Twinkle Little Star, 5; Cinderella and the Magic Slipper 5; and twenty others, 5; Chas. Ray Outdoor Dramas, 10; Spur Westerns, 2; (Ruth Clifford-Francis Ford); 52 Pictorial Life Magazine reels; 4 series; Urban's Kinetograph Reviews, one reelers; 8 King Cole two reel comedies; 8 National two reel comedies; 12 Leo White two reel comedies.

Arthur C. Bromberg Attract.

61 Walton St.—26 one reel Handscheiagel Color Process, released every other week; 26 two reel Mirth comedies, released bi-weekly; 26 two reel Sun Lite comedies, released bi-weekly; 52 one reel Aladdin comedies, released weekly, featuring Budd Duncan; 15 two reel Mary Pickford dramas; 15 two reel Success Westerns; 20 two reel Helen Holmes Westerns; 14 2 reel Helen Gibson Westerns; 26 two reel Hank Mann comedies; 8 two reel Hall Room Boys comedies—1921 series; 26 two reel Hall Room Boys comedies—1920 series; 6 Esseny Chaplin comedies. Features: 8 Jack Hoxie Westerns, in five parts; Woman's Man; Isle of Destiny; What Becomes of the Children; The Spoilers; Lady of the Dugout; House Without Children; Common Level; She Played and Paid; Keep to the Right; Whispering Devils; Witches Lure; East Lynne; Klass A Comedies, 2; 15 Harry Careys God's Country and the Law; The Broken Silence; Girl From Porcupine; Jacqueline.

The Splendid Lie; The Deceiver; The Prime of Youth; One Eighth Apache; Bitter Fruit; Bachelor Apartments; Ten Nights in a Barron; The Innocent Cheat; Peaceful Peters; The Sheriff of Sun-Dog; The Drifter; Cupids Brand; Broken Spur; Mysterious Mr. Browning; The Barrier Between; The Red Viper; Back to Yellow Jacket; A Motion to Adjourn; A Man There Was; Eyes of Youth; Forbidden Woman; Hush; Charge It; The Worldly Madonna; Dempsey-Carpenter Fight; Persuasive Peggy; Rise and Fall of Confederacy; Sky Eye; Today; When The Deserts Smiled; Desert Scorpion; Fools Gold; Hearts of Men; Wakefield Case; Daughter of the West;



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W. A. Hart, c/o Bromberg Attrac., is handling Mickey in Ala. and Ga.; Silver Threads Among the Gold and Hart's Caliope Parade in Ala., Ga., N. and S. Car. and Fla.

Sallee Films.—Whispering Devils, She Played and Paid, Keep to the Right.

National Film Dist. Co.—West of Rio Grande.

Southeastern Pictures Corp.

106-108 Walton St. (also Charlotte, N. C., and New Orleans, La.).—Whispering Shadows; Brute Island; The Wakefield Case; Daughter of the West; 18 Clara Kimball Young super specials; 26 Pioneer productions; 10 American Cinema specials; A Man There Was (Radisoul Film); 4 Super Special productions; Persuasive Peggy (Peggy Hyland); The Red Viper (Garrett Hughes); Suspicion (Grace B. Davison); When Men Betray (Gail Kane); Echo of Youth (Charles Richard); The Mad Lover (Elaine Hammerstein); Lust of Ages (Lillian Walker); When the Desert Smiled (Neal Hart); The Great White Trail (Dorris Kenyon); Desert Scorpion (Ed F. Cobb); (Fools Gold (Mitchell Lewis); Lone Hand (Roy Stewart); Sky-Eye (All Star); 2 reel Westerns; 30 Lone Star and Blazed Trail; 8 Wallace

Coburn; 2 reel dramas; 30 Kay Bee; 15 Nick Carter series; 2 reel comedies; 1 A Rag, A Bone, A Hank of Hair; 1 Fatty's Antique Bride; 4 Jolly comedies; 10 Sunbeam comedies; 2 Dooley comedies; 1 Dream of Fair Women; 3 Al. St. John comedies; 10 Sonny series comedies; 3 Mack Swain comedies; 1 reel comedy dramas; 40 Tom Mix; 1 reel comedies; 11 Facts and Follies comedies; 14 Jolly comedies; 10 Hank Mann comedies; 22 Chaplin comedies; 40 Keystone comedies; Masked Rider serials—Demon Shadows; Lightning Bryce; Lurking Perils; Vanishing Trails; Carter Case; Screen Smiles—Topical Tips; Monologues.

Capital Film Dist. Co., 146 Marietta St.: Some-one Must Pay, The Sacred Flame, Blind Love, The Country That God Forgot, Doralina the Woman Untamed, The Evolution of Man, The Stafford Mystery, Why Leave Your Husband, Roses and Thorns, The Eternal Penalty, Mad Love, Voices, The Snail, The Ranger, The Penn Vulture, Denny from Ireland, West of the Rio Grande, Love's Plaything, Man and Woman, Broken Hearts, Love or Justice, The Pretender, The Secret Code, Beyond the Shadows, Children of the Feud, 13 one-reel Fatty Arbuckle comedies, 12 two-reel Mack Sennett comedies, 18 one-reel Keystone comedies, 12 two-reel Ann Little and Jack Richardson subjects, and 26 two-reel Wild Animal dramas.

Consolidated Film Supply Co.—All Universal pictures in Florida, Georgia, Alabama, Tennessee and South Carolina. Love's Battle and others.

Southern States Film Co.: Serials, The Invisible Ray, The Screaming Shadow; Screen Snapshots; Fickle Women, Girls Don't Gamble, Smiling All the Way, The Discarded Woman, The Fighting Kentuckians, The Heart of a Woman. Westerns: The White Rider, Love's Battle, Honey-moon Ranch, All Dolled Up, Desperate Youth, I Am the Woman, The Stampede, The Broadway Buckaroo, Go Get Him.

IOWA

DES MOINES, IA.—

Greater Productions Co.
303 2nd St. (also Omaha, Neb.—For Iowa and Neb.)—Serials—Lost City; Son of Tarzan; Clara Kimball Young series; 9 Blue Fox Franklyn Farnum series; 6 Tex series; 4 Houdini series; 5 Shorty Hamilton series; two reel Westerns; two reel comedies; Monte Banks, 5; Frazee, 12; Al. St. John, 4; Gump cartoons (1)—26; Kazan, 7; The Mask, 7; Every Woman's Problem; A Man Worth While; You Find It Every-where; Silk Husbands, 6; Frivolous Wives, 6; Married Virgin, 6; Love Without Question, 7; Capt. Mary Carstairs, 5; Wives of Men, 6; The Stranger, 5; Heart of a Woman, 5; Daughter of Devil Dan, 6; Confession, 7; That Something, 8; Souls of Men, 6; Heart of Texas Ryan, 5; Still Alarm, 6; Virtuous Sinners, 5; Once to Every Man, 6; Miss Arizona, 5; Mysterious Mr. Browning, 5; Greater Sinner, 5; Desert Scorpion, 6; Sport of Kings, 5; Stripped for a Million, 5; Strife, 5; Square Shooter, 5; Lyon's Mail, 5; Lady Windemere's Fan, 5; Her Greatest Performance, 5; Dombey & Son, 6; Single reel specials: Man of War; Preciely as Polly Legend of the Corn; Story of a Stick; Threads of Romance; Fritzi Ridgeway series; 4 Chaplin comedies; 66 one reel Christie comedies; Heart of the North, with Roy Stewart; The Intrigue and The Vendetta with Pola Negri; Where is My Wandering Boy Tonight, Cullen Landis; 5 Dick Hattons; 4 Lester Cuneos; Felix Cartoons.

DAVENPORT—

Reelcraft Film Co., Inc.
418 Harrison St.—Equity productions: She Played and Paid; Keep to the Right; Whispering Devils, and Billy West. Arrow productions: Curwoods; Gerbers; Sport Pictorials; Hoxies; also Reelcraft short subjects and Pinnacle features. Features: Sky Fire; Hell Oasis; Danger Valley (Neal Hart); Golden Trail (Jane Novak); Law of Nature; Wolves of the Street (Edmund Cobb); Woman Man (Romaine Fielding); Lone Hand (Roy Stewart); Before the White Man Came (Indian cast). Specials: Up in Mary's Attic, Eva Novak); Whispering Devils (Conway Tearle); Keep to the Right (Edith Taliferro); She Played and Paid (Fannie Ward); Man from Nowhere (Jack Hoxie). Comedies: 2 reelers—Howells; Moranti; Billy Van; Max Roberts; 1 reelers: One a Week; Buds; Geo. Clarke; Franey; 4 Oliver Curwood's Black Panther's Cub; Arrow Comedies, Broadways, Speeds, Mirthquakes and Cruellyweds; New Neal Hart Series, Edyth Sterling and Pete Morrison.

CHICAGO— ILLINOIS

Celebrated Players Film Corp.
J. L. Friedman, President, 810 S. Wabash Ave.—Novelty and scenic; Prizma; Sport Pictorial; Federated Screen Snapshots; Ford Weekly; Ford Educational Library; Celebrated Screen News; Urban Movie Chats; Chester Outings; Globe Trots; Gaumont Pictorial Life; Illiterate Digest; Topical Tips; Depths of the Sea; Salisbury Wild Animals; Baumer Industrial (M.P.T.O.A.); Tony Sarg's Almanac. Features: The Black Panther's Cub; Dangerous Toys; The Right Way; Bonnie May; The Midlanders; Penny of Top Hill Trail; East Lynne; Servant in the House; That Something; The Good-Bad Wife; Fall of a Saint; Hearts and Masks; Jungle Princess; Out of the Darkness; Child for Sale; Diana of Star Hollow; Soul of Men; Nobody's Girl. One reel comedies: Chester; Federated Warner; Gumps (cartoon); Folly; Hank Mann; Gaiety; Celebrated; Christie; Jungle; Film Specials; Clare Briggs. Two reel comedies: Chester (Snooky); Monte Banks (Federated Warner); Hall Room; Hank Mann; Christie; Film Specials; Muriel Ostriche; Clare Briggs. Two reel Westerns: Irving Cummings (North-west Mounted Police Stories); Northwood dramas; Star Ranch Westerns; Braidwood Westerns. Serials: Miracles of the Jungle; Vanishing Trails; Million Dollar Reward; Houdini; Lost City; In the Clutches of the Hindu; Fatal Fortune; Tiger Band, Carter Case.

Commonwealth Pictures Exchange, 746 South Wabash Ave.: For Illinois: You Find It Every-

where, A Daughter's Strange Inheritance, Janet of the Chorus, The World and the Woman, His Enemy's Daughter, Aching Hearts, The Masked Marriage, Her Amazing Decision, Little Shoes, The Alster Case, Efficiency Edgar's Westship. For Northern Illinois: Gift o' Gab; Courtesan, The Land of Long Shadows, Men of the Desert, Open Places. Short Subjects, Illinois and Indiana: Spanuth's Original Vod-a-Vil Movica, Charles Chaplin, Nor. Illinois and Nor. Indiana: Screen Smiles, New Wed Comedies, Denver Dixon Comedies, Illinois: Midget Comedies, Evolution of Man.; The Romance of Art; The Ladies Home Screen Magazine; Sacrifice.

Pilgrim Photoplay Exchange
736 S. Wabash Ave.—Distribute non-theatrical pictures to churches, schools, Y. M. C. A.'s, etc.

Reelcraft Film Exchanges, Inc.
810 S. Wabash Ave.—Series of Jack Hoxie productions; series of William Fairbanks productions; series of Franklyn Farnum productions produced by W. M. Smith; The Girl from Rocky-point; The Able Minded Lady; The Forrest King; Adventures of Tarzan serial.

Maurice Hellman—
For Illinois and Indiana. 8 five reel Westerns with Dorothy Wood and Pete Morrison.

Greiver Productions:
The Wakefield Case, (Herbert Rawlinson); Headin' Home, (Babe Ruth); Whispering Shadows, (Lucy Cotton); Dangerous Love, (Pete Morrison); Shadow, (Muriel Ostriche); Eternal Two, (Corles Palmer); Brute Island, (Harry Carey); Geo. M. Cohan's Young America, Living Lies, Whispering Women, Heart of the North, (Roy Stewart); 8 George Chesbro Mounted Police Stories; 4 Eileen Sedgwick and Joe Moore Westerns; 12 Leo Maloney Westerns; 26 Tales of The Tenements; Sawing a Lady in half Exposed; 10 Essanay Chaplins; Second National Pictures output; Associated Photoplays output; World Film Corp. output; Oh Mabel Behave, (Mabel Normand); 12 Essanay Turpins; 26 Two-reel Moranti Comedies, and Clark-Cornelius output.

Exclusive Film Service
730 S. Wabash Ave.—Blind Love; Boarder Raiders; Unknown Ranger; Dangerous Trails; Crimson Shoals; Jester comedies; Human Passions; Ashes of Love; Heart of the Jungle; Suspicion; The Profiteer; Miss Arizona; City of Purple Dreams; Lust of the Ages; Youth's Desire; For the Freedom of Ireland; Trooper 44; Dombay & Son; Lady Windemere's Fan; The Lyons Mail; Her Greatest Performance; The Zip comedies; The Little Orphan; Tweedy Dan comedies; The Love Slave; The Two Orphans; The Cowboys Frolic; Klass A comedies.

Carl Harthill—Wm. Fairbanks Westerns.
Illinois & Indiana Film Exchange, 804 So. Wabash Ave.: 8 Neal Hart features, 5 reels; Pinnacle Comedies, 2 reels; Mickey, Persuasive Peggy, Woman He Chose, Burlesque on Carmen, Some One Must Pay, Skinning Skinners, Love's Plaything, Richard Kipling features, Lone Hand, Midnight Riders, Outlawed, Reckless Wives.

Louis Frank—Luxury, The Way Women Love.

The Lea Bel Co.
806 S. Wabash Ave.—Long list of features and short reels distributed chiefly to non-theatrical exhibitors.

Pioneer Film Corp of Illinois
810 S. Wabash Ave.—All Pioneer releases.
Silec Film Exchange—The Woman of Mystery, The Woman Above Reproach.

Milton Simon—The Son of Tarzan.
Superior Screen Service, Inc.
25 E. 7th St.—Madonnas and Men, 6; When Dawn Came, 6; The Price of Silence, 6; Welcome Children, 6; Hearts O' the Range, 5; Behind the Mask, 5; The Star Reporter, 6; The Handicap, 5; Voices, 5; Mad Love, 5; The Golden Trail, 6; A Woman's Business, 5; Wings of Pride, 5; The Confession, 7; The Woman Untamed, 5; Daughter of the Don; Bitter Fruit, 6; Bachelor Apartments, 5; Before the White Man Came, 6; The Daughter of Devil Dan, 5; Love's Protege, 5; Woman's Man, 5; Mother, I Need You, 6; The

Edge of Youth, 5; The Witches Lure, 5; His Pajama Girl, 5; Neglected Wives, 6; Infatuation of Youth, 5; Sport of Kings, 5; The Greater Sinner, 5; The Man Who Trifled, 5; The Tame Cat, 5; Staking His Life, 5; Straight Road, 5; Tillie's Punctured Romance, 6; The Country God Forgot, 5; Kinetograph Reviews, 1; Pictorial Life, 1; 6 Fitzgerald comedies, 2; 5 Frazee comedies, 2; 3 Swain comedies, 2; 26 Moranti comedies, 1; In the Days of Buffalo Bill; For the Freedom of Ireland.

Unity Film Corp.—Bobbie Ray Tusan Comedies, Star Ranch Westerns, Success Series, 20 Helen Holmes, 2; 15 Aubrey Comedies, 2; 15 Harry Careys.

Wabash Film Exchange—20 Ben Turpin reissues.

INDIANA

INDIANAPOLIS—

Doll-Van Film Co.—Fickle Women.

Maurice Less Attractions, Inc.

122 South Capitol Ave.—Honeymoon Ranch; Man of Courage; Evolution of Man; Woman of Mystery; Cowboy Jazz; Border Raiders; Dangerous Trails; Unknown Ranger; Man Who Came Back; Wives of Men, 7; Woman, 7; Temptation, 6; Days of Daring, 5; She Pays, 5; Unknown Ranger, 5; Dangerous Trails, 5; Pyramid comedies, 2; Adventures of Helen, 10; Johnny and Emma Ray comedies, 1; U 35 Submarine Special; The Evolution of Man; The Woman of Mystery; When Dr. Quackel Did Hyde; The Woman Above Reproach; The Man of Courage; Honeymoon Ranch; Cowboy Jazz; It Might Happen to You; Our Next President.

State Film Service, 211 Wimmer Bldg.: Five-reel westerns: Wolf Bayne, Carmen of the Border, The Fighting Grim, The Renegade, Fighting Mad, Heart of the Desert, The Old West, The Santa Fe Terror, Hero of the Hour, Man From Montana, Sheriff Jim, Heart of a Woman, Fighting Kentuckians, Fourth Face, Love's Battle, Hearts of the Range, Winding Trail, Under Western Skies, Law of the North Woods, Men of the Desert, Open Places, Land of Long Shadows. Features: Staking His Life, Straight Road, Lafayette We Come, Tillie's Punctured Romance, Alster Case, Mickey. Specials: Spoilers, Eyes of the World, Up in Mary's Attic, Devil's Angel. Two-reel westerns: Last Shot, Heart of a Man, Desert Mystery, While Restin' My Hoss, Man of Mystery, Forbidden Soil, Darkening Trail, Texas Ed, Mary and the Punchers, A Mountain Woman and 25 Billie Rhodes single reel comedies; The Unconquered Woman, So This Is Arizona, White Mask, Angel Citizens, Gold Grabbers, The Lariat Thrower, Cross Roads, What Happened Out West, The Man Getter, Trail's End, Challenge of Chance, Keep To The Right, Daughter of S. Inher, Someone Must Pay, Persuasive Peggy, Reckless Wives, Skinning Skinners, World and Woman, Fatal Love, His Enemy's Daughter, Unfortunate Marriage, Your Daughter and Mine, Sacred Flame, St. Road, Arizona, Hell's Oasis, Skyfire, Danger Valley, God's Gold, Black Sheep, Kingfisher's Roost.

W. I. Film Service—Love's Battle, Under Western Skies, Fourth Face, Tom Moore Dramas, Wallace Coburn Westerns.

H. Lieber and Co., 24 Washington St.—Son of Tarzan, On Trial, The Whip, Woman He Chose, Wolves of the Street, Desert Scorpion, Isobel, Kazan, The Mask, Trouble, Aero Nut, Window Trimmers, Fired Again, Twinkle Twinkle, Red Riding Hood, Blazing Arrows, Burn 'Em Up Barnes, The Deceiver, Courtship of Miles Standish, Dog's Life, Sunnyside, Shoulder Arms, Day's Pleasure, Intrigue, Give Me My Son, I Am the Law, Man From Hell's River, Vendetta, Women Men Forget, Cinderella, Love's Penalty, Youth's Desire, You'll Find It Everywhere, Dangerous Pastime, Man Worth While, Son of Tarzan, Daughter of Eve, Spinner of Dreams, Making the Grade, Bing Bang Boom, Blue Blazes, Masked Avenger, Silver Spurs, Trapped in the Air, Across

the Border, Rounding Up Law, Cow Boy King, Fighting Breed, Shadow of Lightning Ridge, Better Man, Flesh and Blood, Milky Way, According to Hoyle, Sure Fire Flint, The Parish Priest, Sage Brush Trail, Jack Riders, Vengeance Trail, Western Firebrands, Secrets of Paris, Warner Bros. Prod.

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LOUISVILLE—

Louisville Big Feature Rights Corp.

Film Exchange Bldg. (For Kentucky and Tennessee).—First National Productions and Clara Kimball Young in Eyes of Youth; Forbidden Woman; Soul of Raphael, Mid Channel; Hush; Straight from Paris, Charge It, What No Man Knows, The Worldly Madonna. Ky.-Tenn. A-1's; Accidental Honeymoon; Alimony; Babbling Tongues; Beyond Law; Brown of Harvard; Crisis: Choosing A Wife; Daughter Destiny; Light Within; Life Mask; Panther Woman; Tempered Steel; Empty Pockets; Fall Romanoffs; 4 Years in Germany; Fighting Roosevelt; Heart Texas Ryan; Hushed Hour; Kaiser's Finish; Mad Lover; Marvelous Mastite; Married Nane Only; My Husband's Friend; One Law For Both; On Trail; Pass. Third Floor Back; Price Innocence; Raffles; Sign Invisible; Silver Threads; Sins of Ambition; Struggle Everlasting; Skinner's Dress Suit; Today; Traitors Within Gates; Trooper 44; Two Men and a Woman; When Desert Smiled; Woman's Law; Whom Gods Destroy. Shorty Hamilton in When Arizona Won; Pen Vulture; The Snail, The Ranger. Tex Series: Circumstantial Evidence; The Wall Street Mystery; The Unseen Witness; Trail of a Cigarette; Bromley Case; Sacred Ruby; Triple Clue; House of Mystery. Blue Grass-Ky. only: Alster Case; Border Raiders; Dangerous Trails; Edgar's Courtship; Garden of Allah; Joan the Woman; Little Shoes; Men of the Desert; Neptune's Daughter; Frivolous Wives; Open Places; Peggy; Range Boss; Shepherd Bargain Row; Land of Long Shadows; The Misleading Lady; The Man Trail; Unknown Ranger; Whither Thou Goest; Gift O' Gab; Lone Hand; She Wolf. Neal Harts; Hell's Oasis; Sky Fire; Danger Valley; God's Gold; Man from Montana. Eagles Series: Auction of Souls; Even As Eve; Chamber Mystery; The Still Alarm; Desert Scorpion; Fool's Gold; Greater Sinner; Wolves of Street; Husbands and Wives; Stolen Orders; Spoilers; Silk Husbands and Calico Wives; Whip; Sport of Kings; Unpardonable Sin. Miscellaneous: Grain of Dust; The Stranger; Window Opposite; Who's To Blame; Human Clay; Lyon's Mail; Her Greatest Performance; Domy and Son; Lady Windemere's Fan; Lust of Ages; Neptune's Bride; Sins of the World; Souls of Men; Golden Trail; Daughter of Devil Dan; That Something; Ashes of Desire; Jungle Princess; When Woman Sins; Conquered Hearts; Isobel; Love's Penalty. Jack Hoxie: Man from Nowhere; Cyclone Bliss; Dead or Alive; Sheriff of Hope Eternal; Cupid's Brand; Devil Dog Dawson; Broken Spur; Hills of Hate; Double O; Sparks Of Flint; Two Fisted Jefferson; Desert Crucible; Desert Bridegroom; Marshall Of Money Mint; Barbed Wire; Wolf Bayne. Wm. Fairbanks: Western Adventure; Fighting Bill; Hearts of the West; Western Pep; Montana Bill; Broadway Buckaroo; Go Get Him; Western Demon; Hell's Border; Fighting Hearts; The Cleanup. Record Breakers: Back to God's Country; Confession; Twin Beds; What Women Love; Mickey; Tarzan of Apes; Romance of Tarzan; Kazan; The Mask.

Short Subjects: Serials for Ky.-Tenn.: Fatal Fortune In Clutches of Hindu; Son of Tarzan. Ky. only: Hawk's Trail; Invisible Ray; Fatal Sign. Tenn. only: Lost City; Two reel western dramas. Ky.-Tenn. Emmett Dalton, Wallace Coburn. Two reel Westerns Ky. only: Tom Mix, Texas Guinan, Rex Beach, Dominants, Spurs, Franklin Furnams. Ky.-Tenn. two reel comedy-dramas: Essanay, Tom Moore. Single reel comedies Ky. only: Mack Swain, Jolly comedies, Ky.-Tenn. Essanay, Unique, Billie Rhodes, Slippery Slim, Snakeville, Ky. and Tenn.: Outing Chester Scenic Reels, Movie Magazines, Travologues, Vodavil Movies. Ky.-Tenn.: Two

LOUISIANA

Pearce Films, Inc.

1015 Common St., New Orleans.—16 two reel Tom Mix Western subjects; 12 two reel Anna Little Westerns; 29 Keystone comedies; 32 one reel Arbuckle comedies; 15 episode serial The Mystery of 13; 24 Al Jennings two reel Westerns; 24 Neal Hart two reel Westerns; 24 Helen Gibson two reel subjects; 12 Cuckoo comedies; 26 two reel Jester comedies; Her Code of Honor; Her Game; A Man's Fight; Adele; Light of Western Stars; Playthings of Passion; Cleopatra; Warfare of the Flesh; Birth of Democracy; Denny from Ireland; The Snail; The Hell Hound of Alaska; The Lone Avenger; Woman; The Mormon Maid; Miss Arizona; Human Orchid; Zongar; The Bargain; The Preacher and the Bandit; Today; Eyes of the World; Spreading Evil; Hushed Hour; Suspicion; Girl from Nowhere; Raffles; Why the Bullshvick; Alma, Where Do You Live? Your Wife and Mine; Reclaimed; The Heart of Texas Ryan; The Law of Nature; Boots and Saddles; Hands of the Law; Virtuous Sinners; The Power of Evil; The Lady of the Dugout; The Window Opposite; The Blindness of Youth; The House without Children; The Confession; Husbands and Wives; Crimson Shoals; Hearts and Masks; Midlanders; Voices; When Arizona Won; The Handicap; Danger Valley; She Played and Paid; Pen Vulture; Sacred Flame; Women Men Love; Penny of Top Hill Trail; The Woman Above Reproach; The Chamber Mystery; The Desert Scorpion; The Typhoon; Men of the West; Nobody's Girl; The Italian; Wolves of the Street; The Birth of a Race; Marriage Gamble; Hell's Oasis; Open Your Eyes; Youth's Desire; Ramona; Bonnie May; Circumstantial Evidence; Wall Street Mystery; The Devil's Angel; Woman Untamed; The Ranger; Public Defender; The Master Crook; Burlesque on Carmen; The Torradode; Skyfire; Mad Love; Yankee Doodle in Berlin; Servant in the House; Good Bad Wife. Serials: The Evil Eye; The Hawk's Trail; The Son of Tarzan. 4 Moranti one reel comedies; 52 Bill Franey one reel comedies; 26 Monte Bank two reel comedies; 14 Reelcraft two reel comedies; 26 Hall Room Boys two reel comedies; 12 Comedyart two reel comedies; 5 Comic Classic two reel comedies; 2 Chester Conklin two reel comedies; 6 Clay Plays one reelers; 8 Sunset Burrud one reel scenics; Tuscan comedies; Unseen Witness, Blind Love, Human Clay, A Child for Sale, Heritage, Lone Hand Wilson, Dangerous Toys, Neglected Wives, County Fair, Fruits of Passion, The Water Lily, A Western Adventure, The Ranger and The Law, Hearts of the West, The Right Way, Polish Dancer, Fighting Bill, Dante's Inferno, Western Pep, Women Men Forget, Battling King, The Glory of Youth, Whispering Women, Living Lies, The Eternal Two, Pardners, Love's Battles, Adam and Eve, The Lone Rider, One Empty Shell, 8. N. W. Mounted Police Stories, Soul of Men, When Dawn Came, Diana of Star Hollow, 8 Apfel Productions, 4 Macklyn Arbuckle Production, Heedless Moths, Whispering Devils, 4 James Oliver Curwood Stories, 20 Gump Cartoons, 26 Joe Rocks, 15 Fritzie Ridgway, 15 Texas Guinan, 15 Star Ranch, 26 Geo. Ovey, 26 Screen Snapshots, 15 Chester Comedies, Miracles of the Jungle, Adventures of Tarzan, Invisible Ray, Voices; Tuscan comedies, Country Flapper, 6 C. B. C. melodramas for La., Miss., and part of Florida.

MARYLAND

BALTIMORE—

Commodore Film Co.—Why Leave Your Husband?

Federated Film Exchange—12 Billy West comedies, Whispering Devils, Witch's Lure, Lester Cuneo series, Fritzi Ridgeway series.

Ind. Film Supply Co.—Madonnas and Men, A Woman's Business, Wings of Pride.

Mozart Film Exchange—15 Harry Careys.

Progress Pictures, Inc.—

Night Life in Hollywood, 12 Eddie Lyons comedies, 4 Neva Gerbers, 4 Peter B. Kynes, 3 Curwoods, 2 Grace Davison features, Innocent

and three reel Essanay dramas. Ky. only: Helen Holmes two reel railroad dramas. Ky. only: Bronco Billy 1 reel Westerns. Ky. only: Mona Darkfeather in single reel Indian dramas. Ky.-Tenn.: Al. St. John two reel comedies, Chaplin reissues two reelers. Educational Subjects: One and two reel Vanity, Gayety, Chester, Christie, Mermaid and Torchy comedies. Also Bruce and Chester scenics, screenics, miscellaneous short subjects and Sterospeeds, Arrow's William Fairbanks' series, one-eighth Apache, Little Casino.

Jack Pickford, Apperson's Boy, Burglar By Proxy, In Wrong; David Butler, Making The Grade, Bing Bang Boom, The Milky Way, According To Hoyle; Richard Talmadge, Taking Chances, The Unknown, The Cub Reporter, Lucky Dan, Watch Him Step, Putting It Over; Dick Hutton, Fearless Dick, Hellhound Of The West, Fighting Pool, Four Hearts, Golden Flame; Lester Cuneo, Blue Blazes, Masked Avenger, Silver Spurs, Trapped In The Air; Franklin Farnum, When East Comes West, Smilin' Jim, Texas; Snowy Baker, Shadow of Lightning Ridge, The Better Man, Fighting Breed; Big Boy Williams, Jack Rider, Vengeance Trail, Western Firebrands, Across The Border, Rounding Up The Law, Cowboy King, Black Sheep, Kingfisher's Roost; Dustin Farnum, Light Of Western Stars, A Man In The Open, A Man's Fight; Chas. Eldridge, Ashamed of His Parents, Johnny Hines, Burn 'Em Up Barnes; H. B. Walthall, The Confession, Parted Curtains; Wesley Barry, The County Fair, School Days; D. W. Griffith, The Greatest Question; Pola Negri, The Vendetta, Intrigue; Hope Hampton, Love's Penalty; Ruby DeRemer, Luxury, Little Red Riding Hood, Cinderella, Twinkle, Twinkle Little Star; Anna O. Nilsson, Why Girls Leave Home, Women Men Forget, Ten Nights In a Bar-room; Irving Cummings, The Whip, The Greater Sinner, Man From Hell's River; Roy Stewart, A Motion To Adjourn, Back To Yellow Jacket, The Innocent Cheat, Hearts Of The North, God's Country And The Law, Sheriff Jim, The Lone Hand, Sage-brush Trail; Vera Gordon, Your Best Friend; Hilda Walter, The Sacrifice; Marguerite Marsh, Conquered Hearts; Lew Cody, A Dangerous Pastime, A Daughter Of Eve; Leah Baird, Ambitious Women; Mrs. Sessue Hayakawa, Ashes of Desire, The Typhoon, Auction of Souls; Gertrude McCoy, Out of the Darkness; Billie Rhodes, Star Reporter; Romaine Fielding, Man Worthwhile; Grace Cunard, Carmen Of The Border; Monroe Salisbury, The Renegade; Franklin Farnum, Fighting Grin; Wm. Stowell, Fighting Mad; Monroe Salishury, Heart Of The Desert; Jos. Girard, The Old West; Frances Ford, Santa Fe Terror; Jack Millhall, Hero Of The Hour; Catherine Calvert, You'll Find It Everywhere; Rubye DeRemer, Wanda's Affair; Wanda Hawley, A Woman's Fate; Tom Mix, Heart Of Texas Ryan; Kay Laurell, Lonely Heart; Taylor Holmes, Edgar's Courtship; Eddythe Sterling, Stranger Of Canyon Valley; Mitchell Lewis, Sign Invisible; Robert Elliott, The Rancher; Wm. S. Hart, The Cold Deck; Ann Little, Chain Lightning; Carol Hallaway, The Deceivers; Emmett Dalton, Beyond The Law; Harry McLaughlin, Honeymoon Ranch, West of the Rio Grande, Fighting Kentuckians; Mirburn Morante, Hearts Of The Range; Harry Myers, On The High Card, When Lad Came Home; Mignon Anderson, Heart Of A Woman; Billie Rhodes, His Pajama Girl; Russell Hunter, Sky Eye; Jos. Bennett, Youth's Desire; Geo. Beban, The Italian. Also handling Punch, Campbells, Toonervilles, Sherlock Holmes, Kinograms, Selig Rorks two-reel dramas, Battle of Jutland. Two-reel comedies Ky. and Tenn., Philo Cubbs, Scattergoods. Two-reel comedies, Tenn. only, Monty Banks; two-reel westerns, Ky. only; Shorty Hamiltons; Chaplin-reissues, Tenn. only. New subjects. Serials, Ky. & Tenn.; Adventures of Tarzan, Cap'n Kidd; Ky. only, Blue Fox; Nan of North; 1 reel Tony Sarg Almanacs, 1-reel Turpin comedies, 1-reel Everet Tru, Ky. & Tenn.; Irving Cummings, Cactus; Leo Maloney's, Fritzie Ridgeway series; Missions of Calif., Ky & Tenn.

Cheat Western Justice, Lone Horsenab, Chain Lightning, The Deceiver, Woman's Business, Wings of Pride, Innocent Cheat, Chain Lightning, The Splendid Lie, Streets of New York.

MASSACHUSETTS

BOSTON—

American Feature Film Co.—

37-41 Piedmont St.—12 Al Lichtman Products; 12 Universal Jewels; 36 Universal Attractions; 7 Hoot Gibson; 7 Frank Mayo; 7 Gladys Walton; 7 Herbert Rawlinson; 8 All Star Specials; 6 Serials; 52 Century comedies; 52 Star comedies; 52 2 reel dramas; 26 Smiles—1 reel; 104 International News; 52 Arrow comedies; 14 Broadway; 12 Speed; 12 Cruelly Wed; 14 Mirth Quake.

Boston Photoplay Co.

50 Broadway—16 five reel Wm. S. Hart subjects; 12 five reel Douglas Fairbanks subjects; 9 five reel Frank Keenan subjects; 7 Norma Talmadge subjects; 8 Wm. Sherry features; Raffles; The Public Defender; Redemption; 20,000 Leagues Under the Sea; Mother; The Mormon Maid; The Libertine; Loyalty; When Destiny Wills; War's Women; The Dumb Girl of Portici; Where Are My Children; The Conquest of Canaan; Fighting in France; The Italian Battlefront; Peg O' the Sea; Humility; The Waif; Little Sunset; The Other Girl; Staking His Life; The Master Crook; The Straight Road; Mickey; Hearts of Men; The Lost Battalion; The Unpardonable Sin; Mother and the Law; The Fall of Babylon; Youth's Desire; His Pajama Girl; The Fighting Kentuckians; The Uphill Path; Love's Battle; The Devil's Angel; The Fourth Face; The Call from the Wild; 90 single reel Outing-Chester subjects 5 two reel dramas and Westerns; 12 Kay-Bee two reel Westerns; 13 Shorty-Hamilton two reel subjects; 17 two reel Wm. Hart subjects; 6 single reel Weakly Indigestion subjects; 8 Zip and Arrow comedies; 10 Keystone comedies; 34 Arbuckle comedies; 33 five and six reel Art dramas; 66 Christie comedies; 6 single reel Westerns; David Copperfield; 3 half reel Patriotic subjects.

Church Film Co.

28 Piedmont St.—Educational Films for Schools, New England Distributors of the Argonaut Courses for High Schools and Grades.

Commonwealth Photoplay Corp.—Cowboy Jazz, 20 Western Star Dramas.

Cosmopolitan Film Co.—Below the Deadline, Under Western Skies, Every Woman's Problem, Dollars and Destiny.

John E. Dunne and Samuel Schultz—Parish Priest.

Eastern Feature Film Co.

57 Church St.—Blind Love; The Key to Power; The Common Level; Why Tell; Someone Must Pay; Virtuous Men; Yankee Doodle in Berlin; Women; Sky Eye; Beyond the Law; Wives of Men; The Still Alarm; The Prodigal Wife; The Accidental Honeymoon; Nine Tenths of the Law; When the Desert Smiled; Carmen of the Klondike; Stolen Orders; The Lady of the Dugout; Struggle Everlasting; Whispering Shadows; Wakefield Case; A Man There Was; Problem Eternal; False Brands; Wolf Pack; Headin' Home; Barbarian; Cowboy Age; Rustlers of the Night; Trail to Red Dog; Out of the Clouds; Range Pirate; Flowing Oil; Birth of a Race; Stolen Moments; Brother's Keeper; Inner Voice; Child for Sale; Heritage; Common Level; What Becomes of the Children; Loves Flame; Blind Love; Key to Power; Why Tell; Woman; Window Opposite; Burlesque on Carmen; Cossack Whip; Innocence of Ruth; Apple Tree Girl; Law of North; Lady of Photograph; Beyond the Law; Five Nights. Short subject comedies: Johnny Dooley; Leo White; Frazer; Coburn Westerns; Bobby Burns; Chaplin reissues; Kathleen Williams reissues; several serials. Wives of Men, Out of the Dust, Love, Hate and the Woman, The Wonderful Lover, The Star Reporter, Stranger in Canyon Valley, Headin' North, Should a Wife Work? For Your Daughter's Sake, Dangerous Love, Idle Hands, Empty Arms, Wise Husbands, His Brothers Keeper, The Wandering Jew, David and Jonathan, Her Story, The Night Riders, Broken

Shadows, Trail to Red Dog, Cowboy Ace, Rustlers of the Night, Corsican Brothers, Her Game, Code of Honor, Geo. Ovey and Vernon Dent comedies Folly Series, Sulmarine Pirate, Flesh and Blood, The Country Flapper, The Man from Hell's River, The Sage Brush Trail, The Wolf's Fang, Better Man Wins, East vs. West, Duty First, The Night Riders, Mr. Pim Passes By, One Moments Temptation, Broken Shadows.

Federated Film Exchanges—18 two reel Neal Harts, Celebrated Comedies, Daughter of the Don, 14 Helen Gibsons, 19 two reel Al Jennings, For the Freedom of Ireland; Notoriety; Shadows of Conscience; How Women Love; What's Wrong With the Women; The Curse of Drink; Boomerang Justice; Bulldog Courage; Barriers of Folly; The Flash; More To Be Pitied Than Scorned; Only a Shop Girl; Lure of Broadway; Temptation; Forgive and Forget; Pal of Mine; 12 Monty Banks two reel comedies; 12 Federated two reel comedies; 26 Hall Room Boys; 12 Tweedy; 12 Joe Rock two reel comedies; 26 Federated Screen Reviews; 12 Sacred Films.

Franklin Film Co.

78 Broadway—Warner Bros. product and o'her specials.

Independent Films, Inc.

16 Piedmont St., also 130 Meadow St., New Haven, Conn.—4 Curwood specials, Oh, Mabel Behave; 2 Richard Kipling Prod., The Man Hunter, 6; The Battlin' Kid, 5; Watching Eyes, 5; 3 Snowy Baker Prod.; 6 Big Boy Williams; Nan of the North; The Blue Fox. Comedies: 12 Eddie Lyons and 12 Selected Star Comedies.

Klein Distributing Co.

41 Winchester St.—American Twin-Six features: 4 Russells, 4 Minters, 4 Holmes. Woman of Mystery; Evolution of Man; Smiling All the Way; Girls Don't Gamble; Seven Tex pictures; Tame Cat; On the High Card; When the Lad Came Home; Hearts of the World; The Spoilers; Fickle Women; Heart of a Woman; 26 Shadowland Screen Reviews; 26 Al. Haynes single reel comedies; 15 Shorty Hamiltons 2 reels; 3 Mack Swain comedies, 2 reels each; 12 Chester Conklin 2 reel comedies.

Lightning Photoplay Corp.

20 Melrose St.—Serials: Lightning Bryce; A Woman in Grey; Thunderbolt Jack; Vanishing Trails; 12 Northwood dramas, 2; 12 Lone Star Westerns, 2; 12 Franklyn Farnum subjects, 2; 8 Sunbeam comedies, 2; 8 XLNT comedies, 2; 12 Blazed Trail Westerns, 2; 13 Star Ranch Westerns, 2; 23 Sport Pictorials, 1; 18 Spotlight Westerns, 2; 26 Sport Pictorials, 1; 18 Spotlight comedies, 1. Features: Chamber Mystery; Wolves of the Street; Country God Forgot; Before the White Man Came; Bachelor Apartments; Desert Scorpion; 14 Hoxie Features; 2 Rubye DeRemers; Deceiver; Daughter of the Don; Bitter Fruit; Man Who Trifled; Luxury; Way Women Love; Every Man's Price; 4 Neva Gerber features; 4 Peter B. Kyne features.

Major Film Corp.

54 Broadway.—Neal Hart series: Hell's Oasis; Skyfire; Danger Valley; God's Gold; Reckless Wives; Italian; Typhoon; Devil's Confession; Trailed in the Storm; Husband's Folly; Chas. Urban's Movie Chat's series; Sterospeed series; Hank Mann; Mack Swain series; Princess Mona Darkfeather series; Texas Guinan series; Anna Little series; Helen Gibson series; Once to Every Man; Circumstantial Evidence; Echo of Youth; Reclaimed; She Wolf; Little Shepherd of Bargain Row; Man Trail; Open Places; Men of the Desert; Knock-Na-Gow; Soul of a Child; Are You Legally Married; Power of Evil; Boots and Saddles; Hands of the Law; Lion of the Hills; Wizard of Oz; Crisis; Eyes of the World; 1921 series Hallroom Boys.

Moscow Films, Inc.

54 Broadway—Franklyn Farnum Subjects; Burn 'Em Up Barnes; Sure Fire Flint.

Pioneer Film Corp.

44 Church St.—6 Richard Talmadges; 7 Franklyn Farnums; 6 William Fairbanks; 11 Neal Harts; 6 J. B. Warners; 26 Pioneer Attractions; 12 Big Super Specials.

Peerless Pictures—In the Clutches of the Hindu,

E. D. Marson Attraction Co.

26 Piedmont St.—Billy West, 2; Gale Henry, 2; Billy Franey, 1; Tuson, 1.

Motion Picture Corp.

28 Piedmont St.—The Lone Hand; Frivolous Wives; Midnight Riders; Ashes of Desire; Honey-moon Ranch; Woman Untamed; The Handicap; The County Fair; The Man Trap; In the Web; The Fighting Ranger; The Movie Revue; Bali the Unknown (Natural Color 5 reel; Persecution; Tempest and Sunshine; Price Woman Pays; Yankee Doodle, Jr.; Western Hearts; The Wolverine; The Ghost City; Crossing Trails; Too Much Married; West of the Rio Grande; Nine Seconds from Heaven; The Money Monster; Arrest Norma MacGregor; The Fightin' Devil; Guilty; Prizma Natural Color Pictures; Annabel Lee, (World Rights); Close Shave (2 reel comedy); Doggone Mixup (2 reel comedy). Exploits of German Submarine U 35; Lone Hand; Springtime; Ashes of Desire; Frivolous Wives; Midnight Riders; Honey-moon Ranch; Handicap; Doralinda in "The Woman Untamed"; The County Fair; New England Distributors of Prizma; 16 productions of Associated Photo-Plays.

Popular Film Co.

14 Piedmont St.—Fatal Love; His Vindication; His Enemy's Daughter; Old Fashioned Dad; Fruits of Passion; Monte Cristo; Martinache Marriage; Feet of Clay; Alien Blood; Water Lily; East Is East; One Touch of Nature; Girl of My Dreams; Impossible Susan; Her Husband's Honor; 5 two reel Chaplin comedies; Philip Holden-Waster; Who Loved Him Best; Guided Youth; Captain Jinks; Fourteen two reel dramas; 3 two reel comedies with Marie Cahill; 50 one reel comedies of Elinor Fields; 10 one reel comedies of Billie Rhodes, and a serial of twenty episodes to be run every week called "Gloria's Romance"; 7 one reel scenics; Mother Eternal, with Vivian Martin; The World and the Woman, Love's Redemption, Partners, The Secret Formula, Irony of Fate, Clover's Rebellion, Dust.

Pioneer Film Corp. of New England

44 Church St.—6 Richard Talmadges; 7 Franklyn Farnums; 6 William Fairbanks; 11 Neal Hearts; 6 J. B. Warners; 26 Pioneer Attractions; 12 Big Super specials.

Trimount Film Exchange—15 Harry Careys.

Specialty Film Service Co.

11 Winchester St.—The Fountain of Youth, The Hypocrites.

MICHIGAN**DETROIT—****Detroit Film Co.**

304 Film Bldg.—A Child For Sale; His Pajama Girl; Neglected Wives; Married Virgin; Smiling All the Way; Girls Don't Gamble; Sitting on the World; all of the William Fairbanks Westerns; Love's Plaything; Broken Hearts; Man and Woman; The Shadow; Hearts O' the Range; Youth's Desire; third series of the Vod-A-Vil Movies; Wolf Bayne; Carmen of the Border; Fighting Grin; The Renegade; Fighting Mad; Hearts of the Desert; The Sante Fe Terror; The Hero of the Hour; The Man from Montana; Sheriff Jim; The Old Nest; Whispering Devils; Fickle Women, and others.

Exclusive Film Co.—

(For Michigan) Notoriety, 18 features released by Acorn.

Favorite Films—

Series of Jack Hoxie Westerns.

Merit Films, Inc.

202 Film Bldg.—County Fair; Devil's Angel; Woman's Man; Love's Protege; Rich Slave; Love's Flame; Infatuation of Youth; Out of the Darkness; Chamber Mystery; Luxury; The Way Women Love; Whispering Devils; Virtuous Men; Wives of Men; Fool's Gold; Hearts of Men; Miss Arizona; Penny Philanthropist; Once to Every Man; When the Desert Smiled; Mother Love and the Law; Spreading Evil; The Whip; The Law of Nature; In the Days of Buffalo Bill; Cowboy Jazz; 26 two reel Hank Mann. Short subjects:

Minter United Amusements

Film Exchange Bldg.—Jans Pictures, Inc., Producers Security Corp.; Lee & Bradford-Howell Sales Co.; Post Nature; Anchor Film;

Western Feature Prod.; Independent Producers; Adventures of Tarzan; Clark Cornelius, American Cinema Corp., Pioneer Film Corp. as well as the following: Yankee Doodle in Berlin; Birth of a Race; Fall of Babylon; Mother and the Law; The Unpardonable Sin; Hushed Hour, When Dawn Came; Unconquered Woman; Heart of North; So This Is Arizona; Angel Citizens; They're Off; Thundering Hoofs; Big Stakes; Luxury; Every Woman's Problem; Stranger of the Hills; Another Man's Boots; Clean Up; Fighting Hearts; Hell's Border; Western Demon; Fighting Ranger; Serving Two Masters; The Way of a Man; The Better Man Wins; Fightin' Devil; Western Thoroughbred; Guilty; Ranger and the Law; Stolen Moments; Big Stakes; I Am The Woman; Ashes; Heritage; Partners of the Sunset; The Way Women Love; West of the Rio Grande; Glory of Youth; The Recoil; Diamond Carlisle; The Branded Man; The Barbarian; The Lone Hand; A Daughter's Strange Inheritance; New Minister; Things Men Do; Lotus Blossom; Welcome Children; Up In Mary's Attic; The Still Alarm; The Country God Forgot. Serials: Adventures of Tarzan; Vanishing Trails; The Hope Diamond Mystery. Scenics: Kineto Review; Post Nature; Shadowland Review; Vod-A-Vil Movies. Comedies: Tweedy; Bobby Burns; Jimmie Aubrey; Chaplins; Chas. Joy; Adolph Phillips; Geo. Clark; Gumps; Bud Duncan; Billy Gilbert; Billy Franey. 4 reel Westerns: Helen Holmes; Tom Mix; Shorty Hamilton; Spur series.

Progress Film Co.

202 Film Exchange Building—Series of Jack Hoxie 5 reel Westerns; Stranger in Canyon Valley; Headin' North; The Deceiver; God's Country and the Law; The Girl from Porcupine; Superintest; Orphan Sally.

Rex Film Co.

304 New Film Building—Hearts Of The World; The Vigilantes; The Unfortunate Sex.

Strand Features, Inc., 201 Film Exch. Bldg.: Second National; Horizon Pictures; Howell Sales; C. B. C. Film Co.; Myriad Comedies; Russell Clark; National Exchanges; Aywon Film and Jimmie Aubrey Comedies; Joy Comedies; Philip Comedies; Juanita Comedies; Vanishing Trail serial. Single reel comedies, Aladdin, one a week; 19 Ambrose, 15 Chaplins, 26 Arbuckles, Hank Mann and Gumps. Kineto Review, one a week. Serials, The Hope Diamond Mystery and Great Reward. Two Reelers: 15 Shorty Hamilton, 15 Harry Carey, 12 W. S. Hart, 17 Neal Hart, 17 H. Gibson, 20 H. Holmes, 15 Tom Mix, 18 Al Jennings, 12 Texas Guinan, 16 Kathlyn Williams, 12 Lone Star, 12 Canadian Northwest, A. C. Series, one a week. Comedies (2 reels): Mirth, Sunlite, every other week; 7 Ben Turpins. Features: Witch's Lure 5, Common Level 6, Up in Mary's Attic 6, Thru Eyes of Men 5, Strife 5, Cycle of Fate 5, Finger of Justice 7, East Lynne 6, Man's Law 5, Trained in the Storm 5, Are You Legally Married? 5, Under Western Skies 5, W. I. Come Children 5, Man Worth While 5, The Isles of Destiny 5, You Will Find It Everywhere 5, Great White Trail 6, Country God Forgot 5, Honey-moon Ranch 5, Cyclone Bliss 5, Dead or Alive 5, Man From Nowhere 5, Headin' North 5, Stranger of Canyon Valley 5, Forced to Wed 5, Woman Pays 5, 4 Curwoods featuring Gladys Leslie.

MINNESOTA**MINNEAPOLIS—**

Associated First National Pict. of Minnesota, Inc., 4th floor Loeb Arcade Bldg.: All Asso. First Natl. product and Keep Right, Whispering, Hush, From Paris, Played-Paid, Inv. Ray, Sor Tarzan, Man-Woman, Fall Saint Edge Youth, In Clutches, Isobel, Danger Love, White Trail, Madon, and Men, W. Business, Wings Pride, W. Untamed, Kazan, Prizma, Something, Souls Men, Pass. Penalty, Kineto, Chamb. Myst., Man Trifled, Love's Prot., Daught, Dan, Honey Ranch, Find E'where, Hell's Oasis, Skysfire and Dang Valley. Educational Films releases, Franklyn Farnham series.

Elliott Film Corp.

Produce Exchange Bldg. (for Minnesota, North and South Dakota).—Birth of a Nation, 12; Crisis,

8; Ramona, 8; Stolen Orders, 8; Submarine Eye, 8; Garden of Allah, 8; Birth of a Race, 8; Virtuous Men, 7; Public Defender, 7; Cleopatra, 6; Five Nights, 6; Mothers of Liberty, 6; Salamander, 6; Corruption, 6; Heart of the Jungle, 6; Zoncar, 5; The Snail, 5; Jenny from Ireland, 5; Whither Thou Goest, 5; Cold Deck, 5; Legally Married, 5; Stripped for a Million, 5; The Witching Hour, 5; Soul of a Child, 5; Little Orphan, 5; Crimson Shoals, 6; Alma Where Do You Live? 6; Heart of Texas Ryan, 5; His Pajama Girl, 5; From the West (Russell), 5; High Gear Jeffery (Russell), 5; Quick Action (Russell), 5; Rough Shod Fighter (Russell), 5; Virtuous Outcast (Minter), 5; Sally with a Past (Minter), 5; Youth's Melting Pot (Minter), 5; The Marriage Bargain (Minter), 5; Man from Medicine Hat (Holmes), 5; Moonshine Menace (Holmes), 5; Crook's Romance (Holmes), 5; The Lodgers (Holmes), 5; What Becomes of the Children, 5; His Enemy's Daughter, 5; Fatal Love, 5; The Unfortunate Marriage, 5; A Broadway Woman, 5; 14 two reel Helen Gibson; 15 two reel Shorty Hamiltons; 15 two reel Harry Careys; 4 two reel Fritzie Ridgways; 20 two reel Ben Turpin comedies; 15 one reel Mona Darkfathers; 15 two reel Success series; 10 two reel Copperhead series; For the Freedom of Ireland, 5; Tame Cat, 5; Bitter Fruit, 5; Lone Hand Wilson, 5; Ranger and the Law, 5; Law of Nature, 7; Life of Jesse James, 4.

For Wisconsin—The Law of Nature; Bitter Fruit; The Tame Cat, and all of the above excepting Birth of a Nation; Birth of a Race; Virtuous Men; Crimson Shoals; Alma Where Do You Live? Heart of Texas Ryan and A Broadway Woman.

Friedman Film Corp.

200-202 Film Exchange Bldg. (for Minn., Wis., No. Dak.—Four Oliver Curwood productions; The County Fair; The Ne'er-Do-Well; The Spoilers; The Whip; The Unpardonable Sin; Peggy; The Flame of the Yukon; Every Woman's Husband; More to be Pitied than Scorned; Girl from Porcupine; God's County and the Law William S. Harts; Douglas Fairbanks, Norma Talmadges; Constance Talmadges; Louise Glaums; Charles Rays; Frank Keenans; Dorothy Daltons; Dustin Farnum; Gloria Swanson; Roy Stewart William Desmonds; Dorothy and Lillian Gish; Olive Thomas; Taylor Holmes; Bessie Barriscale; one and two reel Fatty Arbuckle comedies; two reel Mack Sennett comedies, one reel comedies. Four Peter B. Kyne stories; The Innocent Cheat, Five Lester Cuneos, Five Dick Hattons, Man From Hell's River, The Sage Brush Trail.

F. & R. Film Exchange—

Loeb Arcade Bldg.—Warner Bros. product; Franklyn Farnum Westerns; Burn Em Up Barnes, I am the Law, Where is my Wandering Boy Tonight, Prizma.

Merit Film Corp.

206 Film Exchange Bldg.—The Good Bad Wife; Nobodys Girl; Bonnie May; The Midlanders; Penny of Tophill Trail; Servant in the House; Hearts and Masks; Dangerous Toys. Short reel: Monte Banks comedies, 2; Hall Room Boy comedies, 2; Chester Sensations with Snooky, 2; Chester Juniors, 1; Animal Serial Life "Miracles of the Jungle"; Screen Snapshots, 1; Nick Carter series, 2, and Luke McLuke Film-osophy. The Long Arm of Mannister; The Boomerang; Dr. Jeckyl and Mr. Hyde; Bubbles; Atonement; The Girl from Nowhere; Suspicion; Sins of the Children; The Hidden Code; The Barbarian; The Eternal Mother; Idle Hands; A Good Woman; Stolen Moments; Thoughtless Women; Finders Keepers; Out of the Depths; Beyond the Cross Roads; The Crimson Cross; In Society; What Women Want; The Place of Honeymoons; Liquid Gold; His Brothers Keeper.

First Film Co.

305 Loeb Arcade Bldg. (for Minn., No. and So. Dak.).—Lightning Bryce (serial); Eyes of Youth; Forbidden Woman; Soul of Rafael; Mid-Channel; 2 Wm. Hart subjects; Custer's Last Fight; Love Without Question; Some One Must Pay; Tillies Punctured Romance; The Lone Hand; The Midnight Riders; Outlawed; The Battling Kid; Wolf Bayne; Carmen of the Border; The Fighting

Grin; The Show Down; Big Jim; Sante Fe Terror; Spirit of the West; Montana Dan; A Western Hero; Heart of the Desert; The Old West; Renegade; Hero of the Hour; Man from Montana; Buffalo Bill; Jim Cameron's Wife, and His Hour of Manhood; The Isle of Destiny; Jungle Flashlight; Lion Nemesis; Arabs Vengeance; Siren of the Jungles; Woman, Lion and Man; Martha of the Jungles; Star of India; Rajahs Sacrifice; Kafirs Gratitude; Terror of the Fold; A Daughter's Strange Inheritance; The Polish Dancer; Shadows of Conscience; Serving Two Masters; Eye of Envy; Judge Her Not; Wolves of the Range; Kidnapped in New York; The Way of a Man; Branded; Some Nerve; Flesh and Spirit; Suspicious Wives; How to Make a Radio for 60 cents; The Country Flapper.

William A. Lochren Film & Slide Co.

Film Exchange Bldg.—Manufacture commercial and industrial subjects, educational films, news pictures and scenics. Distribute Northwest Weekly (news reel), special industrial and educational subjects, boy scouts pictures, scenics, etc.

Midland Films, Inc.

Film Exchange Bldg.—The Fall of Babylon; The Mother and the Law; Up in Mary's Attic; Silk Husbands and Calico Wives; The Golden Trail; Woman's Man; The Ranger; Pen Vulture; When Arizona Won; Fickle Women; Girls Don't Gamble and Smiling All the Way.

Theatre Owners Corp.

319-320 Loeb Arcade—The Vigilantes; Desert Scorpion; Boots and Saddles; Today; The Mad Lover; Women Men Love; The Devils Angel; Frivolous Wives; Winding Trail; Love's Battle; Hearts of the Range; Trooper 44; Law of the Northwoods; The Fourth Face; The Handicap, and Youth's Desire.

Tri-State Film Exchange and Theater Supply Co., 321 Loeb Arcade: For Minnesota, Wisconsin and Dakotas, The Lost City serial, The Jungle Princess, The Woman He Chose, 4 Joe Moore-Eileen Sedgwick features. For Minnesota and the Dakotas, William Fairbanks westerns, Northwood dramas, Sunbeam comedies, Keystone-Sennett comedies, Essanay-Chaplins, Ireland in Revolt.

ST. LOUIS— MISSOURI

Asso. First National Pictures of Missouri, Inc.

3319 Locust St.—All First National releases and Clara Kimball Young, second series; David Butler productions, first series; You'll Find It Everywhere; Son of Tarzan, and The Invincible Ray. Lester Cuneo series of 8 Jack Hoxie series of 8 Burn 'Em Up Barnes.

Exhibitors Direct Service Exchange

Plaza Hotel Bldg., 3314 Lindell Blvd.—Stranger in Canyon Valley; Headin' North; The Golden Trail, 6; Wolves of the Street, 6; Desert Scorpion 6; With Wings Outspread; Man of Courage; Thorbred; Crimson Clue; Pals of the West; Unconquered Woman; Fighting Devil; Women Men Love; Heritage; Frivolous Wives; What Becomes of the Children; Lonely Heart; Women Men Forget; Woman of Mystery; East Lynne; Lure of the Orient; Rich Slave; Living Lies; Whispering Women; Snitching Hour; Flesh and Spirit; Things Men Do; 8 Jack Hoxie; 6 Franklyn Farnum; 3 Snowy Baker; 3 George Larkin; 5 Jack Gardner; 8 Pete Morrison; 5 George Chesbro; 2 Jack Livingston; 5 Wm. Fairbanks. Comedies: Geo. Ovey and Vernon Dent; Geo. Clarke; Matty Roubert; Billy West; Gale Henry; Jane and Katherine Lee; Minta Durfee; Tweedy, Two-reel westerns: Texas Guinan; Northwood Dramas; All Star; Franklyn Farnum; Buck Jones; Shorty Hamilton; Frank Braidwood; George Larkin; Fritzi Ridgeway; Emmett Dalton; Adventures of Tarzan; Eddie Polo in Cap'n Kidd; 3 James Oliver Curwoods; 2 Peter B. Kyne; 2 Neva Gerber; Bible Pictures; The Mysterious Eyes of the Ku Klux Klan; Sawing a Woman in Half, Exposed; 27 two reel Arrow comedies; Nam of the North; So This is Arizona; Love, Hate and a Woman; Keep to the Right; She Paid and Played; His Nibs.

Fine Arts Pictures Corp.

3618 Olive St.—Jack Hoxie, 5; Wm. Fairbanks, 5; Tex, 5; Golden Trail, 6; Desert Scorpion, 6; Wo'ves of Street, 6; What Becomes of the Children, 2; Yankee Doodle in Berlin; Franklyn Farnum Westerns, 2; Comedys (2 reels); Billy West; Gale Henry; Alt & Howell; Romance of Youth series; Jane and Katherine Lee; Spotlight, 1; Paragon, 1; Billy Ruge, 1.

Independent Film Co. of Missouri

3317 Olive St.—Features: Isobel or the Trails End; Whispering Devils; She Played and Paid; Keep to the Right; For the Freedom of Ireland; The Woman He Chose; Open Your Eyes; Virtuous Men; From the West; The Virtuous Outcast; The Man from Medicine Hat; Quick Action; Sally with a Past; The Moonshine Menace; High Gear Jeffery; Youth's Melting Pot; A Crook's Romance; A Rough Shod Fighter; The Marriage Bargain; The Loggers of Hell Roarin' Mountain Serials; Mystery of 13; Vanishing Trails; Thunderbolt Jack; Lightning Bryce; Stingaree. Two reel comedies: 52 Hall Room Boys; 12 Christie specials. Two reel dramas: 16 Kathlyn Williams; 6 Harry Myers; 15 Shorty Hamiltons; 16 Fritz Ridgeway. One reel: 26 Tsun comedies; 25 Christie comedies; 13 Ovey comedies; 12 Arbuckle comedies; 62 Ham and Bud comedies; Sport Pictorials twice a month; Screen Snap Shots twice a month; Globe Trots scenic weekly; Vod A Vil Movies, weekly.

Pioneer Film Corp.

3435 Olive St.—Out of the Depths; Indiscretion; A Millionaire for a Day; Oh! Mary be Careful; The Forgotten Woman; In Society; Beyond the Crossroads; The Leech; The Crimson Cross; Idle Hand; Peeps into the Future; Wise Husbands; Stolen Moments.

United Film Service (Federated Film Exchange)

3628 Olive St.—Single reel comedies: Bill Franey; Fatty Arbuckle; Charlie Chaplin; Hank Mann, and Keystone comedies. Two reel comedies: Hank Mann; Genuine Billy West; Alice Howell; Ben Turpin and Monte Banks comedies; Hall Room Boys; Chester comedies. Two reel Western dramas: Wallace Coburn; Helen Gibson Railroad dramas; Texas Guinan Western; Star Ranch. Features: Hearts and Masks; The Jungle Princess; Geo. Loane Tucker's "I Believe" 7; Nobody's Girl; Dangerous Trails, 5; The Unknown Ranger, 5; The Border Raiders, 5; The Heart of a Woman; Parentage; That Something, 6; Neptune's Bride, 6; Three Bessie Love pictures; Dangerous Toys; Don't Leave Your Husband; Infatuation of Youth; Out of the Darkness; The Good Bad Wife; Edge of Youth; The Servant in the House; The Fall of a Saint; eight five reel Neal Hart subjects; one five reel Roy Stewart special. Serials: The Lost City; The Fatal Fortune; The Million Dollar Reward; Miracles of the Jungle; School Days; Why Girls Leave Home; Ashamed of Parents; Parted Curtains; Where Is My Wandering Boy Tonight?; 12 Lee Maloney 2 reel Westerns; 8 Wm. K. Hackett 5 reel Westerns; 7 Aywon Pictures; Evolution of Man; Woman Above Reproach; When Dr. Quackel Did Hide; Fidelity; Sons of the West; Winning Of The West; Gold Of The Desert; Guilty; Defying The Law; The Fighting Ranger; One reel Snappy Comedies; one reel Screen Snapshots; New Neal Hart Productions; Polish Dancer; Young America, Heart of the North.

KANSAS CITY, MO.—

Crescent Film Co., 115 W. 17th St.: All Federated releases and the following: Features: Western Hearts, Wolverine, Outlawed, Hearts of the Range, Trooper 44, Great White Trail, Unknown Ranger, Dangerous Trails, Border Raiders, Hushed Hour, Deemster, Spoilers, Skinner's Dress Suit, Parentage, Country God Forgot, Arc You Legally Married, Desert Scorpion, Heart of a Woman, Twinkle Twinkle Little Star, Cinderella, Little Red Riding Hood, That Something,

Window Opposite, Italian, Typhoon, Souls of Men, Heart of Texas Ryan, Custer's Last Fight, Infatuation of Youth, Narayana, Sins of the World, Out of the Darkness, Edge of Youth. Serials: Thunderbolt Jack, The Lost City. Two Reel Comedies: Christie Specials, Hank Mann, Alice Howell, Muriel Ostriche. Two Reel Westerns: Frank Braidwood, Neal Hart, Al Jennings, Helen Gibson, Lone Star Ranch, Fritz Ridgeway. Novelties: Vod A Vil Movies, Movie Chats, Ford Weekly, Danger Valley, Sky Fire, Hushed Hour, Dangerous Trails, Hell's Oasis, The Lone Hand, Heart and Mask, Servant in the House, Nobody's Girl, God's Gold, Penny O' Top Hill Trail, Good Bad Wife, Jungle Princess, Bonnie May, Outlawed, School Days, Memories, Why Girls Leave Home, Burn 'Em Up Barnes, Heart of the North, Parted Curtains, Ashamed of the Parents, Sawing A Woman In Half, Midlanders, Ramona, Straight From Paris, Black Sheep, Dangerous Love, Too Much Married, Hush, King Fisher's Roost, Battling Kid, Crossing Trails, Diana of Star Hollow, The Ghost City, Tangled Trails, Ashes, Jack Rider, Shadow of Lightning Ridge, 5; Rangeland, 5; Fighting Breed, 5; Vengeance rail, 5; Better Man, 5; Western Firebrand, 5; Heart of a Texan, 5; West of the Pecos, 5; Lure of Gold, 5; Charlie Chaplin Revivals, 2-reels each: The Bank Police, His Night Out, Night in the Show, Tramp, His New Job, Woman Shanghaied, Triple Trouble, In the Park, Texas Guinan's, Scattergood Baine's, Adventures of Tarzan, Eino Lincoln, 15 Episodes, Miracles of the Jungle, Snappy Comedies, Joe Rock's Tusmus, Gump Cartoons. All Warner Bros. Prod.

Equitable Film Corp., 412 Ozark Bldg.: 2 reel Mirth comedies, 2 reel Sun-Lite comedies, 2 reel Billy West comedies, 2 reel Royal comedies, 2 reel Gale Henry comedies, 2 reel Matty Roubert pictures, 2 reel Westerns, serial Woman in Gray, 1 reel Paragon comedies, 1 reel Aladdin comedies, 1 reel Bun Duncan comedies, 1 reel Scenics.

Standard Film Corp.

12 East 17th St.—Features: Six Franklyn Farnums, Eight Franklyn Farnums, Eight Jack Hoxies, Four William Fairbanks, Eight Pete Morrisons, Eight William Russells, Eight Mary Miles Minters, Eight Margarita Fishers, County Fair, Isobel, When Dawn Came, Two Jack Richardsons, Loggers of Hell Roaring Mountain, Crooks Romance, 23 Billy Franey single reel Comedies Bargain; Hell Hound of Alaska; Bandit and Preacher; Law of the North; Innocence of Ruth; From the West; Quick Action; A Virtuous Outcast; Sally Shows the Way; Man from Medicine Hat; Moonshine Menace; High Gear Jeffery; Rough Shod Fighter; Youth's Melting Pot; Marriage Bargain; Crook's Romance; Loggers of Hell Roaring Mountain; She Played and Paid; Five Nights; Just a Woman; Unpardonable Sin; 7 Al. Hart Westerns; The Fighting Kentuckians. Serials: Lightning Bryce; Stingaree; Vanishing Trails; My Terry; The Great Reward. Two reel Westerns: Wm. S. Hart; Kathlyn Williams Western and Jungle; Harry Myer border Western; Harry Carey; All Star Westerns. Two reel specials: Ireland In Revolt; Real Roosevelt; Satan on Earth. One reel specials: Pickford classics; Screen Snap Shots; Kineto Reviews; Prizmas for Kansas; Pictorial Life, Topical Tips, Globe Trot scenics. Comedies, 1 reel: Jaxon; Ham and Bud; Vogue. Comedies, 2 reels: Hall Room Boys; Royal; Pinnacle; Romayne.

NEBRASKA

OMAHA—

Crescent-Federated Exchange.

Film Bldg., 15th and Davenport Sts.—School Days; Why Girls Leave Home; Parted Curtains; Ashamed of Parents; Isobel; Out of the Dust; Sawing a Lady in Half; Lone Hand Wilson; Ranger and the Law; Outlawed; Hearts and Masks; Dangerous Toys; Trooper 44; Battlin'

Kid; Dangerous Love; Gold; Western Hearts; Wolverine; Too Much Married; Fighting Breed; Ghost City; Diane of Star Hollow; Ashes; Unconquered Woman; Jack Rider; Shadows of Lightning Ridge; Vengeance Trails; Better Man; Western Firebrands; Women Men Love; Who's to Blame, 2 Reel Westerns; Texas Guinan; Star Ranch; Fritzi Ridgeway. 2 Reel Comedies: Hall Room Boys; Chesters; Monte Banks; New Billy Wests; Essenay Chaplins; Scattergood; Sunlite and Mirth. 1 Reel Comedies: Chester Snappy; Joe Rock; Folly; Tusun; Aladdin. 1 Reel Novelties: Prizma; Screen Snapshots; Tony Sarg's Almanac. Serials: Miracles of the Jungle; Thunderbolt Jack; Barbarian; When Dawn Came; Stolen Moments; Inner Voice; Long Arm of Mannister; Sins of Children; Thoughtless Women; What Women Want; Girl From Nowhere; Dr. Jekyll and Mr. Hyde; Attonement; Bubbles; Out of Depths; Beyond the Crossroad; Oh! Mary Be Careful; Finders Keepers; His Brother's Keeper; Handicap.

Fontenelle Feature Film Co.

1324 Howard St. (for Iowa and Nebraska).—Features: Woman; Vigilantes; Husband and Wives; West of the Rio Grande; Hearts of the Range; Hearts of the World; Unpardonable Sin; Civilization; Heart of Texas Ryan with Tom Mix, Texas Guinan series. 4 William Russell; 4 Mary Miles Minter; 4 McGregor-Holmes; 5 Catherine Calvert; Red Blood and Yellow, and Son of a Gun with Broncho Billy Anderson; Calibre, 38. Comedies: 26 Hall Room Boys; 26 Hank Mann; Billy West; Gale Henry; 13 Screen Snapshots. Two reel Westerns: 12 Franklyn Farnums; 18 Neal Harts; 18 Al Jennings; 16 Helen Gibson; 6 Harry Meyers; 12 Dakota Lawrence. Western serials; Lightning Bryce; Vanishing Trails; Cap'n Kidd Serial; The Sagebrush Trail; His Nibs; Man From Hell's River; Mickey; The Masque of Life; Out of the Darkness; Chamber Mystery; Fools Gold; Fruits of Passion; Silent Shelby; The Wolf Pack; Arrest Norma McGregor; 6 Irving Cummings; 12 Blazed Trails; False Brands; 15 Indian Dramas; Celebrated Comedies; Gaumont Screen Magazine.

Liberty Enterprises

214 South 14th St.—The Birth of a Nation, The Crisis, The Mother and the Law, A Child For Sale, Sitting on the World, The Red Viper, Hearts of the World; Fall of Babylon; Burn 'Em Up Barnes, The County Fair, and Ramona.

NEW YORK

BUFFALO—

Fakins and Murphy Exchange—

How Women Love—3 other B. B. Prod.

Grand and North Exchange—

B. B. C. melodramas, The Curse of Drink, all Wm. Nigh prods., Jungle Goddess.

Nu-Art Pictures Corp.

505-509 Pearl St.—Black Panthers Cub; Mid-Channel; For the Soul of Rafael; Eyes of Youth; The Forbidden Woman; Hush; Straight from Paris; Charge It; Try and Get It; Fascinating Lucille from Manhattan; Headin' Home; Why Women Sin; Love Without Question; She Played and Paid; Hidden Light; Whispering Devils; The Rich Slave; Voices Within; For the Freedom of Ireland; Keep to the Right; When Dawn Came; Deliverance; Short subjects, 2 reels; 12 Billy West comedies; 12 Frazee comedies; 12 Blazed Trail; Westerns; Prizma colored scenics. Serial: Invisible Ray.

SYRACUSE—

Better Service Film Co., Inc.

551 S. Salina St.—Luxury; Way Women Love, and Courtship of Miles Standish.

Super Distributing Corp.

445 S. Warren St. (also Buffalo and Albany).—5 Shorty Hamiltons, 5 reels each; When the Desert Smiled; His Daughter Pays; Miss Arizona; The Profiteer; Once to Every Man; The Window Opposite; Stripped for a Million; Reclaimed; The Unknown Ranger; Dangerous Trails; The Border Raiders; A Child for Sale; Are You Legally Married; Hells Oasis; Skyfire; Danger Valley; God's Gold; Black Sheep; Kingfisher's Roost; Women Men Forget; Love's Battle; A Common Level; A Woman's Business; Luxury;

The Way Women Love; Heritage; The Isle of Destiny; Mad Love; The Waterlily; Fruits of Passion; Bachelor Apartments; The Trap; Maternity; The Man of the Hour; The Rack; Souls Adrift; Whims of Society; The Butterfly on the Wheel; The Almighty Dollar; His Brother's Wife; The Dollar Mark; The Struggle; The Gilded Cage; Forget-Me-Not; Friday the 13th; Human Druitwood; The Hidden Scar; The Pawn of Fate; The Closed Road; The Velvet Paw; Should a Wife Forgive; The Yellow Passport; A Woman's Way; Marriage a la Carte; Hearts in Exile; The Rise of Susan; Tillie Wakes Up; The White Rider; Brute Island; A Daughter of the West; Moonstone; The Dancers Peril; The Man Who Forgot; Minty; The Unfortunate Marriage; Trained in the Storm; The Lonesome Trail; The World and the Woman; The Woman Untamed; The Golden Trail; The Country God Forgot; Captivating Mary Carstairs; Wings of Pride; Madonnas and Men; 24 two reel Neal Harts; 24 two reel Al Jennings; 12 two reel Texas Guinans; 12 two reel Ann Littles; 42 two reel Billy Wests; 24 two reel Gale Henrys; 10 two reel Alice Howells; 24 one reel Tom Mix; 9 two reel Jesters; 52 one reel Gaumonts; 15 two reel Royals; 10 one reel Monkeys; 52 one reel Franey; 12 one reel Clarkes; 52 one reel Ham and Buds; Let er Buck; 24 2-reels Hank Mann's; 26 Snapshots; 26 Movie Chats; Pendleton Round-up; Cowboy Jazz; 52 one reel Educational; Lightning Bryce (serial); \$1,000,000 Reward (serial); Vanishing Trails (serial).

Webster Pictures, Inc.

551 South Salina St.—6 Neal Harts, 8 Jack Hoxley, 10 two reel Shorty Hamiltons, 10 two reel Ben Turpin comedies, 10 Sunbeam comedies, H. C. Witmer comedies, "Along the Moonbeam Trail, Branded, Serving Two Masters, Way of a Man, Luxury, The Way Women Love, Invisible Web, Cloudburst, Courtship of Miles Standish, Wolf Bayne, Carmen of the Border, The Fighting Grin, The Renegade, Fighting Mad, The Old West, The Sante Fe Terror, Heart of the Desert, Hero of the Hour, The Man From Montana, Sheriff Jim, The Ranchers, Glen White Detective Stories, On the High Card, When Lad Came Home, Men of the West, Thru Eyes of Men, Ashes of Desire, Wrath of the Gods, The Fighting Kentuckians, Daughter of the Night, Great White Trail, Watered Stock, Little Miss Grown Up, Sunset Princess, My Husband Friend, and Zollenstein.

Quatoplay Film Corp.

Burt and Montgomery Sts.—The Unconquered Woman, with Ruby DeRemer, The Arrow Mirthquake, and Arrow Broadway two reel comedies, Reelcraft Tweedy comedies, Herbert Rawlinson in You Find It Everywhere, The Woman He Chose, The Edge of Youth, The Shadow, and Every Woman's Problem.

UTICA

Great Northern Film Corp., 156 Genesee St.: Heritage, Mad Love, Isle of Destiny, Bachelor Apartments, Spell Bound, and others.

NEW YORK CITY—

Adventures of Tarzan Serial Sales Corp.

1540 Broadway—Adventures of Tarzan serial.

Alexander Film Corp.

134 W. 46th St.—Entire Triangle product for greater New York and Northern New Jersey also: The Thinker, 5; The Woman He Chose, 5; Days of Buffalo Bill, 2; Three Musketeers, 5; Coburn westerns, 5; Fatal 30, 5; Able Minded Lady, 5; Girl From Rocky Point, 5; Forest King, 5; Marked Cards, 5; Rags or Silks, 5; Wanted For Murder, 5; Alexander Color scenics; Alexander Reviews.

Apollo Exchange, Inc.

1600 Broadway, (for New York and No. New Jersey)—School Days, Your Best Friend, Ashamed of Parents, Why Girls Leave Home, I Am The Law, The Curse of Drink, His Nibs, More to be Pitted Than Scorned, Only a Shop Girl, Temptation, Forgive and Forget, Lure of Broadway, Pal Of Mine, Four William Nigh special productions, Screen Reviews, Joe Rock 2 reel comedies, New series Hallroom comedies, Federated Monty Banks comedies, Billy Franey comedies, Federated comedies.

(Continued on page 387)

Films Released by the Department of Agriculture

Available for Distribution

In the following list the titles of films are arranged under the names of the bureaus that are authority for the subject matter.

Films released since April 1, 1920, are marked "New"; films revised since that date are so designated.

BUREAU OF ANIMAL INDUSTRY FEDERAL MEAT INSPECTION

The Honor of the Little Purple Stamp.....1 reel
A housewife, buying meat, inquires the meaning of the Federal inspection mark. The meat man explains, and the picture shows how the meat inspection service protects American tables from diseased meat. The picture is particularly adapted for showing to agricultural college students, county agents, etc.

SWINE

Exit Ascaris.....2 reels
Methods of controlling roundworms in pigs, which annually cause heavy losses among swine; sanitation rules worked out by laboratory investigation and applied successfully under Corn Belt conditions. A number of microscopic scenes are included in the film.

Control of Hog Cholera.....1 reel
Causes of hog cholera, the use of hog-cholera serum, methods of application and results, and proper sanitation as a remedy and a preventive.

Health for Hogs.....1 reel
How portable colony hog houses help the hog to keep himself clean, and self-feeders keep him from "making a hog of himself." Advantages of portable houses and self-feeders in producing fat, healthy hogs.

Uncle Sam's Pig Club Work.....1 reel
The formation of pig clubs among boys, and one boy's success in raising a prize hog.

Best Breeds of Swine.....1 reel
Examples of hog aristocracy in the United States, with scenes showing the extent of the swine industry; made with Spanish titles to encourage the sale of American breeding stock in South American countries.

Sheep and Wool

Lambs from Range to Market 1 reel.
Ewes and lambs grazing on National Forests; lambs separated from ewes at end of season and taken to feeding yards for fattening; fattening of lambs on different feeds, and loading lambs on trains for market.

This reel largely duplicates "Grazing Industry on the National Forests."

From Wool to Cloth.....2 reels.
Reel 1.—Wool sorted and weighed at warehouse. Buyers purchasing wool from sample clips.

Reel 2.—Lowell Textile School. Wool sorted by hand and cleaned and washed by machinery. Wool carded and wound by machines.

Reel 3.—Wool twisted into yarn of various grades, then woven into cloth. The 15 processes of shrinking, singeing, etc., through which the cloth is passed after weaving.

Sheep on the Farm series:

A Year with the Flock.....1 reel.
Selecting a purebred ram and good grade ewes in the fall to start the flock; winter management; shepherd's spring duties—docking, shearing, dipping; sheep on summer pasture.

Wool and Lamb Marketing.....1 reel.
How wool is handled, graded, and sold through community and county wool growers' associations; how lambs are graded by cooperative lamb marketing clubs.

Killing and Dressing Mutton for Home Use 1 reel.
Showing the proper way to kill, dress, and cut mutton and lamb.

Out of the Shadows 2 reels.
(Bureau of Animal Industry)

The appearance of animal tuberculosis on the farm of Henry Benton and its communication to his daughter, Mary, through the milk of a tuberculous cow. The clean-up of the farm and Benton's acquirement of a herd of cattle accredited as free from tuberculosis. Mary's departure for a sanitarium and her return, restored to health after three years, to join a happy family circle.

POULTRY

Selecting a Laying Hen.....1 reel.
Culling the flock. Physical characteristics by which the good egg producer can be recognized.

Making Poultry Pay.....1 reel.
The fundamentals of good poultry management; designed for the information of beginners in poultry keeping.

Where Uncle Sam Raises Poultry.....1 reel.
A visit to the Department of Agriculture Poultry Farm near Washington; scenes exemplifying approved methods of handling poultry; brooders, pens, houses, use of trap nests, etc.

Embryology of the Egg.....½ reel.
How the hen's fertile egg develops into the chick, and the infertile egg does not. A short picturization of the beginning of life.
See also "Poultry Parasites and Their Control," described under Bureau of Entomology.

CATTLE PARASITES

(See also under Bureau of Entomology.)

Making the South Tick-Free (new)..... 1 reel.
The Federal and State cooperative campaign in the Southern States against the cattle fever tick; various stages of the destructive insect, and how it is being eradicated by means of the dipping vat.

Charge of the Tick Brigade (an animated cartoon) 1 reel.
Cattle attacked by ticks. Mortalities result. Mrs. Tick, in illustrated lecture, thanks cattle owners for not dipping cattle.

DAIRYING

Swiss Cheese—Made in America (new).... 1 reel.
Dairy Division methods as they are used at the Grove City (Pa.) Creamery, which is operated by the Government. Making cheese that formerly was largely imported.

American Roquefort Cheese—Made from Cow's Milk (new) 1 reel.
Work at the Grove City (Pa.) Creamery, using methods developed by the Dairy Division. How the secret of Roquefort cheese making has been solved and adapted to this country.

Milk-Made Products (new)..... 1 reel.
Laboratory and factory methods of making dairy products, developed by the Dairy Division.

Milk and Honey 2 reels.
A dairy romance, in which methods of conducting a modern dairy are shown as part of the story.

Why Eat Cottage Cheese?..... 1 reel.
Mrs. Brown learns how cottage cheese is made from skim milk at a modern creamery and marketed, and how to use it in the home. Serves it to her family.

Construction of a Concrete Silo..... 1 reel.
All steps in the construction of a concrete silo.

Construction of a Wooden Hoop Silo..... 1 reel.
Method of construction of a silo of wooden hoops and staves.

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Cooperative Cow-Testing in Vermont...... 1 reel.
 Work of cooperative cow-testing associations in increasing profits and improving dairy herds.

Sir Lacteus, the Good Milk Knight...... 2 reels.
 A little girl, averse to drinking milk, dreams she is kidnapped by Sir Disease. Her parents appeal to Sir Lacteus, who, aided by his cohorts, Sirs Fat, Sugar, Lime, Protein, and Vitamine, defeat Sir Disease's men and rescue the child. Through this fanciful story the food value of milk is emphasized. The picture is available only for showing to children.

Great Dairy Sires and Their Daughters..... 1 reel.
 For use primarily in connection with the Federal and State "better sires, better stock" campaign. Some of the greatest dairy sires in America and their high-producing offspring.

MISCELLANEOUS

High Steepers...... 1 reel.
 Types of light horses—for saddle and driving—that won prizes at a horse show in an eastern city.

BUREAU OF PLANT INDUSTRY

Production
 (See also under Bureau of Markets.)

The How and Why of Spuds (new)...... 1 reel.
 From producer to consumer. Commercial production of the born-and-raised-in-America potato, second only to wheat as a human food, as practiced with modern methods and machinery in Aroostook County, Me.

Garden Gold 1 reel.
 (Bureau of Plant Industry)
 John Jasper changes from a confirmed golfer to an enthusiastic gardener; community gardens maintained for public use by an American city and the benefit they gave the health and pocketbook of the Jasper family.

Home Gardening...... 1 reel.
 Formerly entitled Feeding America from Its Own Back Yard. Proper methods for city and suburban vegetable gardens, and some examples of successful ones.

Wheat Harvest in the Pacific Northwest.... 2 reels.
 Harvesting and thrashing operations on a big scale. Various types of labor-saving machinery, binders, headers, thrashers, and combined harvester thrashers.

Strawberry Industry in Kentucky...... 1 reel.
 Cultivation of berry plants and picking berries. The sorting and handling, down to the time the fruit reaches the market.

Dates—America's New Fruit Crop...... 1 reel.
 How Determination, applied science, and irrigation have transformed desert land of the Southwest into productive date gardens; methods of date culture and insect control; establishment of a new industry through Government effort.

Sweet Potatoes from Seed to Storage..... 1 reel.
 Approved methods, as worked out through Government experiments, of sweet-potato growing; the care that must be taken against disease in this crop. This reel connects with the picture, Sweet Potatoes from Storehouse to Market.

Sweet Potatoes from Storehouse to Market. .1 reel.
 See description under Bureau of Agricultural Economics.

Potatoes—Early and Late...... 1 reel.
 How the potato—unknown to the Old World until the discovery of the Western Hemisphere—came to be called "Irish"; methods of growing and harvesting early and late potatoes in the Norfolk district of Virginia and New Jersey.

King Apple's Enemies...... 1 reel
 Insects and fungi that attack the "king of fruits"; mobilization of the foes for attack on King Apple; their defeat by the light and heavy artillery—various types of spraying and dusting apparatus.

"Leak Disease" of Potatoes...... 1 reel
 The "Leak disease" in the California Delta region. Its cause and its prevention. The leak disease under the microscope. A technical microscopic study of the parasitic fungus *Pythium de Baryanum*.

The Barbarous Barberry (an animated cartoon). 1 reel.
 Common barberry the cause of wheat rust. Science magnifies the rust germs and explains cause and effect.

White Pine Blister Rust series:

The Story of White Pine (new)...... 1 reel.
 Eastern white pine from virgin forest to finished products; second growth; nursery planting; with special reference to the white pine blister rust, a serious disease introduced from Europe.

Logging Eastern White Pine (new)...... 1 reel.
 Methods of logging and lumbering as practiced in Pennsylvania. Portable saw mills in New England; old-fashioned water-power mill of colonial days.

Nature's Crop of White Pine (new)...... 1 reel.
 Second growth of white pine, which is largely replacing virgin timber in the East. White pine reclaiming waste lands, sandy soil and rocky pastures. A valuable crop made more valuable by care and cultivation.

White Pine—A Paying Crop for Idle Lands (new) 1 reel.
 Reforestation of idle lands with white pine, showing nursery practice, field planting, and care of plantations.

A Plant Disease and How it Spreads..... 1 reel.
 (Bureau of Plant Industry)
 A microscopic and field study of rhubarb blight, used as an example to show the workings of the minute organisms that cause plant diseases; about half of the scenes were photographed through a high-powered microscope; despite the technical subject the picture is suitable for use before non-technical spectators.

White Pine, the Wood of Woods (new)..... 1 reel.
 Eastern white pine from log to lumber, illustrating its wide range of usefulness. Lumber yards, stave and box factory; making screen doors, window screens, boxes, barrels, and buckets.

STATES RELATIONS SERVICE

Apples and the County Agent...... 2 reels.
 The true story of a farmer who, unprogressive and unsuccessful at first, is later enabled through the assistance of the agricultural extension service to introduce modern methods in production and marketing of apples, and thereby becomes successful and prosperous. Extension methods and progressive practices as applied to the apple industry are shown in the course of the story.

A Matter of Form...... 1 reel.
 How the home demonstration agent, working through the farm bureau, helps the women of Pleasant View Community to do their own sewing; the making of dress forms; Mrs. Little's new clothes and the praise they won at the community style show.

Layers and Liars...... 1 reel.
 The "historic hen" brings a new rug to Mrs. Little's home and unites two communities in a work worth while; culling and other good poultry practices as explained by extension workers; community canning of the culls.

The Happier Way...... 1 reel.
 Shows how the women of Pleasant View got in touch with labor-saving devices for household use; how a farm water system gave Mrs. Little time for real enjoyment of country life; and how other conveniences made farm life more attractive.

Food for Reflection...... 2 reels.
 The need for a hot school lunch in the school at Pleasant View and how the women of the community raised money to buy and install the equipment. The operation of the

hot school lunch and its beneficial results for the school children; weighing and measuring demonstrations; with the conclusion that "children are the best crop the farm produces."

The Home Demonstration Agent..... 3 reels.

Her work with women and girls and its effects on the whole community, but particularly upon Mrs. Meade and her daughter, Mabel, who have known none of the benefits of home demonstration work; the new agent's arrival; how she organizes the county; she demonstrates home conveniences; the girl's canning club; the egg circle; the community kitchen; the county encampment and picnic; the exhibit of club work at the county fair; Mabel finally wins first prize, a trip to the college short course; activities at the short course; several years later, Mabel a home maker.

American Home Canning in France (new) 1 reel.

Demonstrations of American home canning methods given in 119 at the agricultural college at Grignon, France, by specialists from the United States Department of Agriculture at the request of the French Ministry of Agriculture.

Fresh Fish—Can It (new).....½ reel.

Fish freshly caught is canned in a stream pressure canner on the banks of the stream; the ideal way—taking the canner to the fish.

Drying Fruits and Vegetables in the Home 1 reel.

Types of driers, methods of drying, packing, conditioning, and labeling tomatoes, carrots, and other root vegetables, corn, berries, and apples, and a luncheon of dried delicacies attended by the wives of cabinet officers.

Club Champions at Camp Vail.....2 reels.

A day at a boys' and girls' encampment held in connection with an interstate fair, featuring exhibits, demonstrations, and judging contests by teams which have won State championship honors.

Cured by Canning.....1 reel.

How films and idleness in a Middle West rural community were banished by the first mother-daughter canning club, which converted products formerly wasted into canned food.

Helping Negroes to Become Better Farmers and Homemakers.....2 reels

(State Relations Service)
Showing the operation of the agricultural extension system among negro farmers of the South and their families; how it was begun, and the benefits it gives.

The 4-H Camp for Boys and Girls.....1 reel.

(State Relations Service)
Work and play at one of the camps where club boys and girls learn better farming and home work, and the meaning of 4-H—Head, Heart, Hand and Health.

The Farm Bureau Comes to Pleasant View 2 reels.

This picture and the four following pictureize the organization of a rural community for farm bureau work and some of the good results obtained, especially for the farm women. The first picture of the series shows how "Grandpa Little" got in touch with the extension agents and interested Pleasant View Community in the farm bureau organization; the preparation of a program of community work and the organization meeting, followed by a renewal of the community social life.

FOREST SERVICE

Game Protection

When Elk Come Down.....2 reels.

The pursuit of an elk poacher by a forest ranger through the great mountains in the Absaroka National Forest, Mont.; the poacher's capture and punishment; need for protecting the elk from poachers and starvation; cooperation with the State game department.

Scenery and Recreation

Pack Train Trip Through the Washington National Forest (new).....1 reel.

A trip with mules, a tent, and a canoe across the northern Cascades. Forging mountain streams and crossing glaciers.

Summer Fun on Western National Forests (revised).....1 reel.

Formerly National Forests as Recreation Grounds. Fishing, boating, riding and motoring in some of the National Forests of the West. Restocking the lakes and streams with fish fry from the State hatcheries.

Summer Home on the Sierra National Forest (new).....1 reel.

Anybody can rent land from the Government and build a summer home on one of 151 National Forests. How it is done.
Combined with—

Water for Cities from National Forests (revised).

Formerly Bull Run—Portland Water Supply. How the water supply of Portland is protected on the Oregon National Forest.

Trails that Lure (new).....1 reel.

Over the Columbia Highway, with its view of mountains and river, into the gorge of the Columbia with its many waterfalls; leaving the highway at Eagle Creek Camp G rounds for a hike up the Eagle Creek trail to Wahnum Lake, in the Oregon National Forest.

Camera Hunting on the California National Forests.....1 reel.

An early spring deer hunt—with a camera.

Vacation Days on the National Forests.....1 reel.

Camping on the Crater and Wasatch; Boy Scouts' summer camps on the Santa Fe and Oregon; a summer school on the Sierra.

Wichita National Forest and Game Preserve

See description under "Biological Survey."

Sentinels of the Sunset (new).....1 reel.

Scenes near and on Mount Lowe and Mount Wilson, Calif.; views of the Mount Wilson Observatory.
Also includes—

Summer Camps for Cities (revised).

Showing a municipal camp maintained in the Angeles National Forest.

National Forests of Colorado series:

Little Journeys in the National Forests of Colorado (new).....1 reel.

Scenic trips from Denver and Colorado Springs into some of the 16 National Forests of Colorado. Pike's Peak, the Garden of the Gods, Mount Manitou, and Carroll Lake.

Outdoor Life in the Rockies—National Forests of Colorado (new).....1 reel.

Through Glenwood Canyon in the Holy Cross and White River National Forests. Hanging Lake; Glenwood Springs; pack trip to Snowmass Lake; by auto to Big Thompson Canyon.

A Sportsman's Paradise—National Forests of Colorado (new).....1 reel.

Fishing in Trappers Lake, Cache La Poudre Canyon, and the North Fork of White River; a bear hunt. A visit to the Twin Sisters fire lookout.

Wonderland of Canyons and Peaks (new) 1 reel.

The Royal Gorge trip; Leadville, Lake Creek; across the Continental Divide to the Mount of the Holy Cross.

National Forests of New Mexico series:

Old Santa Fe, the Gateway of the Santa Fe National Forest.....1 reel.

Points of historic interest in Old Santa Fe.

De Vargas Day in Santa Fe, N. Mex...... 1 reel.

Religious festivals celebrating historic events. Types of Spanish architecture.

The Santa Fe National Forest.....2 reels.

A trip by horseback to points of interest in the Santa Fe Forest. Fishing in the Pecos; a visit to the Panchuela ranger station; skiing in June; a trip to Spirit Lake and to the Continental Divide.

The Prehistoric Bandelier.....2 reels.

The Bandelier National Monument in the Santa Fe National Forest, where the ruined, silent cities, containing more than 20,000 cliff dwellings, give evidence of a high type of civilization. Visits to ancient and modern Indian pueblos.

When Cowboys Get Together.....1 reel.

A reproduction of sports, of frontier days by cowboy s of to-day, showing some of the sports that have made western horsemanship famous the world over and that furnish material for many tales when the cowboys get back on the ranges of the National Forests.

Up to Hyalite1 reel.

Adventures of a party of tenderfeet in Middle Creek Canyon, Gallatin National Forest, Montana; the search for them, headed by Forest Service men, and some of the scenic beauties observed by the searchers.

Tumbling Waters1 reel.

Waterfalls and other scenic wonders in one of "nature's last stands," Middle Creek Canyon, Gallatin National Forest, Mont.

Meadows and Mountains.....1 reel.

Elk feeding grounds, mountains, waterfalls, and other points of interest and beauty in West Gallatin Canyon, Gallatin National Forest, Mont.

Cloud-Busting1 reel.

Adventures of an automobile touring party in the White Mountain National Forest, N. H.

Hitting the High Spots.....1 reel.

Tramping and camping amid the scenic wonders of the White Mountain National Forest, N. H.

Under the Great Stone Face.....1 reel.

Tramping to points of interest in the White Mountain National Forest, N. H., including the famous "Old man of the mountains."

King Snow Holds Court.....1 reel.

Ski jumping, skating, and other winter sports at a winter carnival in the White Mountain National Forest, N. H.

When North Winds Blow.....1 reel.

A steam-heated flat dweller finds new vigor when he travels to the White Mountain National Forest and joins in a winter carnival.

She's Wild1 reel.

Cowboys on the western ranges; with broncho-busting, roping, and tying, and other exhibitions of range prowess at a cowboy gathering.

FOREST FIRE PREVENTION

Winged Guardians of the Forest (new).... 1 reel.

Patrolling for forest fire with airplanes and balloons; also used in spotting fires. Scouting for fires from March Field, Calif. Fire is discovered. Soldiers and forest rangers to the rescue. Methods of fire fighting.

Trailing Forest Fires (new)..... 1 reel.

Auto tours and detours through the National Forests; across the Continental Divide over the Cochetopa Pass Road; enjoying the scenic views until a forest fire is discovered; some of the causes of forest fires.

What a Careless Hunter in the Woods Can Do 1 reel.

A forest fire started by a careless hunter, the methods of the Government's fire fighters, and the destruction of a town by the fire.

LUMBERING AND GRAZING

(See also under Bureau of Plant Industry)

Pines That Come Back.....1 reel.

How timber will give a profitable return on farm lands not suitable for field crops; good forestry practices and uses of timber. (Particularly applicable in the South.)

Winter Logging in the White Mountains...1 reel.

Utilization of timber in the White Mountain National Forest, N. H. How the lumberjacks live and work.

Lumbering Pine on the Arapaho National Forest, Colo.....1 reel.

Formerly Lumbering Lodgepole Pine. How Government timber is cut under regulation.

Making Railroad Ties on the Wasatch National Forest, Utah.....1 reel.

Formerly Lodgepole Pine for Railroad Ties. Pines cut into railroad ties.

Grazing on National Forests.....1 reel.

Cattle and sheep grazing on the National Forests of the West.

FOREST PRODUCTS WORK

Work of the Forest Products Laboratory.. 1 reel.

Work at the Forest Products Laboratory, Madison, Wis., in timber testing; the preservative treatment of timber, the manufacture of paper from wood waste; methods of service to manufacture.

War Work of the Forest Products Laboratory 2 reels

War discoveries useful now to farming and industry. Wood tests for airplane construction. Waterproof glues and laminated wooden construction developed.

MISCELLANEOUS

The Work of a Forest Ranger.....1 reel.

The varied life and duties of forest rangers on the National Forests.

Future Forest Giants.....1 reel.

Reforestation on the National Forests. Planting seedlings and sowing tree seeds in denuded areas of national forests.

Work of the Forest Products Laboratory....1 reel.

Work at the Forest Products Laboratory, Madison, Wis., in timber, testing; the preservative treatment of timber, the manufacture of paper from wood waste; methods of service to manufacture.

BUREAU OF ENTOMOLOGY

Insects Attacking Plants

Good-by, Boll Weevil2 reels.

Shows the calcium arsenate method of combating the boll weevil; various types of poisoning machinery; methods of application; tests of poisoning material made by the Federal Government, and seizures of material condemned as unsafe for use; a story of the experience of four cotton growers runs through the picture.

How to Poison Boll Weevils.....1 reel

At a meeting arranged by the county agricultural agent, a lecturer explains the proper methods of poisoning cotton to control the boll weevil; methods of poisoning are shown; this film treats in detail matters mentioned generally in Goodbye, Boll Weevil.

Cotton's Worst Enemy—The Pink Boll Worm 1 reel.

Shows clean-up, under the direction of the Federal Horticultural Board, of 10,000 infested acres in Texas. Sweeping of fields and burning of plants. Fumigation of imported cotton. Distinction between pink boll worm and boll weevil.

An Undesirable Alien.....1 reel.

The European corn borer's menace to the great American corn crop; quarantines and control methods used in New England to prevent the spread of this dangerous pest.

Fighting Western Pine Beetles.....1 reel.

Insects are contrasted with fire as enemies of the great forests of the Pacific Coast; how the pine beetles destroy valuable stands of timber, and how the beetles may be controlled through methods worked out by Government entomologists.

Dangerous Invaders.....1 reel.

How the gypsy and brown-tail moths gained a foothold in New England, their damage to trees, and how they are being fought to prevent their spread over the country.

King Apple's Enemies.....1 reel.

See description under Bureau of Plant Industry.

The Most Wonderful Insect in the World...1 reel.

The periodical cicada, or 17-year locust. Its long disappearance under the ground, and its appearance after 17 years for a short period of aerial life.

Safeguarding the Citrus Fruit.....1 reel.

Fumigation of citrus fruit trees in southern California. Methods used in preventing damage to orange and lemon trees.

Apples and Other Crops.....1 reel.

Progress of apples from the orchard to the cannery; glimpses of truck crop production, including celery, cabbage, carrots, lettuce, and beets.

Uncle Sam, World Champion Farmer.....1 reel.
How the United States leads the world in food production; revised one-reel version of picture formerly called Agricultural Resources of the United States.

BUREAU OF MARKETS

Cotton

(See also under Bureau of Entomology.)

Cotton—Planting and Cultivation..... 2 reels.
How the South grows its great crop.

Cotton—Ginning and Marketing..... 2 reels.
Types of cotton and bales.

Cotton Manufacture 4 reels.
Carding and weaving cloth.

WHEAT

(See also under Bureau of Plant Industry.)

Wheat—Sack Handling 1 reel.
Various steps in handling sacked grain in the Pacific Northwest.

This and the next two films show methods of handling from the time the great wheat fields of the Pacific Northwest are harvested until the wheat leaves an eastern port for shipment overseas.

Wheat—Bulk Handling 1 reel.
Showing the rapidity with which great quantities of grain can be handled by this new and more economical method and the vastness of the operations.

Wheat—Transportation and Storage..... 1 reel.
From the northwestern plains to Duluth, from there by water to Buffalo, thence to Baltimore for shipment overseas.

Wheat Grading Under Federal Supervision 1 reel.
Tests to which wheat is subjected when graded under Federal supervision.

BUREAU OF CHEMISTRY

Dust Explosions in Mills and Elevators... 2 reels.
Some of the causes, results, and means of preventing grain dust explosions in mills and elevators; laboratory tests showing the inflammability of grain dusts and the velocity of propagation; results of five dust explosions which occurred during the summer of 1919; suction sweeps, revolving dampers, and other preventive devices.

Explosive Dusts (new)..... 1 reel.
A brief presentation, in less technical form, of the same subject covered in "Dust Explosions in Mills and Elevators."

Dust Explosions in Thrashing Machines... 2 reels.
Explosions and fires in thrashing machines, their causes and results. Use of preventive devices—suction fans, fire extinguishers, wire systems. Experiments with dust from starch, flour, sugar, coal, and sulphur made by Bureau of Chemistry and Bureau of Mines.

BUREAU OF AGRICULTURAL ECONOMICS

Production's Pulse.....2 reels.
How Government crop reports are made by the work of 215,000 crop reporters, and how they are released to the public, placing the farmer on a par with the speculator in farm products; the crop report is followed from the field to the newspaper.

The Golden Fleece.....1 reel.
Jason, a progressive farmer, learns that clean handling of wool, grading, and co-operative selling will bring success in his search for "the golden fleece."

Sweet Potatoes from Storehouse to Market 1 reel.
Approved methods of storing, grading, and shipping sweet potatoes; how to prevent losses in storage and transportation.

Western Cantaloupe Industry.....1 reel.
Harvesting and marketing cantaloupes in the Turlock and Imperial Valley regions of California.

Potato Industry in the California Delta Region 1 reel.
Potato harvesting and marketing in the California Delta region.

Cooperative Berry Growing.....1 reel.
Cooperative growing, purchasing, marketing, and canning in a community in the Northwest.

To Market! To Market.....1 reel.
Types of public markets in the United States, and how the housewife may economize by going to them with a market basket.

Best Breeds of Swine.....1 reel.
See description under Bureau of Animal Industry.

BUREAU OF PUBLIC ROADS

Modern Concrete Road Construction.....1 reel
Approved methods of highway building by the use of concrete; some of the modern machinery and practices used in this work; a contrast is drawn between old-fashioned mud roads and modern highways; the ending is a race between a railway train and a motor truck on a concrete road.

Mixed Asphalt Pavements.....1 reel.
Construction of asphaltic concrete and sheet asphalt roads as approved by the Bureau of Public Roads in administering the Federal aid road act, from asphalt plant to finished road.

Building Bituminous Roads.....1 reel.
How Uncle Sam, as the world's greatest road builder, constructs surface treated and penetration macadam pavements. The introductory scenes show sources of bituminous materials, and laboratory tests to determine quality.

Brick—From Clay to Pavement.....1 reel.
The progress of clay through the factory until it is laid on the road as vitrified paving brick; some finished brick roads.

"What About Macadam?".....1 reel.
Approved methods of building macadam highways on Federal aid projects.

Granite Block Paving.....1 reel.
From the quarry to the finished pavement in large cities.

Highroads and Skyroads.....1 reel.
Building Government roads through the National Forests; obstacles overcome and scenic beauties reached.

Around the West by Forest Roads.....1 reel.
Examples of forest roads built by the Bureau of Public Roads in Colorado, Oregon, California, and Arizona.

Building Forest Roads.....1 reel.
Men and machinery at work in the National Forests, pushing good highways through the great mountains and woodlands.

BIOLOGICAL SURVEY

Anne's Aigrette.....1 reel.
Anne shows her new hat to her husband, who notices the plume, explains it is an aigrette—the nuptial plume of the egret—and tells how the egrets have been almost exterminated by plume hunters; egrets are shown in a Federal bird refuge, a great cypress swamp in Arkansas; Anne decides she will not wear the plume.

National Bird Refuges.....1 reel.
A trip on a Government patrol boat to Federal bird refuges on islands in the Gulf of Mexico, off the coast of Louisiana; brown pelicans, royal terns, laughing gulls, black skimmers, and other birds.

Last Days of the Prairie Dog.....1 reel.
The prairie dog in Arizona, the damage he does to farming, and the work of the Biological Survey toward the extermination of the pest.

**Illuminating Electrical Engineers Society
Los Angeles**

Officers—G. E. McCormac, President; H. Ewing, Vice-President; J. C. Reynolds, Secretary-Treasurer; R. Hostetter, Publicity.

Members—H. Brown, Ed. Brewer, Ed. Christ, F. G. Carpenter, H. E. Collins, P. Coats, R. Daggy, A. C. Helvey, R. E. Houck, W. L. Harman, L. Johnson, L. Kolb, W. Linahan, L. Myers, F. S. Mills, W. L. McPheeters, E. V. Morris, F. N. Murphy, W. McClearn, R. E. Naumen, H. Sylvester, G. Shour, W. Whistler, A. Wayne, T. Thompson, W. Johnson, Geo. Hager, Leo Green, A. Reed, Geo. Breslin, honorary member and attorney at law.

Statistics of the Motion Picture Industry

(Published by Courtesy of The Motion Picture News)

In November The Motion Picture News published the result of the investigation which was made by the News, Babson's Statistical Organization and Columbia University, and furnished the following statistics relative to the industry. These figures are based on the result of a questionnaire sent to 10,000 exhibitors in the United States.

Taking up first the matter of seating capacity, tabulation of the questionnaires showed the following percentages of houses of various sizes:

0 to 250 seats.....	26.88%
251 to 500 seats.....	36.91%
501 to 1,000 seats.....	27.44%
1,001 to 1,250 seats.....	3.20%
1,251 to 1,500 seats.....	2.37%
1,501 to 2,000 seats.....	2.23%
More than 2,000 seats.....	0.97%

Applying these figures to a total of 14,000 theatres, (which figure is being used pending final data), we have the following:

0 to 250 seats.....	3,763
251 to 500 seats.....	5,167
501 to 1,000 seats.....	3,842
1,001 to 1,250 seats.....	448
1,251 to 1,500 seats.....	332
1,501 to 2,000 seats.....	312
More than 2,000 seats.....	136

The next set of figures relates to the number of days each week which the theatre is open, and gives the following results:

Open 1 day.....	6.87%
Open 2 days.....	13.01%
Open 3 days.....	10.38%
Open 4 days.....	5.42%
Open 5 days.....	2.33%
Open 6 days.....	30.13%
Open 7 days.....	31.87%

Applying these figures to the total number of theatres, as in the former instance, develops the following:

Open 1 day.....	962
Open 2 days.....	1,821
Open 3 days.....	1,453
Open 4 days.....	758
Open 5 days.....	326
Open 6 days.....	4,218
Open 7 days.....	4,462

The total number of people employed, including manager, musicians, and others, resulted in the following percentages:

1 person.....	1.20%
2 persons.....	3.15%
3 persons.....	9.28%
4 persons.....	16.62%
5 persons.....	14.97%
6 persons.....	13.92%
7 persons.....	8.09%
8 persons.....	5.24%
9 persons.....	4.94%
10 persons.....	4.79%
11 persons.....	2.10%
12 persons.....	1.95%
13 persons.....	1.04%
14 persons.....	1.95%
15 persons.....	1.94%
More than 15 persons.....	8.83%

Reducing this to terms of theaters gives the following number with the various numbers of employes:

1 person.....	168
2 persons.....	441
3 persons.....	1,299
4 persons.....	2,327
5 persons.....	2,096
6 persons.....	1,949
7 persons.....	1,133
8 persons.....	734
9 persons.....	692
10 persons.....	671
11 persons.....	294
12 persons.....	273
13 persons.....	145
14 persons.....	271
15 persons.....	271
More than 15 persons.....	1,286

The next question asked was: "Have you exhibitor competition?" The replies were as follows:

Exhibitor competition.....	47.68%
No exhibitor competition.....	52.32%

In terms of theaters, this would be:

Exhibitor competition.....	6,675
No exhibitor competition.....	7,325

The following question related to the type of theater; whether city, first run, city, second run, neighborhood or small town. For some reason, however, less than half of those sending in questionnaires checked this question and since the conclusions based on this might be misleading, this is being deferred until it can be checked further.

With regard to admission prices, very complete returns were obtained. First, as regards matinee prices, the following averages were arrived at:

10 to 24 cents.....	83.79%
25 to 49 cents.....	15.24%
50 to 99 cents.....	0.73%
\$1.00 and more.....	0.24%

This, in terms of theaters, is:

10 to 24 cents.....	11,731
25 to 49 cents.....	2,134
50 to 99 cents.....	102
\$1.00 and more.....	33

On evening prices, the following average figures were tabulated:

10 to 24 cents.....	56.44%
25 to 49 cents.....	40.30%
50 to 99 cents.....	3.07%
\$1.00 and more.....	0.19%

Or, in terms of theaters:

10 to 24 cents.....	7,901
25 to 49 cents.....	5,642
50 to 99 cents.....	430
\$1.00 and more.....	27

It will be noticed that the number rising above the 25-cent level is greatly increased in the evening, with a considerable increase also shown in the 50 to 99 cent range. The number over one dollar appear as slightly less in the evening than in the afternoon, due to the fact that several of these theaters, operating on one scale only checked these prices only against this matinee. This, however, does not materially affect the major items.

One of the most significant items in the entire survey, that relating to the number of theaters which have lowered their admission prices recently, follows. The results are:

Have lowered prices recently.....	32.55%
Have not lowered prices recently.....	67.45%

Or, in numbers of theaters:

Have lowered prices recently.....	4,557
Have not lowered prices recently.....	9,443

Another much debated question, that of raising prices on special attractions, was also included. This showed the following:


Raise on specials.....	55.80%
Do not raise.....	44.20%

Or, again, reduced to number of theaters:

Raise on specials.....	7,812
Do not raise.....	6,188

The next group of figures, relating to the number of paid admissions daily, as reported by these theaters, is particularly interesting when compared with the seating capacity of these same theaters. The figures are as follows:

0 to 100 patrons daily.....	15.63%
101 to 200 patrons.....	33.89%
201 to 300 patrons.....	16.23%
301 to 400 patrons.....	7.82%
401 to 500 patrons.....	8.62%



"ENEMIES OF
WOMEN"

"CARDIGAN"

"THE
SECRETS
OF
PARIS"

"THE
HEART
OF MARYLAND"

WILLIAM COLLIER Jr.

501 to 600 patrons	4.61%
601 to 750 patrons	1.80%
751 to 1,000 patrons	4.01%
1,001 to 1,500 patrons	2.80%
1,501 to 2,000 patrons	2.41%
More than 2,000 patrons	2.20%

This, in terms of theaters, gives:

0 to 100 patrons daily	2,188
101 to 200 patrons	2,742
201 to 300 patrons	2,272
301 to 400 patrons	1,095
401 to 500 patrons	1,207
501 to 600 patrons	646
601 to 750 patrons	252
751 to 1,000 patrons	561
1,001 to 1,500 patrons	392
1,501 to 2,000 patrons	337
More than 2,000 patrons	308

The proportions of theaters making from one to seven changes of program each week proved to be as follows:

1 change per week	9.90%
2 changes per week	21.54%
3 changes per week	24.60%
4 changes per week	17.76%
5 changes per week	7.28%
6 changes per week	15.43%
7 changes per week	3.49%

It will be seen that the largest number change three times weekly, with the two change houses only a bit behind. Four changes and six changes follow, with one, five and seven changes at the end of the list.

The following question bears an intimate relation to that just analyzed—the number of shows given daily. This developed some rather surprising facts, and showed that comparatively few houses, taking the country as a whole, run continuously, a large number running but two and three shows.

The tabulated figures are as follows:

1 show daily	24.74%
2 shows daily	33.58%
3 shows daily	11.93%
4 shows daily	7.81%
5 shows daily	10.16%
6 shows daily	6.04%
7 shows daily	3.39%
8 shows daily	1.03%
9 shows daily	0.15%
10 shows daily	0.29%
11 shows daily	0.29%
12 shows daily	0.59%

Arranging these in order of size, we find that more than one-third of all theaters run only two shows daily, with a fourth running one. Following, in order are: Three, five; four, six; seven, eight; twelve, ten; eleven, nine.

The number of reels to a program constituted the next question to be filled in, and unusually complete returns were obtained on this, hardly a theater failing to answer the question.

As will be expected, the majority of theaters are grouped in the zone between six and ten reels to the program. The detailed figures are:

1-reel program	0.13%
2-reel program	0.65%
3-reel program	0.13%
4-reel program	0.39%
5-reel program	4.30%
6-reel program	10.03%
7-reel program	25.39%
8-reel program	26.43%
9-reel program	14.33%
10-reel program	12.63%
11-reel program	1.82%
12-reel program	2.86%
13-reel program	0.39%
14-reel program	0.39%
15-reel program	0.13%

As will be seen, the eight-reel program is in the lead, with the seven-reel program but a step behind. There is then a considerable gap between these and the next figure, the nine-reel program, closely followed by the ten and six. The remainder, in order, rank: Five, twelve, eleven, two, four, thirteen, fourteen, one and fifteen.

Ranged in order of their relative strength, the percentage of theaters using various auxiliary attractions is as follows:

Two-reel comedy	72.78%
News weekly	58.72%
One-reel comedy	46.22%
Serial	34.76%
Animated cartoon	22.72%
Scenic or travel	22.00%
Screen magazine	21.09%
Two-reel drama	13.54%
Vaudeville	5.99%
Prologue	2.47%

Two-reel comedies lead the field strongly, with the news weekly also making an excellent showing. The one-reel comedy falls considerably below the two-reel.

The item concerning vaudeville, it must be remembered, does not indicate that only 5.99% of all the theaters in the country run vaudeville, since this survey covers only those theaters which are primarily picture houses, with vaudeville as a side line.

The sort of music used in the theater was the subject of the next two questions.

The first of these related to whether the theater used a piano, an organ or an orchestra. Many theaters, of course, have more than one of these. The question regarding this was answered by 85.28% of the theaters returning questionnaires, the balance leaving the question blank, leading to the assumption that a considerable portion, at least, of the other 14.72% run without music.

Among the theaters listing music, the following percentage prevailed:

Organ	45.95%
Orchestra	29.47%
Piano	24.58%

Thus it will be seen that nearly half of the theaters reporting have organs of one sort or another, slightly more than one-fourth have orchestras, and nearly one-fourth rely upon a piano.

The second question regarding music related to the number of pieces in the orchestra, where the theater had one. Practically every exhibitor stating that he had an orchestra answered this question, so the replies correlate closely with the preceding table.

Tabulated in groups, the theaters having orchestras of various sizes line up as follows:

2 pieces	11.05%
3 pieces	22.09%
4 pieces	13.26%
5 pieces	18.24%
5 to 10 pieces	28.73%
11 to 15 pieces	3.32%
16 to 25 pieces	2.21%
25 to 50 pieces	1.10%

The five to ten-piece orchestra, it will be seen, is the ruling favorite, with the three-piece orchestra following. The others, in order of greatest frequency, rank: Five, four, two, eleven to fifteen, sixteen to twenty-five, twenty-five to fifty.

This completes the first two sections of the questionnaire, and makes it possible to go a step further and present a statistical picture of the "average American picture theater."

The news made the following interesting calculation of the "average" American picture house based upon the foregoing figures:

Number of seats	507
Number of days open weekly	5
Number of people employed	7
Matinee price scale	12-28 cents
Evening price scale	17-36 cents
Average daily patronage	364
Program changes every two weeks	7
Number of shows per day	3
Number of reels to program	8

One of the most important and significant parts of the questionnaire, that headed "Your Box-Office Results," follows:

The first question to be asked under this heading was: "Can you count on a good average business, regardless of the feature you are playing?"

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“The Temple of Dusk”

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“A Daughter of Two Worlds”

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No little interest attached to this, since it has long been a disputed point as to whether a theater, or any great number of theaters, could build up a steady, week in and week out clientele, regardless of special attractions. This question was answered by practically every theater manager filling in the questionnaire, and the tabulated result shows the following percentages:

Good business regardless 23.98%
 Not good unless feature is good 76.02%

Three out of four theaters, it will be seen, find that business falls off noticeably when the attraction is mediocre or poor, thus indicating strongly that the prosperity of the industry depends, first of all, upon good pictures.

Next, in order, was a closely related question: "Do you find that an attraction that draws extra large business hurts attendance on pictures immediately following?"

This has been the subject of more contention than has the first question, since it has a highly important bearing upon the ever present "super special" attraction, and its real desirability.

The tabulated answers, representing the judgment and experience of the theater managers in sending in questionnaires, are as follows: Hurts business following 68.77%
 Does not hurt business following 31.23%

Again, it will be seen a considerable majority of exhibitors agree that an unusual attraction has an effect upon business immediately following.

In considering these figures, of course, it must be borne in mind that a special attraction is usually exploited heavily, and immediately following it, advertising and exploitation usually fall temporarily below the normal level, and this may account for some of the depression.

Generally speaking, however, the axiom may be safely laid down that, in the majority of theaters, good pictures are vitally necessary to insure good business, but that business must be expected to fall a bit below normal following an attraction that draws unusually large receipts.

The third question under this head has also been the bone of frequent contention among those connected with motion pictures. This question was: "Taking the total box-office attraction as 100%, how would you divide it among the following? (Give your opinion)." Then followed space to fill in the estimated percentages on the feature, short subjects, music and vaudeville.

The results of this are as follows:
 Feature 68%
 Short subjects 17%
 Music 15%

As shown, only 5.99% of the theaters answering played vaudeville, so this was tabulated separately. Among these theaters, the foregoing figures were reduced proportionately, with vaudeville given the following rating:
 Vaudeville 33%

These percentages represent, in each case, an average of the percentages assigned by all of the managers. While such figures, of course, can only represent managerial judgment, and can never, perhaps, be a matter of definite knowledge, this represents, as far as is known, the first broad consensus of opinion ever obtained on this subject. It is a matter of opinion at best, and that of the theater manager is most likely to be accurate.

Great economic importance attaches to the following question: "How does present business compare with: 1914? 1918? 1919? 1920? 1921?" Then followed space in which to check "Better," "Same" or "Worse."

The tabulated percentages are:
 Better than 1914 25.54%
 Same as 1914 19.68%
 Worse than 1914 54.78%
 Better than 1918 17.28%
 Same as 1918 15.71%

Worse than 1918 67.01%
 Better than 1919 14.25%
 Same as 1919 10.74%
 Worse than 1919 75.01%
 Better than 1920 12.16%
 Same as 1920 10.93%
 Worse than 1920 76.86%
 Better than 1921 11.21%
 Same as 1921 17.26%
 Worse than 1921 71.53%

Practically three-fourths of the theaters, it will be noted, reported business as worse than either 1919, 1920 or 1921, while only about one-eighth report it better. These questions, however, were filled out a few months ago, and it is to be assumed that some improvement has come about since that time.

A fairly optimistic note was sounded in the replies to the following question: "What do you expect for the remainder of 1922?" on which the following replies were received:

Better expected 34.99%
 Same expected 50.80%
 Worse expected 14.71%

The close relation between general prosperity and the prosperity of the motion picture industry was established in the answers to the next question: "Do you get a much larger attendance in years when there is full employment and business is good generally?" The sentiment on this is overwhelming, as seen in the following:

Yes 97.29%
 No 2.71%

"What is your best season?" followed. This is not a matter regarding which there has been any great uncertainty, but the answers revealed a somewhat surprising diversity in this regard. In a considerable number of cases, managers checked more than one season, in which case the vote was split. The totals are as follows:

Spring best 20.16%
 Summer best 7.20%
 Fall best 48.29%
 Winter best 24.34%

Following this, and closely allied to it, was the question: "What is your poorest season?" The results on this are:

Spring poorest 16.05%
 Summer poorest 81.09%
 Fall poorest 3.35%
 Winter poorest 19.51%

Thus it will be seen that fall is the best season with the greatest number of theaters, with winter, spring and summer following, in order, and that summer is the poor in a large majority of cases, with winter, spring and fall following.

Also economic in nature was the next question: "How do most of your patrons get their money?" with spaces to fill in under agriculture, mining, livestock, manufacturing industries and miscellaneous.

The replies to this question reveal the following percentages among the theaters answering:

Agriculture 10.60%
 Mining 10.33%
 Livestock 12.63%
 Manufacturing industries 34.10%
 Miscellaneous 32.34%

Manufacturing industries, it will be seen, are well in the lead, with agriculture, mining and livestock rather evenly divided.

The following question is of interest to almost everyone in the industry, presenting, as it does, the types of features which make the best box-office attractions. These, ranged in order of highest to lowest, are:

Westerns 18.16%
 Feature comedies 18.04%
 Famous books and plays 15.41%
 Society 15.06%
 Northwoods 14.62%
 Light farce 7.35%
 Melodrama 7.27%
 Heavy drama 3.07%
 Costume 1.02%

(Continued on Page 241)



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DIRECTOR

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"GAY AND DEVILISH"
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Sample Films and Sketches
Submitted

Supply Dealers

The letters after each name indicate that such firms distribute the following projection machines: B.D.-Baird, M-Motiograph; P-Powers; S-Simplex.

Alabama
Queen Feature Film Co., 1916½ Morris Ave., Birmingham.

Arizona
Arizona Film Supply Co., 323 Morley Ave., Nogales.
Arizona Film Supply Co., P. O. Box 1017, Tucson.

Arkansas
Ensor & Co., 215 West 2d St., Little Rock.
Longacre Distributing Co., 24 South 6th St., Fort Smith.
Southern Film & Supply Co. (M) Pine Bluff.

California
Alta Slide & Film Co., 1028 Market St., San Francisco.
Argus Enterprises, Inc., 836 South Elm St., (S), Los Angeles.
Breck Photoplay Supply Co., 98 Golden Gate Ave., San Francisco.
Davis Bros., 187 Golden Gate Ave., San Francisco.
Electrical Products Co., 1128 West 164th St. (U), Los Angeles.
G. Gennert, 208 South Spring St., Los Angeles.
G. Gennert, 53 Fourth St., San Francisco.
Ed. H. Kemp, 833 Market St., (M), San Francisco.
Los Angeles Motion Picture Co., 215 East Washington St., Los Angeles.
Los Angeles Slide Co., 122 West 3d St., Los Angeles.

G. A. Metcalf, 307 Turk St., San Francisco.
Miles Bros. of California, 1149 Mission St., San Francisco.
Pacific Amusement Supply Co., 800 South Olive St., (P), Los Angeles.
Pacific Motion Picture Supply Co., 1536 Franklin St., Oakland.
W. G. Preddy, 187 Golden Gate Ave., San Francisco.
M. S. Stewart, 1470 Thirteenth St., Oakland.
J. Slipper & Co., 728 Olive St., Los Angeles.
Southern Electrical Co., Third & E Sts., San Diego.

Theater Equipment Supply Co., 134 Golden Gate Ave. (P), San Francisco.
Turner & Dahnken, 134 Golden Gate Ave. (P), San Francisco.
Western Theater Supply Co., Golden Gate Avenue (S), San Francisco.

Colorado
Argus Enterprises, Inc., 1514 Welton Street (S), Denver.
Denver Theater Supply Co., 1436 Welton Street (P) (M), Denver.
Universal Film & Supply Co., 304 McIntyre Bldg., Grand Junction.

Connecticut
Boston Motion Picture Supply Co., 139 Meadow St., New Haven.
Independent Movie Supply Co., 131 Meadow St., (P), New Haven.

District of Columbia
Film Bureau (Department Agriculture), Washington, D. C.
Southern Moving Picture Corp., 315 McGill Bldg., Washington, D. C.
E. B. Thompson, 741 Eleventh Street, Washington, D. C.
Washington Theater Supply Co., 908 "G" Street, N. W. (P), Washington, D. C.
Webster Electric Co., 719 Ninth St., (S), Washington, D. C.

Florida
Consolidated Film & Supply Co., 330 West Forsyth Street, Jacksonville.
Tampa Photo & Art Co., 312½ Twigg Street (M), Tampa.

Georgia
Consolidated Film & Supply Co., 111 Walton St., Atlanta.
Lucas Theater Supply Co., 158 Marietta St., Atlanta.

Lucas Theater Supply Co., Savannah.
Southern Theater Equipment Co., 9 Nassau Street (P), Atlanta.
Eugene Wilder, P. O. Box 102, Atlanta.

Illinois
American Projecting Co., Chicago.
Amusement Supply Co., 740 South Wabash Ave., Chicago.
Bass Camera Co., 109 North Dearborn St., Chicago.
Capital Merchandising Co., 536 South Dearborn St., Chicago.
Central Theater Supply Co., 30 East Eighth St., Chicago.
Cooperative Amusement & Supply Co., Gaiety Theater Bldg., Springfield.
C. G. Demel, 845 S. State St., Chicago.
Exhibitors' Supply Co., 825 South Wabash Ave., (S) Chicago.
Fulton Co., E. E., 3208 Carroll Ave., Chicago, Ill.
Fulco Schaffer Sales Co., 24 East Eighth St., (P), Chicago.

G. Gennert Co., 139 North Wabash St., Chicago.
C. A. Heim, 1167 West Eldorado St., Decatur.
Holke Theater Supply Co., 845 South State St., Chicago.
Joseph Hopp, 57 E. Jackson Blvd., Room 604, Chicago.
Midwest Theater Supply Co., 9 East Seventh St., Chicago.
Monarch Theater Supply Co., 537 South Dearborn St., Chicago.
Movie Supply Co., 844 South Wabash Ave., Chicago.

Peoria Theater & Supply Co., 505 Fulton St., Peoria.
Royal Theater & Supply Co., 180 East Avenue, Kankakee.
Rutledge & Co., 35 South Dearborn St., Chicago.
Society Visual Education, 808 Washington St., Chicago.
United Theater Equipment Corp., 514 South Wabash St., Chicago.

Universal Film & Supply Co., Eighth & Washington Ave., Cairo.
Indiana
Exhibitors' Supply Co., 128 West Ohio (S), Indianapolis.
Fort Wayne Engineering & Supply Co., Sixth and North Harrison Sts., Fort Wayne.
H. Lieber Co., 24 West Washington St., Indianapolis.
Lyric Film & Supply Co., Fifth & Big Four R. R., Terre Haute.
Nuncie Film S. Co., 202½ East Main St., Muncie.
W. M. Swain, 11 South Capitol Ave., (P), Indianapolis.

Iowa
W. F. Blackmore, 315 Brad St., Davenport.
A. C. Derr, 408 Ycungerman Boulevard, Des Moines.
Des Moines Film & Supply Co., 609 Mulberry St., Des Moines.
General Sales Co., 2858 Jackson St., Dubuque.
Visual Educational Equipment Co., 415 Fourth St., Des Moines.

Kansas
Seth E. Barnes, Miller Theater Bldg. (BD), Wichita.

Kentucky
Blake Amusement Co., 435 S. 3rd St., Louisville, Ky.
Great Southern Film Corporation, 624 South Sixth St., Louisville.
Garrell Film & Supply Co., 418 West Green St., Louisville.
Owl Feature Film Exchange, 209 Fifty-ninth St., Louisville.
S. & P. Film & Supply Co., 418 West Green St., Louisville.

Louisiana
Consolidated Film & Supply Co., 914 Craver St., New Orleans.



PHILADELPHIA

Aldine, 19th & Chestnut.	Iris, 3146 Kensington Ave.
Alhambra, 12th St. and Passyunk Ave.	Karlton, Chestnut, above Broad St.
Allegheny, Frankford and Allegheny.	Lafayette, 2914 Kensington Ave.
Arcadia, Chestnut St. below 16th.	Lehigh Palace, 937 W. Lehigh Ave.
Auditorium, 1219-21 N. 8th St.	Orient, 63rd St. and Woodland Ave.
Broadway, Broad St. and Snyder Ave.	Palace, 1214 Market St.
Capitol, 724 Market St.	Plaza, Broad and Jackson.
Colonial, Germantown and Cheltenham Ave..	Princess, 1018 Market St.
Crosskeys, 60th and Market Sts.	Regent, 1632-34 Market St.
Empress, 4422 Main St., Manayunk.	Ruby, Marshall and Market Sts.
Family, 1311 Market St.	Savoy, 1211 Market St.
Globe, Juniper and Market Sts.	Stanton, 1614 Market St.
Great Northern, Broad St. and Erie Av.	Stanley, 19th and Market Sts.
Harrowate, N. E. cor. Kensington Av. and Russel St.	Star, 2640 Kensington Ave.
Imperial, 219 S. 60th St.	333 Market St.—333 Market.
	Victoria, 917 Market St.

OUTSIDE OF CITY

Broadway, Camden, N. J.	Woods, St. Charles and Boardwalk, Atlantic City.
Colonial, 520 Market St., Camden.	Grand Opera House, West Chester, Pa.
Grand, 1104 Broadway, Camden.	Rialto, East Gay St., W. Chester, Pa.
Princess, Broadway and Mickel, Camden.	Victoria, Harrisburg, Pa.
Towers, Broadway and Pine St., Camden.	Capitol, Harrisburg, Pa.
Washington, Chester, Pa.	Grand, Harrisburg, Pa.
Darby, Main St., Darby, Pa.	Hippodrome, Reading, Pa.
Colonial, 1520 Atlantic Ave., Atl. City.	Orpheum, Reading, Pa.
Globe, Boardwalk and St. Charles, Atlantic City.	Regent, Allentown, Pa.
Virginia, Virginia Ave. and Boardwalk, Atlantic City.	Colonial, Allentown, Pa.
	Hippodrome, Pottsville, Pa.
	Grand Opera House, South Bethlehem.

General Theater Supply Co., 300 Dauphine St., (M), New Orleans.
Harcot Film Co., 608 Canal St., New Orleans.
Saenger Amusement Co., 1401 Tulane St., New Orleans.
George Vivirito, 318 Batonno St., New Orleans.

Maine

Howe Theater Supply Co., Portland.

Maryland

J. F. Dusman, 213 North Calvert St., (BD), Baltimore.

N. C. Haeefe, 412 East Lexington St., Baltimore.
Moving Picture Supply Co., 15 South Gay St., Baltimore.

Palmore & Homand, 412 West Lexington St., Baltimore.

Massachusetts

S. R. Chisholm, 24 Vassar St., Dorchester.
Eastern Theater Equipment Corporation, 43 Winchester St., Boston.

Exhibitors' Supply Co., 60 Church St., (P), Boston.

J. F. Gately, 33 Lyman St., Springfield.
New England Baird Co., 47 Winchester St., (BD) Boston.

United Theater Equipment Corporation, 26 Piedmont St. (U), Boston.

B. O. Wetmore, 2 Park Square, Boston.

Michigan

American Theater Service, Madison Theater Bldg., Detroit.

Central Film Supply, 117 South Franklin St., Saginaw.

Century Photo View Co., 1119 Wealthy S. E. Grand Rapids.

Detroit Exhibitors' Supply Co., 149 East Elizabeth St., Detroit.

E. H. Forbes, 57 Elizabeth St., Detroit.

Ideal Electric & Motion Picture Theater Supply Co., 128 Division Ave. S., Grand Rapids.

Michigan Motion Picture Supply Co., 20 Jos. Mack Bldg., Detroit.

Service Theater Supply Co., 2115 R. St., (P), Detroit.

Theater Equipment Co., New Film Bldg., Detroit.
United Theater Equipment Corporation, 145 Elizabeth St., (U), Detroit.

Minnesota

Exhibitors' Supply Co., 612 Producers' Exchange Bldg. (S), Minneapolis.

Feature Film & Supply Co., 321 Loeb Arcade Bldg., Minneapolis.

Lochran Film & Slide Service, 706 Film Exchange Bldg., Minneapolis.

National Equipment Co., 409 Michigan Ave., Duluth.

Rialto Theater Supply Co., 731 Hennepin Ave., (M), Minneapolis.

Standard Theater Equipment Corporation, 507 Producers' Exchange Bldg. (P), Minneapolis.

Teco Products Mfg. Co., 248 Loeb Arcade, Minneapolis.

The Huntleys, Winona, Minn.

United Theater Equipment Corporation, 509 Produce Exchange Bldg. (U), Minneapolis.

Missouri

Amusement Supply Co., 1627 Chestnut St., St. Louis.

Cole Theater Supply Co., 928 Main St., (P), Kansas City.

S. R. Connor, Snower Building, Bellevue Avenue, Kansas City.

Erker Bros. Optical Co., 608 Olive St., St. Louis.

Exhibitors' Supply Co., 3316 Lindell St., St. Louis.

Fulco-Schaffer Sales Co., 3301 Olive St., (P), St. Louis.

Kansas City Machine & Supply Co., 813 Walnut St., Kansas City.

Kansas City Slide Co., 2449 Charlotte St., Kansas City.

Lear's Theater Supply Company, 420 Market Street, St. Louis.

A. W. Lee, 813 Walnut Street, Kansas City.

Missouri Slide Company, 36 Schutte Bldg., Kansas City.

Monarch Theater Supply Company, 420 Market Street, St. Louis.

Opera Supply Company, 601 Shukert Bldg., St. Louis.

R. S. Renco Theater Supply Company, St. Louis.

Star Film & Supply Company, 413 Edward Street, St. Joseph.

Charles M. Stebbins Picture Supply Company, 1208 Main Street (M), Kansas City.

A. L. Stone, 1320 North Grand Avenue, St. Louis.

United Theater Equipment Corporation, 3334 Olive Street (UTE), St. Louis.

Universal Film and Supply Company, 2116 Locust Street, St. Louis.

Western Theater Supply Co., 15th & Davenport Streets (P), Omaha.

Yale Theater Supply Co., Film Bldg., Kansas City.

Montana

Universal Film Exchange, 52 Broadway, Butte.

Western Theater Equipment Corporation, Billings.

Nebraska

Argus Enterprises, 423 South Fifteenth Street (S), Omaha.

Omaha Repair & Service Shop, 1304 Farnam St., Omaha.

United Theater Equipment Corporation, 323 South Fifteenth Street (U), Omaha.

U. S. Theater Supply Co., 24th & Harney Sts., (M), Omaha.

Western Supply Co., 2581 Kansas Ave., (P), Omaha.

New Jersey

Metropolitan Motion Picture Co., 116 Market Street, Newark.

New Mexico

Eastern New Mexico Theater Supply Co., Lyceum Theater, Clovis.

New York

American Exchange, 630 Halsey Street, Brooklyn.

Auburn Film Co., Auburn.

A-Z Motion Picture Supply Co., 266 East Houston Street, New York City.

Becker Theater Supply Co., 184 Franklin Street (S), Buffalo.

Behrend Motion Picture & Supply House, 729 Seventh Avenue, New York City.

George Bender, 28 Centre Street, New York City.

Better Service Film Co., Inc., 551 S. Salina Street, Syracuse.

Birkholm & De Hart, 111 West 42d Street (B) New York City.

W. B. Brinkman, 116 West 49th Street, New York City.

Capitol Motion Picture Supply Co., 142 West 46th Street, New York City.

Crouse, Hinds Co., Wolf & Seventh Sts., Syracuse.

Crown Motion Picture Supplies Co., 138 West 46th St., N. Y. City.

Duwico Motion Picture Supplies, 142 West 44th St., New York City.

Eastern Theater Equipment Co., 126 Lawrence St., Brooklyn.

Exhibitors' Poster & Supply Co., 209 West 28th St., New York City.

M. G. Felder, 103 West 46th St., N. Y. City.

Carl Fenyessey, Rochester.

G. Gennert, 24 East 13th St., New York City.

Otto Greenbaum, 436 Cornelius St., Brooklyn.

Frank J. Heigel, 440 State St., Schenectady.

Howells Cine Equipment Corporation, 729 Seventh Avenue (S), N. Y. City.

Independent Movie Supply Co., 464 Pearl Street (P), Buffalo.

Independent Movie Supply Co., 42 Orange St., (P), Albany.

Independent Movie Supply Co., 729 Seventh Ave., New York City.

Industrial Department of Y. M. C. A., 347 Madison Avenue, New York City.

International Cinema Equipment Center, 729 Seventh Ave., New York City.

Inter Ocean Film Corporation, 220 West 42d Street, New York City.

Sam Kaplan, 729 7th Ave., N. Y. City.

Lang Manufacturing Co., Olean.

Chas. E. Mason, 67 Main St., Rochester.

H. Mestrum, 134 West 46th St., New York City.

Modern Electrical Machine Co., 2927 Third Ave., New York City.

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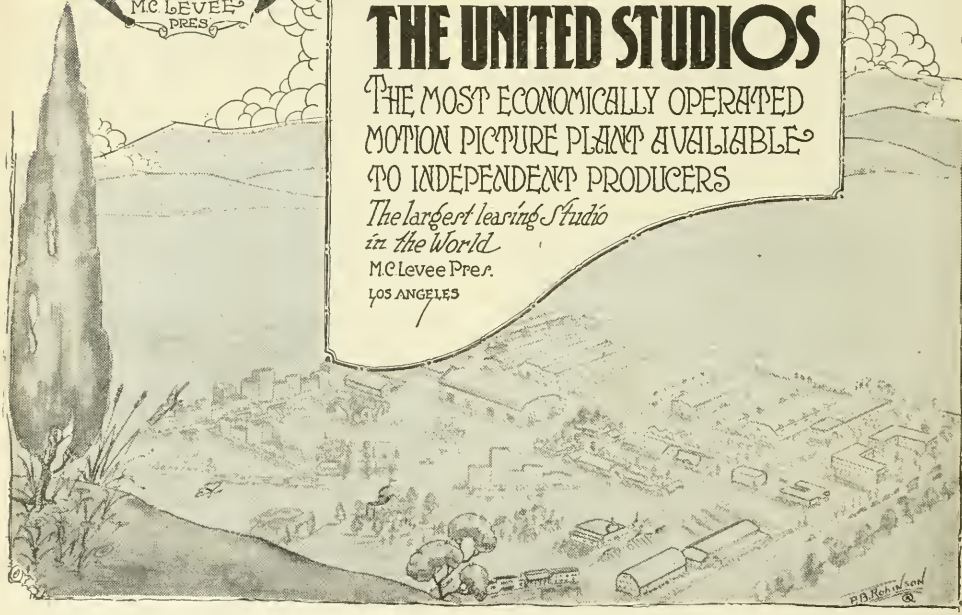
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Motion Picture Appliance Corporation, 316 West 124th Street, New York City.
 Motion Picture Apparatus Co., 118 West 44th St., New York City.
 M. J. Ostrowsky, 119 St. Louis St., Buffalo.
 Syracuse Supply Co., 314 West Fayette St., Syracuse.
 United Theater Equipment Corporation, 25 West 45th St., (UTE), New York City.
 Van Arnam E. Rental & Theater Supplies, 551 S. Salina Street, Syracuse.
 Variety Film Co., 126 West 46th St., New York City.
 R. Wetter, Jr., International Cinema Center, 729 Seventh Avenue, New York City.
 E. J. Wilson, 111 East 120th Street, New York City.

North Carolina

A & B Moving Picture Supply Co., Raleigh.
 Ettabran Film Co., Charlotte.
 Exhibitors' Supply Co., Charlotte.

Ohio

American Theater Equipment Co., Columbia Bldg., Columbus.
 Argus Enterprises Co., Inc., Film Bldg., Payne & 21st Sts., Cleveland.
 Central F. F. Co., 60 Public Square, Lima.
 Dwyer Bros. & Co., 520 Broadway, Cincinnati.
 Motion Picture Supply Co., 208 Market St., So., Canton.
 Motion Picture Equipment Co., 1136 Tusc Street, West Canton.
 Oliver Motion Picture Supply Co., Film Bldg., Cleveland.
 Peerless Feature & Supply Co., 406 Ohio Bldg., Toledo.
 Post Glover Electrical Co., Cincinnati.
 L. M. Price Co., 108 West Fourth Street, Cincinnati.
 Standard Film & Service Co., Cleveland.
 Theater Supply Co., Film Bldg., Cleveland.
 Theater Supply Co., 215 Main Street, Akron.
 United Theater Equipment Corporation, 524 Broadway, Cincinnati.
 United Theater Equipment Corporation, 714 Huron Bldg. (U), Cleveland.

Oklahoma

W. R. Howell, Palace Theater Bldg. (B), Tulsa.
 Southern Theater Equipment Co., 328 California Ave., (P), Oklahoma City.
 United Theater Equipment Corporation, 116 South Hudson Street, Oklahoma.
 Yale Theater Supply Co., Oklahoma.

Oregon

General Supply & Repair Co., 392 Burnside Street (P), Portland.
 Portland Moving Picture Machine Co., Rivoli Theater Bldg., Portland.
 Service Film & Supply Co., 64 Broadway, Portland.
 Service Film & Supply Co., 393 Oak Street (M), Portland.
 Washington Slide Co., 351 Washington St., Portland.

Pennsylvania

Atlas Supply Co., 108 Ring St., Philadelphia.
 Consolidated Film Co., 1237 Vine Street, Philadelphia.
 Electric Theater Supply Co., 1309 Vine Street, Philadelphia.
 Abe Gompertz, 315 North Thirteenth Street, Philadelphia.
 J. G. Hannson, Tenth & Spring Sts., Reading.
 Hollis, Smith & Morton, 1201 Liberty Street, Pittsburgh.
 Lewis M. Swaab, 1327 Vine Street (S), Philadelphia.
 Motion Picture Equipment Corporation, 1301 Vine Street (P), Philadelphia.
 Philadelphia Theater Equipment Corporation, 261 North Thirteenth St., Philadelphia.
 S. & S. Film & Supply Co., 414 Penn Avenue (P), Pittsburgh.
 United Theater Equipment Corporation, 1233 Vine Street (U), Philadelphia.
 United Projection & Film Co., 11 North Second Street, Harrisburg.
 United Theater Equipment Corporation, 1006 Forbes Street (U), Pittsburgh.
 Williams, Browne & Earle, 1208 Chestnut Street, Philadelphia.

Rhode Island

H. O. & E. S. Taylor, 76 Dorrance Street (P), Providence.
 James McKenna, Providence Stage Lighting Co., 12 Moulton St., Providence.
 Imperial Film Service, Greenville.

Tennessee

Consolidated Film & Supply Co., 226 Union Ave., Memphis.
 East Tennessee Electrical Co., Knoxville.
 Monarch Theater Supply Co., 228 Union Ave., Memphis.
 Paramount Film Cement Co., Hamilton Bank Bldg., Chattanooga.

Texas

N. K. Barnett Supply & Film Co., 1888 Main Street, Dallas.
 Consolidated F. & S. Co., 608 North Oregon Street, Dallas.
 General Theater Equipment Co., 201½ Main Street, Dallas.
 Lucas Theater Supply Co., 1816 Main Street, Dallas.
 Southern Film Service, 811 Franklin Avenue, Houston.
 South Texas Film Exchanges, 408 N. Flores St., San Antonio, Tex.
 Southern Theater Equipment Co., 1815 Main St., Dallas.
 R. D. Thrash Co. Theater Supplies (M), Dallas.

Utah

Alhambra Theatrical Co., Hudson Ave., Ogden.
 Argus Enterprises Co., Inc., 132 East Second South (S), Salt Lake City.
 Community Motion Picture Bureau, 14 Post-office Place, Salt Lake City.
 Salt Lake Theater Supply Co., 48 Exchange Place (P), Salt Lake City.
 Universal Film & Supply Co., 56 Exchange Place, Salt Lake City.

Vermont

Hicks & Price, 97 State Street (S), Montpelier.

Virginia

N. & T. Supply Company, 714 Paula Quala, Norfolk.
 Southern Theater Supply Co., 25 Old St., Petersburg.
 United Theater Supply Co., Petersburg.

Washington

W. S. Brewster, 2016 Third Avenue, Seattle.
 Film Supply Co., 217 Virginia St., Seattle.
 G. Gennert, 2102 First Ave., Seattle.
 H. N. Johnson Co., 2016 Third Ave., Seattle.
 Spokane Theater Supply Co., 1927 Third Avenue (P), Seattle.
 Universal Film & Supply Co., 16 South Washington Street, Spokane.
 Western Theater Equipment Corporation, 2028 Third Avenue, Seattle.

West Virginia

Charleston Electrical Supply Co., (P), Charleston.
 McRay & McCray Co., 329 Main St., Fairmont.
 West Virginia Amusement & Film Co., 113½ Capitol Street, Charleston.

Wisconsin

Exhibitors' Supply Co., 128 West Grand Avenue (E), Milwaukee.
 Ray Smith Co., 174 Second Avenue, Milwaukee.
 Wisconsin Film Corporation, 134 Grand Ave., Milwaukee.
 Wisconsin Theater Supply Co., 174 2nd Street, (M), Milwaukee.

Statistics of the Motion Picture Industry

(Continued from Page 235)

Foreign pictures fared rather badly at the hands of those answering the questionnaire. On German made pictures, the results reported are:

Good	2.20%
Fair	15.43%
Poor	82.37%
On French made films:	
Good	1.22%
Fair	11.47%
Poor	87.31%
On Italian made films:	
Good	1.72%
Fair	8.94%
Poor	89.34%

John W. Noble

Director-Producer



Ward Lascelle Productions

Current Releases

“RIP VAN WINKLE”

“AFFINITIES”

“MIND OVER MOTOR”

With Trixie Friganza as “Tish”

By Mary Roberts Rinehart

Other Big Ones to Come

DIRECTOR, WARD LASCELLE

BUSINESS MANAGER, LILIAN LASCELLE

Music Publishers—Tax Free and Otherwise

Following is a list of music publishers who are not members of the Society of American Authors and Composers, whose music can be played by either orchestra or music roll, tax free:

Arthur Bros.		Detroit, Michigan
Asher, Emil	1155 Broadway	New York City
Ballinger, Edward L., Music Pub. Co.		Los Angeles, Cal.
Belwin Music Co., Inc.	701 Seventh Ave.	New York City
Bond, Carrie Jacobs t.	746 S. Michigan Ave.	Chicago, Ill.
Boosey & Co.	9 East 17th St.	New York City
Boston Music Company	26 West St.	Boston, Mass.
Browne Music Co.		Waterloo, N. Y.
Browne, Ted, Music Co., Inc.	323 Madison St.	Chicago, Ill.
Cameo Music Publishing Co., Inc.	112 West 44th St.	New York City
Carlson, M. L. & Co.	1131 Masonic Temple	Chicago, Ill.
Cary & Co.		London, England
Church, John, Co.	318 West 46th St.	New York City
Craig & Co.	145 North Clark St.	Chicago, Ill.
Curtis, L. B.	1658 Broadway	New York City
Ditson, Oliver & Co.	178 Tremont St.	Boston, Mass.
Fisher, Carl	48 Cooper Square	New York City
Fox, Sam, Publishing Co.	340-346 The Arcade	Cleveland, O.
Gilbert, L. Wolfe, Music Corporation	165 West 47th St.	New York City
Graham, Roger	143 North Dearborn St.	Chicago, Ill.
Hinds, Hayden & Eldredge, Inc.	11-15 Union Square	New York City
Holcomb, Sidney B.		Erie, Kas.
Hutzinger & Dilworth	505 Fifth Ave.	New York City
Jacobs, Walter	8 Bosworth St.	Boston, Mass.
Jenkins, J. W., Sons Music Co.		Kansas City, Mo.
Jungnickle Bros.	15 Whitehall St.	New York City
Kondas Music Publishing Co.	52 Harbor Ave.	Ashtabula, O.
Krey Music Company	361 Washington St.	Boston, Mass.
Manning, Clarice & Co.	967 Beachwood Drive	Hollywood, Cal.
Mid West Music Publishing House	407 N. Osage St.	Sedalia, Mo.
Morris, Joseph & Co.	119 N. Clark St.	Chicago, Ill., and New York City
Murphy, Jordan S.	1599 Broadway	New York City
Palmetto Music Publishing Co.	135 State St.	Auburn, N. Y.
Paull, E. T., Music Co.	243 West 42nd St.	Charleston, S. C.
Peiffer, Arthur Co.	127 Maine St.	New York City
Rosey, George Publishing Co.	24 East 21st St.	Quincy, Ill.
Schirmer, G.	3 East 43rd St.	New York City
Schuberth, Edward, & Co.	11 East 22nd St.	New York City
Schwartz, Ben, Music Co.	1591 Broadway	New York City
Siebrecht, Arthur M., & Co.		Lexington, Ky.
Smith, Billy, Music Co.	423 W. Walnut St.	Louisville, Ky.
Southern California Music Co.	332 S. Broadway	Los Angeles, Cal.
Stasny, A. J., Music Co.	Strand Theater Building	New York City
Summy, Clayton F., Co.	64 E. Van Buren St.	Chicago, Ill.
Sunshine Music Co.		El Paso, Texas
Taylor, Tell	Grand Opera House Building	Chicago, Ill.
Victor Music Co.	1132 Masonic Temple	Chicago, Ill.
Volkwein Bros.		Pittsburgh, Pa.
West Coast Music Co.		Los Angeles, Cal.
Willer Music Co.		Cincinnati, O.
White-Smith Music Publishing Co.	62-64 Stanhope St.	Boston, Mass.
Wilson Bros.		Grenville, O.

Publishers of Music on Which Tax is Charged

Berlin, Irving, Inc.	1607 Broadway	New York City
Broadway Music Corporation	723 Seventh Ave.	New York City
Chappell-Harms, Inc.	62 West 45th St.	New York City
Enock & Sons	56 East 34th St.	New York City
Feist, Leo, Inc.	235 West 40th St.	New York City
Fisher, Fred, Inc.	224 West 46th St.	New York City
Forster, F. J. A., Inc.		
Goodman & Rose, Inc.	222 West 46th St.	New York City
Gordon, Hamilton S.	141 West 36th St.	New York City
Handy Brothers Music Co., Inc.	165 West 47th St.	New York City
Harms, T. B. Company	62 West 45th St.	New York City
Harns, Inc.	62 West 45th St.	New York City
Harris, Charles K.	7th Ave. and 47th St.	New York City
Kendis, Brockman Music Co., Inc.	145 West 45th St.	New York City
Marks, Edward B., Music Co.	223 West 46th St.	New York City
McKinley Music Co.	1658 Broadway	New York City
Mills, Jack, Inc.	152 West 45th St.	New York City
Mittenthal, Joe, Inc.	1591 Broadway	New York City
Remick & Co., Jerome H.	219 West 46th St.	New York City
Richmond, Robbins, Inc.	1658 Broadway	New York City
Ricordi, G. & Co., Inc.	14 East 43rd St.	New York City
Rossiter, Will		
Shapiro, Bernstein & Co., Inc.	1567 Broadway	New York City
Skidmore Music Co., Inc.		
Sherman, Clay & Co.	56 West 45th St.	New York City
Stark & Cowan, Inc.	234 West 46th St.	New York City

The Oscar C.
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New York City
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Marion Davies in "When Knighthood was in Flower" D. W. Griffith's "One
Exciting Night" Thomas Dixon's Masterpiece "The Beast"
Irene Castle in "Slim Shoulders" Will Nigh's "Notoriety."

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For the Independent Producer

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SAVINGS COMMERCIAL TRUST

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engaged in work on the West Coast.

Tama Publishing Co.	1430	Broadway	New York City
Triangle Music Publishing Co.	1658	Broadway	.....	New York City
Van Alstyne & Curtis	1658	Broadway	.....	New York City
Victoria Publishing Company				
Von Tilzer, Harry, Music Publishing Co.	1658	Broadway	.....	New York City
Waterson, Berlin & Snyder Co.	1571	Broadway	.....	New York City
Witmark, M. & Sons	1560	Broadway	.....	New York City

Exhibitors who do not desire to pay music tax should remember the following:

1st. Absolute instructions should be given to those in charge of the theater music as to just whose music should be made use of and that if there is any doubt the music should not be used until the facts are known.

2nd. Cue sheets and scores offered for sale or distributed should not be used by those who do not wish to pay the tax unless the statement is made and guaranteed that the music recommended is not subject to tax. Where scores are sold or rented a guarantee should go with each copy that all liability is assumed by the publisher should trouble arise.

3rd. Every theater man not wishing to pay the tax should see that his library of music contains only selections which are issued by those companies whose music is tax free and are non-members of the society.

4th. When those in charge of the music supply the music for the theater the theater owner should

instruct and demand that non-taxable music only should be played, and when cues are supplied see to it that the musicians substitute non-taxable music wherever taxable music is specified. The theater owner is liable if this is not done.

Trouble and lawsuits may result from the use of music inadvertently used which is taxable, therefore too much care cannot be used. Spotters may be in the audience or other methods used for locating houses using taxable music.

Some houses believe that the tax is so small that it is better to pay it than fight and go to the trouble of inspecting all music. This is an open question to be settled by each theater owner individually or by the united action of the theater owners' organization. If the tax is to be fought it must be done by united action of theater interests.

A warning should be given to every maker of cue-sheets and every maker of scores that he owes it to the theater to label every cue—stating whether or not it contains taxable music and if so each of the selections should be so labeled.

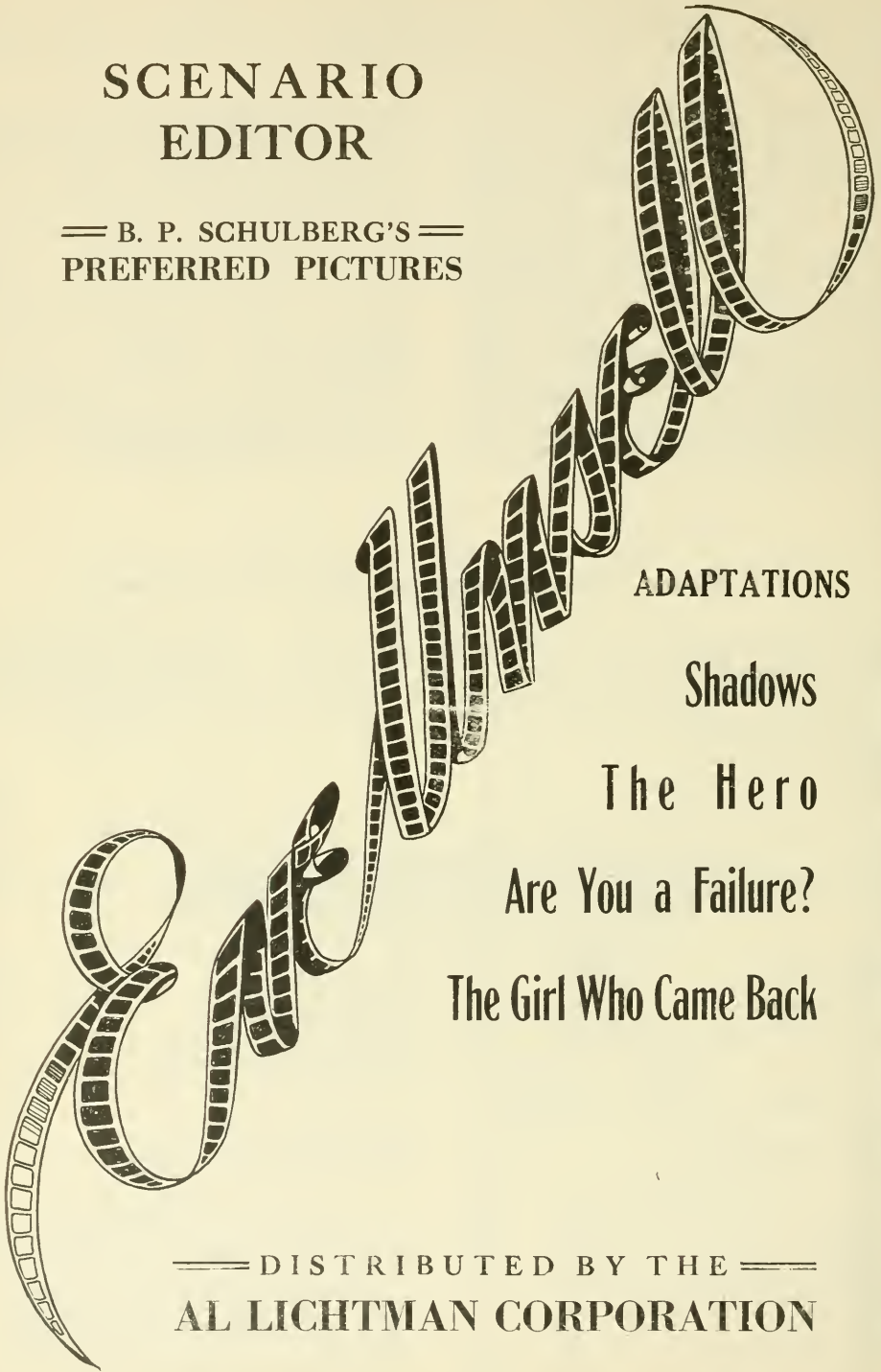
10 Year Comparison of Operating Costs

Frank J. Rembusch, who operates a chain of theaters in Indiana, prepared an interesting chart in March, showing how the operative costs of a theater have varied since 1912. Rembusch took as his model a theater representing an investment of \$75,000 in a town of 10,000 population. He compared a week's business during February, 1912, and February, 1922, and used the same house, operating under fixed conditions, such as seating capacity, population and management, and on that basis ascertained the appended information:

Showings		Advertising	
1912	1922	1912	1922
6 days (no Sundays)	7 days	\$12	\$52
Box Office Receipts—Gross		Weekly Profits—Gross	
\$364	\$506	1912	1922
Film Service Expense		\$170	\$12
Gen. Film Co., per week, 1912.....	\$50	(One dollar in 1912 perhaps equal to two of 1922. Depreciation, insurance and taxes not included.)	
Several Companies, 1922.....	\$225	Summary of Percentages	
General Expense		Increases	
1912	1922	Per ct.	
Water	\$.25	Box Office increase.....	45
Light and Heat.....	10.00	Film Cost increase.....	350
Rent	30.00	Labor increase .....	.60
License .....	.....	General Expense increase.....	80
Express and Inc.....	4.00	Advertising increase	300
Total	\$44.25	Length of Program increase.....	200
Competition		1922—Open one day more.	
1912	1922	Decreases	
1 Pic. Theater	1 Pic. Theater	Per ct.	
1 Op. House	Basketball	Number Paid Admissions.....	200
Attendance		Profits decreased	1300
1912	1922	1912—Owner works one hour daily.	
Weekly paid admissions		1922—Owner works unceasingly.	
at 5 cents	at 20 cents		
7,280	2,530		
Labor Expense		In discussing the chart, Rembusch says:	
1912	1922	"The report tells a story more eloquently than words, because figures don't prevaricate. This, I find, reflects the general conditions everywhere, only some are worse.	
Musician	\$12	"Sometimes I have made myself unpopular with exhibitors by telling the truth, because they would rather hear a 'dream tale.' Far be it from me to give advice, but one thing is certain—No one can take more water out of a pail than it contains.	
Cashier	6	"I have been in the business for 17 years, and the times are the toughest in my experience."	
Accounting	8		
Operator (Projectionist)	12		
Manager	18		
Ticket Taker	4		
Usher	4		
Janitor	12		
Singer (illustrated songs).....	25		
Totals	\$85		
	\$136		

SCENARIO
EDITOR

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The Hero

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The Girl Who Came Back

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N.Y. Theatre Owners' Chamber of Commerce Membership

Editor's Note:—While the following members of the Theatre Owners' Chamber of Commerce number one hundred and twenty-five, the number of houses represented by these members in Greater New York and vicinity exceeds SIX HUNDRED THEATRES. Some of these members control from five to seventy theatres.—

- Adams, Peter, U. S. Photoplay, 254 Main St., Paterson, N. J.
 Acker, Emanuel, First Ave., 5 First Ave., N. Y. City.
 Annis, Leo, Janis, 345 Belmont Ave., Newark, N. J.
 Antler, Benj., New Grand, 279 Main St., Paterson, N. J.
 Anderson, William, New Grand, Paterson, N. J.
 Auditore, M., Seneca, 211 Columbia St., Brooklyn, N. Y.
 Block, N. E., Orpheum, 126 Second Ave., New York City.
 Barr, Adolph, 315 Montague St., Brooklyn, N. Y.
 Barr, Max, 215 Montague St., Brooklyn, N. Y.
 Behrend, E. H., 729 Seventh Ave., New York City.
 Bernstein, Elias, Etude, 5406 Third Ave., Brooklyn, N. Y.
 Bimberg, B. K., Standard, 90th St. & B'way, N. Y. City.
 Binkow, Jas. Temple, Union Hill, N. J.
 Berman, Sam, Motion Picture Exch., Times Bldg., N. Y. City.
 Bishop, Henry, Bishop, Hoboken, N. J.
 Blumenthal, Louis, 1600 Broadway, New York City.
 Brandt, Harry, Bunny, 314 Flatbush Ave., Brooklyn, N. Y.
 Brandon, J. W., Olympia, 107th & Broadway, N. Y. City.
 Brandt, William, 900 Eastern Parkway, Brooklyn, N. Y.
 Brecher, Leo, Plaza, 59th St. & Madison, Ave., N. Y. City.
 Brenan, George, Orpheum, Five Corners, Jersey City, N. J.
 Brown, H. C., Strand, 276 Fairmount Ave., Jersey City.
 Burns, Edward, Monticello, Monticello Ave., Jersey City.
 Bologimino, Lawrence, Con. Amuse. Corp., 623 Eighth Ave., N. Y. C.
 Blank, David, Evergreen, 926 Seneca Ave., B'klyn, N. Y.
 Bigall, William, Irving, 1525 Myrtle Ave., Brooklyn, N. Y.
 Binkow, A., 347 W. 55th St.
 Bannon, Anthony, 9 Ann St., Morristown, N. J.
 Bleendes, Morris, State, DeKalb & Franklin Ave., B'klyn, N. Y.
 Bock, Samuel, G., Heights, 150 Wadsworth Ave., N. Y. City.
 Borten, Samuel, New Albany, 281 Albany Ave., B'klyn, N. Y.
 Bradbury, J. Alton, Olympia, 107th St. & Broadway, N. Y. City.
 Breiman, Samuel, Lucky Star, 79 First Ave., N. Y. City.
 Brill, Sol, 1540 Broadway, N. Y. City.
 Britvar, Hyman, H., West End, 5128 New Utrecht, B'klyn, N. Y.
 Bush, A., Electra, 7418 Third Ave., B'klyn, N. Y.
 Brown, Maurice, Electra, 1160 Broadway, B'klyn N. Y.
 Carey, John W., Harbor, Mariners Harbor, S. I.
 Cohen, Lester, Arcade, B'way & 65th St., New York City.
 Coleman, Sol, Regent, 86 Main St., East Orange, N. J.
 Cohen, Sydney, 1482 Broadway, New York City.
 Calderone, S., Strand, Hempstead, L. I.
 Chetkin, M. M., 587 Monro St., B'klyn, N. Y.
 Christy, Mathew, N., Hamilton, Yonkers, N. Y.
 Corn. A. J., Bayside, Bayside, L. I.
 Craft, Lloyd, L., Playhouse, Cedarhurst, L. I.
 Cranides, Charles.
 Crystal, S., Fulton, Union Hill, N. J.
 Doniger, Harry, W.
 Edelherzt, D., 31 East 27th St., New York City.
 Eisenstadt, A. H., New Atlantic, 205 Flatbush Ave., Brooklyn, N. Y.
 Elpern, J. E., Crescent, 1175 Boston road, Bronx, N. Y.
 Ebenstein, H. R., 25 West 43rd St., N. Y. City.
 Eccleston, Wm. D., Bayshore, L. I.
 Edenbaum, Geo. D., 905 Foster Ave., B'klyn, N. Y.
 Fabian, Abraham, 759 Seventh Ave., New York City.
 Falkner, F. W., 117 W. 46th St., New York City.
 Falter, Edward, Webster, 400 E. 167th St., N. Y. City.
 Fink, Louis, Select, 1671 Pitkin Ave., Brooklyn, N. Y.
 Friedman, M., New Strand, 71 E. Broadway, N. Y. City.
 Friedlander, A., Garden, 4601 New Utrecht Ave., B'klyn.
 Forma, Benj., Windsor, 412 Grand St., New York City.
 Fanchi, A., 623 Eighth Ave., New York City.
 Fox, William, W. 55th St., New York City.
 Ferber, Barney, Ferber's, Lakewood, N. J.
 Finger, Joseph, Eastside Beauty, 235 Ave. A., N. Y. City.
 Flum, A., Grand Opera House, 265 Eighth Ave., N. Y. City.
 Frankenthal, A., DeKalb, 1155 DeKalb Ave., B'klyn, N. Y.
 Gainsboro, Hy., 1545 Broadway, New York City.
 Geller, Louis, 86th St. Wintergarden, 160 E. 86th St., N. Y. City.
 Glynne, M., Astoria, Steinway & Grand Aves., Astoria.
 Gold, Max, Lyric Theatre, 213 Main St., Paterson, N. J.
 Goldreyer, Chas., Concourse, 207 E. Fordham Rd., Bronx.
 Goodman, Morris, 1420 Carroll St., Brooklyn, N. Y.
 Grobe Bernard, U. S., Webster Ave. & 195th St., N. Y. C.
 Goldschein, H., Evergreen, 926 Seneca Ave., B'klyn, N. Y.
 Ginsburg, Morris, King's, 4048 Third Ave., N. Y. City.
 Gladstone, Samuel, Metropolitan, 168 Manhattan Ave., B'klyn, N. Y.
 Gold, Louis, H., City 106 Second St., Passaic, N. J.
 Goldberg, A. S., Atlantic Garden, 50 Bowery, N. Y. City.
 Goldberg, Jacob, Park, Rockaway Park, L. I.
 Gordon, Ellis, Venice, 209 Park Row, N. Y. City.
 Greenberg, Max, Lewis, 5 Lewis Ave., B'klyn, N. Y.
 Greenfield, Leon, Eden, 201 Atlantic Ave., B'klyn, N. Y.
 Haring, Chas. F., 1658 Broadway, New York City.
 Haring, Henry, 1658 Broadway, New York City.
 Harris, M. D., Palace Garden, Passaic, N. J.
 Harstn, Al, 137 W. 110th St., New York City.
 Hecht, H. K., Garden, Passaic, N. J.
 Hennessey, D. J., 29 Melrose Ave., East Orange, N. J.
 Hirschthal, Michael, American, Main St., Freeport, L. I.
 Holly, John, New Meriden, Astoria, L. I.
 Hatten, Joseph, Marcy, Marcy Ave., Brooklyn, N. Y.
 Harris, Harry A., B lue Bird, Amst. Ave. & 147th St., N. Y. City.
 Hirsch, J. Arthur, Harlem Grand, 119 East 125th St., N. Y. City.
 Hays, Walter, 407 roquis Bldg., Buffalo, N. Y.
 Jenell, J., Concord, 3208 Fulton St., B'klyn, N. Y.
 Juitkovitz, A., Far Rockaway, L. I.
 Jame, Abraham, B ronx Plaza, 2408 Washington Ave., N. Y. City.
 Jame, Jos., Bronx Plaza, 2408 Washington Ave., N. Y. City.



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Kizerstein, D., Strand, 511 Broadway, Bayonne, N. J.

Knebel, Benjamin, Valentine, Valentine Ave. & Fordham Road, New York City.

Keeney, Frank, Keeney's Brooklyn, Livingston St., Brooklyn, N. Y.

Kridel, M. H., 869 S. 15th St., Newark, N. J.

Katz, Max. I., Acme, 56 E. 14th St., N. Y. City.

Kleinfield, Lyric, Summit, N. J.

Kutinsky, Morris, Academy of Music, York & Gregory St., Jersey City, N. J.

Landau, W. A., Heights, 150 Wadsworth Ave., N. Y. City.

Lederer, Otto, Colonial, B'way & Chauncey St., B'klyn.

Levey Bros., 189 Montague St., Brooklyn, N. Y.

Loew, Marcus, 1493 Broadway, New York City.

Leselbaum, Samuel, Stadium, 102 Chester St., B'klyn.

Leventhal, M., 375 Stone Ave., Brooklyn, N. Y.

Levine, Chas., Court, Smith & 3rd St., B'klyn, N. Y.

Lewine, Max, Coleseum, 4th Ave. & 52nd St., B'klyn, N. Y.

Manheimer, John, Park, 4322 5th Ave., Brooklyn, N. Y.

Moroso, S. A., Globe, 2184 3rd Ave., New York City.

Moses, Chas., Liberty, 70 Beach St., Stapleton, L. I.

Moss, B. S., 1564 Broadway, New York City.

Muller, Oscar, Oxford, 552 State St., Brooklyn, N. Y.

Moita, Manuel, 215 Montague St., Brooklyn, N. Y.

Mertens, F. H., Danforth, 142 Danforth Ave., Jersey City.

Mausert, G. E., Rialto, 268 Fulton St., Jamaica, L. I.

Mangini, Chas., Consolidated Amus., 623 Eighth Ave., N. Y. City.

Manheimer, S. S., 304 East Broadway, N. Y. City.

Mayer, Herman, Electra, 7418 Third Ave., B'klyn, N. Y.

Miller, Isaac, Capitol, Saratoga Ave. & Dean St., B'klyn, N. Y.

Miller, Max, Manhattan-Nassau, 1065 Manhattan Ave., B'klyn, N. Y.

Muller, Herbert, Garden, Richmond Hill, L. I.

Mumbrauer, Henry C., Parkwest, 103 West 99th St., N. Y. City.

Nussbaum, A., Colonial, Summer & Bloomfield Aves., Newark, N. J.

Naughton, Michael, Yorkville Casino, 210 East 86th St., N. Y. City.

Needle, Morris, Lyric, 172 West 23rd St., N. Y. City.

Nelson, L., Plaza, 246 Broadway, B'klyn, N. Y.

O'Reilly, Chas., 708 Times Bldg., N. Y. City.

Ochs, Lee A., Cestello, 23 Ft. Washington Ave., N. Y. City.

Peysler, Samuel, 2094 Richmond Terrace, Port Richmond, S. I.

Pear, Max, Avon, 289 Ninth St., B'klyn, N. Y.

Pollak, Herman, Arion, Middle Village, L. I.

Rachmil, Hyman, Supreme, 530 Livonia Ave., B'klyn, N. Y.

Rapp, Arthur, Montauk, Bath & 20th Aves., B'klyn, N. Y.

Riley, R. E., 599 9th Ave., Astoria, L. I.

Rhoneheimer, Samuel, Normandy, 1927 Fulton St., B'klyn.

Robinson, Harry DeG., Monticello, Jersey City, N. J.

Rosenblatt, Leon, Star, 503 Richmond Ter., New Brighton.

Rosenthal, Louis, 1482 Broadway, New York City.

Rossasey, B., Manor, Willard & Jamaica Aves., Woodhaven, L. I.

Rosenson, Philip, Garden, 740 Manhattan Ave., Brooklyn.

Raives, S., Acme, 56 E. 14th St., N. Y. City.

Rinzler, Samuel, Stone, 389 Stone Ave., B'klyn, N. Y.

Robinson, Harry De, Monticello, Jersey City, N. J.

Rosenzweig, David, 208 Pulaski St., B'klyn, N. Y.

Sanders, R., Marathon, 188 Prospect Park West, B'klyn.

Saphier, Sol. J., Empress, 544 W. 181st St., New York City.

Schneider, Louis, 31 2nd Ave., New York City.

Schwartz, A. H., Linden, 815 Flatbush Ave., Brooklyn.

Schwartz, Jack, New 14th St., 235 E. 14th St., N. Y. City.

Schwartz, Samuel, Oxford, 552 State St., Brooklyn, N. Y.

Seider, Jos., 727 Seventh Ave., New York City.

Shapiro, Harry, 158 Adelphi St., Brooklyn, N. Y.

Steiber, Chas., New 14th St., 235 E. 14th St., N. Y. City.

Sobelson, S., Empire, Rahway, N. J.

Sheer, Samuel, Palace, Corona, L. I.

Silverman, M., Windsor, 412 Grand St., New York City.

Sonin, Sam, Lincoln, 1519 Bedford Ave., Brooklyn, N. Y.

Stern, Joseph, City, 125 N. 7th St., Newark, N. J.

Spiegel, Max, Strand, 1579 Broadway, New York City.

Salkin, William, Eagle, 1852 Third Ave., N. Y. C.

Schoenbach, Herman, New 125th St., 165 E. 125 St., N. Y. C.

Schorf, Wm. F., Crystal Hall, 48 E. 14th St., N. Y. C.

Schwartz, Chas., Oxford, 552 State St., B'klyn, N. Y.

Schwartz, Morris D., Garden, Richmond Hill, L. I.

Selikoff, David, New, Hammels Station, Rockaway Beach, L. I.

Shahan, Morris, Irving, 1525 Myrtle Ave., B'klyn, N. Y.

Sherman, Benj., Stadium, 119th St., & 3rd Ave., N. Y. City.

Singer, Louis, Peekskill, Peekskill, N. Y.

Small, Wm., 215 Montague St., B'klyn, N. Y.

Snaper, David, Strand, New Brunswick, N. J.

Spiro, Max, Palace, 133 Essex St., N. Y. C.

Steinman, Jack H., Cosmo, 170 E. 116th St., N. Y. C.

Suozzo, Chas., Arcade, Astoria, L. I.

Suchman, Henry, 600 West 165th St., N. Y. C.

Super, David, Broadway Lyceum, 837 Broadway, B'klyn, N. Y.

Traub, H., Olympic, 342 Adams St., Brooklyn, N. Y.

Tamler, H., Colonial, 7415 Third Ave., B'klyn, N. Y.

Traub, Louis, American Movies, 238 E. 3rd St., N. Y. C.

Unperfelf, J. E., Lyceum, Nyack, N. Y.

Unger, Jacob, Crescent, 1175 Boston Road, N. Y. C.

Wellenbrinck, H. H., Mt. Clair, Mt. Clair, N. J.

Weinstock, David, City Hall, 31 Park Row, N. Y. City.

Wilson, Fred, 727 Seventh Ave., New York City.

Wolf, Abram, Adelphi, 2409 Broadway, New York City.

Weiss, Meyer, Meeker, 186 Meeker St., B'klyn, N. Y.

Walsh, M. J., Strand, 53 So. Broadway, Yonkers, N. Y.

Weinberg, Alex., Playhouse, Mt. Vernon, N. Y.

Weinberg, Leopold, 854 54th St., B'klyn, N. Y.

Weinberg, Samuel, St. Marks, 132 Second Ave., N. Y. C.

Weingarten, H., Parthenon, 329 Wyckoff Ave., B'klyn, N. Y.

Weltner, Sigmund, Stadium, 102 Chester St., B'klyn, N. Y.

Whitestone, Irving, Palace, Huntington, L. I.

Young, W. W., The Playhouse, Ridgewood, N. J.

Yafa, Harmon, Majestic, 1493 St. Nicholas Ave., N. Y. C.

Yoost, William, Amphion, 614 Ninth Ave., N. Y. C.

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Bates, R. M., Cammock Watts Bldg., Huntington, W. Va.
Beall, Frederick E., 1335 N. Gilmore St., Baltimore, Md.
Breitman, Joseph J., 117 W. 63rd St., N. Y. City.
Braun, Wm. T., 189 W. Madison St., Chicago, Ill.
Broadhurst, John, Meigs Bldg., Lawrence, Mass.
Brok & Sackheim, 26 Court St., Brooklyn, N. Y.
Carlson, Arthur G., 226 Henry St., Brooklyn, N. Y.
Cassidy, S. W., Old Herkimer Bank Bldg., Herkimer, N. Y.
Cavanaugh & Baer, 2725 Prospect Ave., Cleveland, Ohio.
Clark, C. W., Savings Bank Bldg., Cortlandt, N. Y.
Clark, Harlan M., 3115 Mapledale St., Cleveland, Ohio.
Colton, Bond & Knecht, Houseman Bldg., Grand Rapids, Mich.
Cook, Harold J., Dun Bldg., Buffalo, N. Y.
Crane, C. Howard, Detroit, Mich.
De Hart, John, 1039 Fox St., N. Y. City.
Discoerman, E. W., People's Trust Bldg., Binghamton, N. Y.
Dempwolf, J. A., Casset Bldg., York, Pa.
Deserty, Alex., 110 W. 34th St., N. Y. City.
Deutsch, M., 50 Church St., N. Y. City.
De Kosa, Eugene, 110 W. 40th St., N. Y. City.
Eads, E. H., Chickasha, Okla.
Ebersohn, John, 212 E. Superior St., Chicago, Ill.
Eisendrath, Simeon B., 500 5th Ave., N. Y. City.
Elliott, Fred, Chamber of Commerce, Columbus, O.
Farber, Abraham, 1746 Pitkin Ave., Brooklyn, N. Y.
Finkel, Maurice H., 333 Majestic Bldg., Detroit, Mich.
Fisher, Fred W., 1240 Harden St., Hoboken, N. J.
Fridstein & Co., 111 W. Washington St., Chicago, Ill.
Frye, E. G., McBain Bldg., Roanoke, Va.
Fugard & Knapp, 64 E. Van Buren St., Chicago, Ill.
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Gerhardt, Paul, 64 W. Randolph St., Chicago, Ill.
Germa, Howard, Schwind Bldg., Dayton, Ohio.
Goldberg, Carl I., 347 Broadway, Bayonne, N. J.
Greene, Giles P., Endicott, N. Y.
Harman, John B., 48 N. Queen St., Lancaster, Pa.
Haug & Sons, Carl, Little Falls, N. Y.
Haskill, Harry M., Elmira, N. Y.
Hennon & Boyle, 409 Fuller Bldg., Philadelphia, Pa.
Hill, Wm. D., Ulmer Bldg., Pottsville, Pa.
Hoffman Co., Wm., 166 Columbia St., West New Brighton, S. I., N. Y.
Hoffman Henon Co., Finance Bldg., Phila., Pa.
Horn Sons, E. C., 1476 Broadway, N. Y. City.
Houghton, E. W., Lumber Exchange Bldg., Seattle, Wash.
Howard, E. A., Bastable Bldg., Syracuse, N. Y.
Hradilek, Henry, Park Bldg., Cleveland, Ohio.
Hyde, Robt. M., 8 S. Dearborn St., Chicago, Ill.
Jamison & Katsaris, Home Savings Bldg., Youngstown, Ohio.
Janowitz, A. F., 323 Parmenter Bldg., Cleveland, Ohio.
Johnson, Emil, Fayette Title Bldg., Uniontown, Pa.
Kees & Colburn, 246 Plymouth Bldg., Minneapolis, Minn.
Kelster, George, 56 W. 45th St., N. Y. City.
Kennyler & Stiegmeyer, Title Guaranty Bldg., St. Louis, Mo.
Kinsila, E. B., 39 W. 27th St., N. Y. City.
Kohner & Seeler, 1402 Kresge Bldg., Detroit, Mich.
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Lansburgh, P. A., San Francisco, Cal.
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Latenser & Sons, John, 630 Bee Bldg., Omaha, Neb.
Lee, Wm. H., 32 S. 17th St., Phila., Pa.
Lehman, W. E., 738 Broad St., Newark, N. J.
Leibert, H. T., 47 Mack Bldg., Milwaukee, Wis.
Lempert, Leon & Son, Cutler Bldg., Rochester, N. Y.
Lembke, Charles F., 304 N. Morgan St., Valparaiso, Ind.
Le Quornik, Salvati, 367 Fulton St., Brooklyn, N. Y.
Levy, David, 116 Real Estate Trust Bldg., Phila., Pa.
Lewis, I. M., 503 Congress Bldg., Detroit, Mich.
Link & Haire, Helena, Mont.
Lubroth & Lubroth, 64 Court St., Brooklyn, N. Y.
Luzius, P. H., 419 Erie Bldg., Cleveland, Ohio.
Margon, Irving, 355 E. 149th St., N. Y. City.
Markley, R. R., 418 Market St., Harrisburg, Pa.
Marshall & Fox, Chicago, Ill.
McDowell, J. Harold, Insurance Bldg., Glens Falls, N. Y.
Meador, Herman Lee, 2 W. 33d St., N. Y. City.
Meanor & Handloser, Robson Pritchard Bldg., Huntington, W. Va.
Meyer, J. H., City Hall, Wapakonetta, Ohio.
Millard, J., Hutchinson Bldg., Altoona, Pa.
Miller, James, 505 Erie Bldg., Cleveland Ohio.
Mitchell & Gredig, 108 Spring St., Johnson City, Tenn.
Moore & Landsidel, 148th St. & 3rd Ave., N. Y. City.
Moss, T. H. & Co., Rochester, Minn.
Mowell & Rand, 50 Bromfield St., Boston, Mass.
Newhouse, Henry L., 4630 Prairie Ave., Chicago, Ill.
Nirdinger, M., Empire Bldg., Pittsburgh, Pa.
Osterhage, Louis H., Citizen's Trust Bldg., Vincennes, Ind.
Overdorf, W. H., 23 Long St., Du Bois, Pa.
Owens, H. W., Xenia, Ohio.
Pember & Campaigne, 24 James St., Albany, N. Y.
Phillips, J. H., 681 Fifth Ave., New York City.
Polcyn, W., 3231 W. 62nd St., Chicago, Ill.
Post & Sons, Geo. B., 101 Park Ave., N. Y. City.
Porter, E. B., 6170 Plymouth Ave., St. Louis, Mo.
Preacher, G. L. & Co., Augusta, Ga.
Pridmore, J. L. O., 38 S. Dearborn St., Chicago, Ill.
Priteca, P. E., Seattle, Wash.
Rapp, C. W. & Geo. L., 190 N. State St., Chicago, Ill.
Rasmussen, Robert T., 999 Bergen St., Brooklyn, N. Y.
Reilly & Hall, 405 Lexington Ave., N. Y. City.
Reimer, H. E., Kibby Bldg., Marshalltown, Iowa.
Rossello, Peter R., 407 Congress Bldg., Detroit, Mich.
Sandblum, C. A., 19 West 45th St., N. Y. City.
Seeburger & Rabenold, 1524 Chestnut St., Phila., Pa.
Shampan & Shampan, 50 Court St., Brooklyn, N. Y.
Shiveley, Richard J., Trenton, N. J.
Short, R. Thos., 370 Maxon St., Brooklyn, N. Y.
Simonson, Otto G., Maryland Casualty Bldg., Baltimore, Md.
Sleight, Albert E., Romaine Bldg., Paterson, N. J.
Smith & May, Calvert Bldg., Baltimore, Md.
Span, Henry, 52 West Chippewa St., Buffalo, N. Y.
Sparklin & Zink, Munsey Bldg., Baltimore, Md.
Spigel, B. B., 112 Main St., Norfolk, Va.
Swasey, Wm. A., 1819 Broadway, N. Y. City.
Temple, H. R., 304 Lincoln Bldg., Champaign, Ill.
Tocha, Anton, 1064 Milwaukee Ave., Chicago, Ill.

Toltz, King & Day, Pioneer Bldg., St. Paul, Minn.
 Vivaritas, P. A., 110 Fourth St., Union Hill, N. J.
 Vonnegut, Bohn & Mueller, State Life Bldg., Indianapolis, Ind.
 Vreeland, Jr., J. J., 16 W. Blackwell St., Dover, N. J.
 Webb, G. B., 1358 Broadway, N. Y. City.
 Wendell, H. E. Ocean City, N. J.
 Wentworth, F. W., 140 Market St., Paterson, N. J.
 Whitney & Williams, 122 S. Michigan Ave., Chicago, Ill.
 Winters, Wm. C., 106 Van Sicken Ave., Brooklyn, N. Y.
 Wilson, E. Allen, 1208 Chestnut St., Phila., Pa.
 Wiseman, Harrison G., 507 Fifth Ave., N. Y. City.
 Zink, Jno. J., 700 10th St., N. W., Washington, D. C.

Balloons, Toy Advertising

Barr Rubber Products Co., Lorain, Ohio.
 Brazel Novelty Mfg. Co., 1700 Ella St., Cincinnati, Ohio.
 Faultless Rubber Co., Ashland, Ohio.
 Howe Baumann Balloon Co., 187 Murray St., Newark, N. J.
 Maple City Rubber Co., Norwalk, Ohio.
 Mohican Rubber Co., Norwalk, Ohio.
 Mohican Rubber Co., 250 Miller St., Ashland, Ohio.
 Novelty Rubber Sales Co., Akron, Ohio.
 Reed Rubber Co., 1156 Dorr St., Toledo, Ohio.
 Shure Co., N., Madison & Franklin Sts., Chicago, Ill.

Advertising Novelties

The Weshner-Davidson Agency, 117 W. 46th St., N. Y. City.

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Arkay Display Service, 409 Film Exchange Bldg., Cleveland, Ohio.
 Chicago Flag & Decorating Co., 1345 S. Wabash Ave., Chicago, Ill.
 Eagle Regalia Co., 115 Nassau St., N. Y. City.
 Enkeboll Art Co., Omaha, Neb.
 Hayden & Co., Inc., 106 Broadway, Brooklyn, N. Y.
 Hennegan & Co., 311 Genesee St., Cincinnati, Ohio.
 Humphreys Co., D. C., 909 Filbert St., Philadelphia, Pa.
 Markendorff, S., 159 W. 23d St., N. Y. City.
 National Poster Co., 518 Mallers Bldg., Chicago, Ill.
 Playhouse Advertising Co., 49th St. & 7th Ave., N. Y. City.
 Sampler Adv. Co., 1600 Broadway, N. Y. City.
 United Decorating Co., 421 Washington St., Hoboken, N. J.

Bells and Buzzers

Ansonia Electric Co., Ansonia, Conn.
 Automatic Appliance Co., 162 Columbus Ave., Boston, Mass.
 Bryant Mfg. Co., 456 W. Ontario St., Chicago, Ill.
 Edwards & Co., 140th & Exterior Sts., N. Y. City.
 Ericson Mfg. Co., Buffalo, N. Y.
 Holtzer-Cabot Co., 125 Armory St., Boston, Mass.
 Keil & Son, Francis, 401 E. 163d St., N. Y. City.
 Manhattan Electrical Supply Co., 17 Park Pl., N. Y. City.
 Ostrander & Co., W. R., 371 Broadway, N. Y. City.
 Partrick & Wilkins Co., 51 N. 7th St., Philadelphia, Pa.
 Stanley & Patterson, 23 Murray St., N. Y. City.
 Stuart-Howland Co., Boston, Mass.
 Western Electric Co., 195 Broadway, N. Y. City.

Billboards

Aultman, Inc., St. Paul, Minn.
 Birch, F. H., Co., The, Boston, Mass.
 Bond Outdoor Adv. Co., The, Toledo, Ohio.
 Cook Sign Co., Fargo, S. D.
 Cusack Co., Thos., Chicago, Ill.
 Donnelly Adv., Boston (11), Mass.
 Funk-Waltman Co., Lancaster, Pa.
 Gantner Co., H. W., Columbus, Ohio.

Hessler, Inc., Wilmington, Del.
 Interstate Adv. Service, Omaha, Neb.
 Johnstown Poster Adv. Co., Johnstown, Pa.
 Gude Co., The, O. J., 550 W. 57th St., N. Y. City.
 Kimball System, The, Lowell, Mass.
 Maxwell Co., R. C., The, Trenton, N. J.
 Munn Sign & Adv. Co., Atlanta, Ga.
 Myers-Leiber Adv. Service, Phoenix, Ariz.
 Reichard, R. W., Allentown, Pa.
 Rich Poster Adv. Co., St. Clair, Mich.
 Rogers Co., George W., 205 Michigan Ave., Jackson, Mich.
 Rosenthal Sign Co., Cleveland, Ohio.
 Shean Adv. Co., Springfield, Mass.
 St. Louis Poster Adv. Co., 2920 Olive St., St. Louis, Mo.
 United Advertising Corp., New Haven, Conn.
 United Adv. Corp., Newark, N. J.
 United Advertising Corp., 1 W. 34th St., N. Y. City.
 United Adv. Co., 2021 Terry St., Fort Worth, Tex.
 Western Display Co., St. Paul, Minn.

Booths, Projection

A. G. Mfg. Co., Seattle, Wash.
 Anchor Corrugating Construction Co., 140 Washington St., N. Y. City.
 Atlas Metal Works, 2601 Alamo St., Dallas, Tex.
 Edwards Mfg. Co., 724 Eggleston Ave., Cincinnati, Ohio.
 Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo.
 Fulton Co., E. E., 3208 Carroll Ave., Chicago.
 Goldberg Bros., 1431 Lawrence St., Denver, Col.
 Harry Steel Co., O. K., 2333 Papin Ave., St. Louis, Mo.
 Howells Cine Equipment Co., 740 7th Ave., N. Y. City.
 J. M.—See Johns-Manville Co.
 Johns-Manville Co., H. W., Madison Ave. & 41st St., N. Y. City.
 Keasbey & Mattison Co., Dept. N, Ambler, Pa.
 "Century."
 Langs'low Co., H. R., 232 Jay St., Rochester, N. Y.
 Leland Theater Supply Co., 97 State St., Montpelier, Vt.
 McAuley Mfg. Co., J. E., 32 N. Jefferson St., Chicago, Ill.
 Menger, Ring & Weinstein, 304 W. 42d St., N. Y. City.
 Milwaukee Corrugating Co., 36th & Burnham St., Milwaukee, Wis.
 Moesch-Edwards Corrugating Co., Covington, Ky.
 Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio.
 O. K. Metal Box Co., 209 Greenwich St., N. Y. City.
 Pruden Co., C. D. Warner & Dock Sts., Baltimore, Md.
 Rialto Theater Supply Co., Minneapolis, Minn.
 Riverside Mfg. Co., 162 Riverside Ave., Newark, N. J.
 S. & S. Film & Supply Co., 414 Penn Ave., Pittsburgh, Pa.
 Sharlow Bros. Co., 442 W. 42d St., N. Y. City.
 Souther Iron Co., E. E., 2206 N Second St., St. Louis, Mo.
 Standard Iron & Wire Works, Chattanooga, Tenn.
 Steel Roofing & Stamping Works, 506 S. W. Second St., Des Moines, Iowa.
 Williams, Browne & Earle, Inc., 918 Chestnut St., Philadelphia, Pa.

Booths, Ticket

Decorators' Supply Co., Archer Ave., Chicago, Ill.
 Flour City Orn. Iron Co., Minneapolis, Minn.
 Markendorff, S., 159 W. 23d St., N. Y. City.
 Menger, Ring & Weinstein, 306 W. 42d St., N. Y. City.
 Stanley Frame Co., 729 7th Ave., N. Y. City.
 National Plastic Relief Co., 416 Elm St., Cincinnati, Ohio.

Brokers, Theater

Elvin, R. C., 852 Plymouth Bldg., Minneapolis, Minn.
 Krawitz, M. M., 1735 Welton St., Denver, Col.
 Kriger & Aarons, 1482 Broadway, N. Y. City.

Motion Picture Adv. Co., 261 N. 12th St., Philadelphia, Pa.
 Theater Sales Co., 414 S. 13th St., Omaha, Neb.
 Theater Service Co., 341 Loeb Arcade, Minneapolis, Minn.
 Theater Trading Exchange, 67 Church St., Boston, Mass.
 United Theater Exchange, Pacific Bldg., San Francisco, Cal.

Brushes, Dynamo, Generator, Motor

American Carbon & Battery Co., E. St. Louis, Ill.
 Barkelew Electrical Mfg. Co., Middletown, Ohio.
 Baylis Co., Bloomfield, N. J.
 Becker Bros., 25 N. Jefferson St., Chicago, Ill.
 Corliss Carbon Co., Bradford, Pa.
 Crown Woven Wire Brush Co., Salem, Mass.
 Dixon Crucible Co., Joseph, Wayne & Monmouth Sts., Jersey City, N. J.
 Drew Electric & Mfg. Co., Indianapolis, Ind.
 Eureka Co., North East, Pa.
 General Electric Co., Schenectady, N. Y.
 Goldmark Co., James, 83 Warren St., New York, N. Y.
 Hart & Co., Fostoria, Ohio.
 Holmes Febré Graphite Co., (Germantown) Philadelphia, Pa.
 Le Valley Vitae Carbon Brush Co., 521 W. 23d St., N. Y. City.
 Morganite Brush Co., Inc., 519 W. 38th St., N. Y. City.
 National Carbon Co., Madison Ave., N. W., & 117th St., Cleveland, Ohio.
 Nungesser Carbon & Battery Co., 27 King St., Cleveland, Ohio.
 Ohio Electric Specialty Mfg. Co., Troy, Ohio.
 Perfection Supply Co., 98 Park Pl., N. Y. City.
 Philadelphia Electric & Mfg. Co., 2011 Market St., Philadelphia, Pa.
 Salem Electric Supply Co., Salem, Mass.
 Speer Carbon Co., St. Mary's, Pa.
 Stafford Co., N., 67 Fulton St., N. Y. City.
 Thompson-Bonney Co., 45 York St., Brooklyn, N. Y.
 United States Graphite Co., 1430 Holland Ave., Saginaw, Mich.
 Walsh Co., J. F., Pittsfield, Mass.
 Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa.

Buckets—Fire

Atlantic Stamping Co., Rochester, N. Y.
 Clay, John H., 1320 Ridge Ave., Philadelphia, Pa.
 Cordley & Hayes, 7 Leonard St., N. Y. City.
 Foamite Firefoam Co., 200 5th Ave., N. Y. City.
 Geuder, Paeschke & Frey Co., St. Paul Ave. & 15th St., Milwaukee, Wis.
 Gutta Percha & Rubber Mfg. Co., 126 Duane St., N. Y. City.
 Hayward & Co., S. F., 250 W. 54th St., N. Y. City.
 Lisk Mfg. Co., Canandaigua, N. Y.
 Wilson & Co., F. Cortez, 323 W. Lake St., Chicago, Ill.

Burlap, Wall

Cott-a-lap Co., Somerville, N. J.
 Du Pont de Nemours Powder Co., E. I., Wilmington, Del.
 Holliston Mills, Norwood, Mass.
 Richter Mfg. Co., Tenafly, N. J.
 Wemple Co., J. C., 35 E. 20th St., N. Y. City.
 Wiggins Sons Co., H. B., Bloomfield, N. J.

Cabinets, Safety Reel

A. G. Mfg. Co., Seattle, Wash.
 American Film Safe Co., 604 W. Pratt St., Baltimore, Md.
 Columbia Metal Box Co., 226 E. 144th St., N. Y. City.
 Darby & Sons Co., Edward, 233 Arch St., Philadelphia, Pa., "Pen-Dar."
 Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo.
 Fulton, E. E., 3208 Carroll Ave., Chicago, Ill.
 Peterson Co., C. J., 723 Fulton St., Chicago, Ill.
 Sharlow Bros. Co., 442 W. 42d St., N. Y. City.
 Teco Products Mfg. Co., Minneapolis, Minn.
 Williams, Brown & Earle, Inc., 918 Chestnut St., Philadelphia, Pa.

Carbons, Arc Lamp

Continental Drug & Chemical Works, 371 Wythe Ave., N. Y. City.
 Menkes Electric Co., J., 853 B'way, N. Y. City.
 National Carbon Co., Madison Ave., N. W. & W. 117th St., Cleveland, Ohio, "Silvertip."
 Reisinger, Hugo, 11 Broadway, N. Y. City.
 Speer Carbon Co., St. Mary's, Pa.
 Swaab & Son, Lewis M., 1327 Vine St., Philadelphia, Pa.

Carpet, Theater

Baker-Lockwood Mfg. Co., Kansas City, Mo.
 Bridgeport Coach Lace Co., 813 Wood Ave., Bridgeport, Conn.
 Cochran Mfg. Co., East Dedham, Mass.
 Dobson, John & James, 809 Chestnut St., Philadelphia, Pa.
 Hirst-Roger Co., Philadelphia, Pa.
 Mantell & Taylor, Detroit, Mich.
 Midland Fabrics Co., 228 W. 58th St., New York, N. Y.
 Poulsch & Co., Charles W., 133 Fifth Ave., New York, N. Y.
 Schofield, Mason & Co., Fairhill, Reese & Cumberland Sts., Philadelphia, Pa.
 Sloane, W. & J., 575 Fifth Ave., New York, N. Y.
 Strong Textile Co., 245 W. 55th St., New York, N. Y.

Ceiling, Metallic

Acme Sheet Metal Co., Martins Ferry, Ohio.
 Badger Steel Roofing & Corrugating Co., 214 S. Second St., La Crosse, Wis.
 Berger Mfg. Co., 11th & Belden Ave., Canton, Ohio.
 Boston Metal Ceiling & Mfg. Co., 514 Atlantic Ave., Boston, Mass.
 Brier Hill Steel Co., 521-23 W. 23d St., N. Y. City.
 Brooklyn Metal Ceiling Co., 287 Greene Ave., Brooklyn, N. Y.
 Burton Co., W. J., 164 W. Larned St., Detroit, Mich.
 Canton Art Metal Co., Canton, Ohio.
 Canton Metal Ceiling Co., 1957 Harrison Ave., Canton, Ohio.
 Chattanooga Iron & Wire Works, Chattanooga, Tenn.
 Downman-Dozler Mfg. Co., 20 Trinity Ave., Atlanta, Ga.
 Duluth Corrugating & Roofing Co., Duluth, Minn.
 Edwards Mfg. Co., 724 Eggleston Ave., Cincinnati, Ohio.
 Eller Mfg. Co., Canton, Ohio.
 Foster Sheet Metal Co., Tenth & Carpenter Sts., Springfield, Ill.
 Friedley-Voshardt Co., 725 S. Halsted St., Chicago, Ill.
 Hopson & Co., W. C., Grand Rapids, Mich.
 Indianapolis Corrugating Co., Indianapolis, Ind.
 Kanneberg Roofing & Ceiling Co., Canton, Ohio.
 Keigley Metal Ceiling & Mfg. Co., Keystone Bank Bldg., Pittsburgh, Pa.
 Kinnear & Gager Mfg. Co., Mt. Vernon Ave. & Sixth St., Columbus, Ohio.
 Klauer Mfg. Co., Dubuque, Iowa.
 Mesker & Co., Geo. L. Evansville, Ind.
 Milwaukee Corrugating Co., 36th Ave. & Burnham St., Milwaukee, Wis.
 Miner & Peck Mfg. Co., New Haven, Conn.
 National Cornice & Ceiling Co., Cleveland, Ohio.
 New York Metal Ceiling Co., 537 W. 24th St., N. Y. City.
 Penn Metal Co., 201 Devonshire St., Boston, Mass.
 Penn Metal Ceiling & Roofing Co., 23d & Hamilton Sts., Philadelphia, Pa.
 Porter Iron Roofing & Corrugating Co., 418 Culvert St., Cincinnati, Ohio.
 Schoedinger, F. O., Columbus, Ohio.
 Scott Roofing & Mfg. Co., 420 Culvert St., Cincinnati, Ohio.
 Smith & Co., J., 2755 W. 22d St., Chicago, Ill.
 Southern Iron Co., E. E., 2206 N. Second St., St. Louis, Mo.
 Tiffin Art Metal Co., Tiffin, Ohio.
 Watson Co., Inc., James H., Bradley, Ill.
 Wheeling Metal & Mfg. Co., Wheeling, W. Va.
 Whittaker-Glessner Co., Wheeling Corrugating Dept., Wheeling, W. Va.

Cement, Film

Atlas Supply Co., Manayunk, Pa.
Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill.
Berlin Aniline Works, 213 Water St., N. Y. City.
Dennis Motion Picture Supply Co., L., 232 Ottawa Ave., N. W., Grand Rapids, Mich.
Eastman Kodak Co., Rochester, N. Y.
Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo.
Exhibitors' Supply Co., 67 Church St., Boston, Mass.
Exhibitors Supply Co., Mallers Bldg., Chicago, Ill.
Fil-Trim Mfg. Co., 1964 Fulton Pl., Cleveland, Ohio.
Fulton Co., E. E., 3208 Carroll Ave., Chicago, Ill.
Golden Co., 1913 Harrison St., Chicago, Ill.
Hakilu Mfg. Co., Atlanta, Ga.
Hewes Laboratories, No. 13th and Berry Sts., Brooklyn, N. Y.
Hornbeck, Harley H., Monticello, Ind.
Howells Cine. Equipment Co., 740 7th Ave., N. Y. City.
Independent Movie Supply Co., 729 7th Ave., N. Y. City.
N. J. Chemical Co., New & Center Sts., Orange, N. J.
Porter, B. F., 729 7th Ave., N. Y. City.
Royal Flush Products Corp., 1964 Fulton Pl., Cleveland, Ohio.
Sticktite Cement Co., Turners Falls, Mass.
Van Cleef Bros., 7707 Woodlawn Ave., Chicago, Ill. "Dutch."
Weldon Film Cement Co., 301 Loeb Arcade, Minneapolis, Minn.
Williams, Brown & Earle, Inc., 918 Chestnut St., Philadelphia.

Chairs

American Seating Co., 14 E. Jackson Boulevard, Chicago, Ill.
Andrews Co., A. H., 107 S. Wabash St., Chicago, Ill.
Howells Cine Equipment Co., 740 7th Ave., N. Y. City.
Heywood Bros. & Wakefield Co., 1415 S. Michigan Ave., Chicago, Ill.
Kundtz Co., Theo., Cleveland, Ohio.
Midland Chair & Seating Co., Michigan City, Ind.
Monarch Theat. Supply Co., 228 Union Ave., Memphis, Tenn.
Motion Picture Chair Co., 823 Prospect Ave., Cleveland, Ohio.
Partridge & Sons Co., Josiah, 47 W. 34th St., N. Y. City.
Peabody School Furniture Co., N. Manchester, Ind.
Peter & Volz Co., Arlington Heights, Ill.
Readsboro Chair Co., Readsboro, Vt.
Stafford Mfg. Co., E. H., 218 S. Wabash Ave., Chicago, Ill.
Stanley Frame Co., 729 7th Ave., N. Y. City.
Steel Furniture Co., S. W., Grand Rapids, Mich.
United Seating Co., Dallas, Tex.
Wisconsin Cabinet & Panel Co., 105 W. 40th St., N. Y. City.

Chair Covers

Baldwin Bros., 16 W. 46th St., N. Y. City.
Cleveland-Akron Bag Co., 40th & Perkins Sts., Cleveland, Ohio.
Dubltx, 14 E. Jackson Boul., Chicago, Ill.
Dwyer Bros. & Co., The, Broadway Film Bldg., Cincinnati, Ohio.
Greater N. Y. Export House, N. Y. City.
Textile Specialties Co., Cincinnati, Ohio.

Cleaners, Vacuum

American Radiator Co., 816 Michigan Ave., Chicago, Ill.
Birtman Electric Co., 12 S. Clinton St., Chicago, Ill.
Bissell Motor Co., 350 Huron St., Toledo, Ohio.
Brookins Co., Euclid Ave. & 18th St., Cleveland, Ohio.
Cyclone Vacuum Cleaner Co., Bradford, Pa.
Duntley Pneumatic Sweeper Co., 82 W. Broadway, N. Y. City.

Everybodys Vacuum Cleaner Co., 58 W. 15th St., N. Y. City.
Federal Sign System Co., Chicago, Ill.
Frantz Premier Co., The, Plate & Ivanhoe Road, Cleveland, Ohio.
Gray Iron Foundry Co., Reading, Pa.
Hoover Suction Sweeper Co., New Berlin, Ohio.
Hutchinson Mfg. Co., Wilkinsburg, Pa.
Innovation Electric Co., 585 Hudson St., N. Y. City.
Invincible Vacuum Cleaner Mfg. Co., Dover, Ohio.
Leasure Vacuum Cleaner Co., Bradford, Pa.
Magic Vacuum Cleaner Co., 587 Hudson St., N. Y. City.
Menominee Electric Mfg. Co., Menominee, Mich.
Muenzer Specialty Co., 131 W. 42d St., N. Y. City.
Perfection Vacuum Cleaner Co., 25 N. Jefferson St., Chicago, Ill.
Rex Vacuum Cleaner Co., 429 Kent Ave., Brooklyn, N. Y.
Richmond Radiator Co., 1430 Broadway, N. Y. City.
Santo Electric Appliance Co., 820 Sixth Ave., N. Y. City.
Scott & Fetzer, W. 114th St., & Locust Ave., Cleveland, Ohio.
Spencer Turbine Cleaner Co., Hartford, Conn.
Sturtevant Co., B. F., Damon St., Hyde Park, Mass.
Thurman Vacuum Cleaner Co., St. Louis, Mo.
United Electric Co., Canton, Ohio.
Vacuum Cleaner Construction Co., 417 Fifth Ave., N. Y. City.

Construction, Theater

Almitall & Co., Inc., 1 Dominick St., N. Y. City.
Bader & Co., J. A., 923 Market St., Wilmington, Del.
Chapman, Paul, 1482 B'way, N. Y. City.
Elvin & Co., R. C., 852 Plymouth Bldg., Minneapolis, Minn.
Fleishman Construction Co., 531 7th Ave., N. Y. City.
Fuller Co., Geo. A., 175 5th Ave., N. Y. City.
Jardin Co., The, 507 5th Ave., N. Y. City.
Hopper & Sons, Isaac A., 15 E. 40th St., N. Y. City.
Lippe Contracting Co., 52 Vanderbilt Ave., N. Y. City.
Margolies, Edward, 19 E. 33d St., N. Y. City.
McClintic Marshall Co., Pittsburgh, Pa.
Stewart & Co., Inc., James, 30 Church St., N. Y. City.
Thompson-Starrett Co., 660 1st Ave., N. Y. City.

Converters, Electric

Bell Electric Motor Co., Garwood, N. J.
Electric Products Co., 1067 E. 152d St., Cleveland, Ohio.
Hertner Electric Co., W. 114th St., Cleveland, Ohio.
Major Equipment Co., 2518 Cullom Ave., Chicago, Ill.
Northwestern Electric Co., 412 S. Hoyne St., Chicago, Ill.
Northwestern Mfg. Co., 480 Clinton St., Milwaukee, Wis.
Wagner Electric Mfg. Co., 6400 Plymouth Ave., St. Louis, Mo.
Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.

Cooling Systems

American Blower Co., 6004 Russell St., Detroit, Mich.
Blizzard Sales Co., 1810 Commerce St., Dallas, Tex.
Monsoon Cooling System, 71 N. 6th St., Brooklyn, N. Y.
Typhoon Cooling System, 345 W. 39th St., N. Y. City.

Costumes

Arlington, Paul, 118 W. 48th St., N. Y. City.
Beck & Sons Co., Wm., 1115 Vine St., Cincinnati, Ohio.
Brooks Thea. Costume Co., 143 W. 40th St., N. Y. City.
Chicago Costume Works, 116-120 N. Franklin St., Chicago, Ill.

Chicago Theatrical Costume Co., 24 W. Washington St., Chicago, Ill.
 Chrisdie & Co., Chas., 562 7th Ave., N. Y. City.
 Eaves Costume Co., 110 W. 46th St., N. Y. City.
 Fisher, J. C., 255 S. Ninth St., Philadelphia, Pa.
 Hayden, Frank, 56 W. 45th St., N. Y. City.
 Hazel-Rene, State Lake Bldg., Chicago, Ill.
 Kampmann Costume Works, 237 S. High St., Columbus, Ohio.
 Lester, 612 State Lake Bldg., Chicago, Ill.
 Mahieu & Halaire Co., 243 W. 47th St., N. Y. City.
 Maybelle, Mlle., Inc., American Bond & Mortgage Bldg., Chicago, Ill.
 Miller-Costumier, 236 S. 11th St., Philadelphia, Pa.
 New York Costume Co., 137 N. Wabash Ave., Chicago, Ill.
 Orange Mfg. Co., 729 7th Ave., N. Y. City.
 Russell Uniform Co., 1600 B'way, N. Y. City.
 Schneider, Anderson Co., 16 W. 46th St., N. Y. City.
 Spencer, Anna, Inc., 229 West 42d St., N. Y. City.
 Tams, Arthur W., 1600 Broadway, N. Y. City.
 United Decorating Co., 421 Washington St., Hoboken, N. J.
 Van Horn & Son, 919 Walnut St., Philadelphia, Pa.

Cups, Sanitary

American Paper Goods Co., 171 Duane St., N. Y. City.
 Boston Drinking Cup Co., 1000 Wash. St., Boston, Mass.
 Individual Drinking Cup Co., 220 W. 19th St., N. Y. City.
 Knight, Allen & Clarke, 177 High St., Boston, Mass. "Tulip."
 Lily—See Public Service Cup Co.
 Public Service Cup Co., Bush Terminal, Brooklyn, N. Y. "Lily."
 Rochester Germicide Co., Rochester, N. Y.
 Royal Drinking Cup Co., 11 S. 9th St., N. Y. City.

Curtains, Fireproof

Brunton Studios, John, 226 W. 41st St., N. Y. City.
 Campha, Wm., 1540 Bway, N. Y. City.
 Grain, Amella, 819 Spring Garden, Philadelphia.
 Gebhardt, H. L., 433 W. 42d St., N. Y. City.
 Henderson-Ames Co., Kalamazoo, Mich.
 Humphreys Co., D. C., 909 Filbert St., Philadelphia, Pa.
 Johns-Manville Co., H. W., Madison Ave. & 41st St., N. Y. City. "J. M."
 Joy & Cannon, Scenic Co., St. Paul, Minn.
 Keasbey & Mattison Co., Dept. N., Ambler, Pa.
 Kuhn Studio, Louis, 293 8th Ave., N. Y. City.
 Lash Studios, Lee, Longacre Bldg., N. Y. City.
 McVickers Fireproof Curtain Co., 2437 Sheffield St., Chicago, Ill.
 Parmer Studios, Inc., 201 W. 49th St., N. Y. City.
 Sheck & Co., O., Metropolitan Theater, Cleveland, Ohio.
 Story Scenic Co., O. L., 21 Tufts St., Somerville Sta., Boston, Mass.

Decorators

Architectural Decorating Co., 1600 S. Jefferson St., Chicago, Ill.
 Architectural Woodworking Co., 3029 Chestnut St., Philadelphia, Pa.
 Baumgarten & Co., 238 E. 34th St., N. Y. City.
 Battiste, A., 68 75th St., Union Course, L. I., N. Y.
 Bazille & Partridge, 33 E. Sixth St., St. Paul, Minn.
 Bodine Spanjer Co., 1160 Chatham Court, Chicago, Ill.
 Brand & Co., Gustave A., 1428 Michigan Ave., Chicago, Ill.
 Brunton Studios, John 226 W. 41st St., N. Y. City.
 Chapman Decorative Co., 1502 Walnut St., Philadelphia, Pa.
 Decorators Supply Co., Archer Ave. & Leo St., Chicago, Ill.
 Dewar & Clinton, 435 Penn Ave., Pittsburgh, Pa.

Doty Scrimgeour Sales Co., 30 Reade St., N. Y. City.
 Duchemin, Geo. W., 37 Wainwright St., Newark, N. J.
 Enkeboll Art Co., Omaha, Neb.
 Gibelli & Co., 147 N. 62d St., Philadelphia, Pa.
 Gebhardt, H. L., 433 W. 42d St., N. Y. City.
 Herts Bros. Co., 507 Fifth Ave., N. Y. City.
 Irving & Casson, 573 Boylston St., Boston, Mass.
 Mandell Bros., Chicago, Ill.
 Marcotte & Co., L., 12 W. 36th St., N. Y. City.
 McHugh & Son, Jos. P., 3 E. 48th St., N. Y. City.
 Merg & Schwelkert, Syracuse, N. Y.
 Moorman & Co., A., St. Paul, Minn.
 Nelson Co., W. P., 614 S. Michigan Ave., Chicago, Ill.
 Parmer Studios, Inc., 201 W. 49th St., N. Y. City.
 Sloane, W. & J., Fifth Ave. & 47th St., N. Y. City.
 Smith & Co., Jos., 428 E. 23d St., N. Y. City.
 Stulen & Son, J., 101 Market St., Pittsburgh, Pa.
 Tiffany Studios, 46 W. 23d St., N. Y. City.
 United Flower & Decorating Co., 238 W. 48th St., N. Y. City.
 Voigt Co., 1743 N. 12th St., Philadelphia, Pa.
 Werring-Boehm Co., 252 First Ave., Minneapolis, Minn.
 Wright Co., Wm., 54 Fort St., Detroit, Mich.

Dimmers, Electric Light

Cutler-Hammer Mfg. Co., Milwaukee, Wis.
 Display Stage Lighting Co., Inc., 314 W. 44th St., N. Y. City.
 Major Equipment Co., 2518 Cullom Ave., Chicago, Ill.
 Newton, Chas. I., 305 W. 15th St., N. Y. City.
 Ward Leonard Electric Co., Mt. Vernon, N. Y.

Disinfectants and Sprays, Theater (See also Purifiers, Air)

Accident Cabinet Co., Kalamazoo, Mich.
 American Oil & Disinfectant Co., 196 Water St., N. Y. City.
 Arco Co., 6408 Euclid Ave., Cleveland, Ohio.
 B. G. Disinfecting Co., 316 W. 42d St., N. Y. City.
 Baum's Castorine Co., Rome, N. Y.
 Bruch & Co., F. S., 64 W. Illinois St., Chicago, Ill.
 Chamberlin Co., Pittsburgh, Pa.
 Chemical Mfg. Co., 417 S. 7th St., Minneapolis, Minn.
 Chemical Supply Co., 1565 Merwin Ave., Cleveland, Ohio.
 Cleaner Mfg. Co., 2842 Olive St., St. Louis, Mo.
 Cremolin Mfg. Co., 17 S. Main St., St. Louis, Mo.
 Continental Drug & Chemical Works, 371 Wythe Ave., Brooklyn, N. Y.
 Delaney Oil & Lubricant Co., Milwaukee, Wis.
 Dolge Co., C. B., Westport, Conn.
 Eagle Oil & Supply Co., 104 Broad St., Boston, Mass. "Eagleine."
 Egyptian Chemical Co., 255 Atlantic Ave., Boston, Mass.
 Exhibitors Supply Co., Mallery Bldg., Chicago, Ill.
 Fil-Trim Mfg. Co., 1946 Fulton Pl., Cleveland, Ohio.
 Frank Disinfecting Co., P. M., 91 Bleecker St., N. Y.
 Fulton Co., 3208 Carroll Ave., Chicago, Ill. "Fulco."
 G. G. Chemical Co., 91 Bleecker St., N. Y. City.
 Globe Disinfecting Co., 316 W. 42d St., N. Y. City.
 Golden Co., Inc., Chicago, Ill.
 Great Western Oil Co., 2855 E. 37th St., Cleveland, Ohio.
 Harral Soap Co., 136 Havemeyer St., Brooklyn, N. Y.
 Heaney Mfg. Co., 164 State St., Boston, Mass.
 Hewes Laboratories, N. 13th and Berry Sts., Brooklyn.
 Houghton & Co., E. F. 240 Somerset St., Philadelphia, Pa.
 Hydro-Pneu Disinfecting Co., 221 Me. cer St., N. Y. City.
 Hygienic Specialty Co., Greensburg, Pa.

- Indianapolis Chemical Co., 1440 Madison Ave., Indianapolis, Ind.
- International Metal Polish Co., Quill St., & Belt R. R., Indianapolis, Ind.
- Kleanal Mfg. Co., 528 W. 34th St., N. Y. City.
- Masury, Young & Co., 198 Milk St., Boston, Mass.
- Mathies Sales Co., 97 St. Paul St., Rochester, N. Y.
- Montanin Co., 81 Fulton St., N. Y. City.
- National Disinfecting Co., 306 E. 59th St., N. Y. City.
- New York Disinfecting & Exterminating Co., 1155 Broadway, N. Y. City.
- Noyes Bros. & Cutler, Sixth & Sibley Sts., St. Paul, Minn.
- Perolin Co. of America, 1090 W. 37th St., Chicago, Ill.
- Phimotas Chemical Co., 237 Front St., N. Y. City.
- Pioneer Mfg. Co., Harvard & E, 103d St., Cleveland, Ohio.
- Platt, Henry R. B., 42 Cliff St., N. Y. City.
- Preservaline Mfg. Co., 854 Lorimer St., Brooklyn, N. Y.
- Rath Mfg. Co., Hedley & Richmond Sts., Philadelphia, Pa.
- Rochester Germicide Co., Inc., Rochester, N. Y.
- Sanitas Disinfectant Co., 33 Keap St., Brooklyn, N. Y.
- Sanitation & Supply Co., 70 E. 45th St., N. Y. City.
- Soudan Specialty Mfg. Co., Milwaukee, Wis.
- Specification Soap & Oil Co., 427 W. 13th St., N. Y. City.
- Van Tilburg Oil Co., 2424 University Ave., S. E., Minneapolis, Minn.
- West Disinfecting Co., 411 5th Ave., N. Y. City.
- White Tar Co., 2 Cliff St., N. Y. City.
- Wolff Laboratories, 230 Greenwich St., N. Y. City.
- Pursell-Grand Co., 414 Walnut St., Cincinnati, Ohio.
- Pyron Process Co., Columbus, Ohio.
- Reliance Fireproof Door Co., 47 Milton St., Brooklyn, N. Y.
- Riester & Thesmacher Co., 1514 W. 25th St., Cleveland, Ohio.
- Ross Mfg. Co., R. J., 4241 Ogden Ave., Chicago, Ill.
- St. Louis Fire Door & Sheet Metal Co., St. Louis, Mo.
- Saino Fire Door & Shutter Co., 2025 Elston Ave., Chicago, Ill.
- Solar Metal Products Co., 470 E. Starr Ave., Columbus, Ohio.
- Stowell Mfg. & Foundry Co., S. Milwaukee, Wis.
- Thorp Fireproof Door Co., 1600 Central Ave., Minneapolis, Minn.
- Underwriters' Hatch Door Co., 1741 Walnut St., Chicago, Ill.
- Van Kannel Revolving Door Co., 250 W. 54th St., N. Y. City.
- Variety Mfg. Co., 2958 Carroll Ave., Chicago, Ill.
- Voigtmann & Co., Chicago, Ill.
- Vulcan Co., Clarkston, Mich.
- Wescon Mfg. Co., Jas. G., N. Y. City.
- Westergren, M. F., 433 E. 144th St., N. Y. City.
- Doors, Revolving**
- Atchison Revolving Door Co., Independence, Kan.
- Harris Co., S. H., 3323 Grand Ave., Chicago, Ill.
- Pitt Composite Iron Works, Wm. R., 219 W. 26th St., N. Y. City.
- Doors, Safety**
- Dahlstrom Metallic Door Co., Jamestown, N. Y.
- Edwards Mfg. Co., 724 Eggeston Ave., Cincinnati, Ohio.
- Harris Co., S. H., 3323 Grand Ave., Chicago, Ill.
- Kinnear Mfg. Co., Columbus, Ohio.
- National Automatic Door Co., Insurance Exchange, Chicago, Ill.
- Peters & Son, Jas., 1934 N. Front St., Philadelphia, Pa.
- Vonnegut Hardware Co., 43 S. Meridian St., Indianapolis, Ind.
- Drops, Velvet Stage**
- Beaumont Velvet Scenery Studios, J. H., 245 W. 46th St., N. Y. City.
- Camph, Wm., 1540 Bway, N. Y. City.
- Cleveland Decorative Works, 1120 Prospect Ave., Cleveland, Ohio.
- Fredericks Scenic Studio, 642 W. 42d St., N. Y. City.
- Henderson-Ames Co., Kalamazoo, Mich.
- Lash Studios, Lee, Longacre Bldg., N. Y. City.
- Law Scenic Studios, 502 W. 38th St., N. Y. City.
- McHugh & Son, Jos. P., 9 W. 42d St., N. Y. City.
- Sheck & Co., O., Metropolitan Theater, Cleveland, Ohio.
- Story Scenic Co., O. L., 21 Tufts St., Somerville Sta., Boston, Mass.
- Twin City Scenic Co., 2819 Nicollet Ave., Minneapolis, Minn.
- Easels, Brass, Picture**
- Commercial Mfg. Co., 13th & Appleton Sts., Philadelphia, Pa.
- McKenna Brass & Mfg. Co., 1st Ave. and Ross St., Pittsburgh, Pa.
- Manhattan Brass Co., 332 E. 28th St., N. Y. City.
- Menger, Ring & Weinstein, 306 W. 42d St., N. Y. City.
- Midland Metal Co., 1427 Catherine St., Philadelphia, Pa.
- Newman Mfg. Co., 146-418 Elm St., Cincinnati, Ohio.
- Extinguishers, Fire**
- American Chemical Co., 113 N. 9th St., Lebanon Pa.
- American La France Fire Appliance Co., Elmira, N. Y.
- Badger Chemical Mfg. Co., Milwaukee, Wis.
- Boyce Motometer Co., Long Island City, N. Y.
- Bovd & Bro., James, 25th & Wharton Sts., Philadelphia, Pa.
- Doors, Fireproof**
- Art Metal Fireproof Door & Trim Co., 2752 Wentworth Ave., Chicago, Ill.
- Berger Mfg. Co., 1038 Belden Ave., Canton, Ohio.
- Brooklyn Fireproof Sash & Door Co., 101 Richardson St., Brooklyn, N. Y.
- Coburn Trolley Track Mfg. Co., Holyoke, Mass.
- Consolidated Sheet Metal Wks., 661 Hubbard St., Milwaukee, Wis.
- Dahlstrom Metallic Door Co., Jamestown, N. Y.
- Dowman-Dozier Mfg. Co., 20 Trinity Ave., Atlanta, Ga.
- Edwards Mfg. Co., 724 Eggleston Ave., Cincinnati, Ohio.
- General Fireproofing Co., Youngstown, Ohio.
- Graden Art Metal Co., 427 Marcy Ave., Brooklyn, N. Y.
- Harris Co., S. H., 3323 Grand Ave., Chicago, Ill.
- Hermann & Grace, 673 Bergen St., Brooklyn, N. Y.
- Howell, Field & Goddard, Long Island City, N. Y.
- Keystone Fire Door Co., 1231 Irwin Ave., Pittsburgh, Pa.
- Kinnear Mfg. Co., Columbus, Ohio.
- Leonard Sheet Metal Works, 219 Grant St., Hoboken N. J.
- Lupton's Sons Co., David, Allegheny Ave. & Tulip St., Philadelphia, Pa.
- Lyster Sheet Metal Co., 1220 Filbert St., Philadelphia, Pa.
- McFarland-Hyde Co., 2701 S. Fifth Ave., Chicago, Ill.
- McFarland, Wm. T., 3209 Harrison St., Chicago, Ill.
- Merchant & Evans Co., 2019 Washington Ave., Philadelphia, Pa.
- Missouri Fire Door & Cornice Co., St. Louis, Mo.
- Moeschl-Edwards Corrugating Co., Covington, Ky.
- National Fireproof Sash & Door Co., Stagg & Varick Sts., Brooklyn, N. Y.
- National Skylight & Ventilating Co., 207 York St., Rochester, N. Y.
- Peelle Co., 123 Liberty St., N. Y. City.
- Pitt Composite Iron Works, Wm. R., 219 W. 26th St., N. Y. City.
- Prudcn Co., C. D., Warner & Bayard Sts., Baltimore, Md.

Columbia Fire Extinguisher Co., 174 Centre St., N. Y. City.

Ever Ready Mfg. Co., 44 Pearl St., Buffalo, N. Y.

Fire Fly Pump Type—See Foamite Firefoam Co.

Foamite Firefoam Co., 151 5th Ave., N. Y. City.

Fyr-Fyter Co., 32 S. Jefferson St., Dayton, Ohio.

Fyro Extinguisher Co., Syracuse, N. Y.

General Fire Extinguisher Co., Providence, R. I.

Hayward & Co., S. F., 250 W. 54th St., N. Y. City.

Howard Mfg. Co., H. J. M., 148 Pierce St., N. W., Washington, D. C.

Johns-Manville Co., H. W., Madison Ave. & 41st St., N. Y. City.

Knickerbocker Supply Co., 149 Church St., N. Y. City.

Knight & Thomas, Boston, Mass.

Liquid Carbonic Co., 3100 S. Kedzie Ave., Chicago, Ill.

National Metal Stamping & Mfg. Co., Newark, N. J.

Nevermyss Fire Extinguisher Co., Middletown, N. Y.

Northern Fire Apparatus Co., 2422 University Ave., S. E., Minneapolis, Minn.

Phoenix Fire Extinguisher Co., Norwich, Conn.

Pittsburgh—See Bentley Mfg. Co.

Pittsburgh Lamp, Brass & Glass Co., 130 Seventh St., Pittsburgh, Pa.

Pyrene Mfg. Co., 52 Vanderbilt Ave., N. Y. City.

Rex-Harris Fire Appliance Co., 36 E. 23d St., N. Y. City.

Stemple Fire Extinguisher Co., 4250 N. 20th St., St. Louis, Mo.

Woodhouse Mfg. Co., 35 Warren St., N. Y. City.

Fans, Electric

Eck Dynamo & Motor Co., Belleville, N. J.

Ideal Heating Co., 915 Gates Ave., Brooklyn, N. Y.

National Stamping & Elect. Wks., Chicago, Ill.

Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa.

Flashers, Electric Sign

A. & W. Electric Sign Co., Cleveland, Ohio.

Betts & Betts Corp., 511 W. 42d St., N. Y. City.

“Vacu,” “Thermo Wynn,” “New York.”

Federal Sign System Co., Chicago, Ill.

Norden Electric Sign Co., 112 E. 125th St., N. Y. City.

Novelty Electric Sign Co., 165 Eddy St., San Francisco, Cal.

Reco—See Reynolds Electric Co.

Reynolds Electric Co., 2651 W. Congress St.

Valentine Electric Sign Co., Atlantic City, N. J.

Cusack Co., Thos., Chicago, Ill.

Ryan Corp., The, Phoenix, N. Y.

Cramer & Co., R. W., 116 Liberty St., N. Y. City.

**Flashlights, Pocket and Lantern
(See Batteries)**

American Carbon & Battery Co., East St. Louis, Mo.

American Ever Ready Works, Long Island City, N. Y.

Anglo-American Co., Crystal Theater Bldg., Pittsburgh, Pa.

Beacon Miniature Electric Co., 108 Dean St., N. Y. City.

Bright Star Battery Co., 430 W. 14th St., N. Y. City.

Electro Importing Co., 235 Fulton St., N. Y. City.

Import Sales Co., 19 E. 21st St., N. Y. City.

Interstate Electric Novelty Co., 29 Park Pl., N. Y. City.

National Carbon Co., Madison Ave., N. W., W. 117th St., Cleveland, Ohio.

Shepherd Dry Battery Co., S. S., Boston, Mass.

Stanley & Patterson, Co., 23 Murray St., N. Y. City.

Universal Novelty Co., 1193 Broadway, N. Y. City.

C. D. Wood Electric Co., 441 Broadway, N. Y. City.

Flowers, Artificial

Adler-Jones Co., The, 206 So. Wabash Ave., Chicago, Ill.

Art Flower & Plant Co., 355 W. Chicago Ave., Chicago, Ill.

Baumann & Co., L., 357 W. Chicago Ave., Chicago, Ill.

Borgenski, J. S., 62 N. 13th St., Philadelphia, Pa.

Botanical Decorating Co., 208 W. Adams St., Chicago, Ill.

Chicago Artificial Flower Co., 28 S. Fifth Ave., Chicago, Ill.

Chicago Flag & Decorating Co., 1345 S. Wabash Ave., Chicago, Ill.

Decorative Plant Co., 230 5th Ave., N. Y. City.

Doty & Scrimgeour Sales Co., 30 Reade St., N. Y. City.

General Flower & Decorating Co., 228 W. 49th St., N. Y. City.

Lash Studios, Lee, Longacre Bldg., N. Y. City.

McCallum Co., The, 137 7th St., Pittsburgh, Pa.

National Decorating Co., 35 6th Ave., N. Y. City.

Netschert, Frank, 61 Barclay St., N. Y. City.

Randall Co., A. L., Lake St. & Wabash Ave., Chicago, Ill.

Schack Artificial Flower Co., 63 E. Adams St., Chicago, Ill.

Schneider, L., 6 Second St., N. Y. City.

Schroeder Artificial Flower Mfrs., 6023 Superior Ave., Cleveland, Ohio.

Stern Co., Jos. M., 120-122 High Ave., Cleveland, Ohio.

United Flower & Decorating Co., 238 W. 48th St., N. Y. City.

Fountains, Sanitary Drinking

Ashton Valve Co., 271 Franklin St., Boston, Mass.

Central Brass Mfg. Co., Cleveland, Ohio.

Chicago Faucet Co., 2712 N. Crawford Ave., Chicago, Ill.

Clow & Sons, Jas. B., 544 S. Franklin St., Chicago, Ill.

Douglas Co., John, 906 Poplar St., Cincinnati, Ohio.

Edwardsville Brass Co., Edwardsville, Ill.

Ejer Co., Ford City, Pa.

Fiske Iron Works, J. W., 66 Park Pl., N. Y. City.

Glauber Brass Mfg. Co., 4917 Superior Ave., Cleveland, Ohio.

Haines, Jones & Cadbury Co., 1130 Ridge Ave., Philadelphia, Pa.

Kohler Co., Kohler, Wis.

Kretschmer Mfg. Co., Dubuque, Iowa.

M. H. Foundry & Mfg. Co., Belleville, Ill.

Maddock's Sons Co., T., Trenton, N. J.

Mott Iron Works, J. L., 118 Fifth Ave., N. Y. City.

Nason Mfg. Co., 71 Beekman St., N. Y. City.

National Plastic Relief Co., 416 Elm St., Cincinnati, Ohio.

Puro Sanitary Drinking Fountain Co., Haydenville, Mass.

Rochester Germicide Co., Inc., Rochester, N. Y.

Rundle-Spence Mfg. Co., Milwaukee, Wis.

Sanitas Mfg. Co., 105 Washington St., Boston, Mass.

Trenton Potteries Co., Trenton, N. J.

Twentieth Century Brass Wks., Belleville, Ill.

Watrous Co., 524 S. Racine, Chicago, Ill.

West Disinfecting Co., 411 5th Ave., N. Y. City.

Western Plumbing Supply Co., 119 N. Desplaines St., Chicago, Ill.

Wolff Mfg. Co., L., 601 Lake St., Chicago, Ill.

Frames, Poster and Lobby Display

American Slide & Poster Co., First Natl. Bank Bldg., Chicago, Ill.

Chicago Metal Covering Co., 2833 W. Lake St., Chicago, Ill.

Commercial Mfg. Co., 13th & Appletree Sts., Philadelphia, Pa.

Dahlstrom Metallic Door Co., Jamestown, N. Y.

Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo.

Flour City Ornamental Iron Co., 27th Ave. & 27th St., Minneapolis, Minn.

Friedman, I. M., 219 W. Lake St., Chicago, Ill.

Fulton Co., E. E., 3208 Carroll Ave., Chicago, Ill.

“Fulco.”

Galindo Mfg. Co., 26 W. Broadway, N. Y. City.

Illinois Moulding Co., 2411 W. 23d St., Chicago, Ill.

Kettler Brass Mfg. Co., Houston, Tex.

Keystone Picture Frame Co., 629 Fifth Ave., Pittsburgh, Pa.
 Kraus Mfg. Co., 220 W. 42d St., N. Y. City.
 Lawrence, F. W., 3201 Wabansia St., Chicago, Ill.
 Libman-Spanjer, 1600 Broadway, N. Y. City.
 McKenna Brass & Mfg. Co., Pittsburgh, Pa.
 Markendorff, S., 122 W. 23d St., N. Y. City.
 Menger Ring & Weinstein, 306 W. 42d St., N. Y. City.
 Midland Metal Co., 1427 Catherine St., Philadelphia, Pa.
 National Picture Frame & Art Co., 61st St., Brooklyn, N. Y.
 Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio.
 Ohio Picture Frame Co., 31 S. Third St., Minneapolis, Minn.
 Reuben Studios, 812 Prospect Ave., Cleveland, Ohio.
 Stanley Frame Co., 729 7th Ave., N. Y. City.
 Theater Equipment Co., Inc., Minneapolis, Minn. "Teco."
 United States Frame & Picture Co., 46 Vesey St., N. Y. City.

Fronts, Ornamental Metal

Berger Mfg. Co., 1038 Belden Ave., Canton, Ohio.
 Brier Hill Steel Co., 521 W. 23d St., N. Y. City.
 Canton Metal Ceiling Co., 1957 Harrison Ave., Canton, Ohio.
 Edwards Mfg. Co., 724 Eggleston Ave., Cincinnati, Ohio.
 Friedly-Voshardt Co., 735 S. Halsted St., Chicago, Ill.
 Kanneberg Roofing & Ceiling Co., Canton, Ohio.
 Milcor—See Milwaukee Corrugating Co.
 Milwaukee Corrugating Co., 36th Ave. and Burnham St., Milwaukee, Wis.
 Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio.
 Porter Iron Roofing & Corrugating Co., 418 Culvert St., Cincinnati, Ohio.
 Scott Roofing & Mfg. Co., 420 Culvert St., Cincinnati, Ohio.
 Solar Metal Products Co., 470 E. Starr Ave., Columbus, Ohio.

Globes, Arc Lamp

Alba—See Macbeth-Evans Glass Co.
 Fostoria Glass Specialty Co., Fostoria, Ohio.
 Gill & Co., E. York & Thompson Sts., Philadelphia, Pa.
 Gill Bros., Co., Parian Bldg., Steubenville, Ohio.
 Gillender & Sons, 135 Oxford St., Philadelphia, Pa.
 Gleason-Tiebout Glass Co., 71 W. 23d St., N. Y. City.
 Holophane Glass Co., 342 Madison Ave., N. Y. City.
 Libbey Glass Co., Toledo, Ohio.
 Lippincott Glass Co., Alexandria, Ind.
 Macbeth, Evans Glass Co., Chamber of Commerce Bldg., Pittsburgh, Pa.
 Phoenix Glass Co., 230 Fifth Ave., N. Y. City.
 Wellington Glass Co., Cumberland, Md.

Hose, Fire

Acme Rubber Mfg. Co., E. State St., Trenton, N. J.
 Allen Mfg. Co., W. D., 133 W. Lake St., Chicago, Ill.
 Boston Belting Co., 84 Linden Park St., Boston, Mass.
 Bowers Rubber Works, 68 Sacramento St., San Francisco, Cal.
 Boyle & Co., John, 112 Duane St., N. Y. City.
 Carpenter & Co., Geo. B., 436 Wells St., Chicago, Ill.
 Clay, John H., 1320 Ridge Ave., Philadelphia, Pa.
 Consolidated Rubber Co., Trenton, N. J.
 Empire Rubber Mfg. Co., Trenton, N. J.
 Fabric Fire Hose Co., Duane & Church Sts., N. Y. City.
 Gutta Percha & Rubber Mfg. Co., 126 Duane St., N. Y. City.
 Howard Mfg. Co., H. J. M., 148 Pierce St., N. W., Washington, D. C.
 Johns-Manville Co., H. W. Madison Ave., & 41st St., N. Y. City.

Mechanical Rubber Co., 307 W. Randolph St., Chicago, Ill.
 Mechanical Rubber Co., ft. Lisbon Rd., S. E., Cleveland, Ohio.
 Multiple Woven Hose & Rubber Co., Walpole, Mass.
 Neider's Sons Co., C., Malden, Mass.
 Republic Rubber Co., Albert St., Youngstown, Ohio.
 Rosendale-Reddaway Belting & Hose Co., Newark, N. J.
 Salisbury & Co., W. H., 308 W. Madison St., Chicago, Ill.
 Thermoid Rubber Co., Trenton, N. J.
 Voorhees Rubber Mfg. Co., Jersey City, N. J.
 Woodhouse Mfg. Co., 64 W. Broadway, N. Y. City.

Inks, Slide

Continental Drug & Chemical Works, 371 Wythe Ave., Brooklyn, N. Y.
 Davids Co., Thaddeus, 95 Van Dam St., N. Y. City.
 Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo.
 Fulton Co., E. E., 3208 Carroll Ave., Chicago, Ill.
 Greater New York Slide, 209 W. 48th St., N. Y. City.
 Higgins & Co., Chas. M., 271 Ninth St., Brooklyn, N. Y.
 Litholia Color Co., 75 W. 23d St., N. Y. City.
 Novelty Slide Co., 209 W. 48th St., N. Y. City.
 Rialto Theater Supply Co., Minneapolis, Minn.
 Stafford Co., N., 67 Fulton St., N. Y. City.
 Standard Slide Corp., 209 W. 48th St., N. Y. City.

Lath, Metal

American Rolling Mills Co., Middletown, Ohio.
 "Imperial."
 American Sheet Metal Lath Co., 426 Third Ave., Brooklyn, N. Y.
 American Steel & Wire Co., 208 S. La Salle St., Chicago, Ill.
 Boles Iron & Wire Works, J. E., Detroit, Mich.
 Bostwick Steel Lath Co., Niles, Ohio.
 Brier Hill Steel Co., 521 W. 23d St., N. Y. City.
 Buffalo Expanded Metal Co., D. S. Morgan Bldg., Buffalo, N. Y.
 Buffalo Wire Works Co., 320 Terrace, Buffalo, N. Y.
 Cannonsburg Steel & Iron Works, Cannonsburg, Pa.
 Clinton Wire Cloth Co., Clinton, Mass.
 Consolidated Expanded Metal Co., 101 Park Ave., N. Y. City. "Steelcrete."
 Corr-Mash—See Corrugated Bar Co.
 Corrugated Car Co., Mutual Life Bldg., Buffalo, N. Y. "Corr-Mash."
 Darby & Sons Co., Edward, 233 Arch St., Philadelphia, Pa.
 Eastern Expanded Metal Co., 201 Devonshire St., Boston, Mass.
 Edwards Mfg. Co., 724 Eggleston Ave., Cincinnati, Ohio.
 Estey Wire Works Co., 59 Fulton St., N. Y. City.
 Frand & Co., Martin J., Camden, N. J.
 General Fireproofing Co., Youngstown, Ohio.
 "Herringbone."
 Goff-Honer & Co., Olive Bldg., Pittsburgh, Pa.
 Herringbone—See General Fireproofing Co.
 Kansas City Roofing & Corrugating Co., 218 W. Third St., Kansas City, Mo.
 Landon Iron & Wire Works, E. R., 166 N. May St., Chicago, Ill.
 Merit & Co., Camden, N. J.
 Meurer Bros. Co., 575 Flushing Ave., Brooklyn, N. Y.
 Michigan Wire Cloth Co., 500 Howard St., Detroit, Mich.
 Milwaukee Corrugating Co., 36th Ave. & Burnham St., Milwaukee, Wis.
 National Mfg. Co., Worcester, Mass.
 National Metal Fabric Co., Plainville, Conn.
 New Jersey Wire Cloth Co., 210 Fulton St., N. Y. City.
 North Western Expanded Metal Co., 407 S. Dearborn St., Chicago, Ill.
 Penn. Metal Co., 201 Devonshire St., Boston, Mass.

Penn Metal Ceiling & Roofing Co., 23d & Hamilton Sts., Philadelphia, Pa.
Porter Iron Roofing & Corrugating Co., 418 Culvert St., Cincinnati, Ohio.
Roebling Construction Co., Metropolitan Tower, N. Y. City.
Scott Roofing & Mfg. Co., 420 Culvert St., Cincinnati, Ohio.

Sharon Steel Hoop Co., Sharon, Pa.
Southern Expanded Metal Co., Washington, D. C.
Sykes Metal Lath & Roofing Co., Niles, Ohio.
Trussed Concrete Steel Co., 58 Lafayette Blvd., Youngstown, Ohio.
Tyler Co., W. S., 3618 St. Clair Ave., N. E., Cleveland, Ohio.
Voss, Frederick, Chicago, Ill.
Whitaker Glessner Co., Wheeling Corrugating Dept., Wheeling, W. Va.

Lenses, Projection

Bausch & Lomb Optical Co., 635 St. Paul St., Rochester, N. Y.
Brenkert Light Projection Co., Detroit, Mich.
Burke & James, 240 E. Ontario St., Chicago, Ill.
Crown Optical Co., 297 State St., Rochester, N. Y.
DeVry Corp., 1250 Marianna St., Chicago, Ill.
Goerz American Optical Co., 317 E. 34th St., N. Y. City.
Gundlach-Manhattan Optical Co., 761 Clinton Ave. S., Rochester, N. Y.
Johnston Co., Geo. S., 4101 Ravenswood Ave., Chicago, Ill.
Movie Supply Co., 729 7th Ave., N. Y. City.
Kollmorgen Optical Corp., 35 Steuben St., Brooklyn, N. Y.
Paramount Lens Corp., 2059 Fulton St., Brooklyn, N. Y.
Projector Optical Co., 293 State St., Rochester, N. Y.
Spencer Lens Co., 442 Niagara St., Buffalo, N. Y.
Swaab & Son, Lewis M., 1327 Vine St., Philadelphia, Pa.
Wollensack Optical Co., Rochester, N. Y.

Lights, Aisle

Brookins Co., Euclid Ave. & 18th St., Cleveland, Ohio.
Display Stage Lighting Co., 314 W. 44th St., N. Y. City.
Frink, I. P., 24th St. & 10th Ave., N. Y. City.
Kansas City Scenic Co., N. E. Cor. 24th & Harrison Sts., Kansas City, Mo.
Major Equipment Co., 2518 Cullom Ave., Chicago, Ill.
Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. City.

Lights, Bunch and Strip

A. G. Mfg. Co., Seattle, Wash.
American Reflector & Lighting Co., 517 W. Jackson Blvd., Chicago, Ill.
Bailey Reflector Co., 619 Second Ave., Pittsburgh, Pa.
Brenkert Light Projection Co., Cortland Ave., Detroit, Mich.
Chase-Shawmut Co., Newburyport, Mass.
Capitol Theater Equipment Co., 626 10th Ave., N. Y. City.
Display Stage Lighting Co., 314 W. 44th St., N. Y. City.
Fricker, Frederick, 428 11th Ave., N. Y. City.
General Electric Co., Schenectady, N. Y.
Kansas City Scenic Co., N. E. Cor. 24th & Harrison Sts., Kansas City, Mo.
Kliegl—See Universal Electric Stage Lighting Co.
Large-Dail Mfg. Co., 114 N. 13th St., Philadelphia, Pa.
Major Equipment Co., 2518 Cullom Ave., Chicago, Ill.
Menkes Electric Co., J., 853 Broadway, N. Y. City.
Newton, Chas. I., 305 W. 15th St., N. Y. City.
Sun-Light Arc Corporation, 1600 Broadway, N. Y. City.
Sunlight Reflector Co., 226 Pacific St., Brooklyn, N. Y.
United Electric Mfg. Co., New Orleans, La.
Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. City.

Lights, Calcium

Capital Merchandise Co., 525 S. Dearborn St., Chicago, Ill.

Indianapolis Calcium Light Co., 111 S. Capital St., Indianapolis, Ind.
Mestrum, Henry, 166 W. 48th St., N. Y. City.
Moore, Hubble & Co., Masonic Temple Bldg., Chicago, Ill.
Twin City Calcium & Supply Co., 706 st Ave. N., Minneapolis, Minn.

Lights, Exit

A. G. Electric & Mfg. Co., 905 Howard Ave. N., Seattle, Wash.
American Reflector & Lighting Co., 517 W. Jackson Blvd., Chicago, Ill.
Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.
Crouse-Hinds Co., Syracuse, N. Y.
Display Stage Lighting Co., 314 W. 44th St., N. Y. City.
E-J Electric Installation Co., 221 W. 33d St., N. Y. City.
Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo.
Flexlume Sign Co., 1439 Niagara St., Buffalo, N. Y.
Frink, I. P., 24th St. & 10th Ave., N. Y. City.
Fulton Co., E. E., 3208 Carroll Ave., Chicago, Ill.
K. H. Sign Mfg. Co., 530 Fernando St., Pittsburgh, Pa.
Kelley & Kelley, 3193 Boulevard, Jersey City, N. J.
Large-Dail Mfg. Co., 114 N. 13th St., Philadelphia, Pa.
Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio.
Novelty Electric Sign Co., 103 Eddy St., San Francisco, Cal.
Rawson & Evans Co., 711 W. Washington St., Chicago, Ill.
Standard Slide Corp., 209 W. 48th St., N. Y. City.
Sunlight Reflector Co., 148 Court St., Brooklyn, N. Y.
Universal Electric Stage Lighting Co., 321 W. 50th St., New York City.
Valentine Electric Sign Co., Atlantic City, N. J.
Western Reflector Co., 1053 W. Lake St., Chicago, Ill.

Lights, Foot

A. G. Mfg. Co., Seattle, Wash.
American Reflector & Lighting Co., 517 W. Jackson Blvd., Chicago, Ill.
Bailey Reflector Co., 619 Second Ave., Pittsburgh, Pa.
Brenkert Light Projection Co., Cortland Ave., Detroit, Mich.
Capitol Theater Equipment Co., 626 10th Ave., N. Y. City.
Display Stage Lighting Co., 314 W. 44th St., N. Y. City.
General Electric Co., Schenectady, N. Y.
Kansas City Scenic Co., N. E. Cor. 24th & Harrison Sts., Kansas City, Mo.
Major Equipment Co., 2518 Cullom Ave., Chicago, Ill.
Menkes, J., Electric Co., 853 Broadway, N. Y. City.
United Electric Mfg. Co., New Orleans, La.
Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. City.
Western Reflector Co., 1053 W. Lake St., Chicago, Ill.

Lights, Orchestra

Eastern Theater Equipment Co., 41-43 Winchester St., Boston, Mass.
Flagg, I. J., 33 Norris St., No. Cambridge, Mass.
"Lightright."

Lights, Spot

Brenkert Light Projection Co., Cortland Ave., Detroit, Mich.
Chicago Cinema Equipment Co., 820 S. Tripp Ave., Chicago, Ill.
Franklin Electric Products Co., 750 Prospect Ave., S. E., Cleveland, Ohio.
General Electric Co., Schenectady, N. Y.
Major Equipment Co., 2518 Cullom Ave., Chicago, Ill.
Mestrum, Henry, 166 W. 48th St., N. Y. City.
New York Calcium Light Co., 451 W. 43d St., N. Y. City.
Standard Slide Corp., 209 W. 48th St., N. Y. City.

Sun-Light Arc Corp., 1600 Broadway, N. Y. City.
Universal Electric Stage Lighting Co., 321 W.
50th St., N. Y. City.

Linoleum

Armstrong Cork & Insulating Co., Pittsburgh, Pa.
Blabon Co., Geo. W., 21st St. & Hunting Park
Ave., Philadelphia, Pa.
Congoileum Co., Phila., Pa.
Cook's Linoleum Co., Trenton, N. J.
Monarch Rubber & Oil Cloth Co., 596 Drexel
Bldg., Philadelphia, Pa.
Nairn Linoleum Co., 179 Belgrove Drive, Kearney,
N. J. "Lin-Rhuber."
Potter, Sons & Co., Thomas, Second St. & Erie
Ave., Philadelphia, Pa.
Wild, Joseph & Co., 336 Fifth Ave., N. Y. City.

Lithographers

Acme Lithographing Co., 601 W. 47th St., N.
Y. City.
Erie Lithographing Co., 8th & Perry St., Erie,
Pa.
Erie Lithographing & Ptg. Co., 10 W. 4th St.,
Erie, Pa.
Goes Lithographing Co., 175 W. Jackson Blvd.,
Chicago, Ill.
Greenwich Lithographing Co., 406 W. 31st St.,
N. Y. City.
Hennegan Co., The, 311-321 Genesee, Cincinnati,
Ohio.
Morgan Lithograph Co., Cleveland, Ohio.
Otis Lithographic Co., Cleveland, Ohio.
Penn Show Print Co., 605 Sansom St., Phila-
delphia, Pa.
Philadelphia Show Print Co., 31 N. Second St.,
Philadelphia, Pa.
Ritchey Litho Co., 406 W. 31st St., N. Y. City.
Schmidt Lithograph Co., San Francisco, Cal.
Strobinger Lithographing Co., 108 W. Canal St.,
Cincinnati, Ohio.
United States Printing & Lithographing Co., 701
7th Ave., N. Y. City.

Lobby Displays

American Slide & Poster Co., Mallery Bldg., Chi-
cago, Ill.
Arkay Display Service, 409 Film Exchange Bldg.,
Cleveland, Ohio.
Barbeau, Frank, Oswego, N. Y..
Blanche-Harris Studio, 602 West Lake, Chicago,
Ill.
Brown Art Co., 504 Leonard Bldg., Indianapolis,
Ind.
Campbell Art Co., Flatiron Bldg., N. Y. City.
Kassel Studios, 220 W. 42nd St., N. Y. City.
Keystone Picture Frame Co., 629 5th Ave., Pitts-
burgh, Pa.
Kraus Mfg. Co., 220 W. 42d St., N. Y. City.
Markendorff, S., 159 W. 23d St., N. Y. City.
Menger Ring & Weinstein, 306 W. 42d St., N. Y.
City.
Moise-Klinker Co., 369 Market St., San Francisco,
Cal.
Murray, F. R., 1033 Forbes St., Pittsburgh, Pa.
National Picture Frame & Art Co., 947 61st St.,
Brooklyn, N. Y.
Newman Mfg. Co., 416-418 Elm St., Cincinnati,
Ohio.
Onken Co., Oscar, 8872 Fourth St., Cincinnati,
Ohio.
Reuben Studios, 812 Prospect Ave., Cleveland,
Ohio.
Rialto Theater Supply Co., Minneapolis, Minn.
Stanley Frame Co., 729 7th Ave., N. Y. City.
U. S. Frame & Picture Co., 46 Vesey St., N. Y.
City.

Machines, Ticket Vending

Arcus Ticket Co., 352 N. Ashland Ave., Chicago,
Ill.
Automatic Ticket Register Corp., 1780 Broadway,
N. Y. City.
Mills Novelty Co., 221 S. Green St., Chicago,
Ill.
National Electric Ticket Register Co., 1511 N.
Broadway, St. Louis, Mo.
Simplex Ticket Co., Chicago, Ill.

Marble, Artificial

American Art Marble Co., 609 N. American St.,
Philadelphia, Pa.

Art Marble Co., 2608 Flournoy St., Chicago, Ill.
Carthage Marble & White Lime Co., 3900 Chou-
teau Ave., St. Louis, Mo.
Cassini & Co., C., 2 E. Clinton Ave., Cincinnati,
Ohio.
Cousins, H. A., 524 W. 25th St., N. Y. City.
Drake Marble & Tile Co., 58 Plato Ave., St. Paul,
Minn.
Eastman & Johnston Mfg. Co., Dallas, Tex.
Henry Marble Co., 3208 Shields Ave., Chicago,
Ill.
Marblecrete Product Co., Akron, N. Y.

Machines, Change Making

American Coin Register Co., Emeryville, Ca.
Argus Enterprises, Inc., 21st and Payne Ave.,
Cleveland, Ohio.
Brandt Mfg. Co., Watertown, Wis.
Caille Bros. Co., 1300 Second Ave., Detroit, Mich.
Coin Machine Mfg. Co., 984 E. 17th St., Portland,
Ore.
Lightning Coin Changer, 4401 Ravenswood Ave.,
Chicago, Ill.
McGill Metal Products Co., 1640 Walnut St.,
Chicago, Ill.

Marquees, Theater

Dow Co., The, 201 N. Buchanan St., Louisville,
Ky.
Edwards Mfg. Co., 724 Eggleston Ave., Cincinnati,
Ohio.
Flour City Ornamental Iron Co., 27th Ave. &
27th St., Minneapolis, Minn.
McFarland, Wm. T., 3209 Harrison St., Chicago,
Ill.
Milwaukee Corrugating Co., 36th Ave. & Burnham
St., Milwaukee, Wis.
Newman Mfg. Co., 416-418 Elm St., Cincinnati,
Ohio.
Pitt Composite Iron Works, Wm. R., 219 W.
26th St., N. Y. City.
Pro-Bert Sheet Metal Co., 21 W. 8th St., Coving-
ton, Ky.
Schreck & Waely, 27 Hague St., Jersey City,
N. J.
Tyler Co., W. S., 3618 St. Clair Ave., N. E.,
Cleveland, Ohio.
Vulcan Co., Clarkston, Mich.

Mirrors, Decorative

Bache & Co., Semon, Morton & Greenwich Sts.,
N. Y. City.
Cincinnati Silvering & Beveling Co., Cincinnati,
Ohio.
Conroy Prugh Co., Western Ave., Pittsburgh, Pa.
Keystone Picture Frame Co., 629 5th Ave., Pitts-
burgh, Pa.
Menger, Ring & Weinstein, 306 W. 42d St., N. Y.
City.
Mirror Screen Co., Shelbyville, Ind.
National Picture Frame & Art Co., 947 61st St.,
Brooklyn, N. Y.
Pittsburgh Plate Glass Co., Frick Bldg., Pitts-
burgh, Pa.
Shelbyville Mirror Works, Shelbyville, Ind.
U. S. Frame & Picture Co., 46 Vesey St., N. Y.
City.

Motors, Electric

Alls-Chalmers Mfg. Co., Milwaukee, Wis.
Barnes Mfg. Co., Susquehanna, Pa.
Bell & Howell Co., 1801 Larchmont Ave., Chi-
cago, Ill.
Bell Electric Motor Co., Garwood, N. J.
Century Electric Co., 19th & Pine Sts., St.
Louis, Mo.
Chicago Cinema Equipment Co., 820 S. Tripp
Ave., Chicago, Ill.
Crocker-Wheeler Co., Ampere, N. J.
Diehl Mfg. Co., Elizabeth, N. J.
Dilig Mfg. & Trading Co., 401 E. 163d St., N. Y.
City.
Eck Dynamo & Motor Co., Belleville, N. J.
Emerson Electric Mfg. Co., St. Louis, Mo.
Fidelity Electric Co., Lancaster, Pa.
General Electric Co., Schenectady, N. Y.
Holtzer-Cabot Co., 125 Amory St., Boston, Mass.
Imperial Electric Co., Ira Ave., Akron, Ohio.
Kimble Electric Co., 634 N. Western Ave., Chi-
cago, Ill.
Langstadt-Meyer Co., Appleton, Wis.
Master Electric Co., Dayton, Ohio.

Mechanical Appliance Co., 133 Stewart St., Milwaukee, Wis.
 Northwestern Mfg. Co., 480 Clinton St., Milwaukee, Wis.
 Power Co., Nicholas, 90 Gold St., N. Y. City.
 Reynolds Electric Co., 2651 W. Congress St., Chicago, Ill.
 Robbins & Myers Co., Springfield, Ohio.
 Sprague Electric Works, 527 W. 34th St., N. Y. City.
 Stecker Electric & Machine Co., Detroit, Mich.
 Sturtevant Co., B. F., Damon St., Hyde Park, Mass.
 Victor Electric Co., Jackson Blvd. & Robey St., Chicago, Ill.
 Western Electric Co., 195 Broadway, N. Y. City.
 Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa.
 Wisconsin Electric Co., Racine, Wis.

Musical Instruments, Orchestra

Conn Co., Inc., The New York, 233 W. 47th St., N. Y. City.
 Conn, Ltd., C. C., Conn Bldg., Elkhart, Ind.
 Dommage, E., 216 N. 9th St., Philadelphia, Pa.
 Fischer, Carl, Cooper Square, N. Y. City.
 Gretsch Mfg. Co., Fred, 64 Broadway, N. Y. City.
 Haynes, W. S. Co., 135 Columbus Ave., Boston, Mass.
 Henning, Gustav K., 2424 Gaylord St., Denver, Colo.
 Holton & Co., Frank, Elkhorn, Wis.
 Keefer Mfg. Co., Brua C., Williamsport, Pa.
 Ludwig & Ludwig, 1611 N. Lincoln St., Chicago, Ill.
 Lyon & Healy, 61-82 Jackson Boulevard, Chicago, Ill.
 Martin Band Instrument Co., 401 Baldwin St., Elkhart, Ind.
 Peate's Music House, Utica, N. Y.
 Players' Company, The, 211 S. Broad St., Philadelphia, Pa.
 Selmer, 117 W. 46th St., N. Y. City.
 White, H. N. Co., 5225 Superior Ave., Cleveland, Ohio.
 Wurlitzer Co., Rudolph, Cincinnati, Ohio.

Musical Instruments, Automatic

Aeolian Co., 29 W. 42d St., N. Y. City.
 American Photoplayer Co., 109 Golden Gate Ave., San Francisco, Cal.
 Bartola Musical Inst. Co., E. Madison St., Chicago, Ill.
 Coburn Organ Co., 220 N. Washtenaw St., Chicago, Ill.
 Jenkins Music Co., 1015 Walnut, Kansas City, Mo.
 Lyon & Healy, 57-89 Jackson Blvd., Chicago, Ill. "Empress."
 Marr & Colton, Warsaw, N. Y.
 Mills Novelty Co., 221 S. Green St., Chicago, Ill.
 Smith Unit Organ Co., 413-19 W. Erie St., Chicago, Ill.
 Wheelan Pipe Organ Co., J. D., 1819 Main St., Dallas, "Rand."
 Wing & Son, 9th Ave. & 13th St., N. Y. City.
 Wurlitzer Co., Rudolph, Cincinnati, Ohio.

Novelties, Exploitation and Advertising

Adams Co., S. S., Plainfield, N. J.
 American Rule & Block Co., Menominee, Mich.
 Argus Mfg. Co., 128 Honore St., Chicago, Ill.
 Bastian Bros. Co., 150 Nassau St., N. Y. City.
 Bayer & Pretzfelder Co., 5 E. 17th St., N. Y. City.
 Beers-Keeler-Bowman Co., Inc., Norwalk, Conn.
 Berger Co., L. D., 58 N. 2d St., Philadelphia, Pa.
 Bernhardt, M. E., 157 Chambers St., N. Y. City.
 Brazel Novelty Mfg. Co., 1710 Ella St., Cincinnati, Ohio.
 Briggs Co., D. F., Attleboro, Mass.
 Bruml Co., Henry, 110 Liberty St., N. Y. City.
 Cahill-Igoe Co., Inc., 119 W. Harrison St., Chicago, Ill.
 Cellotex Co., Inc., 220 W. 19th St., N. Y. City.
 Chicago Flag & Decorating Co., 1345 S. Wabash Ave., Chicago, Ill.
 Coe-Yonge Mercantile Co., 907 Lucas Ave., St. Louis, Mo.

Cory & Reynolds Co., 92 Niagara St., Providence, R. I.
 Dayton Felt Products Co., Dye Bldg., Dayton, Ohio.
 Dorfman Bros., 83 49th St., Corona, N. Y.
 Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo.
 Gerber, M., 727 South St., Philadelphia, Pa.
 Grand Lake Co., Inc., 280 Madison Ave., N. Y. City.
 Hahn, Ed., 358 W. Madison St., Chicago, Ill.
 Hennegan & Co., 311 Genesee St., Cincinnati, Ohio.
 Herald Printing & Pub. Co., East Moline, Ill.
 Homer, Geo. E., 45 Winter St., Boston, Mass.
 Jung-Kans Mfg. Co., 1390 Green Bay Ave., Milwaukee, Wis.
 Kelley Novelty Co., 151 E. 23d St., N. Y. City.
 Kraft Attractions, 1476 Broadway, N. Y. City.
 Laurence Radio-Electric Co., 852 Locust St., Cincinnati, Ohio.
 Lewald Co., 330 S. Franklin St., Chicago, Ill.
 Lord & Co., C. C., Long Beach, Cal.
 Lott & Schmitt, 68 E. 431st St., N. Y. City.
 Messmore, Herbert, 1540 Bdwy., N. Y. City.
 Metal Cast Products Co., 1696 Boston Rd., N. Y. City.
 Mink Novelty Corp., Ellicott Square Bldg., Buffalo, N. Y.
 Morgan Bryan Art Studios, 110 W. 40th St., N. Y. City.
 Novelty Rubber Sales Co., Akron, Ohio.
 Old Glory Mfg. Co., 212 Van Buren St., Chicago, Ill.
 Pacific Pennant & Advertiser Co., 244 New High St., Los Angeles, Cal.
 Patent Novelty Co., Fulton, Ill.
 Peerless Mfg. Co., Norwalk, Conn.
 Pollyanna Co., 1120 W. 35th St., Chicago, Ill.
 Pup toys, Co., 71 W. Monroe St., Chicago, Ill.
 Randall Co., A. L., Lake St. and Washab Ave., Chicago, Ill.
 Robbins and Son, I., 627 Penn Ave., Pittsburgh, Pa.
 Sterling Metal Novelty Mfg. Co., 174 Worth St., N. Y. City.
 Taunton Casting Co., Taunton, Mass.
 Terre Haute Advertising Co., Terre Haute, Ind. "Thadco."
 Tipp Novelty Co., Tiptecanoe City, Ohio.
 Victor Sparkler Co., Elkton, Md.
 Wesner Davidson Agency, 117 W. 46th St., N. Y. City.
 Winkler, M. J., 220 W. 42d St., N. Y. City.

Organists, Employment Bureau for (Also Conductors and Artists)

Chicago Musical Service Bureau, 20 E. Jackson Blvd., Chicago, Ill.
 Kraft Attractions 1476 Broadway, N. Y. City.

Organs

American Photo Player Co., 109 Golden Gate Ave., San Francisco, Cal.
 Austin Organ Co., Hartford, Conn.
 Bartola Musical Inst. Co., 57 E. Madison St., Chicago, Ill.
 Berni Organ Co., 216 W. 20th St., N. Y. City.
 Berry-Wood Piano Player Co., Inc., 973 Market St., San Francisco, Cal.
 Coburn Organ Co., 220 N. Washtenaw Ave., Chicago, Ill.
 Estey Organ Co., Brattleboro, Vt.
 "Gem"—See Coburn Organ Co.,
 Gottfried Co., A., Erie, Pa.
 Hillgreen & Lane Co., Alliance, Ohio.
 Hook & Hastings, Kendall Green, Mass.
 Kimball Co., W. W., 300 S. Washab Ave., Chicago, Ill.
 Link Piano Co., Binghamton, N. Y.
 Marquette Piano Co., 1608 Canal St., Chicago, Ill.
 Marr & Colton Co., Warsaw, N. Y.
 Mason & Hamlin, 313 Fifth Ave., N. Y. City.
 Moller, M. P., Hagerstown, Md.
 Morris Co., L. D. Steinway Hall, Chicago, Ill.
 North Tonawanda Musical Instrument Works, N. Tonawanda, N. Y.
 Pilchers Sons, Henry, 914 Mason Ave., Louisville, Ky.

Schuelke Organ Co., Max, 522 16th Ave., Milwaukee, Wis.
Smith Unit Organ Co., 419 W. Erie St., Chicago, Ill.
Steere & Son, G. W., Springfield, Mass.
Symphony Player Co., Cincinnati, Ohio.
U. S. Pipe Organ Mfg. Co., 8105 Tunicum Ave., Philadelphia, Pa.
Votteler-Holtkamp-Sparling Organ Co., 1404 Abbey Ave., Cleveland, Ohio.
Wangerin-Weickhardt Co., 114 Burrell St., Milwaukee, Wis.
Welte & Sons, M., 667 Fifth Ave., N. Y. City.
Wurlitzer Co., Rudolph, 121 E. Fourth St., Cincinnati, Ohio.

Paints, Screen

Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo.
Golden Co., Not Inc., 1913 W. Harrison St., Chicago, Ill.
Hakilu Mfg. Co., Atlanta, Ga.
Lawrence & Co., W. W., W. Carson St., Pittsburgh, Pa.
Leland Theater Supply Co., 97 State St., Montpelier, Vt.
Lowe Bros. Co., 450 E. Third St., Dayton, Ohio.
Sonneborn Bros., L., 262 Pearl St., N. Y. City.
Strand Screen Coating Co., 441 Jefferson Ave., Brooklyn, N. Y.
Theater Equipment Co., Inc., Film Exchange Bldg., Minneapolis, Minn.
Thomas, A. G., Crystal Theater, Pittsburgh, Pa.
Velco Screen Co., Not Inc., 1535 S. Ridgeway Ave., Chicago, Ill.
Wilhelm & Co., A., Reading, Pa.

Pennants, Advertising and Souvenir

American Art Production Co., 90 Manhattan St., N. Y. City.
Annis & Co., 99 Fulton St., N. Y. City.
California Reproduction & Advertising Co., 107 N. Spring St., Los Angeles, Cal.
Chicago Pennant Co., 6142 Cottage Grove Ave., Chicago, Ill.
Fine Art Novelty Co., 39 W. Adams St., Chicago, Ill.
Hanington & Co., A. W., 161 Grand St., N. Y. City.
Kosmos-Art Co., 120 E. Sixth Ave., Cincinnati, Ohio.
Langrock Bros. Co., 35 Ormond Pl., Brooklyn, N. Y.
National Pennant Co., Palmyra, Pa.
Shure Co., N., Madison & Franklin Sts., Chicago, Ill.
Sternthal, Felix, 358 W. Madison St., Chicago, Ill.
Triangle Pennant Co., 160 N. Fifth Ave., Chicago, Ill.
Whitehead & Hoag, 272 Sussex Ave., Newark, N. J.

Pianos, Automatic

American Photo Player Co., 109 Golden Gate Ave., San Francisco, Cal.
Berry-Wood Piano Player Co., Inc., 973 Market St., San Francisco, Cal.
Doll Co., Jacob, 118 Cypress Ave., N. Y. City.
Kimball Co., W. W., 300 S. Wabash Ave., Chicago, Ill.
Link Piano Co., Binghamton, N. Y.
Lyon & Healy, 57-89 Jackson Blvd., Chicago, Ill.
Marquette Piano Co., 1608 Canal St., Chicago, Ill.
Mason & Hamlin, 313 Fifth Ave., N. Y. City.
Operators Piano Co., 16 S. Peoria St., Chicago, Ill.
Ricca & Son, 99 Southern Blvd., N. Y. City.
Seeburg Piano Co., J. P., 419 W. Erie St., Chicago, Ill.
Welte & Sons, M., 667 Fifth Ave., N. Y. City.
Wurlitzer Co., Rudolph, 121 E. Fourth St., Cincinnati, Ohio.

Program Covers

Hennegan Co., The, 311-321 Genesee, Cincinnati, Ohio.
Star Program Co., 201 W. 49th St., N. Y. City.

Program Printers

Cahill-Igoe, 119 W. Harrison St., Chicago, Ill.

Erie Lithographing Co., 8th & Perry Sts., Erie, Pa.
Exhibitors' Program Co., 1006 Forbes St., Pittsburgh, Pa.
Hennegan & Co., 1311 Genesee St., Cincinnati, Ohio.
Kleine Poster Co., 1423 Vine St., Philadelphia, Pa.
Krauss Mfg. Co., 220 W. 42d St., N. Y. City.
Recland, 727 Seventh Ave., N. Y. City.
Star Program Co., 201 W. 49th St., N. Y. City.
Theater Program Co., Journal Bldg., Detroit, Mich.
Water Color Co., 450 Fourth Ave., N. Y. City.

Projectors

Baird Co., C. R., 24 E. 23d St., New York City.
Bardy Projector Co., 729 7th Ave., N. Y. City.
Capital Merchandise Co., 525 S. Dearborn St., Chicago, Ill.
Continental Sales Co., Wilkes-Barre, Pa. "Burwood."
Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago, Ill.
Helios Machine Co., Auditorium Tower, Chicago, Ill.
Master Machine Tool Co., 2623 Park Ave., N. Y. City.
Motion Picture Apparatus Co., 110 W. 44th St., N. Y. City.
Porter, B. F., 729 7th Ave., N. Y. City.
Power Co., Nicholas, 90 Gold St., N. Y. City.
Precision Machine Co., Inc., 319 E. 34th St., N. Y. City.
Superior Projector, Inc., 17 W. 60th St., N. Y. City.

Rails, Brass

Baldwin Brass Works, 411 S. Clinton St., Chicago, Ill.
Buffalo Wire Works Co., 320 Terrace, Buffalo, N. Y.
Dearborn Brass Co., Cedar Rapids, Iowa.
Dow Co., The, 201 N. Buchanan St., Louisville, Ky.
Fiske Iron Works, J. W., 56 Park Pl., N. Y. City.
Flour City Ornamental Iron Co., 27th Ave. & 27th St., Minneapolis, Minn.
Gilbert & Sons Brass Foundry Co., A., 4015 Forest Park Blvd., St. Louis, Mo.
Howell-Melville Co., 1223 Spring St., Philadelphia, Pa.
Hungerford Brass & Copper Co., 80 Lafayette St., N. Y. City.
Ketter Brass Mfg. Co., Houston, Tex.
McKenna Brass Co., Pittsburgh, Pa.
Michaels Art Bronze Co., 230 Scott St., Covington, Ky.
Midland Hotel Co., 1427 Catherine St., Philadelphia, Pa.
Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio.
Pittsburgh Brass Mfg. Co., 32d St. & Penn Ave. Pittsburgh, Pa.
Rochester Brass & Wire Works, Rochester, N. Y.
Smith Wire & Iron Works, F. P., 56 W. Lake St., Chicago, Ill.
Standard Iron & Wire Works, Chattanooga, Tenn.
Stolp Wire Works, 25-27 Fletcher St., N. Y. City.
Taylor & Dean, Penn Ave. & 25th St., Pittsburgh, Pa.
Weatherby Co., 218 Pearl St., Grand Rapids, Mich.
Western Brass Mfg. Works, 2007 Marshall Blvd., Chicago, Ill.

Raw Stock

Anso Co., Binghamton, N. Y.
Bay State Film Sales Co., Inc., 220 W. 42d St., N. Y. City.
Burke & James, 240 E. Ontario St., Chicago, Ill.
Eastman Kodak Co., Rochester, N. Y.
Gevaert Co. of America, 117-119 W. 46th St., N. Y. City.
Powers Film Products, 1600 Broadway, N. Y. City.
Sensitized Products Co., Rochester, N. Y.

Rectifiers, Alternating Current

American Battery Co., 1132 Fulton St., Chicago, Ill.

Chicago Rectifier Sales Co., 343 S. Dearborn St., Chicago, Ill.
 Edison Storage Battery Co., 131 Lakeside Ave., Orange N. J.
 Electric Economy Co., 1529 Col. Ave., Boston, Mass.
 Electric Products Co., 1067 E. 152d St., Cleveland, Ohio. "Wotton."
 General Electric Co., Schenectady, N. Y.
 Hertner Electric Co., W. 114th St., Cleveland, Ohio.
 Hirsch Electrical & Testing Laboratories, 126 W. Third St., Los Angeles, Cal.
 Hobart Bros. Co., Troy, Ohio.
 Victor Electric Co., Jackson Blvd., & Robey St., Chicago, Ill.
 Wagner Electric Mfg. Co., 6400 Plymouth Ave., St. Louis, Mo.
 Globe Machine & Stamping Co., Cleveland, Ohio.
 Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa.

Record Books

Exhibitors Trade Review, 152 W. 42d St., N. Y. City.
 Green, P. A., 52 Rumford Ave., Waltham, Mass.
 Rialto Theater Supply Co., Minneapolis, Minn.
 Theater Record Co., Conneaut, Ohio.

Regulators, Film Speed

Baird Co., C. R., 24 E. 23d St., N. Y. City.
 Preddey, W. G., 187 Golden Gate Ave., San Francisco, Cal.

Regulators, Temperature

American Radiator Co., 816 S. Michigan Ave., Chicago, Ill.
 Andrews Heating Co., Minneapolis, Minn.
 Beers Bros., Thermostat Co., 20 Elm St., Rochester, N. Y.
 Chaplin-Fulton Mfg. Co., 28 Penn St., Pittsburgh, Pa.
 Chicago Heat Regulator Co., 1801 Diversey Parkway, Chicago, Ill.
 Cradon Mfg. Co., Bellows Falls, Vt.
 Demara & Clonson, Addison, N. Y.
 d'Este Co., Julian, 24 Canal St., Boston, Mass.
 Electric Heat Regulator Co., Phoenix Bldg., Minneapolis, Minn.
 Halsey Mfg. Co., 1211 Filbert St., Philadelphia, Pa.
 Howard Thermostat Co., Oswego, N. Y.
 Ideal Heating Co., 913 Gates Ave., Brooklyn, N. Y.
 Jewell Mfg. Co., Auburn, N. Y.
 Johnson Service Co., Milwaukee, Wis.
 Kieley & Mueller, 34 W. 13th St., N. Y. City.
 Klipfel Mfg. Co., 2651 W. Harrison St., Chicago, Ill.
 Minneapolis Heat Regulator Co., Minneapolis, Minn.
 National Regulator Co., 208 S. Jefferson Ave., Chicago, Ill.
 Powers Regulator Co., 5 S. Wabash Ave., Chicago, Ill.
 Roys Heat Control Co., 915 Gates Ave., Brooklyn, N. Y.
 Simplex Heating Specialty Co., Inc., Lynchburg, Va.
 Standard Regulator Co., 90 West St. N. Y. City.
 Tagliabue Mfg. Co., C. J., 32 33d St., Brooklyn, N. Y.
 Weld Co., Geo. A., 41 Lincoln St., Boston, Mass.

Rewinders

Automatic Film Rewinder, Harrisburg, Pa.
 Bell & Howell Co., 1803 Larchmont Ave., Chicago, Ill.
 Capital Mdse. Co., 525 S. Dearborn St., Chicago, Ill.
 Chicago Cinema Equipment Co., 820 S. Tripp Ave., Chicago, Ill.
 Duhem Motion Picture Mfg. Co., 985 Market St., San Francisco, Cal.
 Duplex Machine Co., 316 75th St., Brooklyn, N. Y.
 Emory Co., R. J., Sherman Ave., & Runyon St., Newark, N. J.
 Enterprise Optical Co., 564 W. Chicago, Ill.
 Feaster Mfg. Co., 16 W. 46th St., N. Y. City.

Howells Cine Equipment Co., Inc., 740 7th Ave., N. Y. City.
 Imasco—See Independent Movie Supply Co.
 Independent Movie Supply Co., 729 7th Ave., N. Y. City.
 Lang Mfg. Works, Olean, N. Y.
 Los Angeles Motion Picture Co., 215 E. Washington St. Los Angeles, Cal.
 Power Co., Nicholas, 90 Gold St., N. Y. City.
 Precision Machine Co., Inc., 319 E. 14th St., N. Y. City.
 Rialto Theater Supply Co., Minneapolis, Minn.
 Royal—See Capital Merchandise Co.
 Smith Co., L. C., 440 State St., Schenectady, N. Y.
 Williams, Brown & Earle, Inc., 918 Chestnut St., Philadelphia, Pa.

Rheostats

Bell & Howell Co., 1803 Larchmont Ave., Chicago, Ill.
 Brenkert Light Projection Co., Detroit, Mich.
 Capital Mdse. Co., 525 S. Dearborn St., Chicago, Ill.
 Chicago Cinema Equipment Co., 820 S. Tripp Ave., Chicago, Ill.
 Cutler-Hammer Mfg. Co., Milwaukee, Wis., "Simplicity."
 Duplex Machine Co., 316 75th St., Brooklyn, N. Y.
 Enterprise Optical Mfg. Co., 764 W. Randolph St., Chicago.
 General Electric Co., Schenectady, N. Y.
 Industrial Controller Co., Milwaukee, Wis.
 Leonard Electric Mfg. Co., 3907 Perkins Ave., Cleveland, Ohio.
 Mestrum, Henry, 166 W. 48th St., N. Y. City.
 Newton, Chas. I., 305 W. 15th St., N. Y. City.
 Power Co., Nicholas, 90 Gold St., N. Y. City.
 Simplicity—See Cutler-Hammer Co.
 Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. City.
 Ward Leonard Electric Co., Mt. Vernon, N. Y.

Screens

Acme Screen Co., New Washington, Ohio.
 American Lux Products Co., 50 E. 42nd St., N. Y. City.
 Capital Mdse. Co., 525 Dearborn St., Chicago, Ill.
 Crystal Light Screen Co., 411 W. Depot St., Knoxville, Tenn.
 Danish Diamond Screen Co., 98 Woodward Ave., Detroit, Mich.
 Da-Lite Scenic Co., 922 West Monroe St., Chicago, Ill.
 Enkeboll Art Co., 5305 N. 27th St., Omaha, Neb.
 Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo.
 Eureka Cinema Corp., 193 Trumbull St., Hartford, Conn.
 Gardiner, L. G., 1021 West Goodale, St., Columbus, Ohio.
 Henderson-Ames Co., Kalamazoo, Mich.
 Hettrick Mfg. Co., Toledo, Ohio.
 Humphreys Co., D. C., 909 Filbert St., Philadelphia, Pa.
 Jacobson Mfg. Co., 3718 Woodland Ave., Cleveland, Ohio.
 Kansas City Scenic Co., N. E. cor. 24th & Harrison Sts., Kansas City, Mo.
 Lash Studios, Lee, Longacre Bldg., N. Y. City.
 Law Scenic Studios, 502 W. 38th St., N. Y. City.
 Ludcke Screen Co., 150 Minn. Ave., St. Peter, Minn.
 Magee & Sons, M., 147 Fulton St., N. Y. City.
 Magic Crystal Screen Co., 500 Fifth Ave., N. Y. City.
 Minusa Cline Screen Co., Bomont & Morgan Sts., St. Louis, Mo.
 Mirror Screen Co., Shelbyville, Ind.
 Oliver Bead Screen, 737 Prospect Ave., Cleveland, Ohio.
 Ornate Mfg. Co., 200 Fifth Ave., N. Y. City.
 Post, Amos, Church St., Catskill, N. Y.
 Radiant Screen & Dec. Co., 812 Finance Bldg., Cleveland, Ohio.
 Raven Screen Co., 165 Broadway, N. Y. City.
 Rembusch Screen Co., Shelbyville, Ind.

St. Louis Float & Scenic Co., 513 Elm St. St. Louis, Mo.
Story Scenic Co., O. L., 21 Tufts St., Somerville Sta., Boston, Mass.
Universal Picture Screen Corp., 14 N. Seventh St., Richmond, Va.
Werstner C. S., 11th & Race Sts., Philadelphia, Pa., "Superlite."
Williams, Brown & Earle, Inc., 918 Chestnut St., Philadelphia, Pa.

Scenery

Acme Scenic Artists' Studios, 36 W. Randolph St., Chicago, Ill.
Armbruster & Sons, M., 249 S. Front St., Columbus, Ohio.
Atlanta Scenic Co., Atlanta, Ga.
Baker & Lockwood Mfg. Co., Kansas City, Mo.
Beaumont Velvet Scenery Studios, J. H., 225 W. 46th St., N. Y. City.
Beck & Sons Co., The, Wm., Cincinnati, Ohio.
Bradley Studios, Wm., 318 W. 43d St., N. Y. City.
Caph, William, 1540 Broadway, N. Y. City.
Cox Scene Painting Studio, Eugene, 1734 Ogden Ave., Chicago, Ill.
Davis, Geo, Scenic Studio, Arch St, Theater, Philadelphia, Pa.
Enkeboll Art Co., 5313 N. 27th St., Omaha, Neb.
Excelsior Studios & Theater Supply Co., 816 W. Vine St., Kalamazoo, Mich.
Fabric Studios, 177 N. State St., Chicago.
Fetters & Fisher, 432 N. 3rd St., Philadelphia, Pa.
Fredericks Scenic Studio, 643 W. 42d St., N. Y. City.
Gates & Morange, 155 W. 29th St., N. Y. City.
Hamilton Studios, W. F., 1425 Broadway, N. Y. City.
Humphreys Co., D. C., 909 Filbert St., Philadelphia, Pa.
Irwin & Sparks Scenic Studio, 432 N. Third St., Philadelphia, Pa.
Joy & Cannon Scenic Co., 378 Wabash St., St. Paul, Minn.
Kahn & Bowman, 155 W. 29th St., N. Y. City.
Kansas City Scenic Co., N. E. cor. 24th & Harrison Sts., Kansas City, Mo.
King Scenic Co., 311 S. Harwood St., Dallas, Tex.
La Touche, J. B., Clearfield, Iowa.
Lash Studios, Lee, Longacre Bldg., N. Y. City.
Law Scenic Studios, 502 W. 38th St., N. Y. City.
McHugh & Son, Jos. P., 9 W. 42d St., N. Y. City.
Manhattan Scenic Studios, 324 W. 35th St., N. Y. City.
Messmore Co., Herbert L., 1540 Broadway, N. Y. City.
Murray Hill Scenic Studios, 488 Sixth Ave., N. Y. City.
New York Studios, 328 W. 39th St., N. Y. City.
Platzer, Frank, 533 W. 43d St., N. Y. City.
Reising & Co., Theo., 625 E. 15th St., N. Y. City.
St. Louis Float & Scenic Co., 513 Elm St., St. Louis, Mo.
Schroeder Artificial Flower Co., Cleveland, Ohio.
Schells Scenic Studio, 581 S. High St., Columbus, Ohio.
Servas, Jno. A., Rochester, N. Y.
Sheek & Co., D., Metropolitan Theater, Cleveland, Ohio.
Star Scenic Studio, Inc., Omaha, Neb.
Story Scenic Co., O. L., 21 Tufts St., Somerville Sta., Boston, Mass.
Turner, Allan J., 266 W. 41st St., N. Y. City.
Twin City Scenic Co., 2819 Nicolet Ave., Minneapolis, Minn.
Unique Papier Mache Co., 331 W. 44th St., N. Y. City.
Universal Scenic Artist Studios, 190 N. State St., Chicago, Ill.
Werbe Scenic Studio, 1713 Central Ave., Kansas City, Kan.
Young Bros., 536 W. 29th St., N. Y. City.

Signs, Electric Roof

A. & W. Electric Sign Co., Cleveland, Ohio.
Advance Sign Co., 567 W. Harrison St., Chicago, Ill.
American Sign Co., Willard & Cooley Sts., Kalamazoo, Mich.

Atlas Electric Sign Corp., 540 W. 45th St., N. Y. City.
Brilliant Mfg. Co., 1035 Ridge Ave., Philadelphia, Pa.
Brilliant Sign Co., 3531 Washington St., St. Louis, Mo.
Brimfield Electric Sign Co., 18 Seventh St., San Francisco, Cal.
Century Mfg. Co., Elizabethtown, Pa.
Cusack Co., Thos., Harrison & Loomis Sts., Chicago, Ill.
Federal Electric Sign Co., 8700 S. State St., Chicago, Ill.
Federal Sign System Co., Chicago, Ill.
Greenwood Advertising Co., Knoxville, Tenn.
Gude Co., O. J., 220 W. 42d St., N. Y. City.
Haller Consolidated Co., 213 W. Austin Ave., Chicago, Ill.
K-H Sign Mfg. Co., 530 Fernando St., Pittsburgh, Pa.
Martin, P. J., 302 W. 52d St., N. Y. City.
Rice Co., Geo. H., 481 Sterling Pl., Brooklyn, N. Y.
Rosenfeld & Co., Eugene I., 325 W. Balto. St., Baltimore, Md.
Strauss & Co., 209 W. 48th St., N. Y. City.
Valentine Electric Sign Co., Atlantic City, N. J.
Western Display Co., St. Paul, Minn.

Signs, Luminous Exit

Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio.
Radium Dial Co., Forbes and Meyran Aves., Pittsburgh, Pa.
Radium Luminous Material Corp., 55 Liberty St., N. Y.

Slides

Advertising Slide Co., 86 Chestnut St., St. Louis, Mo.
American Slide Co., 44 Columbia Bldg., Columbus, Ohio.
Briggs, C. W., 628 Callow Hill St., Philadelphia, Pa.
Cardinell-Vincent Co., San Francisco, Cal.
Catty Silde Co., Pittsburgh, Pa.
Chicago Transparency Co., 143 N. Dearborn St., Chicago, Ill.
Cochems the Photographer, 323 E. Chestnut St., Santa Ana, Cal.
Columbia Slide Co., Chicago, Ill.
Commercial Slide & Film Co., 211 W. 48th St., N. Y. City.
Economy Slide Co., 213 W. 48th St., N. Y. City.
Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo.
Excelsior Illustrating Co., 213 Sixth Ave., N. Y. City.
Felder, M. C., 103 W. 46th St., N. Y. City.
Greater New York Slide Co., 213 W. 48th St., N. Y. City.
Hawkes, Joseph, 108 Fulton St., N. Y. City.
Heady, Joseph T., 208 W. Madison Ave., Chicago, Ill.
Kansas City Slide Co., 1015 Central St., Kansas City, Mo.
Lochren Film & Slide Co., Wm. A., 706 Film Exchange Bldg., Minneapolis, Minn.
Lüstig Film Laboratory, 2147 Prospect Ave., Ohio.
McIntosh Stereopticon Co., 30 E. Randolph St., Chicago, Ill.
Milwaukee Slide Co., 414 Alhambra Theater Bldg., Milwaukee, Wis.
Monogram Slide Co., 704 Film Exchange Bldg., Minneapolis, Minn.
Moore, Hubble & Co., Masonic Temple Bldg., Chicago, Ill.
Motion Picture Products, 3238 W. Harrison St., Chicago, Ill.
Nelson Motion Picture Studios, H. N., Film Bldg., Detroit, Mich.
Niagara Slide Co., Lockport, N. Y.
North American Slide Co., 122 N. 13th St., Philadelphia, Pa.
Novelty Slide Co., 209 W. 48th St., N. Y. City.
Perfection Slide Co., 79 Fifth Ave., N. Y. City.
Quality Slide & Photo Makers, 6 E. Lake St., Chicago, Ill.
Radio-Mat-Slide Co., 121 W. 42d St., N. Y. City.

Riley Optical Co., 111 Fifth Ave., N. Y. City.
 Sam Leon, 207 W. 48th St., N. Y. City.
 Scott Studio Slides, 24 E. 55th St., N. Y. City.
 Standard Slide Corp., 209 W. 48th St., N. Y. City.
 Superior Slide Co., 812 Prospect Ave., Cleveland, Ohio.
 Superior Slide Service, Inc., 34 W. 46th St., N. Y. City.
 Troy Slide & Sign Co., Troy, Ohio.
 Underwood & Underwood, 417 Fifth Ave., N. Y. City.
 Victor Animatograph Co., Davenport, Iowa.
 "Viopicon."
 X-L Slide Co., Film Exchange Bldg., Minneapolis, Minn.
 Williams, Brown & Earle, 918 Chestnut St., Philadelphia, Pa.

Stereopticons

Bausch & Lomb Optical Co., St. Paul St., Rochester, N. Y.
 Beseler Co., Chas., 131 E. 23d St., N. Y. City.
 Brenkert Light Projection Co., Detroit, Mich.
 Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.
 Chicago Transparency Co., 143 N. Dearborn St., Chicago, Ill.
 Enterprise Optical Co., 564 W. Randolph St., Chicago, Ill.
 Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo.
 Greater New York Slides, 203 W. 48th St., N. Y. City.
 Kinetograph Machine Co., 329 Plymouth St., Chicago, Ill.
 McAllister Keller Co., 176 Fulton St., N. Y. City.
 McIntosh Stereopticon Co., 30 E. Randolph St., Chicago, Ill.
 Mestrum, Henry, 166 W. 48th St., N. Y. City.
 Moore, Hubble & Co., Masonic Temple Bldg., Chicago, Ill.
 Newton, Chas. I., 305 W. 15th St., N. Y. City.
 Riley Optical Co., 40 W. 20th St., N. Y. City.
 Standard Slide Corp., 209 W. 48th St., N. Y. City.
 Universal Elect. Stage Lighting Co., 321 W. 50th St., N. Y. City.
 Victor Animatograph Co., Davenport, Iowa.
 "Viopicon."
 Williams, Brown & Earle, 918 Chestnut St., Philadelphia, Pa.

Switchboards

A. J. Mfg. Co., Seattle, Wash.
 Adam Electric Co., Frank, 3650 Windsor Pl., St. Louis, Mo.
 Baird Co., C. R., 24 E. 23d St., N. Y. City.
 "Bulldog"—See Mutual Electric & Machine Co.
 Cleveland Switchboard Co., 2025 E. 70th St., Cleveland, Ohio.
 Crouse-Hinds Co., Syracuse, N. Y.
 Cutler-Hammer Mfg. Co., Milwaukee, Wis.
 Dearborn Elect. Co., 25 Kinzie St., Chicago, Ill.
 Display Stage Lighting Co., 314 W. 44th St., N. Y. City.
 Drendell Electrical & Mfg. Co., 169 Erie St., San Francisco, Cal.
 Electric Apparatus Co., 127 S. Green St., Chicago, Ill.
 General Electric Co., Schenectady, N. Y.
 Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
 Industrial Controller Co., Milwaukee, Wis.
 Kliegl—See Universal Electrical Stage Lighting Co.
 Krantz Mfg. Co., H., 160 Seventh St., Brooklyn, N. Y.
 Large-Dail Mfg. Co., 606 Cherry St., Philadelphia, Pa.
 Major Equipment Co., 2518 Cullom Ave., Chicago, Ill.
 Menkes Electric Co., 853 Broadway, N. Y. City.
 Metropolitan Electric Mfg. Co., East Ave. & 14th St., Long Island City.
 Mutual Electric & Machine Co., Detroit, Mich.
 New York Calcium Light Co., 451 W. 53d St., N. Y. City.
 Pringle Electric Mfg. Co., 1906 N. Sixth St., Philadelphia, Pa.

Safety Rite Electric Products Co., 56 Baldwin Ave., Jersey City, N. J.
 Sterling Switchboard Co., 537 S. Seventh St., Camden, N. J.
 Trumbull Electric Mfg. Co., Plainville, Conn.
 United Electric Mfg. Co., New Orleans, La.
 Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. City.
 Walker Electric Co., 2336 Noble St., Philadelphia, Pa.
 Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa.
 Wisconsin Electrical Mfg. Co., 453 E. Water St., Milwaukee, Wis.
 Wurdock Electric Mfg. Co., Wm., 21 S. 11th St., St. Louis, Mo.

Tapestries

Attleboro Mfg. & Importing Co., 20 N. Fifth St., Philadelphia, Pa.
 Cheney Silk Co., 215 Fourth Ave., N. Y. City.
 Davenport Co., A. H., 601 Fifth Ave., N. Y. City.
 Fechtman & Co., L. Foreman, 48 E. 21st St., N. Y. City.
 Gays Sons, John, Trenton Ave. & Ann St., Philadelphia, Pa.
 Hess & Co., D. S., 453 Fifth Ave., N. Y. City.
 Huber Co., H. F., 13 E. 40th St., N. Y. City.
 Lowenstein's Son, A., 586 Fifth Ave., N. Y. City.
 Neuman & Co., 417 Madison Ave., N. Y. City.
 Penn Tapestry Co., Philadelphia, Pa.
 Primrose Tapestry Co., Josephine & Oxford Sts., Philadelphia, Pa.
 Thorp Co., J. H., 230 Fourth Ave., N. Y. City.
 Tiffany Studios, Madison Ave. & 45th St., N. Y. City.

Telephones, Inter-communicating

Automatic Electric Co., Chicago, Ill.
 Central Telephone & Electric Co., 310 N. 11th St., St. Louis, Mo.
 Couch Co., S. H., Norfolk Downs, Mass.
 De Yeau Tel. Mfg. Co., 23 Murray St., N. Y. City.
 Dictaphone Products Corp., 1819 Broadway, N. Y. City.
 General Electric Co., Schenectady, N. Y.
 Partrick & Williams Co., 51 N. Seventh St., Philadelphia, Pa.
 Pettes & Randall Co., 150 Nassau St., N. Y. City.
 Stromberg Carlson Co., Rochester, N. Y.
 Western Electric Co., 195 Broadway, N. Y. City.

Tents, Airdome

Carpenter & Co., Geo. B., 436 Wells St., Chicago, Ill.
 Chicago Flag & Decorating Co., 1345 S. Wabash Ave., Chicago, Ill.
 Columbus Tent & Awning Co., Columbus, Ohio.
 Des Moines Tent & Awning Co., 913 Walnut St., Des Moines, Iowa.
 Dougherty Bros. Tent & Awning Co., 116 S. Fourth St., St. Louis, Mo.
 Fulton Bag & Cotton Mills, Atlanta, Ga.
 Hetrick Mfg. Co., Toledo, Ohio.
 Kerr Mfg. Co., D. M., 1007 Madison St., Chicago, Ill.
 Murray & Co., 625 W. Fulton St., Chicago, Ill.
 Scherz Sons, John, 1006 Freeman Ave., Cincinnati, Ohio.
 Thompson & Vandiveer, 816 E. Pearl St., Cincinnati, Ohio.
 Tucker Duck & Rubber Co., Ft. Smith, Ark.
 United States Tent & Awning Co., 225 N. Desplaines St., Chicago, Ill.

Terra Cotta, Architectural

American Terra Cotta & Ceramic Co., 2010 Peoples Gas Bldg., Chicago, Ill.
 Atlantic Terra Cotta Co., 350 Madison Ave., N. Y. City.
 Brick Terra Cotta & Tile Co., Corning, N. Y.
 Clark & Sons, N. 116 Natoma St., San Francisco, Cal.
 Conkling-Armstrong Terra Cotta Co., (Nictown), Philadelphia, Pa.
 Denny-Renton Clay & Coal Co., 1007 Hoge Bldg., Seattle, Wash.
 Denver Terra Cotta Co., W. 1st Ave. & Umatilla St., Denver, Col.

Duffy Co., J. P., Park Ave. & 138th St., N. Y. City.
 Federal Terra Cotta Co., 111 Broadway, N. Y. City.
 Galoway Terra Cotta Co., 3210 Walnut St., Philadelphia, Pa.
 Gladding, McBean & Co., Rialto Bldg. San Francisco, Cal.
 Indianapolis Terra Cotta Co., Indianapolis, Ind.
 Kansas City-Terra Cotta & Faience Co., 19th & Manchester Aves., Kansas City, Mo.
 Ketcham, O. W., 24 S. Seventh St., Philadelphia, Pa.
 Maryland Terra Cotta Co., North Ave. & Oak St., Baltimore, Md.
 Midland Terra Cotta Co., Lumber Exchange Bldg., Chicago, Ill.
 New Jersey Terra Cotta Co., Singer Bldg., N. Y. City.
 New York Architectural Terra Cotta Co., 401 Vernon Ave., Long Island City, N. Y.
 Northern Clay Co., Auburn, Wash.
 Northwestern Terra-Cotta Co., 2525 Clybourn Ave., Chicago, Ill.
 Pursell-Grand Co., 414 Walnut St., Cincinnati, Ohio.
 South Amboy Terra Cotta Co., South Amboy, N. J.
 St. Louis Terra Cotta Co., 5801 Manchester Ave., St. Louis, Mo.
 Washington Brick & Lime Mfg. Co., Washington St. & Pacific Ave., Spokane, Wash.
 Western Terra Cotta Co., Franklin Ave. & M. P. Ky., Kansas City, Kan.
 Winkle Terra Cotta Co., Century Bldg., St. Louis, Mo.

Ticket Choppers

Brewster & Co., Long Island City, N. Y.
 Caille Bros., 1300 Second Ave., Detroit Mich.
 Erker Bros., Optical Co., 608 Olive St., St. Louis, Mo.
 Ingersoll-Rand Co., 11 Broadway, N. Y. City.
 Langslow Co., H. R., 232 Jay St., Rochester, N. Y.
 Menger, Ring & Weinstein, 306 W. 42d St., N. Y. City.
 National Ticket Co., 205 St. Clair Ave., Cleveland, Ohio.
 Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio.
 Schaffer, S. E., & Co., 24-26 E. Eighth St., Chicago, Ill. "Badger."
 Swaab & Son, Lewis M., 1327 Vine St., Philadelphia, Pa.
 Wisconsin Theater Supply Co., 174 Second St., Milwaukee, Wis.

Ticket Holders

Arcus Ticket Co., 352 N. Ashland Ave., Chicago, Ill.
 Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo.
 Fulton Co., E. E., 3208 Carroll Ave., Chicago, Ill.
 Globe Ticket Co., 112 N. 12th St., Philadelphia, Pa.
 Leland Theater Supply Co., 97 State St., Montpelier, Vt.
 McCaskey Register Co., Alliance, Ohio.
 Rialto Theater Supply Co., Minneapolis, Minn.
 Robertson, Frank, Colorado Springs, Col.
 Standard Ticket Co., 150 W. 10th St., N. Y. City.
 Williams, Brown & Earle, 918 Chestnut St., Philadelphia, Pa.

Tickets

Ansell Ticket Co., 154-166 E. Erie St., Chicago.
 Arcus Ticket Co., 352 N. Ashland Ave., Chicago, Ill.
 Caille Bros. Co., 1300 Second Ave., Detroit, Mich.
 Donaldson Lithographing Co., Newport, Ky.
 Elliott Ticket Co., 1619 Sansome St., Philadelphia, Pa.
 Empire Ticket Co., 16 Beach St., Boston, Mass.
 Erker Bros., Optical Co., 608 Olive St., St. Louis, Mo.
 Globe Ticket Co., 112 N. 12th St., Philadelphia, Pa.
 Harrison, B. H., New London, Ohio.
 International Ticket Co., 50 Grafton Ave., Newark, N. J.

International Time Recording Co., 337 W. Madison St., Chicago, Ill.
 Keller Printing Co., 297 Lafayette St., N. Y. City.
 Keystone Ticket Co., Shamokin, Pa.
 National Ticket Co., 205 S. Clair Ave., Cleveland Ohio.
 National Ticket Co., Shamokin, Pa.
 Oppenheimer Printing Co., Power Bldg., Cincinnati, Ohio.
 Pioneer Ticket Co., 722 Broadway, N. Y. City.
 Poole Bros., 85 W. Harrison St., Chicago, Ill.
 Rand, McNally Co., 536 S. Clark St., Chicago, Ill.
 Rees Ticket Co., 406 S. 10th St., Omaha, Neb.
 Shoener, J. T., Shamokin, Pa.
 Simplex Ticket Co., 1801 Berenice Ave., Chicago, Ill.
 Standard Ticket Co., 150 W. 10th St., N. Y. City.
 Swaab, Lewis M. & Son, 1327 Vine St., Philadelphia, Pa.
 Triangle Ticket Co., Jasper & Westmoreland Sts., Philadelphia, Pa.
 Trimount Press, 113-121 Albany St., Boston, Mass.
 Weldon, Williams & Lick, Ft. Smith, Ark.

Treads, Stairs

American Mason Safety Tread Co., Lowell, Mass.
 Asbestolith Mfg. Co., 1 Madison Ave., N. Y. City.
 Boston Belting Co., 84 Linden Park St., Boston, Mass.
 Concrete Steel Co., 32 Broadway, N. Y. City.
 Crescent Belting & Packing Co., Trenton, N. J.
 Dauchy Iron Works, 233 W. Illinois St., Chicago, Ill.
 Globe Mfg. Co., Painesville, Ohio.
 Goodyear Rubber Co., 1972 Broadway, N. Y. City.
 Gutta Percha & Rubber Mfg. Co., 126 Duane St., N. Y. City.
 Kennedy, D. E., 53 Fifth Ave., N. Y. City.
 Keystone Steel Co., Warren, Pa.
 Knapp Rubber Binding Co., 31 E. 17th St., N. Y. City.
 Manhattan Brass Co., 332 E. 28th St., N. Y. City.
 Manhattan Rubber Mfg. Co., 18 Vesey St., N. Y. City.
 Mechanical Rubber Co., ft. Lisbon Rd., S. E., Cleveland, Ohio.
 National Electric Controller Co., 154 Whiting St., Chicago, Ill.
 Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio.
 New York Belting & Packing Co., 91 Chambers St., N. Y. City.
 Peerless Rubber Mfg. Co., 16 Warren St., N. Y. City.
 Phoenix Soapstone Co., 71 Murray St., N. Y. City.
 Revere Rubber Co., 300 Devonshire St., Boston, Mass.
 Stokes Rubber Co., J., Trenton, N. J.
 Trussed Concrete Steel Co., 58 Lafayette Blvd., Youngstown, Ohio.
 Universal Safety Tread Co., Waltham, Mass.
 Victor Rubber Co., Springfield, Ohio.
 Voorhees Rubber Mfg. Co., Jersey City, N. J.
 Woonsocket Machine & Press Co., Woonsocket, R. I.

Uniforms

Armstrong Mfg. Co., E. A., 434 S. Wabash Ave., Chicago, Ill.
 Brooks Uniform Co., 143 W. 40th St., N. Y. City.
 De Moulin Bros. & Co., 1075 S. Fourth St., Greenville, Ill.
 Ford Uniform Co., 229 W. 42nd St., N. Y. City.
 Henderson-Ames Co., Kalamazoo, Mich.
 Henderson & Co., 11th & Race Sts., Philadelphia, Pa.
 Hirsch & Co., James H., 205 W. Monroe St., Chicago, Ill.
 Ihling Bros., Everard Co., Kalamazoo, Mich.
 Klein & Bro., D., 717 Arch St., Philadelphia, Pa.
 Lilley & Co., M. C., Columbus, Ohio.
 National Uniform & Cap Co., 461 Gold St., Brooklyn, N. Y.
 Pettibone Bros. Mfg. Co., 626 Main St., Cincinnati, Ohio.

Read's Sons, Jacob, 1424 Chestnut St., Philadelphia, Pa.
 Russell Uniform Co., 1600 Broadway, N. Y. City.
 Square Uniform Co., 10 W. 23rd St., N. Y. City.
 Stockley & Co., R. W., 8th & Walnut Sts., Philadelphia, Pa.
 Western Uniform Co., 218 S. Clark St., Chicago, Ill.

Ventilating System

American Blower Co., Detroit, Mich.
 American Foundry & Furnace Co., Bloomington, Ill.
 Johnson Service Co., 118 E. 28th St., N. Y. City.
 Monsoon Cooling System, 71 N. 6th St., Brooklyn, N. Y.
 Reynolds & Co., B. F., 412 N. Dearborn St., Chicago, Ill.
 Robert Gordon, Inc., 1357 W. Washington St., Chicago, Ill.
 Roberts-Hamilton Co., 413 S. Fourth St., Minneapolis, Minn.
 Typhoon Cooling System, 345 W. 39th St., N. Y. City.

Ventilators, Roof

American Blower Co., Detroit, Mich.
 Arex Co., 1581 Conway Bldg., Chicago, Ill.
 Baldwin Co., 703 Finance Bldg., Philadelphia, Pa.
 Consolidated Sheet Metal Wks., 66 Hubbard St., Milwaukee, Wis.
 Downman-Dozier Mfg. Co., 20 Trinity Ave., Atlanta, Ga.
 Edwards Mfg. Co., 724 Eggleston Ave., Cincinnati, Ohio.
 Farquhar Furnace Co., Wilmington, Del.
 Globe Ventilator Co., Troy, N. Y.
 Kernchen Co., McCormick Bldg., Chicago, Ill.
 Larsen Bros., Johnsonburg, Pa.
 McDonald Bros. Co., Cleveland, Ohio.
 Merchant & Evans Co., 2019 Washington Ave., Philadelphia, Pa.
 Meurer Bros. Co., 575 Flushing Ave., Brooklyn, N. Y.
 Milwaukee Corrugating Co., 36th Ave. & Burnham St., Milwaukee, Wis.
 Moeschi-Edwards Corrugating Co., Covington, Ky.
 Monsoon Cooling System, Brooklyn, N. Y.
 Ohio Blower Co., 5125 Perkins Ave., N. E., Cleveland, Ohio.
 Pullman Ventilator & Mfg. Co., York Ave. & R. R., York, Pa.
 Royal Ventilator Co., Fourth & Locust Sts., Philadelphia, Pa.
 Silver Sheet Metal Works, Saul, 336 Canal St., N. Y. City.
 Sturtevant, B. F., Hyde Park, Mass.
 Typhoon Fan Co., Box, 406, 345 W. 39th St., N. Y. City.

Warmers, Electric Foot

American Electric Heater Co., Burroughs St. & Woodward Ave., Detroit, Mich.
 Baldwin Co., 703 Finance Bldg., Philadelphia, Pa.
 Butte Engineering & Electric Co., San Francisco, Cal.
 General Electric Co., Schenectady, N. Y.
 Rochester Stamping Co., Rochester, N. Y.
 Simplex Electric Heating Co., Cambridge, Mass.
 Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa.

Hoy Settlements

Total claims filed with Hoy Reporting Service by New York State Exchange, from September, 1921 to March, 1922, inclusive:
 Total number of claims entered.....2,307
 Total number of claims settled.....2,052
 Total number of claims still pending..... 255
 Total amount of claims entered (dollars and cents).....\$480,637.26
 Total amount of claims settled (dollars and cents)..... 419,911.19
 Total amount of claims still pending... 60,726.17
 314 Theater claims vs. exchanges totaling 74,518.25
 314 Theater claims vs. exchanges settled 74,518.25

MOTION PICTURE THEATER OWNERS OF AMERICA

Officers—President, Sydney S. Cohen, New York, N. Y.; Vice Presidents: Glenn Harper, Los Angeles, Calif.; Joseph Mogler, St. Louis, Mo.; C. A. Lick, Ft. Smith, Ark.; Joseph G. Rhode, Kenosha, Wis.; Treasurer: J. T. Collins, Rutherford, N. J.; Recording Secretary: M. Van Praag, Kansas City, Kan.; General Manager: A. J. Moeller.

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THE IMPORTANT TWELVE

In December, the Motion Picture News secured from over one hundred producers, distributors, exhibitors and other of importance in the industry, their views as to the twelve men who had accomplished the most for the motion picture industry from an artistic, economic viewpoint.

The result up to December 16, showed the following:

	Votes
Adolph Zukor	106
S. L. Rothapfel	82
D. W. Griffith	81
Mary Pickford	62
Charles Chaplin	57
George Eastman	43
Douglas Fairbanks	41
Will H. Hays	34
Thomas A. Edison	31
Wm. A. Johnston	29
J. D. Williams	27
Cecil B. DeMille.....	27

1923 Best Year for Independents

John A. Murphy, President Abbey Pictures, Inc., says: "From any angle you take it the new year will be better than the one just gone. New producers of quality pictures will make money and become established in the industry. It will be an independent year and a banner one at that. The trend of things all favor the independent market. Better times are predicted, prosperity will be a reality, theaters will do better than ever they did, and many new stars will be created by the independent producers and distributors. We have decided to produce six super features during the new year which means a big outlay of real money, but we are not worried over the outcome in the least, and undoubtedly no one else is, and if they are they should wake up."

Important First Run Houses

ALABAMA

Anniston
Lyric
New Queen
Theato
Savoy
Bessemer
Grand
Princess
Frolic
Birmingham
Alcazar
Strand
Rialto
Trianon
Loew's
Royal
Majestic
Frolic
Florence
Princess
Rialto
Majestic
Gadsden
Belle
Alamo
Strand
Liberty
Huntsville
Grand
Lyric
Jefferson
Mobile
Empire
Bijou
Crown
Montgomery
Empire
Strand
Colonial
Grand

ARKANSAS

Ft. Smith
Victory
Palace
New
Helena
Jewel
Palace
Crystal
Hot Springs
Royal
Princess
New Central
Little Rock
Palace
Royal
Gem
Crystal
Pine Bluff
Best
Russellville
Community

ARIZONA

Globe
Martin
Globe
Union
Phoenix
Strand
Columbus
Rialto
Romono
Amusu
Plaza
Yuma
Casino
Rialto

CALIFORNIA

Alameda
Strand
Rialto
Neptune Palace

Bakersfield
Hipp
California
Groggs
Bakersfield

Berkeley
T. & D.
U. C.
Berkeley

Coalingo
Liberty
El Centro
Palace

Eureka
Rialto
State
Orpheus

Fresno
Kinema
Liberty
Strand

Hanford
T. & D.
Universal

Long Beach
Liberty
Laughlin
Palace
State
Empire
Hoys

Los Angeles
Grauman's
Clune's Broadway
Auditorium
Superba
Tally's Broadway
Alhambra
California
Kinema
Rialto
Miller's
New Symphony
Mission
Hillstreet
Pantages
Loew's State
Grauman's Metropolitan
Grauman's Hollywood

Monterey
Strand

Oakland
Kinema
American
Ye Liberty
T. & D.
Franklin
State
Pantages
Century
Fox (building)

Pasadena
Florence
Strand
T. & D.
New Raymond
Pasadena

Pomona
Belvedere
American
Lyric

Sacramento
T. & D.
Godard's J St.
State
Liberty

Santa Anna
West End
Yost
Temple
Santa Barbara
California
Mission

San Bernardino
Strand
Opera House
Temple

San Diego
Plaza
Superba
Cabrillo
Pickwick
Broadway
Rialto
Colonial

San Francisco
Strand
California
Imperial
Tivoli
Portola
Pantages
Hippodrome
Rialto
Golden Gate
Frolic
Granada
Loew's Warfield
Francesca

San Jose
T. & D.
Hippodrome
Liberty
Beatty's American

San Pedro
Victoria
California
Globe

Stockton
T. & D.
Rialto
Lyric

Stamford
Alhambra
Strand
Rialto

Vallejo
Virginia
New Vallejo

Waterbury
Strand
Princess
Rialto
Palace

CANADA

Montreal
Allen
Capitol
Imperial
New Grand
Midway
Century

Ottawa
Regent
Imperial
Francais
Loew's
Centre

Toronto
Regent
Allen
Strand
Loew's
Pantages
Hippodrome
St. John, N. B.
Imperial
Unique
Queen's Square
Opera House
Halifax
Casino
Orpheus
Acker's Palace

Quebec
 Empric
 Auditorium
 Canadian
 Classic
 Hamilton
 Loew's
 Savoy
 Allen
 Pantages
 Winnipeg
 Capitol
 Lyceum
 Allen
 Garrick
 National
 Strand
 Calgary
 Capitol
 Regent
 Allen
 Edmonton
 Empress
 Allen
 Leach
 Vancouver
 Capitol
 Dominion
 Rex
 Allen
 Colonial
 Victoria
 Dominion
 Capitol
 Royal Victoria

COLORADO

Colorado Springs
 Burns
 America
 Princess
 Liberty
 Odeon
 Denver
 Strand
 American
 Princess
 Rialto
 Fox Rivoli
 Fox Isis
 Colorado
 Durango
 Gem
 Ft. Collins
 Empress
 Lyric
 Leadville
 Liberty Bell
 Pueblo
 Majestic
 Palm
 Rialto
 Sterling
 American
 Lyric

CONNECTICUT

Bridgeport
 Palace
 Danbury
 Empress
 Taylor
 Opera House
 Derby
 Starling
 Hartford
 Strand
 Palace
 Majestic
 Princess
 Rialto
 Parson's
 Grand
 Capitol
 Meriden
 Poli's
 Life Community
 Middletown
 Grand
 Middlesex

New Britain
 Palace
 Lyceum
 New Haven
 Palace
 Olympia
 Bijou
 New London
 Crown
 Capitol
 Empire
 Rialto
 Norwalk
 Regent
 Putnam
 Bradley
 Victory
 Lewiston
 Paramount
 New Theatorium
 Moscow
 Liberty
 Nampa
 Majestic
 Liberty
 Strand
 Wallace
 Grand
 Liberty

DELAWARE

Wilmington
 Majestic
 Queen
 Arcadia
 Playhouse
 Savoy

DIS. COLUMBIA

Crandall's Metropolitan
 Loew's Palace
 Loew's Columbia
 Moore's Rialto
 Strand
 Cosmos

FLORIDA

Daytona
 Crystal
 Jacksonville
 Imperial
 Arcade
 Casino
 Republic
 Frolic
 Palace
 Rialto
 Strand
 Key West
 Monroe
 Strand
 Miami
 Paramount
 Strand
 Lyric
 Hippodrome
 Fairfax
 Orlando
 Beacham
 Grand
 American
 Phillips
 Palm Beach
 Fashion Beau Arts
 Garden
 Pensacola
 Isis
 St. Augustine
 Jefferson
 Orpheum
 St. Petersburg
 Grand
 Phiel
 Rex
 Dream
 Tallahassee
 Daffin
 Tampa
 Strand
 Grand
 Alcazar
 Victory

Bonita
 Prince
 Maceo
 Sanford
 Princess
 Star
 Ybor City
 Casino
 Rivoli

GEORGIA

Albany
 Princess
 Galax
 Bijou
 Hippo
 Liberty
 Americus
 Rylander
 Alcazar
 Anniston
 Theato
 Strand
 Imperial
 Atlanta
 Metropolitan
 Rialto
 Howard
 Tudor
 Loew's Grand
 Strand
 Vaudette
 Fulton
 Athens
 Elite
 Strand
 Palace
 Augusta
 Rialto
 Modjeska
 Dreamland
 Lenox
 Palace
 Columbus
 Grand
 Bonita
 Home
 Rialto
 Macon
 Capitol
 Criterion
 Palace
 Princess
 Rialto
 Rome
 Elite
 Savannah
 Odeon
 Arcadia
 Savannah
 . . . ew Lucas
 Folly
 Star
 Bijou

IDAHO

Boise
 Majestic
 Pinney
 Strand
 Rialto
 Idaho Falls
 American
 Rex
 Colonial
 Taft
 Hippodrome
 Sunshine
 Lyric
 Vallejo
 Virginia
 Vallejo

ILLINOIS

Alton
 Hippodrome
 Princess
 Grand
 Aurora
 Fox
 Rialto
 Strand

Bloomington
 Majestic
 Irvin
 Castle
Chicago
 Chicago
 Pantheon
 Woodlawn
 Central Park
 Alcazar
 Band Box
 Tivoli
 Randolph
 Barbee's Loop
 Castle
 Casino
 Riviera
 State-Lake
 Orpheum
 Pershing
 Lake Side
 Roosevelt
 Covent Garden
 Chicago
 Astor
 Senate
 Rialto
Decatur
 Lincoln Square
 Avon
 Bijou
East St. Louis
 Erber's
 Erco
 Grand
 Home
 Liberty
 Majestic
 Neighborhood
 St. Clair
 Odeon
 Waverly
Elgin
 Rialto
 Star
Galesburg
 Orpheum
 West
 Colonial
Jacksonville
 Scott's
Joliet
 Princess
Lincoln
 Grand
Moline
 Mirror
 Bio
Paris
 Majestic Court
 Shean's Opera House
Peoria
 Apollo
 Majestic
 Princess
 Palace
 Madison
Quincy
 Erbers
 Princess
 Orpheum
 Belasco
 Star
Rockford
 Midway
 Palm
 Orpheum
Rock Island
 Spencer Square
 Majestic
 Fort Armstrong
Springfield
 Gaiety
 Lyric
 Vaudette
 Princess
 Empress
Waukegan
 Academy

INDIANA

Anderson
 Starland
 Riviera
 Crystal
Bloomington
 Harris Grand
 Liberty
Bluffton
 Gaiety
 Grand
Clinton
 Wonderland
 Rivoli
 Capitol
Columbus
 American
 Grump
Connerville
 Auditorium
 Lyric
 Vaudette
Crawfordsville
 Strand
 Ark
 Joy
E. Chicago
 Hartley
Evansville
 Orpheum
 Criterion
 Victory
 Majestic
Fort Wayne
 Orpheum
 Strand
 Jefferson
 New Wayne
 Majestic
Gary
 Gem
 Casino
Gary
Goshen
 Goshen
 Jefferson
Hammond
 Parthenon
Huntington
 Perfect
 New Huntington
Indiana Harbor
 Columbia
Indianapolis
 State
 Ohio
 Rialto
 Circle
 Palace
 Colonial
 Mr. Smith's
 Apollo
 English O. H.
Kendallville
 Colonial
 Princess
Kokomo
 Isis
 Strand
 Victory
Lafayette
 Luna
 Ark
La Porte
 Princess
Logansport
 Paramount
 Colonial
Marion
 Lyric
 Orpheum
 Luna Lite
Martinsville
 Grace
 Maxine
Michigan City
 Starland

Muncie
 Grand
 Strand
 Columbia
New Castle
 Starrette
 Princess
Noblesville
 Wild's Opera House
 Olympic
Peru
 Victoria
Richmond
 Murette
 Murray
Salem
 Washington
Shelbyville
 Strand
 Alhambra
South Bend
 Auditorium
 Blackstone
 La Salle
Terre Haute
 Liberty
 American
 Orpheum
Indiana
Vincennes
 Moon
 Alice
 Strand
Wabash
 Eagle
Washington
 G. Opera House
 Liberty

IOWA

Ames
 Twin-Star
 Princess
 Ames
Boone
 Princess
 Rialto
 Virginia
Burlington
 Rialto
 Palace
Cedar Rapids
 Strand
 Crystal
 Isis
 Palace
 Clarinda
 Armory
Clarinda
 Armory
Clinton
 Strand
 Amusu
 Rialto
 Orpheum
Council Bluffs
 Creston
 Strand
 Broadway
 Garden
Creston
 Strand
Davenport
 Garden
 Family
 Capitol
Des Moines
 Royal
 Palace
 Rialto
 Casino
 Garden
 Des Moines
 Strand
 Majestic
Dubuque
 Strand
 Grand
Fairfield
 Victory

Ft. Dodge
 Strand
 Rialto
 Majestic
 Fairfield
 Victory
 Grinnell
 Strand
 Hamburg
 Colonial
 Grinnell
 Strand
 Hamburg
 Colonial
 Iowa City
 Pastime
 Strand
 Englert
 Garden
 Keokuk
 Keckuk
 Colonial
 Dodge's
 Grand Opera House
 Mt. Pleasant
 Auditorium
 Julien
 Marshalltown
 Strand
 Casino
 Mason City
 Palace
 Regent
 Bijou
 Garden
 Mt. Pleasant
 Auditorium
 Julien
 Muscatine
 Palace
 Amusu
 Newton
 Rialto
 Oelwein
 Gem
 Orpheum
 Oskaloosa
 Rivola
 Ottumwa
 Rex
 Circle
 Strand
 Empire
 Princess
 Perry
 Opera House
 Red Oak
 Bearsley
 Shenandoah
 Empress
 Oskaloosa
 Rivola
 Perry
 Opera House
 Red Oak
 Bearsley
 Sioux City
 Princess
 Royal
 Plaza
 Rialto
 Shenandoah
 Empress
 Washington
 Fox
 Waterloo
 Palace
 Strand
 Crystal
 Plaza

KANSAS

Beloit
 Grand
 Chanute
 Peoples
 Coffeyville
 Columbia
 Odeon
 Tackett

Dodge City
 Beeson
 Rath
 El Dorado
 Royal
 El Dorado
 Belmont
 Gem
 Emporia
 Electric
 Royal
 Strand
 Ft. Scott
 Liberty
 Empress
 Great Bend
 Echo
 Hutchinson
 Royal
 De Luxe
 Midland
 Iola
 Grand
 Independence
 Quality
 Kansas City
 Electric
 New Art
 Newman
 Liberty
 Royal
 Regent
 Twelfth St.
 Leavenworth
 Hippodrome
 Lyceum
 Manhattan
 Marshal
 Wareham
 Ottawa
 Crystal
 Pastime
 Star
 Parsons
 Liberty
 New Elks
 Best
 Pittsburg
 New Grand
 Klock
 Mystic
 Colonial
 Salina
 Strand
 Grand
 Palace
 Topeka
 Cozy
 Crystal
 Orpheum
 Isis
 Wichita
 New Wichita
 Wichita
 Palace
 Regent
 Holland
 Kansas
 Miller
 Princess
 Winfield
 Zimm
 Novelty

KENTUCKY

Ashland
 Grand
 Bowling Green
 Diamond
 Princess
 Covington
 Lyric
 Danville
 Stout's
 Colonial
 Frankfort
 Grand
 Capitol
 Fulton
 Grand
 Orpheum

Hopkinsville
 Princess
 Henderson
 Princess
 Grand
 Opera House
 Lexington
 Kentucky
 Ben Ali
 Ada Meade
 Strand
 Louisville
 Rialto
 Palace
 Walnut
 Mary Anderson
 Alamo
 Keith's Strand
 Keith's National
 Majestic
 Olympia
 Madisonville
 Garrick
 Newport
 Colonial
 Temple
 Middlesboro
 Brownie

LOUISIANA

Baton Rouge
 Louisiana
 Columbia
 Crowley
 Acadia
 Donaldsonville
 Grand
 Franklin
 Opera House
 Jennings
 Princess
 Lafayette
 Jefferson
 Lake Charles
 Arcade
 Minden
 Scout
 Monroe
 Lyceum
 Saenger
 Morgan City
 Evangeline
 Natchitoches
 Amusu
 New Iberia
 Elks
 Franklin Op. House
 New Orleans
 Strand
 Globe
 Liberty
 Tudor
 Trianon
 Palace
 Crescent
 Plaquemine
 Wilbert
 Ruston
 Astor
 Shreveport
 Saenger

MAINE

Augusta
 Colonial
 Opera House
 Bangor
 Park
 Bijou
 Opera House
 Graphic
 Olympia
 Bath
 Opera House
 Liberty
 Columbia
 Biddeford
 Opera House
 Central
 Gardner
 Strand
 Opera House

Lewiston
 Empire
 Strand
 Music Hall
 Portland
 Empire
 Strand
 Keith's
 Rockland
 Park
 Empire
 Rumford
 Cheney Opera House
 Majestic
 Waterville
 City Opera House
 Haines

MARYLAND

Baltimore
 Boulevard
 Wizard
 Century
 Hippodrome
 Garden
 New
 Strand
 Parkway
 Blue Mouse
 Rivoli
 Nixon-Victoria
 Cumberland
 Strand
 Empire

MASSACHUSETTS

Boston
 State
 Boston
 Park
 Bowdoin Sq.
 Modern
 Beacon
 Keith's Boston
 Gordon's Olympia
 Gordon's Scolley Sq.
 Gordon's Washington St.
 Cambridge
 Gordon's Central Sq.
 Chelsea
 Olympia
 Strand
 Broadway
 Dorchester
 Dorchester
 Strand
 Codman Sq., E. Boston
 Central Square
 Gem
 Everett
 Strand
 Broadway
 Home
 Fall River
 Bijou
 Rialto
 Empire
 Music Hall
 Strand
 Plaza
 Palace
 Gloucester
 North Shore
 Strand
 Olympia
 Greenfield
 Lawler
 Victoria
 Holyoke
 Suffolk
 Lawrence
 Empire
 Rialto
 Strand
 Modern
 Victory
 Palace
 Broadway

Lowell
 Crown
 Merrimac
 Strand
 New Jewel
 Royal
 Rialto
 Leominster
 Gem
 Music Hall
 Lynn
 Olympia
 Capitol
 Mark-Strand
 Waldorf
 Comique
 Dreamland
 Malden
 Orpheum
 Mystic
 Strand
 New Bedford
 Olympia
 Colonial
 Orpheum
 Capitol
 Newton
 Olympia
 Community
 Olympia
 Cambridge
 Pittsfield
 Union Square
 Colonial
 Capitol
 Majestic
 Sommerville
 Union Square
 Highland Avenue
 Springfield
 Bijou
 Palace
 Capital
 Broadway
 Fox
 Poli's
 Taunton
 Park
 Strand
 Worcester
 New Park
 Mark Strand
 Poli's
 Olympia

MICHIGAN

Ann Arbor
 Wuerth
 Arcade
 Majestic
 Orpheum
 Washington
 Bay City
 Regent
 Washington
 Majestic
 Columbus
 Orpheum
 Victory
 Battle Creek
 Bijou
 Regent
 Post
 Garden
 Rex
 Calumet
 Calumet
 Royal
 Detroit
 Ambassador
 Miles
 Capitol
 Central
 Adams
 Orpheum
 Fox's Washington
 Broadway Strand
 Madison
 Regent
 Colonial

Duluth
 Lyceum
 Escanaba
 Delft
 Flint
 Regent
 Strand
 Orpheum
 Globe
 Majestic
 Garden
 Grand Rapids
 Majestic Gardens
 Strand
 Temple
 Orpheum
 Idle Hour
 Isis
 Hancock
 Kerredge
 Jackson
 Family
 Rex
 Capitol
 Kalamazoo
 Elite
 Fuller
 Majestic
 Palace
 Orpheum
 New
 Lansing
 Strand
 Bijou
 Colonial
 Gladmer
 Capitol
 Empress
 Plaza
 Regent
 Marquette
 Opera House
 Muskegon
 Regent
 Majestic
 Rialto
 Garden
 Lion
 Chateau
 Owasso
 Strand
 Lincoln
 Pontiac
 Howland
 Eagle
 Strand
 Oakland
 Pt. Huron
 Family
 New American
 Majestic
 Desmond
 Regent
 Sault Ste. Marie
 Temple
 Dreamland
 Saginaw
 Franklin
 Mecca-Palace
 Regent
 Ypsilanti
 Wuerth
 Martha Washington

MINNESOTA

Brainerd
 Park
 Best
 Crookston
 Grand
 Lyric
 Duluth
 Zelda
 Sunbeam
 Lyceum
 New Lyric
 Astor
 Garrick
 Strand
 Grand

Hibbing
 State
 Plaza
 Majestic
Minneapolis
 Strand
 Palace
 New Garrick
 Garden
 Lyric
 New Unique
 New Astor
 State
 Lagoon
 Loring
 Blue Mouse
 7th St.
 Hennepin Orpheum
 Pantages
Rochester
 Rochester
 Empress
 Garden
 Lawler
St. Cloud
 U. of A. Minor
 Sherman
 United
St. Paul
 New Palace
 Orpheum
 Princess
 Tower
 Capitol
 Blue Mouse
 Garrick
 Liberty
 Astor
 State
 Starland
 Alhambra
 Strand
Virginia
 Lyric
 Royal
 Grand
 Rex
 Garrick
Winona
 Colonial
 Opera House
 Strand

MISSISSIPPI

Biloxi
 Crown
 Clarksdale
 Marion
Columbus
 Princess
 Greenville
 Grand
 Greenwood
 Greenwood
 Gulfport
 Dixie
 Hattiesburg
 Strand
Jackson
 Majestic
Meridian
 Princess
 Strand
McComb City
 Jacobs
Natchez
 Baker
 Grand
Picayune
 Arcade
Shreveport
 Saenger
 Majestic
 New Hipp
 Queen
 Strand
Vicksburg
 Alamo
Yazoo City
 Yazoo

MISSOURI

Columbia
 Consolidated
Hannibal
 Star
Independence
 Electric
Joplin
 Electric
 Hippodrome
Kansas City
 Doric
 Newman
 12th St.
 Liberty
 Regent
 Royal
 Loew's Garden
 Victory
 Pantages
 Mainstreet
Moberly
 Grand
 Fourth St.
St. Joseph
 Electric
 Palace
 Regent
 Alhambra
 Orpheum
 Colonial
 Royal
 Tootles
St. Louis
 Missouri
 Kings
 Capitol
 Liberty
 West End Lyric
 New Grand Central
 Columbia
 Strand
 Delmonte
 Rivoli
Springfield
 Electric
 Landers Orpheum
 Princess
Sedalia
 New Sedalia
 Liberty
 Electric
Webb City
 Blake

MONTANA

Anaconda
 Imperial
 Bluebird
Butte
 American
 Ansonia
 Broadway
 Orpheum
 Rialto
Billings
 Babcock
 Regent
 Strand
Great Falls
 Capitol
 Grand
 Liberty
 Imperial
Helena
 Marlow
 Antlers
Lewiston
 Judith
 Myrtle
Miles City
 Iris
 Liberty
 Strand

NEBRASKA

Aurora
 Sconover
Beatrice
 Gilbert
 Monroe
 Rialto

Columbus
 Swan
Falls City
 Empress
Fremont
 Empress
 Wall
Grand Island
 Lyda
 Majestic
 Empress
Hastings
 Strand
 Empress
Holdrege
 Crescent
Kearney
 Empress
 Crescent
Lincoln
 Colonial
 Lyric
 Rialto
 Liberty
McCook
 Jack Tiller
Nebraska City
 Paramount
 Overland
Norfolk
 Lyric
 Auditorium
North Platte
 Keith's
Omaha
 Strand
 Muse
 Rialto
 Sun
 Moon
 World
 Empress
Scotts Bluff
 Orpheum
 Star
York
 Sun
 Dean
 Black

NEW HAMPSHIRE

Keene
 Scenic
Manchester
 Eagle
 Star
 Crown
 Strand
Nashua
 Tremont
 Colonial
Portsmouth
 Olympia

NEW JERSEY

Atlantic City
 Criterion
 Capitol
 Virginia
 Colonial
 Cort
 Bijou
 City Square
Bayonne
 Opera House
Burlington
 Auditorium
Camden
 Towers
 Lyric
 Grand
 Colonial
Dover
 Playhouse
East Orange
 Palace
 Regent
 U. S.
Elizabeth
 Proctors
 Capitol

Hackensack
Lyric
Eureka
Hoboken
Ideal
Lyric
U. S.
Strand
Casino
Bishop's
Lincoln
National
Jersey City
National
Strand
Keith's
Orpheum
Monticello
Tivoli
Central
Montclair
Montclair
Morristown
Palace
Newark
Newark
Colonial
Fox American
Strand
Branford
Goodwin
New Brunswick
Opera House
Passaic
Montauk
Playhouse
Rialto
Baker
Paterson
Fox's American U. S.
Regent
Garden
Colonial
Virginia
Lyceum
Lyric
Plainfield
Proctor's
Trenton
Orpheum
St. Regis
Capitol
Strand
Trent
State St.
Rialto
Union Hill
Lincoln
Pastime
Temple

NEW MEXICO

Albuquerque
Lyric
Bee
Pastime
Ideal

NEW YORK

Albany
The Albany
Samuel Suckno
Leland
Regent
Proctor's
Harmanus Bleecker
Hall
Mark Strand
Clinton Square
Auburn
Universal
Burtis Grand
Jefferson
Batavia
Family
Grand
Binghamton
Strand
Temple

Star
Symphony
Stone's Opera House
Buffalo
Loew's
Lafayette
New Olympic
Strand
Shea's Hippodrome
Palace
Brooklyn
Loew's Metropolitan
Mark Strand
Canandaigua
Liberty
Playhouse
Cohoes
Opera House
Majestic
Dunkirk
Drohen
Empire
Regent
Elmira
Regent
Colonial
Mozart
Amusu
Majestic
Far Rockaway
Strand
Glens Falls
Empire
Rialto
Park
Gloversville
Hippodrome
Glover
Family
Herkimer
Liberty
Richmond
Ilion
Big Ben
Jamestown
Opera House
Bijou & Mozart
Winter Garden
Kingston
Keeney's
Opera House
Orpheum
Y. M. C. A.
Little Falls
Hippodrome
Lintonian
Lockport
Temple
Hiart
Malone
Grand
Strand
Mt. Vernon
Proctor's
Newburg
Cohn's
New Rochelle
La Rochelle
Niagara Falls
Lumberg
International
Strand
Bellevue
New York
Capitol
State
Strand
Rialto
Rivoli
Criterion
Broadway
Loew's New York
Cameo
Oneida
Madison
Oneonta
Strand
Oneonta

Plattsburgh
Clinton
Plattsburgh
New Wonderland
Port Chester
Proctor's
Strand
Port Richmond
Palace
Poughkeepsie
Cohen's
Cohen's Rest
Cohen's Rialto
Liberty
Stratford
Duchess
Richmond Hill
Garden
Rome
Carroll
Star
Regent
Rochester
Eastman
Family
Strand
Rialto
Victory
Regent
Gordon
Fay's
Piccadilly
Murray
Syracuse
Plaza
Strand
Crescent
Eckel
Toy
Savoy
Empire
Rivoli
System
Salamanca
Andrews
Strand
Saratoga
Congress
Broadway
Schenectady
State
Proctor's
Palace
Albany
New Strand
Troy
Troy
American
Proctor's Griswold
Strand
Keith's
Utica
Criterion
Lumberg
Alhambra
Majestic
Avon
Colonial
De Luxe
Hippodrome
Waterford
Casino
Watertown
Olympic
Avon
Palace
Strand
White Plains
Strand
Yonkers
Hamilton
Broadway
Orpheum
Proctor's

NORTH CAROLINA

Asheville
Princess
Grove Park
Strand

Charlotte
Imperial
Broadway
Ottway
Strand
Piedmont
Durban
Paris
Broadway
Orpheum
Greensboro
Bijou
Newbern
Athers
Masonic
Raleigh
Superba
Almo
Washington
New Washington
Strand
Winston-Salem
Broadway
Pilot
Amuzu
Wilmington
Victoria
Grand

NORTH DAKOTA

Bismarck
Bismarck
Eltinge
Orpheum
Devils Lake
Grand
Unique
Fargo
Liberty
Garrick
Strand
Isis
Princess
Grand Forks
Orpheum
Grand
Strand
Foto Play
Apollo

OHIO

Akron
Waldorf
Allen
Empress
Orpheum
Strand
Colonial
Cincinnati
Walnut
Lyric
Family
Palace
Capitol
Strand
Gifts
Keith's
Cleveland
Stillman
Standard
Strand
Knickerbocker
Orpheum
Miles
Mall
Allen
Reade's
Hippodrome
Park
Columbus
Colonial
Majestic
Alhambra
Eastern
Grand
Southern
Pastime
Dreamland
James

Chillicothe
Sherman
Majestic
Queens
Canton
Mozart
Orpheum
Strand
Liberty
Valentine
Alhambra
Dayton
Rialto
Columbia
Strand
Loew's Dayton
E. Liverpool
Ceramic
American
Diamond
Strand
Hamilton
Grand
Rialto
Jewel
Palace
Jefferson
Lima
Sigma
Regent
Lyric
Faurot
Lancaster
Lyric
Hippodrome
Lorain
Elvira
Opera House
Pantheon
Temple
Marion
Marion
Grand
Opera House
Orpheum
Mansfield
Majestic
Opera House
Park
Whitway
Newark
Auditorium
Alhambra
Grand
Portsmouth
Columbia
Lyric
Eastland
Exhibit
Steubenville
Strand
Olympic
Victoria
Rex
Herald Square
Springfield
Regent
Majestic
Princess
Fairbanks
Toledo
Loew's Valentine
Temple
Princess
Pantheon
Alhambra
Colonial
Rivoli
World
Ohio
Warren
Opera House
Dutchess
Hippodrome
Youngstown
Dome
Liberty
Strand
Park
Capitol

Zanesville
Imperial
Quimby
Liberty

OKLAHOMA

Ardmore
Palace
Princess
Adolphus
Theatorium
Dreamland
Oklahoma City
Empress
Palace
Folly
Criterion
Capitol
Liberty
Orpheum
American
Yale
Isis
Rialto

OREGON

Eugene
Castle
Eugene
Rex
Portland
Rivoli
Liberty
People's
Majestic
Columbia
Star
Pendleton
Arcade
Alta
Salem
Liberty
Oregon

PENNSYLVANIA

Altoona
Olympic
Strand
Mishler
Boyer
Lyric
Capitol
Colonial
Victoria
Allentown
Hippodrome
Strand
Pergola
Colonial
Rialto
Beaver Falls
Regent
Bethlehem
Grand Opera House
Kurtz
Lorenz
Braddock
Braddock
Family
Grand
Colonial
Brownsville
Strand
Chester
Bijou
William Penn
Washburn
Washington
Grand
Edgemont
Connellsville
Orpheum
Arcade
Paramount
Easton
3rd Street
Colonial
Strand

Erie
 Majestic
 Perry
 Strand
 Columbia
 Greensburg
 Rialto
Harrisburg
 Victoria
 Columbia
 Regent
 Colonial
 Majestic
Hazelton
 Feeley's
 Grand
Homestead
 Palace
Johnstown
 New Park
 Cambria
 Nemo
 Parkview
 Grand
Lancaster
 Hippodrome
 Hamilton
 Grand
Lebanon
 Strand
 Jackson
McKeesport
 Victor
 Liberty
 Grand
 Lyric
New Castle
 Penn
 Opera House
 Regent
 Star
Oil City
 Camco
Philadelphia
 Stanley
 Stanton
 Aldine
 Karlton
 Palace
 Victoria
 Arcadia
 Regent
 Capitol
 Fay's
 Carman
Pittsburgh
 Blackstone
 Cameraphone
 Liberty
 Lyceum
 Olympic
 Regent
 Capitol
 Market St.
 Aldine
 Karlton
 State
Pottsville
 Garden
 Hippodrome
 American
Reading
 Colonial
 Arcadia
 Princess
 Capitol
 Lyric
Scranton
 Strand
 Poli's
 State
 Miles
 Capitol
Shamokin
 Victoria
 Majestic
Warren
 Strand
 Library
 Washington

Capitol
 Globe
 Palace
Williamsport
 Majestic
 Hippodrome
 Keeney
Wilkes-Barre
 Orpheum
 Poli's
 Capitol
Westchester
 Rialto
 Opera House
 Wyoming
Williamsport
 Hippodrome
 Keeney
 Majestic
York
 Jackson
 Orpheum
 Hippodrome

RHODE ISLAND

Newport
 Strand
 Bijou
 Colonial
 Newport
Providence
 Emery
 Victory
 Modern
 Strand
 Rialto
 Liberty
 Empire
 Royal
 Keith's
Pawtucket
 Bijou
 Imperial
 Star
 Music Hall
Woonsocket
 Park
 Laurier
 Strand

SOUTH CAROLINA

Anderson
 Bijou
 Liberty
 Strand
Charleston
 Garden
 Academy
 Majestic
Columbia
 Ideal
 Rivoli
 Imperial
 Pastime
Rockhill
 Palmetto

SOUTH DAKOTA

Sioux Falls
 Princess
 Strand
 Colonial
 Jewel
 Liberty
 Orpheum
 Olympia

TENNESSEE

Bristol
 Bristol
 Columbia
 Isis
Chattanooga
 Rialto
 Criterion
 Alcazar
 Fine Arts
 Superba
 York
 Amusu
 Royal
 Tivoli

Johnson City
 Majestic
Knoxville
 Loew's Vaudeville
 Rex
 Strand
 Bijou
 Crystal
 Gem
 Majestic
 Riviera
Memphis
 Princess
 Loew's
 Majestic
 Empire
 Strand
 Savoy
 Pantages
Nashville
 Strand
 Bijou
 Fifth Ave.
 Knickerbocker
 Colonial
 Crystal
 Dixie
 Vendome

TEXAS

Abilene
 Queen
 Gem
Amarillo
 Mission
 Olympic
 Sullivan's
 Fair
Austin
 Queen
 Majestic
 Crescent
 Hancock Op. House
Beaumont
 Peoples
 Trivoli
Brownsville
 Queen
Cleburne
 Palace
 Rex
Corpus Christi
 Amuzu
 Queen
Corsicana
 Grand
 Palace
Dallas
 Washington
 Hippodrome
 Queen
 Old Mill
 Palace
 Blue Bird
 Rialto
 Colonial
 Columbia
 Ideal
 Melba
Del Rio
 Texas
Denison
 Arcade
 Queen
 Rialto
 Star
El Paso
 Grecian
 Rialto
 Ellaney
 Palace
 Unique
 Wigwam
 Alhambra
Ft. Worth
 Hippodrome
 Phillips Egypt
 Palace
 Queen

Galveston
 Strand
 Dixie No. 1
 Opera House
 Queen
 Greenville
 Opera House
 Colonial
 Houston
 Zoe
 Liberty
 Queen
 Key
 Isis
 Crown
 Laredo
 Royal
 Strand
 Rialto
 Marshall
 Palace
 Palestine
 Gem
 Best
 Paris
 Grand
 Pt. Arthur
 Holten
 Ranger
 Lamb
 Majestic
 Temple
 San Angelo
 Lyric
 Crystal
 San Antonio
 Grand
 Princess
 Royal
 Empire
 Rialto
 Pearl
 Sherman
 Queen
 King
 Gem
 Temple
 Crescent
 Gem
 Texarkana
 Saenger
 Tyler
 Queen
 Queen
 Broadway
 Waco
 Hipp.
 Royal
 Victor
 Orpheum
 Crystal
 Strand
 Wichita Falls
 Empress
 Wichita
 Majestic
 Palace
 Olympic
 Strand

UTAH

Ogden
 Alhambra
 Lyceum
 Rex
 Orpheum
 Ogden
 Provo
 Columbia
 Strand
 Satl Lake City
 American
 Cozy
 Empire
 Photoplay
 Paramount-Empress
 Isis
 Pantages
 State
 Kinema
 Gem
 Broadway

VERMONT

Burlington
 Orpheum
 Majestic
 Strong
 Rutland
 Grand
 Strand
 Colonial
 St. Johnsbury
 Please
 Globe

VIRGINIA

Alexandria
 Richmond
 Ingomar
 Idle Hour
 Charlottesville
 Jefferson
 Lafayette
 Fredericksburg
 Leader
 Lynchburg
 Trent
 Academy
 Isis
 Norfolk
 Well's
 Granby
 Strand
 American
 Newport News
 Palace
 Imperial
 Rialto
 Petersburg
 Palace
 Bluebird
 Colonial
 Portsmouth
 Olympic
 New Orpheum
 Rialto
 Richmond
 Colonial
 Isis
 Bijou
 Broadway
 Odeon
 Rex
 Roanoke
 American
 Rialto
 Park

WASHINGTON

Albany
 Globe
 Rolie
 Aberdeen
 Rialto
 Bijou
 Rex
 Weir
 Dream
 Bellingham
 Liberty
 Star
 American
 Bell
 Grand
 Bremerton
 Rialto
 Dream
 Centralia
 Liberty
 Grand
 Rialto
 Dallas
 Maestic
 Ellensberg
 Colonial
 Ellensberg
 Everett
 Orpheum
 Everett
 Star
 Hoquiam
 Dream
 Arcade
 Liberty

Keiso
 Vogue
 Medford
 Liberty
 Rialto
 Page
 Star
 Olympia
 Roy
 Rex
 Seattle
 Winter Garden
 Clemmer
 Strand
 Coliseum
 Liberty
 Blue Mouse
 Columbia
 Spokane
 Clemmer
 Liberty
 Hippodrome
 Casino
 Class A
 Tacoma
 Rialto
 Liberty
 Colonial
 Victory
 Strand
 Tacoma
 Apollo
 Orpheum
 The Dalles
 Grand
 Empress
 Casino
 Wenatchee
 Liberty
 Wenatchee
 Gem
 Walla Walla
 American
 Arcade
 Liberty
 Strand
 Yakima
 Liberty
 Empire
 Majestic

*WEST VIRGINIA

Charlestown
 Capitol
 Rialto
 Virginia
 Burlew
 Strand
 Clarksburg
 Opera House
 Orpheum
 Robinson
 Grand
 Bijou
 Fairmont
 Dixie
 Nelson
 Princess
 Huntington
 Orpheum
 Lyric
 Martinsburg
 Apollo
 Morgantown
 Arcade
 Strand
 Wheeling
 Liberty
 Virginia
 Rex
 Plaza
 Virginia

WISCONSIN

Amigo
 Palace
 Appleton
 Elite
 Opera House
 Bijou
 Majestic

Beaver Dam	Milwaukee	Stevenspoint
Davison	Butterfly	Majestic
Odeon	Rialto	New Lyric
Beloit	Palace	Superior
Rex	Merrill	New Palace
Majestic	Alhambra	Palace
Eau Claire	Princess	Savoy
Eau Claire	Strand	Grand
Lyric	Garden	Broadway
Unique	Madison	Two Rivers
Fond du Lac	Majestic	Opera House
Idea	Palace	Empire
New Garrick	Grand	Rivoli
Orpheum	Strand	Watertown
Bijou	Fuller Opera House	Classic
Green Bay	Marshfield	Wausau
Colonial	Adler	Grand Opera House
Bijou	Trio	Bijou
Strand	Neenah	Stuart
Hancock	Doty	Wisconsin Rapids
Kerridge	Neenah	Ideal
Janesville	Oshkosh	WYOMING
Majestic	Opera House	Cheyenne
Beverly	Rex	Amuse
Apollo	Majestic	Atlas
Kenosha	Orpheum	Princess
Majestic	Plattville	Casper
Burke	Gem	Casper
Virginian	Prairie du Chien	America
Orpheum	Regent	Iris
La Crosse	Racine	Wyoming
La Crosse	Bijou	Rialto
Rivoli	Palace	Lusk
Majestic	Rex	Garden
Manitowoc	Rialto	Rock Springs
Capitol	Richland Center	Oracle
Rialto	Orpheum	Rialto
Orpheum	Rochester	Grand
Marinette	Lawler	Sheridan
Strand	Empress	Gem
New Cozy	Sheboygan	Grand
	Majestic	Orpheum
	Rex	

Theater Chains

Some of the larger and more important theaters not given here will be found in the list of First Run houses.

Alabama

Albany—H. B. Cagle: Masonic, Princess.
 Anniston—Sou. Enter.: Lyric, Savoy, Theato and others.
 W. L. Bryan, A. L. Thomas: Lyric, Savoy.
 Bessemer—John A. Snider, 3 houses.
 Birmingham—Mudd & Colley Amuse. Co.: Trianon and Rialto. Marvin Wise: Alcazar and Odeon. Also Royal. Sou. Enter.: Strand, Galax and Princess.
 Demopolis—Sinon Theater Co.: Operates in Eutaw, Uniontown and Greensboro.
 Ensley—Joseph Steed: Franklin, Bell; Gary, Fairfield.
 Florence—Louis Rosenbaum: Majestic, Rialto, Wilson and Princess.
 Gadsden—Will B. Wood: Belle, Lyric, Savoy and Pastime, Alabama City. Alama, Strand, Liberty.
 Sou. Enter.: Imperial, Gadsden, Strand.
 Huntsville—Crute: Elks, Lyric, C. L. Hackworth: Grand Jefferson.
 Mobile—Bijou Amusement Co., M. Luckel, Mgr.: Bijou, Empire and others, King Bros., Crown and others.
 Sou. Enter.: Colonial, Grand, Plaza, Strand.
 Selma—Alfred Butler: Academy of Music, Walton.
 Talladega—T. F. Ware: Star and Palace.
 Womack & Johnson: Talladega, Jasper, Ala.
 Tuscaloosa—Sou. Enter.: Diamond, Belvedere.

Arizona

Bisbee—Wright & Evans: Central, Eagle.
 Clifton—George Martin: Princess, Royal.

Douglas—S. D. Brown: Columbia, Majestic.
 Jas. Xalis: Grand, Lyric.
 Hope—F. S. Horton: Alice, New Grand.
 Mesa—Wm. Menhenniet: Majestic; Chandler Chander; Opera House, Tempe; Gilbert, Gilbert.
 Nogales—Frank Damos: Lyric, Nogales, Royal.
 Phoenix—Rickard & Nace: Columbia, Amusu; Rex, Hayden; Isis, Florence; Iris, Ray; Litchfield, Goodyear, Rialto, Tucson, Strand, Lamara, Hippodrome, Ramona and Riverside Park, Phoenix and Rialto, Phoenix.
 Tucson—Lyric Amusement Co.: Lyric; Lyric and Grand, Douglas; Nogales, Nogales; Grand and Lyric, Bisbee; Liberty, Yuma.
 Yuma—J. J. Johansen: Casino, Yuma; Gadsden, Gadsden; Somerton, Somerton.

Arkansas

Alix—Nat Weishaupt: Alice and Electric, Altus.
 Atkins—Gibson & Wren: Comet, Gem, Berryville.
 Camden—Wray & Brooks: Dixie, Gem, Calico Rock.
 Clarendon—Bruce Garrett: Jewel, Dunlap, Clarksville.
 Egypt—J. W. Inman: Princess, Grand, Black Oak.
 Ft. Smith—A. M. Malone: Victory, Ft. Smith; Victory, Van Buren.
 Hoyt Kirkpatrick: Imperial, Joie and Princess, Royal and Crystal; Grand, Marked Tree.
 Fayetteville—E. C. Robertson: Victory and Lyric.
 Harrison—D. E. Fitton: Lyric and Grand, Searcy; Gem, Springdale, Ark.

Helena—V. J. Haydell: Grand, Jewel.
Jonesboro—Jonesboro Amuse. Co.: 3 in Jonesboro.
W. L. Mack: Empire, Grand.
Little Rock—Sou. Enter.: Kempner, Gem, Paragould—Mrs. H. J. Whitsitt: Liberty, Majestic.
Pine Bluff—O. C. Hauber: 1 in Conway; 1 in England.
Springdale—L. C. Gelling: Gem; with E. C. Robertson, Lyric, Rogers.

California

Alameda—J. Kaliski: Alameda, Strand, Rialto, Neptune.
Anaheim—C. L. Head.
Burlingame—E. J. Arkush: Garden, Sequoia, Redwood City; Varsity, Redwood City; Varsity, Stanford, Palo Alto.
Calxico—J. E. O'Neill: Capitol, Rialto, Calxico.
Chico—Henry Daly: Airdome, Broadway, Lyric, Majestic.
Clifton—Martin Bros.: Princess and Royal, Clifton; Empire, Morenci.
El Centro—James Cook: Palace, Topic.
Elsinore—Mr. Lamphere: Star, Elsinore; California, Majestic, Corona.
Eureka—Clark, Roberts and Clark: Orpheum, Pastime.
Fort Bragg—J. E. Triguera: Union, Liberty.
Fruitvale—Houses in Casino, Park, Fruitvale, Fremont, Globe.
Gilroy—Reynolds & Parker: Orpheum, Strand.
Hanford—Lewis & Bryd: T & D, Pastime.
Hemet—Wm. Martin: Hemet, Hemet; San Jacinto, San Jacinto.
Hollywood—Hollywood Theaters, Inc.: Windsor, Los Angeles; Hollywood, Apollo and New Hollywood, Hollywood.
Los Angeles—West Coast Theaters, Inc., 209 Knickerbocker Building: Kinema, Alhambra, Burbank, Optic, Regent, Liberty, Lyceum, Capitol, Rosebud, Strand, Casino, New Tivoli, Grand, Shamrock, Circle, Hippodrome, Crescent and Rivoli, Los Angeles; Chotiner's, Wilshire, Cal.; Rialto, Kinema, California, Plaza, San Diego; Fairland, Anaheim; Pastime, Bakersfield; Orpheum, Riverside; American, Belvedere, Pomona; New Hippodrome, Pastime, Bakersfield, California, Bakersfield; New Hollywood, Apollo, Windsor, Wilshire, Paramount, Granada, Rivoli, Hollywood, Hollywood; California, Neptune, Venice; Capitol, Art, Pavilion, Redondo; Dome, La Petite, Ocean Park; Liberty, Long Beach; Sunshine, Hippodrome, Tait; Palace Grand, Glendale; Huntington Park, Huntington Park; California, Fairland, Grand, Anaheim; California, San Pedro; California, Potter, Mission, Palace, Santa Barbara.

G. T. Smith: Dayton, Euclid.
B. Lustig: Dreamland, La Tosca (part ownership with Gore's).
J. Lustig: Starland, Meralta (part ownership with K. C. Manny).
F. Miller and Goldwyn: California, Millers.
L. Bard: Bard's and College.
Monterey—F. G. Beagley: Monterey, Star, Strand.
Needles—Mr. Simons: Liberty, Needles; Oatman, Oatman.
Niles—H. J. Richards: Niles, Newark, Newark.

Oakland—Beach & Krahn Amuse Co.: Kehrlein's; Kinema and Franklin, Oakland; Kinema, Fresno; Strand, Lorim, Berkeley.
A. E. King: Crown, Gem, Lincoln.
Killingier & Davis: Fremont, Park, New Globe, Casino, Fruitvale.
S. Frankel: Best, Haywards.
S. Perlín: Claremont, Strand.
Oxnard—Guy Douthwaite.
Petaluma—J. A. McNear, Jr.: Hill, Mystic.
Pomona—E. M. Smith: American, Belvidere.
Redondo Beach—Gore Bros.: Art, Pavilion.
Riverside—Howe & Merrill: Loring, Regent.
Sacramento—H. Heber: Sequoia, Mjestic.
Santa Ana—C. E. Walker: Lyric, Princess.
Santa Barbara—California Theater Co.

San Luis Obispo—W. B. Martin: El Monterey, Elmo.
Santa Monica—A. Flynn: Majestic, Santa Monica; Crown, Sawtelle; Pico, Sunset, Los Angeles.
San Bernardino—Donald Knapp: Strand and Temple.
Santa Rosa—T. C. Reavis: Cline, Rose, Johnson & Wellman: California, Mission, Palace, Potter.
San Diego—Gore Bros. and Lesser: Superba, Broadway and Silver Strand, J. B. Mason, L. Stutz: Palace, San Diego; Garden, La Jolla; Ocean Beach, Ocean Beach.

San Jose—Jas. Beatty: Liberty, Jose.
San Francisco—Calif. Fam. Play.—Lasky Corp.: Coliseum, New Mission, New Fillmore, Lincoln, Progress, Realmart San Francisco; Alameda, Strand, Neptune Palace, Alameda; Unique, Santa Cruz; Hollywood, Metropolitan.
A. Wobber: Odeon, Unique.
North Beach Theaters Co.: Verdi, Crescent, Washington Sq., Broadway.
Levy & Karski: Royal, Polk.
Phil Frease: Princess, Garrick.
Goirey & Sacks: Haight St., Superba.
Nasser Bros.: Castro, Palace.
Mrs. Delia Mohr: Grand View, Winters, Daly City.

Robert McNeil: Five houses here and Oakland.
T. & D. Circuit: T & D, Oakland; Tivoli Opera, San Francisco; T & D, Berkeley; T & D, San Jose; T & D, Sacramento; T & D, Stockton; T & D, Salinas; T & D, Watsonville; T & D, Richmond; Merced, Merced.
T & D Jr. Circuit: Park, T & D Jr., Paso Robles; Selma, Selma; T & D Jr., Lodi; Grand and Majestic, Rialto, Reno, Nev.; Goddard's, Sacramento.

Kahn & Greenfield: New Fillmore, New Mission, Realmart, Progress, San Francisco, New Santa Cruz, Santa Cruz.
E. Kehrlein & Sons: Franklin, Kinema, Kinema, Oakland, Fresno.
R. Techerassy: Point, Pt. Richmond, Bay Point, Bay Point, Pinole, Pinole.
J. Triguerra: Liberty, Ft. Bragg, Mendocino, Mendocino.

Ackerman & Harris: Hippodrome, Casino, Loew's State, San Francisco; State, Oakland; Hippodrome, State, Stockton; State, Hippodrome, Sacramento; Hippodrome, Fresno; Hippodrome, San Jose.
Maurice Klein: Washington, Broadway, Verdi.
Samuel Levin: Coliseum, Alameda; Strand, Alameda.
Stockton—Frank C. Parker: Lyric, Lincoln.
Susanville—E. B. Buckevalter: Liberty.
Vallejo—P. J. Hanlon: Virginia, Strand.
Willcox—J. G. Long: Liberty, Willcox; K. P. Hall, Benson.

Canada

Black Lake—Bey: Houses at Thetford Mines and Black Lake.
East Angus—R. L. Vallee: Houses at East Angus, Windsor Mills.
Ft. William, Ont.—Famous Players Canadian Corp.: Royal, Orpheum.
Halifax—L. R. Acker: Orpheus, Family, Halifax; Palace, Sydney, J. M. Franklin; Strand, Halifax; Strand, Sydney, R. J. McAdam: Casino, Halifax; Casino, Sydney.
Montreal—H. B. Miller: Canada, Model Palace, Globe.
H. Heller: Perron Hall, Majestic.
Independent Amuse. Co.: Strand, Regent, Moulin Rouge, Belmont and Papeneau, Plaza.
S. St. Germain: Crystal Palace, Montreal.
Lawand Bros.: Massionneuve, Laurier Palace, Dominion, King Edward.
N. Lazanis: Lord Nelson, Napoleon, Alhambra, Palace.
Berzansky: Lux, Boulevardscopie.
DeWolfe: Verdun Palace, Centre Palace, Gem.
New Glasgow—N. W. Mason: Academy of Music, Roseland, Itzit, New Glasgow; Jubilee, Stelarton; Crescent, Westville; Scotia, Trenton.

Quebec—E. Drapeau; Crystal Palace, Imperial, Empire.

M. Derne: Empress, Classic, Français.

E. Beaumont: Empire, Classic, Canadian-Français.

S. Dunning: Park, Century.

Renfrew—Ottawa Valley Amuse. Co.: Princess, Smith Falls; Orpheum, Almonte; New Casino, Arnprior; O'Brien, Renfrew; Grand, Pembroke, E. Cato: Ottawa Valley Amuse. Co.

St. John—Opera House, Frederickton; Bijou, Woodstock; Opera House, Imperial, Campbellton; Opera House, Dalhousie; Empress, Gem, Amherst; Princess, Strand, Truro; Prince Edward, Strand, Charlottetown.

Sarnia—United Theaters, Ltd.: Imperial, Crescent and Sarnia.

Sydney—E. R. Lynn: Casino, Strand, Sydney, N. S.; Casino, Glace Bay, Strand, New Waterford, N. S. Griffin Amuse. Enter.: Operate houses in: Belleville, St. Catharines, Woodstock, Chatham, Owen Sound, Harleybury, Sault, Ste. Marie, Port Arthur.

Alexander, Lester and Mentol: Operate Park and Doric.

Toronto—H. J. & Max Allen: Sterling Theaters, Ltd.

Famous Players Canadian Corp. (holding Co.): Operating Regent, Strand, Alhambra, Garden, Teck, Family, Toronto; Strand, Kingston; Regent, Galt; Regent, Guelph; Savoy, Hamilton; Royal, Port Hope; Regent, Oshawa; Strand, Hamilton; Temple, Brantford; Capitol, Kitchener; Capitol, Peterboro; Algoma, Soo. Also Strand, Hamilton; Capitol, Montreal; Capitol, Winnipeg; Capitol, Regina; Capitol, Calgary; Empress, Edmonton; Capitol, Dominion, Victoria; Capitol, Dominion. Broadway, Vancouver; Dominion, naimo; Capitol, Pantages, Savoy, Hamilton, Ont.

Vancouver—W. P. Nicholls: Columbia, Maple Leaf, Princess, Vancouver; houses in Victoria, New Westminster, Nanaimo, North Vancouver, and the Majestic, Winnipeg. United Theaters, Ltd.: Vancouver, Victoria, New Westminster, Victoria.

Winnipeg—F. R. Hyde: Crescent, Wonderland. K. M. Leach: Starland, Lyceum, Winnipeg; also houses in Calgary, Moose Jaw and Edmonton.

Colorado

Boulder—K. & F. Amuse. Co.: Curran, Boulder; West and Rialto, Trinidad; Coronado, Mutual, Las Vegas, N. M., Princess, Roswell, N. M.

Cannon City—Jesse Jones: Jones, Opera House, Cheyenne—Ray Amusement Co.: Princess, Atlas, Amuse, Lyric.

Colorado Springs—J. E. Tompkins: Liberty, America.

Denver—Mountain States Theater Corp.: Princess, Queen and Rialto, Denver; Rialto, Pueblo; Sterling, Greeley; Princess, Colorado Springs. William Fox: Isis, Rivoli, Strand and Plaza.

Bishop Cass Co.: America, and with Goldwyn owns The Colorado, Iris, Hub and America. Casper, Wyo.

J. J. Goodstein: Palm, Denver; Palm, Pueblo and Annex, Denver, Majestic, Pueblo.

H. E. Hoffman: Bluebird, Bide-a-Wee, Denver.

Folly Amuse. Co.: Folly and Jazz, Denver. Internat. Amuse. Co.: Ogden, Denver, and Liberty Bell Leadville.

Fort Collins—M. C. Gerhart: Empress and Lyric.

Mae Kravatz: America, Ft. Collins; Loveland, Loveland; Pixie, Golden; Isis, Green River, Wyo.

Ft. Moran—Midwest Theaters Co., also own Cover The, Ft. Morgan, America, Sterling, Colo. U. S. A.; U. S. A. at Sidney, Neb.; Lyric, Sterling.

Gypsum—R. McHatton: Paramount at Eagle and Gypsum.

La Junta—C. W. Wonderly; Wonderly and O'Rourke.

La Veta—W. J. Berry: Crystal, Picture Show, Ojo.

Montrose—Ray Duncan: Dreamland, Empress.

Pueblo—Nolan Theater Circuit also own Colonial, Pueblo, Colo.; Majestic, Grand Junction; Rex, Greeley.

Rocky Ford—Carlin & Ellinson: Opera House, Rocky Ford.

Salida—F. R. Kelley: Empress, Isis, Alamosa, Colo.

Trinidad—B. B. Hinman: Strand, Palace. Kohn & Fairchild Amusement Co.: West, Rialto, Trinidad; Curran, Boulder; Coronado, Mutual, Duncan O. H., Los Vegas, N. M.

Walsenburg—Sarah & Yoeman: Rex, Walsenburg, and Princess, Aguilar.

Connecticut

Bridgeport—Saperstein & Schwartz: Hippodrome. Gilbert Freedman: Liberty, West End.

Bristol—Lewis Prown: Palace, Rockville; Orpheum, Danielson.

Derby—M. A. Hoffman: Sterling, Derby; Pastime, Ansonia.

Lakeville—E. J. Stewart: Best and Town Hall, Canaan.

Manchester—Dr. Sullivan: Circle.

New Haven—Nathan H. Gordon and William P. Gray: Olympia. See Massachusetts.

S. Z. Poli: Bijou, Palace, Hyperion; Poli's, Strand and Waterbury; Poli's Palace, Grand, Hartford; Poli's Plaza and Lyric, Bridgeport; Poli's and Life, Meriden.

New London—W. T. Murphy: Crown, Lyceum, Capitol.

Walter Murphy: Crown, Lyceum.

Putnam—Jacob Apert: Victory, Central, Princess, Westerly, R. I.

South Norwalk—A. J. Collins: Empress, Danbury.

Stafford Springs—Joseph Wood: Paramount, Town Hall.

Stamford—Weiss Bros.: Alhambra.

Mrs. Charles D. Vuono: Strand.

Taftville—A. Benoit: Hillcrest; Lily, Plainfield; Best, Moosup; Atwood's Hall, Wauregan.

Torrington—R. Cabot: Park, Strand.

Waterbury—Waterbury Theater Co., subsidiary of interests operating Strand, New York.

Delaware

Middletown—J. E. Lewis: Armory Auditorium, Plaza, Milford; Opera House, Middletown.

Wilmington—Ginns-Topkis Corp.: Rialto, Majestic, Queen, Arcadia, Strand, and Playhouse, Wilmington.

District of Columbia

Washington—J. Brylawski: Palace, Cosmos and Happyland, Washington; Empire, Liberty, Cumberland and other houses in Western Maryland.

Harry M. Crandall: Ambassador (building), Knickerbocker, Savoy, Avenue Grand, Apollo, York, Washington; Strand, Cumberland, Md.; Rialto, Roanoke, Va.; Century, Petersburg; Apollo, Strand, Martinsburg, W. Va.

Raymond H. Murray: Dunbar, Foraker.

Dave Biron: Liberty, American.

Chas. Linkins: Strand, Empire.

Florida

Jacksonville—L. J. Joel.

Miami—H. A. Leach: Airdome, Fotosho, Hippodrome, Paramount, Strand.

Palm Beach—Stanley Warwick: Beaux Arts, Palm Beach, Karl Kettler; Bijou, Rialto.

Pensacola—J. A. Jones: Bonita, Isis.

Sanford—O. Herndon: Princess.

Tampa—Sou. Enter.: Bonita, Strand and Victory.

Ybor City—Ybor City Theater Co.: Operates 1.

Georgia

Athens—J. B. Joel: Strand and Elite, Athens; Strand, Elberton.

Atlanta—Sou. Ent.: Several hundred houses operating in Anniston, Ala.; Gadsden, Ala.; Birmingham, Ala.; Tuscaloosa, Ala.; Huntsville, Ala.; Montgomery, Ala.; Selma, Ala.; Jacksonville, Fla.; Orlando, Fla.; St. Augustine, Fla.; Tampa, Fla.; St. Petersburg, Fla.; Miami, Fla.; Ft. Myers, Fla.; Atlanta, Ga.; Columbus, Ga.; Augusta Ga.;

Gainesville, Ga.; Rome, Ga.; Newman, Ga.; Griffin, Ga.; Greenwood, S. C.; Greenville, S. C.; Spartanburg, S. C.; Sumter, S. C.; Charlotte, N. C.; Asheville, N. C.; Memphis, Tenn.; Chattanooga, Tenn.; Knoxville, Tenn.; Marysville, Tenn.; So. Pittsburg, Tenn., and other points.

Sig Samuels—Metropolitan and Alpha.
Bainbridge—Walter J. Brackin: Callahan, Bainbridge Brackin, Cairo; Strand, Tifton, Ga.
Cordele—John Cain, Jr.: Palace, Cordele;
Cuthbert—Lee Amuse, Co.: Victoria, Vaudette, Cuthbert; Vaudette, Eufaula, Ala.
Dalton—Manning & Wink—Crescent, Dalton; Gem, Calhoun; Strand, Athens, Tenn.; Gem, Etowah, Tenn.; Dixie and Strand, Marietta.
Macon—Sou. Enter.: Capitol, Palace and Grand, Macon.

J. A. Flournoy, Critteron. C. H. Douglas (Col.) operating 3 colored houses.

Pelham—H. M. Mitchell: Dixie, Pelham; Palace, Dawson.

Rome—Sou. Enter.: Elite and Amusu, Rome. Savannah—Savannah Photoplays Theater Co.: Arcadia and Star, Marion Lucas, Odeon, Folly.

Thomasville—F. H. Smith; Grand, Thomasville; Rex and Alamo, Valdosta.

Waycross—A. E. Johnson: Orpheum and Star, Waycross.

Idaho

Blackfoot—Paul Demoraunt: Rialto, Orpheum. Boise—Majestic Amusement Co., B. W. Bickert; Empress, Strand, Majestic, Boie; Orpheum, Majestic, Nampa; New, Caldwell; New, Ontario; Majestic, Benley. W. A. Mendenhall: Strand, Pinney, Majestic, Rialto.

Kimberly—Garl Ridgway: Star, Kimberly; Star, Hazelton; Star, Oakley.

Nampa—C. R. Potter: Liberty, Strand, Majestic.

Parma—N. E. Leigh: Liberty, Parma; Liberty, Nysa; W. A. Mendenhall: Strand, Pinney, Majestic, Rialto.

Pocatello—Carrothers & Archibald: Orpheum, Strand, Princess.

Preston—George Paull: Isis; Opera House, Dayton; Opera House, Whitney.

Twin Falls—A. R. Anderson: Orpheum, Gem.

Illinois

Arcola—J. S. Quirk: Olympia, Arcola; Strand, Tuscola.

Aurora—Aurora Theaters Co., Inc.: Palm, Princess, Orpheum, Crystal, Juliet; Rialto, Elgin; Orpheum, Galesburg; Majestic, Bloomington; Gaiety, Ottawa; Rivoli, Majestic, La Crosse, La Crosse.

Carbondale—A. W. Barth: Yale, Carbondale; Maine, Anna.

Chicago—Fischer Theaters: Colonial, La Salle, La Salle; Grand, Jacksonville; Rialto, Majestic, Grand, Willard, Garden, Kewanee; Majestic, Madison, Wisc.; Appleton, Appleton, Wisc.

H. Schoenstadt & Sons: Atlantic, Archer, Ashland, Boulevard, Perdi, Brighton Park, Halfield.

Joseph Hopp: Fort Armstrong, Majestic, Rock Island, Ideal, Chisago.

Marks & Goodman: Broadway Strand, Illington, Marshall Square, Marshfield and Orpheus.

Jones, Linick & Schaefer: McVicker's, Rialto, Lyric, Orpheum, Randolph and Bijou Dream.

Gumbiner Bros.: Bertha, DeLuxe, Star, Paulina, New Regent, Bell, DeLuxe, Orpheum, Hamilton, Parkside Villas, Bryn Maur and Argyle.

Balaban & Katz: Control Park, Rivera, Wallace, Circle, Ambassador and Tivoli, Chicago.

Ascher Bros.: Chateau, Terminal, Rosewood, Adelphi, Milford, Calo, Lane Court, Oakland Square, Metropolitan, Kenwood, Frolic, Cosmopolitan, Columbus, West Engelwood, Forest Park, Crown, Peerless, Commercial; Midway, Rockford; Dayton, Dayton, O.; Capitol, Cincinnati, O.; Merrill, Milwaukee; Capitol, Manitowoc, Wis.

Lubliner & Trinz: Crawford, Covent Garden, Paramount, Lakeside, Knickerbocker, Biograph,

Vitagraph, Pershing, Michigan, Wilson, West End, Ellantee, Oak Park, Pantheon, Madison Square.

Ritzpatrick McElroy Co.: Rex and Vaudette, Three Rivers, Mich.; Caldwell, St. Joseph; Bell, Princess and Bijou, Benton Harbor; Colonial, Big Rapids; Lyric and Dreamland, Cadillac; Lyric and Dreamland, Travers City; Lyric, Manistee; Lyric, Ludington; Maltz and Lyric, Alpena; Grand and Lyric, Blue Island, Ill.; Strand, Bijou and Marinette, Marinette; Rhode Opera House, Kenosha, Wis., Mattoon, Mattoon.

Harry Gramp: Number of houses in state.

Decatur—Charles M. Spray: Crystal, Mecca.

Dixon—Dixon Theater Co.: Operate several.

Du Quoin—A combination booking proposition headed by Reed and Yemm of Du Quoin, taking in the following towns: Du Quoin, Christopher, Sesser, West Frankfort, Salem, Mt. Vernon and Beton, all in Illinois.

East St. Louis—Joseph Erber: Erber's, East St. Louis; Washington, Belleville; Strand, Collinsville.

Eldorado—Colonial Amusement Co.: Grand and Orpheum, Harrisburg; Grand and Casino, Eldorado.

Granite City—Lillian Amuse. Co.: Washington, Rialto and Garden.

Harrisburg—Orpheum Amuse. Co.: 2 in Harrisburg and 2 in Eldorado.

Herrin—John Marlow: Annex, Hippodrome, Herrin; Liberty, Hippodrome Murphysboro.

Jerseyville—S. E. Pirtle: Houses in Jerseyville, Carrollton and McLeansboro.

Johnston City—R Jones: American, Majestic, Palace.

Mattoon—B. F. Uran: Grand and "K," Mattoon.

Newman—T. B. Mathews: Illinois, Newman; Pastime, Kansas.

Oconto—A. L. Robarge: Gem; Grand, Merrill; Lyric and Majestic, Wausau.

Olney—Mrs. Gould: Theaters in Olney, Mt. Carmel, Lawrenceville and Phoenix.

Ottawa—Clarence Hartford: Star and Ruby-Palace.

Panama, Ill.—J. D. Williams: Grand; also house in Hillsboro.

Paris—M. Metcalf: Theaters in Paris, Arcola, Casey and Marshall.

I. Stein: Houses in Paris, Clinton and Jason, Ind.

Paxton—Stern Theater Co.: Scenic, Bloomington, and Royal, Mionk.

Peoria—Dee Robinson: Apollo, Madison.

Salem—Bob Chester: Houses in Pinckneyville and Salem.

Springfield—W. W. Watts: Gaiety, Princess, Lyric.

Indiana

Anderson—N. M. McCullough: Starland, Riviera.

Bedford—United Exhibitors Productions Corp.: Rialto, Broadway, Gayety, and Lenwood, Indianapolis.

Switow Amuse. Co.: Opera House, Grand, Crystal, Lawrence, Bedford; Opera House, Alhambra, Orleans; Washington, Salem; La Rose, Jeffersonville.

Bloomington—H. P. Vonderschmidt: Liberty and one building.

Brazil—Brazil Theater Co.: Arc, Sourwine.

Clinton—J. B. Stine: Gem, Wonderland, Clinton; Swan and Victory, Terre Haute.

Majestic and Shoff's Opera House, Paris, Ill.; Crescent, Jasonville, Ind.

Connersville—E. F. Stanley: Vaudette, Auditorium.

Crawfordsville—Strand Theater Co.: Strand Kokomo.

Evansville—A. F. Brentlinger: Houses in Evansville, Terra Haute, Ft. Wayne, Richmond, Clinton.

Standard Amuse. Co.: American, Strand.

John Handleomanis: Houses here and at South Bend.

Indianapolis—Central Amusement Co.: Lyric, Isis and Alhambra.

E. H. Bingham: Colonial, Regent.

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With Apologies to M. EMILE COUE and ERNEST SHIPMAN



United Exhibitors' Productions: Rialto, Broadway, Gayety and Lenwood.
Renwood Amuse. Co.: Rialto, Indianapolis.
Central Amuse. Co.: Lyric, Isis and Alhambra.

Sourbier Amuse. Co.: Keystone, Bijou, Palms.
Olson-Sourbier Enter.: Rivoli, Lyric, Indianapolis; Rivoli, Toledo.

Frankfort—Louis B. Goulden: Princess, Blinn, Royal.

A. C. Zaring: North Star, Garrick, Belmont, Consolidated Realty & Theaters Co.: Orpheum, Ft. Wayne; Murrette, Murray, Richmond; Victory, Evansville; Liberty, Terre Haute; Capitol, Clinton.

Knightstown—E. W. Hoover: Strand and Alhambra.

Kokomo—Kokomo Grand Theater Co.: Isis and Grand, Kokomo.

Celebrated Theaters: Seven houses including the Strand.

La Porte—Princess Theater Co. operate 3.

Lafayette—Luna Amuse. Co.: Luna, Family, Mars, Lafayette; Luna, Logansport; Luna, Kankakee; Lyric, Ft. Wayne.

Hornbeck Amuse. Co.: Lyric, Orpheum, Lafayette; Strand, Monticello; Princess, Thorntown; Alhambra, Midway, Knightstown.

Logansport—E. L. McDermott: Grand and Ark.

Marion—Marion Theater Co.: Luna, Marion Lyric, also Royal-Newcastle.

Muncie—Andrews Bros.: Lyric, Star and Columbia.

Peru—Loomis Realty Co.: Victoria, Colonial, Isis and Wallace.

Shelbyville—F. J. Rembusch: Alhambra, Shelbyville; American, Columbus; Grace Maxine, Martinsville; Ohio, Gem, Manhattan, Irving, Lenwood, Indianapolis. Directing Orpheum, Lyric, Royal-Grand, Marion, Ind.; Wild Opera House, Olympic, Noblesville, Ind.; Why-Not, Lyric, Greenfield, Ind.

South Bend—Ezra Rhodes: La Salle, Blackstone.

Terre Haute—B. Van Borssum: Savoy, Majestic, Crescent.

Tipton—Clyde Wilson: Grand, Martz.

Vincennes—Wilkerson-Lyons Enterprises: Lyric, Pantheon, Rialto, Princess and Alice.

Wabash—Dickson Bros.: Eagle and Harter's Opera House.

Iowa

Boone—George B. Flint: Virginia. To build another.

Cedar Rapids—A. J. Diebold: Strand, Palace, Cedar Rapids; Strand, Palace, Waterloo; Palace, Vinton; Garden, Marion.

Council Bluffs—Strand Theater Co.

Des Moines—A. H. Blank: Des Moines, Rialto, Strand, Garden, Palace, Casino, Majestic, Des Moines; Strand, Rialto, Omaha; Swan, Columbus, Neb.; Garden, Council Bluffs, Ia.; Strand, Marshalltown; Rialto, Boone; Princess, Twin Star, Ames; Palace, Bijou, Mason City; Pastime, Englert, Garden, Iowa City.

Adams Theater Co.: Olympic, Knoxville; Iris, Lincoln, Chariton; Comet, King, Albia; Graham, Washington; Auditorium, Mt. Pleasant; Willard, Creston.

Dubuque—John Maclay: Grand, Strand, Dubuque.

Marshalltown—J. E. Hostettler: Casino, Marshalltown; Royal, Sioux City; Gem, Charles City; Rialto and Lyric, Lincoln, Neb.; Crystal and Plaza, Waterloo; Isis, Cedar Rapids; Strand, Hastings, Neb.

Sioux City—Scenic Amuse. Co.

Kansas

Augusta—Jack Johnson: Mecca, Isis.

El Dorado—H. G. Ramsey: Royal, Palace.

Galena—N. W. Huston: Palace; also operates houses at Columbus and Pittsburg.

Holton—J. W. Wendel: Perkin's, Holton; Victoria, Hiawatha.

Hutchinson—M. B. Shanberg: Midland, Hutchinson; Columbia, Junction City; Palace, Salina.

Kansas City—Greubel Bros.: Electric, Springfield, Mo.; Electric, Joplin, Mo.; Tenth St. Kansas City; Electric, Kansas City; Electric St. Joseph, Mo.

Pittsburg—Bess & Klock: Klock, Mystic, Colonial, Grand, Pittsburg; Liberty, Picher, Picher, Okla.

Topeka—G. L. Hopper: Orpheum, Isis.

Wichita—Consolidated Amusement Co.: Wichita, Palace, Miller, Princess.

Kentucky

Allen—H. H. Durkee: McKinney Steel Co., Alka (Pike Co.); Allen, Allen.

Ashland—V. G. Bryan: Arcadia, Ashland; Victory, Auburn.

Beattyville—McQuire & Phillips: Lyric, Masonic, Beattyville.

Beech Creek—T. L. Kirkpatrick: Beech Creek, Beech Creek; Alcazar, Bellevue.

Bowling Green—Tony Sudekum: Princess, Capitol, Bowling Green; Princess, Hopkinsville.

J. P. Masters: Capitol and State Normal School, Bowling Green; Picto, Bradfordsville.

Crescent Amuse. Co.: Also operates in Hopkinsville.

Clinton—Dewey S. Lamkin: Star, Clinton; Bushman, Cloverport.

Covington—Godfrey Kotzin: Lyric, Strand, Covington.

H. Behle: Rialto Covington; Monarch, Corydon Dan Worth: Rialto, Covington; Colonial, Newport.

Dawson Springs—E. W. Dozier and F. M. Holeman control four local houses.

Dekoven—J. E. Boetge: Dekoven, Dekoven; Princess, Dixon; Black Mountain, Dizney.

Dry Ridge—R. M. Lucas: Ideal, Dry Ridge; Electric, Dunlap.

Fulton—Guy B. Snow: Grand, Fulton; Wallen Jellico Coal Co., Gatliff.

Greenville—Carl Duncan: Queen, Greenville; Nelda, Guthrie.

Hardinsburg—J. C. Sills: Dreamland, Hardinsburg; Picture, Hardin.

Hazard—C. H. Humphrey: New Hazard; Hebron Amusement Co., Hebron; Beechwood Seminary, Heidelberg; Superba, Highland Park.

Henderson—Louis Hayes: Princess and a colored house, Henderson.

Hopkinsville—Crescent Amuse. Co.: Princess, Hopkinsville; Lynn Amuse. Co., Hodgenville.

Independence—T. M. Stephenson: Star, Independence; Blackey, Indian Bottom.

Knottsville—Father F. J. Timoney: St. Williams Parsonage, Knottsville; Orion, Kuttawa; Peoples, La Centre.

Lawrenceburg—Thos. Peck: Lyric, Lawrenceburg; Delbee and Grand, Latonia.

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J. H. Stamper: Orpheum, Strand and Star (colored), Lexington.

Lowes—G. M. Peck: Peck, Lowes; Pauline, Lothair.

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Osage City—William Coding.

Paducah—Leo Keiler: Cozy, Arcade and Star, Paducah; Savoy, Princeton; Princess, Henderson; Empress, Queen, Owensboro.

Strand Theater Co.: 4 in Paducah; 2 in Mayfield; 1 in Princeton.

Leo F. Keiler: Arcade, Paducah; Majestic, Pekin.

Sturgis—E. S. Curtis: The Curtis, Sturgis; Liberty, Sulphur.

Uniontown—Edgar Duncan: Gem, Uniontown; Strand, Vanceburg.

Vine Grove—F. L. Woodring: Woodrich, Vine Grove; Picture, Viper.

Wallsend—Elbert McDonald: Picture, Wallsend; Royal, Walton.

Warsaw—L. N. Bradley: Lyric, Warsaw; Dixie, Water Valley; Wallace, West Louisville; West Liberty, West Liberty; Whitesburg Amuse. Co., Whitesburg.

Williamsburg—J. W. Baird: Paace, Williamsburg; Lincoln (colored), Winchester.



Shannon Day

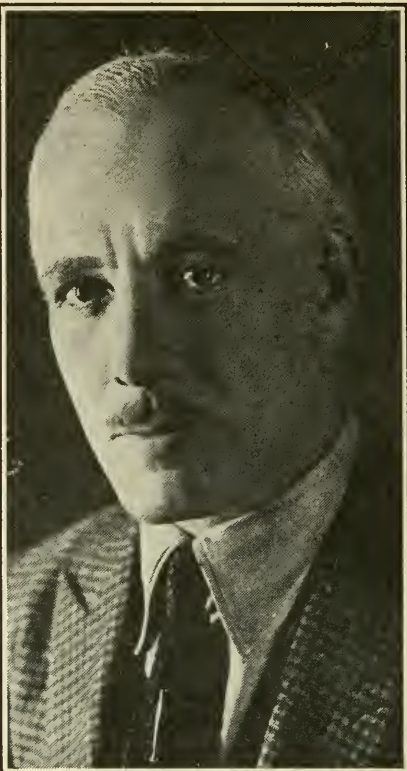


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"Captain Fly-By-Night"

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Gavest Me"

"The Dangerous Age"

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O. F. Hall, Lincoln: Lee, Passadumkeag.
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Bethel—Bragdon's Circuit: Odeon Hall, Bethel; Hal, Oxford; Perkin's Hall, Mechanic's Falls.
Bridgton—Davis & Dow: Opera House, J. F. Bardsley—Riverside, Bridgton.
Brownfield—W. W. Johnson: Town Hall, Brownfield; Hal, Denmark; Town Hall, Cornish; Stanley, Keazar Falls.
East Hiram—Evans & York: K, of P. Hall, East Hiram, and Motor Hall, Brownfield, Me.
Eastport—Wilbur A. Shea: St. Croix Opera House, Calais; Acme and Toy, Eastport; Eagle, Lubec.
Farmington—Fred Johnson: Music Hall, Farmington.
Greenville—Pero Morris: Shaw's Hall, Greenville and Spencer Hall, Monson.
Kennebunk—Acme, Kennebunk; Kennebunkport; Acme, Belgrade Lakes, and Acme, Vin-alhavan.
Libson Falls—H. E. Gustin: Bijou, Libson falls; Empress, Libson.
Portland—Abraham Goodside: Empire, Capitol, Springfield.
Richmond—H. E. Gustin: Opera House, Richmond; Your South Berwick.
Searsport—Chas. Green: Union Hall, Searsport, and Union Hall, Thomaston.
South Portland—Uogo Theaters, Inc.: Strand and Town Hall, Kittery; Pastime, Yarmouth; Town Hall, Gray.
Winterport—W. G. Crockett: Winterport, Union Hall, Town Hall, Orrington.

Maryland

Baltimore—Stanley Co. of America interested in Victoria.
Fred G. Nixon-Nirdlinger: Academy of Music, Victoria, Baltimore; Maryland, Colonial, Academy, Hagerstown; Opera House, Temple, Dover, Del.
Century Amuse. Co. (C. E. Whitehurst): New, Garden, Parkway, Peabody, Century, Baltimore.
Bernard Depkin, Jr.: Wizard (for Paramount), Strand, New Pickwick; Forest (for Ford), West End.
J. Morris Rome: Broadway, Rialto, Capitol, Apollo, Goldfield, Popular.

Massachusetts

Beverly—Ware Bros.: Larcom and Regent; Strand, Peabody.
Boston—A. B. C. Theater Co.; Olympic and Roxbury; Strand, Pittsfield; Rialto at Naugatuck, Conn.
Tony Nelson: Hippodrome, Creighton.

B. F. Keith: Keith's, Boston and Keith's Bijou Dream; Keith's at Lowell. See New York.
Elm Amusement Co.: Magnet; Opera House at Milrod; Marlboro at Marlboro; Sharkey's, North Attleboro, Orpheum, Canton.
Empire Circuit: 13 houses, operated by Joseph Lawren, N. Y. City.
Marcus Loew; Loew's Orpheum, Loew's Globe, Loew's Columbia, and Loew's State. See New York.

Giles Circuit: Operates chain in New England
Nathan H. Gordon: Washington Street Olympia, Scollay Square Olympia, Upham's Corner Strand; Gordon's Central Square, Cambridge; Harvard, North Cambridge; Gordon's Olympia, Chelsea; North Shore and Olympia, Gloucester; Gordon's Olympia, Lynn; Olympia, New Bedford; Park and Family, Worcester; Olympia, New Haven, Conn.
New England Theaters, 142 Berkeley St.—See Famous Players-Lasky list of theaters.
Ernest H. Horstmann: Olympia, Worcester; Princess and Wakefield, Wakefield; Park and Lyric, Middleboro; Olympia, Reading; Webster, Franklin, N. H.

Jake Lourie: Park, Modern, Beacon, Boston; Criterion, Roxbury Crossing.
Fall River—John C. Bills: Empire, Rialto, Academy of Music, Bijou, Fall River; Central Sq., Waltham.
Fitchburg—Toomey & Demara: Shea's, Lyric, Cummings.

Framingham—George Giles: St. George, Gorman's, Princess; St. James, Boston; Gardner and Orpheum, Gardner; Waltham and Rex, Waltham; Stoneham, Stoneham.
Holyoke—George Hammond: Suffolk, Holyoke; Bijou, Springfield.
Mr. Radcliffe: Suffolk, Holyoke; Bijou, Springfield.

Lynn—Moe Mark: Strand and Comique; Strand and Crystal at Worcester. See New York.
Northbridge—Walker Circuit; Walker's Hall; Town Hall, Uxbridge; Prospect, Whitinsville; Jacques Hall, Farnumsville; Hall, Linwood.
Marlboro—Julius Meyers: Marlboro; Elm, Hudson; Elm, Milford; Orpheum, Canton; Magnet, Dorchester; Elm, Waverly; Elm, N. Attleboro; Elm, Danvers.

Salem—Koen Bros.: Federal, Salem; Plaza, Olympia, Newton.
Somerville—R. W. Brown: Union Square Olympia, Day St. Olympia, Somerville; Opera House, Newton; Olympia, Everett.
Springfield—Goldstein Brothers Amusement Co.: Broadway and Plaza; Plaza, Northampton; Strand and Opera House, Westfield; Colonial, Pittsfield, Casino, Hampton Beach, N. H.
Wm. Fox: Fox's; Fox's at New Britain. See New York.
Taunton—James Donovan: Park, Casino.
Wareham—E. C. Warr: Warr, Wareham; Colonial, Onset.

Webster—Steinberg Circuit: Steinberg's and Music Hall; Opera House, Athol.
Winchendon—Carter's Circuit: Monadnock; Monadnock, Troy, N. H.
Worcester—S. Z. Poli: Poli's, Palace and Grand, Poli's and Palace Springfield. Princess Theater Co.: Olympia, Worcester, Princess, Wakefield, Wakefield; Park, Middleboro.

Michigan

Ann Arbor—J. F. Wuerth—Wuerth, Orpheum.
Battle Creek—Lipp & Crosse Co.: Regent, Strand, Post, Garden, Rex.
Bay City—W. C. Watson: Regent, Washington, Columbus.
Benton Harbor—Fitzpatrick & McElroy: See Chicago, Ill.
Bessemer—D. J. Kulaszequez: Rex, Liberty, Strand.
Detroit—C. H. Miles: Orpheum, Regent, Miles, Jack Cairnes: Fun, Brooklyn.
Phil Gleichman: Broadway, Strand, Ferry Field.
D. W. Muns, B. R. Williams and H. E. Applegate: Palace, La Salle, Tuxedo.
J. H. Kunsky, Inc.: Madison, Adams, DeLuxe, Alhambra, Linwood, La Salle, Empress, Royal, Capitol, Strand.



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HEAVIES



Warren & Cohen: Colonial, Rex, Globe, Coliseum.

Geo. F. Koppin Amuse. Co.: Woodward 1, Woodward 2, Koppin, Comique, Rosebud, La Salle, Garden.

Escanaba—Delft Amuse. Co.: Strand, Delft, Escanaba; Delft, Marquette; Delft, Munising.

Flint—Butterfield Circuit: Majestic, Arcade, Ann Arbor; Orpheum, Bay City; Franklin and Regent, Saginaw; Bijou, Battle Creek; Majestic, Regent, Kalamazoo; Regent, Lansing; Palace, Regent, Garden, Flint; Majestic, Family, Port Huron.

Grand Rapids—Consolidated Theaters, Inc.: Orpheum, Majestic and Strand.

Beechers, Inc.: Alcazar, Burton Heights, Colonial, Crestonette, Division, Madison.

J. W. Goodspeed: Isis, Idle Hour.

Hancock—Vance Amuse. Co.: Hancock, Calumet; Houghton, South Range.

Iron River—Iron River Co.: Cozy, Empire.

Ishpeming—E. J. Butler: Butler, Ishpeming. Jackson—Harold Frank: Capitol, Dawn, Arcade, Hillsdale, Charlotte.

Colonial Theater Co.: Majestic, Colonial, Rialto, Dawn.

Lansing—Claude E. Cady: Colonial, Gladmer, Empress, Lansing.

Kalamazoo—Kalamazoo Amusement Co.: Elite, Fuller.

Marquette—Delft and Opera House; New Strand and Delft, Escanaba; Delft, Munising.

Muskegon—P. J. Schlossman, Inc.: Majestic, Regent, Rialto, Elite, Strand.

Newport—A. L. Picker: Newport, Newport; Rex and Rialto, Ironwood; Hurley, Hurley, Wis.

Pontiac—A. J. Kleist: Strand, Howland.

Minnesota

Albert Lea—V. B. Valteau: Broadway and Idle Hour, Albert Lea; Colonial, Osage, Iowa; Eltinge, Bismarck, N. D.

Baudette—Northern Theater Co.:

Cass Lake—Chas. Perrizo: In Cass Lake and Deer River.

Duluth—Clinton, Myers Investment Co.: Lyceum, Strand, Sunbeam, Doric, Diamond, Alhambra, Duluth.

Graceville—J. L. Hasbrouck: In Graceville, Ortonville and Wheaton.

International Falls—Grand Theater Co.

Mankato—Dan Chamberlain (American Amuse. Co.): In Mankato, Faribault, Minn; Fargo, N. D.; Suburban House in Minneapolis.

Minneapolis—Twin City Amst. Trust Estate: State, Blue Mouse, Lyric, Grand, Aster, Unique, Garden, Garrick, Strand, Palace, Calhoun, Lagoon, Loring, Lyndale, Shubert, Minneapolis; Capitol, Garrick, Aster, Starland, Shubert, Princess, Majestic, Blue Mouse, Cozy, Alhambra, Park, Victoria, Faust, Verdi, Como, St. Paul; Best, Brainerd; Lyric, New Garrick, Grand, Virginia; Princess, New Garrick, Hibbing; New Garrick, Lyric, Grand, Aster, Duluth; Palace, Superior, Wis.

Rowe & Sobelman: Blue Mouse, and Blue Mouse, St. Paul.

New Lake—H. P. Greene (Mgr. Lake Amuse. Co.): New Lake, Lake; Minneapolis, Hamiline; St. Paul 4 theaters.

Pine City—H. N. Turner.

Pipestone—L. V. Feldman: Gem, Orpheum.

Stillwater—Frank Nemeck: (Mgr. United Theaters of America). In Stillwater and St. Cloud. Virginia—W. J. Rezac: Virginia and Hibbing.

Winona—Colonial Amuse. Co.:

Missouri

Cape Girardeau—Park Amusement Co.: Park, Orpheum, Cape Girardeau; Gem, Jackson, Pullman, Chaffee.

Chillicothe—W. P. Cuff: Strand, Empire.

Hannibal—Price Theaters Co.: Star, Broadway, New Orpheum.

Kansas City—Frank L. Newman: Newman, Royal, 12th St.; Butterfly, Milwaukee; 4th St., Moberly, Mo.

Joe Cooper: Cooper, Oklahoma City; Wichita, Wichita.

M. B. Shanberg: Palace, Salina; Royal, Hutchison; Columbia, Junction City.

Capitol Theaters: Liberty, Doric, Linwood, Gladstone, Admiral, Summit, Benton.

Archie Josephson Amusement Co.: Victory, Dunbar, Empire, Penn. Valley, American, New Diamond.

Bull & Fite: Holland, Novelty, Wichita, Eris, Eldorado.

Grubel Circuit: Electric Theaters, Kansas City, Kan.; Joplin, Springfield & St. Joseph.

Reinke Amusement Co.: Orpheum, Columbia, Royal, Crystal, St. Joseph.

Leadwood—Norwine Amuse. Co.: Houses in 4 towns.

Milan—G. B. Woolridge: Harmon and Trio.

Moberly—Jack F. Truitt: Grand, Sedalia, Sedalia.

Galt.

Nevada—Sears & Jones: Star and Liberty.

Poplar Bluff—I. W. Rogers: Criterion, Liberty, Carruthersville; Tokio, Morehouse, Gem and Kimmel, Cairo, Ill., and several houses in Arkansas.

St. Joseph—Hostettler Amusement Co.: Colonial, Orpheum, Royal, St. Joseph; Orpheum, Atchison, Kan.

St. Louis—Skouras Bros.: New Grand, West End, Lyric, Capitol, Down Town, Lyric Pageant, Shaw, Arsenal, Empress, Crystal, Skydome, West End, Lyric Skydome.

St. Louis Amusement Co.: Pershing, Show, Arsenal, Juniata, Grand Shenandoah, Lindell, Grand Florissant, Lafayette, Manchester, Gravois, Novelty, Lowell, Maffit, St. Louis, Airdome, Montgomery, Webster, Arco, Royal, New Shenandoah, Russell, Compton, Criterion, Shenandoah Airdome, Pershing Airdome.

Famous Players-Miss. Corp.: Missouri.

H. Pazmazoglu: Delmar, Congress, Criterion.

Sears & Jones: Operate 4.

Harding Bros.: Operate 2.

Joe Mogler: Bremen, Excello and Mogler.

Eugene Freund: Cinderella and Woodland.

M. Reichmann: Peerless, Broadway-Family and Palace.

John Karzan: Olympia, Casino, Majestic, Lincoln and Star.

Cella State: Columbia, Strand.

Fred Wehrenberg: Cherokee, Melba.

W. O. Reeves: Eighteenth St., Maryland.

Rex Amusement Co.: Palace, Peerless, Broadway, Family.

W. A. & C. A. Diefenbach: Monroe, Monroe Airdome.

Montana

Anaconda—D. C. Scott: Margaret and Imperial.

Billings—A. H. West: Babcock, West's 27th St., Billings.

Bozeman—O. E. Schmidt: Ellen, Gem, Lyric, Bozeman.

Butte—Ansonia Amusement Co.: Broadway, Ansonia, Orpheum, Butte; Marlow, Helena.

Fred Teufel (Jensen Von Herberg interests): American, Rialto, Butte.

Rowe & Drehellis: Rialto, Butte; Imperial, Anaconda.

Great Falls—W. Waldo Freeman: Imperial, Palace, Gem, Great Falls. Wm. Steege: Grand, Sexton, Great Falls.

Jensen-Von Herberg: Liberty, Capitol.

Hamilton—Hartwig & Sutton: Liberty, Ravallix.

Kalispell—McDaniel & Anderson: Princess, Orpheum, Kalispell.

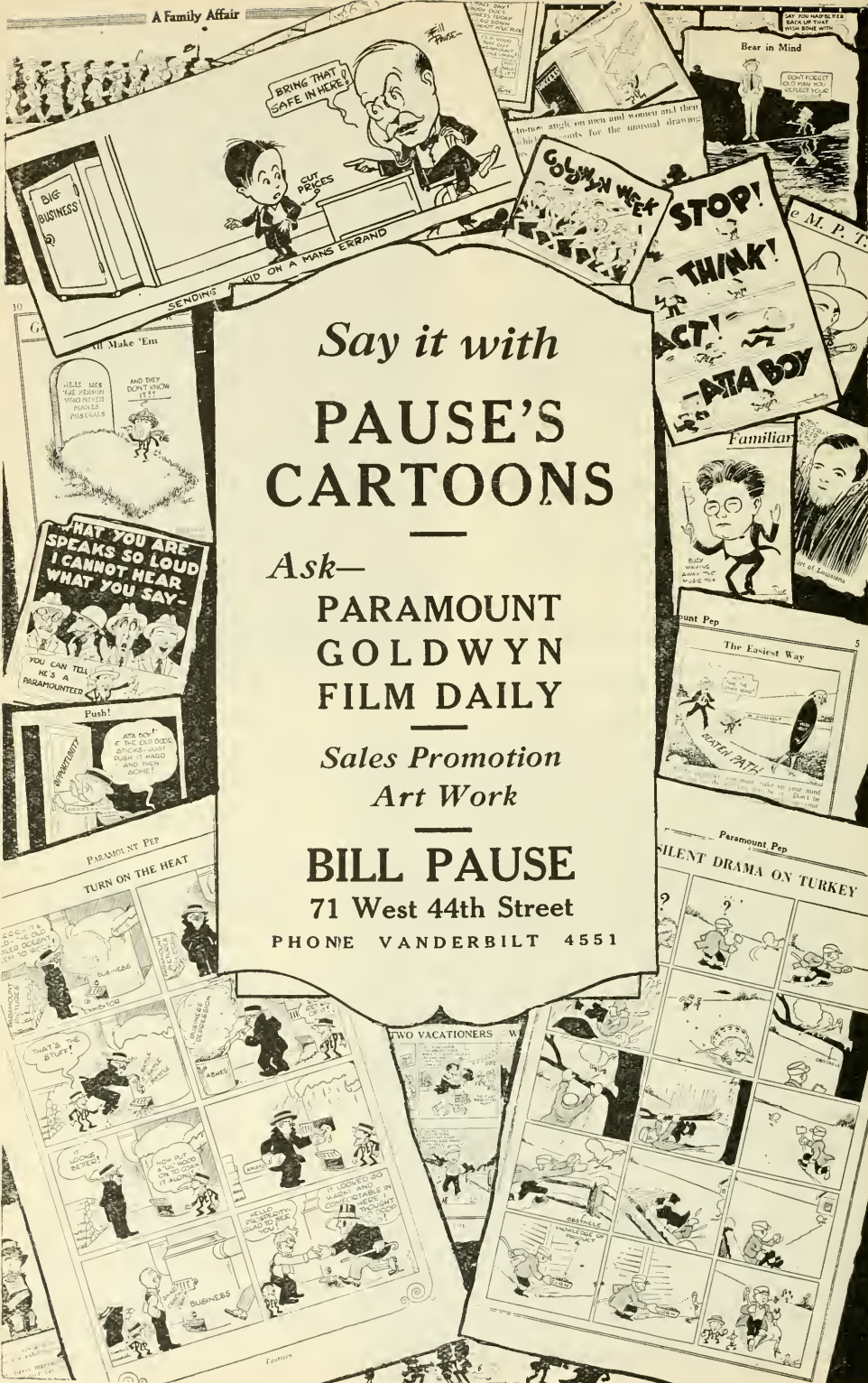
Libby—W. F. Kienitz: Kootenai, Libby; Princess, Troy.

Manhattan—S. L. Young: Kid No. 1, Manhattan; Kid No. 2, Willow Creek; Kid No. 3, Trident.

Miles City—Hyde & Knutson: Liberty, Strand.

Missoula—Northwest Theaters, Inc. (Simons & Turner): Wilma, Rialto, Empress, Liberty, Isis and Bijou, Missoula; Liberty and Grand, Wallace, Idaho; Liberty, Mullen, Ia.; Liberty and Princess, Kellogg, Ida.; Liberty, Coeur d'Alene, Idaho.

Ryegate—G. F. Rediske: Star, Ryegate; Star, Clayton.



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Chadron—J. W. Pace: Pace, Rex; Empress, Gordon.

Culberson—Benkelman Circuit: Opera House, Culberson; Opera House, Benkelman; Opera House, Imperial; Opera House, Palisade; Opera House, Trenton; Opera House, Gilberson.

Nebraska City—D. F. Thornburg, 3.
Omaha—George Munroe: Odell Opera House; Rogers Opera House, De Witt; Jewel, Gilbert and Lyric, Beatrice.

A. H. Blank: Rialto and Strand, Omaha; Garden, Casino and Family, Davenport, Ia.; Des Moines, Rialto, Casino, Garden, Unique, Palace and Majestic, Des Moines, Iowa; Swan and North, Columbus, Neb.; Regent, Palace and Bijou, Mason City, Ia.; Princess, Sioux City, Ia.; Strand, Marshalltown, Ia.; Rialto, Boone, Ia. (in course of construction); Happy Hour, Princess, Ames, Ia. World Realty Co.: Sun, Moon, Muse and Princess, Omaha.

S. & L. Epstein: Majestic, Bessie, Omaha.
Hostettler Amuse. Co.: Lyric, Rialto, Sun, Colonial, Liberty, Lincoln; Strand, Empress, Hastings; Majestic, Rex, Fairbury; Gilbert, Beatrice; Majestic, Grand Island; Auditorium, Lyric, Norfolk; Liberty, Paramount, Overland, Nebraska City; Parmele, Lyric, Plattsmouth; Colonial, Orpheum, Royal, Crystal, St. Joseph, Mo.; Grand, Lexington, Mo.; Orpheum, Atchison, Kans.; Royal, Plaza, Sioux City, Ia.; Crystal, Plaza, Waterloo, Ia.; Family, Orpheum, Clinton, Ia.; Isis, Cedar Rapids, Ia.; Gem, Charles City, Ia.; Royal, LeMars, Ia.; Casino, Marshalltown, Ia.; Opera House, Garden, Atlantic, Ia.; Lyric, Osceola, Ia.; Majestic, Missouri Valley, Ia.; Rivola, Strand, Lyric, Oskaloosa, Ia.

Pawnee City—King's Amusements: Houses in Pawnee, Lewiston, Du Bois, Neb., and Barn, Kans.

New Hampshire

Lebanon—H. A. Graves: Lyric, Lebanon; Globe, St. Johnsbury.
Whitefield—J. B. Fames: Star, Groveton; Star, Littleton.

Nevada

Reno—T. & D. Jr. Circuit: Rialto, Grand and Majestic.

New Jersey

Atlantic City—Stanley Co. of America: Central, City Square, Colonial, Cort, Criterion, Globe, Virginia, Steel Pier, Keith's Garden Pier; Palace, Gloucester; Broad, Pennsgrove; State St.; Trenton; Towers, Broadway, Temple, Colonial, Forest Hill, Garden, Grand, Lyric, Plaza and Princess, Camden; Auditorium, Burlington. See Philadelphia.

E. J. O'Keefe: 2; J. Haffner, 2.
Camden—A. J. Rovner: 3. B. Schindler: 2.
Keystone Leather Co.: Auditorium, Collingswood; Highland, Audobon.

Haddonfield—N. Johnson: 3.
Newark—Fabian Enterprises: Rialto, Goodwin, Paramount, Newark. Alexander Hamilton (under construction) Paterson. New Montauk (under construction), Regent, Passaic, Colonial, Pompton Lakes.

Perth Amboy—A. J. Sabo: Ditmas; Clinton Square, Newark.

Trenton—Hilding Amusement Enter.: White City Park, Strand, Bijou, Rialto, Princess, Victory, Globe, American, Center Street, Garden, Wilbur, Palace, City Square, Trenton; Rialto, Belmar; Strand, Lambertville; Colonial, Bristol; Army, Wrightstown; Hope, Hopewell. M. Moses, 1; W. J. Vernon, 2.

Haring & Blumenthal Enterprises, 1658 Bway.; National, Central, Tivoli, Eureka, Jersey City; Palace, Palace Annex, Classic, Belmont, New York City; Airdome and Utica, Brooklyn; Lincoln, Union Hill.

New Mexico

Albuquerque—Barnett Amuse. Co.: Bee, Crystal, Lyric.
Gallup—Jack Garrett: Rex, Empress.

Hurley—Chino Copper Co.: Hurley, Hurley; Orpheum, Santa Rita.

Santa Fe—N. Salmon: Paris, Mission, Rialto, Navajo Amuse. Co.: Navajo, Las Cruces; Casino, Magdalena; Gem Socorro.

New York

Albion—W. H. Robson: Temple, Family.
Albany—William Berinstein: Colonial, Hudson; Majestic, Mozart, Elmira.

Auburn—M. A. Shea: Jefferson, Auburn; Opera House, Jamestown.

Batavia—Nikitas T. Dipson: Family and Grand, Richmond Hill, L. I.; Haneus, Olean.

Buffalo—General Theater Corp.: Ellen Terry, Allendale, Arcadia, Marlowe, Circle, Star, Central Park, Buffalo.

United Theatrical Enterprises: Colonial, Columbia, Buffalo; Cataract, Niagara Falls.

Hale & Hanney: Maxine and Capitol.
Max Levine: Elk, Abbott.

Carthage—J. M. Schine: Hippodrome, Colligan; Strand, Watertown.

Jamestown—Peterson & Woods: Mozart, Wintergarden, Palace.

Malone—Kernato Amusement Co.: Regent, St. Regis Falls; Opera House, Brushton.

Kirk & McMeihan: Grand and Malone, Olean.
Olean—Allied Theaters, Inc.: Gem, Palace, Haven, Strand.

Rochester—Eastman Theater Corp.: Eastman, (and Rogerson Corp.; Regent, Gordon, Piccadilly.)

Schenectady—William F. Benton: Congress, Saratoga Springs, Barcli.

Syracuse—A. F. Metzgar: Acme, Lincoln.
Fred A. Fout: Plaza, Geddes, Midland, Model, Colonial, Syracuse, Palace, Olympic.

Jas. Kernan: Kernan, Capitol, Burnet Pk., Liberty, Starland.

Fitzer Bros.: Rivoli, Happy Hour.
Jas. Roe: Turnhall, Arcadia.

Troy—Illium Amusement Co.: American, King, Ben Appel, several houses.

Utica—W. H. Linton: Hippodrome, Utica; Hippodrome, Lintonian, Little Falls, Deluxe, Majestic, Avon, Colonial, Gaiety-Eckel.

Watertown—Robbins Amuse. Co.: Olympic, Palace, Strand, Antique, Avon, Gaiety, Lyric, Eckel, DeLuxe, Utica.

Waverly—H. W. Merrill: Amusu, Waverly; New Sayre, Happy Hour, Sayre, Pa., Morley, Athens.

New York City

New York City—Gotham Amusement Co.: Gotham, Harlem Grand.

Keith—Manhattan—81st St., Hamilton, Jefferson, Broadway, Regent, Flatbush, Coliseum, Tivoli, Dyckman, Harlem Opera House. Brooklyn—Prospect, Greenpoint, Monroe, Madison Halsey, DeKalb, Jersey City—Keith's.

Proctor—(Book out of Keith office)—Manhattan—125th St.; 58th St., 23rd St. Albany—Harmanus Bleecker Hall, Annex, Bijou, Park, Troy—Proctor's, Griswold, Schenectady—Proctor's. Mt. Vernon—Proctor's, Yonkers—Proctor's. Elizabeth—Broad St., Jersey St. Plainfield—Proctor's. Newark—Palace. Port Chester—Proctor's.

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

Rachmill, Warschauer and Rinzier: Sheffield, 308 Sheffield Ave., Penn., 621 Sutter Ave.; Cleveland, 2386 Pitkin Ave., Miller, 251 Saratoga Ave., all in Brooklyn.

Maurice Goodman: Willoughby, 260 Knickerbocker Ave.; Broadway Lyceum, 837 Broadway.

William Yoost—Amphion, 614 Ninth Ave.; Chelsea, 312 Eighth Ave.; Superior, 443 Third Ave., and Royal, 650 Tenth Ave.; 34th St. Theater, 34th St. at Third Ave.

Schwartz and Miller—Oxford, 552 State St.; and Halsey St., Brooklyn.

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

Grobe & Knoble: U. S., Webster Ave. and 196th.

William Fox Circuit—New York: Academy of Music, 14th St. and Irving Pl.; Audubon, 165th St. and Broadway; City, 114 E. 14th St.; Crotona, Tremont and Park Ave.; Nemo, 104th St. and Broadway; Star, 107th St. and Lexington Ave.; Washington, 149th St. and Amsterdam Ave. Japanese Garden, Bway and 97th St.

Brooklyn: Bay 72nd and 3rd Ave.; Bedford, Bedford Ave. and Bergen St.; Comedy, 194 Grand St.; Folly, 12 Graham Ave.; Ridgewood, Myrtle and Cypress Aves.

Lynbrook, L. I.: Lynbrook.

Philadelphia: Philadelphia.

Oakland, Cal.: Oakland.

Newark, N. J.: American, Clinton and Pe-shine Aves.; Terminal, 84 Park Pl.

Paterson, N. J.: American, 150 Ellison St.

Jamaica, L. I.: Jamaica, 314 Fulton St.

Elizabeth, N. J.: Liberty, 1123 Elizabeth Ave. St. Louis, Mo.: Liberty, Delmar and Grand Aves.

New Britain, Conn.: New Britain.

Springfield, Mass.: Springfield, Main St.

Denver, Col.: Plaza, Rivoli, Isis and Strand.

Detroit, Mich.: Washington.

Sydney S. Cohen: Empire, McKinley Square.

Tremont, Bronx Strand, North Star.

Maier & Schneider—Roehling, Hopkinson, Clinton Star, Palace, Waco, M. & S., Delancey.

Consolidated Amuse. Co.—Arena, Times, Ideal, York, Village Movies, Regent, Morningside, 72nd St. Playhouse, Clermont.

J. A. Bradbury—Majestic, Bunny, Olympia.

B. K. Bimberg—West End, Standard, Schuyler, 103rd Street, Market, Astor Airdome.

Weiss Bros.—Fifth Ave., Meeker, Manhattan, Hendersons (L. I.)

Wolfe, Hamburger & Springer—77th St., Adelphi, Symphony.

Leo Brecher—Plaza, Odeon.

S. S. Suchman—Bronx, Golden Rule, King.

Chas. Steiner—New 14th St., Sunshine, Casino, B. Edelhurtz—Metropolis, Colonial, Wonder-land.

Mr. Peters—Osceola, Port Morris.

Jack Hatton—Marcy, Varities.

Abe Schwartz—Linden, Farragut, Kingsway, Merrick (Bk.).

Rubin & Heilbron—Reed, Grand.

Sol Brill—Summer and Strand, Far Rockaway.

Billy Brandt—Carlton, Bunny.

L. Rosenblatt—Lyceum, Plaza, (Bayonne), Star (Brighton).

S. Crystal—Strand, W. Hoboken; U. S. Temple, Union Hill, N. J.

Walter Read: Taylor, Trenton, Trenton, N. J.; Savoy, New York City, and theaters in Asbury Park, N. J.

Wilmer & Vincent, 1451 Bway: Orpheum, Colonial, Regent, Hippodrome. Reading, Hippo-drome, Orpheum, Capitol, Easton, Colonial, Orpheum, Opera House, Harrisburg, Colonial, Victoria, Majestic, Orpheum, Grand, Capitol, Altoona, Orpheum, Norfolk, Va.; Colonial, Academy of Music, Wells, Granby, American, Strand, Richmond, Colonial, Academy of Music, Lyric, Odeon, Isis, Bijou, Victor, Strand.

Savannah, Ga., Bijou.

Levin Bros.—Parkview, Wyckoff (Bk.).

Loew's: In Greater New York—State, Broadway; American, 260 W. 42nd St.; Orpheum, 87th St. and Third Ave.; National, 149th St. and Bergen Ave.; Metropolitan, Fulton and Smith St.; Greeley Square, 30th St. and Sixth Ave.; Delancey St., Delancey and Suffolk; Victoria, 125th St. and Seventh Ave.; Lincoln Square, 66th St. and Broadway; Fulton, Fulton and Nostrand; Boulevard, S. Boulevard and Westchester; Theater, New Rochelle, N. Y.; Lyric, Hoboken, N. J.; Avenue B, Ave. B and 5th St.; Warwick, Fulton St. and Jerome; Palace, E. N. Y. Ave. and Douglass, Bklyn.; Seventh Ave., 124th St. and Seventh Ave.; Bijou, Smith and Livingston Sts., Bklyn.; Broadway, Broad-way, near Myrtle, Bklyn.; Burland, 985 Prospect Ave.; Circle, 60th St. and Broadway; Forty-Second St., 42nd St. and Lexington Ave.; New York, 44th St. and Broadway; 116th St., 116th St. between Lenox and 7th Ave.; Brevoort, Brevoort Pl. and Bedford Ave., Bklyn.; Rio, 160th St. and

Broadway; 86th St., 86th St. near Third Ave.; Spooner, S. Boulevard and Westchester Ave.; Victory, 156th St. and Third Ave.; Elsmere, Cro-tona Parkway and Elsmere Pl.; Century, Nostrand Ave.; Alhambra, Knickerbocker Ave., Astoria Garden, Richmond Hill.

Throughout the States—Loew's Orpheum, Boston, Mass.; Yonge St., Toronto, Can.; Theatre, Montreal, Can.; King St., Hamilton, Ont.; Hip-podrome, Baltimore, Md.; Grand, Atlanta, Ga.; Bijou, Birmingham, Ala.; Theatre, Knoxville, Tenn.; Lyceum, State, Palace, Memphis, Tenn.; Vendome, Nashville, Tenn.; Empress, Garden, Kansas City, Mo.; Garrick, St. Louis, Mo.; Mc-Vickers, Chicago, Ill.; Liberty, Alhambra, Eu-clid, Mall, Park, Stillman, State, Cleveland, O.; Lyceum, Pittsburgh; Dayton, Dayton, O.; Casino, Salt Lake City, Utah; Hippodrome, Port-land, Ore.; Casino, Hipp, San Francisco; Pal-ace-Hippodrome, Seattle, Wash.; Hippodrome, Fresno, Cal.; Hippodrome, State, Sacramento, Cal.; Hippodrome, San Jose, Cal.; Hippodrome, State, Stockton, Cal.; Hippodrome, Los Angeles; Hippodrome, San Diego, Cal.; Columbia, Globe, Boston; State, Oakland; Piccadilly, Regent, Star, Rochester; Columbia, Palace, Washington. Also theaters in Eureka; Hamilton, Ont.; Indianapolis; London, Ont.; Long Beach, Cal.; Montreal, Can.; New Orleans; Ottawa, Can.; Tacoma, Wash.; Toledo, O.; Windsor, Can.; Yakima, Wash., State, Newark, and others.

A. Rapi—Montauk, Park, Plaza, Bath Beach.

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North Carolina

Burlington—Wm. C. McIntire: Crystal, Victo-ry, Burlington; Majestic, Mebane; Alco, Gra-ham.

Charlotte—R. D. Craver: Broadway and Rex in Winston-Salem. Otto Hass: Ottoway and Ideal. Sou. Enter.: Imperial.

Durham—F. K. Watkins: Wonderland (Col), Rex, Durham; Dixie, High Point.

Greensboro—Southern Enter.: Operate in Greensboro, Gaffney, Union and Chester S. C. G. W. Pryor, Bijou and others.

W. H. Hendrix: Central, Fairview, Greensboro.

Goldsboro—Mason & Stallings; Wilson, Wil-son; Acme, Goldsboro; Grand, Kinston.

Hamlet—H. H. Anderson operates 2.

Henderson—S. S. Stevenson: Liberty and others.

C. M. Cooper, 2.

Hendersonville—Glenn: Queen, Rialto, New Queen.

Hickory—J. H. Miller: Hub and others.

High Point—A. B. Huff: Broadway, Rose, High Point.

Kenmare—L. G. Darling.

Lamberton—J. W. Griffith: Pastime.

Lexington—H. B. Varner: Lyric, Lexington;

Badin, Badin, Strand, Salisbury.

Lincolnton—R. L. Ford: Bijou, Lincolnton;

Grand, Newton.

North Wilkesboro—G. W. Mitchell: Amuzu,

N. Wilkesboro and Elkin.

Raleigh—Aranson & Brown operate 3. M. Allen, Superba.

Burgess & Joyner: Alkrama, Gaiety, Raleigh;

Rex, Hertford.

McCabe & Ruffin: Colonial and others.

Rockingham—Rockingham Theater Co.: Garden,

Rockingham; Playhouse, Bennettsville, S. C. C.

Wilmington—Howard Wells Amuse. Co.;

operates 3.

Winston-Salem—Piedmont Amuse. Co.: Op-

erates 3.

Aronson & Browne: Almo, Grand, Raleigh, Bur-

gess & Joyner: Royal, Raleigh; Alkrama, Gaiety,

Elizabeth City; Rex, Hertford.

North Dakota

Grand Forks—A. J. Kavanagh: Grand, Grand

Forks; Opera House, Jamestown.

Minot—Phil W. Meyers: Strand, Arcade.

Ohio

Akron—Botzum Bros.: Strand, Canton; Dreamland, Orpheum.
Feiber & Shea: Colonial, Akron; Opera House, Canton.

Stadler & Steyer: Nixon, Spicer.
Ashtabula—H. W. Johnson: Casto, Majestic.
Avondale—"L." circuit: Columbia, Nordland.
Corryville; Liberty, Park, Cumminsville, Forest, Avondale.

Barberton—H. L. Hamilton: Gem, Park.
Bellaire—Spragg Amusement Co.: Elk, Grand Olympic.

Bellefontain—Daniel Gutilla: Majestic, Strand
Bellvue—G. R. Moore: Lion, Royal Southern and Majestic, Bucyrus.

Bryan—J. S. Cangney: Northside, Temple.
Cincinnati—I. Libson: Strand, Walnut, Family, Star, Bijou, Cincinnati; Strand, Louisville Ky.; Strand, Dayton; Colonial, Columbus, Gifts.

I. Frankel: Alhambra, Lubin, Hippodrome Cincinnati; Temple, Hippodrome, Newport, Ky. Majestic, Columbus.

Dr. C. E. Kolb: Woodward, Empire, Imperial Norwood.

Wm. Gerber: Aragon Nos. 1, 2, 3, 4 and 5.
Frank Huss: Avenue, Gem, Rex, Ohio, Gift and Royal.

Thomas A. Rieley: Heucks, Peoples, Centre.
Mrs. Shakespeare: National, Freeman, Queen Anne.

Henry Levey: Columbia, Park, Liberty, Woodland Plaza, Clifton.

Mr. Schaengold: Forrest, Norwood, Plaza.
Cincinnati—Nick McMahon: Southside, Grand Ironton; Regent, Russel, Ky.

Cleveland—Henry H. Lustig: Waldorf, Camera-
phone Cleveland.

Cleveland—M. B. Horwitz: Southern, Amphion Fountain, Haltnorth, Shaw-Hayden, Virginia.
Max Lefkowitz: Bronx, 1770 E. 9th St.; Gaity, 1746 E. 9th St.; Alvin, Ontario St.

Charles Miles: Miles, E. 9th and Huron Rd.; S. W. Manheim and B. Todd control Utopia, Painesville, O.; Liberty, Geneva, O.; McKinley, Canton, O.; Priscilla, Bandbox, Cleveland.
A. Kaplan: Alpha, 3206 Central Ave.; Grand Central, 3543 Central Ave.

E. F. Flanagan: Crescent and together with Frank Nolan, Terminal.

H. E. Horowitz: Olympia, Broadway and 55th St.; Rialto, Akron.

Feer Amusement Co.: Haltnorth, E. 55th St.; Fountain, 4800 Woodland Ave.; Family, 5800 Quincy Ave.; New Heights.

J. A. Schwartz: Homestead, 11816 Detroit Ave.; Manhattan, E. 105th St.; Crown.

Loew's Circuit: Stillman, Euclid Ave.; Mall, Euclid Ave.; Alhambra, Euclid Ave. and 105th St.; Liberty, Superior Ave. and E. 105th St.; State, Park, Allen and Metropolitan.

Paul Gusdanovic: Strand, Orpheum, Norwood, Cortlett.

Essick & Reif: Rialto, Jennings, Stork, Ridge Scoville, Ezella, Sunbeam, Madison, Lucier.

Zoffer Bros: Reel Corona.

Ohio Amusement Co.: Savoy, Jewel, Yale.
Dennison Sq., Five Points, Windamere.

Deutsch Bros.: Sun, Glenside, Regent.
Polcar & Ptakl Empress, Lyceum, Lakeview.

Columbus—Mrs. M. Amoroso: New Elk, Columbus.

James Bratziano: Superba and Wilmar.
C. A. King: Parsons and Liberty.

I. Frankel: Majestic, Frankel also owns 11 houses in Cincinnati territory.

Fred Postle: Victor Avondale.
Coshocton—C. G. Chacos: Pastime, Utahna.

Dayton—A. F. Kinzler: Elite and Muse Us.
Gil Burroughs; Majestic, Ideal

Dennison—S. C. Vale: Pictorium, Dennison, Vale's Urchiville.

Dillonvale—K. Olszeski: Olszeski, Palace, Dillonvale.

Fostoria—Buck Bros.: Colonial, new house building.

Ironton—Nick McMahon: Southside, Grand, Marlowe, Ironton; Regent, Russel, Ky.

Lockland—A. J. Holt: Pendrola, Emmary.

Mansfield—W. A. Partello: Grand and Majestic.

Marietta—C. & M. Amusement Co.: Hippodrome, Marietta; Strand, Cambridge.

Marion—Marion Photoplay Co.: Marion, Orpheus, Marion.

Martin's Ferry—L. F. Eick: Fenray, Pastime.
Mt. Vernon—Harris & Smots: Vine, Motosho.
Newark—G. M. Fenberg: Alhambra, Auditorium, Opera House, Granville.

LaMotte Smith: Columbia and Ideal, Alliance; N. Baltimore—Mrs. Gibson: Crown, Rex.

Norwalk—W. H. Price: Linwood Square, Erie, Vermillion, Gilger.

Oxford—Wm. E. Keen: Criterion, Oxford.
Sale—P. C. Calleges: Grand Opera House, Royal.

Sandusky—Geo. Schade: Plaza, Schade.
Sebring—H. W. Lindgren: Globe, Columbi-
ana; New Belmar.

Springfield—Gus Sun Amusement Co.: Fairbanks, Alhambra, Sun, Regent and new theaters not named and now building in Uortsmouth, Ironton, Toledo and Columbus.

Stuebenville—A. G. Constant: Strand, Olympic, Steubenville; American, East Liverpool.

Struthers—Tigue and Kelley: Amuse-U, Struthers.

Toledo—H. C. Horater: Alhambra, Pantheon, Toledo.

T. H. Gardner: Ivanhoe, Sylvan, Bijou, East Side, Amusement Co.: Eastwood and East Auditorium.

H. V. Price: Linwood Sq., Norwalk.
Dixon: Metro, Dragon, Empress, Regent.

Youngstown—Robbins Bros.: Bijou, Rex, Youngstown: Duchess, Warren.

The Dome Co.: Dome and Victory.
Zanesville—Imperial Theater Co., Sam E. Lind, Pres.: Imperial and Quimby.

Oklahoma

Ardmore—Lowenstein & Cox: Palace, Princess, Queen, Theatrorium, Adolphos.

Chandler—Hoover and Stettmund: Odeon, Building another.

Enid—Roy Abernathy: Royal, Enid; Odeon, Fairview.

Walter Billings: Billings, American.
Muskogee—Southern Enter: Palace; Palace, McAlester; Rialto, Chickasha; Capitol, Oklahoma City.

L. W. Brophy: Yale, Muskogee; Pastime, Wagoner; Yale and Lyric, Claremore; Vinita, Yale, Lyric, Parsons, Kan.

Dan Myers: Broadway, Orpheum, Strand.
Oklahoma City—Tom Boland: Empress, Lyric Orpheum and Folly.

Shawnee—A. B. Momand: Odeon, Savoy.

Oregon

Astoria—S. Danz: Star, Liberty, Astoria.
Astoria Amusement Co.

Albany—Globe Theaters Co. (Hill & Hudson): Globe and Liberty, Albany; Antlers and Majestic, Roseburg; Gem, Sutherland; Bungalow, Oakland.

Baker—K. L. Burke: Orpheum, Empire and Baker, Baker.

Bend—J. B. Sparks: Liberty, Grand, Bend.
Condon—W. B. Sparks: Liberty, Condon; Liberty, Seppner.

Eugene—Progressive Theaters Co.: Rex, Castle, Eugene, Eugene.

McMinville—T. E. O'Neill: Rainbow, Star, one building.

Pendleton—C. G. Matlock: Arcade. Pendleton Amusement Co.: Pastime, Alta, Pendleton.

Portland—Portland Amusement Co., D. S. Conn, Mgr., Union, Burnside and American.

North Powder—McCurry & Dahlstrom: Bungalow, North Powder; Liberty, Haines; Cove, Cove.

Roseberg—Globe Theater Co.: Antlers, Roseberg; Globe, Albany.

The Dalles—W. T. Styles: Grand, Empress, The Dalles.

Medford—Geo. A. Hunt & Co.: Rialto, Page and Liberty, Medford; Star and Liberty, Grant's Pass; Rialto, Ashland.

Pennsylvania

Altoona—A. Notopoulos: Palace, Olympic, Capitol, Altoona; Palace, Johnstown.
 Barnesboro—J. T. Smith: Grand, Strand.
 Bethlehem—Heilberger Interests: Lorenz, Orpheum, Broad.
 Blairsville—F. McGowan: Grand, Regent, Blairsville; Rex, Iselin; Rex, Lucerne Mines; Rex, Ernest.
 Braddock—Crystal Amuse. Co.: Crystal, Family.
 Brookville—Brown Picture Co.: Columbia; Wick, Kittanning; Grand, Orpheum, Clarion.
 Brownsville—T. S. Wright: Bison, Plaza, Brownsville.
 Butler—Tri State Theater Corp.: Lyric, Grand.
 Carbondale—Luke Farrell: Grand, Archbald, Neutral, Simpson, Plaza, Forest City, Victoria, Majestic, Carbondale.
 Chester—G. Bernstein, 2.
 Clearfield—M. Driggs: Thompson, Opera House, Globe.
 Connellsville—C. A. Wagner: Paramount, Soisson.
 Du Bois—A. P. Way: Avenue, Carlton.
 Easton—Third St. Theater Co.: Star and Third St., Easton.
 C. D. Budd: Strand, Opera House, East Stroudsburg.
 H. E. Woehrl: 3.
 East Pittsburgh—P. Antonapolis: Frederick, Loyal, Lyric.
 Ellwood City—Frank Biordi: Majestic, Strand.
 Erie—Columbia Amusement Co.: Columbia, Majestic; Library, Columbia, Warren.
 Glassport—F. Smith: New Palace, Glassport.
 Greenville—W. J. Silverberg: Olympic, Mercer Square.
 Greensburg—W. J. Silverberg: Mercer Square, Olympic.
 Harrisburg—Victoria Theater Co.: Capitol, Grand, Victoria.
 National Theater Co.: National, Royal.
 Hazleton—Family Theater Co.: Family, Hazleton, Hersker, Savoy, Palace, McAdoo.
 Homestead—J. E. Stahl: Elite, Palace, Grand Crescent.
 Johnstown—Grand Amuse. Co.: Nemo, Park View, Grand.
 Scherer & Kelly: Cambria, New Park, Johnstown.
 V. P. Scott: Ideal, and Amusu, Cinemaugh.
 Lancaster—Novelty Photo-play Co.: Auditorium, Mnheim; Opera House, Parkesburg; Opera House, Quarryville.
 Geo. Krupa: 2.
 Lansdale—Mr. Weierman: Electric, Souderton, Music Hall, Lansdale.
 Latrobe—W. Lampropolis: Paramount, Olympic.
 Lock Haven—Excel Amusement Enter.: Garden, Lock Haven; another in Williamsport.
 Luzerne—Marions Theater Co.: Marinos, Luzerne; Marios, Wyoming; Alpha, Kingston; Liberty, Exeter; Sterling, Edwardsville.
 McKees Rocks—M. Engleberg: Mars, Castle, Superior, Regent.
 McMechen—M. A. Sybert: Midway, McMechen, W. Va.; Park, Moundsville, W. Va.
 Minersville—Lyric Theater Co.: Cressonia, Cressonia, Browndale, Browndale, Opera House, Minersville.
 New Castle—West Penn Photoplay Co.: Regent, Star, Penn, New Castle.
 New Kensington—M. Dattola: Strand, Imperial, Victoria, Johnstown, New Kensington.
 Norristown—Norristown Amusement Co.: Empire, Grand Opera House.
 Oil City—Stahl Bros: Amusement, Max Stahl, Lyric, Rex, Capitol.
 Paton—W. A. Dinsmore: Majestic, Grand.
 Philadelphia—Fred D. & Maurice E. Felt: Aldine, Ambassador; Duquesne, Pittsburgh; Aldine, Wilmington.
 Hunt Theaters: Logan, Auditorium; Auditorium, Hunts, Jenkintown; Haddon Heights, Haddon Heights, N. J.; Park, Pitman, N. J.; Regent, Blaker's, Casion, Strand, Comique, L Avenue, Wildwood, N. J.; Crest Pier, Wildwood Crest, N. J.; Cox's Old Pier, Cox's Palace, Cape May, N. J.; Cox's New Pier (now in course of construction).

Mike Lessy: Diamond Collingswood, Collingswood, N. J.
 Louis Hirsh: Forrest and Spruce.
 Stanley Co. of America: Alhambra, Allegheny, Appollo, Arcade Palace, Arcadia, Baltimore, Belmont, Benn, Bluebird, Broad St. Casino, Broadway, Brunswick, Capitol, Century, Cross Keys, Colonial, Gem, Darby, Empress, Fairmount, Family, 56th St., 58th St., Franklin, Germantown, Globe, Great Northern, Imperial 60th St., Imperial, 2nd St., Jumbo, Leader, Lehigh Palace, Liberty, Lincoln, Locust, Logan, Auditorium, 333 Market St., Model, New Broadway, Nixon, Ontario, Overbrook, Orient, Palace, Paschall, Wm. Penn, Plaza, Point Breeze, Princess, Regent, Rialto, Auditorium, Globe, Stanton, Star, Iris, Harrowgate Ridge, Rivoli, Ruby, Savoy, Sherwood, Somerset, Stanley, Strand, Victoria, Karlton; West Allegheny, Wishart, Auditorium; Opera House and Palace, Berwick; Opera House, Conshohocken; Grand and Washburn, Chester; Colonial and Third St., Easton; Colonial and Victoria, Harrisburg; Grand, Lancaster; Academy and Strand, Lebanon; Bijou Dream, Milton; Garrick and Grand, Norristown; Broad, Plymouth; Garden, Pottsville; Roman, Pittston; Arcadia, Colonial, Lyric and Princess, Reading; Strand, Scranton; Arcade, Shenandoah; Grand Opera House and Palace, South Bethlehem; Grand, Rialto and Idle Hour, West Chester; Hippodrome and Keeney's, Williamsport; Savoy, Wilkes-Barre; Majestic and Queen, Wilmington; Colonial, Globe, Keith's Virginia, Steel Pier, Atlantic City, N. J. Geo. Carey, 2; Wm. Weisbord, 3; Albert Fischer, 2; C. Stamper, 4; M. A. Benn, 2; J. Schwartzman, 2; Earle Forte, 2.
 Fred G. Nixon Nirdlinger: Nixon, Grand, Rivoli, Belmont, Coliseum, Cedar, Jumbo, Locust, Phila.; Victoria, Balto.; Opera House, Dover, Del.; Milford, Milford, Del.; two in Hagerstown, Md.
 Green & Altman: Jefferson, Park, Aurora, Phila.
 John S. Evans, 442 Heed Bldg., Dreamland, Drury, Tioga.
 Steifel Amusement Co., 110 N. Broad St.: Palace, Glassboro, N. J.; Montgomery, Roxborough, Girard Palace, Olney and Jackson, Grand, Vineland, N. J.
 John C. Hayes: York Palace, Columbia.
 Wm. Buttler: Clearfield, Apollo, Edgemont.
 Sam Hyman—Dazzleland, Rittenhouse.
 G. W. Bennethum: Felton, Overbrook, Lyric, Hippodrome, Opera House, Pottstown; Pictureland, Reading; Victor, Allentown; Scenic, Hippodrome, York; Strand, Lancaster.
 M. Resnick: Grand, Pastime, Premier.
 Mr. Hirsh: Spruce, Forest, Pike.
 Dave Morris: Franklin, Hippodrome.
 Ben Browsky: Gladstone, Gem, Rex, Southern.
 Jake Wolf: New Empress, Ideal, Strand, Atlantic City, N. J.
 Jack Ridgway—Lindley, Wishart, Ontario.
 Sam Kantnor: Susquehanna, Morris.
 Paschall Theater Co.: Paschall, 58th St., Bell, 64th St.
 Chas. Segall: 56th St., Apollo.
 J. Rosenthal: Astor, Imperial, Model, Crystal Palace.
 Jake Becker: Beckers, Empire, Richmond.
 Mr. Wexler: Bellevue, Stradford.
 A. Wax: Royal, Stratford, Keystone, Bellevue, National, Phila.
 Fineman & Seltzer: Amber, Bell, Star, Phila.
 Wm. Cohen & associates: Model, Crystal Palace, Imperial, Astor, Phila.
 Herbert Effinger: Strand, Leader, 69th St., Tuxedo, Phila.
 Rovner & Handel: Garden, Lyric, Forest Hill, Plaza, Camden; Peoples, Levoy, Millville, N. J.
 B. Wox: Royal, Keystone, Bellevue, Stratford.
 Pittsburgh—Rowland & Clark: Liberty, Savoy, Regent, Arsenal, Belmar, Plaza, Strand, Pittsburgh; Strand, Erie; Star, Liberty, New Kensington.
 West Penna. Amuse. Co.: Avenue, Pittsburgh; Regent, Grand, Beaver Falls; Grant, Millvale; Braddock, Braddock; Main, Sharpburg.

Harry Davis: Grand, Lyric, Wonderland, Wm. Penn, Harris, Sheridan, Square, Pittsburgh; Strand, Morgantown, W. Va.
 N. Freidberg: Alhambra, Triangle, Garden.
 Sam Gould: Gould, Arcadia, Atlas.
 Brighton Amuse. Co.: Park, Model, Brighton.
 M. Browarskey: Centre Square, Kenyon.
 F. Smith: New Palace, Palace, Glassport.
 Punxsutawney—W. P. McCartney: Majestic, Alpine, Jefferson, Punxsutawney. Strand, Ridgeway.
 Reading—Royal Theater Co.: Palm, Rex, Royal.
 Carr and Schad: Strand, Colonial, Arcadia, Princess and San Toy.
 M. Werner: Rialto, Royal, Rivoli, Victoria, Rex.

Scottdale—Scottdale Amuse. Co.: Opera House, Arcade.

Scranton—Comerford Amusement Co.: Bell, Family Garden, Gem, Green Ridge, Hipp, Jackson, Leader, Manhattan, Orpheum, Palace, Park, Period, Scranton; Alhambra, Bijou, Liberty, Majestic, Capitol, Hazel, Wilkesbarre; Bell, Ferguson, Olyphant, Alphant; Dreamland, Hawley; Dreamland, Gem, Pittston; Garden, Grand, Avoca; Garden, Dunmore; Hipp, Palace, Plymouth; Lyric, Honesdale; Pastime, Duryea.

Shamokin—Chamberlain Amusement Co.: Valentine, Mt. Carmel; Victoria, Bloomsburg; Theatorium; Victoria, Shamokin.

L. J. Chamberlain: Operating 10 theaters in Shamokin, Tamaqua, Carbondale and Mt. Carmel.

Sharon—Sam Friedman: Alpha, Luna; Colonial, Sharpsville; Gem, Jamestown; Family, Grove City.

State College—Maurice Baum: Nittany, Pastime.

Titusville—Titusville Amuse. Co.: Grand, Orpheum.

Uniontown—Penn Theater and Amusement Co.: Penn, Imp, Lyric.

Verona—Rudolph Navary: Liberty, Pleasant Hour.

Washington—H. S. Wheatley: Idle Hour, Court, Washington.

Waynesboro—C. F. Silveris: Opera House, Eclipse.

Wilkes-Barre—F. E. Devlin: 2.
 Wilkesburg—Colonial Amusement Co.: Rowland, Colonial.

Williamsport—Jack C. Myers: City, Williamsport; Crawford, Canton; Palace, Montoursville; Garden, Lock Haven; Family, York.

York—Jackson Amuse. Enter.: Jackson, York; Jackson, Hippodrome and Theatorium, Lebanon.
 N. Appell: 3.

South Carolina

Charleston—Pastime Amuse. Co.: Victory, Academy of Music, Garden, Princess and Majestic. Building another.

Columbia—L. T. Lester: Rivoli, Ideal, Rialto and Broadway, Lincoln, Royal (Col.). Sou. Enter.: Imperial.

Greenville—W. G. Carter: Princess, Liberty.

Lancaster—Geo. W. Parr: Star, Majestic, Lancaster.

Orangeburg—J. H. Ziegler: Reliance and Bluebird.

Rockhill—Max Bryant: Palmetto, Imperial, Rockhill.

South Dakota

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

Deadwood—M. C. Kellogg: Deadwood, Deadwood; Homstake, Opera House.

Grand Forks—A. J. Kavanagh: Grand Forks and Jameston, N. D.; suburban house in Minneapolis.

Tennessee

Alamo—H. L. Couyers: Scout, Alamo; Alcea, Alcea; King Sylvis, Allen Creek.

Bristol—Central Amuse. Co.: 2 houses. Mr. Gobel: 2 houses.

Ben Air—Frank Bogle: Ruppert, Ben Air; Royal, Big Sandy.

Bradford—Boon & Hedgecock: Royal, Bradford; Liberty, Briceville.

Butler—Curtis & Smith: Lucky, Butler; Princess, Camden.

F. H. Dowler, Jr.: Tennessee Enter.: York, Lincoln, Chattanooga.

Chattanooga—Signal Amusement Co. (now under control of Southern Enterprises): Operate in Chattanooga, Knoxville and Maryville. York Amusement Co.: 2 houses.

S. H. Borsky: York, Strand, Liberty.

Clarkesville—Joe Goldberg: Lillian and Majestic.

Coal Creek—J. F. Nelson: New Grand, Rex, Coal Creek.

Copper Hill—F. M. Jones: Bonita and Ocoee, Copper Hill; Alhambra, Cornersville.

Dayton—D. B. Price: Lyric, Dayton; Princess, Decherd.

Ducktown—B. R. Ashby: Y. M. C. A., Ducktown; New Liberty, East Chattanooga.

Greenville—Princess Amuse. Co.: Lyric, Loudon; Jefferson, Jefferson City; Blue Mouse, Jonesboro.

Independent Theaters Corp.: Star (and 4 others).

Harrogate—L. G. Bailey: Lincoln Memorial Univ. and Dreamland, Hartford.

Hartsville—L. P. Stublefield: Hartsville, Hartsville; Empire, Henderson.

Iron City—B. W. Donley: Court, Iron City; Nelda, Isabella.

Jackson—W. H. Harmon: Lyric, Jackson; Strand, Kingsport; Picto, Kingston; Gem, Dixie, Crystal and Strand (Col.), Knoxville.

Lawrenceburg—Geo. Ragan: Princess, Lawrenceburg; Liberty, Liberty.

Lenoir City—L. E. Denton: 2 houses, Amusu.

Livingston—Smith & Bohannon: Dixie, Livingston; Lyric, London.

Martin—E. L. Drake: Lillian, Martin, Palace, Maryville; Strand, McKenzie; Strand, Beauty Daisy, Desoto and Rex, Memphis.

Memphis—W. Roberts: Princess and 1 more.

Lynch Enterprises: 7 and 2 in Dyersburg. Pantages 1, Loew Enter. 3.

Zerilla & Macrir: Strand, Daisy.

Monteagle—Monteagle S. S. As'y: High School, Monteagle; Castle, Monterey.

Morristown—H. H. Kirkpatrick: Princess, Morrístown; Dixie, Mt. Pleasant.

Murfreesboro—Oscar Altman: Princess, Murfreesboro; Central Amuse. Co., Nashville.

Nashville—Crescent Amuse. Co.: 9 houses.

Newbern—W. J. Houston: Dixie, Newbern; Pine Mountain, Newcomb.

Portland—Polk E. Moore: Portland, Portland; Prendergast, Prendergast.

Ridgely—L. V. Peacock: Crystal, Ridgely; Lyric, Rockwood.

Sevierville—John Chandler: Airdome, Sevierville; Sewance Union, Sewanee.

Smithville—Howard S. Windham: City, De Kalb Amuse. Co., Smithville.

Tiptonville—C. P. Tipton: Classic, Tiptonville; Monroe, Tellico Plains.

Union City—A. L. Cox: Reynold's, Union City; Rex, Watertown.

Waverly—J. C. Shannon: Lyric, Waverly; Waynesboro Co. High School, Waynesboro; Y. M. C. A., Westbourne; Idle Hour, White Pine; Opera House, Whitewell.

Wilder—Walter Hornby: Wilder Amuse. Co., Wilder; East Side, Woodburg; Lyric, Yorkville.

Texas

Amarillo—Southern Enterprises: Mission, Amarillo; Olympic, Wichita Falls; Olympic, Plainview; Olympic, Canyon (Sou. Ent. control).

Austin—C. W. A. McCormack: Crescent, Lincoln.

Beaumont—John I. Pittman.

Corpus Christi—H. H. Elliott: Amuzu, Queen.

Cuero—E. T. Peter: Queen, Victoria.

Dallas—W. D. Neville: Washington, Princess, Gayety.

Ed Foy: Blue Bird, Rialto, Colonial, Columbia, Ideal.

Dallas—Southern Enterprises: Old Mill, Queen, Hippodrome, Crystal, Dallas; Queen, Liberty, Zoe, Prince, Houston; Queen, Tremont, Galveston; Hippodrome, Rex, Washington, Victory, Waco; Crescent, Temple; Star, Denison; Opera House, Greenville; Empire, Princess, Royal, Strand, Queen, Palace, San Antonio; Hipp, Palace, Ft. Worth.

Eastland—Tom Harrell.
El Paso—Lewis & Andres: Grecian, Ellancy, El Paso.

Denison—Peebles & Campbell: Arcade, Queen, Galveston—A. Mendel: Strand, Princess.
A. Martini: Dixie No. 1, Dixie No. 2, Crystal No. 1, Crystal No. 2, Lincoln.

Greenville—F. R. Newman: Crystal, Queen.
A. W. Lilly: Colonial, Savoy.
Henrietta—H. L. Bear: Dorothy; to build another.

Houston—H. Schulman: Texas, Union, National, Odeon, Pastime.

Paul Barrace: Best, Northside, American, St. Elmo, Washington.

Jacksonville—Bolton's Theatres: Park, Jacksonville; Queen, Rusk; Majestic, Alto.

Lubbock—Robb & Rowley: Lyric, Strand, Ralls.

Mart—Robb & Rowley Theater Ent.: R. & R. Queen, Mart; Odeon, Ft. Worth; R. & R. Queen, Sweetwater; R. & R. Queen, Big Springs; R. & R. Queen, Winters.

McAllen—Valley Amusement Co.: Queen, McAllen; Pastime, San Benito; Pastime, Mercedes; Crown, Donna; Electric, Mission.

Orange—Orange Amuse. Co.
Paris—C. J. Musselman: Cozy, Grand, Parisian, Paris; Grand, Corsicana.

Ranger—Cole Bros.: Lamb, Ranger; Grand, Marshall.

San Antonio—Lytle & Christopher: Pike, Liberty.

L. Santikos: Rialto, San Antonio; Royal, Waco.

Lucheese & Lytle: Juarez, National, Azestaca, Hidalgo.

Sherman—Wm. Batzell: Queen, King.

Temple—F. O. Engelbrecht: Gem, Crescent.

Wichita Falls—Dye-Ford & Rogers: Majestic, Olympic.

Utah

Bingham—Brisk & Chesler: Princess, Hyland Boy.

Brigham City—C. E. Pierce: Liberty, Brigham City; Liberty, Garland; Liberty, Tremonton.

Logan—B. G. Thatcher: Oak, Lyric.

Ogden—S. B. Steck: Cozy-Lyceum, Ogden.

Provo—John B. Ashton: Columbia, Princess.

Richfield—A. L. Stalling: Rex, Richfield; Elsinore, Elsinore; Opera House, Salina; Elite, Mt. Pleasant; Empire, Monroe.

Spanish Fork—Isaac Swenson: Angelus, Winona.

Sunnyside—Bert Martin: Martin, Sunnyside; Martin, Castle Gate; Martin, Clear Creek.

Virginia

Alexandria—Reid & Steel: Operate 3.

Cumberland—Tom Burke: Liberty, Empire.

Danville—Pryor Bros. & Leitch: Broadway, Bijou, Danville. New house under construction in Greensboro, N. C.; Paris, Bijou, Durham, N. C.; Strand, Rose, Fayetteville, N. C.; Broadway, Richmond, Va. New house under construction in Norfolk, Va., not named.

Harrisonburg—D. B. Wine: New Virginia, Harrisonburg; New Virginia, Elkton; New Virginia, Timberville.

Lynchburg—Mr. Casey: Operates 2.

Newport News—E. T. Crall: Operates 4.

Petersburg—Frank Harris: Palace and Century here, Broadway, Hopewell.

Richmond—Wells Amuse. Co.: Colonial, Bijou, Isis, Odeon, Victor, Richmond; Wells, Strand, American, Grandy, Academy of Music, Colonial, Norfolk, Bluebird Amuse. Co.: Bluebird, Richmond; Bluebird, Petersburg. John Pryor: One in Richmond; one in Danville.

Roanoke—E. D. Hinds: Operates 6.

Frank Durkee: Palace, Belwood, Schantz, Community, Electra, Metropolitan, and in connection with Charles Nolte, the Linwood, Belvedere, Fremont and Aladdin.

Washington

Aberdeen—Western Circuit: Rex and Bijou, Aberdeen; Rialto, Liberty and Grand, Centralia.

Anacortes—B. B. Vivian: Grand, Empire, Grand, Anacortes.

Ballard—Geddes & Geddes: Majestic, Fremont, College.

Battleground—S. Lerouge: Wonder, Battleground; Peoples, Yacolt; Ridge Field, Ridge Field.

Buckley—O. E. Groesbeck: Cosmo, Buckley; Liberty, Enumclaw; Cosmo, Wilkinson.

Chehalis—J. D. Rice: Dream, Chehalis; Dream, Onolaska.

Cle Elum—Dunn's Theater Cir.: Victory, Cle Elum; Mabton, Mabton; Rose, Roslyn.

Ellensburg—C. E. Farrell: Colonial, Iris, Ellensburg.

Everett—Star Amuse. Co.: Star, Everett, Broadway, Princess, Rialto, Rose, Everett.

Hoquiam—R. E. Connell: Arcade, Dream.

Kelso—Vogue Amusement Co.: Vogue, Kelso.

Little Falls—Hippodrome, Lintonian.

Lynden—B. Hollenbeck: Liberty, Lynden; Opera House, Everson.

Montesano—Gem Theater Circuit: Gem, Montesano; Gem, Elma; Gem, McClery.

Mt. Vernon—R. K. Dunham: Mission, Mt. Vernon; Rex, La Connor.

Newport—W. L. Casey: Rex, Newport; Rex, Bonners Ferry; Empress, Priest River; Casey, Opera House, Laclede, Ida, Amazon, Ida.

Olympia—E. Zabel and W. Bowman: Rex, Ray.

Pasco—J. E. Reynolds: Liberty, Pasco; Princess, Kennewick.

Seattle—Michael Lyons: Union Victory.

Jos. Danz: Imperial, Rialto, Iris, Dream, Seattle.

Greater Theaters Co. (Jensen & Von Herberg, Inc.): Liberty, Coliseum, Strand, Seattle; Liberty, Star, Columbia, Majestic, People's, Portland; Rialto, Strand, Colonial and Sunset, Tacoma; Rialto, Butte; Liberty, Yakima; Rialto, Dream and Rex, Bremerton; also Majestic, Empire, Yakima, Yakima, and others.

Snohomish—J. E. Beardsley: Orpheum, Snohomish; Monroe, Monroe; Rex, Sultan.

Spokane—J. W. Allender: Majestic and Lyric, Spokane; Orpheum, Moscow; Liberty, Colfax; Liberty, Pullman; Liberty, Dayton; Liberty, Pomey.

Stillwell Theaters: Casino, Unique, Class A, Spokane.

Sunnyside—Sunnyside Amuse. Co.: American, Sunnyside; Colonial, Grandview.

Wenatchee—N. W. Theaters Co.: Liberty, Gem.

Vador—R. W. Charles (also in Castle Rock).

Vancouver—Capt. Kiggers: U. S. A. and Liberty.

Yakima—Mercy Amusement Co.: Majestic, Empire and Yakima.

West Virginia

Bluefield—Colonial Amusement Co.

Clarksburg—Jack Marx: Orpheum, Opera House.

C. L. Gillis: Odeon, Bijou.

Charleston—T. L. Kearse: Burlew, Strand, Hippodrome, Colonial, Elk and Alhambra. Also books Civic Center Theater, Nitro, Gem, South Charleston.

Grafton—J. L. Bush: Grand, Strand.

Holden—Fred Middleberg: Logan, Holden; De-lue, Ethel.

Huntington—Lyric Amusement Co.: Lyric and Orpheum, Huntington. Hyman Brothers.

United Theater Enter.: Operating Huntington, Hippodrome, Lyric, Orpheum, Huntington; Capital, Charleston; Midelburg, Logan; Midelburg, Onar; Midelburg, Ethel; Midelburg, Holden; Cinderella, Williamson; Colonial, Rialto, Elks, Bluefield; and Plaza, Hazard, Ky.

Moundsville—M. A. Sybert: Strand, Park, Midway.

Parkersburg—Smoot Amusement Co.: Camden and Lincoln, Parkersburg.
 St. Mary's—H. H. Robey: Auditorium, Lyric, Spencer.
 Wheeling—C. A. Feinler: Virginia-Colonial.
 J. Velas: Liberty, Lyric, Wheeling.
 C. Fennler: Colonial, Virginia.

Wisconsin

Antigo—H. Hanson: Opera House, Antigo; Palace, Opera House, Mattoon; Opera House, Binamwood.
 Chilton—Mr. Pfeiffer: Princess; Elite, New Holstein.
 Chippewa Falls—Chippewa Theater Co., Inc.: Palace, Rex and Empire.
 Eau Claire—H. A. Schwalm: Grand, Unique, Orpheum, Lyric.
 Green Bay—Henry Goldman: Colonial, Grand.
 Hillsboro—Rose & Worden: Midget, Opera House.
 Janesville—Janesville Am. Co.: Beverly, Opera House.
 La Crosse—H. H. Burford, La Crosse Theaters Co.: Rivoli, Majestic, La Crosse.
 A. J. Cooper: Revere, Strand, Casino.
 Kenosha—Kenosha.
 Orpheum Theater Co.: Orpheum, Majestic.
 Oconomowoc—Geo. Hubner: Crystal, Strand.
 Oshkosh—Roy Cummings: Oshkosh, Wausau.
 Chas. Bauman: Star, Oshkosh; Rex, North Fond Du Lac.
 Port Washington—Wm. Roob: Grand, Opera House.
 Menominee—Fred Smith: Grand, Orpheum.
 Milwaukee—Chas. Washicheck: Rose, Layton Park, Pearl, Greenfield.
 J. J. Wecherek: Washington, Pastime.
 Schwartz & Rice: Kosciusko, Riveria, Liberty.

Atlas Amusement Co.: Venus, Atlas, Violet, Iris.
 Otto Anders: Peerless, Grand.
 J. Bartell: Eighth Ave.
 Saxe Amuse. Enter.: Strand, Princess, Theatorium, Miller, Savoy, Modjeska, Rialto, Tivoli; Rose, Park, Auditorium, Waukesha; Strand, Green Bay; Majestic, Strand, Kenosha; Orpheum, Majestic, Oshkosh.
 Monroe—Monroe Thea. Co.: Monroe, Opera House.
 Racine—Rialto Am. Co.: Palace, Rialto.
 Sheboygan—Mr. Von der Vaart: Majestic, Opera House.
 Viroqua—Ben Brown: Opera House, Temp'e.
 Watertown—Wm. H. Norton: Classic, Majestic.
 Whitewater—Mr. Uglow: Strand, White, Palmyra, Palmyra.
 Wausau—Robarge Am. Co.: Majestic, Wausau; Cosmo, Merrill; Movie, Silver Lake.
 Waukesha—Saxe Amuse.: Auditorium, Colonial.

Wyoming

Cheyenne—Carl Ray Amuse. Co.: Amuse, Atlas, Lyric, Princess.
 Worland—J. W. Corder: Elk, Worland; Temple, Cody.
 Kemmerer—Davis Bros.: New Kemmerer, Kemmerer; Opera House, Diamondville; Opera House, Frontier; Opera House, North Kemmerer.
 Rock Springs—Thomas Berta: Grand, Rialto.
 Sheridan—Ben Collier: Orpheum, Gem, Sheridan; Isis, Gillette.
 Thomas Kirby: Gem, Orpheum.
 Superior—Thos. Love: Opera House, Hanna; Superior and Bungalow, Reliance, Winton, Wyoming, Winton.

Important Incorporations

(From Oct. 1, 1921, to Dec. 10, 1922)

ALABAMA			
Jefferson Amusement Co.	\$	15,000	
CALIFORNIA			
Ambassador Theater Co.		1,250,000	
Apollo Producing Co.		300,000	
Bear Film Co.		5,000	
Children's U. S. History & Film Co.		75,000	
Christie Realty Co.			
Denny Film Co., Orriu.		500,000	
De Recat Corp.		500,000	
Exhibitor's Assoc. of So. California			
Gene-Stratton-Porter Productions.			
Hawks-Morosco Productions			
Kyne Producing Co., P. B.		100,000	
Lincoln Theater Co.		25,000	
Nat'l Motion Picture Finance Corp.		1,000,000	
North Beach Theaters, Inc.		200,000	
Pickford-Fairbanks Studios		250,000	
Powhattan Productions, Inc.		1,000,000	
Regent Pictures Co.			
Rellimeo Film Syndicate			
Ridgewood Film Corp.		200,000	
Sacramento Pictures Corp.		500,000	
Scottish Chief's Picture Corp.		500,000	
Watsonville Theater Co.		30,000	
West Coast Films		250,000	
CONNECTICUT			
Fine Arts Theater Co.		10,000	
DELAWARE			
Affiliated Theaters Corp.		2,000,000	
Aldine Theater Co.		200,000	
All American Photoplays		200,000	
Allied Enterprises		750,000	
Allied Prod. & Distributing Co.		500,000	
Ambassador Theater Co.		350,000	
American Home Picture Corp.		200,000	
America In Its Making		1,000,000	
American Prod. & Dist. Corp.		5,000,000	
American Releasing Corp.		250,000	
Amusement Builders Corp.		50,000	
Animation Studios of Amer., Inc.		500,000	
Anglo-American Amusement Co.		200,000	
Artex Pictures Corp.		1,000,000	
Ascher Capitol Theater Co.		250,000	
Atlanta Studio Corp.		1,500,000	
Atlantic City Pictures Corp.		500,000	
Auburn Amusement Co.		88,000	
Baker Amusement Co.		150,000	
Bardy Projector Corp.		11,000,000	
Beach Haven Theater Corp.		220,000	
Beaver Film Co.		1,000,000	
Beyer Film & Prod. Corp.		100,000	
Blackburn Vilde Pictures		330,000	
Blue Ridge Motion Picture Co.		500,000	
Bradley Photoplay Corp.		1,000,000	
Broadway Productions, Inc.		10,500,000	
Bunny Film Productions		100,000	
Burden of the Strong Film Co.		100,000	
Caladino Amusement Corp.		100,000	
Callahan Motion Picture Corp.		1,000,000	
Capitol Photoplays		2,000	
Carlisle Prod. Corp.		350,000	
Century Theaters, Inc.		4,000,000	
Chelsea Pictures Corp.		500,000	
Chester Productions, G. R.		100,000	
Church Motion Picture Corp.		6,000,000	
Classical Cinematograph Corp.		1,000,000	
Consolidated Enterprises, Inc.		1,250,000	
Constellation Film Corp.		250,000	
Continental Photoplays, Inc.		300,000	
Cosmograph Co.		500,000	
Crusader Film Corp.		500,000	
Defendend Motion Picture League of America		5,100,000	
De Luxe Film Co.		36,000	
De Waltoff Amus. Enterprises.		1,250,000	
Dilks Jr., James J.		100,000	
Distinctive Picture Corp.		7,500,000	
Edited Pictures System, Inc.		100,000	

Norma Shearer

Just Completed
"BLUE WATER"
Ernest Shipman Production



ROBERT KENYON

Leads

"The Power Within"

"Silas Marner"

"The Love Nest"

"Midnight"

(Working Title)

Smith-Cadwell Prod.

Ehlers Film Corp.	250,000
Eli Eli Picturized, Inc.	1,000,000
Elevated Amusement Co.	5,000
Emmons Film Corp.	500,000
Envoy Pictures Corp.	800,000
Fabiola Photoplays, Inc.	1,000,000
Far East Players, Inc.	100,000
Federal Photoplays, Inc.	2,500,000
Garrick Operating Co.	100,000
Gentiles Picture Corp.	1,000,000
Gotham Amusement Corp.	500,000
Graphic Film Exchange of Calif.	5,000
Graphic Film Exchange of N. Orleans	5,000
Graphic Film Exch. of Michigan.	5,000
Graphic Film Exch. of Minnesota.	5,000
Graphic Film Exch. of St. Louis.	5,000
Graphic Film Exch. of New York.	5,000
Graphic Film Exch. of Ohio.	5,000
Graphic Film Exch. of Dallas.	5,000
Graphic Productions, Inc.	1,000,000
Hart Picture Corp., Roe.	100,000
Hodkinson Corp., W. W.	10,000
Houston Amusement Co.	100,000
Houts & Chase, Inc.	100,000
Ince Productions, Inc., John	1,150,000
Ince Corp., Thos. H.	3,000,000
India Pictures Corp.	1,000,000
International Motion Picture Co.	100,000
International Trade Extension.	100,000
Kellum Syndicate, The.	100,000
Kenma Corp.	3,300,000
Knickerbocker Photoplay Corp.	1,000,000
Las Alamitos Commercial & Amusement Co.	500,000
Liberator Film Corp.	100,000
Liberty Theater Co.	1,000,000
Master Educator Film Co.	1,500,000
Maytan Pictures	150,000
Mesco Pictures	1,000,000
Metropolitan Picture Corp.	1,000,000
Motion Picture Advertising Co.	250,000
Motion Picture Exchange Construction Corp.	150,000
Motion Picture Univ. of Amer.	12,000,000
Movie Corp. of America, The	500,000
National Picture Finance Co.	2,500,000
National Theater Syndicate of Calif.	1,000,000
New England Film Land Assoc.	500,000
Olney Theater Co., Inc.	30,000
Orient & India Picture Corp.	100,000
Ozark Studios	100,000
Pan-American Films, Inc.	3,500,000
Parthenon Productions, Inc.	100,000
People's Amusement Corp.	250,000
Phonokinema Corp.	20,000,000
Photoplay Program Productions	750,000
Poto-Color Corp.	150,000
Progressive Amusement Co.	100,000
Pullen Theater Corp.	100,000
Rapley Theater Co.	50,000
Rembrandt Pictures Corp.	2,100,000
Rockett-Naylor Prod., Inc.	1,000,000
Royal Players, Inc.	1,000,000
Russian Pictures Corp.	1,000,000
Screen Art Productions	250,000
See-All Enterprises	12,000
Sellers Photo Service, Inc.	50,000
Simeral Enterprises, H. C.	150,000
South Church St. Co., Inc.	1,500,000
Southern Motion Picture Finance Corp.	3,000,000
State Photoplays	300,000
Stereoscopic Productions, Inc.	5,000,000
Sunlight Arc. Co.	22,000,000
Takome Theater Corp.	100,000
Thorite Film Process Co., Inc.	1,250,000
Three Arts Picture Corp., The	50,000
Turnstall Film Exchange	250,000
United Federation Service, Inc.	500,000
United Film Productions, Inc.	2,000,000
United Theaters Corp. of Wash, D. C.	25,000
Universal Amusement Co.	100,000
Utopian Productions	100,000
Vimy Film Corp.	100,000
Visigraphic Pictures, Inc.	1,000,000
Vita Films, Inc.	1,000,000
Vocal Educational Film Corp.	10,500,000
Wandering Cross Photoplays, Inc.	50,000
Washington Theater Supply Co.	100,000
Whealers Corp. of America	100,000

DISTRICT OF COLUMBIA

Blamy Film Productions	100,000
Community Cinema Equip. Co.	100,000
Federated Theaters, Inc.	200,000
Picorial Feature Service	100,000
Preferred Pictures Corp.	100,000

FLORIDA

Brunton Productions, John	50,000
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ILLINOIS

Adelphia Theater Corp.	10,000
Ascher Washington Theater Co. of Chicago	50,000
Barrett Co., Lemle	50,000
California Theaters Corp.	5,000
Graves Brothers	300,000
Palais Amusement Co.	5,000
S & H Film Co.	5,000

INDIANA

Goldwyn Distributing Corp.	10,000
Laporte Theater Co.	400,000
Mid-Continental Films, Inc.	1,000
Neilson Amusement Co.	20,000

IOWA

Frankel Theaters Co.	25,000
Grand Amusement Co.	150,000

KANSAS

National Theaters, Inc.	75,000
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KENTUCKY

Elless Realty Co.	90,000
Lafayette Amusement Co.	250,000

MAINE

Powhattan Producing Co.
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MARYLAND

Ambassador Theater Co.	1,250,000
Progress Pictures, Inc.
Southern Motion Picture Corp.	100,000

MASSACHUSETTS

Ambassador Theaters, The	100,000
Athol Amusement Co.	90,000
Bradley Productions, W. H.	25,000
Clarendon Theaters, Inc.	.....
Dorchester Theater Co.	100,000
Franklin Film Corp.	50,000
Greater Pictures Co.	1,000,000
Highland Theater, Inc.	10,000
Iris Film Corp.	125,000
Liberty Film Co., Inc.	10,000
Metropolitan Film Sales Corp.	50,000
Morton Theatrical Amusement Co.	200,000
Point Amusement Co.	15,000
Popular Film Co.	50,000
Ross Players, Inc., Betsy	50,000
Royal Theater Co., The	12,000
Screen Art Pictures	25,000
Whaling Film Corp.	200,000

MINNESOTA

International Film Corp.	50,000
Merit Federated Film Co.	150,000

MISSOURI

Allied Amusement Co.	20,000
Capitol Enterprises	1,000,000
Holden Auditorium, The	15,000
Ilmo Amusement Co.	20,000
Mid-West Producing Co.	.....
New Diamond Theater Co., Inc.	6,000
Rivoli Theater Co., The	30,000
Southwest Exhibitors' Assoc., Inc.	2,000

NEW JERSEY

Academy Theater Corp., The	10,000
Affiliated Newark Theaters Corp.	10,000
Boiling Springs Amusement Co.	.....
Century Amusement Co.	200,000
Chaplin Classics, Inc.	500,000
Coleman Theaters, Inc.	1,000,000
Crystal Amusement Co.	100,000
Dixon Corp., Thomas	500,000
East Orange Amusement Co.	250,000
Gabriel Productions, Jean	200,000

Independent Pictures Exhib.....	75,000
Jabour Amusement Co., George.....	25,000
Jubo-Montgomery Theater Co.....	2,000
Lafat Comedies.....	150,000
Mansfield Amusement Co.....	100,000
New Brunswick Theater Corp.....	100,000
Nixon-Apollo Theater Co.....	2,900
Nixon-Chester Theater Co.....	2,000
Nixon-Forrest Theater Co.....	2,000
Roosevelt Pictures, Inc.....	.....
Shucco Amusement Co.....	.....
Springfield Amusement Co.....	50,000
State Amusement Co.....	250,000
State Pictures Corp.....	7,500
Sterling Pictures Corp.....	.....
Summit Amusement Co.....	45,000
Walnut Theater, Inc.....	10,000
Washington Theaters Corp.....	.....
Westfield Amusement Corp.....	200,000

NEW YORK

Acosta Picture Co.....	150,000
Affiliated Jamaica Theaters Corp.....	10,000
African Jungle Films.....	20,000
A. & L. Amusement Corp.....	5,000
Albany Theater Corp.....	24,000
Aldon Corp.....	5,000
A. G. S. Theaters, Inc.....	20,000
All Nations Features, Inc.....	250,000
Alma Productions, Inc.....	1,500
Alton Corp.....	5,000
Amalgamated Exchanges of Amer.....	200,000
Amalgamated Producing Co.....	5,000
American Comedies.....	2,000
American Comedies Dell'Arte.....	50,000
American Drama Producing Corp.....	200,000
American Film Alliance.....	100,000
American Photoplays, Inc.....	.....
American & Southern Europe Kino, Film Corp.....	5,000
Amron Enterprises, Inc.....	10,000
Animated Outdoor Advertising.....	10,000
Annalema Realty Corp.....	10,000
A. & P. Amusement Corp.....	15,000
Ara-Bee Film Exchange.....	50,000
Arawak Amusements.....	5,000
Arax Amusement Corp.....	50,000
Arman Producing Co.....	500
Art Productions, Inc.....	20,000
Artistic Film Co.....	6,000
Assistant Director's Assoc.....	.....
Associated Booking Corp.....	10,000
Astoria Photoplay & Amus. Corp.....	250,000
Athens Film Corp.....	5,000
Atlas Film Distributing Co.....	.....
Autopitcon, Inc.....	1,000,000
Ajax Amusement Co.....	50,000
Baron Productions.....	1,000
Bartlett Productions, Chas. E.....	50,000
Batavia Theater Corp.....	500
B. B. Productions.....	1,000
Belleclair Import & Export Trading Corp.....	25,000
Belle Harbor Amusement Corp.....	20,000
Bell Studios, Inc.....	10,000
Belmont Theater Corp.....	75,000
Bertan Pictures.....	200,000
Bernice Amusement Co.....	50,000
Bessel Theaters.....	15,000
Beyer Brothers.....	50,000
Blackburn Photoplay Corp.....	250,000
Blanding Sloan, Inc.....	10,000
Bon, Bon, Buddy.....	10,000
Boyce Amusement Co., Leo.....	5,000
Boysen Bay Amusement Co.....	50,000
Brabin Productions, Inc.....	50,000
Bramson Co., The.....	5,000
B. R. B. Photoplay Corp.....	15,000
Broadway Attractions Corp., The.....	.....
Bronx Capitol Amusement Corp.....	10,000
Brooks Productions.....	5,000
Brown Place Theater, Inc.....	250,000
Buckley-Ferguson Productions.....	125,000
Cameo Productions.....	20,000
C. & V., Inc.....	10,000
Capitol Educational Films of Eastern New York.....	3,000
Caravan, Inc., The.....	25,000
Carlson Film Co.....	5,000
Cartis Corp.....	75,000
Castle's Long Beach Amuse. Co.....	100,000

Castleton Theater Co.....	20,000
Central N. Y. Amusement Co.....	100,000
Certified Picture Corp.....	10,000
Clampton Distributing Co., E. R.....	10,000
Children's Matinee Service, Inc.....	100,000
Chronicles of America Picture Corp.....	.....
City Motion Picture Syndicate.....	10,000
Claremont Film Laboratory, Inc.....	375,000
Commodore Theater Corp.....	5,000
Community Players.....	.....
Community Theater Co.....	3,500
Consolidated Amusement Corp.....	20,000
Consolidated Camera Exchange.....	30,000
Continental Screen Service Corp.....	100,000
Cosmopolitan Corp.....	10,000
County-Seal Theater Corp.....	10,000
Coyle Prod., Walter V.....	.....
Creston Feature Pictures, Inc.....	100,000
Criterion Operating Corp.....	1,000
Cynthia Producing Co.....	20,000
Davidow Productions, Inc., E. D.....	25,000
Davidson-Kranz, Inc.....	50,000
Delfaro Importing Co.....	5,000
Delf Prod., Harry.....	50,000
Dependable Picture Corp.....	5,000
Dependable Sales Corp.....	10,000
Diller Theater Corp.....	10,000
Di Lorenzo, Inc.....	25,000
Douglas Motion Picture Corp.....	60,000
Du Art Film Laboratories.....	10,000
Duffield Theater, Inc.....	10,000
D. & W. Productions, Inc.....	100,000
Ealt Pictures Corp.....	5,000
Earle Pictures, Wm. P. S.....	500,000
Eastman Stock House.....	250,000
Effanem Photoplays, Inc.....	100,000
Effkay Amusement Corp.....	5,000
E. H. C. Amusement Co.....	5,000
Elmwood of Pen Yan, Inc., The.....	50,000
Elvin Theater Co.....	50,000
Emessen Picture Corp.....	.....
Empire Film Vaults.....	10,000
Endicott Theater Co.....	.....
Equitable Play Producing Co.....	2,500
Equity Players, Inc.....	1,000
Equity Theater Corp.....	50,000
Ercole Film Co.....	100,000
Erdil Theater Corp.....	10,000
Esperanto Service Corp.....	100,000
Ethical Film Service Co., Inc.....	10,000
Exhibitor's Delivery Co.....	10,000
Fabian Bond & Mortgage Corp.....	500,000
Faness Amusement Corp.....	500
Feaster Manufacturing Co.....	750,000
Federation Producers Service.....	100,000
Fermac Corp.....	10,000
Film, Inc.....	5,000
Film Guild, Inc., The.....	50,000
Filmless Motion Picture Portrait Co.....	.....
Film Storage & Forwarding, Inc.....	300,000
First Graphic Exchanges, Inc.....	10,000
Florence Photoplay Corp.....	11,000
Fluoro-Chemical Surgery, Inc.....	20,000
Fly Brothers.....	10,000
Foreign Pictures Corp.....	200,000
Fox Film Realty Corp.....	100,000
Frederick Producing Co.....	10,000
Fullerton Phonograph Prod., Inc.....	500,000
Garrison, Murray W.....	5,000
Genius Film Productions.....	10,000
Glen Island Hotel Corp.....	10,000
Gloria Productions, Inc.....	1,400,000
Goodman Corp., Daniel Carson.....	500
Grady Productions, Inc.....	10,000
Grand & Warner Exchange, Inc.....	20,000
Graphic Cruising Co.....	25,000
Great Lakes Film Corp.....	10,000
Greenbell Amusement Corp.....	20,000
Grotto Land, Inc.....	10,000
Gunning Corp., Wid.....	.....
H. H. F. Theater Co.....	200,000
H. W. Productions, Inc.....	500
Halberg Contracting Co.....	.....
Hamilton, Inc., George H.....	10,000
Hamilton Corp., Lloyd.....	200,000
Hamlin, Tom.....	5,000
Hiller Enterprises, L. L.....	10,000
Herbert Amusement Corp., Henry.....	10,000
Highclass Motion Picture Theaters.....	20,000
Hightstone Co., Inc.....	3,000
His Nibs Syndicate, Inc.....	10,000

Histro Dramatic Amusement Co.....	10,000	Oroa Pictures.....	50,000
Hogenbeck Brothers Co., Inc.....	250,000	Oswego Orpheum Corp.....	5,000
Sherlock Holmes Series, Inc.....	50,000	Oswego Strand Corp.....	5,000
Hoosier Motion Picture Co.....	20,000	Pacific Film Exchange.....	10,000
Housman Comedies.....	40,000	P. A. D. Corp.....	50,000
Howard Beach Amusement Co.....	50,000	Page Cape Producing Co.....	25,000
Hudson Falls Theater Corp.....	30,000	Paladin Pictures Corp.....	20,000
Hunt, Inc., Carl.....	2,500	Paramount Pep Club, Inc.....	.....
Ince Producing Corp.....	10,000	Park Amusement Corp.....	50,000
Inkwell Distributing Corp.....	15,000	Park Enterprises.....	25,000
Inland Amusement Corp.....	20,000	Park Music Hall.....	10,000
International News Reel Corp.....	10,000	Patchogue Theater Corp.....	125,000
International Pictures of A.....	1,000	Patuwa Pictures.....	20,000
Irmy Amusement Co.....	.....	Pearl Film Corp.....	6,000
Iroquois Productions.....	40,000	Pearl River Amusement Co.....	25,000
Irous Corp., The.....	10,000	"Photo" Amusement Corp.....	16,000
Irving Productions.....	20,000	Picker, Inc., James.....	250,000
Isaacs Cinema Equipment Co., C. R.....	2,500	Pictorial Club of New York.....	500
Jacron Amusement Co.....	25,000	Pilgrim Pictures.....	100,000
Jans Productions.....	5,000	Phenix Projector Corp.....	250,000
Jerome Film Corp.....	15,000	Phillips, Murray.....	5,000
Jester Productions.....	.....	Photo Play Corp. of America.....	100,000
Jones Productions, A. L.....	10,000	Plage Screen Corp.....	30,000
Jump Steady Corp.....	100,000	Players Co., The.....	5,000
Jupiter Film Corp.....	25,000	Plays & Pictures, Inc.....	50,000
K. & B. Amusement Corp.....	15,000	Police Feature Films.....	80,000
K. E. & L. Amusement Corp.....	25,000	Polo Corp., Eddie.....	10,000
Keaton Productions, Buster.....	10,000	Prairie Pictures.....	7,500
Kings Park Theater Corp.....	15,000	Price, Inc., Oscar.....	10,000
Kinokraft.....	25,000	Primrose Pictures Corp.....	.....
Kirdan Film Co.....	500	Principal Pictures, Inc.....	.....
Kneer Amusement Corp., Joseph.....	125,000	Progress Productions, Inc.....	52,000
Lafayette Theaters Corp.....	50,000	Projection Rooms.....	5,000
Lark Amusement Corp.....	5,000	Prudential Film Service Corp.....	100,000
Lee-Bradford Corp.....	5,000	Publicity Exhibitors, Inc.....	10,000
Lee Film Corp.....	10,000	Qualtoylap Film Corp.....	25,000
Leland Theater Co.....	100,000	Raritan Bay Amusement Corp.....	200,600
Leona Lamier Productions, Inc.....	1,000,000	Ratonah Productions.....	500,000
Lee-Vic Pictures, Inc.....	100,000	Raymond's Garden of Joy, Inc.....	10,000
Lichtman Distributing Corp., Al.....	.....	Redson Holding Corp.....	20,000
Life Like Film Co.....	50,000	Regent Enterprises.....	25,000
Lightning Film Corp.....	100,000	Rialto Productions, Inc.....	40,000
Lincoln Theater Corp.....	500	Richton Corp.....	100,000
Loew's Boulevard Corp.....	1,000	Ridgfield Park Amusement Corp.....	1,000
London Amusement Co.....	15,000	Reis Audioscope Co., Inc.....	200,000
Louis, Inc.....	50,000	Rivoli Club Operating Co.....	25,000
Love Lace Productions.....	5,000	Roamax Films, Inc.....	500
Mac Dougall Amusement Co.....	100,000	Rosen Productions, Louis.....	.....
Mallie Theater Co.....	10,000	Roslyn Theater Co.....	100,000
Medbury, Inc.....	5,000	Royal Family Players.....	150,000
Melody Pictures, Inc.....	5,000	Same Day Photo Service, Inc.....	15,000
Mempico Co., Inc.....	100,000	Sawyer, Inc., Chester E.....	10,000
Merlock Productions, Inc.....	25,000	Schaeffer & Hogan, Inc.....	5,000
M. & H. Amusement Corp.....	100,000	Schenck Productions, Joseph M.....	10,000
Millen Bay Park Assoc.....	500	Schubert Picture Corp.....	500,000
Milton Products.....	10,000	Science Research Films, Inc.....	500,000
Mims & Co., F. C.....	10,000	Sea Coast Operating & Holding Corp.....	250,000
Mingold Prod., Inc.....	20,000	Seiden Industrial & Educational Film Corp.....	10,000
Model Film Exchange Corp.....	5,000	Selig-Kalem Features, Inc.....	60,000
Monopol Pictures.....	20,000	Selznick News, Inc.....	1,000
Monra Productions, Inc.....	5,000	Seminole Film Productions, Inc.....	.....
Morosco Sales Co.....	10,000	Sept Cinema Camera Dist.....	50,000
Motion Picture Poster Co.....	10,000	Shea's, Inc.....	100,000
Moura Productions.....	5,000	Shipman-Luporini Films, Inc.....	.....
Movo-Picto-Ad Organization.....	1,500	Shubert Albany Theater Corp.....	50,000
Motion Picture Salesmen, Inc.....	.....	Sills & Co.....	50,000
Mystery Pictures Corp.....	50,000	Silverton Amusement Corp.....	18,000
Mystic Enterprises, Inc.....	8,000	Singer Pictures.....	500
Nassau County Amusement Corp.....	150,000	S. K. S. Motion Picture Co.....	10,000
Nassau Play Corp.....	25,000	Smart Films, Inc.....	20,000
Needle Rhonheimer Amusement Co.....	.....	Smith, Paul Gerard.....	5,000
Newark Screen Corp.....	10,000	Society Circus, Inc.....	30,000
New Chester Theater Corp.....	20,000	S. R. F. Amusement Co.....	5,000
Newcome, Inc.....	20,000	Ssta Films, Inc.....	10,000
New Law Theater Corp.....	5,000	Stanep Amusement Corp.....	10,000
New Strand Theater Corp.....	5,000	Star Productions.....	200,000
Newton Amusement Co.....	15,000	Star Serial Corp.....	20,000
Ninth Avenue Amusement Co.....	50,000	State Poster Co.....	1,000
Nora Amusement Corp.....	30,000	Steadyrite Motion Picture Machine Corp.....	1,000,000
Norman Productions, Inc.....	5,000	Stratfield Amusement Co.....	50,000
Noted Dramas.....	30,000	Suchman Corp., Israel.....	500
Novel Film Co.....	100,000	Suffern Amusement.....	500
Nyack Theater Realty Corp.....	50,000	Summer Gardens, Inc.....	1,500
O. & L. Amusement Corp.....	20,000	Sunrise Comedies.....	20,000
O. P. Co., The.....	1,000	Superior Projector Co.....	270,000
Olio Producing Co., Inc.....	10,000	T. & A. Film Producing Co.....	500,000
O'Loughlin, Inc., C.....	6,000	Talmadge Producing Corp.....	10,000
One Hundred & Seventieth St. Corp.....	5,000	Tarrytown Music Hall Co.....	15,000
One-thirty eight, West Forty-Second St. Corp.....	50,000	Tec-Art Studios, Inc.....	10,000
On the Stairs.....	5,000		

Technicolor, Inc.....	33,000,000	Texarkana Amusement Co.....	10,000
Televue Corp.....	120,000	Travis Theater Co.....	10,000
Tellman Amusement Corp.....	50,000	Victory Theater Co.....	6,800
Temple Pictures, Inc.....	200,000		
Theater Foundation, Inc.....	1,000	UTAH	
Theater Vittorio Alferi, Inc.....	100,000	Eldred Co., L. J.....	1,000
Thespis Theater, Inc.....	150,000		
Third Ave. Motion Picture Theaters, Inc.....	20,000	VIRGINIA	
Thomas Film Co.....	25,000	First National Amusement Corp.....	500,000
Thomashefsky-Saks-Goldberg Theat- rical Corp.....	20,000		
Three G Amusement Co.....	15,000	WASHINGTON	
Three-ten West Eighty-fifth St. Corp.	1,000	West Coast Distributing, Inc.....	100,000
Thunderbolt Amusement Co.....	50,000		
Times Plaza Theater Corp.....	250,000	WEST VIRGINIA	
Tore, Inc.....	1,000	Eureka Amusement Co.....	150,000
Torino Films, Inc.....	1,000,000		
Tower Theater Corp.....	50,000	WISCONSIN	
Townsend Studios, Inc., E. F.....	5,000	Cheyenne Amusement Co.....	50,000
Troy Lincoln Theater Corp.....	100,000	Rex Theater Co.....	100,000
Tuscan Theater Corp.....	5,000		
Tyndal Stero Kinema Corp.....	5,000	FOREIGN	
Unique Theater Co. of Boston, Inc.	20,000	CANADA	
Unit Producing Co.....	25,000	Canuck Film Co.....	.....
United States Cinema Corp.....	500	Canadian Exhibitor's Exchange, Ltd.	.....
Unity Pictures, Inc.....	50,000	Canadian Theater Supply Co.....	150,000
Variety Sales Corp.....	10,000	Crescent Films, Ltd.....	100,000
V. D. Productions, Inc.....	100,000	Laval Photoplays, Ltd.....	300,000
Virginia Productions.....	20,000	New Brunswick Films, Ltd.....	.....
Visual Symphony Productions.....	30,000	Ottawa Film Productions, Ltd.....	150,000
Visual Text Book Publishing Co.....	100,000	Saulte Ste Marie Films, Ltd.....	.....
Von Tilzer, Inc., Albert.....	200,000		
Walter Picture Corp.....	35,000	ENGLAND	
Wassartz Amusement Co.....	10,000	British Cinematograph Assoc., Ltd.	.....
Wave Crest Amusement Co.....	2,000	Rose Film Co., Ltd.....	.....
W. B. Film Exchange, Inc.....	100,000		
Welcome Amusement Co., Inc.....	10,000		
Westminster Amusement Co.....	50,000		
Westminster Film Corp.....	100,000		
West Photoplays, Inc., Lionell.....	100,000		
White Corp., Jack.....	200,000		
Wiley, George.....	10,000		
Williamsburg Photoplay Corp.....	100,000		
Wimark Producing Co.....	50,000		
Wolff, Henry E.....	60,000		
Winthrop Theaters, Inc.....	60,000		
Worth White Pictures Corp.....	10,000		
Yale Theater Ticket Co.....	1,500		
Yonkers Strand Theater Co.....	50,000		
Zierler Photoplay Corp., Samuel.....	100,000		
NORTH CAROLINA			
Continental Pictures.....	10,000		
OHIO			
Allen-Cleveland Co.....	.....	
Alpha Theater Co.....	.....	
Buckeye Photoplays Co.....	25,000		
Franco American Film Co.....	50,000		
Geographic Equip. Co.....	100,000		
Second Nat'l Picture Corp. of Ohio...	250,000		
Statler Producing Co., Deane.....	50,000		
OKLAHOMA			
Grand Central Amusement Co.....	5,000		
Ideal Theater Co.....	25,000		
Oklahoma Comet Amusement Co.....	50,000		
Pitchford Amusement Park.....	50,000		
Ponca City Amusement Co.....	100,000		
OREGON			
Kiser Studios, Inc.....	100,000		
PENNSYLVANIA			
Imperial Pictures, Inc.....	.....	
Nixon-Nirdlinger Corp.....	10,000		
TENNESSEE			
Moore Feature Film Co.....	50,000		
Standard Productions, Inc.....	100,000		
TEXAS			
Alamo Amusement Co.....	75,000		
Dallas Amusement Co.....	50,000		
Floresville Amusement Co.....	3,800		
General Theater Equipment Co.....	10,000		
Happyland Theater, Inc.....	50,000		
Merkel Amusement Co.....	15,000		
Musicians Protective Association of A. F. of M. Loc. 65.....	.....	
Princess Amusement Co.....	5,000		
Ranger Theater Co.....	10,000		
Remile Amusement Co.....	7,000		
Royal Amusement Co.....	4,000		

Los Angeles Affiliated Picture Interests, Inc.

407 Chamber of Commerce Bldg.
Officers
 Chairman, Frank A. Garbutt; Vice-Chairman, William Smith, Sol M. Wurtzel, Joseph W. Engel, Frank E. Woods, William D. Taylor, Edward Roberts; Secretary, Ted Taylor; Treasurer, W. J. Reynolds; General Manager, Edward Roberts.

Directors
 Actors, Ralph Lewis; Art Directors, Charles H. Kyson; Artisans, Frank S. Brown; Assistant Directors, Scott R. Beal; Authors and Writers, Rob Wagner, Frank E. Woods; Cinematographers, Philip E. Rosen; Directors, Reginald Barker, William D. Taylor; Exchange Managers, J. H. Goldberg; Producers, Charles Christie, Joseph Engel, Frank A. Garbutt, Abraham Lehr, W. J. Reynolds, W. S. Smith, Sol Wurtzel; Projectionists, Edwin A. Keller; Publicity Writers, Ted Taylor; Scenario Schools, Frederick Palmer; Theater Managers, Fred A. Miller, F. R. E. Woodward; Theater Owners, Glenn Harper; Clergy-men, Rev. Neal Dodd; Trade Journalists, Edward Roberts.

"Scandinavia Overestimated"—Bouvang

Nils C. Bouvang, of Swedish Biograph, in a statement covering film conditions in Scandinavia says, in part:

"The film buying capacity of Scandinavia has been rather overestimated. A glance at the map shows Scandinavia as a rather large area comprising the three well known kingdoms of Sweden, Norway and Denmark, but it is not always remembered that a large portion of this area is situated beyond the Polar Circle and is very sparsely populated.

"To get a correct impression of Scandinavia's position in the film market it is absolutely necessary to remember that the number of motion picture houses never reached more than 700, a number which is decreasing every day on account of prevailing low conjunctures. Also a great many of these theaters are to be found in small villages and communities with a small number of inhabitants; furthermore, half of the theaters are not able to play more than two or three times a week.

"Economic conditions, coupled with the pressure of taxation, heavier than ever before, have been very unfavorable for the film business. A very good illustration of this fact is afforded by the motion picture theaters of Stockholm show a decrease of 27% during 1921 as against the preceding year."

Contents of Year Book, 1920

	Page		Page
Americanization Idea in Films	383	M. P. T. O. of America	191
A. M. P. A. Officials and Membership	491	M. P. D. A. Membership	211
Australian Theaters and Number of Play- ing Days	491	M. P. Art Directors Association	215
Advertising and Salesmanship	299	Most Important Event of the Year (Com- ment of Important Film Folk)	227
Age Limit of Minors in Theaters	327	Mediterranean Conditions—Report from British Department of Overseas Trade, London	275
American Films in Czecho-Slovakia	285	Membership Theater Owners Chamber of Commerce of Greater New York	491
Argentine	269	N. A. M. P. I.	293
Assistant Directors Association Member- ship	213	National Board of Review Selections	383
Australia	251	National Motion Picture League—Purposes and Officials	177
Belgium	269	Opinions on Foreign Outlook	257
Belgian Renters	251	Other Proposed Legislation	309
Belgian Manufacturers	251	Ordinances of Principal Cities of This Country	313
Belgian Importers	251	Outlook Regarding Serials	285
British Studios	243	Publishers of Tax Free Music	215
Best Sellers of Year	495	Photographs	180
Buyers in India	251	Percentage Tables of Distribution (Ameri- can and Foreign)	255
Burma	275	Paramount's Foreign Offices	265
Bulgaria	275 and 491	Bureau of Commerce Reports:	
Bibliography—Books and Articles Regard- ing the Industry	288b	Peru	269
China	271	Prize Fight Films	305
Copyright	305	Protection of the Uniform—Army and Navy	307
Canadian Ordinances	327	Proposed Federal Legislation—Censorship	309
Censorship—Conditions by States	333	Productions of the Year, Including Title, Name of Releasing Company, Date of Release, Star, Director and Date of Re- view	337
Companies Making Industrial Pictures	390	Productions of the Year by Company Re- lease	489
Directors and Their Productions	377	Parcel Post Rates	489
Dutch Producers	251	Resume and Outlook	64d
English Exchanges	241	Regarding Pictures in General	288b
English Producers	241	Regarding History and Early Experiments	288b
Egypt (Cairo)	271	Regarding Laws and Regulations	288b
Excise Taxes	307	Regarding Plays	289
Far East	275	Regarding Morals and Censorship	289
Federal Laws and Regulations	305	Regarding Acting	291
Film Exports for Year Ending June 30, 1920	241	Regarding Photography	291
Foreign Market	239	Regarding Projection	291
French Customs Tariff	245	Regarding Music	291
French Censorship	245	Regarding Art	293
French Renters (Exchanges) and Dealers	247	Regarding Education	293
French Producers	247	Regarding Biographies	293
French Syndicates	247	Regulations Regarding Shipment of Films	307
French Film Publications	247	Raw Stock	399
French Productions	247	Seating Capacity Broadway Picture Houses	189
Films Sent by Mail	305	Spanish Producers	249
Film Exchange Associations with Offices and Addresses	335	Switzerland	269
Federal Tax and Gross Business	335	State Laws	309
First Film Made in U. S.	399	State Rights Releases	375
Germany	265	St. Louis Theater Capacities	383
Independent Exchanges and Product Handled	147	Stars and Their Productions	385
Important Industrial Films	167	Studios, East and West	397
Italian Producers	249	The Short Reel Outlook	179
Italy	271	Theater Chains	193
Industrial-Carter Cinema Co. Releases	288a	Towns Booked from Exchange Centers	225
Important First Run Houses	295 and 481	Turkey (Constantinople)	271
Immoral Films	305	Tariff Schedule	307
Industrial and Advertising Film Producers	493	Taxes on Films	307
Internal Revenue Taxes	309	United Kindgom (with Import Table)	271
Important Legal Decisions	329	What of the Coming Year? (Ideas of pro- ducers, Distributors and Others as to What 1922-23 Has in Store)	217
Important English Theater Circuits	251	What of Prohibition? (Impressions on a Most Important Topic)	233
Import and Export Statistics	253	Women's Clubs	383
Important Incorporations of the Year	227	Work of Cameramen	391
Japan	269	Year in Headlines	65
Japanese Censorship	335	Too Late to Classify	493
Legal Holidays in U. S.	213	Farley Decision	
List of Educational Institutions Equipped with Projection Machines	105	Additional Independent Exchanges and Productions Handled	
Leading Distributors' Exchange Address	139	Additional Theater Chains	
London Film Importers	243	Additional Comment on Outlook	
London Film Exporters	245		
Loan, Rental or Sale of Films	305		
Lessees Tax Obligations	309		
Laboratories, East and West	399		
Membership American Society of Cinematog- raphers	187		
Membership Theater Owners Asso. of Cali- fornia	189		
Membership Independent Exhibitors Corp. of Washington	189		

Contents of Year Book, 1921

	Page		Page
Accessory Buying Guide	399	Map of Film District of New York City.....	179
American Society of Cinematographers.....	282	Most Important Event of the Year (Comment of important film folk).....	211
A. M. P. A. Officers and Members.....	177	Motion Picture Art Directors' Asso.....	282
Asst. Directors' Asso. Membership.....	281	Motion Picture Direct. Asso. (Los Angeles).....	281
Australia's Theaters	191	Motion Picture Directors' Asso. (N. Y.).....	281
Authors' League of America.....	282	Motion Picture Photographers' Asso.....	281
Best Sellers of the Year.....	289	Motion Picture Publications of the U. S.....	193
Blue Law Legislation by States.....	191	M. P. T. O. of America.....	193
Bureau of Foreign and Domestic Commerce Reports	375	National Asso. M. P. Industry.....	289
Cameramen and Their Productions.....	329	National Motion Picture League.....	284
Capacity of Broadway Theaters.....	289	New York City Film Deliveries.....	177
Casting Agents	398	N. Y. Theater Owners' Chamber of Com- merce Membership	275
Censor Board Standards: Censorship Legislation by States.....	191	Non-Theatrical Distributors.....	115
Censorship—What of It?	203	Ohio Board of Censors' Work.....	225
Children's Matinee Asso.	273	Outlook for Coming Year (Ideas of Produc- ers, Distributors, Exhibitors and others, as to what the coming year has in store).....	197
Children's Week Films	419	Periodical Literature Regarding Industry....	183
Churches Showing Pictures (by States).....	115	Personnel of Important, Producing and Dis- tributing Cos.	393
Days of '49 in California Moving Picture His- tory	69	Photographs of Some Men You Know.....	219
Director of 1922	280	Pictures in Schools	279
Directors and Their Productions.....	320	Play Brokers' Addresses	201
Distribution Percentage Table (including Foreign)	181	Productions (by Companies) of Year.....	314
Dramas Touching on American Customs, Life and Ideals	318	Productions of Year (together with name of releasing company, release date, name of star, director and date of review).....	293
Editorial Contents of 1920 Year Book.....	279	Projection Rooms (Public)	201
Editors and Cutters (New York).....	201	Publishers of Tax Free Music.....	271
English Theater Circuits	273	Raw Stock Manufacturers	125
Exchange Addresses of Leading Distributors.....	261	Rejections of Ohio Censor Board.....	217
Exports and Imports of Films.....	347	Releases (4,000 Features) Sept. 1915 to Sept. 1921	133
Federal Trade Commission Work.....	113	Scenario Writers' Work	335
F. I. L. M. Clubs.....	413	Serial Outlook	225
Foreign Buyers	343	Short Reel Releases.....	115
Foreign Exchanges of American Cos.....	345	Society of M. P. Engineers.....	341
Foreign Invasion (Comment of prominent film folk on a most important subject).....	207	Stars and Their Productions.....	324
Foreign Market—'		State Right Releases	319
Forty Best Photoplays of 1920—Selections of National Board of Review.....	227	Studios (East and West).....	123
Freight Rates for Film Shippers.....	227	Taxation: Admission Tax Figures	121
Golf Tournament	398	Percentage Tax on Admissions.....	273
Gross Business of Year (see Rental Tax).....	121	Rental Tax on Films.....	121
Gross of "The Miracle Man".....	279	Ten Best Pictures of the Year.....	420
Headlines of the Year.....	87	Texas Booking Circuit	273
Hoy Settlements for Year.....	177	Theaters by Cities and States.....	284
I. A. T. S. E.....	396	Theater Chains of U. S. and Canada.....	229
Important First Run Theaters.....	249	Theater Chains, Additional	357
Important Legal Decisions	290	Theater Owners' Asso. of Sou. California Membership	277
Incorporations	285	Tilford Cinema Studios Production Chart....	195
Independent Exchanges and Product Handled.....	127	Titles, 4,000 Features, Sept. 1915 to Sept. 1921	133
Independent Prod. & Dis. Assn. Membership.....	113	U. S. Agricultural Department Films.....	414
Industrial Film Manufacturers.....	392	Western Moving Picture Advertisers.....	283
Key Cities, With Important Nearby Towns	77	Y. M. C. A.'s and Welfare Leagues Showing Pictures	113
Laboratories (East and West).....	123		
Legal Holidays in U. S.....	273		
List of 1,001 Non-Theatrical Films.....	273		
Loew, Marcus, Incorporations	75		

Productions of the Year

(Continued from Page 95)

Title	Release Date	Title	Release Date
Glorious Fool, The	1-22	Hunch, The	11-28-21
Golden Dreams	6-22	I Can Explain	3-20-22
Grand Larceny	1-22	Idle Rich, The	12-26-21
Grim Comedian, The	11-21	June Madness	10-23-22
Head Over Heels	4-22	Keep Off the Grass	
His Back Against the Wall	1-22	Kisses	4- 3-22
Hungry Hearts	10-22	Ladyfingers	10-31-21
Man From Lost River, The	11-21	Little Eva Ascends	1- 8-22
Man With Two Mothers	2-22	Love in the Dark	12-11-22
Mr. Barnes of N. Y.	5-22	Missing Husbands	
Pardon My French	11-21	Peacock Alley	1-23-22
Poor Relations	12-21	Peg O' My Heart	12-18-22
Poverty of Riches	11-21	Prisoner of Zenda	
Remembrance	10-22	Quincy Adams Sawyer	12- 4-22
Theodora	1-22	Right that Failed, The	2-20-22
Voices of the City		Seeing's Believing	5- 1-22
Wall Flower, The	5-22	Sherlock Brown	6-26-22
Watch Your Step	2-22	Stay Home	3-20-22
When Romance Rides	4-22	Stroke of Midnight, The	
Yellow Men and Gold	5-22	They Like 'Em Rough	6-12-22
		Toll of the Sea, The	1-23-22
		Trifling Women	11- 6-22
		Turn to the Right	2-27-22
		Youth to Youth	10-15-22

WID GUNNING, INC.

Alias Phil Kennedy	4-22
Blond Vampire, The	4-22
Blue Mountain Mystery, The	5-22
Bootleggers, The	4-22
Don't Blame Your Children	4-22
Fire Bride, The	3-22
Foolish Monte Carlo	5-22
Madness of Love, The	4-22
Mrs. Dane's Confession	6-22
Old Oaken Bucket, The	10-21
Our Mutual Friend	12-21
What Do Men Want	11-21
White Hands	1-22

W. W. HODKINSON CORP.

Affinities	9-24-22
At the Sign of the Jack O'Lantern	1-22
Bulldog Drummond	12- 3-22
Cameron of the R. M.	12-25-21
Certain Rich Man, A	9-18-21
Fifty Candles	12-11-21
Free Air	6-22
French Heels	1- 8-22
Gray Dawn, The	2- 5-22
Headless Horseman	11- 5-21
Hearts' Haven	10- 1-22
Jane Eyre	10-21
Light in the Clearing	11-20-21
Married People	9-17-22
Mysterious Rider, The	12-21
No Trespassing	6-11-22
Other Women's Clothes	5-10-22
Rip Van Winkle	9-21-21
Slim Shoulders	10-25-22
Veiled Woman, The	9- 3-22

AL LICHTMAN CO.—PREFERRED PICT.

Shadows	11-22
Thorns and Orange Blossoms	11-22
Rich Men's Wives	9-22
Hero, The	12-22

METRO PICTURES CORP.

Broadway Rose, A.	9-25-22
Don't Write Letters	5-15-22
Enter Madame	11-13-22
Face Between, The	4-17-22
Famous Mrs. Fair	11-22
Fascination	4-10-22
Fightin' Mad	12- 5-21
Five Dollar Baby, The	
Forget-Me-Not	10- 2-22
Forgotten Law, The	11-20-22
Fourteenth Lover, The	1- 9-22
Glass Houses	3- 6-21
Golden Gift, The	2- 6-22
Hands of Nara, The	9-18-22
Hate	5-29-22
Hole in the Wall, A	12-12-21

PATHE EXCHANGE, INC.

Isle of Zorda, The	3-26-22
Nanook of the North	6-11-22
Orderly, The	10- 2-21
Power Within, The	12-18-21

SELZNICK ENTERPRISES

Channing of the Northwest	4-20-22
Chivalrous Charley	12-10-21
Clay Dollars	10-20-21
Conceit	12-20-21
Evidence	5- 5-22
John Smith	6-10-22
Love Is An Awful Thing	8-30-22
Love's Masquerade	3-20-22
Man of Stone, The	11-10-21
A Man's Home	12-22
One Week of Love	11-22
Pawned	11-13-22
Prophet's Paradise, The	2-28-22
Reckless Youth	3-30-22
Referee, The	5-10-22
Reported Missing	4- 5-22
Shadows of the Sea	1-10-22
Under Oath	8- 5-22
Way of a Maid, The	11-20-21
Why Announce Your Marriage?	1-20-22
Wide Open Town, A	2-10-22
Woman of No Importance	6-20-22

UNITED ARTISTS CORPORATION

Doll's House, A	2-12-22
Fair Lady	2-26-22
Iron Trail, The	10-30-21
One Exciting Night	
Orphans of the Storm	4-30-22
Ruling Passion, The	2-19-22
Man Who Played God, The	10- 1-22
Robin Hood	10-30-22
Tess of the Storm Country	11-13-22
Tailor Made Man, A	10-15-22
Allied Producers & Distributors Corp.	
Garrison's Finish	
Three Must-Get-There's, The	10-27-22
Glorious Adventure, The	8-27-22
Woman's Woman, A	9-14-22

UNIVERSAL FILM MFG. CO.

Across the Dead-Line	1- 9-22
Afraid to Fight	7-24-22
Altar Stairs, The	12- 4-22
Another Man's Shoes	11- 6-22
Bear Cat, The	4- 3-22
Black Bag, The	6- 5-22
Broad Daylight	10-30-22
Caught Bluffing	9-18-22

Title	Release Date
Cheated Hearts	12-19-21
Confidence	9-25-22
Conflict (Jewel)	11- 7-21
Dangerous Game, A	12-25-22
Dangerous Little Demon	3-27-22
Don't Get Personal	1-16-22
Don't Shoot	8-21-22
Dr. Jim	11-28-21
False Kisses	11-21-21
Fire Eater, The	12-26-21
Foolish Wives (Jewel)	1- 1-22
Forsaking All Others	12-11-21
Fox, The (Jewel)	10-31-21
Galloping Kid, The	9-11-22
Girl Who Ran Wild, The	10- 9-22
Golden Gallows, The	2-27-22
Go Straight	10-17-21
Gutter Snipe, The	1-23-22
Headin' West	2-13-22
Her Night of Nights	6-26-22
High Heels	10-24-21
Human Hearts (Jewel)	10- 2-22
Jilt, The	11-27-22
Kentucky Derby (Jewel)	12- 4-22
Kissed	5-22-22
Lavender Bath Lady	11-13-22
Loaded Door, The	8-14-22
Lone Hand, The	10-16-22
Long Chance, The	10- 2-22
Man Under Cover, The	4-10-22
Man Who Married His Own Wife	5- 1-22
Man to Man (Jewel)	3-20-22
Married Flapper, The	7-31-22
Millionaire, The	11-14-21
Nobody's Fool	10- 3-21
One Wonderful Night	12-18-22
Out of the Silent North	6-19-22
Paid Back	8-28-22
Parisian Scandal, A	12- 5-21
Playing With Fire	12- 9-21
Red Courage	10-10-21
Ridin' Wild	11-20-22
Sawdust	11-13-22
Scrapper, The	2- 6-22
Second Hand Rose	5-22-22
Shattered Dreams	1- 2-22
Step On It	5-29-22
Storm, The (Jewel)	
Sure Fire	11- 7-21
The Flame of Life (Jewel)	

Title	Release Date
The Flirt (Jewel)	9-11-22
The Galloping Kid	10- 9-22
The Girl Who Ran Wild	10- 9-22
The Kentucky Derby (Jewel)	
The Loaded Door	8-14-22
The Lone Hand	10-16-22
The Long Chance	10- 2-22
The Married Flapper	7-31-22
The Troupier	7-17-22
Top' The Morning	9- 4-22
Tracked to Earth	3- 6-22
Trap, The (Jewel)	5-22-22
Trimmed	7- 3-22
Under Two Flags (Jewel)	11- 6-22
Wild Honey (Jewel)	3- 6-22
Wise Kid, The	3- 3-22
Wolf Law	10-23-22
Wonderful Wife, A	4-24-22

VITAGRAPH COMPANY

Angel of Crooked, The	4-23,22
A Girl's Desire	9-10-22
Bring Him In	10-16-21
Fighting Guide, The	10-15-22
Flower of the North	12- 4-21
Fortune's Mask	10-22-22
Girl in His Room, The	6- 4-22
Girl's Desire, A	9-10-22
Guilty Conscience, A	11-27-21
Gypsy Passion	3- 5-22
Island Wives	3-12-22
Ladder Jinx	9-24-22
Little Minister, The	1-22-22
Little Wildcat	11-12-22
Man From Downing Street	4- 2-22
Matrimonial Web, The	10- 2-21
My Wild Irish Rose	5-14-22
No Defense	12-18-21
Prodigal Judge, The	2-19-22
Rainbow	11-20-21
Received Payment	1-28-22
Restless Souls	5-28-22
Secret of the Hills	9-25-21
Sheik's Wife, The	3-19-22
Single Track, The	11-13-21
Son of Wallingford, The	10-30-21
Too Much Business	4- 9-22
Virgin's Sacrifice, A	5-21-22
When Danger Smiles	10- 3-22
You Never Know	12-10-22

Freight Rates for Film Shippers

Freight Rates from New York, N. Y., per 100 Pounds.

The Motion Picture Prod. and Dist. of America, Inc., through its Chairman of Transportation, P. H. Stilson, issues the following table of freight rates on films and printed matter from New York to the various exchange centers.

Getzler's Guide furnished and is the authority for these rates. Rates are for cents per hundred pounds. Rates subject to change and without recourse.

Key City	Films		Printed
	1st Class	3rd Class	Matter
	L.C.L.	L.C.L.	L.C.L.
Albany, N. Y.	50	32	32
Atlanta, Ga.	189	142½	142½
Boston, Mass.	66½	50	50
Buffalo, N. Y.	79½	55	55
Chicago, Ill.	142	94½	94½
Cincinnati, O.	123½	82	82
Cleveland, O.	101	67	67
Charlotte, N. C.	144	108	108
Columbus, O.	111	73½	73½

Dallas, Tex.	389½	268½	268½
Denver, Colo.	412	264½	264½
Des Moines, Ia.	233½	149½	149½
Detroit, Mich.	111	73½	73½
Indianapolis, Ind.	132	88	88
Kansas City, Mo.	257½	164	164
Los Angeles, Cal.	555	398	398
Milwaukee, Wis.	142	94½	94½
Minneapolis, Minn.	195	129	129
New Haven, Conn.	53½	36	36
New Orleans, La.	218½	166	166
Omaha, Neb.	257½	164	164
Oklahoma City, Okla.	363½	258	258
Pittsburgh, Pa.	85	56½	56½
Philadelphia, Pa.	41½	28½	28½
Portland, Ore.	555	398	398
Salt Lake City, Utah.	525	374	374
Seattle, Wash.	555	398	398
San Francisco, Cal.	555	398	398
St. Louis, Mo.	166	110½	110½
Washington, D. C.	70	50	50

Note: L.C.L. means "Less than carload lots."
L.C. means "carload lots."

Famous Players Theaters

Houses owned, controlled, operated by, or in which Famous Players-Lasky, Inc., is interested:

New York City

Criterion.
Rialto.
Rivoli.

(Atlanta Division)

Southern Enterprises, Inc.

Anderson, Anderson, S. C.
Imperial, Anderson, S. C.
Liberty, Anderson, S. C.
Theato, Annistown, Ala.
Noble, Annistown, Ala.
Savoy, Annistown, Ala.
Strand, Annistown, Ala.
Auditorium, Ashville, N. C.
Majestic, Ashville, N. C.
Princess, Ashville, N. C.
Strand, Ashville, N. C.
Grand, Augusta, Ga.
Imperial, Augusta, Ga.
Modjeska, Augusta, Ga.
Rialto, Augusta, Ga.
Galax, Birmingham, Ala.
Princess, Birmingham, Ala.
Strand, Birmingham, Ala.
Bijou, Brunswick, Ga.
Academy, Charlotte, N. C.
Imperial, Charlotte, N. C.
Piedmont, Charlotte, N. C.
Imperial, Columbia, S. C.
Broadway, Columbia, S. C.
Vogue, Columbia, Tenn.
Grand, Columbus, Ga.
Rialto, Columbus, Ga.
Ideal, Columbus, S. C.
Frances, Dyersburg, Tenn.
Vaudette, Dyersburg, Tenn.
Arcade, Ft. Myers, Fla.
Court, Ft. Myers, Fla.
Rialto, Greenville, S. C.
Imperial, Gadsen, Ala.
Strand, Gadsen, Ala.
Alamo, Gainesville, Ga.
Casino, Greenville, S. C.
Garing, Greenville, S. C.
Liberty, Greenwood, S. C.
Pastime, Greenwood, S. C.
Alamo, Griffin, Ga.
Rialto, Griffin, Ga.
Lyric, Jackson, Tenn.
Marlowe, Jackson, Tenn.
Arcade, Jacksonville, Fla.
Duval, Jacksonville, Fla.
Imperial, Jacksonville, Fla.
Palace, Jacksonville, Fla.
Republic, Jacksonville, Fla.
Rialto, Jacksonville, Fla.
Casino, Kessimnee, Fla.
Colonial, Montgomery, Ala.
Empire, Montgomery, Ala.
Grand, Montgomery, Ala.
Plaza, Montgomery, Ala.
Strand, Montgomery, Ala.
Princess, Morristown, Tenn.
Strand, Morristown, Tenn.
Beacham, Orlando, Fla.
Grand, Orlando, Fla.
Lucerne, Orlando, Fla.
Phillips, Orlando, Fla.
Bijou, Savannah, Ga.
Jefferson, St. Augustine, Fla.
Orpheum, St. Augustine, Fla.
Grand, St. Petersburg.
Plaza, St. Petersburg.
Pheil, St. Petersburg.
Rex, St. Petersburg.
Star, St. Petersburg.
Bijou, Spartanburg, S. C.
Rex, Spartanburg, S. C.
Rialto, Spartanburg, S. C.
Strand, Spartanburg, S. C.
Lyric, Sumter, S. C.
Rex, Sumter, S. C.
Belvedere, Tuscaloosa, Ala.
Diamond, Tuscaloosa, Ala.
Strand, Tuscaloosa, Ala.

Atlanta Enterprises, Inc.

Forsyth, Atlanta, Ga.
Howard, Atlanta, Ga.
Rialto, Atlanta, Ga.
Strand, Atlanta, Ga.
Vaudette, Atlanta, Ga.

Capitol Theatre Co.

Capitol, Macon, Ga.
Grand, Macon, Ga.
Palace, Macon, Ga.
Princess, Macon, Ga.
Rialto, Macon, Ga.

Consolidated Ent., Inc.

Princess, Memphis, Tenn.
Bijou, Memphis, Tenn.
Lyric, Memphis, Tenn.
Poew's Palace, Memphis, Tenn.
Majestic, Memphis, Tenn.
Strand, Memphis, Tenn.
Lyric, Knoxville, Tenn.

Consolidated Amuse. Co.

Bonita, Tampa, Fla.
Grand, Tampa, Fla.
Prince, Tampa, Fla.
Strand, Tampa, Fla.
Victory, Tampa, Fla.

De Land Enter., Inc.

Dreka, De Land, Fla.
Princess, De Land, Fla.

Georgia Enter., Inc.

Imperial, Ashville, N. C.
Alamo, Newman, Ga.
Strand, Salisbury, N. C.

Huntsville Enter., Inc.

Lyric, Huntsville, Ala.

Johnson City, Enter., Inc.

Edisonia, Johnson City, Tenn.
Majestic, Johnson City, Tenn.

Lakeland Amuse. Co.

Auditorium, Lakeland, Fla.
Casino, Lakeland, Fla.

Lyric Operating Co.

Lyric, Atlanta, Ga.

Memphis Enter., Inc.

Bijou, Memphis, Tenn.
Empire, Memphis, Tenn.
Majestic, Memphis, Tenn.
Princess, Memphis, Tenn.
Savoy, Memphis, Tenn.
Strand, Memphis, Tenn.

N. and S. Carolina Enter., Inc.

Dreamland, Chester, S. C.
Liberty, Chester, S. C.
Bijou, Greensboro, N. C.
Grand, Greensboro, N. C.
Imperial, Greensboro, N. C.
Cozy, Gaffney, S. C.
Strand, Gaffney, S. C.
Broadway, Mount Airy, N. C.
Grand, Union, S. C.
Rialto, Union, S. C.

Paramount Enter., Inc.

Airdome, Miami, Fla.
Hippodrome, Miami, Fla.
Paramount, Miami, Fla.
Park, Miami, Fla.
Photosho, Miami, Fla.
Strand, Miami, Fla.

Rome Enter., Inc.

Auditorium, Rome, Ga.
Elite, Rome, Ga.
Strand, Rome, Ga.

Tennessee Enter., Inc.

Alcazar, Chattanooga, Tenn.
Bijou, Chattanooga, Tenn.
Bonita, Chattanooga, Tenn.
Criterion, Chattanooga, Tenn.
Fine Arts, Chattanooga, Tenn.
Lyric, Chattanooga, Tenn.
Rialto, Chattanooga, Tenn.

Tivoli, Chattanooga, Tenn.
York, Chattanooga, Tenn.
Bijou, Knoxville.
Majestic, Knoxville.
Queen, Knoxville.
Riviera, Knoxville.
Strand, Knoxville.
Lyric, Knoxville.
Palace, Maryville.
Princess, Maryville.
Imperial, So. Pittsburg.

Durham Enter., Inc.
Savoy, Durham, N. C.

Southern Enter., Inc., (Dallas)
Southern Enter., Inc., of Texas

Majestic, Austin, Texas.
Liberty, Beaumont, Texas.
Tivoli, Beaumont, Texas.
Palace, Cleburne, Texas.
Palace, Corsicana, Texas.
Crystal, Dallas, Texas.
Star, Denison, Texas.
Opera House, Greenville, Texas.
Best, Palestine, Texas.
Gem, Palestine, Texas.
Star, Palestine, Texas.
Temple, Ranger, Texas.
Rex, Waco, Texas.
Victory, Waco, Texas.

San Antonio Amuse. Co.

Empire, San Antonio, Texas.
Grand, San Antonio, Texas.
New Pearl, San Antonio, Texas.
Princess, San Antonio, Texas.
Royal, San Antonio, Texas.
Strand, San Antonio, Texas.

Queen Amuse. Co. of San Antonio
Plaza, San Antonio, Texas.

Enterprise Realty Co.

Hippodrome, Dallas, Texas.
Palace, Dallas, Texas.
Queen, Dallas, Texas.
Grand O. H., Galveston, Texas.
Queen, Galveston, Texas.
Gremont, Galveston, Texas.
Queen, Houston, Texas.
Capitol (Zoe), Houston, Texas.

Old Mill Theater Co.
Old Mill, Dallas, Texas.

United Amusement Co.

Mission, Abilene, Texas.
Queen, Abilene, Texas.
Hippodrome, Ft. Worth, Texas.
Palace, Ft. Worth, Texas.
Best, Hillsboro, Texas.
Lyric, San Angelo, Texas.
Palace, San Angelo, Texas.
Crescent, Temple, Texas.

Houston Enter., Inc.
Liberty, Houston, Texas.

Houston Amuse. Co.
Prince, Houston, Texas.

Marshall Enter.

Palace, Marshall, Texas.
Arkansas Enter., Inc.
Capitol, Little Rock, Ark.
Crystal, Little Rock, Ark.
Gem, Little Rock, Ark.
Kempner, Little Rock, Ark.
Palace, Little Rock, Ark.
Royal, Little Rock, Ark.

Waco Hippodrome
Hippodrome, Waco, Texas.

Texas Enter., Inc.

Jefferson, Dallas, Texas.
Rialto, Denison, Texas.
Palace, El Paso, Texas.
Palace, Fort Smith, Texas.
Orpheum, Waco, Texas.

D. F. & R. Enter., Inc.
Olympic, Amarillo, Texas.
Olympic, Plainview, Texas.
Empress, Wichita Falls, Texas.
Majestic, Wichita Falls, Texas.
Olympic, Wichita Falls, Texas.
Palace, Wichita Falls, Texas.
Wichita, Wichita Falls, Texas.

Dye Ford & Rogers
Diandi, Amarillo, Texas.
Mission, Amarillo, Texas.

Texas-Oklahoma Ent., Inc.
Rialto, Chickasha, Okla.
Palace, (old), McAlester, Okla.
Palace (new), McAlester, Okla.
Rialto, McAlester, Okla.
Palace, Muskogee, Okla.
Capitol, Oklahoma City, Okla.
Rialto, Oklahoma City, Okla.

Dallas Enter., Inc.
Capitol, Dallas, Texas.

New England Theaters, Inc. (Boston Unit)

Savoy, Northfield.
Park, Barre.
Strand, Randolph.
Hammond Hall, Ludlow.
Black's Bethel.
Broadway, Chelsea.
Merrimack, Lowell.
Laurier, Woonsocket.
Strand, Pawtucket.
Palace, Artic.
Strand, Rockland.
Strand, Rutland.
Grand, Rutland.

New England Theatres, Inc. (Gray Unit).

Opera House, Bangor, Me.
Opera House, Bath.
Liberty, Bath.
Arcade, Bath.
(Dance Hall)
Colonial, Belfast.
Central, Biddeford.
Haines, Waterville.
Star, Westbrook.
Park, Rockland.
Empire, Rockland.
Arcade, Rockland.
Park, Ft. Fairfield.
Libby, Ft. Fairfield.
Temple, Houlton.
Society, Houlton.
Blacks, Ft. Kent.
Strand, Dover, N. H.
Star, Concord, N. H.

F. P. Missouri Corp.

Missouri, Missouri.
Kings, Missouri.

New York & Pacific Coast Amuse. Co.
Grauman's.

Rialto.

Clinton-Meyers
Lyceum, Duluth, Minn.

Famous Players Canadian Corp., Ltd.

Brock, Brockville.
Capitol, Calgary.
Empress, Edmonton.
Regent, Galt.
Regent, Guelph.
Savoy, Hamilton.
Strand, Kingston.
Capitol, Montreal.
Royal, Port Hope.
Capitol, Regina.
Algoma, Saulte St. Marie.
Alhambra, Toronto.
Family, Toronto.
Garden, Toronto.
Oakwood, Toronto.
Palace, Toronto.
Regent, Toronto.
Strand, Toronto.
Teck, Toronto.
Capitol, Vancouver.
Capitol, Winnipeg.
Capitol, Vancouver.
Dominion, Victoria.
Dominion, Nanaimo.
Broadway, Vancouver.
Gem, Nelson.
Temple, Brantford.
Strand, Hamilton.
Capitol, Kitchener.
Regent, Oshawa.
Colonial, Ft. Arthur.
Capitol, Peterboro.
Capitol, Victoria.

Short Subject Releases

(Continued from Page 205)

Rialto Prod., Inc., 130 W. 46th St., New York	
Tony Sarg's Almanac	
Why Adam Walked the Floor, 740.....	Feb. 5
The Original Movie, 772.....	April 9
The First Earful.....	May 28
Noah Put the Cat Out.....	July 9
The First Barber, 1,000.....	Aug. 27
The Devilish Dragon, 1,000.....	Sept. 24
The First Flivver, 1,000.....	Oct. 22
The Ogling Ogre, 1,000.....	Nov. 19
The Haunted Castle, 1,000.....	Dec. 17
The Graphic Magazine, 1,000.....	Issued every week
Kinograms (News reel).....	Issued twice weekly
Funny Face Comedies	
Cracked Ice, 786.....	Feb. 5
Angel Food, 874.....	May 21
Russell Prod., Inc., Chicago	
*25 Tusun Comedies, 1,000.....	Twice monthly
Sacred Films, Burbank, Cal.	
Creation, 1,000.....	Jan.
Cain and Abel, 1,000.....	Feb.
Noah and the Ark, 1,000.....	March
The Deluge, 1,000.....	April
Abraham and Sarah, 1,000.....	May
The Migration, 1,000.....	June
Abraham and Lot, 1,000.....	July
Adam and Eve.....	No definite date
Rescue of Lot.....	No definite date
Isaac the Boy.....	No definite date
Ishmael.....	No definite date
Sacrifice of Isaac.....	No definite date
Isaac and Rebecca.....	No definite date
Star Serial Corp., 1600 Broadway, New York	
Cap'n Kidd, 15 episodes.....	March 1 and then bi-monthly

Storey Pictures, Inc., 729 7th Ave., New York	
Federated Screen Review, 1,000.....	Twice monthly
Shadowland Screen Review, 1,000.....	Twice monthly
Pat Sullivan "Felix" Cartoons—Distribution	
through M. J. Winkler, 220 W. 42nd St., New York	
Felix Saves the Day, 650.....	Jan.
Felix at the Fair, 650.....	Feb.
Felix Makes Good, 650.....	March
Felix All at Sea, 650.....	April
Felix in Love, 650.....	May
Felix in the Swim, 650.....	June
Western Pictures Exploitation Co., 1540 Broadway, New York	

Cactus Series	
Streak of Yellow, 2,000.....	Jan. 1
Double Reward, 2,000.....	Jan. 15
Western Ways, 2,000.....	Feb. 1
Fingers of Fate, 2,000.....	Feb. 15
No Man's Gold, 2,000.....	March 1
Phantom of the Hills, 2,000.....	March 15
West Meets East, 2,000.....	April 1
His Brother's Blood, 2,000.....	April 15
The Claim Jumpers, 2,000.....	May 1
Irving Cummings Series	
Trapped, 2,000.....	Jan. 1
Jules of the River, 2,000.....	Feb. 1
Campbell of the Mounted, 2,000.....	April 1
Valley of the Missing, 2,000.....	March 1
The Avenger, 2,000.....	May 1
Scattergood Series	
Scattergood Makes a Match, 2,000.....	Jan. 1
Soothing Syrup, 2,000.....	Feb. 1
Down the Line, 2,000.....	March 1
*Too late to classify.	

Important Distributors of Non-Theatrical Pictures

Ad-O-Gram Film Corp.....	4820 Delmar Blvd., St. Louis, Mo.
Argonaut Distributing Corp.....	71 W. 23rd St., New York, N. Y.
Atlas Educational Film Co.....	1111 South Blvd., Oak Park, Ill.
Besseler Educational Film Co.....	71 W. 23rd St., New York, N. Y.
Canadian Educational Film Service.....	37 Bleecker St., Toronto, Ont., Can.
Celebrated Players Film Corp.....	810 S. Wabash Ave., Chicago, Ill.
Community Motion Picture Bureau.....	71 W. 23rd St., New York, N. Y.
Community Service, Inc.....	1 Madison Ave., New York, N. Y.
Co-operative Safety Film Co.....	808½ Wabash Ave., Chicago, Ill.
Edited Pictures System.....	71 W. 23rd St., New York City
Educational Motion Picture Bureau.....	308 Boylston St., Boston, Mass.
Educational Pictures Co.....	406 Englewood Ave., Chicago, Ill.
Film Library Service.....	67 W. 44th St., New York, N. Y.
Fine Art Film Co.....	804 S. Wabash Ave., Chicago
Fitzpatrick-McElroy.....	202 South State St., Chicago, Ill.
Graphoscope Co.....	50 E. 42nd St., New York, N. Y.
Harcot Film Co.....	330 Camp St., New Orleans, La.
Humanoscope Co.....	103 Wall St., Buffalo, N. Y.
International Church Film Corp.....	64 Church St., Boston, Mass.
Jawitz Pictures Corp.....	729 7th Ave., New York, N. Y.
Kinema Film Service.....	808 S. Wabash Ave., Chicago, Ill.
Kinema Film Service.....	804 South Wabash Ave., Chicago
Kleine, George.....	116 South Michigan Ave., Chicago
Lea Bel Co.....	804 S. Wabash Ave., Chicago, Ill.
Marine Film Service.....	111 5th Ave., New York, N. Y.
Matre's Library of Films.....	76 W. Lake St., Chicago, Ill.
National Non-Theatrical Motion Pictures, Inc.....	230 W. 38th St., New York, N. Y.
National Non-Theatrical Motion Pictures.....	232 West 38th St., New York City
New Era Films.....	207 S. Wabash Ave., Chicago, Ill.
Paragon Film Bureau.....	1127 E. 3rd St., Chicago, Ill.
Pathescope Co. of America.....	33 W. 42nd St., New York, N. Y.
Photo Finishing Co.....	3159 Indiana Ave., Chicago, Ill.
Pilgrim Photoplay Exchange.....	728 South Wabash Ave., Chicago
Plymouth Film Corp.....	46 W. 24th St., New York, N. Y.
Producers Church and School Service.....	729 7th Ave., New York, N. Y.
Pyramid Pictures Corp.....	443 S. Dearborn St., Chicago, Ill.
Reliable Film Co.....	6751 East End Ave., Chicago
Romell Motion Picture Co.....	115 East Sixth St., Cincinnati
Sanford Film Library.....	406 Englewood Ave., Chicago
Society of Visual Education.....	806 W. Washington Blvd., Chicago, Ill.
Temple Pictures, Inc.....	736 South Wabash Ave., Chicago
Temple Producing Co.....	1943 North Broad St., Philadelphia
United Projector & Film Corp.....	69-71 West Mohawk St., Buffalo
Victor Safety Film Corp.....	130 W. 42nd St., New York, N. Y.
Worcester Film Corp.....	130 W. 46th St., New York, N. Y.
World Educational Pictures Co.....	804 S. Wabash Ave., Chicago, Ill.
Y. W. C. A.'s, National Board of.....	600 Lexington Ave., New York City

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Have ready now for the independent distributor

MARJORIE PAYNE in

“BEWARE OF THE LAW”

“DAUGHTER OF THE NIGHT”

The dramatic sensation of two continents

“ALONG THE MOONBEAM TRAIL”

The greatest animal novelty the screen has ever seen

Dante’s “INFERNO”

A Spectacular production of the poet’s conception of HELL

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**“A REGULAR
AMERICAN GUY”**

Latest Production

**“TILL WE MEET
AGAIN”**

W. Christy Cabanne

Fitzroy 2082

1922 in Headlines

Saturday, Oct. 1, 1921.

Triangle may produce again. Assets listed at \$5,375,164.

Exporters find business in foreign markets difficult.

Monday, Oct. 3

Senator France denies from Washington that plan is under way to nationalize industry.

Vitagraph starts version of "Little Minister." Lasky has one in production now.

Carl Laemmle back from Europe where he found conditions unchanged. Universal's foreign plans unsettled.

Elmer Pearson made general manager of Pathe. Other promotions.

Senator Myers gives ideas of why industry's political tendencies should be investigated.

Tuesday, Oct. 4

Differences between Famous Players and Hearst settled.

Alfred S. Black and Black's New England Theaters, Inc., file answers to charges of Federal Trade Commission. Others get time extensions.

Mabel Normand signs long-term contract with Mack Sennett.

Wednesday, Oct. 5

Sydney S. Cohen satisfied with results of Independence Month.

A. S. Black's answer to Federal Trade Commission claims independents get more in rentals than Famous Players.

Federal Trade Commission charges Chamber of Commerce and Northwest Theaters Co. of Missoula, Mont., with unfair practices in commerce. Minneapolis M. P. T. O. members ban United Artists productions.

Thursday, Oct. 6

H. D. H. Connick resigns as chairman of finance committee of Famous Players.

City officials denounce New York State censorship.

Ideal Films, Ltd., of Great Britain to distribute Educational product in England.

Sydney S. Cohen attacks First National and United Artists on alleged excessive rentals.

Second National Pictures Corp. to state right Paralta reissues.

Exceptional Pictures give premiere showing of "His Nibs" at Astor.

Friday, Oct. 7

Enormous field opened up in Russia by Soviet Government.

M. P. T. O. conducting membership drive.

Saturday, Oct. 8

First National in letter to franchise holders says it won't countenance M. P. T. O. investigation.

Report in on "Black Beauty" case. Examiner finds no violation but Federal Trade Commission must decide.

Hugo Stinnes to invest 125,000,000 marks in films.

Monday, Oct. 10

Senate Finance Committee votes for elimination of 5 per cent rental tax. Would mean saving of \$6,000,000 to industry if adopted.

Cecil Hepworth, English producer, on way to America.

New York corporations total \$22,999,300. Covers nine months ending September.

First National sold for Great Britain to others than regular circuit distributor.

Columbus Day (legal holiday).

Tuesday, Oct. 11

D. W. Griffith reported going to Bohemia to make "Faust."

Sydney S. Cohen and James J. Walker to tour country on behalf of M. P. T. O. A.

Harry G. Kosch, attorney and general manager for Independent Producers and Distributors Association.

Arrow to release Eddie Lyons comedies.

Second series of Nick Carter stories planned.

Thursday, Oct. 13

Federal censorship bill introduced in House of

Representatives.

More conferences between Adolph Zukor and M. P. T. O. planned.

S. A. Lynch and Southern Enterprises, Inc., file answer to Federal Trade Commission.

August business shows increase over July. Government tax figures ready.

Friday, Oct. 14

"Fate," Clara Smith Hamon film, rejected by Motion Picture Commission of N. Y.

Warner Bros. plan new serial for Federated release.

Saturday, Oct. 15

Drastic censor bill introduced in Alabama. Ferndale Film Studios promise large plant on Long Island.

Monday, Oct. 17

N. A. M. P. I. ready for railroad strike. Decla and U. F. A. of Germany expected to combine.

Cecil Hepworth, Alma Taylor, Charles Chaplin and C. E. Whittaker arrive from Europe.

R. E. Welsh leaves M. P. News to join F. B. Warren Corp.

Tuesday, Oct. 18

Traffic managers in each exchange center to see film shipments are moved.

T. O. C. ball slated for Hotel Astor, Dec. 3.

Associated First National distribution in Texas, Arkansas and Oklahoma held up by temporary injunction.

Wednesday, Oct. 19

New England, New York State and New Jersey well equipped to combat rail strike through motor deliveries.

Customs officials to auction unclaimed films on Oct. 25.

Irvin V. Willat completes Hodgkinson contract. Now with Thomas H. Ince.

Thursday, Oct. 20

Sydney S. Cohen states M. P. T. O. will go through with First National investigation. Specific charges against the organization. First National silent.

T. O. C. C. exercised over Peerless Booking Corp. activities.

Reported Roscoe Arbuckle is no longer Paramount star.

B. P. Schulberg and J. G. Bachman buy out B. P. Fineman's interests in Katherine MacDonald Pictures Corp. and Attractions Distributing Corp.

Friday, Oct. 21

Charlie Chaplin to talk further distribution with First National.

Selznick takes over Talmadge studio.

Saturday, Oct. 22

Harry Koplar and Skouras Bros. discussing amalgamation of St. Louis theaters.

Cosmopolitan Prod. and Famous Players to enter upon new distribution contract.

Malcolm Strauss to produce for Asso. International Pictures Corp.

Monday, Oct. 24

London reports Mary and "Doug" to co-star in one film.

St. Louis merger assuming definite shape.

M. P. T. O. appoints committee of five to investigate First National.

C. E. Whittaker talks interestingly of foreign conditions.

Tuesday, Oct. 25

M. P. T. O. reports resolutions against First National passed in Minnesota, Kansas, Nebraska and New York.

S. E. Rogers hopes for Senate approval of rental tax repeal.

Wednesday, Oct. 26

First National delegates meet in nine different rooms in Chicago. Open dissension avoided; executive committee succeeds in pacifying delegates.

Famous Players lists two Pola Negri features for release.



SOL LESSER
presents
JACKIE COOGAN
in

the greatest box office attractions theatre owners have ever had the pleasure to offer their patrons.

"PECK'S BAD BOY" (still making records)

"MY BOY" (still breaking records)

"TROUBLE" (still topping them all)

"OLIVER TWIST" (the picture of the year)

"DADDY" (watch the results of this gem)

"TOBY TYLER" (the circus picture of the age)

Principal Pictures Corporation

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Universal plans big costume picture and foreign producing unit headed by Priscilla Dean.

Twenty-seven exchange centers prepare for rail-road strike.

Thursday, Oct. 27

First National difficulties with delegates appear straightened out.

W. A. Brady leaves for Middle West to secure co-operation with women's organizations.

Minneapolis M. P. T. O. wants First National output limited to 80 features annually to relieve sub-franchise holders.

Marcus Loew has three new theaters ready.

Friday, Oct. 28

Orient Pictures Corp. closes foreign deals with important producers.

Group of film men en route to New York from England.

Saturday, Oct. 29

Educators stress need of visual instruction at first conference of M. P. T. O. welfare board.

Adolph Zukor plans to divert block of Famous Players preferred stock for sale to employees.

Monday, Oct. 31

M. P. T. O. may drop proposed First National probe as result of promises made at Chicago "get-together."

Bennie Zeidman and B. P. Schulberg to produce jointly.

Pathe sells Central American rights to output.

Tuesday, Nov. 1

Pathe employees to be given right to purchase stock in company.

H. M. Thomas and N. L. Nathanson in from Canada. Fourteen theaters opened in year.

Famous Players file general denial to charges of monopoly preferred by Federal Trade Commission.

Wednesday, Nov. 2

Senate votes for repeal of 5% rental tax. Measure now goes before House.

Society M. P. Engineers in convention in Buffalo. Discusses new high speed camera and other inventions.

Thursday, Nov. 3

Max Glucksmann buys South American rights to "The Four Horsemen."

British-American Producers Alliance to be launched shortly.

Inter-Ocean closes number of foreign deals.

History of Famous Players-Lasky Corp. traced in brief filed with Federal Trade Commission.

Friday, Nov. 4

Vigilance Committee of National Association makes new plans to stop sale of fraudulent stock.

Saturday, Nov. 5

Sydney S. Cohen and Senator James J. Walker to start tour for M. P. T. O. shortly.

First National to establish territorial advisory boards for adjustment of exhibitor complaints.

Monday, Nov. 7

M. P. T. O. arranges with T. O. C. C. to hold open meeting with First National to adjust complaints.

D. W. Griffith reported considering production of a 72 reel production in instalments of 12 reels each.

Tuesday, Nov. 8

Open meeting with First National to be held Nov. 22.

M. C. Levee takes over Robert Brunton studios. Buys out Brunton's interests.

St. Louis merger completed between Skouras Bros. and the Koplars.

George Walsh to star for Universal.

Wednesday, Nov. 9

F. B. Warren sells interest in F. B. Warren Corp. to Wid Gunning and retires from corporation.

M. P. T. O. to release Urban reel as official publication. T. O. C. C. pledges 2,000 booking days.

Yale Corporation to sponsor historical productions.

Thursday, Nov. 10

M. P. T. O. has deal on for distribution of Urban reel.

Max Graf here from San Mateo. Has important production plans in mind.

First National may handle "My Wandering Boy."

Friday, Nov. 11

Fox discontinues 20th Century Brand. Harold Lloyd rounding out present contract. Expected to renew with Associated Exhibitors.

Saturday, Nov. 12

F. E. Adams and P. C. T. officials arrive here from England. London revives reports of British First National plan.

Tom Moore to star for R-C Pictures.

Monday, Nov. 14

Economics at First National in order. Distributors may test validity of advance deposit law.

Appellate Division of N. Y. Supreme Court hears first appeal from censorship commission, on Goldwyn's "The Night Rose."

Joseph Levenson, of M. P. Commission, at Warner Bros.' luncheon states commission is not radical in censoring films.

Count Montebello coming from Italy with big Dante film.

Tuesday, Nov. 15

F. E. Adams says he came to America to arrange for production in England.

Globe Prod. sues Tiffany Prod. Rodolph Valentino expected to star for Famous Players.

Hyman Winik and Tom Davies buy Bible films for England.

Wednesday, Nov. 16

W. A. Brady hints at repeal of censorship law in New York.

Reginald Barker to direct "The Storm" for Universal.

D. P. Howells buys Western Pictures Exploitation Co. output for foreign markets.

Guy Newall says "soul" is needed in picture production. Strong for one man process.

Thursday, Nov. 17

D. W. Griffith may next make "East is West." "The White Slave" also under consideration.

Allan Dwan and Edgar Selwyn considering trip to India to make picture.

Friday, Nov. 18

Appellate Court upholds censors' ban on "The Night Rose."

M. P. T. O. to fight the Sunday closing law in New Jersey.

Saturday, Nov. 19

M. P. T. O. expects to go over complaints against First National at T. O. C. C. meeting.

Monday, Nov. 21

Al Lichtman reported slated for general sales managership of Associated First National. Important conference scheduled for Atlantic City.

James C. Quinn of El Paso, Tex., talks of problems facing the small exhibitor.

"Our Mutual Friend" to go into New York Lyric for run.

Tuesday, Nov. 22

James J. Walker of M. P. T. O. severely arraigns First National for alleged mistreatment of sub-franchise holders. T. O. C. C. adopts resolutions condemning organization's tactics. No First National representative at luncheon.

Pola Negri to come to America to work here. Ernst Lubitsch, Max Davidson and Dimitri Buchowetzki also slated for American trips.

Pathe places \$1,500,000 bond issue. Paul Brunet sees urgent need for lower admissions.

F. B. Warren Corp. changes name to Wid Gunning, Inc.

Wednesday, Nov. 23

First National in answer to James J. Walker holds affairs with sub-franchise holders are strictly inter-company matters.

Jules E. Mastbaum leaves on Western trip. Reported he plans extension of activities for Stanley Co. of America.

D. W. Griffith would make spectacle to show futility of war, with American battle fleets as background.

First National franchise holders meet in Atlantic City.

Southwest situation over First National distribution ends. Agreement means release of large amount of product.

Rental tax removed with signing of new revenue bill.

Massachusetts referendum to be discussed at general meeting of industry.



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Friday, Nov. 25
United Artists to open Australian offices. Apollo New York leased for two years.

Saturday, Nov. 26
First National starts sale of sub-franchises in New York.

September rentals drop and admissions rise as compared with August.

Monday, Nov. 28
Hodkinson to distribute Urban reel for M. P. T. O.

Sydney S. Cohen and James J. Walker leave for Charlotte on first lap of country-wide trip on behalf of M. P. T. O.

Tuesday, Nov. 29
Each First National main franchise holder to stay two weeks a year in New York to effect stronger co-operation with advisory boards.

Spain may bar all foreign films. Exporters not particularly worried.

"Foolish Wives" print leaves for New York in special car.

Wednesday, Nov. 30
T. O. C. C. to give Sydney S. Cohen and M. P. T. O. legislative committee a dinner in recognition of rental tax fight. May turn week's tax to national treasury.

St. Louis exhibitors form co-operative film exchange, headed by Sidney-J. Baker.

Twelve English producers form British National Film League to secure more bookings in their own country.

Thursday, Dec. 1
Elaborate plans made for T. O. C. C. ball at Astor on Saturday.

Dimitri Buchowetzki, German director, expected to produce "The Passion Play" in Germany.

James J. Walker again attacks First National at Charlotte, N. C., exposition.

Otis Skinner to make "Mister Antonio" for Exceptional Pictures.

Friday, Dec. 2
Ben Blumenthal and Samuel Rachmann file suit against Famous Players over German pictures.

Saturday, Dec. 3
"Foolish Wives" print arrives in New York at last.

Swedish Biograph to establish own exchanges west of Chicago. Joseph Lee interested.

Monday, Dec. 5
Fred S. Sells says he represents German U. F. A. here and that company holds no binding contract for American distribution.

William Randolph Hearst returns unexpectedly to Cosmopolitan studio.

Harold Lloyd's contract with Associated Exhibitors, Inc., about up.

Tuesday, Dec. 6
Ben Blumenthal denies Sells' statement, claiming six years' contract with U. F. A.

"Two Orphans," "Foolish Wives" and "Nero" to have premieres about Jan. 1.

Coast reports shut-down of Universal, Goldwyn and Metro. Denials made in New York by first two companies.

Wednesday, Dec. 7
Lord Beaverbrook coming here. Speculation over reason for visit.

Distribution to test advance deposit laws, using Nebraska measure as test case.

Mary Pickford and Douglas Fairbanks to produce in France.

Universal to distribute "The Leather Pushers."

Thursday, Dec. 8
New organization of distributors and producers planned. Will Hays offered presidency.

Swedish Biograph output to be shown at new Lotus theater in New York.

Selznick to establish own exchanges in England. Dispute over German pictures may be settled out of court.

Friday, Dec. 9
Famous Players and First National after Harold Lloyd.

Famous Players' German unit stops work.

Saturday, Dec. 10
Realart sales force let out, presaging consolidation with Famous Players.

Blumenthal-Rachmann differences with Famous Players over German films ends with new contract.

London reports Lord Beaverbrook's proposed visit here may have to do with British producing organization.

Monday, Dec. 12
Realart stars may go over to Famous Players' program.

Metro to close down studio for three months. Releases as far ahead as September ready.

Ernst Lubitsch and Paul Davidson sail for America.

Sir William Jury renews contract for Metro distribution in England. R. A. Rowland buys "L'Atlantide."

F. E. Adams and P. C. T. officials leave for home.

Tuesday, Dec. 13
Richard A. Rowland's future plans undecided.

F. I. L. M. Clubs and M. P. T. O. of New York working out new arbitration standards.

Frederic G. Lee becomes chairman of Famous Players' finance committee.

Wednesday, Dec. 14
Harry Carey, Eddie Polo and Eileen Sedgwick leave Universal.

Mary Pickford and Douglas Fairbanks leave for West in a few days. May make "The Florentine Lovers" in Italy.

E. T. Peter denies Alabama exhibitors turned against M. P. T. O.

Thursday, Dec. 15
Carl Laemmle and Universal officials meet President Harding. Speculation whether visit has to do with Will Hays heading new producer-distributor organization.

M. P. Commission to ask legislature for more funds.

Oscar A. Price leaves Associated Producers in Spring. May head new producing and distributing organization.

Rental tax ceases to be effective by Jan. 1.

John Cecil Graham, Paramount European representative, optimistic over foreign outlook.

Friday, Dec. 16
Realart exchanges may be bought by F. C. Quimby and J. S. Woody for independent distribution.

Saturday, Dec. 17
"Mistress of the World," German serial, to be released in five-reel episodes by Famous Players. English company to handle Teuton films.

Frank Rembusch and Elmer Pearson exchange some interesting correspondence.

Coast reports Rex Ingram will make "Ben Hur."

Monday, Dec. 19
D. W. Griffith to release "The Two Orphans" as "Orphans of the Storm."

Pearl White completing Fox contract.

New York Motion Picture Commission passes "A Lonely Trail," featuring Fred K. Beauvais.

Goldwyn claims "Vendetta" is infringement of "Mr. Barnes of New York."

Tuesday, Dec. 20
Universal Service reports Will Hays accepts post as head of new producer-distributor organization.

Chicago reports transfer of Metro producing units to Adolph Zukor by Marcus Loew in return for Famous Players' theaters.

R-C Pictures to release "The Bigamist."

U. C. I. after pirated prints of "The Two Orphans." Does not intend reissuing picture.

Wednesday, Dec. 21
T. O. C. C. refuses to book "A Lonely Trail." Shuberts seek deal on "Main Street."

Senator J. J. Walker to ask censorship repeal. "Foolish Wives" opens at Central, New York, Jan. 11.

Marcus Loew expected to assume presidency of Metro.

Thursday, Dec. 22
Hoy credit idea to be developed nationally. Distributors approve of plan.

Fox going ahead with Philadelphia theater; despite reported agreement with Stanley.

W. A. Brady and S. S. Cohen in altercation over credit for abolition of 5% rental tax.

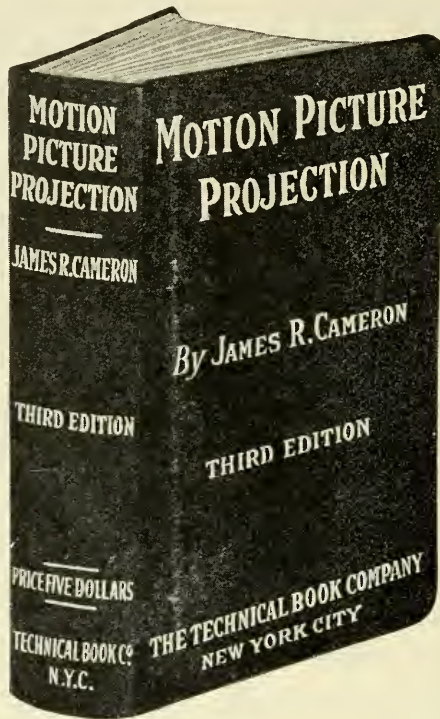
Lunch club suggested atop of State Theater.

J. Gordon Edwards returning from abroad soon.

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NEW YORK CITY

Friday, Dec. 23

Independent producers and distributors aid in re-financing Allen Theater, Cleveland.

General holiday spirit observed throughout the industry.

J. D. Williams comments on the outlook.

Saturday, Dec. 24

John Emerson and Saul E. Rogers talk for and against tariff in Washington.

William P. S. Earle Pictures formed. Plan four a year.

J. D. Williams sees drop in production cost as move to return to normalcy.

Ernst Lubitsch and Paul Davidsohn arrive from Germany.

Tuesday, Dec. 27

Lubitsch describes his working methods. Charles Ray expected to sign with United Artists.

Philip Van Loan completing "The Soul of the Violin" described as a "film opera."

Shuberts book "The Lonely Trail" for New York.

Wednesday, Dec. 28

James R. Grainger acting as sales manager for Cosmopolitan Prod. as well as for various other producers.

Senate Finance Committee gets official survey of film imports and exports. Exposed imports for 1921, one-fourteenth of exports.

Gasnier completes R-C contract.

Thursday, Dec. 29

Carl Laemmle asking exhibitors to bid on "Foolish Wives."

Pictorial Clubs of New York, Inc., making religious and educational.

Marshall Neilan in letter to Sydney S. Cohen tells of alleged dream in which he saw a combination between First National and Famous Players, and predicts it may come true.

Pat Dowling asks why the necessity of prologues.

Friday, Dec. 30

Last issue of this publication under its well-known name, WID'S DAILY, appears today. From now on its title will be THE FILM DAILY.

Saturday, Dec. 31

Marshall Neilan has two more to make for First National under present contract. May continue on open market basis.

Harold Lloyd here after new distribution contract. Says he may continue with Pathe.

Premiere of "Orphans of the Storm."

Tuesday, Jan. 3, 1922

Forty-two theaters to be built in Manhattan. Exhibitors worried over proposed construction.

Advocates and opponents of censorship to lecture in New York high schools.

New York Assembly may investigate alleged offer of \$100,000 made to Senator Lusk to kill censorship bill.

Distributors have varied ideas over reduction of film rentals. Carl Laemmle to cut prices where exhibitors are faced by theater closing.

Wednesday, Jan. 4

Prominent exhibitor places cause for present trouble among exhibitors to existence of too many theaters.

Ernst Lubitsch praises Griffith's "Orphans of the Storm."

William Brandt for T. O. C. C. officially praises Carl Laemmle for offer to reduce film rentals.

Thursday, Jan. 5

Pearl White expected to make serial for Pathe release.

T. O. C. C. urges Pickford and Fairbanks to make more releases. Favor four a year rather than one big special only.

Warner Bros. to make two more productions with Wesley Barry.

Various M. P. T. O. units turning over this week's rental tax to national organization's treasury.

Friday, Jan. 6

Al Lichtman may become sales manager for First National.

Expert says 45 of 1,000 foreign pictures have been bought for this country.

Saturday, Jan. 7

Max Glucksmann buys Paramount output for six South American countries and 200 old films.

October and November taxes show upturn in Delegation to discuss film thefts, copyrights and business.

Monday, Jan. 9

pirating with Federal officials in Washington.

William Vogel, exporter, says foreign countries are retaliating against America to counteract possible tariff here.

Will Hays as arbiter for industry will bring a forceful personality into business.

Tuesday, Jan. 10

Bill in Albany would repeal censorship commission.

Ben Blumenthal seeks injunction to restrain release of U. F. A. product here through others than Hamilton Theatrical Corp.

Senator Harrison tells Senate industry needs watching, politically, because of Hays' offer.

Washington exchanges get time grant to conform with new regulations in District of Columbia.

Wednesday, Jan. 11

British Pathe gets Selznick output; new unit in Canada formed with N. L. Nathanson interested.

Rex Ingram to make "Toilers of the Sea." First National franchise holders expected here. Al Lichtman appointment awaits official announcement.

New process claims to eliminate time element in film development.

Wid Gunning sales force placed on commission plan.

Thursday, Jan. 12

Walter E. Greene and Fred B. Warren form American Releasing Corp.

Warner Bros. say they will build Broadway theater to house independent attractions.

William Brandt of T. O. C. C. fears New York theaters will shut down unless rentals are lowered.

John Emerson in address before A. M. P. A. blames 64% drop in business largely to foreign importations.

Friday, Jan. 13

Check-up on foreign films planned to eliminate duped prints.

Senate report on tariff divulges interesting data.

Saturday, Jan. 14

Washington thinks tax on foreign films and raw stock will be embodied in tariff measure.

Unity Pictures, Inc., formed to handle foreign distribution of U. C. I. product.

Equity purchases "Where Is My Wandering Boy Tonight?"

Monday, Jan. 16

Official announcement tells of Will H. Hays' affiliation with important producers and distributors.

Censors in annual report say 6,194 films have been passed and \$158,085 turned over to state in fees.

Nation-wide organization of exhibitors and producers in formation with R. A. Rowland as head.

William Vogel refutes John Emerson's statement on foreign situation. Suggests tariff on German films only.

Tuesday, Jan. 17

Early meeting of factors in new co-operative organization planned. Fourteen specials lined up for new season.

First National not to distribute "The Sultaness of Love."

Deal still pending for Tom Moore series through R-C.

Will H. Hays meets producers and distributors at Delmonico dinner.

Wednesday, Jan. 18

Harold Lloyd signs new contract with Pathe. To make four or five a year.

Important distributor denies published report that one of Hays' jobs will be to centralize distribution.

Ernst Lubitsch leaves for Europe. Ben Blumenthal, Paul Davidsohn and Ralph Kohn also leave.

L. P. D. A. seeking arrangement to check piracy through more careful distribution of prints from Allied Laboratories Assn. members.

Thursday, Jan. 19

Famous Players' statement expected to show decreased loans on banks totalling \$1,000,000.

Producers to check piracy through secret markings of prints.
South American countries want Griffith to make patriotic films.

Friday, Jan. 20

Pathé, Vitagraph and First National yet to announce stand on joining new organization which Hays will lead.

Saturday, Jan. 21

State laws to check piracy designed to supplement Federal statute.

German distributors planning to monopolize Russian business.

Selznick production may be switched to coast. Court refuses T. H. Hunter injunction to hold up "Light in Clearing."

Monday, Jan. 23

Imports for 1921 jump and exports decrease. Coast celebrities invite Sarah Bernhardt to share in 10th anniversary of feature production.

Tuesday, Jan. 24

Jos. M. Schenck makes first statement on Will H. Hays' new duties. Likens them to that of traffic cop and umpire.

Senate committee formed to take up Myers bill, delving into political tendencies of industry.

Arthur S. Friend forms Distinctive Pictures Corp., a \$7,500,000 unit. Plans additional production.

Government may demand 5 per cent rental tax direct from all producers. Many thousands involved if Christie Film loses test case.

Wednesday, Jan. 25

Paramount to center production on coast. Realart stars to be absorbed in gradual process. Victor Schertzinger to make four for Wid Gunning, Inc.

Eight openings slated shortly for "Foolish Wives."

Advocates of Myers bill checked by two members of sub-committee who voice disapproval of restrictions.

Thursday, Jan. 26

Charles Ray officially with United Artists. Plans two a year.

Factors in Hays movement may make educational and may also obtain mass of Government film for Saturday morning showings.

Fox to hold "Monte Cristo" until fall in compliance with exhibitor requests.

Coast company to develop theater chain in Mexico.

Friday, Jan. 27

Many millions being invested in German film companies.

Saturday, Jan. 28

N. A. M. P. I. sees legislative battles ahead in number of states throughout country.

European Film Alliance expects to make 10 pictures this year.

New exhibitor-producer organization expects to become operative by fall.

Knickerbocker, Washington, collapses under weight of snow. 95 killed and many injured.

Monday, Jan. 30

Following Washington disaster, Brooklyn district attorney urges inspection of all theaters here.

L. P. D. A. holds special session to discuss rental tax situation.

American Federation of Labor reported strongly in favor of high tariff on pictures.

Tuesday, Jan. 31

Fewer pictures for next year seem certain. Wid Gunning announces partnership plan of production with exhibitors. Plans 12 pictures.

M. P. T. O. of N. Y. officials meet in Albany to discuss legislation and state convention.

Harry G. Kosch going to Washington on rental tax for J. P. D. A.

Wednesday, Feb. 1

American Railway Express submits distribution plan to important companies, designed to save millions. Adoption not likely.

Max Weiss arranges for four German productions.

"Farming out" of players brings unusual suit on coast. Mack Sennett and Fox involved.

"Foolish Wives" to be released on percentage only.

Thursday, Feb. 2

Some details of proposed express distribution plan.

Al Lichtman leaves for coast. First National deal off.

George Arliss has two more to make for Distinctive Prod.

Federated officers slated for re-election.

William D. Taylor dead in Los Angeles. Police believe murder.

Yale historical series to cost \$12,500 a reel. One hundred reels planned.

Friday, Feb. 3

May build unit exchange buildings in District of Columbia.

Saturday, Feb. 4

Fox earnings for 1921 pass the two million mark.

W. A. Steffes says exhibitors may be forced into production as result of Hays appointment.

Monday, Feb. 6

Hays' real work to restore confidence of public in pictures.

Rentals in 1921 jump; admissions show a decrease.

Utica exhibitor awarded \$17,500 judgment against First National for alleged breach of contract.

P. A. Powers becomes managing director of R-C Pictures. Enters company financially.

American Releasing to distribute "Cardigan."

Tuesday, Feb. 7

Important coast conlab slated between J. D. Williams, Marshall Neilan and James R. Grainger.

Famous Players take over Allen theaters in Canada.

Germany lightens import restrictions. Allows 1,400,000 ft. in 1922.

Many reports follow Powers—R-C deal. Distribution merger talked of.

Wednesday, Feb. 8

Famous Players reported killing sales competition with low prices in small towns.

First Nationals sold for seven South American countries.

Loew's, Inc., profits for 1921 total \$1,606,780.

Hal Roach signs three-year contract with Pathé. Covers all his product.

Thursday, Feb. 9

Admission tax may be doubled to raise funds for soldiers' bonus.

Gov't decides rental tax must be paid and claims then filed for returns.

Jacob Karol, German producer, coming with Maciste films.

Pathé to test authority of censorship commission to censor news reel.

Friday, Feb. 10

Many film men going to Albany convention.

Saturday, Feb. 11

Clara Kimball Young deal on with Metro. Sam Zierler to handle New York distribution.

Plans set for opening of annual convention of M. P. T. O. of New York in Albany.

Tuesday, Feb. 14

Ricord Gradwell becomes managing director of Wid Gunning, Inc. Wid to devote time to production.

Distribution and rentals come in for important consideration at Albany.

American Releasing announces first six pictures. Promises one a week for first 20 weeks.

William Brandt denies break in harmonious relations with Sydney S. Cohen.

Wednesday, Feb. 15

Albany sounds keynote of Washington exhibitor convention; a workable arrangement of distribution with producers. United Artists' methods of dealing with small exhibitors attacked. One-third cut in rentals sought by exhibitors.

Sales reorganization at Goldwyn planned.

Thursday, Feb. 16

One-half cent a foot on foreign raw stock decided upon in Washington.

Charles L. O'Reilly and other officers of N. Y. M. P. T. O. re-elected. Convention votes confidence in Mary Miles Minter.

E. A. Schiller to handle Loew theaters in South and West.

New bill in Albany would give censors right to investigate books of companies.

Adolph Zukor suggests vigilance committee to protect industry's good name.

Bennie Zeidman may make two pictures for American Releasing. Tom Terriss Prod. may go through organization.

Friday, Feb. 17

Famous Players have 47 more releases this season, making total of 87 for year.

Saturday, Feb. 18

Marcus Loew thinks Will H. Hays and Senator James J. Walker should work together.

Illinois M. P. T. O. waging campaign to reduce rentals. Sending out questionnaires broadcast.

Monday, Feb. 20

Fox, not Famous Players, may take over Allen houses in Canada.

First National executive committee here for important confab.

Samuel Rachmann heads E. F. A. General reorganization.

Tuesday, Feb. 21

Extensive survey conducted by Thomas H. Ince reveals public is better censor than paid censors; that "star system" is on the decline, and that pictures are increasing in popularity.

Many bills up in Massachusetts legislature affecting industry.

Warners' Exchanges in New York and Buffalo go over to "Bobby" North. Warners to concentrate on production.

Thursday, Feb. 23

Will H. Hays to make trip to coast shortly after entering industry.

Warner Bros. purchase "Main Street" rights. For release next season.

First National answers Famous Players in suit over "One Arabian Night." Says suit was brought only to harass circuit.

Federal censors sought in bill introduced in Washington.

Friday, Feb. 24

Sam Harding forms Capitol Enterprises in Kansas City to develop theater chain and booking plan in Mid-West.

Saturday, Feb. 25

Country-wide reports show theaters are cutting admissions.

United Studios to make two Ruth Roland serials for Pathe.

Tilford Cinema buys 44th St. Studio.

Monday, Feb. 27

First National to establish nine exchanges in England.

"Orphans of the Storm" for immediate release through United Artists.

Norman Dawn to make director series for R-C Pictures.

Tuesday, Feb. 28

U. S. District Court of Nebraska declares deposit law in that state void.

Toronto reports Allens securing new financing. No deal closed on theaters as yet.

Charles Ray buys "A Tailor-Made Man" as first picture for United Artists.

Wednesday, Mar. 1

M. P. T. O. of Nebraska to appeal deposit law decision.

American Federation of Labor ready to fight censorship all over the country.

Thursday, Mar. 2

Mary Pickford wins suit against Cora C. Kilkenning for \$108,000 commission.

M. P. Commission directs all companies to submit advertising matter for inspection before release. Industry lined up to aid Jewish war sufferers in Europe.

Frank J. Rembusch prepares chart showing how theater operating costs vary today as compared with 1912.

Kempson Pictures formed; to handle 12 Selznick reissues with own sales force through Hodkinson.

T. O. C. C. refuses to lift ban against percentage booking.

Friday, Mar. 3

Jack Pickford to star for United Artists.

Whitman Bennett to expand producing activities. Signs Betty Blythe.

Saturday, Mar. 4

Rialto, New York, to run a week of Paramount reissues, program to change daily.

M. P. T. O. of Illinois cancellation of Paramount and First National contracts because companies refuse to cut rentals.

Monday, Mar. 6

Will H. Hays assumes duties as president of Motion Picture Prod. and Dist. Ass'n, Inc.

Arthur S. Kane succeeds Sam Harding as president of Associated Exhibitors, Inc.

Bert Lytell's contract with Metro expires.

Joseph I. Schnitzer now general manager of R-C Pictures.

Tuesday, Mar. 7

Marcus Loew denies coast report that Famous Players will handle Metro distribution.

Universal has interesting production schedule mapped out.

Eastman Kodak places two color stock on market. Plans "lab" in Los Angeles.

P. A. Powers in Los Angeles making changes at R-C plant.

Wednesday, Mar. 8

Oscar A. Price plans organization to finance and distribute pictures.

Bonding interests not anxious for business of certain companies because of reported irregular practices by field forces.

Eddie Polo to make six serials.

Charlie Chaplin after injunction to restrain Charlie Aplin from appearing in two pictures.

Thursday, Mar. 9

F. J. Godsol succeeds Samuel Goldwyn as president of Goldwyn. Latter remains in company as director.

M. P. T. O. of Pennsylvania waging same campaign to reduce rentals as Illinois unit.

Five state M. P. T. O. units plan early conventions.

Jack Dempsey to start new serial in April. One episode to be filmed in 15 countries.

Friday, Mar. 10

First National-Goldwyn combine under way, whereby latter would make 18 a year and have Marshall Neilan as a producer.

Saturday, Mar. 11

First National-Goldwyn deal may be forerunner to others of similar nature. Speculation over new sales manager for Goldwyn.

Distributors not expected to bring any more suits to test validity of deposit laws. Nebraska decision considered of sufficient weight.

Monday, Mar. 13

Famous Players profits for 1921 \$4,695,499.19. Earnings \$19.01 on the common stock. Surplus for 1921 \$2,264,909.69 above 1920.

First National creating five sales divisions.

Sam E. Morris to head Select Pictures, Ltd., of Great Britain. Company to handle European distribution.

Tuesday, Mar. 14

Distributors in Ohio may ask Governor Davis to appoint advisory board as relief from censor board.

Henri Diamant-Berger, French producer, to film "Twenty Years After" in 40 reels and also a film with Georges Carpentier.

Viola Dana renews with Metro. Bert Lytell also expected to sign.

Wednesday, Mar. 15

M. P. T. O. denounces Ralph Obenchain film, based on romance with woman charged with murder.

Robert Thornby will make series for R-C.

Thursday, Mar. 16

Aid for industry expected in Massachusetts as result of visit of stars to Boston.

Will H. Hays pledges industry to maintain highest ideals in production at M. P. D. A. dinner. Twelve hundred attend function at Astor.

William R. Hearst may build studio in Harlem.

Friday, Mar. 17

John S. Woody joins Selznick as general manager.

Retail purchasing value of dollar drops to 62 cents since 1914; wholesale value to 67 cents.

Saturday, Mar. 18

Thomas H. Ince and Mack Sennett understood to be dickering with Hiram Abrams on distributing proposition.

Pola Negri starts work for E. F. A. Joe May and Dimitri Buchowetzki at work on new pictures.

Sid Grauman
Abe Warner
Mike Rosenberg
C. C. Burr
Louis Hyman

—Say—

“The Spider and the Rose”
Is a Great Box Office Title!

T W E L V E

Mr. Exhibitor,—take out B. F. Zeidman’s Insurance Policy!—“Twelve in One!”—Count ’em!—

Alice Lake, Gaston Glass, Robert McKim, Noah Beery, Frank Campeau, Joseph Dowling, Edwin Stevens, Alec Francis, Andrew Arbuckle, Otis Harlan, little Richard Headrick and Louise Fazenda in

“The Spider and the Rose”
by GERALD C. DUFFY

—a published magazine story by the author of *Sure Fire Flint*—

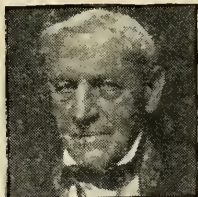
—a romance of early Spanish days in California—
action, thrills, love, drama and comedy in this production—
photographed by Glen MacWilliams, who photographed “*Oliver Twist*,” and Charles Richardson—and

a specially produced PRIZMA allegory.

HERE THEY ARE—YOUR UNDERWRITERS!



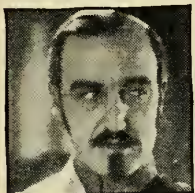
Alice Lake



Joseph Dowling



Noah Beery



Robert McKim



Gaston Glass



Frank Campeau

IN ONE



Edwin Stevens



Richard Headrick



Andrew Arbuckle



Otis Harlan



Alec Francis



Louise Fazenda

B. F. Zeidman presents — a John McDermott Production
(Co-Director of "Dinty" with Marshall Neilan)

"Twelve Stars Are Better Than One—When They're All In One!"

FRED CALDWELL

Author and Director

Late Releases

"NIGHT LIFE IN HOLLYWOOD"

with J. Frank Glendon, Gale Henry, Josephine Hill and introducing Wallie Reid, Sessue Hayakawa, Theodore Roberts, J. Warren Kerrigan, William Desmond and Bryant Washburn.

"WESTERN JUSTICE"

Featuring Josephine Hill

"THE LONE RIDER"

Featuring Jack Perrin and Josephine Hill

also

"The Sweltering Volcano" and "Eyes That Know"
both of which have all star casts

Mr. Caldwell is now producing for American Release.

LILLIE HAYWARD

Scenario Editor

Inspiration Films, Inc.



Monday, Mar. 20

Allied Artists to be formed by original "Big Four" to handle all productions of outside affiliations.

Elsie Ferguson to again produce for Famous Players. Some interesting productions for new season planned.

Many entries expected in spring golf tournament, tentatively scheduled for May.

Tuesday, Mar. 21

First National-Goldwyn deal in hands of lawyers. Holding company may be formed.

Exhibitors' Fund, a Los Angeles unit, making advertising reels. Features to be handled later. W. H. Clune and C. C. Craig interested.

Virginia censor board named.

Pauline Frederick to work on co-operative basis for R-C Pictures.

Wednesday, Mar. 22

Will H. Hays addresses advertising men on humanizing post office. Remarks may indicate ideas on film improvements.

Twenty state righters form producing-distributing alliance with Graphic Film.

Eugene O'Brien completes Selznick contract. No renewal.

N. A. M. P. I. to discuss means of thwarting film thefts in China.

Thursday, Mar. 23

"Orphans of the Storm" held up in London. Fox holds foreign rights.

Charles R. Rogers to handle R-C product in metropolitan district. Resigns as general manager of distribution.

Chicago exchanges deny having cut Illinois rentals, as M. P. T. O. there previously claimed.

With return of Ben Blumenthal, status of Samuel Rachmann in Hamilton Theatrical Corp. expected to change.

Friday, Mar. 24

M. P. P. D. A. to hold annual meeting Monday. Petition in bankruptcy filed against Pioneer.

Saturday, Mar. 25

Well-known film men see better pictures as necessity to stimulate business.

Charles B. Hoy reorganizes four exchangemen's clubs in development of his credit service.

S.-L. has three more to make for Metro.

Monday, Mar. 27

Hiram Abrams and Dennis F. O'Brien to attend United Artists' annual meeting in California. New subsidiary to be discussed.

Battle over raw stock duty in tariff bill expected in Washington. Only nominal duty on completed productions probable.

Pioneer in Chicago closes. Triangle distributor in tilt with home office.

B. P. Schulberg to produce at Louis B. Mayer studio in future. Several director series planned.

Exhibitor combine seen by W. W. Hodkinson to thwart any move for domination by producers.

Tuesday, Mar. 28

William Landau succeeds William Brandt as president of T. O. C. C. Election hotly contested.

Colorado threatened with Sunday closing. Harry F. Nolan arousing exhibitors to fight move.

L. E. Ouimet, Canadian exchangeman, to produce in Los Angeles. Forms Laval Photoplays, Ltd.

Theda Bara to make four a year. M. H. Hoffman to handle distribution.

Wednesday, Mar. 29

San Francisco film circles talking of a \$5,000,000 distributing organization to be formed by exhibitors.

Reissue idea at Rialto takes. Paramount may release series of former successes.

First National-Goldwyn deal practically closed in Indianapolis.

Select to handle other product than that made by Selznick producing unit.

Thursday, Mar. 30

T. O. C. C. plans dinner at Ritz April 20 to install new officers.

Loew theaters on West Coast inaugurating weekly change of films.

Both L. B. Mayer and J. L. Lasky claim to have signed Fred Niblo.

Friday, Mar. 31

Cinematograph Exhibitors' Association of Great Britain lifts ban on showing of German pictures in England.

Saturday, Apr. 1

W. W. Hodkinson rejects offer of Frisco exhibitors to help finance national producing-distributing company on ground time is not yet ripe.

Ben Blumenthal files libel suit against Samuel Rachmann asking \$500,000 damages.

Sixty thousand feet of South: Sea Island film here.

Monday, Apr. 3

Adolph Zukor not optimistic over outlook. Thinks public wants good pictures and cites Rialto reissue experiment as example.

Michigan gathering data looking toward reduction in rentals following M. P. T. O. units in Pennsylvania and Illinois.

Winner of spring golf tournament to meet victor in Famous Players tournament.

Tuesday, Apr. 4

Tariff rates fixed in Washington. Raw stock to be taxed one-half cent per foot and completed pictures three cents per foot.

Goldwyn-Chicago News scenario contest ends. Over 27,000 scripts submitted. Prizes total \$30,000 in cash.

Government decides refunds are legal on certain contracts when play dates fall in 1922. M. P. T. O. seeking broader ruling to cover all agreements made prior to Jan. 1, 1922, when play dates fall in this year.

Wednesday, Apr. 5

William Nigh to make own productions. Four a year planned.

Reported John Barrymore will terminate producing agreement with F. J. Godsol and make his own.

Vital question in England is repeal of entertainment tax, says A. George Smith, of Goldwyn, Ltd.

Thursday, Apr. 6

Sydney S. Cohen sees coming of co-operation when all phases of industry first straighten out their own problems. Addresses A. M. P. A.

"Othello," German production, here.

Morris Kohn forms Dependable Pictures Corp. Expected to produce for Select.

Educational renews contracts with Christie, Mermaid and Lloyd Hamilton for 1922.

Apollo Trading to distribute Wid Gunning, Inc., output abroad.

Friday, Apr. 7

Two Napoleonic films here. One made in France and one in Austria.

Saturday, Apr. 8

Leaders attribute several causes to slump in February business. Cite economic conditions, "flu," poor quality of pictures as some reasons.

Ernest Shipman says he will make 30 pictures in Canada.

Monday, Apr. 10

Will H. Hays seeks co-operation of exhibitors in addressing T. O. C. C. at Astor. Invited to Washington convention.

Fox to release 14 specials next season.

Lambert bill would define rights of music composers.

Would end copyright on sheet music played in public.

Educational expected to release 12 two reel Sherlock Holmes pictures.

Tuesday, Apr. 11

W. A. Steffes at Minnesota exhibitor convention attacks Famous Players, First National, Fox and United Artists. Again advances idea of exhibitor-owned producing company.

Phil Selznick back with Select as personal representative of John S. Woody.

Tariff measure goes to the Senate.

Marshall Neilan coming East to arrange distribution. Says his desire is to make commercial films only.

E. F. A. makes plans for many films. Negri may come here.

Wednesday, Apr. 12

Metro will have about 30 for next year. Billy Dove a new star.

M. P. T. O. committee in Washington to invite the President to attend May convention.

Carl Laemmle back from the coast.

M. P. T. O. of West Virginia passes resolution extending friendly hand to Will H. Hays. Minnesota adopts questionnaire asking Hays what he expects to do before taking definite stand.

Thursday, Apr. 13

First National executives discussing new product. Ince reported signified for eight specials.

W. A. Steffes again heads Minnesota M. P. T. O. Famous Players have three Arbuckles on hand. To watch public demand closely.

Censorship to be an important issue at Washington convention.

Friday, Apr. 14

May Allison and Robert Ellis to appear in four pictures made in Porto Rico. Associated Exhibitors will release.

Saturday, Apr. 15

D. W. Griffith has three more to make under contract as producer for United Artists.

David Horsley turns to exhibiting field.

E. M. Saunders and F. B. Warren report conditions picking up.

Monday, Apr. 17

Producers of educational and industrial to form one national organization.

Lambert bill on music copyright to be heard at public hearing in Washington, May 5.

C. R. Seelye buys old version of "Ten Nights in a Bar Room."

Indiana exhibitors back Will H. Hays.

M. P. P. D. A. and T. O. C. C. unite to aid in charity drive in Greater New York.

Reported Boston company selling stock to make films based on Hollywood scandals.

First National group leaves for annual meeting at West Baden, Ind.

Tuesday, Apr. 18

Ethel Clayton and Jane Novak to star for R-C Pictures.

Rachmann-Hamilton difficulties settled. Former resigns office but holds stock interest in Hamilton units.

Fifty thousand shares of Eastman common offered at \$77.50.

Will Rogers reported signed by H. O. Davis.

N. A. M. P. I. annual report lists 77 theater members.

Will H. Hays bans exhibition of Arbuckle films.

Wednesday, Apr. 19

Marshall Neilan signed with Goldwyn.

Richard A. Rowland may join First National.

Famous Players to make serial in France for consumption there only.

F. B. Warren thinks report of 2,500 theaters closed is wrong. Jim Quinn says elimination of tax on 10 cent admissions is responsible for adverse tax figures in January and February.

Eastman stock issue subscribed.

Thursday, Apr. 20

First National to handle 60 pictures next year. Louis R. Mayer signs Fred Niblo for Metro release.

William Brandt retires as T. O. C. C. president. Many executives attend Ritz dinner.

Neilan's Goldwyn contract calls for eight pictures. James R. Grainger continues as sales manager.

Christy Cabanne to make one film for Dependable.

Nicholas Schenck thinks Arbuckle ban a temporary one only.

Friday, Apr. 21

S. S. Cohen after M. P. T. O. re-election.

Rex Ingram renews Metro contract.

Saturday, Apr. 22

Statement purporting to come from M. P. T. O. executive committee launches bitter attack on Senator James J. Walker.

Allied Corp. hints at many deals for independent productions.

First National officers re-elected. E. V. Richards replaces N. H. Gordon on executive committee.

Monday, Apr. 24

Walker's friends aroused over what they term M. P. T. O.'s attack. Senator and Sydney S. Cohen to meet at T. O. C. C. for open discussion. Urban selling stock to school teachers.

Minnesota M. P. T. O. may tie up with three exchanges in May to secure revenue.

Dan W. Fish brings over Lupino Lane comedies made in England.

Tuesday, Apr. 25

M. P. T. O. Convention to be held at Washington Hotel because of fire at New Willard. Intense local interest over Walker-Cohen situation.

Associated Producers, Inc., suing Marshall Neilan for alleged breach of contract.

Phil Ryan leaves Hodgkinson to devote time to Capitol Enterprises, Inc.

Wid Gunning, Inc., announces intention of contesting receivership suit brought by three trade papers.

Criterion, New York, to have weekly change of program at summer prices.

Wednesday, Apr. 26

Senator Walker denounces Sydney S. Cohen bitterly at open T. O. C. C. meeting. Resolution of "undying love" adopted.

Will H. Hays addresses newspaper publishers and says with aid of press industry can help overcome obstacles.

Thursday, Apr. 27

Walker-Cohen controversy growing in bitterness. New statement issued regarding failure of Cohen to appear at T. O. C. C. meeting.

Receivership motion against Wid Gunning, Inc., withdrawn.

D. W. Griffith may film Wells' "Outline of History" in 72 reels.

Friday, Apr. 28

John E. Barber, banker, discusses the appeal of motion pictures to capital.

R-C's fall line-up includes three star series and at least three director series.

Saturday, Apr. 29

Fireworks looked for at Washington convention.

Edna Purviance pictures may go through the Allied Corp.

May 25 date set for Spring golf tournament at Tuckahoe.

Monday, May 1

Western reports credit Hays organization with attempt to disrupt M. P. T. O. Hays on record as favoring strongest exhibitor organization possible.

Lambert hearing on music tax postponed in Washington until May 15.

Misconduct in office charges against C. L. O'Reilly and Sam I. Berman to be heard in Albany.

Famous Players to establish Scandinavian exchanges.

Rupert Hughes renews contract with Goldwyn.

Tuesday, May 2

"Exhibitors' Bulletin," official M. P. T. O. publication, hints that producers are out to wreck organization.

Southeastern Films Conference pledges support to Will H. Hays for better pictures.

Eastman Kodak shows \$14,105,861.04 profits in 1921.

Rufus S. Cole resigns from all Robertson-Cole film activities.

Wednesday, May 3

Richard A. Rowland assumes duties at First National. Now looking over production problems.

Pathe profits for 1921 total \$328,483.12.

Charges against O'Reilly and Berman dropped at Albany meeting.

Eastern Pennsylvania exhibitors lean toward Sydney S. Cohen for re-election.

Thursday, May 4

Tax figures for March show increase over February business.

E. T. Peter attacks Sydney S. Cohen and characterizes him as "czar."

Will H. Hays and Courtland Smith to play in golf tournament.

World's history in films planned by D. W. Griffith. Back from England.

Hamilton Theatrical buys seven Pola Negri features. No release as yet set.

Goldwyn signs R. A. Walsh to direct.

Friday, May 5

Many executives and exhibitors prepare for Washington convention.

Saturday, May 6

Third annual convention of M. P. T. O. opens at Washington. Walker-Cohen controversy expected to play important part. "Music films" aim to synchronize music and action in pictures.

Monday, May 7

Senator James J. Walker to address M. P. T. O. relative to his dismissal. Constitution and by-laws drawn up. Sydney S. Cohen brings Walker differences into convention.

Hodkinson to release all pictures made by Southern M. P. Finance Corp. of Atlanta.

American Releasing adopts drastic policy in eliminating all advance deposits.

Tuesday, May 8

Following prolonged discussion of Walker-Cohen controversy, delegates at Washington vote confidence in both Walker and Cohen. Former to leave film industry. Sydney S. Cohen seems to have election cinched. End of dispute brings harmony to meeting.

Lord's Day Alliance announces plans to secure national "blue" Sunday.

Fox to release seven star series next year.

Charity drive in New York ends. Billie Burke and Edward Earle win. About \$150,000 secured from it.

Wednesday, May 9

Sydney S. Cohen re-elected president of M. P. T. O. without opposition. Says he won't run next year. Prominent exhibitors hold caucus to express dislike over constitution and by-laws as drawn. Over 700, including Government officials, at annual dinner. W. W. Hodkinson announces distributing plan.

Morosco-First National deal closed. "The Bat" to be filmed.

Myers bill to probe industry's political tendencies comes up at Washington hearing.

Thursday, Mar. 10

Twenty distributing schemes submitted to convention, including those from Hodkinson, Vitagraph and Select. David M. Hartford, speaking for Western M. P. D. A., says directors are eager to perfect tie-up with exhibitors. Chicago selected for next convention. Leaders of industry strike co-operation as keynote at Wednesday's dinner. Cohen promises M. P. T. O. co-operation with producers.

Reported Theda Bara will release through First National.

Daniel Carson Goodman to make series for Equity.

Larry Semon may make several features for Vitagraph.

Marshall Neilan's application to dismiss service in Associated Producer suit against him denied.

Atlanta Studio Corp. secures site for large studio. Its pictures for Hodkinson release.

Friday, May 11

Convention closes. M. P. T. O. committee to seek co-operation of Will H. Hays to solve vexatious problems.

Irvin Willat to resume production on his own.

New York Appellate Division to decide right of Motion Picture Commission to censor news reels.

Saturday, May 13

New paper stock on market controlled by Kessel Bros. Prints as direct positive in three minutes.

Iowa Sunday closing law goes before State Supreme Court.

Monday, May 15

Sessue Hayakawa in New York to arrange settlement on unexpired term of R-C contract.

Suit filed to hold up "After Six Days," Weiss Bros.' Bible film.

Joe Brandt appointed executive director of Federated.

Hodkinson seeking to extend tie-up with Minnesota M. P. T. O. through summer months.

Tuesday, May 16

T. O. C. C. withdraws from M. P. T. O. State unit to follow.

M. P. T. O. constitution as drawn at Washington includes many interesting points, such as salaries of president and other officers.

Many entries in Spring golf tournament.

C. B. C. to make six melodramas for next year.

Wednesday, May 17

First National country-wide survey indicates brighter outlook for fall. Rentals expected to hold firm; wide differences over question of admissions.

N. A. M. P. I. turns matter of slow-burning film stock to Will H. Hays for action.

Joe Friedman of Chicago says independents are in danger because exhibitors do not give proper support.

Sydney S. Cohen says T. O. C. C. was never an official member of M. P. T. O.

David M. Hartford conferring with M. P. T. O. officials on production plans.

Thursday, May 18

Joint meeting between Will H. Hays and M. P. T. O. and selection of new national counsel to be taken up by M. P. T. O. directors at meeting soon.

Universal to release 12 Jewels next year. Warner Bros. dickered for "lah" in New York. New York State exhibitors incorporate under M. P. T. O. of N. Y., Inc., their present name.

Max Linder to make comedies for Allied Corp. Morosco to make eight for First National.

Hodkinson expected to handle outdoor series of one reels.

Friday, May 19

T. O. C. C. meets with Will H. Hays on equitable contracts and lower rentals.

Saturday, May 20

Litigation over "After Six Days" ends; Weiss Bros. get rights and also purchase "Destiny." J. R. Bray to film H. G. Wells' "Outline of History."

Monday, May 22

Will Rogers to appear in "The Legend of Sleepy Hollow." Hodkinson will distribute.

Cleveland suburban theaters may run only three days weekly because of poor business.

Universal to film "Ivanhoe." Presbyterian General Assembly scores Will H. Hays for joining the industry.

Tuesday, May 23

Allens of Canada in financial difficulties. Creditors' meetings called. Large sums involved. Film Guild formed. Plans operation of three units.

Ascher Bros. sub-lease Roosevelt, Chicago, to Balaban and Katz, and Capitol, Cincinnati, to Ike Libson.

Wednesday, May 24

M. P. T. O. meets Will H. Hays on June 12 for discussion on equitable contracts and lower rentals.

Presbyterians seek national legislation to govern production at the source.

Al Lichtman Corp. formed by Al Lichtman, B. P. Schulberg and J. G. Bachman to distribute.

Mack Sennett expected to continue with First National indefinitely.

Thursday, May 25

Famous Players earn \$1,210,250.56 in first quarter of 1922.

Speculation whether Pathe will join Hays organization. Matter rests with directors.

Former Turner and Dahnken officials suing for \$871,803.

Federated signs new contract with Joe Rock for comedies.

Important film men attend FILM DAILY'S Spring Golf Tournament held at Oak Ridge, Tuckahoe. Eighty-two on the links. Move on for permanent golf club.

Friday, May 26

T. O. C. C. drawing up model contract to submit to Will H. Hays.

Will H. Hays addressing Carnegie Institute says prosperity is ahead.

Saturday, May 27

T. O. C. C. dinner to Senator Walker postponed to June 19, at the Plaza Hotel.

Exclusive contract between Hamilton Theatrical Corp. and U. F. A. cancelled.

Monday, May 29

Famous Players, Metro, First National and Universal so far affected by attitude of Mexican Postal system against American pictures. Act believed inspired by German, French and Italian producers.

Harold B. Franklin, formerly with Shea organization to join Famous Players.

Balaban & Katz guarantee rental of \$310,000 and half of profits to Ascher Bros. for rent of Roosevelt, Chicago.

Creditors of Allen Theaters, Ltd., postpone action for fortnight.

Wednesday, May 31

B. S. Moss sailing for England. May be interested in big chain of vaudeville houses abroad.

Vitagraph signs Larry Semou for long contract and all litigation will be called off.

Empire Circuit, New England, will be sold to lowest bidder, June 21, on courthouse steps, Boston.

Universal opens exchange in Minneapolis. Cancels contract with F. & R.

Thursday, June 1

Marcus Loew makes deal with Ackerman & Harris, by which they will retain only slight interest in two large houses on Coast, but have all their smaller houses returned.

Ernest Shipman buys out interest of Luporini Bros. in Ultra Company of Rome.

Friday, June 2

Mae Murray objects to name of Rodolph Valentino being featured by Universal in "The Delicious Little Devil."

Litigation starts regarding "I Am the Law" and "The Valley of Silent Men."

Saturday, June 3

Hays organization posts ultimatum for clean pictures in studios. All members concur on action. William Fox donates \$10,000 to fight English entertainment tax.

German film men keen over possibilities of Russia.

Monday, June 5

April business drops as shown by Government tax. Thirteen million tax decline in 11 months.

Hunt Stromberg comedies going through Metro. Famous Players can't start Putnam Bldg. theater for at least a year.

Whitman Bennett to release four Betty Blythe pictures on open market.

Tuesday, June 6

Harry M. Berman leaves Universal to take charge of R-C distribution. Joe Schnitzer made vice-president.

Marcus Loew gives up interest in Ackerman and Harris theaters for A. and H. interest in Warfield, San Francisco and State, Los Angeles.

Lillian Gish to make three a year for either United Artists or Allied Corp.

M. P. T. O. says it intends forming exhibitor unit in Georgia.

Three exhibitors and three distributors' representatives form joint committee to work with Hays on contracts and rentals.

Wednesday, June 7

United Artists to discuss fall line-up at coast meeting.

New talking device claims to synchronize voice and projection.

Service stations to be established by M. P. T. O. in New England.

"The Big 6" to be series of features for Affiliated Distributors, Inc.

Thursday, June 8

Universal to make "Ivanhoe" in Vienna. European M. P. Co., Ltd., formed to handle English distribution.

King Vidor to direct "Peg O' My Heart" for Metro.

Constance Binney finishes Famous Players contract. Now with Ideal in England.

Settlement between Sessue Hayakawa and R-C still pending.

First National forms story committee.

Friday, June 9

Partial list of First National's fall releases indicates Ince and Sennett contracts are closed.

Saturday, June 10

First conference between M. P. T. O. and Will H. Hays scheduled. Minnesota to ask why questionnaire to Hays was not answered.

Famous Players to show pre-releases on Broadway to line up fall exploitation.

Monday, June 12

Hays Cohen conference reports favorable progress but divulges no real information covering meeting. Night session held.

Goldwyn, Ltd., buys "Sumurun," "Caligari," "Othello," "Destiny" and "Passion" for England. Open up wedge for German films.

American Federation of Labor report votes against production of motion pictures. Indicated project was considered.

Downtown interests may form syndicate to produce abroad.

Bulk of Goldwyn two-year notes recalled and cancelled.

Tuesday, June 13

Hays organization to meet with 50 national organizations outside of pictures to secure closer co-operation with the public.

Pathe directors discuss joining Hays association but take no action.

Film Booking Offices of America to be new name of R-C Dist. Corp. after July 1.

Wid Gunning and Robert E. Welsh withdraw from Wid Gunning, Inc. Physical distribution to be through R-C.

Wednesday, June 14

Goldwyn to produce "Ben Hur" in association with A. J. Erlanger.

First National sues Thomas H. Ince alleging violation of contract.

Associated Advertising Clubs of World to work with Will H. Hays in handling advertising film situation.

Hays-Cohen conference unproductive of results as yet. More meetings planned.

Hodkinson to distribute Chester comedies.

Thursday, June 15

Agreements between Hays and M. P. T. O. reported in process of formation. Equitable contracts, lower rentals and cheaper accessories among subjects discussed.

Many notables expected at T. O. C. C. dinner to Senator James J. Walker on Monday.

John Brunton to head Miami Studios, Inc. Life work of Thomas A. Edison to be filmed.

Friday, June 16

Hodkinson extends tie-up with exhibitor units in Minnesota, Massachusetts and Arkansas.

Universal leases Randolph theater, Chicago, for five years.

Many film men sail for Europe.

Saturday, June 17

Daylight pictures shown here by use of back throw projection.

Directors of M. P. T. O. of N. Y. State, Inc., here for two day session.

Monday, June 19

First National invites Senator James J. Walker to advise on changes in sub-franchise. Over 1,000 attend dinner given him by T. O. C. C. at Plaza.

O'Reilly group increases directors to 23. Howard A. Smith of Buffalo resigns. Organization definitely out of national M. P. T. O.

William Nigh to release through Weber and North. Four a year.

Edwin Carewe may produce for First National.

Tuesday, June 20

Economic conditions prompted First National to call in Senator Walker on sub-franchise change.

Lasky studio placed under system of rules governing conduct. School formed and regular courses in instruction promised.

First National survey places number of Western theaters at 1,954.

Charles E. Blaney to produce his melodramas in pictures.

Wednesday, June 21

Toronto reports Allens have reorganized with Goldwyn interested.

National civic bodies to meet Will H. Hays on question of closer co-operation with producers.

Exhibitor conferences with Hays continue. Tom Terriss to make four pictures in England for Metro release.

Thursday, June 22

Important civic associations, with membership totaling millions, promise fullest co-operation to Will H. Hays. Committee formed to draft permanent body.

Sir Charles Higham in addressing A. M. P. A. says England needs a Hays. Urges making industry clean.

Joint convention in South, North Carolina's plan for 1923. Same officers re-elected.

Triangle suit against Aikens and others on. Aikens surrender \$1,000,000 in Triangle stock.

M. P. T. O. of N. Y., Inc., denies intention of forming new national exhibitor body.

McVickers, Chicago, to be new first-run for Paramount.

Selznick plans all-star casts in future. Only specials for next year.

Friday, June 23

Penalties, advertising in films and delivery on contract promised in tentative standard contract drawn by T. O. C. C. and Hays.

Saturday, June 24

Two forms of standard contracts may result from Hays' conferences: one for T. O. C. C. and one for M. P. T. O.

Federal Council of Churches in special report shows futility of censorship because of difficulty in establishing set standards.

Federated to distribute two comedy series made by Ben Wilson.

Goldwyn denies any deal with Allens of Canada.

Monday, June 26

Admission tax figures show better business in May.

Fox specials to play Strand, New York. First two announced.

American company offers George Bernard Shaw \$500,000 for his stories.

Mack Sennett to make 24 two reels for First National and some features, number undetermined.

Tuesday, June 27

Two arbitration boards in New York City. Hoy Reporting Service extending into new exchange centers.

Triangle stock involved in suit of Kessels against company.

Southern California exhibitors back Sydney S. Cohen.

J. L. Frothingham shifts release from First National to American Releasing.

Wednesday, June 28

Allen creditors grant company time extension. First National reported ready to advance \$100,000.

Will H. Hays, W. W. Hodgkinson and S. L. Rothafel address General Federation of Women's Clubs at Chautauqua, N. Y. Urge women's support to secure better films.

Western and Northern New York reported in support of Sydney S. Cohen.

Goldwyn stock to be listed on New York Stock Exchange.

Arthur S. Friend and Lewis J. Selznick reported in deal.

Thursday, June 29

Distributors promise 908 features for next year. J. A. Quinn launching better films move in Chicago.

Big Feature Rights Corp. to make 12 a year. U. B. O. books 22 Paramount pictures; 2,000 days involved.

Friday, June 30

Senator Myers launches scorching attack against industry.

Denis Ricaud, head of French Pathe, coming here to establish connection.

Saturday, July 1

Fox developing educational department. About 30 regular features re-edited for non-theatrical field.

Control of industry by Federal licenses suggested in third report on film conditions of Federal Council of Churches.

Alfred S. and John A. Black sell half interest in Black's New England Theaters, Inc., to Famous Players-Lasky.

Monday, July 3

Harold B. Franklin may assume charge of Famous Players' New England theaters ultimately; Alfred S. Black temporarily in charge.

Fred G. Nixon-Nirdlinger sues Philadelphia Film Board of Trade, charging restraint of trade and operation of an illegal combination.

Thomas H. Ince may reissue "Civilization" and other of his features on the state right market.

Wednesday, July 5

Signing of uniform contract between Hays' office and T. O. C. C. fast approaching reality.

Reform elements conducting aggressive campaign in Missouri. Texas and the Southwest to be scene of much activity.

New York State to be divided into unit exhibitor bodies for affiliation with M. P. T. O. A.

Conway Tearle to appear in two Selznick specials; Theda Bara in one.

Thursday, July 6

Universal to release 57 features, 280 short reels and six serials next year.

Will H. Hays, addressing N. E. A. at Boston, pledges co-operation and invites help of educators.

First National foreign survey reveals healthier financial conditions in Europe and in Latin America.

Pola Negri coming to New York to make one picture for Famous. Jesse L. Lasky intimates Long Island plant will again work at capacity. Company organizes Famous-Lasky Paramount Films, Ltd., to distribute in Japan.

Minor points only intervene between Hays and T. O. C. C. in regard to uniform contract.

Friday, July 7

Appellate Division decides Motion Picture Commission can censor news reels. Pathe to appeal decision.

More conferences on uniform contract held with Will H. Hays.

Saturday, July 8

Metro to sell Fall product on single picture basis only.

"Freedom of the screen" clause may be inserted in Missouri state constitution.

Monday July 10

Harold B. Franklin elected president of Black's New England Theaters, Inc.

Alfred S. Black assumes presidency of Ice Poles, Inc., an ice cream company.

Silent Drama Syndicate announces new color process. Claims elimination of all fringing.

Tuesday, July 11

Hodgkinson to distribute "Fun from the Press," made by Literary Digest. Company dickering for "Salome."

Associated Screen News, Inc., opens Flushing laboratory. Using tube process.

Civic associations rounding out committee to work with Will H. Hays.

University of Chicago announces new talking film invention.

Wednesday, July 12

Fred G. Nixon-Nirdlinger's suit against the Philadelphia Board of Trade ends. Settlement made out of court.

William Fox renews lease on Lyric and takes over 44th St. Number of specials to be shown there.

M. P. Machine Operators' Union won't stand for 10% wage cut asked by T. O. C. C. Latter claims reduction is necessary.

W. A. Bach resigns as general manager of Famous-Lasky Film Service, Ltd., of Canada and is succeeded by Gerald C. Akers.

Hodgkinson denies any deal on "Salome."

Thursday, July 13

Certain New England exhibitors uneasy over Black-Famous Players deal. May ask M. P. T. O. for another investigation.

Operators advise T. O. C. C. to reduce overhead through rental cuts, not through operators' wages.

Pennsylvania M. P. T. O. denies any opposition to Hoy there as reported in statement by John S. Evans.

F. B. O. to film "Uncle Tom's Cabin." Old version now circulating in New England.

Metro sued over use of title "Hate." Fairmount released one in 1917.

Friday, July 14

Hays' organization virtually adopts arbitration plan, not based on Hoy Reporting Service idea.

Goldwyn-First National deal near consummation.

Saturday, July 15

Famous Players plans exchanges in Peoria, Ill., Columbus, O., Sioux Falls, S. D., and Butte, Mont., for better service to small town exhibitors.

T. O. C. C. agreement with Hoy Reporting Service up. Export and Import and David P. Howells buy "Othello" for distribution here.

Monday, July 17

Will Hays goes to coast on hurried trip. M. P. T. O. of Illinois supporting J. A. Quinn and Better Pictures Association. Aschers of Chicago deny all claims of Eugene A. Katz, who alleged company was in bad financial condition.

Tuesday, July 18

Francis Gilbert acting as counsel for M. P. T. O. in Hays' negotiations. Sydney S. Cohen refuses to say whether he is to succeed J. J. Walker. Vitagraph will release 41 next year. Next year's output to total 965 features.

Lillian Gish will not release through Allied Prod. and Dist. Corp. May go with Inspiration Pictures, Inc.

Portland, Ore., suburban exhibitors form book- ing combine.

Wednesday, July 19

Thomas H. Ince reported forming his own distribution system. Producer denies it.

John A. Quinn here in behalf of Better Pictures movement. Promises National Better Pictures Week and special pre-view theaters for worthwhile product.

Moving picture operators contemplating formation of war chest to fight T. O. C. C. Burr Nickle Prod., Los Angeles company, to state right Hepworth Picture Plays.

Thursday, July 20

Producers Finance Corp. formed with the following as directors: D. W. Griffith, P. A. Powers, O. A. Price, A. H. T. Banzhaf, J. E. Bruloutour, J. J. McCarthy, A. S. Friend and Whitman Bennett.

George Fitzmaurice will direct Pola Negri. American Releasing to distribute one a week for first quarter of new season.

Friday, July 21

Educational takes over complete control of Albany, Buffalo and Washington exchanges.

Fox creates special sales force to handle educational. Release one a week. One hundred and twenty features to be re-edited.

Saturday, July 22

St. Louis M. P. Exhibitors' League votes against Hoy service.

Monday, July 24

Original draft on free screen amendment to Missouri constitution voted down. Compromise looked for.

John D. Clark succeeds Gerald Akers as assistant sales manager at Famous Players.

Northern California exhibitors form Western States Film Exchanges, Inc.

Charles R. Rogers resigns from F. B. O.

Tuesday, July 25

T. O. C. C. may renew pact with Hoy, after securing certain modifications in rulings.

Arrow Exchanges, Inc., and Elk Photoplays fined for violation of state censorship laws. First National Exchange gets suspended sentence.

Palmer Photoplay Corp. to enter production.

Wednesday, July 26

Technicolor M. P. Corp. demonstrates new color process at Cameo. William Travis Jerome, Pat Casey and James B. Colgate and Co. interested. One picture made with it by Joseph M. Schenck.

Censorship looms up in Georgia.

Hays organization confers on extension of F. I. L. M. Clubs.

Thursday, July 27

M. P. T. O. to form music department. Will fight American Society of Authors, Composers and Publishers.

Asta Films attack industry at large for failure to land "Hamlet" on Broadway. Broadway managers refute charges.

J. R. Bray to make two series of pictures for Hodkinson. Pathe gets two reel "Snub" Pollards and "Our Gang" series.

Love Lace Prod. to film three William Hurlbut plays.

Friday, July 28

Decided impression made by Will H. Hays on coast.

Saturday, July 29

Will Hays tells Hollywood assemblage talk of "wild life" there is bunk.

Monday, July 31

Phil Gleichman secures injunction against John H. Kunsy and Famous Players in Detroit, restraining exhibition of Paramount pictures there. Hearing scheduled.

Hyman Winik secures Talmadge, Hart, Ray and Fairbanks series from Triangle.

Arrow purchases "Night Life in Hollywood."

Tuesday, August 1

Motion Picture Commission enters second year. Has collected \$229,459.07 in ten months ending with June.

Mac Marsh to make a film with D. W. Griffith and then make two more for Graham-Wilcox in England.

Lokal Anzeiger of Berlin publishes whole section devoted to new rules governing imports of American films into Germany. American film men contribute articles.

John Brunton plans active production in Miami. First film to boost that city.

Wednesday, August 2

Hays office engages Pinkertons to guard film shipments.

Howard Smith heads Western New York M. P. T. O., Inc.

Black circuit sells three New England theaters. William P. Gray to handle affairs in Maine and New Hampshire.

Thursday, August 3

International Pictures of America, Inc., formed to distribute foreign pictures here. William A. Brady expected to be interested.

Rex Ingram to make two pictures in the East and a third in Europe.

F. and R. Film Co. dickering for Warner Bros. output for Northwest.

New invention photographs sound and motion on one film.

Harry Reichenbach suggests establishment of roll of honor for exceptional films.

Friday, August 4

Censorship a political football in Ohio. J. Gordon Edwards returning to America.

Independent exchanges considering pooling of resources to cut overhead.

Saturday, August 5

Fox purchases rights to "Six Cylinder Love." Harry Levey and Arthur James now associated in National Non-Theatrical M. P. Inc. Plan 26 exchanges.

Monday, August 7

Goldwyn-First National deal definitely off.

Wack Sennett on coast says new contract with First National calls for as many two reels and as many features as he can make.

Federal Trade Commission charges Fox with reissuing old pictures under new titles without so advising public.

Operators and T. O. C. C. reach friendly agreement. Strike possibility dies.

Tuesday, August 8

"How Kitchener Was Betrayed" passed by Customs. Entrance was held up because of opposition of British Embassy.

Cullen Landis to be starred by F. B. O. in three pictures.

Wednesday, August 9

Goldwyn's "The Night Rose" re-edited and re-titled as "Voices of the City" passes New York censors.

N. L. Nathanson cuts offer to take over Allen assets from \$1,050,000 to \$850,000.

Al Lichtman's country-wide distribution arranged.

Will H. Hays back from Hollywood, finds nothing wrong with pictures.

Thursday, August 10

Sidney R. Kent closes three year contract with Finkelstein and Ruben for Famous Players.

"Sherlock Holmes" title in dispute. "Capt. Applejack," Fred Niblo's first picture for Metro.

Edwin Carewe to produce for First National. Independents interested in Graphic franchises to meet in New York Monday.

Friday, August 11

"A Woman's Woman" to be released by Allied Prod. and Dist. Corp.
Minnesota to seek lower film rentals.

Saturday, August 12

First National reported seeking high-powered sales executive to manage distribution.
American Releasing takes over two pictures from Jans Prod.

Monday, August 14

Motion Picture Commission ready to see rejected films a second time.

Thomas H. Ince and First National settle difficulties on distribution.

American Legion to produce a feature. Ralph Ince in charge of production.

Tuesday, August 15

James R. Grainger appointed special aid to F. J. Godsol.

U. F. A. of Germany to send scientific films here for distribution.

Warner series of seven pictures sold for entire country.

Senate fixes four-tenths of a cent per foot as tax on raw film.

Wednesday, August 16

Local exhibitors plan booking combine to relieve first-run situation.

Harry Levey perfects tie-up with Christian Herald on non-theatrical distribution.

Thursday, August 17

Famous Players' earnings for first six months total \$2,018,337.37, \$1,000,000 less than total for similar period in 1291.

J. D. Williams disposes of interest in the Hope theater, Dallas.

Dura Film Protector Co., Inc., opens laboratory which prolongs life of prints by coating emulsion side with celluloid.

Denis Ricaud organizing production company in France.

Friday, August 18

Federal Trade Commission files charges against American Film. Old films with new titles the basis of complaint.

N. L. Nathanson's offer for Allen Theater assets rejected. Creditors vote time extension.

Saturday, August 19

Ferdinand P. Earle and Norman Dawn in legal tilt over ownership of new patent photographic process.

Monday, August 21

Col. Jason S. Joy named executive officer of committees of civic organizations which will work for better pictures with Will H. Hays.

R. S. Cole out of the picture business.

Tuesday, August 22

F. H. Day, member of Australian censorship commission, here to explain to producers what the Commonwealth does and does not want in pictures.

First National to release "Lorna Doone" as part of deal with Thomas H. Ince.

P. N. Brinch resigns as manager of Hodgkinson exchanges. Other changes in sales line-up.

Wednesday, August 23

Film executives feel prosperity is returning, basing belief on 20% wage increase granted to 156,000 steel employees.

Theater owners in New York not worried over coal situation. Enough supply available.

Thursday, August 24

House and Senate to iron out difficulties over tariff.

"The Eternal Flame" and "East Is West," Norma and Constance Talmadge productions, to go out on franchise.

Alfred Weiss sells interest in New York City and Buffalo Goldwyn exchanges to company for \$100,000.

Friday, August 25

Prominent legislators and big business leaders agree that steel corporation's wage increase indicates era of prosperity in Fall.

Saturday, August 26

League for Women Voters and industry set Oct. 14 as Orphans' Day. Theaters to give special showings.

"When Knighthood Was in Flower" reported to have cost Cosmopolitan \$1,500,000 to make.

George E. Kann, Goldwyn foreign manager, says this country has nothing to fear from European producers.

Monday, August 28

Coal supply a worry locally. Will H. Hays considering matter nationally.

Canon W. S. Chase urges a Federal regulation of motion pictures.

Admission taxes for fiscal year of 1922 sixteen million under those for 1921.

Tuesday, August 29

Pola Negri's first American-made picture to be "Bella Donna."

Al Aronson, former Goldwyn executive, launches special service for directors and producers.

Fred Cornwell out of Famous Players' Missouri Corp. But one theater held there now.

Wednesday, August 30

Rodolph Valentino claims Famous Players has breached contract so far as advertising and publicity are concerned. Contract and options run for about three years.

Speculation over release here of "Lady Hamilton." Sterling Pictures may handle it.

Empire theater circuit in New England to pass to Joseph Lawren.

Thursday, August 31

Famous Players busy on second forty-one pictures. William deMille to make "Grumpy."

Paramount officials deny George Fitzmaurice will leave to produce for United Artists.

Hugo Ballin to make "Vanity Fair."

Harris and Libson lease Loew's State, Indianapolis.

Friday, September 1

Famous Players' attorneys ask aid of Will H. Hays in settling Rodolph Valentino matter.

Saturday, September 2

Pacific Studios, San Francisco, under new management.

Charles Stevenson and others develop new Canadian theater chain.

George R. Meeker appointed general sales director of Cosmopolitan Prod.

Tuesday, September 5

Educational to release "The Enchanted City," Roscoe Arbuckle cancels around the world trip and returns to Hollywood from Japan.

Members of T. O. C. C. form booking circuit to give 400 days.

Wednesday, September 6

Graham Patterson outlines plan for Christian Herald Motion Picture Bureau.

Report duPont's raw stock venture will start within a few months.

Frank V. Chamberlain out of Famous Players.

Thursday, September 7

Washington reports that tariff conferees have agreed on Senate rates for new tariff bill.

Judge Knox of U. S. District Court orders Affiliated Distributors to make certain changes in "I Am the Law."

June Mathis to prepare continuity and collaborate on production of "Ben Hur."

Will A. Page sues Samuel Goldwyn for \$500,000 regarding the Goldwyn Memoirs.

Receiver appointed for Gilbert Film Prod.

Charles R. Rogers head of Dependable Sales Corp.

Rialto Prod. promise to open exchanges in 20 key cities by October 1.

Friday, September 8

Universal to open exchanges in Continental Europe.

Trade paper editors and others leave for Charnas dinner in Middle West.

Saturday, September 9

John Emerson after touring Europe has no fear of foreign competition affecting American industry.

Heads of several distributing organizations may hire detectives to watch certain managers and salesmen.

Monday, September 11

Paul Brunet resigns as president of Pathe.

First Charnas dinner for Lichtman held in Pittsburgh attended by 250. Contracts discussed.

Action of Government in collecting back tax may force some independents out of business.

Tuesday, September 12

Pola Negri arrives with Mabel Normand, Emil Schauer and Ben Blumenthal from Europe.

Al Lichtman talks on independence at Charnas dinner in Cincinnati which 200 attend.

Wednesday, September 13

J. J. McCarthy back from Europe thinks foreign producers will aim at U. S. market.

Sol Lesser plans to send from 30 to 40 "Oliver Twist" companies out on the road.

Exhibitors offer screens to State Fuel Administration in coal emergency.

John C. Flinn, Famous Players, elected president A. M. P. A.

Thursday, September 14

Famous Players obtain injunction restraining Rodolph Valentino from entering into any contract with any other producing company.

Sydney S. Cohen informs New Hampshire and Massachusetts theater owners that present methods of distribution must be changed to bring pictures to exhibitors at lower prices.

Friday, September 15

World Film may resume production.

Pioneer Film may resume business.

Saturday, September 16

Pictorial Clubs Inc. negotiate deal for non-theatrical rights to entire Kineto library.

Twenty-seven companies incorporated in New York State during August with total capitalization of \$1,011,000.

Monday, September 18

Exhibitors Film Exchanges, Dist., a St. Louis exhibitors combine, takes over physical distribution of Fine Arts Picture Corp.

Associated Booking Corp., made up of members of T. O. C. C., starts with 80 booking days.

Associated Screen News announces news reel twice a week.

Tuesday, September 19

Tom E. Davies buys out interests of H. Winik in Western Import and Pearl Distributing Co.'s of London.

Technicolor Inc. applies to list stock on New York Curb Market.

"Better Films Week" starts in Atlanta with cooperation of clergy and clubs.

Court orders First National and Loew's Inc. to show cause why Peckskill Theaters Inc. should not be granted injunction in suit over film service.

Wednesday, September 20

Pathe directors accept resignation of Paul Brunet from presidency. No president likely until next year.

E. V. Richards, Jr. and Al Lichtman form Al Lichtman Southern Exchanges with four offices.

Thursday, September 21

Film Life of Kaiser reported in production by Warner Brothers.

Lillian Gish signs with Inspiration Pictures.

Difficulty in securing product may confront Associated Booking Corp. members.

Metro gets eight Stan Laurel comedies.

Friday, September 22

Asso. Booking Corp. members not surprised at opposition in securing product.

Saturday, September 23

First National gets Jackie Coogan's "Oliver Twist."

Prizma notifies Technicolor that it will protect its patent rights.

Baumer Films, Inc., files schedules in bankruptcy.

Mary Pickford and Douglas Fairbanks start East.

Monday, September 25

Two production units come East to Famous Players' Long Island studio.

Prizma sues Technicolor over color process.

Elmer Pearson of Pathe says business is recovering.

Tuesday, September 26

Clergy endorse Biblical pictures at T. O. C. C. lunch.

Arthur S. Friend principal speaker at Better Pictures Asso. lunch.

H. D. H. Connick denies report linking him with picture activities.

Wednesday, September 27

Amalgamated Exchanges of America formed by Kranz, Davidson and Grossman.

Affidavits filed in Famous Payers-Valentino suit.

O'Reilly and Berman fight censorship in New York State political conventions.

Thursday, September 28

New Griffith feature will open in Boston, Oct. 9.

German rights sold for "The Mother and the Law" and "The Fall of Babylon."

F. J. Godsol returns from the Coast.

Friday, September 29

Cubberly plans "F. & R. road shows" for one exhibitor in each small town.

Goldwyn Distributing Corp. active in "Sherlock Holmes" title suit.

Saturday, September 30

Justice Wasservogel grants Famous Players injunction against Rodolph Valentino.

Carl Laemmle, Joseph Urban and William Landau back from Europe.

Monday, October 2

Associated Pictures Corp., \$2,000,000 producing company, formed by Herbert Lubin and Arthur H. Sawyer.

"No need to fear Europe," says Carl Laemmle of production.

Tuesday, October 3

Sterling Theaters, Ltd., formed in Canada; the Allens mentioned.

"M'sieu Beaucaire" Douglas Fairbanks' next.

Premiere of William Nigh's "Notoriety" held in Boston.

Federal admission taxes for August show decrease from 1921 figures.

Associated Exhibitors to distribute "A Bill of Divorcement."

Wednesday, October 4

Goldwyn adds 21 to field exploitation forces.

First National issues optimistic report on business outlook based on data supplied by editors and publishers all over country.

Thursday, October 5

Important session of Asso. First National Executive Committee in Chicago.

Cinema Clubs of Ohio open convention at Hotel Statler, Cleveland.

Friday, October 6

Boston American offers \$1,000 for best letters opposing censorship.

Arthur S. Friend has two important financiers on directorate of Distinctive Pictures which now has \$1,000,000 capital.

Saturday, October 7

Famous Players asks Supreme Court to strike out Valentino defence and counterclaim and compel him to file new answer in suit.

Hays organization disregards Arbuckle's desire to return to screen.

Famous Players and Skouras Bros. of St. Louis form new company to take over Missouri and Grand Central.

Sam E. Morris joins Warner Bros.

Society of Motion Picture Engineers meets in Rochester.

Monday, October 9

Eric Von Stroheim "out" at Universal City.

Michigan M. P. T. O. convention opens at Flint Griffith's new feature, "One Exciting Night," opens at Tremont Temple, Boston.

Better Pictures Assoc. of the World, Inc., granted New York charter.

Will Hays named as chairman of Near East Relief Committee by President Harding.

Tuesday, October 10

Exhibitors in Portland, Ore., reported asking booking protection from Jensen & Von Herberg.

Hugo Ballin to film "Vanity Fair" on Coast, Goldwyn release.

Wednesday, October 11

Exhibitors in Portland, Ore., reported asking booking protection from Jensen & Von Herberg.

Hugo Ballin to film "Vanity Fair" on Coast, Goldwyn release.

Jesse Lasky and Adolph Zukor vigorously deny report of Lasky quitting Famous Players.

Sol Lesser and associates form Principal Pictures Co.

National Agency Co., Inc., announces plan by which producers and distributors may obtain bank loans secured by bonds issued by National Surety Co.

Friday, October 13

Alfred Weiss elected president of Artclass Pictures Corp.

First showing of stereoscopic motion pictures taken by Television process.

Saturday, October 14

Eastern studios prepared to meet possible coal shortage.

"Better outlook for productions in independent exchange field," says Harry Charnas.

"One Exciting Night," Griffith feature, opens in New York.

Frank Woods, Thompson Buchanan and Elmer Harris forming new producing firm.

Mike Levee and Maurice Tourneur to produce for First National.

Monday, October 16

First National directors, in town for annual meeting, report business spotty.

Warner Bros. sell English rights to six pictures to F. B. O. of London.

Eddie Cline to direct Jackie Coogan's next.

Sydney Cohen and other M. P. T. O. officials back from trip.

John S. Robertson signs with Inspiration Pictures.

Tuesday, October 17

Mexican ban reported terminated through action of Hays office.

Exhibitors of St. Louis and Eastern section of Missouri ask separate M. P. T. O. franchise.

Loew's, Inc., shows increase in profits for year.

Prizma to make 13 specials based on well known musical works.

Charles Duell, Boyce Smith, Fred Neuman and George Newgass bring suit asking \$55,000 from Thos. H. Ince for service in connection with Ince's First National contract.

Wednesday, October 18

Literary Digest to produce news weekly and cartoon reel.

Thos. Patten named to represent Hays office at Nebraska-Kansas exhibitors' convention.

T. O. C. C. cannot "understand" attitude of Hays in suggesting keeping "hands off" Smith-Miller gubernatorial contest.

"Fate" Clara Smith Hamon feature, shown to judges of Supreme Court in action appealing from censors' refusal of license.

Thursday, October 19

Literary Digest reel reported to go through Hodgkinson.

Actors' Union closes motion picture casting section; Cohill goes to Famous Players as casting director.

Friday, October 20

J. D. Williams resigns as general manager of Asso First National. Succeeded by Richard A. Rowland.

Saturday, October 21

Warner Bros. buys film rights to "Beau Brummell," "Cornered" and "How to Educate a Wife."

Richard Walton Tully to film "Trilby."

Paul Swift goes from Famous Players to Associated Booking Corp.

J. E. Brulatour gets film rights to "Lawful Larceny," for Hope Hampton.

Monday, Oct. 23

Hays turns down J. F. Cumberly's suggestion to have purchase of potatoes advocated on screen to alleviate bad business conditions in Northwest.

Amalgamated Exchanges of America, Inc., announces franchise holders.

D. W. Griffith, Inc., and Assoc. First National Pictures, Inc., join Hays organization.

P. A. Powers sails for Europe.

Tuesday, October 24

Wardour Films, Ltd., take over distribution of American Releasing product to British Isles.

U. S. Supreme Court denies Binderup's petition for writ of certiorari to have his \$750,000 suit against Pathe and Omaha Film Board of Trade reviewed.

W. T. McLaren new president of Michigan M. P. T. O.

Chester R. Baird dies.

Wednesday, October 25

Richmond Film Prod., Inc., start production at Staten Island studio.

American Releasing concludes deal with Max Glucksmann for South American distribution.

Missouri M. P. T. O. convention on.

Percy L. Waters offered important post with Associated Booking.

Wm. A. Brady discusses plan for co-operative distribution in America by foreign producers.

Thursday, October 26

Fall Film Golf Tournament held at Sound View Golf Club, Great Neck, proves great success.

Hays organization confers with educators about making films for classroom use.

Vitagraph announces 12 specials adapted from novels and plays.

Frank E. Woods resigns as supervisor-in-chief at Paramount Hollywood studios.

Friday, October 27

Lawyers blamed for T. O. C. C.'s failure to accept uniform contract drawn by Hays organization.

Associated Booking policy—will play big "independent" films.

Saturday, October 28

Federal Trade Commission bans the Eskay Harris retitled "Black Beauty."

Jos. Schildkraut and his father, Rudolph, signed for Eve Unsell production.

Edward Sloman signed to direct "Backbone" for Distinctive Pictures.

Monday, October 30

First National to enter production field; franchise improvements considered.

Al Kaufman, in charge of E. F. A. studios (Famous Players) in Berlin, denies that studio will be closed.

Sidney Olcott signed by Cosmopolitan to direct Marion Davies.

Jos. R. Miles bonds Lloyds film storage warehouse.

State Banking Department reported investigating bonuses paid for loans to producers and distributors.

Tuesday, October 31

J. D. Williams reported forming large distributing concern with exhibitor affiliation.

Wisconsin exhibitors prepare vigorously to boost "Potato Week" to aid farmers.

Edward M. James, president of Kempton Pictures, asks injunction restraining L. J. Selznick from forfeiting contract relative to 12 reissues.

Famous Players Canadian Corp., Ltd. report shows \$439,192 profits for year.

M. P. T. O. of Nebraska and Kansas meet in joint convention at Omaha.

Wednesday, November 1

Marcus Loew says film buying condition is serious menace to producers and distributors.

Harry J. Cohen joins Fox foreign department.

Cosmopolitan "Enemies of Women" players return from abroad.

Chas. Hutchison to make feature for Ideal in England.

Thursday, November 2

Independent exhibitors form booking combine in New Orleans.

Dr. Maxwell Vidaver patents film inspection machine.

Albany Film Board of Trade formed.

Friday, November 3

Government figures show September business better than August.

Saturday, Nov. 4

Marcus Loew secures Bronx, New York, seating 2,500

S. R. Kent of Famous Players finds business conditions far from normal with no place for poor pictures.

Monday, Nov. 6

Allied Prod. & Dist. to handle Nazimova's "Salome."

Richard A. Rowland's first statement as general manager of First National promises no radical changes.

Tuesday, Nov. 7

Censorship defeated in Massachusetts by overwhelming referendum vote.

Al Smith, elected governor of New York, pledged to repeal existing censorship act.

Runyon, who has led censorship fights in Legislature, defeated for Governor in New Jersey.

"Columbus" first subject of "Chronicles of America" finished.

Jensen & Von Herberg theaters in Portland, Ore., in squabble with second run exhibitors.

Charles de Roche, French actor, coming over to replace Valentino for Famous Players.

Wednesday, Nov. 8

Jos. A. Levenson, N. Y. State Motion Picture Commission, has nothing to say about election results.

B. P. Schulberg announces purchase of material for one feature a month for 11 months.

Douglas MacLean signs to make four comedy specials for Associated Exhibitors.

T. O. C. C. members take stand against producers' "weeks."

Thursday, Nov. 9

Woman's Home Companion sponsors two-reel series based on its leading articles. Films produced by Aralma and released by Alexander.

Universal to give non-star system thorough trial with 15 features.

Asso Booking Corp. to have Mary Pickford's "Tess of the Storm Country" in New York.

Friday, Nov. 10

Sydney Chaplin planning to make series of two reels.

Marcus Loew takes over three Glynne and Ward houses.

Saturday, Nov. 11

W. A. True, of M. P. T. O. Executive Committee, revives idea of exhibitors distributing machine.

Goldwyn gets Pola Negri's "Sappho" from Export & Import.

R. G. ("Dick") Liggett succeeds M. Van Praag, resigned from presidency of Kansas M. P. T. O.

Monday, Nov. 13

"Tol'able David" awarded Photoplay's gold medal as best picture of 1922.

R. A. Rowland leaves for Coast to take up First National production plans.

Frank Mayo forms own producing company.

Tuesday, Nov. 14

Marcus Loew tells T. O. C. C. he will quit building theaters. Suggestion to boycott Metro product shouted down. Senator Walker tells meeting that exhibitors have no organized standing.

Edgar Selden four Madge Evans pictures for Associated Exhibitors release.

Famous Players to release four new productions at once in England to obviate delays of block booking system.

Wednesday, Nov. 15

Arthur S. Kane, president of Assoc. Exhibs., back from trip, reports business strengthening all over the country.

Chas. Steiner forming company with Blinderman and Rozensweig to go after theater control of New York's East Side.

Carl Laemmle, Universal, returns from Coast. Warner Bros.' plans for 1923-4, including production cost, reaches \$5,000,000.

Famous Players special leaves for Hollywood for salesmen's convention.

Thursday, Nov. 16

Negotiations on for Ernst Lubitsch to direct Mary Pickford in "Dorothy Vernon of Haddon Hall."

Leading Swedish distributing companies form combine to bring down prices of American films.

W. A. Steffes of Minnesota mentioned as candidate for president of M. P. T. O. at next election.

J. D. Williams leaves for Coast. Texas exhibitors form new booking circuit operating theaters in Dallas, Ft. Worth, Galveston and Austin.

Friday, Nov. 17

Associated Booking Corp. issues statement relative to its plans and ideas.

Saturday, Nov. 18

Hays may have strong representative organization soon on Coast functioning as it does here.

Cecil Be DeMille will picturize the Ten Commandments.

Gaumont of England plans series of pretentious pictures starting with Hall Caine's "The Quality of Mercy."

Will Hays, Judge Landis and Augustus Thomas guests at Friars' Club dinner.

Monday, Nov. 20

Norca Pictures, Inc., to distribute minimum of one a month. R. C. Cropper vice-president and general manager.

Will Hays addresses Civic Forum in Philadelphia.

Augustus Thomas suggests at Friars' dinner that industry screen John Barrymore's "Hamlet" as an uplift move. Producers reply that censorship would bar "Hamlet" from screen, but H. M. Warner is willing to undertake the production.

Tuesday, Nov. 21

Motion pictures to invade and open China. Tremendous interests with huge capital interested in educational and amusement field.

Four Film Guild features starring Glenn Hunter to be distributed by Hodkinson.

Eric von Stroheim joins Goldwyn. Harry Rapf to continue with Warner Bros., who also sign Wm. Beaudine, director.

First National Executive Committee leave for Hollywood.

Wednesday, Nov. 22

Priscilla Dean refuses to play in "Drifting" for Universal on ground that her role will be that of an immoral woman.

Dr. Ellis P. Oberholzer, former Penn. censor, says Will Hays "makes pious gestures to distract attention from censorship."

First National list 25 pictures which carries releases up to next June.

Thursday, Nov. 23

Col. A. C. Bromhead of Gaumont, luncheon host to important film folk.

Friday, Nov. 24

Joseph Schenck and the Talmadge's returned from Europe.

Saturday, Nov. 25

Sid Grauman sells half interest in the Hollywood Egyptian to West Coast Theaters, Inc.

Monday, Nov. 27

Albert E. Smith of Vitagraph plans wider distribution of independent productions; also release of 24 specials during 1923.

Samuel Goldwyn on way to coast, possibly to re-enter producing field as independent.

Joseph M. Schenck believes Russia not yet ripe for American picture help; arranges for improved distribution in England and buys material.

Tuesday, Nov. 28

Vitagraph sues Famous Players-Lasky for \$6,000,000, alleging conspiracy in restraint of trade; Albert E. Smith calls it "suit of every independent producer and exhibitor."

F. J. Godsol, of Goldwyn, leaves for coast, possibly to speed up production on next year's program.

Walter Hiers may take "Fatty" Arbuckle's place on Paramount program.

Wednesday, Nov. 29

Famous studio in Berlin closes; Ernest Lubitsch sails for New York for work on Mary Pickford picture.

Friday, Dec. 1

Thomas G. Patten, former New York Post-master, on his way to Hollywood to represent the Hays organization.

Famous Players' releasing schedule of 39, beginning Feb. 1, indicates total of 80 productions for year.

Saturday, Dec. 2

"Monna Vanna" sold to Fox for reported price of \$50,000, by Emelka.

West Coast Theaters Co. aiming at chain of 100 houses, alarms distributing organizations.

Sam Goldwyn acquires picture rights to "Potash and Perlmutter."

Allens developing new chain in Ontario.

Valentino complains of Famous treatment to St. Louis public.

Monday, Dec. 4

Michigan exhibitors protest against "production" to first runs.

Knapp probably to head Pennsylvania censors; Oberholtzer seeks reappointment as secretary.

Sam Goldwyn on coast. Secretive about future plans.

Tuesday, Dec. 5

Mack Sennett features and specials to be released through Hiram Abrams.

Hiram Abrams plans to start booking combinations among exhibitors everywhere to give independent producer a chance.

Wednesday, Dec. 6

M. P. T. O. launches fight against "Music Trust."

M. D. H. Connick reported in deal with Thomas H. Ince.

Thursday, Dec. 7

A. B. C. announces will buy on state rights basis. Charges lack of cooperation from producers.

Friday, Dec. 8

Appellate Division New York, affirms decision against Valentino. Must complete his contract with Famous Players or not appear publicly until Feb. 1, 1924.

Will Hays leaves for Coast. Hopes to make Hollywood an "ideal industrial center."

Famous and Goldwyn making pictures bearing upon picture making in Hollywood.

Nat'l. Non-Theatrical Corp. deal with Christian Herald off.

Saturday, Dec. 9

W. W. Hodkinson, in Collier's urges percentage system booking as solution of problems.

Massachusetts courts decide exhibitor must pay whether or not he plays picture.

Fairbanks denied injunction in New York to restrain reissue of old films, court points out he was employe not producer.

Monday, Dec. 11

A. B. C. members pledge \$500,000 to put organization over.

Hope Hampton to do two specials, one for Fox and Famous before completing First National contract.

Tuesday, Dec. 12

"Doc." Shallenberger closes many deals in mid-west for Arrow product.

Wednesday, Dec. 13

M. P. T. O. organizes Theater Owners Dis., in Chicago, with authorized capital of \$5,000,000; invites independent exhibitors to join and plan to have product ready by September, 1923.

Vitagraph abolishes deposit system, effective Jan. 1; no contracts without play dates.

Carle Laemmle denounces first run showings as industry's greatest menace; calls first runs "pure bunk."

Thursday, Dec. 14

Battle looming between A. B. C. and M. P. T. O.; former plans to extend activities in nation wide movement.

Schulberg-Abrams litigation regarding United Artists settled out of court.

A. E. Smith denies J. D. Williams is connected with Vitagraph.

Friday, Dec. 15

H. D. H. Connick denies being interested in any picture project at present.

States right distributors attorneys oppose five per cent sales tax at Washington.

Important headlines for the remaining fortnight of 1922 will appear in The Film Year Book, 1923.

"Passion" Holds Capitol Record

No picture shown at the Capitol, New York, during 1922, was able to make the high water mark established in December, 1920, by "Passion," which played to 22,466 admissions on the opening Sunday.

THE HAYS ORGANIZATION

A RESUME OF THE DEVELOPMENT OF THE M. P. PROD. AND DIS. OF AMERICA, INC.

In December, 1921, a committee of Producers and Distributors approached Postmaster General Will H Hays, asking that he consider a proposal to head an association of a number of the leading companies in the industry. Following conferences at the White House, President Harding on January 14, issued this statement:

"The Postmaster General and I have been discussing at considerable length the proposal which has been made to him to become the head of a National Association of Motion Picture Producers and Distributors. If the arrangement proves to be, when the details are worked out, what it seems to be, I cannot well interpose any objection to Mr. Hays retiring from the Cabinet to take up a work so important. It is too great an opportunity for a helpful public service for him to refuse. I shall be more than sorry to have him retire from the Cabinet where he has already made so fine a record, but we have agreed to look upon the situation from the broadest viewpoint and to seek the highest public good."

Mr. Hays established offices as President of the Motion Picture Producers and Distributors of America, Inc., on March 4 at 522 Fifth Avenue. Articles of Incorporation were signed at Albany on March 11.

The organizations belonging to the Association, as of December 1, include:

Associated First National Pictures, Inc.,
Educational Film Exchanges, Inc.,
Famous Players-Lasky Corporation,
Fox Film Corporation,
D. W. Griffith, Inc.,
Goldwyn Pictures Corporation,
Buster Keaton Productions, Inc.,
Kenma Corporation,
Metro Pictures Corporation,
Joseph M. Schenck Productions, Inc.,
Select Pictures Corporation,
Talmadge Productions Corporation,
Universal Pictures Corporation,
Vitagraph, Inc.,
Warner Brothers.

As descriptive of the purposes of the organization the Certificate of Incorporation states:

"The object for which the corporation is to be created is to foster the common interests of those engaged in the motion picture industry in the United States, by establishing and maintaining the highest possible moral and artistic standards in motion picture production, by developing the educational as well as the entertainment value and the general usefulness of the motion picture, by diffusing accurate and reliable information with reference to the industry, by reforming abuses relative to the industry, by securing freedom from unjust or unlawful exactions, and by other lawful and proper means."

During the first months of its work, the Association has gathered an organization and has pushed forward various projects dealing with the relationship of the public to the Motion Picture industry or with the mutual but non-competitive interests of the several member companies.

The motion picture industry has been hampered by reason of confusion in the contractual relations between distributors and exhibitors. The associated producers and distributors have been in frequent conference with representatives of exhibitors' organizations working toward a standardization of various clauses in their contracts. While no date can be assigned for the completion of this work, agreement has been reached on a number of clauses, marking real progress, and the prospect for an accord on the remainder is hopeful.

The theft of films for unwarranted exhibition in America, and more often for export, had assumed proportions not only disquieting to the industry but inimical to public interest. With little publicity, this problem has been quietly but vigorously attacked, and substantial progress toward its solution has been made.

The great volume and the widespread distribution of American films, both in this country and abroad, gave rise to a number of complaints on the part of foreign nations or foreign governments regarding the method of depiction of their people on the screen. In one case, an embargo against American producers was enforced. By negotiation with the embassies of the countries concerned, and, in one case, by the dispatch of an emissary to the foreign capital involved, this situation has been materially bettered.

In late August, due to existing and prospective strikes on the railroads and in the mines, the fuel situation threatened to become acute. Negotiations were begun with State and Federal authorities, and a suggested program of curtailment was sent to all member companies to be relayed by them to their exchanges and then to the individual theaters. An option was secured also upon a quantity of coal which was put at the disposal of the member companies. Fortunately, the settlement of the strikes before the shortage became critical averted the necessity for decisive action relative to the securing of adequate fuel for heat, light, and power of picture theaters during the coming winter.

On May 9, Mr. Hays addressed a general letter to the members of his association, saying in part:

"These pictures now being made will come out soon, and they will be the proof either of our honesty of purpose or our failure. They will be the proof either of our ability to correct our evils ourselves, or of our inability to run our own business. There is nothing in which we can possibly be engaged which is of as much importance to the success of our efforts as to make certain that these very pictures, the first pictures made after the organization of the Association, shall show successful effort toward 'establishing and maintaining the highest possible moral and artistic standard.'"

While no "white" or "official" or "approved" or "Hays" lists have been published by the Associated Producers and Distributors, the general and consistent betterment in the quality of currently released films is indicated by the comment prevalent throughout the nation, in the press and elsewhere. As a random example take this recent editorial expression (typical of hundreds) from the Syracuse (N. Y.) Post Standard:

"It was fortunate for the movies that Will Hays accepted the director-generalship, for it gave the spur to the producers to change their course from sensualism to sense. He went to the industry at an opportune time and translated the sentiment of the public to the producers in unmistakable language. The pictures which have been released since his incumbency prove his influence and that the magnates of the industry were not impervious to common sense and sane reasoning. Therefore, the movies today are on a much higher plane than they were, than they have been in their history, and the films that are being shown are superior."

"If the influence of Mr. Hays and the attitude of the producers continue, there will be no further discussion of the need of stricter censorship; the industry itself will prove that there is no cause for such supervision. One has but to recall the new pictures that have been shown in Syracuse for the last few months to realize that the conditions that called out severe censure, that disgusted the motion picture spectators have passed. It is well."

A considerable portion of the work of Mr. Hays' office has been concerned with the interpretation of the motion picture industry to the public. Mr. Hays personally has addressed a considerable number of groups including the National Publishers' Association in April, the Motion Picture Theatre Owners at Washington, and the Carnegie Institute at Pittsburgh in May; the Theatre Owners' Chamber of Commerce and the General Federation of Women's Clubs at Chautaugua in June; the National Education Association at Boston in July, and an assembly of Minnesota exhibitors in August. He has talked also to the Friars Club, The Associated Motion Picture Advertisers, The Philadelphia Civic Forum and to various other audiences. Other members of his staff have been assigned to attend additional meetings, such as the Minnesota Convention of the Associated Advertising Clubs of the World, The Harrisburg meeting of the Pennsylvania State Editorial Association, The Atlanta Conference of Women's Organizations, the Indiana and New York Federation of Women's Clubs, an assembly of Michigan exhibitors at Detroit, and so forth.

In addition, a meeting was called in June, at New York, attended by upwards of one hundred twenty-five representatives of national, civic, religious, educational, and welfare organizations, together with representatives of exhibitors', actors', and other associations. After an all-day conference relative to standards in motion pictures, the meeting itself elected a group to perpetuate its organization. As a result there has since been organized a general committee having upon it representatives of one hundred nationally organized associations, an executive committee representative of a score of organizations having upwards of eleven million members. The Executive Committee meets monthly, and in order that it may have employed its own Executive Secretary remain in closest contact with the industry, it whose office is at the headquarters of the Producers and Distributors. These representatives will not only bring to the producers advice which will be invaluable as to the needs and wishes of great groups of the public, but will send word to their hundreds of thousands of members telling them of the good films, in order that there may come to these pictures the largest possible public support.

At the last annual meeting of the National Education Association, Mr. Hays proffered the facilities of the member companies of his association in the improvement of pictures for pedagogic use. President Owen in October appointed a committee headed by Dr. Charles Judd, Director of the School of Education of the University of Chicago. With this Committee, acting with the Federal Commissioner of Education, Dr. John J. Tigert, and with other educational authorities, the Producers and Distributors began in the late fall of 1922 an effort to "develop the educational as well as the entertainment value of the motion pictures." This movement will, no doubt, result in making certain the production of films for classroom work, which will be scientifically, psychologically, and pedagogically sound and be a distinct contribution to the educational forces of the world.

In the fall of 1922 the first popular vote in America on motion picture censorship occurred.

The legislature of Massachusetts in the administration of Governor Calvin Coolidge, had passed a bill providing for state censorship, which the Governor vetoed. A similar bill was enacted by the next legislature, and signed by Governor Cox but was held in abeyance by a referendum petition. At the elections of November 7th the censorship bill was repudiated and the referendum upheld by a vote of 545,919 to 207,476. The highest vote received by any candidate on any ticket for any office was that of the successful gubernatorial candidate—468,277—less by 77,000 than the anti-censorship total piled up.

In November, writing to a number of publishers who, at the beginning of his incumbency,

had tendered him a testimonial dinner, Mr. Hays stated:

"The development of a new spirit of confidence and cooperation within the industry was the first essential because only from such a relationship can come the united action necessary for effective execution. That spirit obtains and it includes producers, distributors, exhibitors, authors, directors, actors, cameramen, mechanics, and all the rest. The development of the right relation between exhibitor and distributor is a continuing problem, of course, with its solution based primarily on a continuing mutual fair dealing. . . .

"Further, the producers have taken definite steps to make the fullest possible use of the motion picture as an instrument of international amity. They are making certain that all films which are sent abroad, wherever they may go, shall correctly portray American life, ideals and opportunities. We will sell America to the world with motion pictures. American producers furnish the majority of all pictures shown in the world, and this correct depicting of the life and habits of our own and foreign people, each to the other, will go far toward bringing the international understanding and appreciation which moves in the direction of world peace.

"Primarily a source of entertainment, the importance of motion pictures, as such, is measured by the imperative necessity of amusement for our people. And make no mistake about such imperative necessity. Just as you serve the leisure hours of the masses so do you rivet the girders of society. The industry accepted the challenge in the demand of the American people for the highest quality of art, morals and entertainment in motion pictures as the principal amusement of the great majority of all our people and the sole amusement of millions and millions. They recognize that any evil that might be in motion pictures can be removed and the highest standards of art and entertainment attained and all the advantages of pictures retained at the place where, at the time when the pictures are made by those who make them and in no other way.

"Beginning a new drive this year for the best possible pictures, measuring up toward what the standard should be and which many pictures already had achieved, earnestly asking the public's cooperation and hoping, of course, from every possible standpoint, selfish and unselfish, to move in the right direction, they have brought out, and are bringing out, a series of pictures which we are hoping will attract the public's attention, as the evidence both of their good faith and their ability to accomplish, and as an augury for still better things to which their every effort shall be directed. The maintaining of the highest standard is quite as essential as its attainment and there can be and will be no slipping backward, nor loss of any improvement that may be accomplished. These pictures are being received in appreciation, and the public will not be unmindful either of the impossibility of pleasing every one with every picture or the necessity of different types of pictures for the various types of taste and interest. . . .

"I am very hopeful for the future. It is a large undertaking and I again most earnestly ask for your suggestions and your active help. It cannot, of course, be finished at once. Indeed, it can never motion picture like the service of the press depends for its quality on a con-

stant effort. What I hope to do is to make certain that this effort for better and still better service by motion pictures shall be constant and that from the effort will come an accomplishment that will mean the largest possible usefulness."

Personnel—Will H. Hays, President; Courtlandt Smith, Secretary; J. Homer Platten, Acting Treasurer; C. C. Pettijohn, Counsel; J. M. Kelly, Executive Secretary to President; F. L. Herron, Office Manager; J. J. O'Neill, Special Assistant; F. W. Beetson, Special Assistant; Kirk Russell, Special Assistant; B. T. Woodell, Special Assistant; John W. Donaldson, Special Assistant; Ralph Hayes, Assistant to the President.

The Serial Outlook

With the improvement in general conditions and the improvement in the motion picture industry, that at this time is already considerably advanced, I see no reason why serials should not show a parallel improvement, and, as in other pictures, the better conditions are, the better market there is for the best of its kind.

Naturally, when business at the box office is bad and general conditions are bad, there are a great many exhibitors who are unfortunately on a vigorous hunt for low rentals, and cheap does as cheap is, consequently business gets worse. That is true of serials as well as of features.

Good serials cost a lot of money to make, and, of course, are destined for the discerning exhibitor who expects and does take in considerably more money at his box office and can well afford to pay a rental sufficient to cover the increased cost of such a serial.

It is not generally understood why a good serial costs more to make than any other kind of volume production, but it is nevertheless a fact, and the reasons are obvious when given proper consideration.

Each episode of two reels must be quite complete in itself with a beginning, story and climax, that in most cases exceeds as a spectacle anything that is done in a feature. A great deal of care and expense is involved in the preparation of the story; the cast must be of extraordinary excellence, because it must continue through fifteen separate entertainments, without being inconsistent or displeasing. The director and stars must be the very highest types of their profession. The emotions portrayed run the entire scale in practically every episode, and would be ridiculous were they attempted by any less skillful.

A great many of the same patrons that attend the theaters with extreme discernment as to the consistency, beauty and excellence of a feature story well produced, are constant patrons of the serial, but when attending the serial night, or nights, they go to satisfy an entirely different craving for entertainment. Some of the most intellectual men and women have described their constant patronage of serials in this fashion. They enjoy thrills; they enjoy permitting their imagination to take rather extraordinary flights; they enjoy the melo-drama; they enjoy the stunt and they enjoy the mystery and the depth of plot that is made possible in a story whose picturization takes thirty or more reels to portray—and are we not all more or less, mostly more, actuated by the same impulses? Thus, certainly serials are of a form of motion picture entertainment that accomplishes, in the most instances, what the feature does not, in that it practically completes the illusion for the patron and carries him entirely away from himself.

When such demands are made by the patron, and, of course, the exhibitor, is it any wonder that serials are difficult to produce and it costs prodigious sums of money to carry out the ambitions that any serial producer has to have in order to satisfy such demands?

Spurred on by the success of competent serial producers, practically everybody in the business has at some time or other made an effort to make

a serial, which in practically every instance was attended with the only result a novice could hope for, and that was dismal failure.

All such serials foisted upon an unsuspecting public, from time to time, disgusts and discourages them with serials in general, thus it is that the industry has witnessed cycles of expansion and depression, each of which has existed about two years.

About three years ago the market was surfeited with a most unusual number of serials of every kind and description, a great many of which were very bad, hence a reaction took place that has been depressing indeed, but it spent its fury some four or five months ago, and the serial business is again coming into considerable popularity, and since the majority of the serials on the market today, and those in the course of preparation, are of unusual excellence, how can we anticipate anything else than a cycle of unusual prosperity and popularity for the serials?

ELMER PEARSON.

General Manager Pathe Exchange, Inc.

Serials Shorter

The trend of the picture business today is for better pictures. Exhibitors are willing to buy good pictures. They won't run poor pictures at any price. Today only a good serial is wanted. The day of the "kill-em-quick" serial is past.

1922 and 1923 will see even better serials made than in the past. There is a strong demand from exhibitors for ten and twelve episode serials. This does not mean that they will not buy the longer serials, but simply that they prefer the shorter product.

Some exhibitors felt that serials were through. They felt that the public was tired of them. The facts are, that the public will not stand poor serials, that they will not go to see long drawn-out intelligence-insulting junk.

A. A. SCHMIDT.
Universal Film.

ALLIED FILM LABORATORIES ASSOC.

(New York City)

Members: Biograph Company, Burton Holmes Laboratory, Claremont Film Laboratory, Inc., Craftsman Film Laboratory, Cromlow Film Laboratory, Inc., Dobbs Laboratory, Eclipse Film Laboratory, Erbograh Company, Evans Film Mfg. Co., Film Developing Corp., Lyman Howe, Kessel, Nicholas Laboratory, Kineto Company of America, National Film Laboratory, Palisade Laboratories, Republic Laboratories, Inc., Rex Laboratory, Inc., Tremont Film Laboratories, Inc., William Horsley Laboratory. Secretary, Wm. K. Hedwig, 71 W. 23rd St., New York City.

PERCENTAGE TAX TO ADMISSION CHARGES

When patron pays	Exhibitor gets	tax is	
5c	4c	1c	or 25%
6c	5c	1c	20%
10c	9c	1c	11 11/100%
11c	10c	1c	10%
15c	13c	2c	15 38/100%
17c	15c	2c	13 1/3%
20c	18c	2c	11 11/100%
22c	20c	2c	10%
25c	22c	3c	13 2/3%
28c	25c	3c	12%
30c	27c	3c	11 11/100%
33c	30c	3c	10%
35c	31c	4c	12 9/10 1/2%
39c	35c	4c	11 43/100%
40c	36c	4c	11 11/100%

IMPORTANT LEGAL HOLIDAYS

(In United States)

- Jan. 1—New Year's Day (except in Mass. and Dist. of Col.).
- Jan. 19—Birthday of Gen. Lee (in Ala., Ark., Fla., Ga., Miss., N. C., S. C., Va.).
- Feb. 12—Lincoln's Birthday (in almost every state).
- Feb. 12—Georgia Day in Ga.
- Feb. 22—Washington's Birthday (all over Union).
- Mar 4—Mardi Gras (in Ala., Fla., La., in the parishes of New Orleans, St. Bernard, Jefferson, St. Charles and St. John the Baptist).
- 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 10—Confed. Mem. Day (in N. Car., S. Car. and Tenn.).
- May 12—Mothers' Day (in N. Mex.).
- May 18—Peace Day (in N. Mex.).
- May 20—Anniv. Signing of the Mecklenburg Declaration of Independence (in N. Car.).
- May 30—Memorial Day (in Ariz., Cal., Col., Conn., Del., Dist. of Col., Idaho, Ill., Ind., Ia., Kan., Ky., Me., Md., Mass., Mich., Minn., Mo., Mont., Neb., Nev., N. H., N. J., N. Mex., N. Y., N. Dak., Ohio, Okla., Ore., Pa., R. I., S. Dak., Tenn., Vt., Va., Wash., W. Va., Wis., Wyo.).
- May 30—Confed. Mem. Day (in Va.).
- June 3—Jefferson Davis' Birthday (in Ala., Ark., Fla., Ga., Miss., S. Car., Tenn., Tex.).
- June 3—Confed. Memorial Day (in La.).
- June 15—Pioneer Day (in Idaho).
- 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 Day (in Mo.).
- Sept. 2—Labor Day (except in N. Mex. and Dist. of Col.).
- Sept. 9—Admission Day (in Cal.).
- Sept. 12—Old Defender's Day (in Baltimore, Md.).
- Oct. 7—Missouri Day (in Mo.).
- Oct. 12—Columbus Day (in Ala., Ark., Cal., Conn., Col., Del., Idaho, Ill., Ind., Kan., Ky., Me., Md., Mass., Mich., Mo., Mont., Neb., Nev., N. H., N. J., N. Mex., N. Y., Ohio, Okla., Ore., Pa., R. I., Tex., Va., Wash., W. Va.).
- 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. 25—Christmas Day (all over Union).
- Dec. 3—Arbor Day (in Ga.).

Financial Statements Issued During 1922

FAMOUS PLAYERS-LASKY CORPORATION

A detailed comparative statement of Famous Players-Lasky for 1921 and 1920. Statement issued for 1921 in March. The comparative statements in full:

ASSETS		1921	1920
Cash		\$2,350,692.60	\$5,119,572.87
Bills Receivable		465,533.71	255,239.24
Accounts Receivable:			
Advances to subsidiary cos. (less than 90% owned)	\$2,743,993.92	\$1,727,403.49	
Advances to outside producers.....	1,668,018.07	2,390,026.87	
Film customers and sundry accounts....	1,027,808.25	1,412,349.34	
	<u>5,439,820.24</u>		<u>5,529,779.70</u>
Inventory:			
Negatives, positives (residual value)....	\$11,238,810.37	\$11,822,216.13	
Rights to plays: Scenarios, etc.....	667,173.57	1,067,748.64	
	<u>11,905,983.94</u>		<u>12,889,964.77</u>
Securities	500,779.50		300,396.41
Total current and working assets.....	<u>\$20,662,809.99</u>		<u>\$24,094,952.99</u>
Deposits to secure contracts.....	342,619.66		
Investments in subsidiary cos. (less than 90% owned).....	8,803,257.46		*6,394,275.02
Land, buildings, leases and equipment, after depreciation (including equities of subsidiary cos. subject to mortgages thereon of \$6,337,500.00 being obligations of subsidiary cos.)	9,723,689.29		9,648,197.87
Deferred charges	633,091.52		1,199,573.74
Goodwill.....	7,774,108.97		7,538,121.91
	<u>\$47,939,576.89</u>		<u>\$49,121,523.53</u>

LIABILITIES AND CAPITAL		1921	1920
Bills payable	\$3,845,222.08	\$4,663,717.50	
Accounts payable	1,655,467.29	1,439,525.70	
Owing to subsidiary cos. (less than 90% owned)	110,464.78		
Excise taxes, payrolls and sundries.....	966,258.59	1,140,720.54	
Owing to outside producers.....	314,049.70	916,738.48	
Payments on investments due within 12 mos.	1,073,886.12	901,130.97	
1921 Federal taxes—estimated.....	1,275,172.00	2,202,806.41	
Reserve for contingencies.....	428,986.84		
Reserve for dividend declared on common stock, payable Jan. 2, 1922.....	413,668.00	416,776.00	
Reserve for dividend declared on preferred stock payable Feb. 1, 1922.....	185,400.00	193,000.00	
Total current liabilities.....	<u>\$9,839,588.56</u>		<u>\$12,086,670.58</u>
Advance payment on film rentals.....	1,509,400.70	2,180,279.91	
Purchase money notes of subsidiary cos.....	402,911.23	826,362.10	
Note of Amusement Finance Corp due after one year.....	1,000,000.00	1,000,000.00	
Serial payments due after one year on investments.....	954,825.95		
Reserve for contingencies.....	428,986.84		
TOTAL LIABILITIES	<u>\$14,135,713.28</u>		<u>\$16,838,312.59</u>
Interest of minority stockholders in subsidiary companies... ..	137,634.12		296,791.31
Capital (represented by):			
Preferred stock (92,700 shs., \$100 par value)	\$9,270,000.00	**\$9,650,000.00	
Common stock			
214,203 shs. of no par value			
7,369 shs. in treasury			
206,834 shs. outstanding in hands of public	<u>16,732,240.00</u>	**16,937,329.83	
	<u>26,002,240.00</u>	<u>\$26,587,329.83</u>	
Surplus	7,663,989.49	33,666,229.49	5,399,089.80
	<u>\$47,939,576.89</u>		<u>\$49,121,523.53</u>

CONSOLIDATED PROFIT AND LOSS ACCOUNT FOR THE TWELVE MONTHS ENDED DEC. 31, 1921

Operating profit for 12 months.....	\$5,970,671.19	†\$7,826,159.50
Less: Provision for Federal taxes.....	1,275,172.00	2,231,552.89
Operating profit for year.....	<u>\$4,695,499.19</u>	<u>\$5,594,606.61</u>
Less: Sundry items chargeable to other years.....	.....	257,476.82
Balance carried to surplus.....	<u>\$4,695,499.19</u>	<u>\$5,337,129.79</u>

CONSOLIDATED SURPLUS ACCOUNT DEC. 31, 1921

Surplus at Dec. 25, 1920.....	\$5,399,089.80		\$3,099,871.39
Add: Profits for 12 mos. to Dec. 31, 1921, after providing for Federal taxes	4,695,499.19		5,337,129.79
Less Dividends:		\$10,094,588.99	\$9,437,001.18
Common stock (paid in 1921).....	\$1,654,672.00		\$1,671,246.00
Pfd. stock (paid in 1921).....	764,400.00		741,000.00
Subsidiary companies	11,527.50	2,430,599.50	15,889.38
Surplus at Dec. 31, 1921.....	\$7,663,989.49		\$5,399,089.80

*Mortgages in 1920 totalled \$6,197,000.

**The 1920 statement includes 96,500 shares of preferred; 214,272 with no par value; 5,869 in the treasury and 208,403 in the hands of the public.

†Includes 14 months' operation in England and in Australia.

††The 1920 statement includes \$416,776 for common stock dividend reserve and \$193,000 for preferred stock reserve. These items appear under liabilities in the 1921 statement.

In August, Famous Players-Lasky, in its consolidated statement which includes the earnings of subsidiary companies owned 90% or more, reports for the six months ended July 1, 1922, net operating profits of \$2,018,337.37 after deducting all charges and reserves for Federal income and other taxes.

After allowing for payment of dividends on the preferred stock, the above earnings are at the annual rate of \$15.93 on the 206,834 shares of common stock outstanding in the hands of the public.

The earnings for the same period of 1921 totalled \$3,078,697 and at the time those figures represented an average earning power of \$26.04 on the 206,849 shares of common stock outstanding in the hands of the public.

FOX FILM CORPORATION

Figures appearing below issued by American Bond & Mortgage Co., which issued \$1,300,000 bonds on the studio and office building in New York City.

The following is a consolidated financial statement of the Fox Film Corporation and its subsidiaries as of October 29, 1921:

ASSETS		LIABILITIES	
Real Estate, Plant, Equipment, Furniture and Fixtures.....	\$1,996,706.40	Common Stock	\$1,000,000.00
Advanced to Subsidiaries.....	100,379.56	First Mortgage Payable.....	171,433.32
Loan to 445 West 55th St. Corp....	60,000.00	Advance Payments for Film Service (Self Liquidating)	1,052,724.27
Sundry Investments	55,880.00	Foreign Transfers in Abeyance.....	419,279.84
Negatives for Foreign Use not released	900,000.00	Petty Cash Disbursements.....	48,709.47
Film Released	1,801,220.09	Notes Payable	660,000.00
Film Not Released.....	3,833,266.43	Accounts Payable	434,390.45
Duties Paid in Foreign Countries on Unreleased Film	27,397.52	Sundry Creditors	205,161.81
Literature	184,523.95	Surplus at Dec. 26, 1920.....	\$3,991,699.16
Material and Supplies.....	31,762.47	Net Earnings 44 Weeks to Oct. 29, 1921	4,739,899.10
Notes Receivable	4,924.95		1,950,653.29
Accts. Receivable Exchanges.....	461,833.27	Less Income and Excess Profit Taxes	462,108.09
Accts. Receivable Foreign.....	10,199.43	Surplus	\$6,228,444.30
Sundry Debtors	148,792.56		
Cash in Banks	394,406.04		
Treasury Funds	122,192.98		
Deferred Charges	86,657.81		
	\$10,220,143.46		\$10,220,143.46

The surplus account showing earnings of the Fox Film Corporation and its subsidiaries as certified to by Price, Waterhouse & Company, after deducting income taxes for the years 1919 and 1920:

COMPARATIVE CONSOLIDATED SURPLUS ACCOUNT

(Fox Film Corporation, the Guarantor)

	1921 (44 weeks only)	1920	1919
Profits for period	\$1,950,653.29	\$2,029,686.07	\$2,027,823.42
Income tax	*482,307.69	616,144.10	770,635.76
Surplus	\$1,468,345.60	\$1,413,541.97	\$1,257,187.66
Previous surplus	4,123,755.00	2,710,213.00	1,453,025.37
Surplus end of period.....	\$5,592,100.60	\$4,123,754.97	\$2,710,213.03

25% taxes 1920 still due.

*Reserve for income tax for 1921 to October 29th.

**ALLIED AMUSEMENT INDUSTRIES
(of California)**

100 Golden Gate Ave., San Francisco

Chairman, Irving Ackerman; General Council, I. M. Golden; Secretary, Frances E. Magill.

Members: Theatres, Spoken Drama—Alcazar, Columbia, Curran.

Vaudeville Theatres—Orpheum, Casino, Hippodrome, Pantages, Wigwam.

Moving Picture Theatres—California, Central Coliseum, Edison, Frolic, Granada, Imperial, Lincoln, New Filmore, New Mission, Progress, Princess, Peerless, Polk, Odeon, Portola, Realart, Royal, Strand, Tivoli, Unique, Virginia,

Vallejo; Strand, Vallejo; California, Turlock; Peoples, Honolulu; Redding, Redding; Iris, Pacific Grove; Varsity, Palo Alto; T. & D., Hanford; Loew's State, Oakland; Loew's State, Stockton; Loew's State, Sacramento; Loew's State, Eureka; Hippodrome, Sacramento; Hippodrome, San Jose; Hippodrome, Fresno; Garden, Burlingame; Stanford, Palo Alto; Sequoia, Redwood City; Cline, Santa Rosa; Rose, Santa Rosa; Vallejo, Vallejo.

Film Exchanges—All Star, First National, Associated Producers, Inc., Famous Players, Fox, Goldwyn, Metro, Pathe, Realart, Robertson-Cole, Select, United Artists, Universal, Vitagraph, Educational Film Corp.

LOEW'S, INC.

Full figures of the financial statement of Loew's, Inc., and its 100% owned subsidiary companies for the fiscal year ended Aug. 31st, show an operating profit of \$2,267,871 as against \$11,800,550 in the

previous year. Total current and working assets are listed at \$5,854,732. Profit and loss surplus on Aug. 31st was \$545,997 as compared with \$100,413 on Aug. 31st, 1921.

The statement follows:

ASSETS		
Current and Working:		
Cash on Hand		\$994,523.32
Receivables:		
Accounts Receivable	\$477,013.04	
Notes Receivable	74,701.62	
Due from Affiliated Corporations (Less than 100% Owned)	1,228,410.93	
Federal Income Taxes (Claim).....	36,788.37	
Loans to Employees (Secured).....	30,512.50	
Subscriptions to Capital Stock.....	4,260.00	
	1,851,686.46	
Inventories:		
Film Productions in Process, Completed and Released (after Amortization)	\$2,166,410.51	
Film Advertising Accessories.....	264,984.35	
Theater and Studio Supplies.....	87,040.81	
	2,518,435.67	
Advances:		
To Motion Picture Producers, secured by Film Productions	\$348,870.39	
To Artists and Employees.....	40,424.70	
Mortgage and Interest Payments.....	100,791.62	
	490,086.71	
Total Current and Working Assets.....		\$5,854,732.16
Investments:		
Equity Acquired in Affiliated Corporations (Less than 100% Owned)	\$3,116,509.97	
Deposits on Leases and Contracts.....	211,374.54	
Miscellaneous Investments	88,533.60	
	3,416,418.11	
Property 100% Owned:		
Land	\$3,595,240.04	
Buildings and Equipment	11,794,863.65	
Leaseholds	229,648.84	
	\$15,619,752.53	
Less Reserve for Depreciation.....	942,064.01	
	14,677,688.52	
Deferred		604,930.73
Leases, Contracts and Goodwill.....		11,042,584.15
		\$35,596,353.67
LIABILITIES		
Current:		
Accounts Payable	\$1,113,270.57	
Notes Payable	374,180.57	
Bank Loans	300,000.00	
Taxes (Theater Admissions, etc.).....	242,574.19	
Accrued Interest	154,080.34	
Advances from Affiliated Corporations.....	76,488.41	
	\$2,260,594.08	
Bonds and Mortgages:		
Being Obligations of Subsidiary Corporations.....		5,806,500.00
Deferred Credits:		
Securities from Tenants	\$337,286.09	
Film Rentals Received in Advance.....	358,557.58	
Rents Received in Advance.....	6,560.37	
	702,404.04	
Capital Stock and Surplus:		
Capital Stock:		
Outstanding	Shares without par value	
Subscribed	1,060,477 } 303 }	
		26,280,858.14
Surplus:		
Surplus Sept. 1, 1921 (Adjusted).....	\$132,323.34	
Operating Profits for Fiscal Year ending August 31, 1922	2,267,871.08	
	\$2,400,194.42	
Extraordinary Charges to Surplus.....	1,854,197.01	
	545,997.41	
		\$35,596,353.67

OPERATING STATEMENT

Gross Income:		
Theater Receipts, Rentals and Sales of Films and Accessories	.....	\$16,801,424.23
Rentals of Stores and Offices	.....	1,250,105.54
Booking Fees and Commissions	.....	606,436.65
Dividends Received from Corporations Less than 100% Owned	.....	696,081.25
Miscellaneous Income	.....	254,254.12
		<hr/>
		\$19,608,301.79
Expenses:		
Operation of Theaters and Office Buildings	.....	\$9,874,405.13
Operation of Film Distribution Offices	.....	2,010,869.83
Amortization of Films Produced and Released	.....	3,521,338.70
Cost of Film Advertising Accessories Sold	.....	226,673.09
Sharing of Film Rentals Distributed for Co-operative Producers, Authors, etc.	.....	1,512,893.91
Depreciation of Buildings and Equipment	.....	194,250.05
		<hr/>
		17,340,430.71
Operating Profits	.....	<hr/>
		\$2,267,871.08

PATHE EXCHANGE, INC.

Pathe Exchange, Inc., financial statement for the year ending Feb. 25, 1922, showed a net operating profit of \$328,483.12. The earnings for the 14 year period ending on that date have averaged \$529,346.90, and for the six-year period ending Feb. 25, 1922, \$681,540.63. The statement was issued in May when directors were elected.

ASSETS		LIABILITIES	
Cash	.....	Bills payable	.....
Bills receivable	.....	Trade acceptances	.....
Accounts receivable:		Accounts payable—trade	.....
Customers and advances	.....	Accounts payable—outside producers	.....
Advances to outside producers	.....	Excise taxes, payrolls and sundries	.....
Inventory:		Federal income and excess profits taxes	.....
Negatives, positives, Film and supplies	.....	
	<hr/>	Total current liabilities	.....
Total current and working assets	\$4,368,045.66	Advance payments on rentals	.....
Second mortgage (on building, 35 W. 45th St.)	.....	Ten-year 8% bonds	.....
Land and buildings	.....	Capital stock:	
Furniture and fixtures	.....	Preferred—8% cumulative	.....
Contracts covering raw material	.....	Common—100,280 shares of no par value	.....
Residual value of films written off	.....	Surplus (including \$374,452.14 arising through revaluation by appraisal of plant and equipment)	.....
Deferred charges	.....	
Goodwill and scenarios	.....	Total	.....
	<hr/>		
Total	\$7,870,622.40		\$7,870,622.40

Pathe stated early in May that, since the above statement was drawn up on April 14 for the year ending Feb. 25, some of the liabilities had been written off including the \$45,000 second mortgage on the building at 35 W. 45th St., and the notes payable to banks to the extent of \$249,400. It was stated in this way total current liabilities had been reduced \$700,000 less than the \$1,021,632.54 appearing in the statement.

Censor Board Standards

Police Standards of District of Columbia

- Moving pictures are forbidden:
- In which sex relations are shown or depicted in a manner tending to the corruption of morals.
- Or which are based upon white slavery or procurement of women.
- Which depict nude persons, except children, or persons so nearly so as to shock ordinary sensibilities.
- Which show undue demonstrations of passionate love or scenes of vice.
- Which use titles and subtitles containing salacious suggestions or use in connection therewith advertising matter, photographs or lithographs of this character.

Kansas State Board of Review Standards, Old City Hall, Kansas City, Kan.

- Pictures should be clean and wholesome, whether for entertainment or amusement, and all features that tend to debase morals or influence the mind to improper conduct should be eliminated.
- No comedy which ridicules any religious sect or peculiar characteristics of any race of people should be shown.

- The dress of comedy characters must be condemned when used for evil suggestion.
- Infidelity to marriage ties must be condemned.
- A display of nude human figures must not be shown.
- Bar-room scenes, with drinking, gambling and loose conduct between men and women, should be eliminated when possible, and at all times should be abbreviated, as also social drinking and cigarette smoking.
- Crimes and deeds of violence, with an undue use of guns, revolvers and knives, and criminal methods, such as give instruction in the committing of crime through suggestions, should be eliminated or abbreviated.
- Prolonged and passionate love scenes, when suggestive of immorality, will not be allowed.
- Prolonged scenes of roadhouses, dance halls and houses of ill-fame must be eliminated. Vulgar and suggestive dances by semi-nude dancers, especially those of the underworld, must not be permitted.
- Pictures having for their theme white slavery and the allurements and betrayal of innocence will not be approved.

Chicago Police Standards

See page 387.

**Standards of Maryland State Board of
Censors, 211 N. Calvert St.,
Baltimore**

Improper exhibition of feminine underwear.
Bedroom and bathroom scenes of suggestive and indecent character.
Offensive vulgarity and indecent gestures.
Women promiscuously taking up men.
Indecate sexual situations.
Nude figures.
Indecorous dancing.
Attempted criminal assaults upon women.
Excessive drunkenness, especially in women.
Overpassionate love scenes.
Discussion of the consummation of marriage.
Cruelty and abuse of children.
Crime condoned.
Impropriety in dress.
Men and women living together without marriage and in adultery.
Prostitution and procuration of women.
Excessive use of firearms.
Disrespect for the law, third degree scenes.
Doubtful characters exalted to heroes.
Maternity scenes, women in labor.
Infidelity on part of husband justifying adultery on part of wife.
Sacrifice of woman's honor held as laudable.
Justification of the deliberate adoption of a life of immorality.
Disorderly houses.
Use of opium and other habit-forming drugs (instructive details).
Counterfeiting.
White slave stories.
Drugging and chloroforming victims for criminal purposes.
Gruesome murders, actual stabbing and shooting of persons.
Seductions and attempted seductions treated without due restraint.
Burning and branding of persons.
Profanity in titles.
Salacious titles and captions.
Advocacy of the doctrine of free love.
Scenes indicating that a criminal assault has been perpetrated on a woman.
Suicide compacts, suicide scenes.
Executions, lynchings and burlesques of hangings.
Deeds of violence, lighting and throwing bombs, arson, especially to conceal crimes, train wrecking.
Modus operandi of criminals.
Birth control, malpractice.
Suggestions of incest.
Morbid presentations of insanity.
Prolonged and harrowing death scenes.
Venereal disease inherited or acquired.
Irreverent treatment of religious observances and beliefs.
Inflammatory scenes and titles calculated to stir up racial hatred or antagonistic relations between labor and capital.

Ohio State Board of Standards

All scenes which are obscene, salacious, indecent, immoral, or teach false ethics, such as the following, should be eliminated:

(a) **SEX**

- (1) Productions which emphasize and exaggerate sex appeal or depict scenes therein exploiting interest in sex in an immoral or suggestive form or manner.
- (2) Those based upon white slavery or commercialized vice or scenes showing the procurement of women or any of the activities attendant upon this traffic.
- (3) Those thematically making prominent an illicit love affair which tends to make virtue odious and vice attractive.
- (4) Scenes which exhibit nakedness or persons scantily and suggestively dressed, particularly suggestive bedroom and bath room scenes and scenes of inciting dances.
- (5) Scenes which unnecessarily prolong expressions or demonstrations of passionate love.

- (6) Stories or scenes which are vulgar and portray improper gestures, postures, and attitudes.
 - (7) Scenes which tend to give the idea that sexual vice accompanied by luxury makes vice excusable.
- (b) **VICE, CRIME AND VIOLENCE**
- (1) Themes predominantly concerned with the underworld or vice or crime, and like scenes; unless the scenes are a part of an essential conflict between good and evil.
 - (2) Stories which make crime, drunkenness and gambling, and like scenes which show the use of narcotics and other unnatural practices dangerous to social morality, attractive.
 - (3) Stories and scenes which may instruct the immature and susceptible in methods of committing crime or by cumulative processes emphasize crime and the commission of crime.
 - (4) Stories or scenes which unduly emphasize bloodshed and violence without justification in the structure of the body.
 - (5) Scenes which tend to produce approval of business, institutions or conditions, that naturally tend to degrade and deprave mankind.
 - (6) Productions whose tendency is to incite sympathy for those engaged in parasitical or criminal activities.
 - (7) Productions that teach fatalism or the futility of individual resistance of adversity.
 - (8) Expiation of crime by some act of physical bravery.
 - (9) Crime must not be made attractive and the punishment must be clearly and adequately portrayed.
 - (10) Plays which exhibit prominently movie stars who have committed crimes or whose good names are in question, judged by generally accepted moral standards.
- (c) **RESPECT FOR SOCIAL INSTITUTIONS**
- (1) Scenes which ridicule or deprecate public officials, officers of the law, the United States Army, the United States Navy, or other governmental authority, or which tend to weaken the authority of the law.
 - (2) Scenes which offend the religious belief of any person, creed or sect or ridicules ministers, priests, rabbis, or recognized leaders of any religious sect, and also which are disrespectful to objects or symbols used in connection with any religion.
 - (3) National, racial and class hatred, should not be fostered.
- (d) **SUBTITLES**
- (1) Titles and subtitles should not be salacious.

**Pennsylvania State Board of Censors,
Standards, 1025 Cherry St., Phila.**

The board will condemn pictures, and parts of pictures, dealing with "white slavery." The procuration and prostitution in all forms of girls, and their confinement for immoral purposes, may not be shown upon the screen, and will be disapproved. Views of prostitutes and houses of ill fame will be disapproved.

Pictures and parts of pictures which deal with the seduction of women, particularly the betrayal of young girls, and assaults upon women, with immoral intent, will be disapproved.

Prenatal and childbed scenes and subtitles describing them may be disapproved.

Pictures and parts of pictures dealing with the drug habit, e. g., the use of opium, morphine, cocaine, etc., will be disapproved.

Scenes showing the modus operandi of criminals, which are suggestive and incite to evil action, such as murder, poisoning, house-breaking, safe-robbery, pocket-picking, the lighting and throwing of bombs, the use of ether, chloroform, etc., will be disapproved.

The glorification of a crook is discountenanced. Gruesome and unduly distressing scenes will be disapproved. These include shooting, stabbing, profuse bleeding, prolonged views of men dying, and of corpses, lashing and whipping, and other torture scenes, hangings, lynchings, electrocutions, surgical operations and views of persons in delirium or insane.

Studio and other scenes, in which the human form is shown in the nude, or the body is unduly exposed may be disapproved.

Pictures and parts of pictures dealing with abortion and malpractice will be disapproved. These will include themes and incidents having to do with eugenics, "birth control," "race suicide" and similar subjects.

Stories or scenes holding up to ridicule and reproach races, classes or other social groups, as well as the irreverent and sacrilegious treatment of religious bodies or other things held to be sacred, will be disapproved. The materialization of the figure of Christ may be disapproved.

Pictures which deal with counterfeiting will be disapproved. (Federal Law).

Scenes showing men and women living together without marriage, and in adultery, will be disapproved. Discussion of the question of the consummation of marriage, in pictures, may be disapproved.

The brutal treatment of children and of animals may lead to the disapproval of the theme, or of incidents in film stories.

Cruelty to animals is highly objectionable.

The use of profane and objectionable language in subtitles will be disapproved.

Objectionable titles, as well as subtitles of pictures, will be disapproved.

Views of incendiarism, burning, wrecking and the destruction of property, which may put like action into the minds of those of evil instincts, or may degrade the morals of the young, will be disapproved.

Gross and offensive drunkenness, especially if women have a part in the scenes, may be disapproved.

Pictures which deal at length with gun play, and the use of knives, and are set in the underworld, will be disapproved. When the whole theme is crime, unrelieved by other scenes, the film will be disapproved. Prolonged fighting scenes will be shortened and brutal fights will be wholly disapproved.

Vulgarity of a gross kind, such as often appear in slapstick and other screen comedies, will be disapproved. Comedy which burlesques morgues, funerals, hospitals, insane asylums, the lying-in of women and houses of ill-fame will be disapproved.

Sensual kissing and love-making scenes, men and women in bed together and indelicate sexual situations, whether in comedies or pictures of other classes, will be disapproved. Bathing scenes which pass the limits of propriety, lewd and immodest dancing, the needless exhibition of women in their night dresses or underclothing, will be disapproved.

Views of women smoking will not be disapproved as such, but when women are shown in suggestive positions, or their manner of smoking is suggestive or degrading, such scenes will be disapproved.

That the theme or story of a picture is adapted from a publication, whether classical or not, or that portions of a picture follow paintings or other illustrations, is not a sufficient reason for the approval of a picture or portions of a picture.

Themes or incidents in picture stories, which are designed to inflame the mind to improper adventures, or to establish false standards of conduct, coming under the foregoing classes, or of other kinds, will be disapproved.

Banners, posters or other advertising matter concerning motion pictures must follow the rules laid down for the pictures themselves.

New York Standards

A statement issued by the Motion Picture Commission of the State of New York says that it "has not established any fixed rules or standards for the judging of pictures except those prescribed by the statute creating the Commission.

"The Commission has deemed it wise not to attempt to formulate fixed standards or rules for the reviewing of pictures, but rather to examine each picture on its merits to determine whether the film, or any portion of it, violates any provisions of the statute."

Dallas, Texas

The City of Dallas maintains one acting Censor and a Board of Appeals of seven members but has never established a printed code of standards.

Standards of Virginia State Board of Censors, Richmond.

A statement from Chairman E. R. Chesterman, dated Sept. 28, says: "As yet this Board, which formally began its work on August 1, 1922, has not deemed it judicious to promulgate any review standards for the examination of motion pictures. Possibly we may never attempt to put our standards into concrete, inelastic form, since we prefer to judge each film on its own merits. Then too, we prefer to consider each picture as an entirety, though it goes without saying that we scrutinize questionable scenes and often order their elimination. But after all, a wholesome moral lesson can offset the effect of many scenes, which, if seen in another connection, would be decidedly objectionable.

"I should say that our present working standards are based on the language of the statute under which we are operating. We bar every motion picture or scene thereof which in our opinion may be classified as "obscene, indecent, immoral or inhuman, or which is of such character that its exhibition would tend to corrupt morals or incite to crime."

Governor E. L. Trinkle of Virginia, appointed Evans Chesterman, Mrs. Emma Speed Sampson and A. L. T. Monture censors in March.

The Virginia message became effective on Aug. 1st, and provided for a tax of \$1. a reel on originals, and 50 cents a reel for duplicates. The censors are each to draw a salary of 2,400 a year.

Standards of the Ontario (Can.) Board of Censors, 45 Richmond St., W., Toronto

No picture will be allowed which shows a successful hawking of the law.

The board will use judgment in eliminating unwarranted display of foreign flags, and will also call for a respectful presentation of all British flags.

All pictures showing animals being treated unkindly, tortured or killed will be condemned.

Pictures which deal with firearms or display of knives or guns may be eliminated or cut.

Shocking and unnecessary details of deeds of violence and struggle scenes will be cut out. This also applies to the rough handling of women, children, the aged or infirm, and close-up views of horrid, bruised or mutilated faces, or faces showing agony and suffering; also the struggles of drowning people and close-up views of dead people's faces floating in the water.

Constructive suggestions which might be conducive to producing lawlessness or crime, e. g., methods of safe cracking, picking locks, raising cheques, robbing houses, molesting persons, etc.

In no instances will suicide or incentives to such be shown.

Close-up scenes, prolonged or instructive scenes of murder, or showing of executions will not be allowed.

Each question of costume or taste must be considered on the basis of morals. Pictures of women almost wholly dressed, but displaying a lavish amount of lingerie, are startling. The same is true of excessively low-cut gowns. Under no consideration will the board pass any pictures containing incidentally or extensively the nude form.

Burlesques or scenes of ridicule of clergy, Salvation Army or any other religious work will be eliminated.

All pictures must be kept clean from suggestion, vulgarity and profanity.

Scenes in houses of ill-repute and scenes of debauches will be cut out, also any instructive de-

tails of gambling, etc., will be eliminated. Undue and unnecessary drinking scenes will be eliminated.

Fifty per cent of all serials must be shown at one sitting.

The board will insist that sex problems be treated with seriousness and reserve.

Constructive suggestions of the use or means of illegitimately procuring habit-forming drugs, narcotics, poisons, etc., will be eliminated.

Instructions prohibit the display of any advertising which shows scenes of violence, display of guns or knives indicating shooting or stabbing, nudity, vulgar display of women's forms, objectionable titles regarding sex relations, or any eliminations that have been made by the board.

Standards of Censors for Quebec; 63 St. Gabriel St., Montreal.

Sex shall be prohibited; all suggestive and immoral scenes, those dealing with exaggerated sex appeals or exploiting interest in sex in an improper or suggestive form or manner, such as: rape or attempt of rape, adultery, double life, free love, infidelity, commerce of vice, auction of girls, white slavery, scenes representing nude women or men, women in suggestive dresses or positions, close-up views of bathing girls in one-piece suits; particularly suggestive bedroom, bathroom and dance scenes; views prolonging unnecessary expression of passionate love.

Religion shall be prohibited; mock marriages, burlesquing on any religion, ridiculing clergy of any creed or placing same in a compromising position and generally all which offends the religion's belief or creed of any person.

Places of Vice shall be prohibited; all pictures concerned with the underworld places of vice and crime, opium dens showing men and women in degrading conditions.

Crime and crime teaching shall be prohibited; scenes showing the use and traffic of poison and narcotics and other unnatural practices against social morality; stories and scenes which may be considered as real schools of crime in instructing the morally feeble in methods of committing crime, entering the houses, forcing locks, blowing safes; pictures showing murders, unnecessary details of violence and roughness with use of dynamite for criminal purposes; all things which are shown too often in some "Western" pictures and which might be an incite to imitation; all brutal fights aboard ships; burglaries, thefts, forgeries, stealing, cheating at cards or at any other game.

Cruelty, executions or violence to women and children, and brutalities to animals must not be allowed, nor death scenes that are gruesome or depicting tortures or extreme sufferings, nor scenes of execution in which are shown scaffolds, electric chairs, guillotine.

Divorce; fostering or showing or divorce as means of dissolving marriage bonds must not be allowed in this Province, nor any suicide.

Patriotism shall be prohibited; all scenes injurious to Canada and to any other race pride or patriotism and to the loyalty to the King.

Owing to the mixed population of the Province of Quebec, special care must be given to the question of nationality, religious belief and general customs.

Serials: fifty per cent of all serials shall be shown at one sitting so that the Board may form an idea of the story to follow in subsequent episodes.

Comedies: a certain leniency will be recommended as to the application of the above Standard in the examination of comedies. They will be left to the censor's own judgment.

Titles: all titles and sub-titles advertising the scenes prohibited above shall be rejected.

Standards of the Commonwealth of Australia

OBJECTIONABLE CHARACTERISTICS AS PRESCRIBED BY ACT OF PARLIAMENT

No film shall be registered which, in the opinion of the censorship—

- a.—is blasphemous, indecent or obscene;
- b.—is likely to be injurious to morality, or to encourage or incite to crime;

c.—is likely to be offensive to any ally of Great Britain or;

d.—depicts any matter the exhibition of which is undesirable in the public interest.

B

OBJECTIONABLE CHARACTERISTICS AS DEFINED BY THE COMMONWEALTH FILM CENSORSHIP

1.—Indecent, suggestive or insufficient dress.

2.—Embraces overstepping the limits of affection, or which would be contrary to propriety in ordinary life.

3.—Nude figures.

4.—Positions of the actors which are suggestive of sexual passion or desire.

5.—Scenes which might be offensive to the religious feeling of any class of the community.

6.—Scenes which might be thought subversive to morality or virtue.

7.—Scenes which might be morally harmful, to the young especially, of both sex.

8.—Scenes which might seem to encourage or appear to view with indifference, breaches of law, or perpetration of crime.

9.—Scenes of brutal cruelty or violence.

10.—Scenes from which the inference could be drawn that offences against those laws, or rules, or recognized social codes, which govern the relations of the sexes in married and single life, are matters to be overlooked or treated lightly.

C

Note: The following notes are based on decisions during the past three years and are intended merely as a guide to future requirements of the Censorship. They are not, in any particular, to be regarded as precedents.

1. Nude figures—The nude human figure is not passed. Moreover the suggestion—usually by means of sub-titles that nudity is being portrayed before other characters in the film is also objected to. Undraped statues are not eliminated unless these are in themselves indecent, and exhibit something more than mere nudity.

2. Crime—The treatment of the films where the whole theme deals with ordinary underworld vice or crime (thieving, blackmailing, gambling, opium dens) depends entirely on the handling of the subject. Retribution in some form is necessary, and it should be adequate. If the atmosphere of a crime film be so heavy, cynical, or callous as to produce an overpowering, cumulative effect for evil, rejection is considered necessary. On the other hand the final dominant impression left on the mind by some "crime" films has undoubtedly been good. That would naturally be the case, where the crime has not been too grossly vicious, and extensive, and has not been excused or made to appear justifiable.

The condonation of crime or vice is not allowed. For example, the Censorship has objected to a feature where several people conspired successfully to defeat the process of the law by deceiving the police into thinking that a case of murder (or manslaughter) was really the suicide of the dead man.

Another aspect relates especially to juveniles taking the law into their own hands. The censorship has strongly objected to a young boy shooting an outlaw, or a supposed seducer.

3. Sexual Crime—White slavery, free-love, abortion or extended scenes in brothels are never passed. Brothel scenes, if very brief and discreet, are sometimes passed. Under no circumstances is a woman allowed to sell her virtue. The role of prostitute may be passed if delicately handled and incidental to the main theme.

Erratic embraces are usually considered objectionable. Any embrace, struggle or pursuit having for its object the man's desire to seduce the girl is always cut to the mere flash, and sometimes altogether eliminated.

The general theme of seduction is carefully considered. It must be delicately handled.

Adultery, if one of the parties is married, is rarely allowed to be portrayed—even briefly. If neither is married the scenes showing the two actually living together are reduced to the minimum necessary to preserve continuity. Sub-title references to adultery having occurred in the past are usually passed providing the wording is not gross.

Marital infidelity is carefully considered. However, considerable latitude is allowed in "slapstick" and "broad" (legitimate) comedy. In the latter case it is considered that the audience thinks chiefly of the humour in the complicated situations which arise, and pays little heed to the fact that the relationship between the actors may occasionally be suggestive of irregularity. However, comedies which tend to sneer at or seriously ridicule the established conventions regarding married and single life would be rejected. Especially does this apply to stories, humorous or serious, where infidelity or immorality is "framed up" so as improperly to secure a divorce or to ruin a person's character for reasons of blackmail or politics ("Name Upa" or theft or dishonesty do not come under this category).

4. **Slapstick Comedies**—A considerable amount of latitude is allowed, but sub-title inuendos or bed-room mix-ups are carefully considered. Gross vulgarities and suggestive "jokes" actions, or postures are always cut.

5. **Brutality**—Excessive brutality and violence is not allowed, especially where women are roughly treated by men (i. e., apart from any motive of immorality). Fights between women are carefully considered. In any fight, close-ups of fierce throttling, unnecessary vicious and inhuman acts, blood-stained faces, and wounds are generally cut. In other words, scenes of barbarity are not permitted, nor ghastly exhibitions of physical pain.

6. **Execution scenes**—are reduced to the smallest possible duration, and all harrowing, morbid or gruesome details are rigidly excised. This applies not only to the scenes immediately connected with the actual execution (which itself is always cut), but also to preceding scenes in the prisoner's cell, and so forth.

7. **Shooting**—Excessive shooting and indiscriminate fighting (as distinct from war films) reduced as much as possible, particularly where point-blank, cold-blooded killing takes place.

8. **Drugs**—Drug incidents are allowed, except that the actual injection by hypodermic syringe or the name of any poison is out. Where the whole story centres round drug habits, the film is rejected, unless there are special mitigating circumstances. One film was rejected even though it showed a man overcoming the drug habit—because of the vivid depiction of the attraction of drugs, which might suggest the habit to people who had not previously thought of it.

9. **Medical Propaganda**—A film raising any distinct medical, disease, or sex-vice issue is passed provided that the censorship is convinced that the film is of a bona-fide propaganda nature. It is customary to impose a restriction to the effect that the film may only be shown in such States where the local Board of Health gives its approval. Further, it is sometimes considered necessary to impose an age limit, usually 16, at exhibitions.

10. **Sedition**—Films containing any matter likely to be detrimental to the British Empire in a social, political or national sense are carefully considered.

11. **Main Titles**—Are altered if they convey any immoral or decidedly suggestive meaning. The following names illustrate the position:

- "Her Purchase Price"
- "His Unmarried Wife"
- "Her Body in Bond"
- "All A Girl Can Give"

Standards of the British Board of Film Censors London, England

- Indecorous, ambiguous and irreverent titles and sub-titles.
- Cruelty to animals.
- Drunken scenes carried to excess.
- The modus operandi of criminals.
- Cruelty to young infants, and excessive cruelty to and torture of adults, especially women.
- Profuse bleeding.
- Unnecessary exhibition of women's underclothing.
- Nude figures.
- Offensive vulgarity and impropriety in conduct and dress.
- Indecorous dancing.
- Excessively passionate love scenes.

- Improper bathing scenes.
- Scenes tending to disparage public characters and institutions.
- Realistic horrors of warfare.
- Scenes and incidents in war calculated to afford information to the enemy.
- Scenes in which the king and officers in uniform are seen in an odious light.
- Gruesome murders and strangulation scenes.
- Executions.
- Vitriol throwing.
- The use of drugs, e. g., opium, morphine, cocaine, etc.
- Subjects dealing with the white slave traffic.
- Subjects dealing with the deliberate seduction of girls.

- "First night" scenes.
- Indicate sexual situations.
- Situations accentuating delicate marital relations.
- Views of men and women in bed together.
- Illicit sexual relationships.
- Prostitution and procreation.
- Disparagement of the institution of marriage.
- Misrepresentation of police methods.
- Surgical operations.
- Commitment of crime by children.
- Criminal poisoning by dissemination of germs.
- Practice of the third degree by the police.
- Branding men and animals.
- Women fighting with knives.
- Exaltation of doubtful characters as heroes.
- Making the sacrifice of a woman's virtue laudable.
- Infidelity on part of a husband justifying adultery of wife.
- Confinement and puerperal pains.
- Views of dead bodies.
- Subjects in which sympathy is enlisted for criminals.
- Animals gnawing men, women and children.
- Realistic scenes of epilepsy.
- Insistence upon the inferiority of colored races.
- Advocacy of the doctrine of free love.
- Salacious wit.
- The perpetration of criminal assaults on women.
- Scenes depicting the effect of venereal diseases, inherited or acquired.
- Incidents suggestive of incestuous relations.
- Themes and references to "race suicide."
- Scenes laid in disorderly houses.
- Materialization of the conventional figure of Christ.

French and Italian Standards

In "The Morals of the Movie" Dr. Oberholtzer, formerly secretary of the Penna. State Board of Censors says (p. 107): "Since 1916 France has had a commission of five members to examine and control the exhibition of film. Unless it be accompanied by a certificate which they have issued no picture may be shown in any theater of the country. So long ago as in 1913 the prefects of the departments were authorized to prohibit "les representations, par les cinematographes, des crimes, executions capitales et d'une facon generale de toutes scenes a caractere immoral et scandaleux."

In Italy all pictures must be licensed before they are shown. They are inspected and censored prior to certification with a view to preventing the exhibition—

- "(a) Of pictures offending against morals, good manners, public decency and private persons.
- "(b) Of spectacles injurious to the national fame and self-respect, or against the public order, or likely to disturb our good relations with foreign powers.
- "(c) Of such as would lessen the name and fame of public institutions and authorities, or of the officers and agents of the law.
- "(d) Of scenes of violence, horror and cruelty, even where animals rather than human beings are concerned, or of crimes and suicides realistically reproduced; and in general of scenes representing perverse actions or facts which would be incentive to crime, or be calculated to unsettle the mind and provoke to evil."

The whole subject is under the control of the Minister of the Interior in Rome. In Spain likewise the screen is subject to legal regulation.

Suggestions for India Censors

Censorship suggestions to American trade for India, made by Consul General A. W. Weddell, Calcutta:

There are three boards of censorship in India—at Bombay, Calcutta, and Rangoon—which represent the educational, religious, political, and commercial organizations of those cities. The charge for censoring a picture is 5 rupees per 100 feet, and the picture is usually viewed by one paid official before its public exhibition.

From interviews with the various operators in Calcutta, the following suggestions are made as to producing and exporting American films to India: (1) A reduction in price by the manufacturers for exhibition rights in India, (2) more caution as to the nature of the film sent to India, (3) more attention to detail in films depicting Indian life, (4) establishment of an American agency in India for the distribution of films and general management of the trade.

Censorship in the Philippines

Manila, P. I.—According to the Manila Bulletin, in February, the mayor was requested by Governor-General Leonard Wood to appoint a committee of three to censor motion pictures here.

Censorship in Holland

Consul General G. E. Anderson, Rotterdam, reported in February:

In the past few months the matter of censorship has caused a great deal of trouble and is likely to cause more in the near future. There is no general censorship law in Holland, and the control of the presentation of picture plays rests with the municipal authorities in each locality. In some municipalities all plays must be censored, in some only those plays which are presented for children. There is a regular board of censors in The Hague, Amsterdam and Utrecht. Things are liberal in Rotterdam. In Amsterdam there has been a difference of opinion between theater operators and the board of censors with the result that all the theaters decided to close for one day as a protest against a ruling of the secretary of the board of censors over a title, and since plays presented for persons over 18 years of age do not require censorship they proposed thereafter and until further notice to present plays only for persons over that age limit. The difficulty later was adjusted. The result of the present system is that permission to display a picture varies without reason. The Hague, for example, will permit the universal exhibition of a film which Utrecht will limit to adults or vice versa.

Picture theater operators are working for a national censorship law and a bill for one has passed the lower chamber of the States-General and will probably become a law in the course of the next few months.

New Zealand Reviewed 3,146 Films

Figures for the past year from New Zealand show that the censors there reviewed 3,146 pictures totalling about 4,900,000 feet. Thirty-eight pictures were rejected entirely and in 240 eliminations were ordered. The New Zealand censors are now trying to have a measure passed giving them control of the advertising matter.

Poland Establishes Censorship

The Associated Press reported from Warsaw in May that national censorship had been established in Poland. Theaters there of the cheaper kind have been showing old-time westerns. It is claimed that the crime wave in Poland was due, in part, at least, to the influence of the pictures upon young men.

Virginia Censor Board

Governor E. L. Trinkle, of Virginia, appointed Evans Chesterman, Mrs. Emma Speed Sampson and A. L. T. Monture censors in March.

The Virginia measure became effective on Aug. 1st, and provided for a tax of \$1 a reel on originals, and 50 cents a reel for duplicates. The censors are each to draw a salary of \$2,400 a year.

Pennsylvania Non-Theatrical Regulations

The following regulations were adopted in September by the Pennsylvania State Department of Labor and Industry concerning the showings of non-theatrical films:—

1. No permit will be issued for any auditorium for the use of flammable film where an enclosing, standard fire-proof booth is not provided for the projection machine.

2. No permit will be issued for any auditorium located above or below the first floor of a building where it is intended to use flammable film.

3. No permit will be issued for any auditorium located above the second floor of a building.

4. No permit will be issued for any auditorium for the use of any balcony for any purpose other than to accommodate the projection machine, booth and accessory equipment.

5. No permit will be issued for an auditorium without an enclosing, standard fire-proof booth, where the machine to be used has not been approved by the Industrial Board for the use intended.

6. No permit will be issued for any auditorium where the machine operator has not first applied for and received the permit required by the Industrial Board Rulings.

7. To obtain a permit for any auditorium, floor plans or sketches, in duplicate, showing aisles, seating arrangement, and all exit facilities, with all dimensions plainly marked and drawn to scale, must be submitted to the office of the Chief Inspector, Department of Labor and Industry.

A. M. P. A.

John C. Flinn, president; Victor M. Shapiro, vice-president; Thomas G. Wiely, secretary, and Horace Judge, treasurer. The above four are members of the board of directors with the following additions: C. W. Barrell, Paul Gulick, J. W. O'Mahoney, Arthur Brillant, Horace Judge, P. A. Parsons, Howard Dietz, Vivian Moses, Vincent Trotta, A. M. Botsford, Paul Lazarus, Nat Rothstein, Harry Reichenbach, C. L. Yearsley, J. M. Loughborough, Samuel D. Palmer.

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Horace Judge, First National.
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The Ten Best Pictures of 1922

Selected by the most important motion picture critics of the trade and fan publications, as well as critics of some of the best known daily newspapers in this country.

(In considering the following selection it should be borne in mind that a number of important pictures released during November and December of 1922 were not viewed by many critics in time for this list.)

WILLIAM A. JOHNSTON, MOTION PICTURE NEWS

Class A

When Knighthood Was in Flower.
Blood and Sand.
Tol'able David.
Remembrance.
Nanook of the North.
Grandma's Boy.
The Prisoner of Zenda.
The Old Homestead.
Monte Cristo.
Orphans of the Storm.

Class B

Hungry Hearts.
The Good Provider.
Smilin' Through.
East is West.
The Storm.
My Friend, the Devil.
Miss Lulu Bett.
The Man Who Played God.
The Eternal Flame.
The Ruling Passion.

JAMES R. QUIRK, PHOTOPLAY MAGAZINE

Blood and Sand.
When Knighthood Was in Flower.
Prisoner of Zenda.
Nanook of the North.
Smilin' Through.
Orphans of the Storm.
Manslaughter.
Grandma's Boy.
The Storm.
One Glorious Day.

R. E. WELSH, MOVING PICTURE WORLD

If you wish to include pictures that will be shown in 1922 but which have not yet received general exhibition any list that I make up will have to include:

The Old Homestead.
The Eternal Flame.
The Tailor Made Man.
The Sin Flood.
The Man Who Played God.

However, as far as pictures already shown throughout the country are concerned, my list of ten follows:

The Storm.
Grandma's Boy.
Orphans of the Storm.
Prisoner of Zenda.
Blood and Sand.
Nanook of the North.
When Knighthood Was in Flower.

Nero.
Foolish Wives.
The Masquerader.
Now that my ten are named what am I going to do about—

Manslaughter.
Smilin' Through.
And—shucks, Mr. Editor, you can't pick any

TEN in this glorious year.

"DANNY," THE FILM DAILY, NEW YORK

Orphans of the Storm
When Knighthood Was in Flower
Grandma's Boy
The Storm
Nanook of the North
The Prisoner of Zenda
Tol'able David
Robin Hood
Blood and Sand
Smilin' Through

ROBERT SHERWOOD, LIFE, NEW YORK

Robin Hood.
Tol'able David.
When Knighthood Was in Flower.
Grandma's Boy.
Nanook of the North.
Orphans of the Storm.
The Prisoner of Zenda.
Oliver Twist.
The Eternal Flame.
Blood and Sand.

JAMES O. SPEARING, THE NEW YORK TIMES

The Dictator.
The Loves of Pharaoh.
Nanook of the North.
Oliver Twist.
One Glorious Day.
Orphans of the Storm.
The Prisoner of Zenda.
Robin Hood.
Tol'able David.
When Knighthood Was in Flower.

MAY TINEE, THE CHICAGO TRIBUNE

Robin Hood.
Prisoner of Zenda.
Oliver Twist.
Jane Eyre.
Foolish Wives.
Smilin' Through.
Blood and Sand.
Under Two Flags.
Kindred of the Dust.
Nanook of the North.

ALISON SMITH, PICTURE PLAY

Nanook of the North.
Robin Hood.
One Glorious Day .
Blood and Sand.
Tol'able David.
Orphans of the Storm.
Smilin' Through.
Loves of Pharaoh.
Salome.
Hamlet.

P. S. HARRISON, HARRISON'S REPORTS, NEW YORK

Shadows.
Driven.
Timothy's Quest.
The Eternal Flame.
Quincy Adams Sawyer.
Robin Hood.
The Ruling Passion.
Foolish Wives.
Tailor-Made Man.
The Sign of the Rose.

EDITORS OF FILM FUN, NEW YORK

Tol'able David.
Nanook of the North.
Grandma's Boy.
Oliver Twist.
Robin Hood.
Knighthood.
Trifling Women.
Prisoner of Zenda.
Blood and Sand.
Orphans of the Storm.

**BEN SHYLER, THE REEL JOURNAL,
KANSAS CITY**

Grandma's Boy,
Manslaughter.
Blood and Sand.
Smilin' Thru.
Good Provider.
Eternal Flame.
Monte Cristo.
Doubling for Romeo.
Orphans of the Storm.
Three Musketeers.

**EUGENE KELCEY ALLEN, DAILY NEWS
RECORD, NEW YORK**

Blood and Sand.
The Man Who Played God.
Robin Hood.
The Good Provider.
Oliver Twist.
Sherlock Holmes.
Smilin' Through.
The Town That Forgot God.
When Knighthood Was in Flower.
One Exciting Night.

**THE PICTURE PLAY NEWS, ROCHESTER,
N. Y.**

Hungry Hearts.
Prisoner of Zenda.
Man Who Played God.
Tess of the Storm Country.
The Storm.
Grandma's Boy.
Manslaughter.
The Old Homestead.
Remembrance.

Ed. Note: It should be borne in mind that some of these productions were 1921 releases and only reached the country generally during 1922. Also that a few others, notably certain large productions such as "Robin Hood" and "When Knighthood Was in Flower" were not generally released until late in 1922 and were shown in but a limited number of cities.

**THOMAS J. HAMLIN, ASSOCIATED FILM
PRESS**

When Knighthood Was in Flower.
The Prisoner of Zenda.
Nanook of the North.
Orphans of the Storm.
Blood and Sand.
Tol'able David.
Grandma's Boy.
Hungry Hearts.
The Good Provider.
Monte Cristo.

**CATHERINE S. PROSSER, STAR, KANSAS
CITY, MO.**

Tol'able David.
Grandma's Boy.
One Glorious Day.
Robinhood.
When Knighthood Was in Flower.
Nanook of the North.
The Prisoner of Zenda.
Manslaughter.
Orphans of the Storm.
Tess of the Storm Country.

L. W. BRENNAN, THE FILM DAILY

Orphans of the Storm.
Grandma's Boy.
When Knighthood Was in Flower.
Oliver Twist.
The Prisoner of Zenda.
Smilin' Through.
Nanook of the North.
One Glorious Day.
A Bill of Divorcement.
Driven.

**SYLVIA CUSHMAN, THE BOSTON TELE-
GRAM, BOSTON**

Foolish Wives.
Grandma's Boy.
Orphans of the Storm.
The Wall Flower.
Penrod.
The Sailor Made Man.
A Conn. Yankee at King Arthur's Court.
Heidi.
South of Suva.
All Aescops Fables.

**BILLY LEYSER, THE SUNDAY NEWS-
LEADER, CLEVELAND**

It must be borne in mind that we, here in Ohio, are at the mercy of the Board of Censors and those pictures that have met with certain difficulties, would come to us, shorn perhaps, of much of their dramatic values.

However, the list below is the writer's choice and are not named in order of the individual merit.

Nanook of the North.
Tol'able David.
Prisoner of Zenda.
Manslaughter.
Disraeli.

Wild Honey.
Tailor Made Man.
Orphans of the Storm.
The Silent Call.
Smilin' Through.

**JACOB SMITH, THE MICHIGAN FILM
REVIEW, DETROIT**

Orphans of the Storm.
The Sheik.
Over the Hill.
The Old Nest.
Tol'able David.
The Four Horsemen.
Ruling Passion.
The Three Musketeers.
Nanook of the North.
Little Lord Fautleroy.

W. H. JAMES, ST. LOUIS POST-DISPATCH

Tol'able David.
Three Musketeers.
The Dictator.
Orphans of the Storm.
The Eternal Flame.
The Masquerader.
Grandma's Boy.
One Glorious Day.
The Boat (Keaton).
Reported Missing.

**WILLIAM J. LEWIS, PITTSBURGH GAZ-
ETTE TIMES**

Nanook of the North.
Pay Day.
Smilin' Through.
The Masquerader.
Three Musketeers.
One Clear Call.
Grandma's Boy.
Tol'able David.
Our Leading Citizen.
The Storm.

BETTY CRAIG, THE DENVER POST

Tol'able David.
The Storm.
Fool's Paradise.
Little Minister.
Manslaughter.
Prisoner of Zenda.
Grandma's Boy.
Monte Cristo.
Smilin' Through.
Orphans of the Storm.

**ELSIE SEELIGMANN, EDITOR OF
SHADOWLAND**

Fascination.
When Knighthood Was In Flower.
Smilin' Through.
Prisoner of Zenda.
Manslaughter.
Orphans of the Storm.
Tol'able David.
Reported Missing.
Pay Day.
Foolish Wives.

W. P., THE WASHINGTON POST

Sentimental Tommy.
When Knighthood Was in Flower.
Robin Hood.
Tess.
Orphans of the Storm.
Omar the Tentmaker.
East is West.
Turn to the Right.
Clarence.

EDWIN SCHALLERT, LOS ANGELES TIMES

Tol'able David.
Robin Hood.
Oliver Twist.
Blood and Sand.
Omar the Tentmaker.
To Have and to Hold.
The Eternal Flame.
Grandma's Boy.
Nanook of the North.
Orphans of the Storm.

EDWIN B. RIVERS, SEATTLE UNION RECORD

The Storm.
In the Name of the Law.
Monte Cristo.
Fool's Paradise.
Under Two Flags.
Smilin' Through.
Grandma's Boy.
Blood and Sand.
Reported Missing.
Tess of the Storm Country.

CHARLES GILLEN, EDITOR AND PUBLISHER, ROCKY MOUNTAIN SCREEN NEWS, DENVER

The Old Homestead.
Grandma's Boy.
Fascination.
Reported Missing.
Turn to the Right.
Manslaughter.
Connecticut Yankee.
Sonny.
Sherlock Holmes.
The Prisoner of Zenda.

HELEN RYAN, MILWAUKEE SENTINEL

The Masquerader.
The Three Musketeers.
A Connecticut Yankee in King Arthur's Court.
When Knighthood Was in Flower.
Orphans of the Storm.
The Prisoner of Zenda.
Under Two Flags.
The Eternal Flame.
The Bachelor Daddy.
Tess and Robin Hood have not yet been shown here.

ROBERT G. TUCKER, INDIANAPOLIS STAR

The Prisoner of Zenda.
Grandma's Boy.
Blood and Sand.
Tess of Storm Country.
Robin Hood.
When Knighthood Was in Flower.
The Masquerader.
Salome.
Oliver Twist.
Sherlock Holmes.
There are still two months of the year to run before a final selection can be made.

GENE MACK, THE ST. LOUIS STAR

Orphans of the Storm.
The Old Homestead.
The Prisoner of Zenda.
My Boy.
Monte Cristo.
Hail the Woman.
Smilin' Through.
The Eternal Flame.
The Bond Boy.
Blood and Sand.
Several recent releases, such as "Oliver Twist" and "Robin Hood" have not come this way thus far, and judgment in their case must be reserved.

E. M. LANDALE, OMAHA DAILY NEWS

Onc Glorious Day.
Oliver Twist.
The Prisoner of Zenda.
Blood and Sand.
Grandma's Boy.
East is West.
Smilin' Through.
Nanook of the North.
A Connecticut Yankee in King Arthur's Court.
And Women Must Weep.

MARGARET MARTIN, THE NORTH AMERICAN, PHILADELPHIA

The Loves of Pharaoh.
To Have and to Hold.
Clarence.
Onc Glorious Day.
The Ruling Passion.
All For a Woman.
Sonny.
The Face in the Fog.
Blood and Sand.
The Eternal Flame.

HAROLD HEFFERNAN, THE DETROIT NEWS

Orphans of the Storm.
Robin Hood.
When Knighthood Was in Flower.
The Loves of Pharaoh.
The Prisoner of Zenda.
Onc Glorious Day .
Trouble.
The Eternal Flame.
Pay Day.
Grandma's Boy.

PRUNELLA HALL, BOSTON POST, BOSTON, MASS.

Grandma's Boy.
Nanook of the North.
Onc Glorious Day.
The Loves of Pharaoh.
The Eternal Flame.
The Prisoner of Zenda.
His Back Against the Wall.
Hungry Hearts.
Fools First.
Blood and Sand.
Not seen: When Knighthood Was in Flower, and Robin Hood.

GENEVIEVE HARRIS, CHICAGO EVENING POST

Robin Hood (best picture of the year).
Oliver Twist.
Nanook of the North.
Blood and Sand.
The Prisoner of Zenda.
Grandma's Boy.
Kindred of the Dust.
When Knighthood Was in Flower.
Jane Eyre.
The Silent Call.

ERNEST ROGERS, ATLANTA JOURNAL

The Three Musketeers.
The Prisoner of Zenda.
Sherlock Holmes.
The Old Homestead.
To Have and to Hold.
Trifling Women.
Fascination.
The Green Temptation.
Blood and Sand.
Manslaughter.

LESTER REES, MINNEAPOLIS DAILY NEWS

Orphans of the Storm.
The Eternal Flame.
When Knighthood Was in Flower.
Moran of the Lady Letty.
Grandma's Boy.
The Prisoner of Zenda.
The Bachelor Daddy.
Blood and Sand.
Clarence.
Robin Hood.

MARIAN DE FOREST, BUFFALO EXPRESS

Four Horsemen of the Apocalypse.

Over the Hill.

The Cabinet of Dr. Caligari.

Nero.

Blood and Sand.

Grandma's Boy.

The Masquerader.

Oliver Twist.

Bond Boy.

Tol'able David.

REYALLE MILES, CINCINNATI TIMES-STAR

Grandma's Boy.

The Prisoner of Zenda.

The Eternal Flame.

Oliver Twist.

Remembrance.

Blood and Sand.

Nanook of the North.

Forever.

The Ruling Passion.

Come on Over.

WALTER D. HICKMAN, THE INDIANAPOLIS TIMES

Oliver Twist.

When Knighthood Was in Flower.

Blood and Sand.

The Prisoner of Zenda.

The Masquerader.

Smilin' Through.

Forever.

The Little Minister (Paramount)

Grandma's Boy.

Orphans of the Storm.

DON ALLEN, EVENING WORLD, NEW YORK

Published on Sept. 25, 1922

Turn to the Right.

Orphans of the Storm.

Tol'able David.

Grandma's Boy.

The Boat.

Trouble.

The Prisoner of Zenda.

Nero.

The Straphanger.

MAGDALINE, DES MOINES REGISTER

The Masquerader.

Smilin' Through.

Prisoner of Zenda.

Orphans of the Storm.

A Tailor Made Man.

The Ruling Passion.

The Three Musketeers.

Conflict.

Blood and Sand.

Manslaughter.

ART MEYER, MOTION PICTURE BULLETIN OF CALIFORNIA

Orphans of the Storm.

Grandma's Boy.

Foolish Wives.

Tailor Made Man.

Smilin' Through.

The Silent Call.

Manslaughter.

Nero.

When Knighthood Was in Flower.

Robin Hood.

MARIE A. MYERS, TIMES-UNION, ALBANY, N. Y.

Monte Cristo.

The Prisoner of Zenda.

Slim Shoulders.

A Fool There Was.

Manslaughter.

The Connecticut Yankee.

My Boy.

The Storm.

The Man Who Played God.

Beauty's Worth.

ARTHUR B. WATERS, PUBLIC LEDGER, PHILADELPHIA

A number of what will undoubtedly be the year's best pictures have not yet been exhibited here. In such a category would go

When Knighthood Was in Flower,

And others, including The Bond Boy and The Eternal Flame.

However, if photoplays shown in this city to date, (Oct. 5.) I would say that the ten best have been:

Tol'able David.

One Glorious Day.

Smilin' Through.

Loves of Pharaoh.

The Ruling Passion.

Peter Ibbetson.

The Golem.

Sherlock Holmes.

Grandma's Boy.

The Dictator.

CARL B. ADAMS, THE CINCINNATI ENQUIRER

Fool's Paradise.

The Doll's House.

Jane Eyre.

Blood and Sand.

Monte Cristo.

The Eternal Flame.

The Masquerader.

The Queen of Sheba.

Forever.

The Prisoner of Zenda.

CINE-MUNDIAL

This list, represents our judgment from the point of view of foreign distribution.

Nanook of the North.

Foolish Wives.

Blood and Sand.

Theodora.

Smilin' Through.

The Sin Flood.

Orphans of the Storm.

The Sheik.

When Knighthood Was in Flower.

The Three Must-Get-Theres.

SHERWOOD'S "HALL OF FAME"

In November, Robert E. Sherwood, motion picture critic of "Life" and the N. Y. Herald, while commenting on the award of the Photoplay Magazine Gold Medal "Tol'able David" as the best picture of 1922, said:

Sometime, perhaps, there will be a Hall of Film Fame. Probably when that is opened the movies will have progressed so far beyond their present standing that none of the pictures which have been produced before now will deserve a place in the archives of posterity.

It seems to us, however, that there already have been pictures with legitimate claims to greatness. Were we called upon to submit a list of nominations to the Admissions Committee at the Hall of Fame we should propose the following:

"The Birth of a Nation."

"Intolerance."

"The Coward."

"Shoulder Arms."

"Broken Blossoms."

"The Miracle Man."

"The Mark of Zorro."

"The Kid."

"The Four Horsemen of the Apocalypse."

"The Three Musketeers."

"Tol'able David."

"Nanook of the North."

"Grandma's Boy."

"Oliver Twist."

"Robin Hood."

Aside from the pictures mentioned in our list, there are a few that ought to be cited as "almosts." There is, for instance, "One Glorious Day," that delightful fantasy in which Will Rogers co-starred with a wandering spirit named "EK." There are also "Victory," from Conrad's novel, "When Knighthood Was in Flower," "Behind the Door," "A Connecticut Yankee in King Arthur's Court," "Humoresque," "Sentimental Tommy," and any number of Chaplin, Lloyd, Keaton and Sennett comedies.

We have studiously avoided mention of the German pictures, because we have not seen enough of them to make a comparative list. But of those that we have seen there are certainly four that deserve to be placed on the first string—"Passion," "Deception," "The Cabinet of Dr. Caligari," and "The Loves of Pharaoh."

The Ten Best

In connection with the preceding selections the table of votes shows the following interesting figures:

Orphans of the Storm—31.
 Grandma's Boy—29.
 Blood and Sand—28.
 Prisoner of Zenda—25.
 When Knighthood Was in Flower—22.

Nanook of the North—21.
 Smilin' Through—20.
 Tol'able David—19.
 Robin Hood—17.
 Oliver Twist—13.

A large number of pictures received upwards of from one to six votes, but lack of space forbids this tabulation being recorded here.

Herewith are found the headlines appearing in conjunction with the reviews of the ten best pictures of the year as they appeared in the various Sunday issues of The Film Daily:

ORPHANS OF THE STORM

Griffith Presents the Biggest Spectacular Melodrama of His Career.
 You will have a Hard Time Getting Away From this One.

GRANDMA'S BOY

Lloyd at His Best in a Knockout Five-Reeler
 This is the Sweetie Peach—See to it that You Get it.

BLOOD AND SAND

Niblo and Valentino Make a Success of Ibanez Novel.
 Fine Entertainment and Undoubtedly a Big Box Office Find.

PRISONER OF ZENDA

Ingram Has Produced Another Real Picture in This One
 Sure Fire Box Office and Will Certainly Please

WHEN KNIGHTHOOD WAS IN FLOWER

A Big One and Undoubtedly One of the Year's Best.
 Put Your Order in and Get Ready to Have it Work For You.

NANOOK OF THE NORTH

Totally Different Picture of the North that Shouldn't Be Missed.
 You can Go the Limit on Your Promises that it is Unique and Entertaining.

SMILIN' THROUGH

The Best Picture Norma Has Had in a Long Time.
 Get This and Clean Up—Tell Them what a Fine Picture it is and Use the Star's Name to the limit.

TOL'ABLE DAVID

Barthelmess' First Starring Vehicle Would Be Better if Edited.
 Bank on Richard Barthelmess' Name and Get Behind it.

ROBIN HOOD

Magnificent Production Plus "Doug" Makes This a Bet.
 Say "Robin Hood" is a Picture Among Pictures—It is

OLIVER TWIST

Please, Dear God, Don't Let Jackie Grow Up.
 If you Pass this By—Close Up.

CHARLES GATCHELL, EDITOR, PICTURE-PLAY MAGAZINE

Orphans of the Storm
 Robin Hood
 When Knighthood was in Flower
 Smilin' Through
 Blood and Sand
 Tol'able David
 Prisoner of Zenda
 Salome
 One Glorious Day
 Nanook of the North

I don't think this list should be called my selection of the "Ten best pictures of the year." They are the ten pictures that I, personally, enjoyed most. I think there is no such thing as a list of the "ten best."

"N. Y. TIMES" LISTS GOOD FILMS

Dealing with pictures issued during the first half of 1922, the "Times" names as fit for "exhibition before reasonably intelligent and normally patient people seeking screen entertainment," the following:

"Across the Continent," "The Cradle Buster," "The Crimson Challenge," "A Doll's House," "Foolish Wives," "The Glorious Adventure," "The Glorious Fool," "Gypsy Passion," "Is Matrimony a Failure?" "Jane Eyre," "The Lane that Has No Turning," "The Loves of Pharaoh," "Nero," "One Glorious Day," "Orphans of the Storm," "Polly of the Follies," "The Prodigal Judge," "The Red Peacock," "Reported Missing," "Retribution," "The Ruling Passion," "Smilin' Through," "Sisters," "Sonny," "A Stage Romance," "The Storm," "The Stroke of Midnight," "Tol'able David" and "Turn to the Right."

The Forty Best Pictures of the Year

Selected by The National Board of Review of Motion Pictures, from productions reviewed during period of December, 1921, to December, 1922.

With regard to the pictures below listed, Executive Secretary W. D. McGuire, Jr., says:

One requirement has been applied to all—that of achieving, through power of appeal or beauty of treatment, or through both, the mark of distinction.

The fact of a motion picture, in the case where it is the picturization of a play, a short story, a poem or a novel, departing from or adhering to the plot and meaning of the original, has not entered into the basis of its selection, except in the instance where it constitutes a meretricious distortion. Each picture has been considered as standing on its own feet of merit as a production in terms of the motion picture screen.

Pictures have not been selected for their qualities of popular entertainment alone. The aim has been to emphasize the honest picture—that is, the picture that is concerned with telling its story and its ideas in the sincerest possible manner and with the highest degree of perfection—for it is recognized in this connection that what is often the most popular picture with the masses is the one in which hokum, over-sentimentalization and general untruthfulness play the greatest parts.

- | | |
|---|---|
| One Glorious Day (Paramount) | Sonny (Associated First National) |
| Nanook of the North (Pathe) | Timothy's Quest (American Releasing) |
| Shattered (Arthur L. Erlanger) | Miss Lulu Bett (Paramount) |
| Salomé (United Artists) | Nice People (Paramount) |
| On the Stroke of Midnight (Metro) | And Women Must Weep (Educational) |
| The Loves of Pharoah (Paramount) | Down to the Sea in Ships (Elmer Clifton Production) |
| Grandma's Boy (Associated Exhibitors) | The Little Minister (Paramount) |
| Minnie (Associated First National) | One Clear Call (Associated First National) |
| The Prisoner of Zenda (Metro) | Above All Law (Paramount) |
| Sir Arne's Treasure (Swedish Biograph) | Blood and Sand (Paramount) |
| Hamlet (Asta Films) | The Third Alarm (Robertson-Cole) |
| Fool's First (Associated First National) | Lorna Doone (Associated First National) |
| Shadows (Al Lichtman) | Hungary Hearts (Goldwyn) |
| A Doll's House (United Artists) | When Love Comes (Robertson-Cole) |
| A Bill of Divorcement (Associated Exhibitors) | A Blind Bargain (Goldwyn) |
| Sure Fire Flint (Affiliated Distributors) | The Fast Mail (Fox) |
| The Sailor-Made Man (Associated Exhibitors) | The Storm (Universal) |
| Brothers Under the Skin (Goldwyn) | The Flame of Life (Universal) |
| The Four Seasons (Kineto) | The Man Who Played God (United Artists) |
| Trifling Women (Metro) | Mr. Barnes of New York (Goldwyn) |

"BEST SELLERS" OF YEAR

Century Co.

- Atolls of the Sun.....By Frederick O'Brien
 The Love Story of Alette Brunton.....
 By Gilbert Frankau
 Two Shall Be Born...By Marie Conway Oemler
 The Wind Bloweth.....By Donn Byrne
 West.....By Charles Alden Seltzer
 Sea Wrack.....By Vere Hutchinson
 Wintergreen.....By Janet Laing
 Caravans By Night.....By Janet Hervey
 Birthright.....By T. S. Stribling
 Three Black Bags.....By Marion Polk Angellotti
 The Macmillan Co.
 The Secret Places of the Heart.....Wells
 Children of the Market Place.....Masters
 The Venerings.....Johnston
 Confessions of an Old Priest.....McConnell
 Number 87.....Hext
 The Scarlet Tanager.....Tyson
 The House of Rimmon.....Watts
 The Life and Death of Harriet Frean.....Sinclair
 Conn of the Coral Seas.....Grimshaw
 Maria Chapdelaine.....Hemon
 Through the Shadows.....Alington
 Old Crow.....Brown
 Anne Severn and the Fieldings.....Sinclair
 Red Redmaynes.....Phillipotts
 Millions.....Poole
 A More Honorable Man.....Roche
 The Three Fires.....Burr
 The Optimist.....Delafield
 Quest.....Hull
 Mother Machree.....Scott
 The Gates of Olivet.....Borden
 Support.....Ashmun
 Brentano's
 Fiction
 Cytherea.....J. Hergesheimer
 Simon Called Peter.....Robert Keable
 Beautiful and Damned, The...F. Scott Fitzgerald
 Scaramouche.....R. Sabatini

- Breaking Point, The.....Mary R. Rinehart
 Glimpses of the Moon.....Edith Wharton
 General
 Story of Hanky, The.....Hendrik Van Loon
 Outline of History.....H. G. Wells
 Mind in the Making.....James Harvey Robinson
 Back to Methuselah.....George Bernard Shaw
 Self Mastery Through Conscious Autosug-
 gestion.....Emile Coue
 The Practice of Autosuggestion...C. Harry Brooks
 Outwitting our Nerves...J. A. Jackson and H. M.
 Salisbury
 Diet and Helath.....L. H. Peters
 Boston Cooking-School
 Cook Book.....F. M. Farmer
 Etiquette.....Emily Post
 Harper Bros.

- Flowing Gold.
 Man That Knew Too Much.
 Joan of Arc of the North Woods.
 The Vehement Flame.
 History of Art.
 Her Unwelcome Husband.
 The Dust Flower.
 From Seven to Seventy.
 Mind in the Making.
 Tales of Lonely Trail.

TEN BEST PLAYS 1921 SEASON

The ten best plays during the last season as chosen by Burns Mantle in his third annual of the American stage, "The Best Plays of 1921-1922" (Small, Maynard & Co.), are: "Anna Christie," by Eugene O'Neill; "A Bill of Divorcement," by Clemence Dane; "Dulcy," by George S. Kaufman and Marc Connelly; "He Who Gets Slapped," by Leonid Andreyev; "Six Cylinder Love," by William Anthony McGuire; "The Hero," by Gilbert Emery; "The Dover Road," by A. A. Milne; "Ambush," by Arthur Richman; "The Circle," by W. Somerset Maugham, and "The Nest," by Paul Galdy.

Tired of the Critics?

If you are tired of listening to advertising men's criticisms of the moving picture industry,

—weary of their instructions as to how you ought to run your particular part of the industry,

—and want advertising help based on real selling ideas and your particular needs,

—send for a representative of this Agency.

We have the experience in the motion picture business to know your point of view and to appreciate that you know what you want.

When can we talk with you?

CRESKE - EVERETT, Inc.

19-25 West 44th Street New York

Phone, Murray Hill 3916

ADMISSION TAX FIGURES

The following figures on admission taxes are from the Treasurer of the United States. These taxes are for all forms of entertainment and it is impossible to obtain definite or accurate figures as to what proportion thereof refers to admissions for motion picture entertainment.

It is, however, the only information of this kind obtainable.

	1919-20	1920-21	1921-22
July	\$4,699,239.22	\$6,463,422.49	\$5,822,972.80
August	4,692,681.98	6,879,323.58	5,926,818.88
September	5,463,592.25	7,369,476.73	6,122,383.65
October	6,500,013.99	7,932,042.40	6,413,426.11
November	5,877,251.58	7,982,248.61	6,995,338.48
December	7,533,985.22	8,363,708.00	6,689,702.83
January	6,707,768.87	7,120,905.18	6,453,483.80
February	6,166,685.79	7,802,776.65	5,867,256.77
March	7,085,123.74	7,863,785.52	6,284,528.33
April	7,033,006.97	7,415,568.82	5,439,014.29
May	6,623,186.64	7,152,375.71	5,817,531.93
June	8,338,017.18	7,362,487.61	5,535,754.51
July	6,463,422.49	5,822,972.80	4,620,893.78
August			4,710,470.46
September			4,789,391.33
October			5,396,461.17

(last available figures.)

Total admission taxes for fiscal year ending May 31, 1920, were \$74,849,002.97.

Total admission taxes for fiscal year ending May 31, 1921, \$90,683,650.87.

Total admission taxes for fiscal year ending May 31, 1922, \$73,368,212.38.

RENTAL TAX ON FILM

Following will be found government figures showing the 5 per cent tax paid on the rental of film in this country for the period from June, 1920, to June, 1922, with comparisons with the preceding year:

	1919-20	1920-21	1921-22
July	\$385,201.26	\$359,077.85	\$503,431.51
August	299,990.14	654,464.55	538,292.42
September	188,901.76	465,446.03	315,151.16
October	184,087.25	533,472.17	388,616.56
November	362,506.66	383,542.52	567,055.39
December	435,454.86	451,375.11	429,504.77
January	412,979.11	593,137.22	453,114.06
February	295,923.07	470,909.21	374,208.34
March	565,854.47	614,286.92	13,441.93
April	296,800.40	419,177.55	10,308.79
May	389,295.04	442,016.31	5,113.86
June	564,282.29	621,153.50	347.52
July	359,077.85	503,431.51	

Total rental taxes for fiscal year ending May 31, 1920, were \$3,972,852.42.

Total rental taxes for fiscal year ending May 31, 1921, \$5,951,187.73. The tax is a 5% measure, levied on distributors who pass it to the exhibitor. It would therefore, place the total business of distributors for that period at \$119,023,745.60.

Total rental taxes for fiscal year ending May 31, 1922, \$3,598,586.31.

The tax, however, was repealed Jan. 1, 1922.

TARIFF RATES, FORDNEY BILL

	Per Cent
Photographic cameras and parts thereof not specifically provided for.....	20
Photographic and moving picture films, sensitized but not exposed or developed	4/10c
—Standard width of 1½ inches, per linear foot, other widths in proportion...	4/10c
Photographic film negatives, per linear foot—	
Exposed but not developed	2c
Exposed and developed	3c
Positives, including prints or duplicates, per linear foot.....	1c
Films or negatives taken from U. S. and exposed in foreign country by an American producer in making a picture of which 60% or more is made in U. S., per linear foot	1c
Electric light carbons	45
Incandescent electric lights, bulbs and lamps, with or without filaments.....	20
Photographic and projection lenses	45

All rates based on percentage are ad valorem and as provided by the Senate are to be based on foreign valuation of the commodity. The House bill provided for assessment based on American valuation.

When the House passed the various items they were materially different from those which the Senate agreed upon. It was expected that there would be some difficulty in working the varying rates out, but there was little experienced with any of the items, except with the proposed duty on standard width raw stock. The House conferees desired to have this raised from 4/10th of a cent, as desired by the Senate, to 5/10ths, but the original Senate rate finally prevailed.

Motion Picture Publications

U. S. A.

Key—D, daily; T, trade; F, fan.

California

Photoplay Art (M), Los Angeles.
Motion Picture Bulletin (W), Los Angeles.
Rounder and Play Bill (W), San Francisco.

Colorado

Rocky Mt. Screen News (Semi-mo), Denver.

Georgia

Weekly Film Review (W), Atlanta.

Illinois

Exhibitors' Herald (W), Chicago.
Moving Picture Age (Mo.), Chicago.
Photoplay Magazine (Mo), Chicago.

Massachusetts

New England Exhibitor (Semi-mo), Boston.

Michigan

Michigan Film Review (W), Detroit.

Minnesota

Amusement (W), Minneapolis.

Missouri

Reel Journal (W), Kansas City.

New York

Motion Picture Classic (Mo), Brooklyn.
Motion Picture Magazine (Mo), Brooklyn.
Shadowland (Mo), Brooklyn.
Cine-Mundial (Spanish) (Mo), New York.
Dramatic Mirror (W), New York.
Educational Film Magazine (M), New York.
Exhibitors Trade Review (W), New York.
Film Fun (Mo), New York.
Motion Picture News (W), New York.
Motion Picture Journal (Semi-mo), New York.
Moving Picture Stories (W), New York.
Moving Picture World (W), New York.
Picture Play Magazine (Mo), New York.
Review (W), New York.
Film Daily (Daily), New York.
Picture Play News (W) Free distribution,
Rochester.

Ohio

Reel Facts (W), Cincinnati.
Interstate Film News (W), Cleveland.

Pennsylvania

Photoplay Journal (Mo), Philadelphia.
Photoplay World (Mo), Philadelphia.
The Exhibitor (Semi-mo), Philadelphia.
Moving Picture Bulletin (W), Pittsburgh.

Texas

Motion Picture Journal (W), Dallas.

FOREIGN

Argentine Republic

Cinema Star, Maipu 715, Rosario de Santa Fe.
Ultima Hora, Esmeralda 173, Buenos Aires.
La Razon, Avenida de Mayo 760, Buenos Aires.
Critica, Sarmiento 1546, Buenos Aires.
La Pelicula, Talcahuana 612, Buenos Aires.
Excelsior, Suipacha 511, Buenos Aires.
La Montana, Galeria Guemes, Buenos Aires.
La Nacion, San Martin 344, Buenos Aires.
Diario Espanol, Victoria 653, Buenos Aires.
El Telegrafo, Reconquista 480, Buenos Aires.
Cine Gaceta, Carlos Bellegri 179, Buenos
Aires.
Colorin Colorao, Lavalle 1268, Buenos Aires.
Imparcial Film, Maipu 457, Buenos Aires.
La Epoca, Avenida de Mayo 769, Buenos Aires.
Atlantida, Esmeralda 110, Buenos Aires.
Mundo Argentino, Maipu 395, Buenos Aires.
El Hogar, Maipu 395, Buenos Aires.
Vida Portena, Rivadavia 631, Buenos Aires.
El Dia, La Plata F. C. Sud, Prov. B. Aires.
Giornali d'Italia, Lavalle 387, Buenos Aires.
Libre Palabra, Avenida de Mayo 891, Buenos
Aires.
Vida Nuestra, Rivadavia 105, Quilmes, F. C.
Sud., Prov. B. Aires.
Ala Libertad, Cabildo 2223.
Cinema Magazine, Garcia 8, San Luis, Oriente
Cuba.

Austria

Der Filmbot (T), Dr. Freund, Neubaugasse 36,
Wien VII.
Das Kinojournal (T), W. Stiegnitz, Neustift-
gasse 54, Wien VII.
Die Filmwelt (F), Neubaugasse 66, Wien VII.
Cinea (F), 10 Rue de L'Elysee, Paris.
Die Komodie (F), Favoritenstr. 45, Wien IV.
Wiener Journal (T), Wien I.
Das Interessante Blatt, Dr. Fuchs, Duedengasse
11, Wien III.
Moderne Welt, Arnold Bachwitz, Paracelsusgasse
9, Wien III.
Wiener Illustrierte Zeitung, Karl Weissner, Dr.
K. Huebner, Rauheneisingasse 8, Wien I.

Belgium

La Revue Belge du Cinema (T), 283 Chaussee
de Cand, Bruxelles.
Le Cinema International (T), 18 Rue de
Monteur, Bruxelles.
Cine-Revue (F), (J. Meuwissen), 10-12 Rue
Charles de Coster, Bruxelles.
Le Comptoir du Film (T), 23 Rue Quellin,
Anvers, 138 Boulevard Emile Jacquain, Bruxelles.
Le Cinema Belge (T), Rue de Roumanie 45,
Bruxelles.

Canada

Le Film, 131 Cadienx M. F. de, Verneuil Mon-
treal.

Brazil

Palcos e Telas, Rua do Ouvidor 72, Rio de
Janeiro.
Par a Todos, Rua do Ouvidor 164, Rio de
Janeiro.

Czechoslovakia

Internationale Filmschau (T), Dr. Paul Schiller,
Wenzelsplatz, Hotel Stephan, Prague.
Film (T), Dr. Paul Schiller, Wenzelsplatz,
Hotel Stephan, Prague.
Cesky Filmovy Zpravodaj Blanicka 8 (T), Q.
U. Kujal, Vinohrady, Prague.
Filmovy Svet (F), Budecka 19, Vinohrady,
Prague.
Prager Presse (D).
Prager Tagolatt (D), Herrngasse 12, Prague 2.
Bohemia (D), Annahalf, Prague 1.
Film Revue, Lanagasse 33, Bratislava.
Slovensky Film, Groessling 19, Bratislava.

Chile

La Semana Cinematographica, Cassila 2289,
Santiago.

Cuba

Universal, San Jose 3, Havana.
Smart, Habana 27 Altos, Havana.
Mundial, Trocadero 89,91, Havana.
La Pantalla, Pradoy Neptuno, Altos de Rialto,
Havana.
Holquin, Oriente, Havana.
Havana Life, 99 Obrapia, Havana.
Diario del Cine, Calle 8 No. 204, Havana.
Carteles, P. O. Box 1045, Havana.
Canillita, P. O. Box 2081, Havana.
Cinema, Matanzas, Havana.
Civilizacion, Paula 69, Havana.

England

The Kinematograph (T), 93 Long Acre, Lon-
don WC 2.
The Bioscope (T), 85 Shaftesbury Ave., Lon-
don WL.
The Cinema (T), 30 Gerard St., London WL.
The Film Renter (T).

France

Cinematographie Francaise (T), 48 Rue de
Bondy, Paris (10e).
Courier Cinematographique (T), 28 Boulevard
St. Martin, Paris (10e).
Cine-Journal (T), 30 Rue Bergere, Paris (9e).
Cinema (T), 28 Boulevard Bonne-Nouvelle,
Paris (10).
Cinemagazine (F), 3 Rue Rossini, Paris, (9e).
Cinema-spectacles (T), 17 Rue Magenta, Mar-
seilles.
Cineopse (T), 73 Boulevard de Grenelle, Paris
(15).

Cine Pour Tous (F), 26 bis Rue Traversiere, Paris (12).

Cine Pratique (T), 45 Rue de Belleville, Paris (19).

Comoedia (D), J. L. Croze, 27 Boulevard Poissonniere, Paris (10).

Le Film (F), 42 Rue de Clichy, Paris (2e).

Filma (F), 3 Boulevard des Capucines (Paris (2)).

Heldo-Film (F), 25 Boulevard Boone-Bouville, Paris.

Scenario (T), 9 Rue de Clichy, Paris (9e).

Semaine Cinematographique (T), 50 Rue de Bondy, Paris (10).

Germany

Die Lichtbildhuehne (T), Dr. Wollenberg, Friedrichsstrasse 225, Berlin SW 48.

Der Film (T), Dr. Fiedler, Kochstrasse 5, Berlin SW 68.

Der Filmkurier (D), Willy Haas, Leipzigerstrasse 38, Berlin W 8.

Der Weltfilm (T), Ruhemann, Saurezstrasse 45, Berlin W Charl. 5.

Film und Presse (T) Dr. Lorenz, Friedrichsstrasse 35, Berlin SW 68.

Filmtribuene (T) Fritz Limsky, Alte Jakobsstrasse 24, Berlin SW 68.

Illustrierte Kinowoche (T) Boutin, Duercksenstrasse 45, Berlin C 25.

D. Scherlverlag, Alfred Rosenthal, Zimmerstrasse 35-4, Berlin SW 68.

Deutscher Filmzeitungsdienst (T) Alfred Rosenthal, Kochstrasse 6-7, Berlin SW 68.

Berliner Boersenzeitung (D) Fritz Olinsky Kronenstrasse 37, Berlin W 8.

Hamburger Fremdenblatt (D) Hamburger 8 Uhr Abendblatt, Hamburg.

Allgemeine Kinoboerse (T) Marienstrasse 23, Leipzig.

Der deutsche Film (T) Josef Aubinger, Sonnenstrasse 13, Muenchen 2 SW.

Muenchner Filmkurier (T), Hans Tintner, Kaiserstrasse 45, Muenchen.

F. H. Herrm, Richterverlag (R), Hans Richter, SW-Korse 18 Berlin-Willm.

Fiwa (T), Langenstrasse 60, Bremen.

Die Filmhoelle (F) Fritz Jakobssohn, Uhlandstrasse 1534, Berlin W 15.

Der Kinematograph (T) Perlmann, Wehrhaha 28a, Duesseldorf.

Buehne and Film (F), Joachimsthalerstr. 48, Berlin-Char. 1-2.

Berliner Leben (F), F. W. Koebner, Zossenstr. 55, Berlin SW 29.

Die Koralle (F), Sieberg Salter, Freisingerstrasse 13, Berlin W 30.

Kinematographische Monatszeitung (T), Dr. Wollenberg, Friedrichsstr. 225, Berlin SW 48.

Berliner Tagblatt, Verlag Rudolf Mosse, Berlin SW 19.

Berliner 8, Uhr Blatt, Kaic. Rat Leo Heller, Von der Hejdstrasse 4, Berlin.

Westdeutsche Film Zeitung, Graf Adolfstrasse 37a Duesseldorf.

Holland

Kunst en Amusement (T), A. W. Sijthoffs Uitgeversmaatschappij te Leiden.

Hungary

Filmujzag, Szentyalyi ut. 23, Budapest.

Mozihet, Csaky ut. 12, Budapest.

Magyar Film, Szobi ut. 5, Budapest.

Mozgoienykep Hirado, Alacia ut. 57, Budapest.

Mozi Vilag, Dohany ut. 37, Budapest.

Italy

Kines (T), Via Condotti 48, Roma.

Cinemundus (T), Via Frattina 52, Roma.

Apollon (T), Vicolo Aliberti Nr. 1, Roma.

Lux (T), Piazza S. Silvestro 81, Roma.

Cosmopolita (T), Via Cavour 341, Roma.

Cinematografica Italiana ed Estera (T), (Barriera S. Paolo), Via Cumiana 31, Torino.

L'Italie (D), Piazza di Pietra, Roma.

Cultura Cinematografica (T), Via S. Francesco da Paola 14, Torino.

La Vito Cinematografica (T), Dr. Irvin Cortland, 869 Stebbins Ave., New York.

Java

Revue, de (T), Batavia.
Het Indische Leven, Diederik Baltzerdt, Dutch East Indies, Weltevreden.

Mexico

Zig Zag, La Academia, 10, Mexico, D. F.
Universal, Avenida Juarez 75, Mexico C ty.
Lus Sombra, Uruguay 48 Aparado 375, Mexico. D. F.

Poland

Kinema, Johann Baumritter, Ul Ks. Skorupki 4/6, Warschau.

Portugal

Porto Cinematografico (T), R. do Bomjardim, 436-3, Porto.

Republic of Uruguay

El Dia, Montevideo.
El Plata, Montevideo.
El Telegrafo, Montevideo.
La Noche, Montevideo.

Russia

Published in Russia (A), Cine-Phono, Tschernschworsky Pr. 9, Moskau.
Published in Germany for Russia (B), La Cinematographie pour la Russie. 85 Prinz regentstr., Charles Philipp, Berlin-Wilm.

Scandinavia

Film-Journalen (T), Ragnar Cederstrand, David Bagaregata 3, Stockholm.
Filmrevyn (T), Boershuset, Helsingfors.
Filmiaitta (T), Boershuset, Helsingfors.
Filmiyheter (T), Postfack 630, Stockholm.
Oversea Film Trading Co., 46 Vetre Boulevard, Copenhagen.

Spain

El Diluvio (D), Escudillers Blancs 3 bis, Barcelona.
Cine Mundial, 516 5th Ave., New York.
Mercurio, Pescud Bldg., N. Orleans.

Switzerland

Revue Suisse du Cinema (T), Rue du Midi 15, Lausanne.
Schweitzer Cinema (T), Marktgasse 27, Berne.
Internationale Illustrierte (T), Kinowoche K. Graf. Buellach, Zurich.
Zappeline Lienwand (F), Robert Huber, Baeckerstrasse 25, Zuerich.
Le Cinema, Geneva.
L'effort Cinematographique, Beuchatel.
St. Gallen—St. Gallen, Gartenstrasse 9a.
Schweizerische Kinozeitschrift, Bue du Midi 15, Lausanne.

Civic Film Service

The Civic Film Service, Inc., an organization to supply pictures dealing with subjects of civic interest to Chambers of Commerce and similar organizations, was formed in November to take over the American City Bureau Film Service, which was a branch of the American City Bureau. The firm will have offices about Dec. 1, at 443 Fourth Ave., N. Y.

Film to be produced by the organization deal with such civic subjects as zoning, recreation, trade promotion, city charters, city management, etc. Arthur T. Zellner is the director. Distribution through Alexander Film.

The films are generally used to take the place of a speaker at Chamber of Commerce luncheons. Albert St. Peter is in charge of the Film Service.

National Park Service

Arno B. Cammerer issued a prospectus in October directed to motion picture producers telling of the value of the National Parks for locations. In connection with this a permit is issued which relieves the producer of the usual "red tape" but in consideration of which the producers agree to furnish at manufacturing cost any number of positive prints with separate scenes clearly titled to the National Park Service which agrees to exhibit the film without permission.

The National Parks included in the group are Yosemite, the Grand Canyon and Hot Springs, Ark.

Chief Ranger Forest S. Townsley is the "location" man of the Park Service.

Periodical Literature Regarding Industry

Courtesy of H. W. Wilson Company

Editor's Note—The following matter, while of interest generally, is of special value to publicity departments, being of suggestive value as to the class of material desired by various publications.

Key to periodicals indexed:

- Am Child—American Child. \$2. National Child Labor Committee, 105 East 22nd St., New York. Formerly Child Labor Bulletin.
- Am City—American City. \$4. Civic Press, 154 Nassau St., New York.
- Am Econ R—American Economic Review. \$5. American Economic Association, Ithaca, N. Y.
- Am Hist Assn Rept—American Historical Association Report. \$3 to members (including annual subscription to the American Historical Review). American Historical Association, 1140 Woodward Bldg., Washington, D. C.
- Am Hist R—American Historical Review. \$4. \$3 to members of the American Historical Association (including annual report). Macmillan Company, 66 Fifth Ave., New York.
- Am J Soc—American Journal of Sociology. \$3. University of Chicago Press, Chicago.
- Am M—American Magazine. \$2.50. Crowell Publishing Company, Springfield, O.
- Ann Am Acad—Annals of the American Academy of Political and Social Science. \$5. 39th St. and Woodland Ave., Philadelphia.
- Arch Rec—Architectural Record. \$3. Architectural Record Company, 115 West 40th St., New York.
- Art and Archaeol—Art and Archaeology. \$5. Archaeological Institute of America, The Octagon, Washington, D. C.
- Arts and Dec—Arts and Decoration. \$5. Joseph A. Judd Co., 50 West 47th St., New York. Formerly Art World and Arts and Decoration.
- Asia—Asia, Journal of the American Asiatic Association. \$3.50. Asia Publishing Co., 627 Lexington Ave., New York.
- Atlan—Atlantic Monthly. \$5. Atlantic Monthly Company, 8 Arlington St., Boston.
- Bird Lore—Bird-Lore. \$1.50. D. Appleton & Co., Harrisburg, Pa.
- Bookm—Bookman. \$4. George H. Doran Co., 244 Madison Ave., New York.
- Bul Pan Am Union—Bulletin of the Pan American Union. \$2.50. 17th and B Sts., N. W., Washington, D. C.
- Canad M—Canadian Magazine. \$2.50. 200 Adelaide St., West, Toronto, Canada.
- Cath World—Catholic World. \$4. 120 West 60th St., New York.
- Cent—Century. \$4. Century Co., 353 4th Ave., New York.
- Child Labor Bul—See Am Child.
- Collier's—Collier's. \$2.50. P. F. Collier and Son Co., 416 West 13th St., New York.
- Conf Char and Correc. See Nat Conf Soc Work.
- Contemp—Contemporary Review. \$7. Leonard Scott Pub. Co., 249 West 13th St., New York.
- Country Life—New Country Life. \$5. Doubleday, Page & Co., Garden City, N. Y.
- Cur Hist M, N Y Times—Current History Magazine of the New York Times. \$4. New York Times Co., Times Square, New York.
- Cur Opinion—Current Opinion. \$4. Current Literature Pub. Co., 50 West 47th St., New York.
- Delim—Delineator. \$2.50. Butterick Pub. Co., Butterick Bldg., Spring and MacDougal Sts., New York.
- Dial—Dial. \$5. The Dial Pub. Co., 152 W. 13th St., New York.
- Edin R—Edinburgh Review. \$5. Leonard Scott Pub. Co., 249 West 13th St., New York.
- Educa—Education. \$4. Palmer Co., 120 Boylston St., Boston.
- Educ R—Educational Review. \$3. George H. Doran Co., 244 Madison Ave., New York.
- El School J—Elementary School Journal. \$2.50. University of Chicago Press, Chicago.
- Etude—The Etude. \$2. Theodore Presser Co., 1712 Chestnut St., Philadelphia.
- Everybody's—Everybody's Magazine. \$2.75. The Ridgway Company, Spring and MacDougal Sts., New York.
- Farmers' Bul—United States. Department of Agriculture. Farmers' bulletins. A limited number of copies are available for free distribution by Division of Publications, Department of Agriculture, Washington, D. C.
- Fortn—Fortnightly Review. \$7. Leonard Scott Pub. Co., 249 West 13th St., New York.
- Forum—Forum. \$4. The Forum Publishing Co., 118 East 28th St., New York.
- Gard M—Garden Magazine. \$3. Doubleday, Page & Co., Garden City, N. Y.
- Good H—Good Housekeeping. \$3. International Magazine Co., 119 West 40th St., New York.
- Harper—Harper's Monthly Magazine. \$5. Harper & Bros., Franklin Square, New York.
- House and Gard—House and Garden. \$3.50. Conde Nast & Company, 19 West 44th St., New York.
- House B—House Beautiful. \$4. House Beautiful Pub. Co., 8 Arlington St., Boston.
- Illus World—Illustrated World. \$3. Drexel Ave. and 58th St., Chicago.
- Ind—Independent. \$3. 311 Sixth Ave., New York.
- Ind Arts M—Industrial Arts Magazine. \$2.50. Bruce Publishing Company, 354 Milwaukee St., Milwaukee, Wis.
- Ind Management—Industrial Management. \$3. 120 W. 32nd St., New York. Formerly Engineering Magazine.
- Int Studio—International Studio. \$6. John Lane Co., 786 Sixth Ave., New York.
- J Home Econ—Journal of Home Economics. \$2.50. American Home Economics Assn., 1211 Cathedral St., Baltimore.
- J Pol Econ—Journal of Political Economy. \$4. University of Chicago Press, Chicago.
- Ladies' H J—Ladies' Home Journal. \$2. Curtis Publishing Company, Independence Square, Philadelphia.
- Libray J—The Library Journal. \$5. R. R. Bowker Co., 62 West 45th St., New York.
- Lit Digest—Literary Digest. \$4. Funk & Wagnalls Co., 354 4th Ave., New York.
- Liv Age—Living Age. \$6. Living Age Co., 41 Mt. Vernon St., Boston.
- Manual Train—Manual Training Magazine. \$1.50. The Manual Arts Press, 237 N. Monroe St., Peoria, Ill.
- Mentor—The Mentor. \$4. Mentor Association, 114 East 16th St., New York.
- Mis R—Missionary Review of the World. \$2.50. Missionary Review Publishing Co., 156 Fifth Ave., New York.
- Monthly Labor R—United States. Bureau of Labor Statistics. Monthly Labor Review. \$1.50. Bureau of Labor Statistics, Washington, D. C.
- Mus Q—Musical Quarterly. \$3. G. Schirmer, 3 East 43rd St., New York.
- Musician—Musician. \$3. The Henderson Publications, Inc., 2720 Grand Central Terminal, New York.
- Nation—Nation. \$5. Nation Press, 20 Vesey St., New York.
- Nat Conf Soc Work—National Conference of Social Work, Proceedings. \$2. University of Chicago Press, Chicago.
- Nat Educ Assn—National Education Association. Proceedings and Addresses. \$3.50. National Education Association of the United States, 1400 Massachusetts Ave., N. W., Washington, D. C.
- Nat Geog M—National Geographic Magazine. \$4. National Geographic Society, Hubbard Memorial Hall, Washington, D. C.
- New Country Life. See Country Life.
- New Repub—New Republic. \$5. The Republic Publishing Company, 421 W. 21st St., New York

- 19th Cent—Nineteenth Century and After. \$7. Leonard Scott Pub. Co., 249 West 13th St., New York.
- No Am—North American Review. \$5. 9 East 37th St., New York.
- Outing—Outing. \$4. Outing Publishing Company, 141 W. 36th St., New York.
- Outlook—Outlook. \$5. Outlook Company, 381 Fourth Ave., New York.
- Overland n s—Overland Monthly. \$2. Overland Monthly Co., 259 Minna St., San Francisco.
- Pan Am M—Pan-American Magazine. \$4. 70 Fifth Ave., New York.
- Photo-Era—Photo-Era. \$2.50. Wilfred A. French, 367 Boylston St., Boston.
- Playground—Playground. \$2. Playground and Recreation Association of America, 1 Madison Ave., New York.
- Poet Lore—Poet Lore. \$6. Poet Lore Co., 194 Boylston St., Boston.
- Poetry—Poetry. \$3. 543 Cass St., Chicago.
- Pol Sci Q—Political Science Quarterly. \$5 (including Supplement). Academy of Political Science, Columbia University, New York.
- Pub Libraries—Public Libraries. \$3. 6 N. Michigan Ave., Chicago.
- Q J Econ—Quarterly Journal of Economics. \$5. Harvard University Press, Randall Hall, Cambridge, Mass.
- Q J Speech Educ—Quarterly Journal of Speech Education. \$2.50. Geo. Ranta Publishing Co., Menasha, Wis.
- Quar—Quarterly Review. \$5. Leonard Scott Pub. Co., 249 West 13th St., New York.
- Rev—Weekly Review. \$5. The National Weekly Corporation, 140 Nassau St., New York.
- R of Rs—Review of Reviews. American. \$4. Review of Reviews Co., 30 Irving Place, New York.
- St N—St. Nicholas. \$4. Century Co., 353 4th Ave., New York.
- Sat Eve Post—Saturday Evening Post. \$2.50. The Curtis Publishing Co., Independence Square, Philadelphia.
- School and Soc—School and Society. \$5. Science Press, Garrison, N. Y.
- School R—School Review. \$2.50. University of Chicago Press, Chicago.
- Science n s—Science. \$6. Science Press, Garrison, N. Y.
- Sci Am—Scientific American. \$6. Munn & Co., 233 Broadway, New York.
- Sci Am Monthly—Scientific American Monthly. \$7. Munn & Co., 233 Broadway, New York.
- Sci Monthly—Scientific Monthly. \$5. The Science Press, Garrison, N. Y.
- Scrib M—Scribner's Magazine. \$4. Chas. Scribner's Sons, 597 5th Ave., New York.
- Smithson Rept—Annual Report of the Board of Regents of the Smithsonian Institution. Free to libraries. Smithsonian Institution, Washington, D. C.
- Sunset—Sunset. The Pacific Monthly. \$2.50. Sunset Bldg., 460 Fourth St., San Francisco.
- Survey—Survey. \$5. Survey Associates, 112 East 19th St., New York.
- System—System. \$3. A. W. Shaw Co., Cass, Huron and Erie Sts., Chicago.
- Theatre Arts M—Theatre Arts Magazine. \$2. Theatre Arts, Inc., 7 East 42nd St., New York.
- Touchstone—The Touchstone. \$5. Mary Fenton Roberts, Inc., 1 West 47th St., New York.
- Travel—Travel. \$4. Robert M. McBride & Co., 7 West 16th St., New York.
- U S Agric Dept Farmers' Bul. See Farmers' Bulletins.
- U S Agric Dept Yearbook—United States. Agricultural Department. Yearbooks. A limited number of copies are available for free distribution to libraries by Division of Publications, Department of Agriculture, Washington, D. C. Members of Congress are also entitled to make a free distribution of the Yearbook.
- U S Bur Educ Bul—United States. Bureau of Education Bulletins. Free to libraries. Bureau of Education, Washington, D. C.
- U S Bur Labor Bul—United States. Bureau of Labor Statistics. Bulletin. Free to libraries. Bureau of Labor Statistics, Washington, D. C.
- U S Bur Labor—Monthly Labor R. See Monthly Labor R.
- Unpartizan R—Unpartizan Review. \$3. Henry Holt & Co., 19 West 44th St., New York. Formerly Unpopular Review.
- Weekly Rev. See Rev.
- Woman's H C—Woman's Home Companion. \$2. Crowell Publishing Company, Springfield, O.
- World's Work—World's Work. \$4. Doubleday, Page & Co., Garden City, N. Y.
- Yale R n s—Yale Review. \$3. Yale Publishing Association, 120 High St., New Haven, Conn.

For Poetry Only

- Munsey—Munsey's Magazine. \$3. Frank A. Munsey Company, 280 Broadway, New York.
- The abbreviations used are: bibliog, bibliography; cond, condensed; cont, continued; diag, diagram; il, illustrated; por, portrait; tr, translated or translation or translator. A colon after an initial designates the most usual given names, as A: Augustus; B: Benjamin; C: Charles; D: David; E: Edward; F: Frederick; G: George; H: Henry; I: Isaac; J: John; L: Louis; N: Nicholas; P: Peter; R: Richard; S: Samuel; T: Thomas; V: Victor; W: William.
- The volume number used for the Fortnightly Review is for the whole series. To find the new series subtract six.

Moving and talking pictures

- Dr De Forest's talking film. Lit Digest 74: 28-9 S 16 '22
- Films that talk. Il Lit Digest 71:20-1 D 3 21 '21
- Radio to make movies talk. J. H. Butler, il Illus World 37:673-7 J 1 '22

Moving picture actors and actresses

- Who wants to be a motion picture star? F. O. Sanborn. il Illus World 36:49-51 S '21
- Youth, the spirit of the movies. D: W. Griffith. il Illus World 36:194-6 O '21
- Circus. S. Young. New Repub 32:73-4 S 13 '22
- Answering wild-eyed questions about the movie stars at Hollywood. G: Ade. Am M 93:52-3 My '22
- Character bonds for movie actors. Lit Digest 73:33 Ap 1 '22
- Horrible Hollywood, home of hokum. il Lit Digest 73:40-6 Je 10 '22
- Scandal and the movies. O. Skinner. Ladies' H J 39:8 Je '22
- Trouble with the movie face. il Lit Digest 72: 28-9 Ja 14 '22

Moving picture industry

- Some business. Lit Digest 70:29 S 17 '21
- Winning foreign film markets. O. R. Geyer. Sci Am 125:132 Ag 20 '21

- How the movies got that way. Collier's 70: 11-12 S 23 '22
- Little men behind the big screen. il Collier's 70: 11-12 S 30 '22
- We have come to stay. C: Chaplin. Ladies' H J 39:12 O '22
- Why I am ashamed of the movies. il Collier's 70:3-4 S 16 '22
- Why I made that stupid film. il Collier's 70: 13-14 O 7 '22
- Arrangement and defense of the movies. Cur Opinion 72:353-4 Mr '22
- Business chaperones the movies. H. L. Lowry. Sat Eve Post 194:48-54 Je 10 '22
- Greatest business in the world. M. Pickford. il Collier's 69:7-8 Je 10 '22
- Hard to pick 'em. Sat Eve Post 194:46-53 Je 3 '22
- Mr X of the movies. B. Bliven. New Repub 29:246-8 Ja 25 '22
- Rebirth of the movies. L. F. Merrick. il Sunset 48:15 Ap '22
- Repeating history in the movies. D. E. Davenport. il Illus World 37:679-81 J 1 '22
- Too many cooks spoil the pictures. G: R. Chester. il Sat Eve Post 194:18 Mr 18 '22
- What Hays can do for the movies. Lit Digest 72:12-13 Ja 28 '22
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(Continued on page 383)

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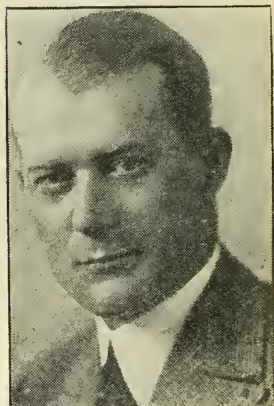
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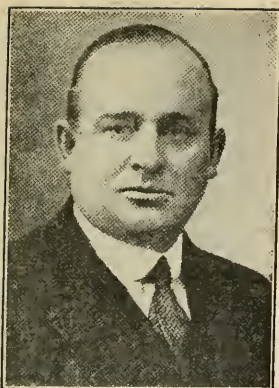
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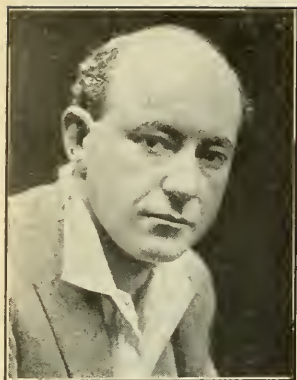
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Famous Players



P. A. POWERS
F. B. O. of America



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Famous Players-Lasky



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Goldwyn



ARTHUR S. FRIEND
Distinctive Prod., Inc.



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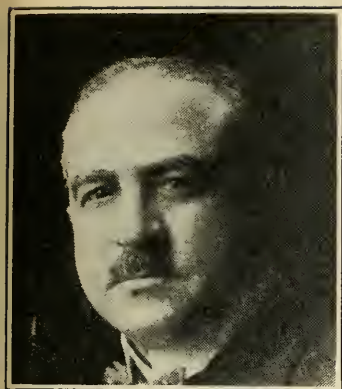
FELIX FEIST
Jos. M. Schenck Prod.



WALTER W. GREENE
Pyramid Pictures



W. R. ("Watty") ROTHACKER



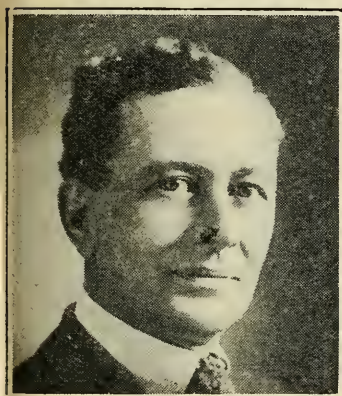
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San Francisco



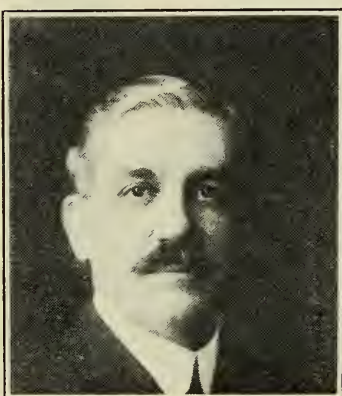
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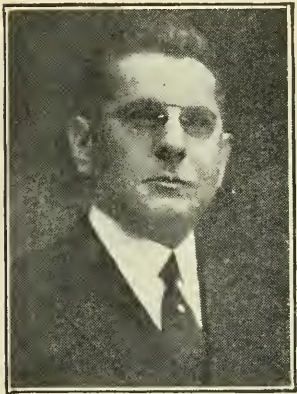
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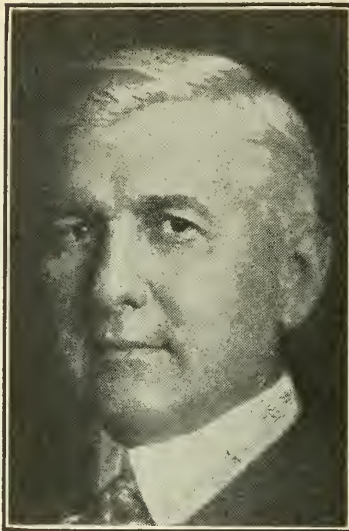
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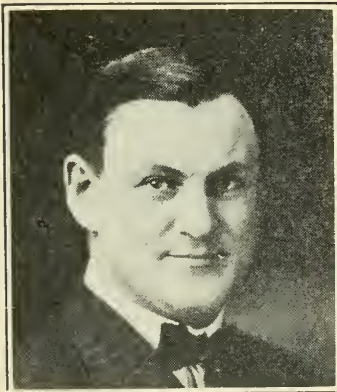
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OSCAR A. PRICE



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Col. WM. N. SELIG

Important Legal Decisions

BY NATHAN BURKAN

This year has seen some very interesting legal decisions affecting the motion picture industry, particularly so, with reference to that most important factor of the industry—Copyright.

Copyright

The right of an assignee of the motion picture rights in a novel to maintain an action for infringement came up in the case of Goldwyn Pictures Corporation against Howells Sales Co.

It seems that the Goldwyn's had bought the motion picture rights to the novel, "Mr. Barnes of New York," written by one Archibald C. Gunter, in about 1887. Gunter died in 1907 and his widow, under the will, became heir to the copyright.

The widow subsequently, at the expiration of the original period of copyright, obtained a renewal of the copyright, in 1915. The Goldwyns claimed an assignment of the motion picture rights of the book through Mrs. Gunter, made prior to the copyright renewal.

The Goldwyns had not copyrighted any motion picture photoplay, but rested their rights upon the grant of the motion picture rights, and they sued the Howells Sales Co. and others for an infringement of their motion picture rights, Howells having exploited a picture entitled, "The Vendetta," which was claimed to be based upon the same theme and story.

The Circuit Court of Appeals held, that inasmuch as Goldwyn was merely the assignee of the motion picture rights and was not the owner or proprietor of copyright, it could not maintain the action. It held that no one but the proprietor of the copyright may bring a suit for infringement. It reaffirmed the well-established principle of law, that a licensee of rights under the copyright may not, in his own name, bring an action for infringement, and that even though the assignment of the motion picture rights was for the length of the copyright, Goldwyn was, nevertheless, nothing but a licensee.

This decision is of far-reaching importance, as these transfers are made every day, and it would indicate that a purchaser of motion picture rights, in order to protect himself, should insist upon a clause in his contract constituting him the agent for the proprietor of the copyright, in the name of such proprietor, to maintain suits for infringement.

Of course, had the Goldwyn company made its picture and registered the same for copyright, it would then be the proprietor of a separate and distinct copyright in the motion picture, and as such, it could maintain an action for infringement in its own name.

The right of a photographer to restrain a motion picture producer from issuing photographs which had been registered for copyright by the photographer, came up in the case of Lumiere vs. Robertson-Cole Distributing Corporation.

Carpentier, a pugilist, had made a contract to appear in a picture for Robertson-Cole, and the picture was produced with Carpentier in the leading role. In order to have some stills for advertising purposes, Carpentier was taken to the studio of Lumiere by the Robertson-Cole agent, and he there posed for a number of photographs. The photographs were paid for by the Robertson-Cole Company and it was undisputed that the photographs belonged to that Company.

A letter was then presented by Lumiere to Carpentier and his manager, purporting to give Lumiere the right to copyright these photographs, but the testimony showed that neither Carpentier nor his manager could speak English, and they had no knowledge of the contents or effect of that letter.

The Circuit Court held that the usual contract between a photographer and his customers is one of employment, and that the production of the photographs is one done for the customer and not for the photographer, and that the sitter is entitled to all proprietary rights therein, and that he is

entitled to the negative and of all photographs made therefrom; and the photographer is not entitled to the copyright, such right being expressly reserved to the sitter, by law.

The Court held that where a photographer solicits persons to come to his studio and takes photographs gratuitously, for his benefit and at his expense, the right to copyright would then be in the photographer.

In this particular case, inasmuch as Robertson-Cole had brought Carpentier to the studio and had paid for the photographs, the right to copyright the same vested in Robertson-Cole, and a decree was entered against Lumiere accordingly, affirming a dismissal of his complaint.

Renewal of Copyright

A most interesting decision was rendered with reference to a Fox picture, "Over the Hill to the Poorhouse." (Fox Film Corporation against Knowles.) It concerned itself with the question of the right to renewal of copyright.

It seems that the poem, "Over the Hill to the Poorhouse" was written by one Will Carleton, and the right to secure copyright therein had been assigned to Harper & Bros. who published the poem in 1873.

In 1901, the same being within one year of the expiration of copyright, Carleton applied for, and obtained a renewal thereof. The expiration of this renewal was in 1915. Carleton died in 1912, leaving one Goodrich as executor and sole legatee under his will, and in 1915, said Goodrich, as executor and sole legatee, filed an application for renewal of copyright, so that the same was renewed down to 1929.

Thereafter, and in 1915, Goodrich died, leaving all of his property to his wife who was also the executrix under his will. Mrs. Goodrich, in 1920, made an assignment of the dramatic rights in the poem to Fox.

Carleton had left no widow or children, or next of kin. The Court held that the statute granted no right of renewal to administrators or executors, as such, and that even legatees had no right of renewal as they are not mentioned in the statute.

In other words, Carleton could will away the copyright to Goodrich, but when the copyright period expired, Goodrich, could not renew. Had Carleton left a wife or family, they could have renewed. Inasmuch as he left neither, the copyright came to an end and the work came into the public domain.

This decision is extremely important and emphasizes the futility of making contracts with copyright proprietors for their renewal rights. It indicates how strongly the law protects the widow and children of the copyright proprietor, making it impossible for the copyright proprietor, by any act of his own, at least up to the year before the expiration of copyright, to deprive his wife and family of the benefits of the renewal.

The result of the decision is that Fox has been decreed to have no copyright in "Over the Hill." A Writ of Certiorari has been granted and the matter will be finally disposed of in the United States Supreme Court.

Picture Rights of Story

A bitter litigation arose with respect to James Oliver Curwood's story, "The Valley of Silent Men." The International Film Service Co., Inc., had acquired the motion picture rights to this novel and had almost finished its production, when the Affiliated Distributors, Inc. and a number of others, released a picture which they called "I Am the Law."

The story of that picture was chiefly founded upon the confession of a Northwest Mounted Officer, who believed himself to be dying, to a crime of murder which he did not commit, in order to shield another. Of course, that is the very crux of the plot of "The Valley of Silent Men," and the International immediately brought suit for an injunction against the Affiliated and others, claiming infringement.

The suit was bitterly contested, and came on before Judge John C. Knox, of the Federal Court, and after trial, the Court rendered a decision in favor of the International and held that the defendants had infringed the plaintiff's story and picture; they were restrained from the further exhibition of the picture and were compelled to eliminate the offending scenes and to do away with the confession scene.

Trade Name and Unfair Competition

Simultaneously, with the commencement of the International suit, James Oliver Curwood brought an action against a number of the same defendants to restrain them from advertising the name "James Oliver Curwood" in conjunction with the infringing picture.

It seems that Curwood, many years ago, had written an obscure little story that had appeared in an issue of the "Outing Magazine," called "The Poetic Justice of Uko San."

The Affiliated, through a "dummy," had acquired from Curwood, the motion picture rights to this story, together with the right to use his name in conjunction therewith, as well as the right to elaborate on the story for the purpose of making a five-reel feature film.

The Affiliated made no attempt to elaborate on that story, but it advertised its picture, "I Am the Law," as having been adapted from a story written by James Oliver Curwood. In other words, it not only infringed upon Curwood's new novel, "The Valley of Silent Men," but it advertised Curwood's name as the author of the infringing work.

This action was likewise tried before Judge Knox, and judgment rendered in favor of Curwood, restraining the defendants from the further use of his name. In both of these actions a Special Master has been appointed to assess the damages to which the plaintiffs are entitled.

These two decisions illustrate the liberal tendency of the Courts in protecting the owner of a work which has been infringed and in safeguarding an author against the improper use of his name.

In *Binderup vs Pathe Exchange*, the Federal Courts construed the nature of the film business with respect to the Sherman Anti-Trust Law. In that case, an action had been brought for three-fold damages under the Sherman Anti-Trust Law against the Pathe and others, for damages on the ground that the Pathe and others had conspired to ruin the plaintiff's motion picture business, by refusing to supply him with motion picture films.

The plaintiff alleged that he was the owner of a number of motion picture theaters in Nebraska, comprising the Binderup Circuit, but his business was so large and profitable that Pathe determined to obtain a share of it, and on his refusal to part with any interest herein, Pathe organized a Film Board of Trade. That thereby, Pathe was enabled to and did bring great pressure to bear on the various members of the Film Board of Trade, with the result that the plaintiff was unable to procure films for his Circuit; that he was placed upon a blacklist, that all unexpired contracts for films were cancelled; and that he suffered great damage.

The Circuit Court held that the Sherman Anti-Trust Act involved Interstate Commerce only; that the shipment of programs, films or advertising matter in connection with films, had been made by the home office of the Pathe to its Omaha, Nebraska office, and that any shipment that would be made thereafter to Binderup would be in the State of Nebraska, and would, therefore, not be Interstate Commerce, for once it was shipped to Nebraska, it became subject to the local tax jurisdiction of that State; that inasmuch as the plaintiff had dealt with the Omaha, Nebraska exchange office of the Pathe, shipments of programs film and advertising matter from such Omaha, Nebraska office to his various Nebraska theaters were not Interstate shipments, but were shipments within the State of Nebraska; and the Court threw out his complaint on that ground. The Court intimated, however, that there might have been a different result had the plaintiff obtained his pictures direct from New York City.

There was a very elaborate dissenting opinion by Judge Sanborn, in which he held in effect, that even though the shipments had been made by the Pathe from its home office to its exchange in Omaha, nevertheless, the entire transaction evidenced a transaction between the home office and the plaintiff, rather than between the branch office and the plaintiff. In other words, Judge Sanborn held that the shipments of the films by the Pathe to its local exchange in Omaha were Interstate Commerce.

Title Rights

A decision of vast importance was Underhill against Schenck, concerning a play under the title, "The Passion Flower."

It seems that in 1914, one Beneventa, a Spanish playwright, wrote a play called "La Malquerida," which was a great success upon the stage in Spain. He later obtained copyright upon the Spanish version in the United States, in 1914, and in 1916, he granted to Underhill, the right to translate and adapt the play to English, and to perform it in that language. Plaintiff made an American version in 1917 which was copyrighted in that year as a published work, and gave to it the title, "The Passion Flower," that title being an arbitrary one and not a translation of the Spanish title.

In 1920, Underhill granted to one Herndon, the exclusive right to produce Underhill's translation, in the United States and Canada, upon the payment of royalties, and the play was produced in 1920, under the title, "The Passion Flower."

Thereafter, Herndon attempted to obtain from the plaintiff, the world motion picture rights in the play, subject to the consent of the author, and when Underhill wrote to Beneventa for his consent, the latter replied that he had already sold the world motion picture rights.

Thereupon, Herndon negotiated with Beneventa's American representative, and from him obtained an assignment of Beneventa's exclusive motion picture grant in the original play.

Herndon then sold his motion picture rights to Joseph M. Schenck, under an agreement in which he granted not only the rights in the Spanish play, but also the rights in the English translation made by Underhill. Underhill refused to consent to the arrangement and brought an action for an injunction. Trial was had and he was successful. The injunction was granted, together with an accounting of profits ordered.

The theory upon which the injunction was granted, was that Schenck was competing unfairly with Underhill in the use of the title, "The Passion Flower." The Court held that the original author, Beneventa, after his grant to Underhill of the right to translate and produce the play on the stage, could not use the play in motion pictures, or grant the right to use it to others, in competition with the spoken drama.

In other words, he could not destroy or impair a right which he had granted to another for a valuable consideration, not only insofar as the copyright was concerned, although the Court refrained from going into the copyright, as such; but, insofar as the plaintiff's exclusive right to the use of the title was concerned. It held that the acts of Herndon and Schenck constituted a constructive fraud upon Underhill.

Censorship

The activities of the motion picture censors received a decided check in a proceeding brought against the Famous Players-Lasky Corporation.

That corporation was about to release a picture called "The Truthful Liar," and had made its application to the censors. A day or two prior to the issuance of the license, the censors directed the deletion of a few unimportant scenes and titles.

Through a mistake on the part of a clerk in the shipping room of the Famous, however, a copy of a print of the picture was sent to one of the Loew's theaters for exhibition and was so exhibited. The censors claimed that inasmuch as the picture had been exhibited without the issuance of a license, and inasmuch as the changes had not been made in the picture in compliance with the direction of the censors, there had been a technical violation of the law, and they filed an information

against the Famous Players-Lasky Corporation and the matter was set down for trial before the three judges of the Court of Special Sessions, where misdemeanors are usually tried.

The Famous, however, made a motion before the judge sitting at General Sessions, to have the matter taken away from the Special Sessions, on the ground that the pecuniary loss to the Famous would be too severe in the case of conviction.

It seems that the Censorship Law provides that, upon a conviction for a violation of the act, the license is automatically cancelled, so that the picture may not thereafter be exhibited in this State, thereby shutting off a very substantial source of revenue to the producer.

The Famous claimed that a penalty which would incur the loss of about \$70,000.00 was grave and serious enough to be tried by a jury of twelve men, and not by a court sitting without a jury. It also claimed that no corporation may be fined more than \$5,000 even for a felony, and that a conviction herein would actually result in a fine of about \$70,000.

Judge Johnstone heard the motion, and after carefully considering it, decided that the contention of the Famous was correct, and he made an order taking the case away from the Special Sessions and sending it to the Grand Jury for indictment. The Grand Jury, however, refused to indict.

This decision ought to have a far-reaching effect. It will undoubtedly discourage the censors from bringing criminal proceedings against the motion picture producers for every absurd and technical violation.

It also indicates the intention on the part of the Courts to try out in the court room, before a jury, the question of the right of the censors to demand changes in pictures. That question has not yet squarely come up in this case. It would have come up undoubtedly, had there been an indictment and trial. It remains to be seen whether the censors have the undisputed power which they claim to have, or whether there is not some limitation upon their right to slash indiscriminately at whim and caprice, productions on which hundreds of thousands of dollars have been spent.

Injunctions Against Employment

The case of Rodolf Valentino illustrates the value of a contract made between an employer and an employe who has, by his unique qualities, made himself invaluable.

Valentino had signed a contract with the Famous Players-Lasky Corporation for a number of years. Shortly thereafter, his pictures commenced to take with the public and in "Blood and Sand," Valentino achieved a measure of success seldom accorded to an actor. He thereupon commenced to express dissatisfaction with the terms of his contract and made it known to the Famous that he would not go on with his next picture. He claimed that the Famous was not treating him well; that it had not provided him with the necessary material and facilities for the proper taking of pictures; that he was under a handicap, and that it had therefore breached its contract with him, and he was free to seek employment with others.

The Famous commenced an action to enjoin Valentino from rendering his services to anyone other than the Famous, during the term of the contract. The matter came on before Judge Wasservogel of the Supreme Court, New York County, and he decided that the Famous was right in its contention that it had not breached its contract, and that Valentino must refrain from rendering his services to anyone else during the contract period.

The principle of law upon which this case was decided is well established. It practically compels a man to render his services to an employer, even though the employe, during the contract period, achieves great renown and distinction. In fact, the able he becomes and the more famous and sought-after, the more readily will the injunction be granted.

The law does not directly compel the employe to render his services to such employer, but it accomplishes that object by preventing him from rendering his services to others.

Co-Authorized

The line of demarcation between an employment contract and one of collaboration and co-authorship is not an easy one to draw.

Elmer Harris was the author of a play entitled, "Your Neighbor's Wife." Harris and Morosco conceived the idea of converting this play into a musical comedy, and they engaged Earl Carroll to write the music and lyrics. Carroll did so, and the play was produced as a musical comedy, under the title, "So Long Letty." Carroll, receiving a proportion of the proceeds of the sale of the Australian rights, and a proportion of the proceeds from stock.

Morosco and Harris sold the motion picture rights to "So Long Letty," for \$20,000 but they ignored Carroll in the transaction, and Carroll brought suit to have the Court determine his rights as a co-author and to recover his share of the proceeds of the motion picture rights.

Morosco claimed, however, that Carroll was not co-author in the production, that he was a mere employe, delegated to write music and lyrics, and that he had no interest in the production as such.

Carroll raised the point that by making changes in the book and in the dialogue, adding lyrics and writing the music, he had become a co-author in the work.

After a lengthy trial, Judge Augustus Hand of the District Court, decided in favor of Morosco and Harris, holding that Carroll was not an author or collaborator, and he dismissed the complaint.

The case has gone up on appeal to the Circuit Court. The question remains to be decided whether Carroll, by his contribution to the work, is to be regarded as a co-author or a mere employe. It is a very interesting question and will have an important bearing on the rights of authors generally.

Contract With An Infant

Mary Miles Minter and her mother, brought an action against the American Film Co. for salary due for services rendered.

At the time that the contract was made, Miss Minter was an infant. Before the expiration of the contract period, she ceased work and disaffirmed the contract, on the ground of her minority.

The action was brought to recover various amounts that had been deducted by the Film Company by reason of Miss Minter's absence from the studio on a number of occasions. The Company also attempted to recover damages against Miss Minter, on the ground that she had disaffirmed the contract and had failed to render her services.

The Court held that a minor, having the right to avoid her contract, is not liable for damages for her failure to complete the same, and it dismissed the Company's contention.

Damages for Failure to Deliver Film

A very interesting decision came down in the Court of Appeals of the District of Columbia, in an action brought by one Miller against the Pathe Exchange, Inc.

It appeared that Miller, who owned a motion picture theater in Annapolis, Maryland, had made a contract on December 19, 1918, for a picture, "Infatuation," to be shown at his theater on January 1st following. The contract contained a provision as follows:

"That the distributor (Pathe) shall not be liable for any loss or damage resulting to the exhibitor (Miller) by reason of failure or delay in delivering the films or advertising matter, herein referred to, when such failure or delay is due to any * * * failure of films or advertising matter in the custody or control of any other party to be delivered or returned to the distributor in time for delivery hereunder, or to be reforwarded as per distributor's instructions, or to strikes, lockouts, fire, floods, or to any other cause or causes whatsoever beyond the control of the distributor."

On December 31st, at 8 P. M., the defendant informed Miller that it could not let him have the film for the following day. Miller brought suit and recovered a judgment against the Pathe, and the Court of Appeals affirmed the judgment.

Pathe's defense was that another owner of a motion picture theater in Baltimore, Maryland had leased "Infatuation" for the 29, 30 and 31 days of December, under a contract whereby that owner had the privilege of extending the run of the picture for three additional days. Pathe was therefore unable to obtain that print for the plaintiff's use.

The only other print that it had in the territory had been used in Washington, and on the 26th of December, had become so worn out that it had to be sent to the workshop.

The Court held that the clause in the contract hereinabove quoted, did not relieve the Pathe from liability; that Pathe had not used reasonable diligence to get another print for the plaintiff; and that from the facts above stated, it did not appear that the failure to deliver the prints was due to a cause beyond Pathe's control.

BY ARTHUR BUTLER GRAHAM

A decision of some interest was rendered by Justice Lehman at Special Term, reported in the Law Journal of March 20, 1922.

The opinion is so clear as to need little elaboration, but to review the facts briefly: Earl Carroll claimed to have written the scenario of the motion picture "Twelve Ten," which was later produced at the Capitol Theater in New York City. Carroll claimed that he delivered the scenario to Herbert Brenon with the understanding that Brenon would examine the same and if he could use it, he and Carroll would get together and agree upon the price to be paid therefor. Carroll then claimed that Brenon went to England with the scenario and without Carroll's authority caused a picture to be made by the British & Colonial Kinematograph Co., Ltd., of London, which picture was directed by Brenon and in which Marie Doro was the star.

The trial lasted about three days and considerable testimony was taken, in which there was some conflict as to the nature of the transaction between Brenon and Carroll. It was undisputed, however, that Carroll knew nearly a year before the picture was first shown that Brenon had made the picture, claiming the right to do so. This fact was brought to Carroll's attention by virtue of an advertisement in Variety. Carroll took no action with respect thereto, except the making of certain inquiries from Nathan Burkan, whose name appeared upon the aforesaid advertisement as Brenon's American representative. The nature of the inquiry was as to whether Brenon had disposed of the picture and upon Burkan's statement that he had not disposed of it, Carroll simply said he had written the scenario and that Brenon had not paid him for it.

The Court found that Carroll did not at that time make any statement to Burkan which would indicate that Brenon did not have rights in the scenario.

On all the facts, the Court found that Carroll had authorized Brenon to dispose of his rights and it, therefore, followed that the title of the British & Colonial Kinematograph Co., Ltd., was good, and the injunction and accounting prayed for were denied as against the defendants, except Herbert Brenon.

Herbert Brenon admitted that he had not paid Carroll for the scenario and tendered \$500, which he claimed was the agreed price. The Court, however, directed an accounting of the profits obtained by Brenon and dismissed the complaint as against the other defendants.

BY HOUSE, GROSSMAN & VORHAUS

Several cases interesting to the theatrical profession have been decided in the year 1922. Of unusual interest is the case of Earl Carroll vs. Herbert Brenon and others, now pending in the Appellate Division of the Supreme Court for the First Department.

Carroll was the author and writer of a scenario known as "12:10" and delivered the same to Herbert Brenon for reading. The latter departed for England taking the Carroll scenario with him and there sold the same to distributors.

An action in the Supreme Court was commenced and Judge Lehman decided that Carroll

could recover only that which Brenon had received for the sale, but could not receive an accounting of the great profits made by others who derived their interests through Brenon. This case is now pending in the Appellate Division.

A unique and important case was brought by Horace Goldin, an eminent magician, who created an illusion designated "Sawing a Lady in Two." His act was performed in vaudeville and was tremendously successful. He placed a woman in a coffin-shaped box and severed the box with a huge saw, apparently cutting the woman in two. His illusion was infringed upon, and motion picture producers produced the motion picture, disclosing the secret. Goldin commenced action in the Supreme Court, New York County, and the Appellate Division caused an injunction to be issued restraining the distribution and exploitation of this illusion.

It is interesting to compare the case of Shubert Theatrical Company vs. Gallagher & Shean with the case of Shubert vs. Rath Bros., decided about a year ago, a report of which was published in Wid's year book. In the Rath case two acrobats of extraordinary skill and ability, although not nearly so well known as Gallagher & Shean, were enjoined by the Supreme Court from breaking their contract with the Shuberts and performing elsewhere, the Court holding in effect, that Rath Bros. were theatrical stars of the first magnitude, and that their negative covenant not to work for someone else would be enforced. A year later the Appellate Division was asked to enjoin Messrs. Gallagher & Shean from performing elsewhere. The Appellate Division said:

"At the time the contract was made (May 18th, 1921), as a vaudeville team they were practically new. Whatever success they have subsequently obtained would be due more to the clever and tuneful songs that they purchased after they entered into the contract. The most that can be said of them is that they were pleasing and successful artists and commanded fair salaries, but I am not satisfied that they possess any such special merit or reputation or that their talents were unusual in any such degree as to make their loss a matter of serious consequence to the plaintiff."

Of importance to all producers of shows but not motion pictures, was the proceeding instituted by Mr. A. M. Woods, against Commissioner Gilchrist, the Commissioner of Licenses of the City of New York, who had threatened to withdraw the theatrical license of the Eltinge Theater on account of the production of the play entitled "Demi-Virgin" which was at that time being played there. These proceedings were carried to the Court of Appeals which ruled that the Licensed Commissioner of the City of New York had exceeded his authority, and permitted the continuance of the play.

BY LEWIS INNERARITY

Secretary and Counsel, Pathe Exchange, Inc.

There have been several important legal decisions during the past year, notably the decision in the Binderup case vs. the Omaha Film Board of Trade, et al.; the decision in Nebraska under the statute requiring deposits and advances on film contracts to be held in trust; the decision of the New York Appellate Division on the question of censorship of news reels, but in my opinion the most important decision of the year as affecting distributors of motion pictures was that rendered in the case of Lumiere vs. Pathe. This is a case that every distributor of pictures should study, because until overruled by a higher court it will stand as a precedent and a very dangerous one in any case where an unscrupulous photographer may seek to subvert the copyright law for purposes of personal gain.

A Polish Jew named Kaufman came to this country a few years ago and adopted the name of the famous French inventor and photographer, Lumiere. Kaufman, or Lumiere, as he is now known, was employed by Dolores Cassinelli to take photographs of herself to be used in a publicity campaign. Without Miss Cassinelli's knowledge or consent Lumiere placed the copyright symbol and his name on each of the photographs and as soon as the pictures were reproduced in news-

papers and magazines in the course of Miss Cassinelli's advertising campaign, Lumiere brought suit again every one who had reproduced them.

Some important features of the case are:

1. That Miss Cassinelli purchased the photographs and paid for them.

2. She did not authorize Lumiere to copyright them; in fact, did not know anything about copyrighting.

3. The pictures were reproduced for the first time about a year after they were taken.

4. None of the photographs were ever filed in the office of the Registrar of Copyright, nor was application for registration made until some eight-months after the pictures were taken.

Despite these facts, Lumiere recovered a judgment against Pathe for \$2,500, and secured settlements from other defendants for various sums of money.

The case is important because it virtually holds that the mere placing of the copyright symbol on a photograph is sufficient to give the claimant of copyright the full protection afforded by the copyright law even though the thing in which copyright is claimed never be filed in the copyright office and no application for copyright registration be made. And further, that the reproduction of a copyrighted photograph with additional coloring, changes in background, etc., such as are customarily made in advertising announcements in the moving picture business, may be made the basis of a suit for damages even though the reproduction of the photograph be authorized by the copyright proprietor and due credit be given to the photographer, on the ground that any such reproduction would not be a true representation of the photographers' work.

Distributors should therefore refuse to use for any advertising purpose any photographs on which the copyright symbol appears and they should be constantly on the alert for any unauthorized claim of copyright being made by photographers employed by them or their stars.

Motion picture stars generally do not understand that in the absence of agreement whereby the copyright in photographs is assigned by the sitter to the photographer the copyright is the property of the sitter.

Some photographers take advantage of this lack of knowledge and place the copyright symbol which consists of the letter "C" in a circle—thus ©—on all photographs and then exact payments of money from such stars before consenting to the use by such stars of their own photographs or else sue for infringement of copyright after such photographs have been used for publicity purposes.

Stars should examine all photos and if the copyright symbol appears on them, all such photos should be refused.

BY ELEK JOHN LUDVIGH

General Counsel, Famous Players-Lasky Corp.

Binderup vs. Pathe Exchange, Inc., and others

The decision of the United States District Court in favor of the defendants was affirmed by the United States Circuit Court of Appeals for the Eighth District, and the Supreme Court of the United States denied the plaintiff the right to review this decision of the Circuit Court of Appeals by certiorari. However, a writ of error to the Supreme Court is now pending.

Goldwyn Pictures Corp. Against the Attorney General of the State of Nebraska and Others

Three judges of the United States Circuit Court of Appeals and the United States District Court granted an injunction pendente lite against the enforcement of the Nebraska "advance deposit" statute, on the ground that the act was unconstitutional.

People of the State of New York vs. Realart Pictures Corp.

The defendant was charged with violating the New York Censorship Law and was held by a magistrate for trial in the Court of Special Sessions in the City of New York, where the trial would be without a jury. Judge Johnstone of the Court of General Sessions granted a motion to remove the case to the Court of General Ses-

sions, where it must be heard upon indictment and by a jury on the ground that the matter was of sufficient importance to the defendant to have a jury trial of the contested issues. Judge Johnstone's opinion is reported in the *New York Law Journal* of August 25, 1922.

Famous Players-Lasky Corp. vs. Rodolph Valentino

The Supreme Court in New York, at Special Term, granted a preliminary injunction restraining the defendant from entering the employ of anyone but the plaintiff or from doing anything else inconsistent with his exclusive employment by the plaintiff pending the decision of the case on the merits after a trial.

Serra and Others vs. Famous Lasky Film Service, Ltd.

Decided January 28, 1922, in the Court of Appeals of the Supreme Court of Judicature in England. The case involved the right of the defendant to distribute motion pictures of certain of the Sardou plays, including "La Tosca." The Court of Appeals affirmed the decision of the Chancery Court in favor of the defendant.

The case turned upon the question of whether under the original agreement between Mr. Sardou and the defendant's predecessor in title, Mr. Sardou had granted the motion picture rights as well as the stage rights. The original agreement was prior to the time when motion pictures were known. The contract from Sardou granted "the exclusive right of production in Great Britain and her colonies and in the United States of America of the three first theatrical pieces which he may write, dating from this date, comedies or dramas in four or five acts. These pieces the grantee will alone be entitled to produce either in the English or French languages, throughout Great Britain and her colonies and the United States of America." It was found by the court that the contract was a French contract and accordingly to be construed by the principles of the French law, that the grant included the grant of the then unknown and unthought of motion picture rights.

A further point in the English case was whether the territory for which the rights were granted included Ireland, and the court held that the expression "Great Britain and her colonies" in the French contract was meant to include Ireland.

Copyrights

It is of interest to note that during the year 1922, the United States of Brazil, the Kingdom of Hungary, and the Free City of Dantzic became members of the so-called International Copyright Union, adhering to the Berne Convention. Also, that in May and June of this year, the President of the United States issued proclamations pursuant to the United States Copyright Act of March 4, 1909, as amended by Act of December 18, 1919, announcing that citizens or subjects of Austria, Germany, Italy and New Zealand were entitled to the protection of the United States Copyright Laws by virtue of the reciprocal protection offered to citizens of the United States by the countries named.

BY WILLIAM M. SEABURY

In the Year Book of 1921 the case of *Binderup vs. Omaha Film Board of Trade* and practically all the national distributors having branch offices in that city, was reviewed.

In March, 1922, however, the decision of the trial court was affirmed by the United States Circuit Court of Appeals in the Eighth Circuit, sitting at St. Louis. This decision, therefore, requires notice.

The plaintiff was an exhibitor in Nebraska, who owned and operated several theaters in that state.

Prior to the commencement of suit in 1920, the plaintiff claimed to have contracts with several of the distributors which authorized him to supply about twenty other theaters which the plaintiff did not own and did not operate, with programs of pictures. There was a controversy between the plaintiff and the Omaha Film Board of Trade and some of its members, in which it was charged that the plaintiff had sublet certain pictures of the defendants to his so-called circuit without authority. The defendants refused to deliver pic-

tures to the plaintiff for purposes of sub-rental by him to other exhibitors, and the defendant notified members of his circuit that thereafter their pictures could only be obtained through them. As a result of this the plaintiff claimed he had been ruined and driven out of business, and he brought suit in the Federal Court in Omaha, seeking to recover \$750,000 as treble the damages he claimed to have sustained, by reason of the defendants' supposed violation of the Federal Anti Trust Statutes alleging that the defendants had entered into a conspiracy to put him out of business largely by refusing to deal with him.

The trial court directed a verdict for the defendants upon two grounds first, that the transactions described by the plaintiff did not involve or disclose any restraint of interstate trade and commerce as claimed by plaintiff and second, that the alleged acts of the defendants were not in other respects unlawful.

In the Circuit Court of Appeals two judges were of the opinion that the transactions described did not involve interstate commerce and upon that ground the judgment in favor of the defendants was affirmed. One of the judges in the Circuit Court of Appeals dissented upon the ground that the transactions described did involve interstate commerce and the case is now pending in the Supreme Court of the United States.

The Nebraska Advance Deposit Law

In the latter part of the year 1921 the Attorney General of the State of Nebraska notified all of the National Distributors doing business in that State that unless they observed the provisions of the so-called Nebraska Advance Deposit Bill, he would be obliged to institute proceedings against them to compel its enforcement.

Thereupon in December, 1921, The Goldwyn Distributing Corporation in conjunction with five other national distributing corporations, filed a suit in the Federal Court in that State to enjoin the Attorney General and all State officers charged with the enforcement of the laws of that State, from enforcing the provisions of the Advance Deposit Law against them or any other distributors, upon the ground that the statute violated several provisions of the Federal Constitution as well as certain provisions of the Constitution of the State of Nebraska and was for these reasons unenforceable and void.

The complainants' application for a temporary injunction came on for hearing on February 27, 1922, before three Federal Judges sitting in Omaha, and resulted in a decision which declared the statute unconstitutional and in an order granting the injunction.

Circuit Judge Lewis delivered the opinion of the Court, in which he said in part:

"Judge Munger and I are of the view that the provision of the act requiring that 'money deposited or advanced as security on a contract for the use or rental of motion picture films, reels or views and to secure the performance of the contract or to be applied to payments upon such contract when due, such money, with interest accruing thereon, if any, until repaid or so applied, shall continue to be the money of the person, association or corporation making such deposit or advance and shall be a trust fund,' is a valid exercise of the police power of the State, and that in that respect the act is constitutional.

"Judge Woodrough is of the opinion that the purpose of the Act, considering its title, is broader in scope than to apply it simply to money advanced as security for the performance of a contract; that its purpose is to require all payments on a contract to be kept within the State and declared as a trust fund, and so considering it in that respect, that it is an interference with the right of contract and is void.

"We all agree, however, that the following provision of the statute, with reference to the deposit of these funds in any bank or trust company within the State of Nebraska, is not a permissible exercise of the police power, that it puts the hazard both upon the bailor and bailee of having the funds lost through the failure of the bank, without any provision for restitution to the party entitled to the funds. In other words, that

it takes, as it were, in that event, the property of the party who might ultimately be entitled to the deposit without any consideration. The fund to be on deposit as a trust fund, named in the act, would ultimately belong to one or the other of the parties to the contract. It takes from the bailee the exercise of his judgment and responsibility in the keeping of that fund; it requires that he put that fund in some bank or trust company within the State of Nebraska. It makes no provision, by taxation or otherwise, in event of failure of the bank, for the restoration of that fund and its payment ultimately to the party who might be entitled to the fund. For that reason we agree that it is an interference with the constitutional right of property and the disposition of property."

Judge Munger added the following:

"My opinion is that the act is unconstitutional as it applies to the bailees mentioned in it, of whom the plaintiff and intervenors are some; that these bailees have the right to liberty and property granted to them by the Fourteenth Amendment to the Constitution. I say this in that the money which the act provides is or may be paid to them shall be deposited in a Nebraska bank, or a Nebraska trust company, instead of allowing them freedom of contract and of will, which are a part of liberty and property, by placing the money in such other place of deposit, or keeping it without deposit, as in the judgment of the bailees should be done with it under the circumstances. My impression also is that the Act offends against the interstate commerce clause of the United States Constitution, in that the plaintiff and intervenors, as such bailees, under these contracts, would have the right to take the money received as bailment to such other place without the State of Nebraska as in their judgment would be more suitable to its safety and the management of their business."

Nothing further has been done in the case and counsel interested in it are of the opinion that the Court's decision finally disposes of the questions involved.

The case is of great importance to the industry. Five states have passed so-called Advance Deposit laws, namely, New York, West Virginia, Nebraska, Missouri and Kansas.

The decision not only invalidates the Advance Deposit Law of Nebraska, but it indicates that a similar result would be obtained if the validity of the Advance Deposit Law of Missouri or Kansas should be drawn in question under similar circumstances. The Nebraska statute and the statute of Missouri and Kansas are very similar, and inasmuch as each of these states is within the Eighth Judicial Circuit in which the decision was rendered, it greatly strengthens the belief of many well informed counsel that the statutes of Missouri and Kansas are just as vulnerable as the statute of Nebraska and that both would be declared invalid if their validity should ever be attacked.

News Reels Held To Be Within The New York Censorship Law

In May, 1922, the Pathe Exchange Inc. instituted a suit against the members of the Motion Picture Commission of the State of New York, to restrain the Commission from enforcing the provisions of the New York Censorship Statute in so far as the provisions of that statute appeared to be applicable to the news reels and "Current Events" in Film distributed by Pathe Exchange.

The controversy was submitted to the Appellate Division in the Supreme Court, Third Department, upon an agreed statement of facts and was decided early in July, 1922. Pathe claimed that news reels were not like other motion pictures because news reels depicted actual happenings and events as they occurred and were not fictional or dramatic productions in the theatrical sense, but were a well-established method of transmitting news to the public in pictorial form and as such, that news reels were in the same class and category as newspapers, and consequently entitled to the same constitutional privileges and immunities as the press enjoyed.

That portion of the Constitution of the State of New York which guarantees freedom of speech

and of the press, was relied upon, and it was claimed that the censorship statute in its application to news reels deprived Pathe Exchange of its property without due process and denied to it the equal protection of the laws in violation of the Fourteenth Amendment of the Federal Constitution.

The Court disposed of these contentions by saying:

"If this act constitutes a valid exercise of the police power for the preservation of the morals or welfare of the community, it does not operate to deprive the plaintiff of property without due process of law. Unless the bi-weekly motion picture news reel is in the same legal category as a newspaper and the liberty of the press would protect newspapers from such restraint as is here sought to be exercised, there would be no denial of the equal protection of the laws. The main question before us, therefore, is whether the bi-weekly motion picture news reel is in the same legal category as a newspaper, and whether the restraint caused by this act is of such a character as to be a violation of that provision of our State Constitution relating to the liberty of the press."

The Court then proceeded to decide that news reels were not in the same class and category as the press, and that the statutory provisions relied upon were not applicable to news reels.

The Court also expressed the view that the questions presented to it for decision had already been decided adversely to the contention of Pathe, by the Supreme Court of the United States in the Mutual Film Corporation cases brought to test the constitutional validity of the censorship statute of Ohio and Kansas, but the Court concluded that if the same questions were not so involved, that nevertheless, upon principle, the plaintiff could not succeed in its contention and that the defendant was entitled to judgment sustaining the constitutional validity of the statute.

It is understood that a review of this decision will be sought in the Supreme Court of the United States.

Some Important Cases

A verdict of \$17,500 in favor of the Alhambra Amusement Co., Inc., of Utica, N. Y. against Associated First National Pictures, Inc., of New York, was awarded by a jury in Supreme Court before Justice Louis M. Martin in February.

The Utica theatrical firm brought the breach of promise action of \$40,000 when it alleged that First National repudiated a contract or franchise to deliver exclusive feature pictures here, and then sold the franchise to a competitor. The case was appealed.

Oland's Salary Decision

The New York State Supreme Court established a legal precedent by granting Warner Oland salary in full on a disputed account with Pathe, Inc.

Oland sued for six weeks salary and Pathe contended that he had been released from service when all the scenes in which he appeared were shot. The Supreme Court decided Oland was entitled to the full six weeks salary.

The Binderup Case

On Oct. 17 the United States Supreme Court has denied the petition of Charles G. Binderup, asking for a writ of certiorari to have the Eighth Circuit Court of Appeals review his suit against Pathe Exchange, Inc., the Omaha Film Board of Trade et al asking \$750,000 damages. It is still possible for Binderup to seek review of the case by a writ of error.

Binderup brought the action in Omaha several years ago, to recover three-fold damages in the sum of \$750,000 for injuries due to an alleged illegal combination and conspiracy and combination in violation of the Sherman anti-trust act.

It was claimed that the respondents, with the motive of destroying the petitioner's business, and securing control of the motion picture industry, refused to lease, sell or deliver to the petitioner any motion picture films upon any terms or conditions whatsoever at any time. The petitioner alleged that he was unable to secure films from any other source and that, by the acts of the de-

fendants, his business of conducting motion picture theaters was totally destroyed.

The United States Circuit Court of Appeals held that the business involved in the suit did not constitute inter-state commerce.

Japan Rules Against Piracy

The Japan Advertiser, one of the leading newspapers of Tokio, published details of a court decision establishing a precedent for American film protection in Japan.

This court ruling grew out of an action brought by United Artists Corp. to prevent illegal showing of D. W. Griffith's "Way Down East." It is the first decision of such a nature ever obtained by a foreign film corporation in Japanese courts and sets a precedent for protecting American producers against film piracy. The advertiser's report says:

"The decision establishes the precedent for invoking the protection of the law relative to the 'rights of author' in favor of the legal holder of copyrights in foreign films in Japan.

"The court's decision is believed to settle once and for all the question of motion picture copyright protection." * * *

Advance Deposit Law Unconstitutional

Below will be found the full text of the opinion rendered at the close of the litigation in Omaha on Feb. 27, when the U. S. District Court of Nebraska, Judges C. J. Lewis, D. J. Munger and D. J. Woodrough sitting, decided the Nebraska deposit law was unconstitutional.

The plaintiff was the Goldwyn Distributing Corp., and the defendants, Clarence A. Davis, Attorney-General of Nebraska and Abel V. Shotwell, County Attorney of Douglas County, Nebraska. Although Goldwyn is the plaintiff, it is understood, it was by agreement of attorneys of the distributing companies that Goldwyn brought on the test case. The text is as follows:

Lewis, Circuit Judge: "This suit is now being heard under Section 266 of the Judicial Code, which provides that no interlocutory injunction suspending or restraining the enforcement, operation or execution of any statute of a state, or restraining the action of any officer of said state in the enforcement or execution of such statute shall be issued or granted, and so on, upon the ground of the unconstitutionality of such statute, unless application for the same shall be presented to a justice of the Supreme Court, and so on.

The Legislative Act the constitutionality of which is challenged by the bill was approved April 8, 1921, and is entitled: "An Act fixing the ownership, status, and method and place of deposit of moneys received or deposited on contracts for the use or rental of motion picture films, reels or views, and making any waiver of the protection of the act by persons, associations, or corporations making such deposits, void."

Judge Munger and I are of the view that the provision of the Act requiring that money deposited or advanced as security on a contract for the use or rental of motion picture films, reels or views, and to secure the performance of the contract or to be applied to payments upon such contract when due, such money, with interest accruing thereon, if any, until repaid or so applied, shall continue to be the money of the person, association or corporation making such deposit or advance and shall be a trust fund, is a valid exercise of the police power of the State, and that in that respect the Act is constitutional.

Judge Woodrough is of the opinion that the purpose of the Act, considering its title, is broader in scope than to apply it simply to money advanced as security for the performance of a contract; that its purpose is to require all payments on a contract to be kept within the State and declared as a trust fund, and so considering it in that respect, that it is an interference with the right of contract and is void.

We all agree, however, that the following provision of the statute, with reference to the deposit of these funds in any bank or trust company within the State of Nebraska, is not a permissible exercise of the police power, that it puts the hazard both upon the bailor and bailee of having the funds lost through the failure of the bank,

CASES BEFORE THE FEDERAL TRADE COMMISSION

(Through the Courtesy of Gaylord R. Hawkins)

without any provision for restitution to the party entitled to the funds. In other words, that it takes, as it were, in that event, the property of the party who might ultimately be entitled to the deposit without any consideration. The fund to be on deposit as a trust fund, named in the Act, would ultimately belong to one or the other of the parties to the contract. It takes from the bailee the exercise of his judgment and responsibility in the keeping of that fund; it requires that he put that fund in some bank or trust company within the State of Nebraska. It makes no provision, by taxation or otherwise, in the event of failure of the bank, for the restoration of that fund and its payment ultimately to the party who might be entitled to the fund. For that reason we agree that it is an interference with the constitutional right of property and the disposition of property.

If Judge Munger and Judge Woodrugh wish to add anything to what has been said as to our conclusion, I would be glad to have them do so.

Judge Woodrugh: I agree in the conclusion.

Judge Munger: My opinion is that the Act is unconstitutional as it applies to the bailee mentioned in it, of whom the plaintiff and intervenors are some; that these bailees have the right to liberty and property guaranteed to them by the Fourteenth Amendment to the Constitution. I say this in that the money which the Act provides is or may be paid to them shall be deposited in a Nebraska bank, or a Nebraska trust company, instead of allowing them freedom of contract and of will, which are a part of liberty and property, by placing the money in such other place of deposit, or keeping it without deposit, as in the judgment of the bailees should be done with it under the circumstances. My impression also is that the Act offends against the interstate clause of the United States Constitution, in that the plaintiff and intervenors, as such bailees, under these contracts, would have the right to take the money received as bailment to such other place without the State of Nebraska in their judgment would be more suitable to its safety and the management of their business.

Judge Lewis: The writ will issue as prayed for, on the filing with the clerk of a bond in the sum of one thousand dollars (\$1,000), to be approved by one of the judges. The defendants' exceptions may be entered.

Do you want a ruling on the application for intervention?

Mr. Seabury: I would be pleased to have a ruling, Your Honor. I had assumed it would follow as a matter of course that they would be permitted to intervene. Mr. Mullen just called my attention to it.

Judge Lewis: The petition for intervention will be sustained. That order will be entered first in the record.

Mr. Rait: I would like to make an inquiry. Does the ruling go to the effect that the funds must be kept within the State, or may they go out? Is the statute valid as to keeping them within the State, or letting the parties agree as to the depository?

Judge Lewis: We hold the entire act void because it requires the deposit of funds within a bank or trust company within the State of Nebraska.

Play or Pay

In December, the Superior Court in Boston rendered a verdict in behalf of the Vitagraph Co. of America against the Park Theater for films contracted for, and not exhibited, thus establishing a precedent.

Valnetino Injunction Upheld

In December, the Appellate Division of the Supreme Court of New York, sustained the lower court granting to Famous Players-Lasky Corp. temporary injunction restraining Rodolph Valentino from appearing in public for any other than the Famous Players-Lasky Corp., in view of his contractual relations. The hearing on the final injunction will take place early in 1923.

The decision of the Federal Trade Commission in its case against the Eskay Harris Feature Film Company is of particular interest to the motion picture industry. It was charged that the Eskay Harris Company had procured positive prints of a picture produced in 1917 by the Thomas A. Edison, Inc., entitled, "Your Obedient Servant," and after making certain additions thereto, changed the title to that of "Black Beauty" and advertised and distributed it under this new title without notifying the trade or public that the picture had formerly been released under another title; also that this picture was not an adaptation of the well-known book "Black Beauty," written by Anna Sewell, but that the respondent advertised it as depicting the Anna Sewell story. It was further charged that the Eskay Harris Company, prior to the time it procured the film "Your Obedient Servant," had received notice of the fact that the Vitagraph Company was producing, and would in the near future release, a picture titled "Black Beauty," and the respondent released its picture shortly in advance of the Vitagraph picture, thereby appropriating the advertising values which had accrued and attached to the name of "Black Beauty" and which had been created by an extensive publicity and advertising campaign carried on by the Vitagraph Company; and that the respondent, although never having copyrighted its picture, put warning notices in the trade press claiming a control of and the exclusive right to the name and picture "Black Beauty," and threatening to prosecute anyone showing a motion picture entitled "Black Beauty," without its permission, and sent copies of this notice to all the Vitagraph branch managers but did not institute any suit for infringement; and that such acts and practices constituted unfair competition within the intent and meaning of Section 5 of the Federal Trade Commission Act. After a trial upon the merits an order was entered requiring the respondent to cease and desist from (1) procuring motion picture photoplays which have been exhibited to the public under and by given titles and changing such titles and advertising, selling, leasing or offering to sell or lease the films depicting such retitled photoplays unless the fact that such photoplays have been formerly exhibited under other titles be stated and set forth in the photoplay itself and in any and all advertising and publicity matter used in connection therewith in letters and type equal in size and prominence to those used in displaying the new title; (2) using the words "Black Beauty" standing alone or in conjunction with other words as a title for or an identification of the film depicting in whole or in part the photoplay produced in 1917 by Thomas A. Edison, Inc., titled "Your Obedient Servant," or in any lantern slides, posters, heralds, booklets, or in any advertising or publicity matter used in connection with such firm; (3) publishing or circulating any warning notice threatening to bring suit against anyone showing a motion picture entitled "Black Beauty" without the permission of the Eskay Harris Feature Film Company and asserting that the motion picture rights and title to the name of Black Beauty are controlled by said company. This case will be reported in Volume V of the Commission's Decisions.

Five Important Cases

During the past year the Commission has instituted proceedings in five cases of importance to the industry.

In a complaint against the Famous Players-Lasky Corporation, The Stanley Company of America, Stanley Booking Corporation, Black New England Theaters, Inc., Southern Enterprises, Inc., Saenger Amusement Company, Adolph Zukor, Jesse L. Lasky, Jules Mastbaum, Alfred S. Black, Stephen A. Lynch and Ernest V. Richards, Jr. (Docket No. 835), unfair methods of competition are charged in that the respondents Famous Players-Lasky Corporation, Adolph Zukor and Jesse L. Lasky have combined and conspired to secure control of and monopolize the motion picture industry, and to restrain, restrict and suppress competition in the distribution of motion

picture films by (a) acquisition of all the corporate stock of Bosworth, Inc., Jesse L. Lasky Feature Play Company, Inc., Famous Players Film Company, and, by coercion, Paramount Pictures Corporation; (b) affiliation with certain independent producers; (c) the creation and exploitation of the Realert Pictures Corporation which the respondents held out to the general public as wholly independent and not affiliated with or controlled by said respondents; (d) acquiring with the aid of the other respondents the control of numerous theater corporations operating motion picture theaters throughout the United States and (e) building or acquiring numerous theaters for the exhibition of respondents' motion pictures exclusively, all in alleged violation of Section 5 of the Federal Trade Commission Act, and, as to respondents Famous Players-Lasky Corporation, Adolph Zukor and Jesse L. Lasky, in alleged violation of Section 7 of the Clayton Act. The trial of this case is expected to be concluded in the coming year.

Unfair Competition

In a complaint against the Chamber of Commerce of Missoula, Montana, its officers, directors and members, and The Northwest Theaters Company of Missoula, Montana (Docket No. 841), unfair methods of competition are charged in that the respondents conspired to hinder or prevent the sale of goods by mail order houses situated without the State of Montana, by providing for the acceptance of catalogs of mail order houses in lieu of the usual price of admission to a theater of The Northwest Theaters Company, and by offering prizes for certain of such catalogs, all such catalogs being destroyed subsequent to receipt and pursuant to said conspiracy, in alleged violation of Section 5 of the Federal Trade Commission Act. The testimony in this case has been introduced and an early decision by the Commission is expected.

In the case against Fox Film Corporation (Docket No. 901) unfair methods of competition are charged in that the respondent, selecting several photoplays which it had produced previously and which had been exhibited throughout the United States, gave them new titles different from those under which they had theretofore been exhibited to the public, correspondingly changed the films, and supplied them, with new advertising matter, to exhibitors, without disclosing the fact that the same were reissues, thereby tending to mislead the exhibitors and through them the public, into the belief that these reissues were new releases. Among the pictures alleged to have been so released were: "The Yankee Way" as "Sink or Swim," "The Love Thief" as "The She Tiger" and "The Silent Life" as "Camille of the Yukon." This case has been submitted to the Commission upon an agreed statement of facts, without introducing the testimony of any witnesses, and upon such submission the Commission will render its decision.

Another similar case is that against American Film Corporation (Docket No. 903), wherein unfair methods of competition are charged in that the respondent selected photoplays which it had produced previously and which had been exhibited throughout the United States, gave them new titles different from those under which they had theretofore been exhibited to the public, and correspondingly changed the films, adding thereto an inconsequential amount of new or additional matter, and released said films with new advertising matter, to exhibitors without disclosing the fact that they were reissues, thereby tending to mislead exhibitors and the public to believe that these reissues were new issues and to discredit the stars who acted the leading roles in these reissues and the current productions in which the stars were appearing before the public at the time the respondent's reissues were being exploited and exhibited. Among the films alleged to have been so reissued were: "The Mate of the Sally Ann" as "Peggy Rebels," "Snap Judgment" as "Slam Bang Jim," "The Torch Bearer" as "From the West," "In Bad" as "Quick Action," "Faith" as "The Virtuous Outcast," "Annie for Spite" as "Sally Shows the Way," "The Manager of the B. & A." as "The Man from Medicine Hat," "Judith of the Cumberland" as "The Moonshine Menace," "The

Frame Up" as "High-Gear Jeffrey," "My Fighting Gentleman" as "A Rough Shot Fighter," "Youth's Endearing Charms" as "Youth's Melt-ing Pot" "The Marriage Bargain" as "The Innocence of Lizzette," "The Diamond Runners" as "A Crook's Romance," "The Lass of the Limberlands" as "The Loggers of Hell Roarin' Mountain," and "New York Luck" as "A Live Wire Hick." This case is awaiting trial.

Similarly, in the case of the Commission against Film Distributors League, Inc., Eastern Feature Film Company, Favorite Players Film Corporation, Lande Film Distributing Corporation (of Ohio), Lande Film Distributing Corporation (of Delaware), Supreme Photo Play Corporation, Favorite Film Company, Friedman Film Corporation, Alexander Film Corporation, Supreme Film Company, Quality Film Corporation, Leo G. Garner, doing business under the trade name and style Reliance Film Exchange, M. Brown, doing business under the trade name and style Capital Film Exchange, William Alexander, Maurice Fleckles, Herman Rifkin (Docket No. 913), it is charged that the respondent distributors of motion picture films are the members of the respondent Film Distributors League, Inc. Unfair methods of competition are charged in that the respondents, at the time of the production of a photoplay entitled "The Three Musketeers" by the Douglas Fairbanks interests, with the purpose of trading on the popularity of said Douglas Fairbanks and on the demand created by advance advertising of his production, reissued the photo play "D'Artagnan," produced for the Triangle Film Corporation in 1915, after changing the name to "The Three Musketeers," and advertised said reissue and in some instances by displaying in inconspicuous type a statement to the effect that the respondent's photo play was formerly entitled D'Artagnan, or was an adaptation or recreation of D'Artagnan, and in that the respondents to further the deception that the said reissue was the Fairbanks production supplied for exhibition with the reissue other photo plays in which said Douglas Fairbanks did enact the leading role, all for the purpose of misleading and deceiving the public, in alleged violation of Section 5 of the Federal Trade Commission Act.

ALLIED CORPORATIONS OF LOEW, INC.

Peoples Vaudeville Co., Loew Amusement Co., 20th Century Amusement Co., International Vaudeville Co., Humanova Producing Co., Monarch Amusement Co., Marcus Loew Booking Agency, Marcus Loew, Inc., Loew's Boston Theaters Co., Mascot Amusement Co., Borough Theater Co., Greeley Square Amusement Co., Delancey Amusement Co., Natoma Amusement Co., Lorraine Amusement Co., Warwick Amusement Corp., Marlowe Amusement Corp., New Columbia Co., Loew's Syracuse Theater Corp., Loew's Atlanta Theater Corp., Cedric Amusement Corp., Putnam Theatrical Corp., Anchor Theatrical Corp., Birmingham Amusement Co., Stillman Investment Co., Stillman Theater Co., Midas Amusement Co., Donnelly and Timmons Amusement Co., McGee Amusement Co., Loew's Memphis Theater Co., Loew's Metropolitan Theater Co., State Theater Co., Gates Theater Corp., Marcus Loew Realty Corp., C. H. Amusement Corp., Loew's N. & K. Corp., Diamond Amusement Corp., Loew's Alhambra Theater Co., Loew's Liberty Theater Co., Loew's Mall Theater Co., Euclid East Seventeenth Co., Loew's Ohio Theaters, Inc., Loew's Park Theater Co., Loew's Capital Theater Co., Brevoort Holding Co., Inc., Staub Theater Co., Hermitage Theater Co., New Broad Co., Eighty-third Street Theater Corp., Loew's St. Louis Realty & Amusement Co., Loew's Incorporated, Metro Pictures Corp., Marcus Loew Indianapolis Realty Co., Loew's Indiana Theaters Co., Chateau Amusement Corp., Harvard Amusement Co., Seventh & Broadway Building Co., The Loew's Denver Realty Co., The Market and Taylor Building Co., Dayton Theater Building Co., Loew's Eighty-sixth Street Corp., Hemlock Theater Corp., Evergreen Amusement Corp., Loew's Boulevard Corporation, Loew's Los Angeles State Theater Co., Loew's San Francisco State Theater Co., The Metropolitan Cleveland Co.

The Coming Year

Never So Optimistic

The large number of big pictures put on the market at the opening of this season has done so much to inspire confidence throughout the entire picture industry and has been such a big factor in rehabilitating public patronage of films, that I never was so optimistic as I am now in looking into the year 1923. This industry is on the uptrail and is moving swiftly toward a boom period. If all of the producers continue their efforts toward sending out big productions, and exhibitors, with renewed confidence, exploit these pictures to the limit of their capacities, 1923, I firmly believe, will be a banner year for picture history. We must be cautious, however, and not take it for granted that prosperity will continue with us unless we exert every ounce of energy at our command to keep it here. Possibly this word of caution is not altogether necessary, as I believe the business has learned its lesson and was never in better shape and on a sounder foundation than it is now.

ADOLPH ZUKOR.

Excellent for Good Productions

The outlook for 1923 is excellent for productions with genuine entertainment value and less profitable than ever for pictures of the so-called ordinary type. Independent producers will increase in numbers and the big special attractions, which set the pace for the industry and retain the screen hold on popular fancy, will come more particularly from independent producers than in seasons in the past.

J. D. WILLIAMS.

D. W.'s Idea

Constructive.

D. W. GRIFFITH.

Says Laemmle

"GREAT!!!"

CARL LAEMMLE.

Bright

The outlook for 1923 is in my mind very bright. I recently have completed a seven weeks' tour of the country and found exhibitors optimistic about the coming season. If the producers furnish the proper vehicles I am certain 1923 will be a banner year for the Motion Picture Industry.

JAMES R. GRAINGER.

Back to Normal

I believe that the motion picture industry will recover from the after-war depression as rapidly as any other industry in the country. I believe that the early part of 1923 will see the industry not only back to normal, but going forward not only as the leading amusement of the country but a factor in other channels of American life.

C. C. PETTIJOHN.

Gets Worse

Worse than 1922.

WM. A. BRADY.

Sees No Great Change

I cannot foresee any great change, except a further stabilization of the merit system of renting and buying pictures, as a result of which there will be a marked decrease in the number of pictures that are being made.

AL. LICHTMAN.

Steady Improvement

The film business for 1923 should parallel the trend of general business conditions toward normalcy. The sum total of prophecies in this respect is that there will be no business boom but a steady improvement that will bring us up to the normal mark and probably above normal during 1923.

WM. A. JOHNSTON.

Brighter Than Ever

The outlook for 1923, to my way of seeing things, should be brighter than ever in the motion picture industry; and the attendance in theaters this year has shown such a considerable increase that there is no reason why this upward trend should not continue in 1923, especially in view of the facts that the various labor situations have been settled and that going to the moving picture theaters has become more or less of a necessity and is no longer considered a luxury.

BEN BLUMENTHAL.

Excellent

The outlook for 1923 is indeed most excellent.

ROTHAFEL.

Handle Business for the Masses

As for the outlook for 1923 I can only repeat what I have had to say before on this subject. If we hold in mind that this amusement of ours was intended for the masses and if in consequence we try to so handle this amusement that it is available for the masses then I shall not only for 1923 but for all the years to come look forward to keeping this game of ours in the forefront of the amusement line.

ROBERT LIEBER.

Hammons' Serious Thought

The outlook for 1923 is bright. One of our representatives recently toured the major portion of the country from coast to coast and everywhere found that the motion picture business had turned the corner and was headed up the road in the direction of normal business. I must emphasize my personal belief that exhibitors everywhere are neglecting a vital factor, when they fail to sell their whole show.

One of the greatest merchandisers the country remembers was Marshall Field of Chicago. He built a business which has been the model of many other businesses in every city of the Union. His policy was to feature a given article, but to display that article and to talk about it in his newspaper advertising only associated with kindred goods.

For example, if he were featuring a golf suit, he also displayed and talked about other golf accessories, such as golf stockings, golf balls, golf clubs and other merchandise which was kindred to his feature.

Field well knew that many people would see the golf suit but would not be interested because they already had golf suits, but the kindred merchandise attracted them, and he not only sold his feature—golf suits—to people who required them, but to those who already had a suit he sold other merchandise.

Exhibitors are in exactly the same position. To merchandise their box office forcefully they should not only talk about their excellent feature, but they should lay additional stress upon kindred pictures, namely, the news reel, the scenic drama, the comedy, and other short subject novelties. Many patrons may not like the feature or the star but will enjoy a sufficient number of the other offerings to spend money at the box office.

EARL W. HAMMONS

Optimistic

From observation that I have made I certainly take a most optimistic view of conditions for 1923. Order is being restored in industrial labor circles, the country is generally coming back to a state of prosperity, which, while not as great as during war times, reflects the true spirit of the times, without any of the inflated values that as placed on everything during the war period.

JULES E. MASTBAUM.

Factory System Pictures Through

The outlook for 1923, to my mind, indicates that the "factory system" of production which now weighs so heavily upon this industry, will be superseded by more consistent methods whereby individual producers from various sources will find their way to the theater-public market on a basis that is absolutely equitable to both producer and exhibitor.

W. W. HODKINSON.

Many Problems Yet to Solve

I believe that the year 1923 is going to show considerable improvement over the last six months of this year. There is a considerable portion of the United States that is still far from normal at the present time. Business can still not be called good except in spots. It is going to take another year or year and a half for strictly agricultural territories to come back into their own.

I think the uncertainty of a very bad foreign condition hovering over us will to more or less extent determine the rapidity with which the industry and agricultural conditions come back to what we might call a normal basis.

1923 is going to find us with still many problems to solve, and these will not be solved except by closer relationship between all branches of the industry—the elimination of dirty politics, and an endeavor to get together on the things that are of mutual benefit or of mutual detriment to all of us.

I believe the thinking minds of the Industry are headed in that direction on both the distributor's side and the producer's and exhibitor's side.

Our progress as an industry during the next year will be determined by the earnestness of purpose displayed by those who are leaders in the business as far as the Industry itself is concerned within itself.

S. R. KENT.

Unusually Optimistic

Never before in the history of motion pictures has the industry stood on such solid foundation as it does today. That is why I look forward with unusual optimism to the coming year. I said one year ago that the salvation of the motion picture industry lay in the making of bigger pictures—pictures bigger in theme, in handling, in cast, and in drawing power. Today I repeat that assertion, and with even greater emphasis than before. The public is eager to see pictures of this high standard and will be satisfied with nothing less.

JESSE L. LASKY.

Business Should Improve

According to U. S. Commerce reports, according to Babson's Statistics, judged by all barometers, business should improve and a real wave of prosperity is due to hit the country, provided, of course, the European situation asserts itself in a favorable or semi-favorable light.

Inasmuch as the picture industry is not a basic industry, but is one that is affected by the fundamental industries, the motion picture industry will reflect the prosperity that follows in the wake. Car loadings have nearly doubled, steel mills are working, coal mines are operating again and a firmer tone of confidence pervades.

ELMER L. PEARSON.

Old Times Returning

We find exhibitors sprucing up and buying good pictures; we see a return of the old-time enthusiasm. No need to go into a detailed analysis of the financial condition of the country. It is generally conceded that the prosperity wave is just starting to sweep. The old bugaboo of the public losing its interest in the motion picture has been scouted by the business of the present season. The country still likes the screen and 1923 will see them back in the theaters in full force.

JOSEPH I. SCHNITZER.

Couldn't Be Better

The outlook for 1923 couldn't be better. For one thing the outside business outlook is bright. For another, men, organizations, and policies within this business were never grounded on more solid foundations, such evident good faith, such encouraging ambition to really deliver the goods.

ROBERT E. WELSH.
Moving Picture World.

From Chaos to Continuity

A survey of the motion picture industry during the past year will show the readjustment process that, since the war, has been necessary in every line of commercial endeavor. The sound business principles of other industries are now being adapted which is working a hardship on those who are unable to stand the tempering process, but is elevating the industry to a plane where it can rightfully be classed with the most stable, most dignified industries of our nation.

The public are clamoring for better pictures. The fact that there is a demand for these pictures is a safe guarantee that the demand will be met by the progressive producer who, through the cooperation of the exhibitor can now afford to spend what he thinks best on a production with the knowledge that if it is good, it will be assured long runs, backed up by exploitation that will warrant the expenditure necessary for the making of the production.

I believe that during the coming year the public will respond only to human stories convincingly told. The day of "trash" and of "stupies" is gone forever, just as the days of chaotic conditions are gone.

Through the cooperation of organizers who have been brought into the industry from the outside, we are now whipping the industry into sane conditions that are bound to reflect back with golden rays into the coffers of the producer, the distributor and the exhibitor.

MAX GRAF, Graf Prod.

Looks Better

It undoubtedly looks better because of better business conditions generally, but we can only cash in on this by giving the public more real value, not in money spent on productions but in a wiser choice of what we produce.

ASHLEY MILLER.

Sees Bright Outlook

The chap with lots of money at stake in any business who looks for anything other than "better times ahead" comes pretty close to being crazy. Why be licked before you start? This is probably the reason that all statements as to the future are optimistic.

Looking forward to another twelve-month period at this particular time, however, those who have watched the rising and falling barometer in the picture business can prove quite conclusively that all the dark clouds which have been floating around and threatening to break cannot help but have silver linings.

Motion picture productions made within the past six months have been so much better than those made during any similar period in the industry before that there is simply no comparison. The popularity of the properly made photoplay has never been questioned. This means that the industry as a whole is bidding more strongly than ever for public favor—and we're just plumb bound to win this favor to an extent that has never before been equalled.

General business conditions have been bad for a long time. It's been hard to sell shoes, hats and collar buttons—and quite naturally it has been hard to sell motion picture entertainment. From every corner of the country comes the positive statement that general business conditions are improving, not slowly, but rapidly. We'll soon be back on an even keel and when we are, the superior merit of the product we are turning out is bound to put the motion picture business in better shape than it has been at any time since its inception.

L. J. SELZNICK.

Very Bright

With all sections of the country making notable strides in the return to normal conditions, and with the situation in every line of business strengthening almost daily, the outlook for the picture industry is brighter than at any time since the year immediately following the Armistice. Those of us who have knowledge of the plans of producers and of the quality of productions being projected, cannot but have confidence that the industry will continue to advance and to widen its sphere of influence appreciably.

Every promise is given that the high character and substantial nature of the offerings that have marked the opening of the fall season of 1922 will be maintained in 1923, and that with the awakened conditions in the agricultural, commercial and industrial fields, we shall enjoy our full measure of the general prosperity. ARTHUR S. KANE.

Brains First

For picture men with business brains—success and money. ROBERT W. PRIEST.

Be Optimistic

If the industry takes the same medicine for 1923 that it used for 1922, the outlook is going to be hopeful and profitable. When we were in the doldrums, we took ourselves by the boot straps, figuratively speaking, and lifted ourselves out by the simple expedient of having faith in ourselves and in the mission of the film in entertaining the American people. We refused to admit that times were bad and, miraculously enough, they became better.

1923 will be much better than 1922 if we only think it is going to be and plan for it. There is no reason in the world why it shouldn't be better. R. H. COCHRANE.

Expects Many Good Pictures

I think that the outlook for 1923 is unusual, as it is my belief that there will be more really good pictures made in this year than in any previous year, and far more pictures with real box-office value. HARRY CRANDALL.

Up to the Industry

1923 will be what we make it. If we show good pictures the public will come, if not our business will be less. The greatest handicap for an exhibitor is the arbitrary method of trade. Just as soon as the producers sell their pictures on the merit and not try to force their pictures arbitrarily, just as soon as the exhibitor can select his own pictures from day to day, just as their needs are, we will get to a better basis. If the exhibitor will buy what he needs a great number of useless releases will go off the market. FRANK J. REMBUSCH.

Not Optimistic

Just ordinary, and possible slump. E. V. RICHARDS.

Best Since War Record

The outlook for 1923 is the best since the end of the war era of inflation. The industry is settling down into something like real stabilization. Quality pictures are steadily increasing in number. Exhibition methods are improving. There is plenty of room for growth in all directions, but the general condition of the industry is getting better, not worse. L. W. BOYNTON, Exhibitors Trade Review.

Wonderful!

Wonderful! Warner Brothers are going to make eighteen master productions. H. M. WARNER.

Most Important Event of Year

Following will be found expressions from leading executives of the industry as to what, in their opinion, is the most important event of the year.

The large number who express the view that the advent of Will Hays into the industry was the most important happening is of interest.

Without Doubt—Hays

Without a doubt, the most important happening in the motion picture industry during 1922 was the advent into the industry of Mr. Will H. Hays. Mr. Hays, a man of unusual sincerity, debated long and seriously before accepting the invitation to become the President of the Motion Picture Producers and Distributors of America. When at length he made his decision, that decision not only was a tribute to the motion picture industry, but was an avowal of Mr. Hays' determination to devote all of his unquestioned ability and his remarkable energy to a cause which he felt to be worthy of his help.

Mr. Hays is doing a great good for the motion picture industry. He has the confidence of all the men and women in that industry, just as he has the confidence of the men and women of the entire nation. His alliance with the industry is a guarantee of good faith on the part of the producers and distributors of motion pictures. He has courage and high ideals. The motion picture industry has pledged him undivided support in attaining those ideals. Once again, the American public will find that its faith in this man of action has not been misplaced. JESSE L. LASKY.

Again Hays

In my opinion the most important happening in the motion picture industry during 1922 was the entrance of Will H. Hays into the business. This had a tendency to focus public attention on the motion picture industry and it is now on trial before the public as to what it will actually become. W. W. HODKINSON.

Hays

In my opinion the bringing in of Mr. Will H. Hays to head the National organization was the most important thing that happened in our industry during 1922.

The establishing of a better relationship between exhibitor bodies and producers and distributors, which was brought about by Mr. Hays, was only one of the more important steps.

To every thinking person in the industry, it must be apparent, that a tremendous amount of good has been done the industry to give the public and many unthinking persons who were working against the industry, a better understanding of what the motion picture really is; what it really means in the everyday life of a hundred million Americans; and, only those who are blinded by political prejudice or by trade prejudice would refuse to admit that Mr. Hays has done a tremendous service to every man and woman who is making his or her living out of the Motion Picture Industry. S. R. KENT.

Answer of Industry to Critics

The greatest achievement of 1922, in my opinion, has been the answer of the motion picture business to its critics. That answer has consisted in the opening of the season of 1922-3 with a far greater number of outstanding attractions than ever before in our history.

Every year is, of course, marked by its big successes. Last year, for instance, saw the production of such triumphs as "Way Down East," "Over the Hill," "The Three Musketeers," "A Connecticut Yankee," and "The Four Horsemen of the Apocalypse," to name only a few.

The point is that the opening of the present season has witnessed the launching of an overwhelming number of outstanding features. Among others there have been "Robin Hood," "Blood and Sand," "Oliver Twist," "When Knighthood Was in Flower," "Grandma's Boy," "Manslaughter," "A Tailor-Made Man," "East is West," "The Storm," "Dr. Jack," and "The Prisoner of Zenda." This list is far from complete—there are others that merit mention in such company—but it is indicative of the consistent advance that is being made.

Moreover, the present season has only just started. With such an array of high class attractions to mark the opening, the picture business has met criticism with an answer that is impressively convincing.

ARTHUR S. KANE.

Hays

Will Hays' consent to put his time into assisting the motion picture industry.

R. H. COCHRANE.

Public Opposition to Poor Pictures

The nation-wide strike of the public against unintelligent pictures no matter what their cost. It looks to me like a demand for ideas, perhaps for ideals in pictures.

ASHLEY MILLER.

Hays and the Massachusetts Result

There were many important happenings in the motion picture industry during 1922, and in trying to think what were the most important, there are two events that stand out in my mind, so that I think I must mention the two rather than just one.

First was the entry of Mr. Will Hays into the industry, and next was the overwhelming defeat of the reformers, or those antagonistic to our business, during the last election; I mean by that the defeat of Miller in New York and the defeat by popular vote of the proposed Censorship in Massachusetts.

HARRY CRANDALL.

The Golf Tournament

When you ask, "What was the most important happening in the motion picture industry during 1922?" probably the whole class will raise their hands and cry, "Oh teacher, I know—Will Hays' entry into the industry."

Without in any way intending to disagree with the other pupils, I would say that the formation of the Motion Picture Golf Association is of equal import IF all its members will grasp its full meaning.

Golf, as an excuse to dodge a full day's work, is one thing, but the attributes of golf as expressed by David R. Forgan, is a picture of life at its best.

Read!

"It is a science—the study of a lifetime, in which you may exhaust yourself but never your subject.

"It is a test of temper, a trial of honor, and a revealer of character.

"It affords a chance to play the man and act the gentleman,

"It promotes not only physical health but moral force."

Let these principles become a tenet of faith for the film industry, and it could then well afford to engage the balance of the President's cabinet as General Hays' associates.

The Outlook for 1923 is the entry of other motion picture communities into the Golf Association.

CARROLL H. DUNNING.

Nothing Noticeable

In my opinion 1922 has not developed any particularly noticeable happening worthy of recording. Some things have transpired that may be important later on if they function.

The placing of Mr. Hays as generalissimo of the Distributors and Producers is an opportunity to bring about better economic conditions within the industry and a better prestige without.

As to pictures we have had a large quantity and a small amount of quality. We get about 20 pictures, new pictures each week. It is impos-

sible to support them all and quite as impossible to know which ones to support. We need less in number and better pictures. The more pictures the more difficult to select and the greater the rental to each exhibitor. When there is lots of wheat the price of wheat goes down, but when there are lots of pictures the price of pictures goes up. Many pictures mean we must support more pictures with a less number of theaters. If we had good pictures and less of them there are more returns both to the film company and to the exhibitor and the rental price more reasonable.

FRANK J. REMBUSCH.

Unification of Industry

The unification of the industry from the standpoint of good business and from the viewpoint of establishing a more wholesome attitude on the part of the public toward the industry. Perhaps the outstanding production event is the rise of Harold Lloyd as the premiere comedian on the screen.

ELMER L. PEARSON.

The Action Behind Hays

In my opinion the most important happening in the industry in 1922 was the securing of Will Hays—with all that it connotes in cooperation, sincerity of purpose, and appreciation of the necessity of improving conditions. It is the background of the Hays' movement—the action behind the scenes—that impress me.

ROBERT E. WELSH,
Moving Picture World.

The Hays Organization

Easily the most important event of the year that has just passed—or of all the years that have passed—in the history of the motion picture industry has been the launching of the Motion Picture Prod. & Dist. of America, Inc., under the active leadership and direction of Will H. Hays.

For the first time in the history of the industry those whose interests have always been crying aloud for intelligent help and protection have shown a disposition to think more of the future of the industry as a whole than of their individual interests.

The splendid spirit back of the Motion Picture Producers & Distributors of America, Inc., represents the greatest stride forward since the day the courts shook loose the death grip the Patents Company was fastening upon the business of entertaining the public through the medium of the photoplay screen.

L. J. SELZNICK.

Sees Three Big Events

Three developments in the year which has just drawn to a close make 1922 memorable to those within the motion picture industry. It saw the Motion Picture Producers and Distributors of America come into being, it saw censorship repudiated throughout the length and breadth of the land and it saw the independent producers and distributors advance to the position of leadership which is their absolute right but to which they heretofore had never attained.

The formation of the organization which is so ably headed by that peerless executive, Will H. Hays, did much to build for the screen a strengthened and renewed public confidence. Mr. Hays has worked sincerely, earnestly and intelligently for the good of the entire industry. His policy stands for all that is good in this great business of ours, regardless of whom it concerns, and my company and I will render him every bit of cooperation which it is possible to give.

So far as censorship is concerned, any comment from me on its various evils is unnecessary here and now. One censorship—and one alone—may rightfully be imposed: That is the censorship which we ourselves place upon the work we are doing. There are undoubtedly men who feel not the slightest compunction about creating an over-sexed and lascivious picture, just as there are men who are incapable of making anything which is not clean and beautiful. Public opinion—that great moulder—will in time remove the first-named group and build up the second. Censor-

ship could never hope to discourage the making of unsound pictures and only serves as a deterrent to those men who are capable of really creating beautiful and artistic things.

The splendid progress made by the independents may be characterized as a perfect example of the survival of the fittest. Independent production and distribution are theoretically correct and economically sound. The principles which govern these two phases of the industry are fundamentally right. It was but a question of time, therefore, before right would triumph and, to put it briefly, that time is now. Today, within the independent ranks, there are to be found the ablest executives, the greatest directors and the most important stars engaged in the making and marketing of motion pictures. This condition was inevitable, just as it is inevitable that the independents shall maintain their supremacy and add new lustre to their name as the years go by.

W. C. ("Doc") SHALLENBERGER.

Strand Buying Sight Unseen

The day when Warner Brothers signed a contract with the Strand Theaters of New York and Brooklyn to play the rest of our pictures for this year without even seeing them.

H. M. WARNER.

Hays

The entry of Will H. Hays into the industry was, by all odds, the most important event in the picture world during 1922.

L. W. BOYNTON,
Exhibitors Trade Review.

Lack of Happennigs

The most important incident in 1922 is the absence of the happening of anything actually important.

ROBERT W. PRIEST.

Selection of Hays

The selection of Will Hays to be executive head of the motion picture producers. For a long time the producers were working at cross purposes, each one for himself, and there was absolutely no co-ordination of plans or effort. With such a capable man in charge order has been restored, the producers are working for the best interests of all collectively instead of for the individual and the result is that the industry is greatly benefited.

JULES E. MASTBAUM.

The Acquisition of Hays

The most important happening in the motion picture industry during 1922 was the acquisition of Mr. Will H. Hays as President of the Motion Picture Producers and Distributors of America, Inc.

J. D. WILLIAMS.

Deflation

Deflation; it restored sanity to production cost, stimulated exhibitor and producer, gave the producer cheaper money with which to operate and marked a definite boundary for the hysteria era in motion pictures.

D. W. GRIFFITH.

A Picture

"THE STORM."

CARL LAEMMLE.

Improved Quality of Pictures

The improved quality of productions. I believe during the past year we have demonstrated to the public that the motion picture can reach a very high point of entertainment and education.

JAMES R. GRAINGER.

The Hays Organization

The most important happening was the organization of the Motion Picture Producers & Distributors of America, Inc., with Will H. Hays as its President.

C. C. PETTIJOHN.

Ditto

The Hays organization.

E. V. RICHARDS.

Again Hays

Will H. Hays leaving President Harding's Cabinet and consenting to act as President of the Motion Picture Producers and Distributors of America.

WM. A. BRADY.

Open Market

In my opinion the most important happening in the industry during the year 1922 is the realization of the open market—that good pictures are the only thing that count—that the renting and buying of pictures based on their merit is the only safe and sound policy for anyone in this business to pursue.

If this is not thoroughly realized in 1922, I am certain it will manifest itself even more strongly in 1923.

AL LICHTMAN.

Hays

I consider the most important happening in the motion picture industry during 1922 to be the appointment of Will H. Hays.

WM. A. JOHNSTON.

Again Hays

In my opinion, the most important happening in the motion picture industry during 1922 was the election of Will H. Hays as the head of the Motion Picture Producers and Distributors of America, and the methods taken to stabilize the industry by the creation of this office. This will have the effect of placing the motion picture industry on the same high plane as the steel, oil and other large, necessary industries.

BEN BLUMENTHAL.

And Once Again

The most important happening in the motion picture industry during 1922 was, in my opinion, the acquisition of Will H. Hays.

ROTHAFEL.

Many Good Pictures

If you were to ask me what in my opinion was the most important happening in the motion picture industry during 1922 I would frankly say that the great number of very good pictures that the various producers were able to offer in this period is to me the outstanding accomplishment.

ROBERT LIEBER.

Hays

I believe the most important happening in the motion picture industry during 1922 was the forming of the association of Producers and Distributors under the general leadership of Mr. Will H. Hays, for the common good of the industry. This association, by coordination of efforts, will speedily and effectively apply constructive policies that would not be possible by individual effort, no matter how well directed.

EARL W. HAMMONS.

The Release of 41 Pictures

The most important happening in the motion picture industry during 1922 was the announcement by Famous Players-Lasky Corporation last May of a complete schedule of forty-one pictures to be released during the six months from August 1 to February 1. For the first time in the history of this business exhibitors were put in a position where they were assured of a continuous supply of big, worthwhile productions from an absolutely reliable source. This policy enabled exhibitors to lay out the campaign for their theaters for the first six months of the new season and, by enabling them to make plans intelligently, well in advance, it was a tremendous factor in bringing back prosperity to the film industry. From the hundreds of letters which exhibitors have written me personally expressing their gratitude for our action I know positively that our listing of forty-one pictures, with titles, stars, casts, directors, advertising accessories, and release dates, all complete and fixed, marked a milestone in the progress of the motion picture industry which will be appreciated more as the season unfolds.

ADOLPH ZUKOR.

What of Censorship?

Answers will be found below from many important men of the industry to this important question.

Easy!

Easy! Listen to WILL HAYS.

H. M. WARNER.

Arouse the Public

The most effective way in which to meet the censorship situation, I believe, is to maintain somewhat of an alliance with the newspapers and magazines of the country. If we are to be permitted to serve only pap, to dish up a product which only the toothless portion of the public is able to masticate, it is inevitable that the prohibition against substantial food eventually will extend to the printed page, as well as the picture. Realizing this, the press, virtually in its entirety, is with us in our resistance to restrictive measures. We should join forces with the newspapers and magazines and see that the public is thoroughly aroused to the peril of the threat against independent thought.

ARTHUR S. KANE.

Let People Do Censoring

The ideal way is to let the people do their own censoring. I have infinite faith in the justice and self sufficiency of the great American public. The trouble with censorship is that it tries to impose an individual opinion upon the sovereign will of the people. But the fact remains that we have a number of these imposed censorships and we are threatened constantly with more. The way to handle the threats is best exemplified in the splendid way the Massachusetts Censorship fight was won. Since our efforts to clean up our own industry I am of the opinion that the existing censor boards have had very little reason for their existence. In fact, some of their decisions are so hair-splitting and their eliminations so ridiculous that one would think that they would realize the uselessness of their continued existence. This is too much to hope.

R. H. COCHRANE.

Use the Screen to Fight

We need sincerity in a real effort to better pictures (so far it has been mostly talk) and the industry should wake up and make aggressive, active use of the screen to tell the public that censorship is un-American, unconstitutional, intolerable and in practice a flat failure.

ASHLEY MILLER.

Crandall's Interesting Ideas

One might say at first thought that the best way to get rid of Censorship or Censorship petitions would be by not making the kind of pictures that are apt to bring on Censorship agitation. However, I personally have a little doubt about this, and feel that we would have agitators for Censorship regardless of the kind of picture made, because of the positions Censorship creates, and because the reformers have to have something to do. However the limitation of that class of picture would to an extent lessen their argument for Censorship.

I believe that the surest way to eliminate all possibility of Censorship is to educate the public as to just what the motion picture industry really means to them, the handicaps it has had to overcome the wonderful strides it has made in the last two or three years, its educational as well as entertainment value, and its benefit to the millions who would be unable to gain admission to any other form of amusement on account of the prices.

I think the best way to educate the public to these things is to do as we are doing in Washington, by the maintenance of a Public Service and Educational Department. To my mind, it would be a wonderful thing if each of the larger exhibitors, especially those controlling chains of theaters, would install such a Department, in each case putting a woman of quite some prominence in that particular territory in charge. She must know something of the picture business, and what she does not know, the exhibitor must teach her. She must be able to make public speeches at all

women's organizations, to have an Advisory Committee, consisting of people at the head of such organizations as the Boy Scouts, Girl Scouts, Camp Fire Girls, Daughters of American Revolution, and the numerous other organizations for women and children. She must have a pleasing personality, and must be convincing in her talks.

It must also be made plain that this Advisory Board is in no sense of the word a Censor of motion pictures, but rather, in advisory capacity, to make suggestions, etc., or as our Mrs. Locher always puts it in her little talks, "constructive criticism."

In addition to the above, the exhibitor conducting such a Department as above suggested should have special Children's Matinees on Saturday morning or early afternoon, and special children's pictures. This would have a tendency to satisfy the mothers, with the knowledge that their children could attend a special performance at which would be shown pictures that would in no way be offensive for children but would have wonderful entertainment value. In fact, this Department will suggest, as it works along, many things that will have a tendency to bring the public closer in touch with the motion picture industry—and when Censorship is suggested in the different sections, the various women's organizations allied with these Public Service and Educational Departments will be in a position to go forward and speak against Censorship—and as disinterested parties. Opposition to Censorship from such a source would of course have vastly more weight than from the picture people themselves.

I think a drive of this kind is absolutely necessary for the future of our business, and the quicker we all realize it, the better, for it seems to me that we are not properly organized in all of these lines. Certainly we are not organized in comparison with the reformers. If there were forty exhibitors in America with organizations similar to that mentioned in the foregoing, then whenever there is a big meeting, such as that of the General Federation of Women's Clubs, a meeting that does much to mold public opinion, there would be at least ten delegates among our members that would be on the floor to protest against that organization, or other similar organizations, going on record for Censorship.

Unfortunately, in the past it has not been a hard thing to get organizations to go on record for Censorship, for the very reason that almost invariably there was no one there to properly oppose it—in fact probably most of the time no one even knew the question would be brought up but the reformers, and they are alert at every gathering, and always get in their work.

With Public Service and Educational Departments in all sections, the heads of these Departments, either directly or through affiliations, could arrange for representation at all meetings of all organizations, regardless of whether Censorship was scheduled to be brought up or not.

In closing, I wish to say again that the best way to eliminate Censorship is through cooperation with the public.

HARRY CRANDALL.

Closer Relationships

I believe much good would come from a closer relationship between the exhibitor, the minister, and the men's clubs of each community.

Most ministers are not such bad fellows, and neither are most exhibitors, nor most men, but the trouble is they never get together in order to find that fact out.

Let each exhibitor join the men's club of a good church or churches in his community, if he can stand it, and let each minister go to lunch occasionally with an exhibitor, if the exhibitor will pay for it, and I think they will solve their own problem, without the aid of a strange censorship board who doesn't know "what all the shootin's for."

CARROLL H. DUNNING.

Get Public Confidence

The best and only way to meet the question of censorship is to take the public in your confidence, just as we have in Indiana for many years. Just as my good protegee Charles Pettijohn has done recently in Massachusetts. We are going into politics, not into the partisan politics, never, but into particular politics, yes. We can't evade it. We are forced into it by our enemies. We must use our screen to select our friends and defeat our enemies. I do not like to admit this, but since it is necessary I am in favor of doing it with every bit of strength we have. In a general way showmanship will count more every day. Anyone can produce, distribute and exhibit pictures, but it takes a highly trained special training in a particular case to make it pay. FRANK J. REMBUSCH.

Let Public Opinion Be the Answer

Censorship has never bothered me much. I don't like folks fussing around trying to tell me how to run my business—and I'm pretty sure that the general public don't like this sort of thing any better than I do. I'm for taking the line of least resistance. Let's make pictures in as strict conformity to the requirements of constituted authority as we can—and let public opinion take care of the long haired gentlemen and short-haired ladies who insist upon pressing the most popular institution ever developed in this or any other country too hard. L. J. SELZNICK.

Making the Public Partners

Gaining and maintaining a real partnership with the public is the best way to combat censorship. Until that partnership has had time to be fully established, the industry should fight with all its strength every move for censorship and every piece of proposed legislation hostile to its interests. L. W. BOYNTON,

Exhibitors Trade Review.

Eastman on Censorship

The censorship of motion pictures demanded in some direction is all wrong. If the product emanating from the producing studios needs reformation that reformation should be accomplished at the source, not by subsequent mutilation of the film nor by damming the flow of the industry. GEORGE EASTMAN.

Educate the People

Censorship? The way to fight it is the same that should be used against every law that is due solely to the public's misconception of facts. Educating the American people; showing them the pernicious principle and harmful results of censorship is the surest method of repeal. Education by means of merciless publicity; education by showing only the type of pictures that make the censors appear unnecessary. The censorship problems can be met by publicity that shows the injustice of censorship and by pictures that show the uselessness of it. J. I. SCHNITZER.

Make Only the Best Pictures

The best way to meet the problem of censorship is to continue to make the sort of product that we have had since September of this year. Then, having done that, to seek, wherever the issue is raised, to have it answered by the votes of the people. The mighty voice of one referendum outdoes twenty victories won in legislative corridors, back rooms and alleys. Massachusetts tells the story. But Massachusetts also points the moral—Let us keep the faith!

ROBERT E. WELSH,
Moving Picture World.

Take Active, Not Passive, Attitude

Not by a passive attitude, but by an active, energetic campaign with the view in mind to crystallizing the feelings and sentiments of the country against the principle of censorship in any and every one of its forms.

The use of the screen in the country should be our most effective weapon. The urging of a Federal amendment including freedom of the screen in the same category, as freedom of the press and pulpit. If only for propaganda purposes, this should open the eyes of the public to a condition which perhaps they never knew existed. Of course,

maintaining a high standard of production excellence will go a long way in preventative measures but the powers of industry should be brought to bear in enlightening the people and touching their feelings and so stimulating them to action.

ELMER L. PEARSON.

Stifling Expression of Our Richest Imagination

In looking over the events of 1922, censorship stands out as the most important happening in the motion picture industry. It is a vital thing, both in regards to the further artistic development of the photoplay and the commercial stability of motion pictures. If we consider the film industry from the viewpoint of ordinary business, censorship is a menace, and if we consider the photoplay from the basis of an art, then censorship becomes a crime.

The very thought that a legal body has power to decide what the public shall or shall not see, is certain to have a restrictive influence upon the efforts of producers, directors, scenarists and players. Instead of having before them only the purpose of the author, they have also the subconscious thought of the censor's possible action. The inevitable result of such a dual influence will be that the creators of pictures will be driven into a routine, the one which will be likely to pass the censors. The censorship in this way creates a spirit of timidity which will, if it continues indefinitely, stifle a full and wholesome expression of the nation's richest imaginations.

The outlook for the coming year will be a growing consciousness that censorship cannot aid the motion picture industry—that the entire idea of censorship is based upon the premise of "thou shalt not" and not upon "thou shalt." It is in this very position—this lack of constructive influence—that censorship is weakest.

But I am always optimistic. I believe that concerted action by producers and exhibitors in enlightening the public as to how censorship is working out—how much it has destroyed and how much it contributed—will achieve the results desired by all who still believe that an art must be unrestricted in its expression if it is to fully develop. "Veribus Unitis."

HUGO RIESENFELD.

Up to the Picture

The problem of censorship is one of the greatest importance. It can only be met by the producers themselves who must produce pictures that will stand the gaff of the censors. It can be done as has been illustrated in several instances of new pictures which have been successful without having anything in them that would cause the censors to use their authority. I believe that the pictures are getting better and better and will continue to improve and thus the whole problem of censorship will be solved.

JULES E. MASTBAUM.

Entertaining Pictures

Produce entertaining pictures that are above censorship. ROBERT W. PRIEST.

Remove the Cause

The adjustment of the business, which is inevitable, is the best and only way of meeting the problem of censorship as it is the straining of the factory producers for sensationalism, in lieu of quality, which would be developed by independent effort, that is responsible for censorship. Only by removing the cause will the effect be permanently destroyed. W. W. HODKINSON.

Present Case Properly to the People

Censorship in my mind can never be solved except thru an intelligent education of the people and an intelligent presentation of the case of the motion picture before the bar of the people.

It can never be handled by trying to change the minds of politicians, because politicians have too much to gain by fostering censorship against us. When the motion picture industry awakens to a realization of its own strength properly directed; when it sets its house in order so that it is deserving of the 100 per cent confidence of the American people, it can then go before the public

with a case that will absolutely win, because fundamentally the American people are against censorship.

Censorship must be beaten before it ever goes to the legislature because we know that many times the measures that are passed by both legislature and Congress do not always express the will of the majority. S. R. KENT.

Clean Pictures

Clean pictures and an unrelenting national publicity campaign, driving home the many obvious restrictions and handicaps which censorship imposes on the most important and powerful force the world has known for entertainment and education, are two certain ways for combating the problem of censorship. J. D. WILLIAMS.

Inherent Enemies Passing

Motion pictures represent the most forceful medium man has yet created with which to express himself. So powerful an organ must necessarily frighten the timid and confuse the superficial. The generation of inherent enemies is passing. Tomorrow's generation will accept motion pictures with the dignity and importance and value they deserve. As they exhaust this subject, the ranters and the professionals will find some new target to occupy their wrath. Motion pictures will proceed. D. W. GRIFFITH.

Hays

"What, in your opinion, is the best way to meet the problem of censorship?"

Answer:—"WILL HAYS."
CARL LAEMMLE

Make Clean Pictures

The best way to meet the problem of censorship is to make pictures that will not call for criticism. I do not believe it is necessary for producers to resort to risqué situations and sex plays to furnish good entertainment. I feel that good clean plays will bring proper results at the box office at all times. If we are going to have censorship, I am in favor of Federal censorship. JAMES R. GRAINGER.

Local Understanding

With reference to censorship it is necessary, of course, to meet energetically the various legislative situations which are imminent, and which will also arise from time to time in certain states. Fundamentally, however, the one sure cure for censorship is local understanding, sympathy and cooperation, everywhere, between the picture theater on one hand and the school, church and civic forces. In this respect the National Board of Review and other agencies are doing splendid work. Mr. Hays' clear conception of the motion picture as a community entertainment and force is the correct one, and, if supported by the industry will eventually make censorship a back number. WM. A. JOHNSTON.

By Referendum

The best way to combat the censorship is by a referendum of the voters as to what should or should not be censored. The industry should work towards the passing of a law stating clearly what is or is not censorable in a motion picture which will mean a uniform censoring of pictures and not a censoring according to the various personal convictions of the so-called censors or people who are put in the position of censors for the judging of what they think is good or not good for the public. If a law were passed to the effect that the only films which could be censored are those of obscene character or a like nature, the law could be applied to all offenders. Otherwise there is nothing shown in films that is not repeatedly printed in newspapers and about which people read daily, such as murders, masked riders, etc., which censors are now cutting out. Unless a law is passed stating exactly what is censorable, the evils and damages caused by censorship will never be overcome if left to the arbitrary decisions of whoever may

be at the head of the censor bureau. When a producer knows what the law is, there will then be no need for censors. BEN BLUMENTHAL.

Give No Cause

In my opinion, the best way to meet the problem of censorship, is—to give them no cause to censor. ROTHAFEL.

The Right Kind of Pictures

The first and most important step in meeting this problem is to produce pictures so splendid and so clean that intelligent people will realize that censorship is unnecessary and undesirable. This step the motion picture industry has taken.

The second step is to see, if possible, that the public places in us the confidence I believe we have earned, by showing our determination to make motion pictures without objectionable features. In doing so, we must counteract the opposition of professional reformers who refuse to see the good in motion pictures and who bitterly fight the photoplay art for selfish reasons and personal gain.

The American public is basically opposed to the very thought of censorship—of speech, of press, of screen. Censorship is a problem, largely because there is not a proper understanding of what we in the industry are doing and hope to do. Once there is this proper understanding, I believe censorship will no longer be a problem. Today it menaces this art and industry, but I feel certain that the day of intelligent understanding is near and when that day arrives, the menace of censorship will have disappeared. JESSE L. LASKY.

Use Educational Methods

My thoughts on censorship are that this evil can best be combated by educational methods. Our friend, Will Hays, and his organization are doing much in this line, and whenever in my own state the subject of censorship has sprung up in the legislature my efforts have been directed towards acquainting the legislators with the business itself, have shown them picture after picture, and it is our own pictures that are going to break down censorship. ROBERT LIEBER.

Use Advertising Means

The best way to fight censorship, in my opinion, is to attack the general public in two ways.

First—By furnishing exhibitors throughout the United States with material such as slides and trailers attractively done; these accessories to tell the public in as many conceivable ways as possible the good things about the industry; the number of people employed, the civic value, and every other attractive feature.

Second—By use of paid advertising space in large national publications and in daily newspapers, to carry on a constructive campaign direct to the public in the interest of motion pictures. Such a campaign has been carried on for years with great success by railroads, allied lumber concerns, allied brick manufacturers, and similar efforts. The industry has been hampered because newspaper editors are disinclined to assist the industry. This is due to the fact that newspaper publishers have the erroneous idea that the industry is not an advertiser. All publicity efforts tending to change editorial opinions will fail because publishers naturally believe that this propaganda is a matter for paid advertising, and also because the average newspaper publisher receives daily, tons of material which ask for free space in his paper.

By buying a moderate amount of paid space and the continual pounding of a constructive message to the public, I believe that the editorial opinions of the newspapers will change promptly and for the better. Very sincerely yours, E. W. HAMMONS.

Make Wholesome Pictures

The best way to meet the problem of censorship is to continue making the same type of wholesome and inspiring entertainment which has characterized most of the productions released this season. By doing this, and continuing our

efforts to educate the public to a realization of our problems and achievements, we shall be able to cut the ground away from beneath the feet of the few fanatics who are fomenting the agitation for political control of the screen. Splendid work along this line has been done by Mr. Will H. Hays, who has been eminently successful in pointing out to the leaders of the public opinion the real work which the screen is doing, and the vital achievements of motion pictures and their wholesome influence on American life. In Mr. Hays' efforts I bespeak the cooperation of everybody who has a welfare of the picture industry at heart. He still has many problems to solve, but with the zealous support of the entire industry, I am sure that he will lead us to that position in public confidence and esteem which we deserve.

ADOLPH ZUKOR.

Stop Apologizing

I would say, first remove the cause; second stop apologizing and defending; third continue an aggressive offensive work to the end that the people in every State in the Nation may realize that much more is involved in censorship than the mere cuts and eliminations in motion pictures.

They will always give us a fight on censorship of motion pictures, but I do not believe the people in a single State in America would favor "censorship."

C. C. PETTIJOHN.

Bigger Men

Bigger men to head the industry.

E. V. RICHARDS.

Make Clean Pictures

Make clean pictures and hang to the nearest apple tree any man who attempts to put a dirty picture on the market.

WM. A. BRADY.

Have Sound Organization

In my opinion the best way to meet the problem of censorship is through a sound organization of producers, distributors and exhibitors, all united in one gigantic effort to combat this evil. This is the first step in my opinion. Censorship will never be surmounted, unless one solid organization including all factors in this industry is created, and that organization work intelligently for the good of the industry as a whole and not for the special benefit of any one factor.

AL LICHTMAN.

Warrens Interesting Views

Widespread vs. Restricted Distribution

The decision of a few distributors to play their pictures generally and universally for widespread distribution everywhere as against an old and unsound policy of making certain restricted first run houses (controlled by rival distributing-producing concerns) even stronger by endeavoring to get first runs in places where the doors are virtually closed except to the owner's own pictures. There are 17,000 theaters in the United States and about 300 so-called first runs are but a small percentage of the whole. For four years in print I have maintained this and proved it in actual operation. To see such men, older in film business experience, as Messrs. Laemmle and Hodkinson now sustain this opinion is reassuring. As a matter of fact I practiced this in the Hodkinson organization in 1919 and had done it even earlier in Goldwyn. Fourteen distributors focusing upon my friend Abe Blank in Des Moines (for example), have made him stronger than if half the number had played and encouraged a healthy competition even though small. And to prove the point (in Des Moines) where I have often played Blank, I have played A. H. Van Dyke in a "store show" and taken out (after advertising and exploitation deductions) from \$1,100.00 to \$1,400.00, where Blank's top offer was \$400.

As to the Outlook

To my mind the 1923 outlook is that several thousand exhibitors are going to lessen their support of the "trust" concerns as a means of keeping their theaters in business. Exhibitors are now paying too much for producer "reputations," and in order to do this they are unintentionally de-

frauding distributors much more friendly to them out of fair rentals for equally good and often much better pictures.

Use Intelligent Cooperation

By intelligent ridicule, by vigorous, heated, nasty opposition and by a degree of organization that cannot be accomplished until all forces in this industry at least partially stop regarding all other forces as crooked, venal and unscrupulous. I repeat what I have said for years that some day there is going to be an overturn that will change the whole tone of the motion picture industry.

F. B. WARREN.

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FOREIGN—The Train of Horror. No. 205. Roumanian Relief. No. 200. To the Aid of Poland. No. 203. The Land Without Mirrh. No. 307. The Famine in China. No. 338. Glimpses of the Balkans. No. 310.

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JUNIOR RED CROSS.—America Junior. No. 206. A Day with The Junior Red Cross in Czecho-Slovakia. No. 209. Italy's Sons of the Sea. No. 312. Father Knickerbocker's Children. No. 317. A Letter from Sezze Romano. No. 343. From Jacques to Johnnie. No. 325.

LITERATURE REGARDING INDUSTRY

(Continued from page 357)

- Ship News, New York, November 1921. Vol. 1, No. 6. "Real Thrills in Undersea Photography."
- Scientific American, July 5, 1913. "Submarine Photography, A New Art."
- Scientific American, July 11, 1914. "Taking Moving Pictures at the Bottom of the Ocean. Remarkable Feat and How it Was Accomplished." By J. E. Williamson.
- Motion picture censorship**
Motion pictures and the churches. C: N. Lathrop. Playground 16:307-8 O '22
- Moving picture actors and actresses**
Groans of the movie actors. il Lit Digest 75:33 N 4 '22
- Moving picture censorship**
You can't censor nonsense. il Collier's 70:15-16 N 4 '22
- Moving picture films**
Silver mines in movie shops. il Lit Digest 75: 26 O 21 '22
- Moving picture industry**
This little film went to market. il Collier's 70: 11-12 O 21 '22
Wholesome movies for church and school. il Lit Digest 75:35-6 O 21 '22
Why I am ashamed of the movies. il Collier's 70:3-4 S 16 '22
- Moving picture photography**
New tricks for old in the movie business. Lit Digest 74:47-9 S 2 '22
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Photoplay writing and the photoplay market. A. Van Rensselaer, Bookm 56:229-304 N '22
- Bibliography**
Good films for young people based on literature. Library J 47:817-18 O 1 '22
- Moving picture theaters**
Super-moving-picture theater. il Lit Digest 74: 30-1 Ag 26 '22
- Settings**
Castles of plaster and steel. D. E. Davenport. il Sci Am 127:176-7 S '22
Movie prop-hunters' museum. C: A. Goddard. il Illus World 37:849-51 Ag '22
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Why movie films cost money. il Illus World 37:897 Ag '22
- Moving pictures and morals**
Public demand for risque movies. Lit Digest 74:33-4 J1 15 '22
- Moving pictures in education**
Motion picture in education. W. H. Hays. Playground 16:303-6 O '22

Unusual Use for Pictures

In an address at Rochester, New York, Will H. Hays said:
"As an example of the possibilities of the motion picture as an agency for peace let me cite a situation that developed in the late World War. I am told that there were thirteen tribes in Morocco under French rule from which the French Government wished to draft an organization of fighting men. It proved utterly impossible because these tribes were constantly engaged in feuds among themselves and could not be brought in contact without a pitched battle. The French made pictures of each group and circulated them among the entire thirteen tribes. The result was that these men saw each other playing at the same games and following the same daily routine and observing the same customs until finally they felt acquainted and friendly. Eligible men from the entire thirteen tribes were recruited in one division and fought side by side throughout the war. At its conclusion they settled down peacefully together and today they are living in perfect amity under French rule."

Cinema Club Report

Report made by the Cinema Club of the motion picture situation in Cleveland. Three-fold survey of Cleveland and Northern Ohio theaters made during March and April, 1922.

1st—For the Cinema Club—as to children's attendance, programs, etc.

2nd—For the Better Business Commission of the Cleveland Advertising Club as to the truthfulness, or otherwise—of the poster advertising, etc.

3rd—For the Better Films Council, as to general conditions, vaudeville, and the exhibition of the censor's seal on all pictures.

There are approximately 93 theaters open in the city of Cleveland and its suburbs, out of a total of 170 theaters, May 1, 1922, due to poor business conditions.

67 theaters in Cleveland and nearby towns were surveyed. 97 performances seen.

Feature Pictures—Artistic, 11; Uplifting, 8; Entertaining, 55; Trash, 5; Harmful, 7; No censor seal shown, 6.

Comedies—Good, 21; Fair, 30; Bad, 8; No censor seal shown, 4.

Educational Pictures—No censor seal shown, 7. Serial—Theaters showing serials, 34.

Posters—Lithograph, 40; Photograph, 17; Both, 51; Not truthful, 1; Exaggerated, 3.

Lighting—Good, 59; Fair, 19; Poor, 12.

Ventilation—Good, 51; Fair, 20; Poor, 15.

Other Entertainment, 26.

Vaudeville, 10.

About 10% of each vaudeville performance contained suggestive lines or was openly vulgar.

Attendance—Poor, 22; Fair, 22; Good, 45.

Adults—20 performances, 100%; 5 performances, 95%; 5 performances, 90%; 19 performances, 75%; 30 performances, 50%; 2 performances, 66 2-3%; 3 performances, 25%; 1 performance, 33 1-3%.

Children—20 performances, 0%; 5 performances, 5%; 5 performances, 10%; 19 performances, 25%; 30 performances, 50%; 2 performances, 33 1-3%; 3 performances, 75%; 1 performance, 66 2-3%.

Attention—Interested, 69; Indifferent, 8.

Behavior—Good, 76; Fair, 7; Bad, 3.

Remarks

Programs too long in some cases. Too much advertising of coming programs.

Plaza, East 55th St.—Recommended investigation as dangerous in case of fire. Investigated by M. P. T. O. A. Executive Committee and city officials—condemned as unsafe—building now razed.

Mt. Lebanon, between Central and Eagle—Unsanitary. Under investigation.

Avenue Theater—Floor in poor condition—under investigation.

Four theaters giving children's contests with prizes: Cedar, Carlyon, Crawford and Circle. Effects being studied.

Union Theater—Four young people asked to leave because inattentive.

Terminal (downtown)—Four girls attending show at midnight.

The report concludes: From this general study of the character of motion picture films shown in Cleveland and Northern Ohio it will be seen that they are on the whole, good and that conditions are improving. There is evidence of effort on the part of the exhibitor to attract the public with long programs, introducing other forms of entertainment in addition to films, and a somewhat increased effort to attract children through contests, prizes, etc., all of which, it would appear, is due to the unusual economic conditions.

The novelty of the screen having passed, there is evidence that the public of Cleveland and Northern Ohio are becoming educated, discerning, picking and choosing their entertainment with greater care—becoming more critical. The makers of pictures are recognizing this condition, generally, as evidenced by the employment of the best story writers of the country, and furnishing ample funds for the use of skillful directors in securing the highest artistic results. Thus we seem to have a healthy all-around growth of the maker, the exhibitor and the public.

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Production Manager Joseph M. Schenck; Business Manager and Casting Director, Lou Anger.

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INDEPENDENT EXCHANGES AND WHAT THEY HANDLE

(Continued from page 224)

Distribute nationally under the name of L. Lawrence Weber and Bobby North, the Four William Nigh productions and The Curse of Drink.

Arrow Film Corp.

220 W. 42nd St.—8 Jack Hoxie features, 5; 10 Screenart features, 5; 26 Hank Hann comedies, 2; Love's Protege, 5; Youth's Desire, 5; Heart of a Woman, 5; Neptune's Bridge, 5; That Something, 6; Bitter Fruit, 6; Man Who Trifled, 5; The Tame Cat; Headin' North (Pete Morrison); The Star Reporter; The Stranger in Canyon Valley; Dangerous Paths; A Yankee Go-Getter; God's Country and the Law; 12 Northwood dramas, 2; 18 Spotlight comedies, 1; 26 Screen Snapshots, 1; 26 Movie Chats, 1; Sport Pictorials; The Toreador, 8; 8 Excellent comedies, 2; Thunderbolt Jack, serial, featuring Jack Hoxie; Blue Fox, High Speed Lee, 12 Tom and Jerry comedies, Streets of New York, Lost in a Big City.

Atlas Film Dist. Co.—

(For Greater N. Y. and Northern N. J.), Why do Men Marry.

Associated Photo-Plays, Inc.

25 W. 45th St., also 412 W. 6th St., Los Angeles.—The Wolverine, Ghost City, Western Hearts, Seven Cliff Smith Prod., starring Pete Morrison; Six society and comedy dramas, starring Mary Anderson; Five north woods stories, starring Jane Novak.

Aycie Pictures Corp.

117 W. 46th St.—Spur series 10 two reel Western subjects; Under Western Skies, 5; False Women, 5; 6 Shakespearean dramas; Charley Cartoons; Winding Trail.

Aywon Film Corp.

729 7th Ave.—Two reels: 20 Helen Holmes; 15 Mary Pickfords; 15 Success series; 15 Harry Careys; 6 Joy comedies; 15 Aubrey comedies; 12 Farnum series. Features: Woman Above Reproach, 6; Woman of Mystery, 5; Evolution of Man, 6; On the High Card, 5; Up in Mary's Attic, 6; House Without Children, 7; Edge of Youth, 5; When Dr. Quackel Did Hide, 5; Man of Courage, 5; Witch's Lure, 5; Unknown Ranger, 5; Dangerous Trails, 5; Border Raiders, 5; Blind Love, 6; Lure of the Orient, 6; East Lynne, 5; 6 Diamond Dot Westerns, 5; 3 "Snowy" Baker Prod., 5; Series of Western five reels; From the West, 5; Virtuous Outcast, 5; Man from Medicine Hat, 5; Quick Action, 5; Sally Shows the Way, 5; Moonshine Menace, 5; High Gear Jeffery, 5; Youth's Melting Pot, 5; A Crook's Romance, 5; A Rough Shod Fighter, 5; A Marriage Bargain, 5; Loggers of Hell Roarin' Mountain, 5; Roses and Thorns, 5; Eternal Penalty, 5; Days of Daring, 5; Guilty Woman, 5; She Pays, 5; Justice, 5; Persuasive Peggy, 5; Birth of a Race, 7; Miss Arizona, 5; When the Desert Smiled, 5; Serial: \$1,000,000 Reward; Bull Dog Courage; Boomerang Justice; Barriers of Folly; The Flash; Barb Wire; Crow's Nest; Riders of the Law; Back-Fire; White Hell; Dawn of Revenge; Another Man's Boots; Stranger of the Hills; They're Off; Thundering Hoofs; With Wings Outspread.

Artclass Pictures Corp.

1540 Broadway.—Between Worlds, The Woman Who Believed, After Six Days, Sport Reviews, Sawing a Lady in Half, Adventures of Tarzan.

Capital Film Exchange.

729 7th Ave.—Joan the Woman; Up Hill's Path; Love's Plaything; Skinning Skinkers; Reckless Wives; Enemy's Daughter; 12 two reel comedies featuring Leo White and Max Roberts; 26 single reel Jacqueline comedies; 12 Charles Conklin comedies; 24 Character comedies, featuring Walter Heirs; 24 Dizzy Dumbbells comedies, featuring Art Bates and Lou Tops; 14 two reel Star dramas; 6 Franklyn Farnums; Yankee Doodle, Jr.; 4 Bill Fairbanks; 7 Richard Talmadges; Fighting Devil.

Clark-Cornelius Corp.

117 W. 46th St.—Devil's Angel, Eternal Two, Love's Redemption, Glory of Youth, Battling King, Love's Battle, Fourth Face, Pardners, One Empty Shell, White Rider, Under Two Flags,

Directors

Carl Laemmle, P. D. Cochrane, R. H. Cochrane, E. H. Goldstein and Maurice Fleckles.

Universal Film Manufacturing Company, 1600 Broadway, N. Y. C., Telephone Bryant 9700. (Producing Corporation).

Universal Film Exchanges, Inc., (Releasing and Exploiting).

Principal studio, Universal City, Cal. Director General, Irving G. Thalberg; Casting Director, Fred Dattig; Production Manager, Irving G. Thalberg; Publicity Man, Malcolm C. Boylan.

Two studios owned by the Universal, but not operated; Fort Lee (occupied by Selznick) and Coytesville (rented by the day).

Urban Motion Picture Industries, Inc.

Kineto Company of America, Inc.

Charles Urban, President; F. R. Minrath, Secretary; M. E. A. Tucker, Treasurer; Henry Joy, Chief Engineer; Paul H. Berger, Mechanical Engineer; Stanley Hollebson, Laboratory Manager; H. J. Knight, Film Sales Director; J. L. Barnard, Industrial Film Manager; Fred E. Baer, Publicity Manager.

Note.—The Kineto Company is the subsidiary to the Urban Company. The Kineto Company handles all film activities, such as producing and releasing, also laboratory work on the Urban Popular Classics; the Urban Company has at Irvington-on-Hudson, N. Y., a factory to manufacture Spirographs (home disc projectors) and Duplex Color Projectors (theatrical) for Kinetograph films in color.

Vitagraph Co. of America, Inc.

Albert E. Smith, President. John M. Quinn, General Manager.

NEW YORK CITY FILM DELIVERIES

Acme Film Delivery,	Phone
723 Seventh Ave.....	
Daily Film Delivery,	
723 Seventh Ave.....	
Dexter's Film Delivery,	
723 Seventh Ave.....	
East Side Delivery Co.,	
New York City	Dry Dock 1530
Elk Film Delivery,	
682 DeKalb Ave., Brooklyn.....	Bedford 9177
Hudson Film Delivery Co.,	
16 Euclid Pl., New Rochelle, N. Y.	New Rochelle 3752
Interboro Film Service, Inc.,	
729 Seventh Ave.....	Bryant 9353
Jacks Delivery Co.,	
138 W. 46th St.....	Bryant 6545
Newark Film Delivery,	
723 Seventh Ave.....	
Palisade Film Delivery,	
723 Seventh Ave.....	
Prudential Film Delivery,	
727 Seventh Ave.....	Bryant 3933-9796
Rockaway Film Delivery,	
723 Seventh Ave.....	
Rosen Film Delivery,	
145 W. 45th St.....	Bryant 8897
System Delivery Co.,	
Irvington, N. J.	Waverly 7968

Sacramento Pictures Corp.

Sacramento Pictures Corp. formed in California with capital of \$500,000. Officers—William H. Jobelman, vice-president and general manager; Forrest White, treasurer; J. G. Hunter, secretary. Production activities centralized at United Studios, Los Angeles. Distribution through Principal Pictures Corp.

Police Standards, Chicago, Ill.

The ordinance under which the Police censor pictures in Chicago includes this clause:

1627. Immoral pictures—permit not to be granted. If a picture or series of pictures for the showing or exhibition of which an application for a permit is made, is immoral or obscene, or portrays any riotous, disorderly or other unlawful scene, or has a tendency to disturb the public peace, it shall be the duty of the general superintendent of police to refuse such permit; otherwise it shall be his duty to grant such permit.

Jane Eyre, Whispering Women, A Scrap of Paper, The Recoil series of 8 Northwest Mounted Police five reel features starring George Cheesbro, 20 Nick Carters, 2; When a Woman Turns; Living Lies; The Snitching Hour; Geo. Cheesbro, eight; Leo. Malonics, twelve 2 reels; Tales Tements, twenty-six 2 reels; Lone Rider; Crimson Clue; Thorobred; Adam & Eve; Mural Decoration in the Sistine Chapel, 1 reel; Madonna of the Chair, 1 reel.

Commonwealth Film Corp.

729 7th Ave. (for New York and New Jersey). The Hands of Nara; The Man From Beyond; Cap'n Kidd (serial); Rich Men's Wives; What's Wrong With The Women; A Motion To Adjournal; Back To Yellow Jacket; Chain Lightning; Big Stakes; Headin' North; Sure Fire Flint; Life's Greatest Question; Flesh & Blood; 12 Eddie Lyons Comedies; Where Is My Wandering Boy Tonight; Vendetta; Intrigue; Heart of the North; Burn 'Em Up Barnes; 4 Macklyn Arbucks; Crossing Trails; Ghost City; Too Much Married; A Daughter Of Eve; Burlingham Adventures; Hidden Light; For the Freedom of Ireland; Jews in Poland; Headin' Home; Rich Slave; Keep to the Right; Deliverance; Souls of Men; 12 Billy West comedies; Hell's Oasis; Sky-Fire; Danger Valley; God's Gold; Black Sheep; Hush; Straight from Paris; Charge It; The Invisible Ray serial; When Dawn Came; Prizmas; The Black Panther's Cub.

Samuel Cummins

51 E. 42nd St.—Some Wild Oats.
Empire State Film Corp., 729 Seventh Ave.: The Chamber Mystery 5, The Vigilantes, The Servant in the House, Wolves of the Street 5, The Desert Scorpion, Woman's Man, Nobody's Girl, Love's Protege, Youth's Desire, A Woman in Grey—serial, Screen Snapshots, Chas. Urban's Movie Chats, Tales of the Tropics, Tex Series, Hank Mann Comedies—26 two reel comedies.

Equity Pictures Corp.

Aeolian Hall.—Mid-Channel; Hush; Straight from Paris; Charge It. Serials: Invisible Ray; Fatal Sign, 7 Billy West comedies. Black Panther's Cub; Heedless Moths, Notoriety, Determination, 12 Eddie Lyons comedies.

Fidelity Pictures Co.

117 W. 46th St.—Series of 12 two reel comedies by H. C. Witwer Stories Prod. and the following features: Frivolous Wives, The Married Virgin, Love's Flame, The Fighting Kentuckians, The Invisible Web.

Forward Film Distributors, Inc.

110 W. 40th St.—Youth's Desire; Heart O' the Range; 6 Muriel Ostriche productions; 12 two reel features, with Claire Whitney and Robert Emmett Keane, 12 National Poem Classics in one reel; 12 Eclipse Comedies in two reels, and 12 Foremost Comedies in two reels.

Goldwitt Film Sales Co., 130 W. 46th St.: 16 Adventures of Jimmy Dale 2, The Stafford Mystery 6, One Against Many 5, Mistaken Identity 5, Muggsy 5, Betty Be Good 5, Bab the Fixer 5, A Bit of Kindling 5, The Wildcat 5, Sunny Ja e 5, The Checkmate 5, A Place in the Sun 5, The Painted Doll, 6; The Lyon's Mail, 5; Lady Windermer's Fan, 5; Her Greatest Performance, 5; Perils Our Girl Reporters, 16 two-reel subjects.

Greater Arts Pictures, Inc.

130 W. 46th St.—Features: I Am the Woman; The End of the Road; The Whip Honeymoon Ranch; West of the Rio Grande; T Jay; Vanishing Trails (serial); Someone Must Pay and Chosen Path.

Jans Film Service, Inc.

729 7th Ave. (for Northern New Jersey).—Straight from Paris; Charge It; Smiling L. I. the Way; Girls Don't Gamble; Madonnas and Men; Welcome Children; You Find It Ever where; Kineto Reviews; Man and Woman; The Amazing Lovers.

Victor Kremer Film Features, Inc.

130 W. 46th St. (for Northern New Jersey).—The Stamped; When Love Is Young; Why Tell; The Winding Trail; Skinner's Dress Suit; The Handicap; Mad Love; Voices; Stripped for a Million; When Arizona Won; Denny from Ireland; The Ranger; The Snail; The Pen Vulture; Little Shepherd of Bargain Row; Man Trail; Men

of the Desert; Open Places; The Range Boss; Gift O' Gab; Little Shoes; Land of Long Shadows; Alster Case; Efficiency Edgar's Courtship, 5; 10 Broncho Billy's; 10 Snakeville comedies; 5 George Ade fables.

Lee & Bradford.

701 Seventh Ave.—Branded, Serving Two Masters, Way of a Man, Cloudburst, Twins, Judgment of the Deep, Orphan Sally.

Medal Film Co.

1476 Broadway.—Productions for Cuba, Porto Rico, Santo Domingo, Hayti and Venezuela. Through branch offices exploit productions of Metro, Goldwyn, W. W. Hodkinson, Essanay, Tri-angle and independent productions.

Playgoers Pictures Corp.—

The Man and the Moment.

Equity Films—

Selwyn Theater Bldg., For America—The Einstein films.

First Graphic Exchanges, Inc.—

Saved by Radio.

Smart Films, Inc.—

The Contrast.

Storey Pictures—

26 Shadowlafs.

George W. Hamilton, Inc.—

Swedish Biograph output.

Merit Film Co.

130 West 46th St. (also Albany and Buffalo).—Hall Room Boy comedies, 2 reels, released every other week; 1 two reel comedy every week; 1 one reel comedy every week. Following two reel dramas: Texas Guinan series, Helen Gibson series; Lone Star series; Kathryn Williams series, Franklyn Farnum Canyon series, The Gump Cartoon released every week; 1 reel scenic released every other week. Serials: Mystery of 13 starring Francis Ford and The Hawk's Trail starring King Baggot; 12 Narratives of the Old Testament (The Bible in Motion Pictures); 14 New Series of Sport Pictorials; 12 Scattergood Stories, 2; 12 Philo Gubb Comedy Dramas, 2; 26 Comedies starring George Ovey, 1; 26 Comedies starring Vernon Dent, 1; 26 Urban Movie Chats; Burlingham Adventure Scenics.

For N. Y. State and Northern N. J.—Who's to Blame; Repentance; A Wife's Story; Truth Will Prevail; Like an Old Fool; Fool's Gold; Once to Every Man; The She Wolf; Heart of Texas Ryan; Brown of Harvard; The Square Shooter; The Window Opposite; Mother I Need You. Serials: The Silent Mystery; The Mystery of 13 and The Hawk's Trail; 2 reel comedies: Hall Room Boys, Jester, Romayne Bear Cat; 1 reel comedies: Mack Swain, Hank Mann, George Ovey, Briggs; dramas: Texas Guinan Westerns, Helen Gibson railroad, Kathryn Williams animal, Lone Star, Canyon (Franklyn Farnum); The Gumps; Globe Trots, scenics; Burlingham Adventure Pictures; Two Series of Sport Pictorials; Urban Movie Chats; 6 Franklyn Farnums; 4 specials starring Grace Davison, 3 starring Texas Guinan and 9 starring Franklyn Farnum.

N. Y. Independent Masterfilms, Inc.

130 West 46th St. (For N. Y. and Northern N. J.).—Skinner's Dress Suit; Skinner's Baby; Golden Idiot; Fools for Luck; Small Town Guy; Efficiency Edgar's Courtship; The Alster Case; Little Shoes; Misleading Lady; Young Mother Hubbard; Man Trail; Little Shepherd of Bargain Row; Men of the Desert; Range Boss; Land of Long Shadows; Open Places; Stripped for a Million; When Arizona Won; Pen Vulture; Denny from Ireland; The Ranger; The Snail; 10 one reel Broncho Billys; 12 two reel subjects Do Children Count; 9 split reel subjects—educational; 5 Charlie Chaplins; Will Rogers Illiterate Digest; Jack Gardiner's Gift of Gab; 12 two reel Blazed Trail subjects; Frazee comedies; I Am the Woman; The Stampede.

Rialto Prod., Inc.

729 7th Ave.—The White Rider, 5; Brute Island, 5; Daughter of the West, 5; Circus Imps, 2; Dixie Madcaps, 2; Hicksville Terrors, 2; The Wakefield Case, 6; 12 Tony Sarg's Almanac, 1 reel each; Whispering Shadows, 6; Problem Eternal; Soul and Body; Suspicious Wives The Fight of the Age, 2 (Dempsey-Carpentier); 6 Charley car-

toons, 1 reel; 5 Fatty Arbuckle, 2 reels; The Lone Horseman, Before the White Man Came, Western Justice; Golden Silence; Gringo Devil; Manhunter; Just a Mother; The Edge of Beyond; Linked by Fate; Crimson Circle; Persecution; 12 Funny Face Comedies; 3 Jane and Katherine Lee Comedies; 12 Scenics.

Warner Bros., 1600 Broadway: Serials: Tiger Band, Miracles of the Jungle, Monty Banks comedies, Warner-Federated comedies, What Children Will Do, Parted Curtains, Why Girls Leave Home, School Days, Dangerous Toys, Women Men Love, The Parish Priest, The Servant in the House, Diane of Star Hollow, The Battlin' Kid, Penny of Top Hill Trail, The Midlanders, Bonnie May, The Good Bad Wife, Nobody's Girl, Beware, Hall Room Boys comedies, Snooky, The Humanzee, Daughter-in-Law.

Stoney Pictures, Inc.
729 Seventh Ave.—26 Shadowland Screen Reviews, 26 Federated Screen Reviews, 12 two reel Satires, Ham Omelet, The Cold Homestead, Salami, Let Her Rip Van Winkle, Little Lord Fond O' Joy, Shadowlafs, Al Haynes single reel comedies, Kidplaylets, 1 reel series of 12, one a month, Kiddomedies, 1 reel series of 12, one a month, Boys' Life Screen Review, 1 reel, series of 26, Girls' Life Screen Review, 1 reel, series of 26.

W. B. Exchange, 1600 Broadway.—For Greater New York and Northern New Jersey: A Dangerous Adventure, Rags To Riches, Brass, The Beautiful And Damned, Little Heroes Of The Street, The Little Church Around The Corner, Main Street, and Broadway After Dark. These attractions will be distributed nationally by Warner Brothers.

Weiss Bros.—Artclass Pict. Corp.
1540 Broadway—All-Star Authors' Series, Rupert Hughes, Rex Beach, Gouverneur Morris, Sir Gilbert Parker, distribution pending. Adventures of Tarzan, 15 episode animal serial starring Elmo Lincoln and Louise Lorraine, produced by Great Western Producing Co. for Weiss Bros. Numa Pict. Corp., State Rights; The Sport Review, one reel released every other week through Goldwyn, produced by Jack Eaton, edited by Grantland Rice; The Bible, 10 reel Italian production, distribution, road shows and State Rights; a 6 part wild animal drama, all-star cast, distribution pending; a series of 26 wild animal two part productions, all-star casts, State Rights.

Western Pictures Corp., 1540 Broadway: Allene Ray, new series of 6. Earlier series, Bert Lubin: Honeymoon Ranch and West of the Rio Grande, starring Allene Ray, all 5 reels.

Jacob Wilk
1476 Broadway—Lee Kid comedies and The Parish Priest.

NORTH CAROLINA

CHARLOTTE—

Eltabran Film Co.
Piedmont Theater Bldg.—Serials: Woman in Grey; The Hawk's Trail; The Liberator; Hand of Vengeance; Blue Fox; Invisible Ray; 24 Vera Mack Westerns; 12 two reel Texas Guinan; 12 two reel Northwoods Westerns; 16 two reel Kathlyn Williams jungle; 16 two reel Tom Mix Westerns; 12 one reel Tom Mix Westerns; 40 one reel Tom Mix Westerns; 15 two reel Shorty Hamiltons; 50 one reel Ham and Bud comedies; 24 two reel Jesters; 36 two reel Billy West comedies; 24 two reel Moranti; 20 one reel Ambrose comedies; 15 Romayne comedies, 2; 12 Ray Gallagher Westerns, 2; 12 Jack Hoxie Westerns, 2.

Premier Pictures Corp.
8-10 S. Graham St. (for North and South Carolina).—Hall Room Boys comedies; two reel Pickford re-issues; The Golden Trail; Woman's Man; Luxury; Way Women Love; 8 five reel Westerns; It Might Happen To You, and the Isle of Destiny; Ten Nights In a Barroom; The Unconquered Woman; 14 Jack Hoxie; 6 Big Boy Williams; Three nowy Baker Prod.

Progress Pictures, Inc.
8 South Church St.—Night Life in Hollywood; The Innocent Cheat; God's Country and The Law; Back To Yellow Jacket; The Price of Youth; Peaceful Peters; The Broken Silence;

The Splendid Lie; A Yankee Go Getter; The Sheriff of Sun Dog; A Motion To Adjourn; Dangerous Paths; The Girl From Porcupine; Hashknife Philanthropist; Chain Lightning; Jacqueline; Law Rustlers; One Eighth Apache; The Star Reporter; Spawn Of The Desert; Love, Hate And a Woman; Love's Protege; Cultus Collins; The Hidden Light."

OHIO

CLEVELAND—

Dave Warner Film Co.—Fritzi Ridgeway series, 15 Mary Pickfords, 2.

Equity Photoplay Co.—Diana of Star Hollow. When Dawn Came.

Lande Film Dist. Co.—The Handicap. Comedies: Arrow Brand, Speed Series, Mirthquake, Broadway, Cruelywd; Reelcraft Brand; Alladin, Mirth, Sunlite, Juanita Series, Mack Sennett Triangle Comedies, Mack Swain Series, Charlie Chaplin Series, Champion, Work, Jitney Elopement, By The Sea, Vanity Comedies. (New) novelties: Along The Moonbeam Trail, Sawing A Lady In Half, Shadowland Screen review. Two-reel subjects: Texas Guinan Series, James Oliver Curwood Series, Horsley Animal Dramas, Serials: Adventures of Tarzan, Vanishing Trails, Hope Diamond Mystery, Evil Eye, Screaming Shadow, Trail of The Octopus, Clutches of the Hindu. (New) features: Jack Hoxie Series, (4) western; Wm. Fairbanks Series, (5) western; Franklyn Farnum Series, (9) western; Al Hart and Jack Mower Series, (7) western; Clara Kimball Young Series, (4); William K. Hackett Series (8) western.

Triangle Reissues: Wm. S. Hart Series, (16); Douglas Fairbanks Series, (12); Charles Ray Series, (8); Features Starring Norma Talmadge, Constance Talmadge, Dorothy Dalton, Gloria Swanson, etc.; Three Musketeers. Series of 11 Phil Goldstone Westerns, Famous Author Series (15 features). More To Be Pitied Than Scorned, Only A Shop Girl, Fal of Mine, The Lure of Broadway, Forgive and Forget, Temptation, Confession, Mother Eternal, Silk Husbands and Calico Wives, Husbands and Wives, Battle of The Century, Madonnas and Men, Love Without Question, Wings of Pride, A Woman's Business, Whispering Devils, She Played and Paid and Keep to the Right.

National Film Service—Why Leave Your Husband?

Ohio Film Classics—Woman Untamed.
Standard Film Service—Star Ranch Westerns.
Phil Selznick Prod.—4 James Oliver Curwoods, Isobel.

The Western Pictures Co.

316 Film Bldg.—New series of Jack Hoxies; Franklyn Farnum; Big Boy Williams; Richard Talmadge; Snowy Bakers; George Chesebro; Clark Cornelius Pictures; Frivolous Wives with Rodolph Valentino; Living Lies; Common Level; Series Two Reel Westerns Featuring Leo Maloney and Tom Mix; Single Reel Ham and Bud Comedies.

Skirboll Brothers

Film Building, for Ohio and Kentucky: Kazan, The Mask, Burn 'Em Up Barnes, Parted Curtains, Your Best Friend, I Am the Law, Tony Sarg's Almanac, Sure Fire Flint, Secrets of Paris and Warner Bros. product.

CINCINNATI—

Fine Arts Film Exchange, 310 Broadway Film Bldg.: Up in Mary's Attic, Hell's Oasis, Skyfire, Danger Valley, God's Gold, The Master Crook, Thru Eyes of Men, The Red Viper, It Happened in Paris, The Great White Trail, Some One Must Pay, Fool's Gold, When the Desert Smiled, The Birth of a Race, Man's Law, Black Sheep, The Broadway Buckaroo, Go Get Him, A Western Demon, Hell's Border, Fighting Hearts, Dare-Devil of The Range, Determination, Neal Harts, Wm. Fairbanks, Rudolph Valentino in Stolen Moments, Oh, Mary Be Careful, The Forgotten Woman, Crimson Cross, Indiscretion, Wise Husbands, Beyond The Cross Roads, Out Of The Depths, Idle Hands, The Baharian, A Man There Was, Finders Keepers, His Brother's Keeper, The Inner Voice, What Women Want, Thoughtless Women, Where Is

My Husband, Atonement, The Girl From Nowhere, Virtuous Sinners, The Boomerang, Sins Of The Children, The Long Arm Of Mannister, The Lady Of The Dugout, The Place Of Honey moons, Suspicion, The Hidden Code, Dr. Jekyll & Mr. Hyde, Bubbles, In Society, The Leech, A Millionaire For A Day, Whispering Women, and The Recoil.

Masterpiece Pictures Co.

Standard Theater Bldg. (also Film Exchange Bldg., Cincinnati).—Love Without Question; A Woman's Business; Wings of Pride; House Without Children; Hearts of Men; Once to Every Man; Yankee Doodle in Berlin and Sky Eye. Madonnas and Men; 3 David Butler series; 6 Franklyn Farnum; Neglected Wives; Unfortunate Sex; Blind Love; Greater Sinner; Isle of Destiny; Under Western Skies; 15 Harry Careys; Reelcraft comedies; Westerns and Scenics.

Standard Film Service Company

Film Exchange, Seventh and Main Sts., Cincinnati, Ohio.—Harry L. Charnas, general manager, Nat. L. Lefkowitz, manager, member Federated Film Exchanges of America, Inc., distributing Federated product, including Monty Banks comedies, Nobody's Girl, a Billy Rhodes feature, and a series of features, comedies and serials; also distributing the product of The Educational Film Co., including Will Rogers; Illiterate Digest; Urbans Movie Chats; Tom Bret's Topical Jazz monologue; Screen Snapshots; Gaumont Pictorial Life and Motoy cinema dolls; also distributing Hank Mann; Hall Room Boys; Alice Howell; Muriel Ostriche; Gale Henry; Christie Special; Billy West; Jester; Sunbeam; Bobby Burns; Majestic and Briggs two reel comedies; Fraucy; Gayety; Christie; Briggs; Majestic Capital; Ar buckle; Keystone; Jungle and Kid one reel comedies; Tom Mix one reel Westerns; North Woods two reel dramas; Depths of the Sea; U-35; The End of the Road; Open Your Eyes and Fit to Win; specials; The Lost City; The Carter Case; The Masked Rider; Lightning Bryce; The Lurking Peril; The Tiger Band and a Woman in Grey; serials, territory, Southern Ohio and Kentucky. Million Dollar Reward; Ray Gallagher; White Cap comedies; Celebrated comedies; also Dangerous Love, The Daughter of the Don, Bitter Fruit; Desert Scorpion; Before the White Man Came; Love's Protege; Chamber Mystery; Woman's Man; Law of Nature; Bachelor Apartments; Wolves of the Street; eight "Tex" features; Golden Trail; Star Ranch; The Victim; Saved by Radio.

Lande Film Exchange—

6 C. B. C. Prod. for Western Penn., Ohio, Ky. and West Va.

Middle West Film Amuse. Co.—Sacred Flame, Devil's Angel.

Wilson Film Co.—15 Harry Careys.

COLUMBUS—

The Ohio Feature Film Co.

218 N. High St.—5 Frank Powell 2 reels for Southern Ohio and Kentucky; His Guardian Angel; Buddy's Christmas; The Turn of the Wheel; A Mountain Daisy; The False Clue. For Ohio only—Farnums, Texas Guinan's, Meyers, and Dalton two reel Western subjects, and Mack Sennett and Swain comedies.

OREGON

PORTLAND—

Western Film Exchange

87½ Tenth St.—Western Star productions featuring William Fairbanks; Olympian comedies; features. It Happened in Paris; Days of Daring; Tom Mix; Wolf Bayne; Carmen of the Boarder; The Fighting Grin; The Renegade; Fighting Mad; Heart of the Desert; The Old West; Santa Fe Terror; Hero of the Hour; Man from Montana; Sheriff Jim; Every Woman's Problem.

Reliance Distributing Corp.

403 Davis St. (also Seattle, Wash.) (for Ore., Wash., Idaho and Mont.)—His Brothers Keeper, 6; Stolen Moments, 6; Fickle Women, 5; Husbands and Wives, 6; The Inner Voice, 7; The Lone Hand, 5; The Confession, 7; Tillie's Punctured Romance, 6; Silk Husbands and

Calico Wives, 6; Thoughtless Women, 6; The Barbarian, 6; Virtuous Sinners, 5; Sins of the Children, 7; The Hidden Code, 6; Finders Keepers, 6; Out of the Depths, 5; Midnight Gambols, 5; Girl from Nowhere, 5; What Women Want, 5; The Boomerang, 7; Bubbles, 5; Dr. Jekyll and Mr. Hyde, 5; Atonement, 6; Long Arm of Mannister, 7; Mid Channel, 6; Soul of Rafael, 7; The Forbidden Woman, 6; Eyes of Youth, 8; His Nibs, 5; Heart of the North, 6; Life's Greatest Question, 6; Beyond the Cross Roads, 5; Indiscretion, 5; Oh, Mary Be Careful, 5; Swifter than Crime, Silent Shelby, 5; Hair Trigger Casey, 5; Man From Medicine Hat, 5; Moonshine Menace, 5; Crooks Romance, 5; Loggers of Hell Roaring Mountain, 5; From the West, 5; Quick Action, 5; High Gear Gefory, 5; Rough Shod Fighter, 5; When a Man Rides Alone, 5; Where the West Begins, 5; Brass Buttons, 5; Some Liar, 5; Sporting Chance, 5; Wives and Other Wives, 5; A Bachelor Wife, 5; Yvonne from Paris, 5; Charge it to Me, 5; The Tiger Lily, 5; Narayana, 6; The Thinker, 5; Branded, 5; Battlin' Kid, 5; Outlawed, 5; Midnight Riders, 5; Isle of Destiny, 5, and 15 1-reel Nick Carters.

Oregon Film Exchange

390 Burnside St.—The Bar Sinister; Calibre 38; The Fringe of Society; The Sin Woman; Twilight; The Fall of Barbary Coast; Street of Seven Stars; Inn of the Blue Moon; Wild Honey; Great White Trail; Romance of the Underworld; Marriage; Out of the Night; Marriage for Convenience; Love and the Law; Red Blood and Yellow; The Son of a Gun; Shooting Mad; The Naked Hand; One Hour; The Cast-Off; The Silent Witness; The Belgian; Zepplin's Last Raid; Just a Woman; The Natural Law; The Girl who Doesn't Know; Web of Intrigue; Miss Arizona; Power of Evil; In the Hands of the Law; Web of Life; Would You Forgive?; The Locked Heart; No Children Wanted; Billy West comedies; Topical Tips; Mutt and Jeff cartoons; Jolly comedies; Up in Mary's Attic; Lightning Bryce; The Great White Trail; The Golden Trail; The Deceiver; A series of five reel Westerns; Billy West comedies; Gail Henry comedies.

PENNSYLVANIA

PHILADELPHIA—

Capital Film Exchange, Inc.

1314 Vine St.—All Triangle pictures; two reel Northwest dramas, The Devil's Confession, with Louise Lee; Isle of Destiny, with Paul Gilmore; Ashes of Desire, with Mrs. Sessue Hayakawa, etc.; Under Western Skies; Jimmy Aubrey's two reels; Shorty Hamilton's two reels; 8 Jack Hoxies; The Man of Courage.

De Luxe Film Co., Inc.

1318 Vine St.—6 Franklin Farnums; 6 Jack Hoxies; Handicap, Love, Hate and a Woman, Garden of Allah, Tradition, Heart of the North, Life's Greatest Question, Star Reporter, Oh, Mabel Behave, Ten Nights in a Barroom, Headin' North, 6 new Hoxies. 6 George Larkins, 4 Neva Gerbers, 4 Peter B. Kyne stories, 2 James Oliver Curwood stories. 6 J. B. Warners, Soul of Man, Splendid Lie, Persecution, Yankee Doodle, Jr., The Innocent Cheat, Chain Lightning, The Deceiver, More to be Pitted Than Scorned, Pal Of Mine, Forgive and Forget, Lure of Broadway, Temptation, Only a Shop Girl, The Country Flapper, 52 Arrow comedies, 8 2 reel Westerns, featuring Wallace Coburn; 11 2 reel J. Oliver Curwoods, 10 Essany Chaplins, 5 2 reel features with Irving Cummings, How to Make a Radio for 60c.

Electric Theatre Supply Co., Inc.

1309 Vine St.—Short subjects only in addition to the entire output of the Educational Film Corp.

Independent Film Corp.

1337 Vine St.—Warner Bros. Productions.

Masterpiece Film Attractions

1329 Vine St.—E. Amsterdam and L. Korsor. For Eastern Pa. and Southern N. J. Clara Kimball Young in Equity productions—Eyes of Youth; Soul of Rafael; Forbidden Woman; Midchannel; Hush; Straight from Paris; Charge

It; and two to follow. Thoughtless Women; Good Bad Wife; Servant in the House; For the Freedom of Ireland; Madonnas and Men; Dangerous Toys; Black Panther's Cub; Diana of Star Hollow; Midlanders; Bonnie May; Penny of Top Hill Trail; Billie Rhodes in Nobody's Girl, and His Pajama Girl; Whispering Devils; Daughter of Devil Dan; Before the White Man Came; Penny Philanthropist; Daughter of the Don; Souls of Men; Sins of the World; Sport of Kings; Witch's Lure; That Something; Ranger and the Law; Lone Hand Wilson; Barbarian; Finders Keepers; 52 Hall Room comedies; 25 Monty Banks comedies; 24 Federated Chester Animal comedies; Federated Chester Junior comedies; Warner special one reels; 52 Screen Snapshots; 26 Prizma subjects; 22 Hank Mann comedies; 12 Billy West comedies; 26 Mirth comedies; 26 Sunlite comedies; 52 Alladin comedies; 26 Capital two reel Westerns; Miracles of the Jungle serial; The Woman Above Reproach; 12 Al Lichtman productions; Equity specials, first release; "What's Wrong With the Women?"; 6 Independent specials; 4 Will Nigh Productions; 4 Betty Blythe Productions; His Nibs; Shadows of Conscience; Young America; 52 Five reel western dramas starring Lester Cuneo, Dick Hatton, George Chesbro, etc.; Eddie Polo in Captain Kidd; 26 Hall Room Boys two reel comedies; 12 Monty Banks two reel comedies; 12 two reel Joe Rock comedies; 12 two reel Tweedy comedies; 12 two reel Sunrise comedies; 12 two reel Radio comedies; 26 Federated Screen Reviews; 6 Squirrel Comedies; 26 Prizmas; 10 Smiles; Felix the Crazy Kat; Out of the Inkwell; Sunset Burrad Scenics; Rothacker Scenics; 52 two reel western dramas; Where Is My Wandering Boy Tonight?; Ashes; Any Night; Living Lies; Keep to the Right; Dangerous Love; Dangerous Pastime; Hearts and Masks; Hidden Light; Thoughtless Women; Heidi of the Alps; 20 five reel westerns starring Lester Cuneo, Dick Hatton, George Chesbro; 104 two reel westerns; Adventures of Tarzan; Federated Mirth comedies; Sunlite comedies; Hank Mann comedies; 10 Joe Rock one reel comedies.

Peerless Feature Film Exchange, Inc.

1339 Vine St.—First National Exhibitors' Circuit pictures and Associated First National Pictures, Inc. Also The Unpardonable Sin and David Butler series.

Royal Pictures

1337 Vine St.—Love Without Question; The Hushed Hour; Frivolous Wives; Key to Power; What Becomes of the Children; A Woman's Man; Up in Mary's Attic; Youth's Desire; Wings of Pride; A Woman's Business; The Devil's Angel; Isobel; Kazan; The Mask; The Parish Priest; Man's Law; Dollars and Destiny; Welcome Children; God's Country and Law; Four Curwood productions; The Gumps; Kinetos; Indian dramas; serial—The Great Reward; Man From Hell's River; Sagebrush Trail; Burn 'Em Up Barnes; Determination; Lotus Blossom; Dollars & Destiny; Sure Fire Flint; Girl From Porcupine; Love's Protege; Indiscretion; Out of the Depths; Oh, Mary Be Careful; Crimson Cross; The Leech; Forgotten Woman; In Society; Beyond the Crossroads; Millionaire for a Day; Spinner of Dreams; 15 Royal Scenics; 15 2 reels Nick Carters; 6 2 reel Comedies.

Superior Film Exchange, Inc.

251 N. 13th St.—Carmen of the Klondike for E. Penn.; Sins of Ambition for So. N. J. and E. Penn.; Echo of Youth and Ashes of Love for E. Penn., and So. N. J.; Vod-A-Vil Movies and Husbands and Wives and Franklyn Farnum 2 reel Westerns for E. Penn., and So. N. J.; Custer's Last Fight and Once to Every Man for E. Penn., and So. N. J., including Trenton; 24 Mack Sennett Keystone reissues for E. Penn., and So. N. J.; Gaumont Pictorial Life for E. Penn., and So. N. J., including Trenton; A Child For Sale for E. Penn., and So. N. J.

Twentieth Century Film Co.

1337 Vine St.—Shepherd of the Hills; The Stranger; Sky Eye; Yankee Doodle in Berlin; Spoilers; Tillie's Punctured Romance; Staking His Life; 5 Charlie Chaplins; The Hawk's Trail (serial) and 2 reel Jester comedies; 8 featuring Franklyn Farnum; 8 featuring Neal Hart; 6

featuring Jane Novak; 6 featuring Mary Anderson; 8 featuring Pete Morrison; 5 featuring Wm. Fairbanks; 2 featuring Helen Gibson; Honymoon Ranch; Klass A 2 reel comedies and Gaumont features; 7 Richard Talmadge; 3 Snowy Baker; 6 Big Boy Williams; 2 David Butler.

PITTSBURGH—

Columbia Film Service

119-121 Ninth St.—Kaan; Mask; County Fair; Jans Pictures; Equity Pictures (Clara Kimball Young); Franklyn Farnum; James Oliver Curwood pictures as distributed by Arrow Film Corp.; David Butler pictures; Man Worth While; Heart of the Big Timber; Love's Penalty; Sic 'em; Al St. John comedies; Hall Room Boy comedies; Joan (Billy West) comedies; Tony Sarg Almanac; Di Lorenzo, Inc. Big Boy Williams Prod.; Aywon's Big Boy Williams Prod.; Sunset's Jack Hoxie Prod.; Phil Goldstone's Richard Talmadge Prod.

Apex Pictures, Inc.

121 14th Ave.—Mickey; Up in Mary's Attic; Frivolous Wives; The Fight of the Age; Kinet Reviews; J. Frank Hatch attractions; The Lost City, serial; The Jungle Princess; Blind Love; Wives of Men; Price Woman Pays and for West Virginia only, the Unpardonable Sin; Bobby Ray comedies; 16 educational one reels; 16 Spotlight comedies; Bathing Girl and Slapstick comedies; 12 Franklyn Farnum two reel Westerns; 12 Fritzie Ridgeway Westerns, and Gump cartoons; also The Ranger and the Law; The Still Alarm; Tempest and Sunshine; The Girl from Nowhere; Desert Scorpion; Lone Hand Wilson; His Pajama Girl; Witches Lure, and The Whip; Lester Cuneo series.

Imperial Film Service, Inc.

414 Ferry St.—Determination, Night-Riders, Her Story, David & Jonathan, Broken Shadows, Flesh and Spirit, When Dawn Came, Chamber Mystery, Vigilantes, Border River, Quicksands, Outlawed, Midnight Rider, I Am The Woman, Winding Trail, Mad Love, Enemy's Daughter, Women Untamed, Women Wins, Man Brown, Strangers, 3-and-a-Girl, and Second National Pictures Production.

S. & S. Film and Supply Co.

414 Penn Ave.—2 reel comedies: Milburn Morante; Alice Howell; Ben Turpin; Mack Swain; Leo White; Hall Room Boys; Sun-Lite; Mirth; Sonny series. 1 reel comedies: Facts and Follies; Billy Franey; Denver Dixon; Alladin. 2 reel Westerns: Star Ranch; Nick Carter detective stories; Francis Ford; Neal Hart; Al Jennings; Texas Guinan; Helen Gibson. Stetcher-Caddock match; 3 reel world's championship bout; Pendleton Roundup, 2 reels; George Kleine features; Once to Every Man; Lady of the Dugout; 8 five reel Neal Hart Westerns; 1 Roy Stewart (Lone Hand); Pioneer Productions, distributors of the entire output of Independent Films Asso.; World Film reissues; World productions, not reissues; Hearts of the Range; Under Western Skies; Every Woman's Problem; Trailed in the Storm, and You Find It Everywhere; Pete Morrison features and Tweedy Dan comedies.

Simeral Film Exchange—

6 Jack Hoxie Westerns, new William Fairbanks series.

Iron City Exchange—

(Skirboll Bros.): For Western Pa. Secrets of Paris and other specials.

SOUTH CAROLINA

GREENVILLE—

Imperial Film Service

Bijou Theater Bldg. (for N. and S. C.)—Alster Case; Pants; No Greater Love; The Girl from Rector's; At Penny Ridge; Driftwood; Love's Law; Curious Conduct of Judge Legard; A Man and the Woman; The Curse; single and two reel Westerns; comedies and dramas; Vod-A-Vil single reels; The Fatal Sign, serial.

TENNESSEE

KNOXVILLE—

Special Features Co.

609 Market St.—Bandit and the Preacher; Hellhound of Alaska; Lion of the Hills; She Wolf; Staking His Life; Once to Every Man;

Stolen Orders; Modern Lorelie; The Whip; Still Alarm; Raffles; Everybody's Business; Million Dollar Mystery; Warrior; Berlin via America; Enlighten Thy Daughter; Superman; 25 Keystone comedies; 26 Romayne comedies; 24 Texas Guinan; 24 Vera Mack Westerns; 12 Northwood dramas; 16 Kathlyu Williams Jungle dramas; Hawks Trail and A Woman in Grey (serials); Copperhead dramas; Western Star dramas; Sport Pictorials; Thunderbolt Jack. (serial); Top Notch comedies; Bachelor Apartments.

MEMPHIS—

Kaufman Specials

129 Pontotog Ave.—(for Tenn. and Kentucky.)
—Features: Every Man's Price; Hearts o' the Range; Twinkle, Twinkle, Little Star; Little Red Riding Hood; Cinderella and the Magic Slipper; Square Shooter; Men of the West; A Daughter of Hate; Who's to Blame; One Against Many; Mistaken Identity; Miggsy; Shadow of Fear; Fire of Hope; Human Shuttles; Web of Intrigue; The Deemster; 15 Neal Hart, and 17 Al Jennings two reel Westerns; 12 Stingaree two reel Westerns; 17 one and two reel Mack Sennett comedies; 10 two reel LKO comedies; 12 one reel Geo. Ovey comedies. (For Tenn. west of Nashville): Forbidden Woman; Soul of Rafael; Eyes of Youth; Midchannel; Fool's Gold; Golden Trail; County Fair; The Whip; Daughter of Devil Dan; The Stranger; Heart of Texas Ryan; Neptune's Bride; The Man Worth While; Mickey; Lonely Heart; Stolen Orders; The Ne'er Do Well; Dog's Life; Shoulder Arms; Sunnyside; Day's Pleasure; Work; Champion; By The Sea; Jitney Elopement. Vol-vil Movies (one-reelers): For Tennessee; Tex Detective Series; The Lost City of The African Jungles; In the Clutches of The Hindoo; When The Desert Smiled; The Unknown Ranger; The Desert Scorpion; Under Western Skies; Beyond The Law; Hearts O' The Range; The Bromley Case; The Trail of a Cigarette; The Jungle Princess; Skinner's Dress Suit; The Still Alarm; The Unpardonable Sin; The Window Opposite; Human Clay; Border Raiders; Beyond The Law; Dangerous Trails; The Sport of Kings; The Price of Innocence; The Unknown Ranger. For Tenn. & Ky.: 15 one-reel Broncho Billy westerns; 12 two-reel Tom Moore features; 10 two-reel George Ade comedies; 20 one-reel Billy Franey comedies.

TEXAS

DALLAS—

A. & R. Film Exchanges

1010 Commerce St.—(For Texas, Oklahoma and Arkansas)—Horsley Productions, Second National Pictures Corp. pictures, All Emergency Film Service Co.

Independent Film Service Co.

1717½ Commerce St. (also Oklahoma City).
—Below the Deadline; Dangerous Love; The Victim; Chosen Path (Texas only); Light of Western Stars; Playing Square; Playthings of Passion; The Happy Masqueraders; A Shadow of the Past; A Man in the Open; A Question of Honor; Adele; Just His Wife; A Man's Fight; 11 Western pictures featuring Jack Hoxie, Louise Lovely, Grace Cunard, Franklyn Farnum, Monroe Salisbury, Helen Gibson, Bill Stowell, Montie Blue, Ruth Clifford, Joseph Girard, Francis Ford, Jack Mulhall, Clara McDowell, Neal Hart, and Roy Stewart; 15 two reel Western comedies with Shorty Hamilton; 7 Western pictures with Al Hart; 75 emergency programs with paper.

Mid-States Distributing Co.

1801½ Commerce St.—Clara Kimball Young Prod.; Dick Hattons; Texas Guinans; Bob Reeves and Maryon Aye in two reel westerns; 52 All Star Productions; Silk Husbands and Calico Wives; The Wakefield Case; Whispering Shadows; Soul and Body; Twinkle Twinkle Little Star; Little Red Riding Hood; Cinderella and the Magic Slipper; Tony Sarg's Almanac; Shadowland Screen Revue.

R. D. Lewis Film Co.

1812 Commerce St. (also Oklahoma City and Little Rock).—Two reel Westerns: Al Jen-

nings; Neal Hart; Harry Meyers; Wallace Coburn; Reelcraft; Ray Gallagher; Fritz Ridge-way; Helen Gibson. Two reel specials: Why Change Your Mother-in-Law; Janet of the Chorus. One reel comedies: Tunun; Billy Franey; Alladin; Cartoons; Gumps; Reviews; Kineto Reviews; Features: American Twin-Six reissues—Ramona; Infatuation of Youth; Hell's Oasis; Black Sheep; Sky Fire; Kingfisher Roost; Life's Greatest Question; Snitching Hour, Cloud-burst; Serving Two Masters; Way of a Man; Branded; Westerns: 6 Big Boy Williams; God's Gold; Danger Valley; Toreador; Nobody's Girl; Up in Mary's Attic; Welcome Children; and Little Rock, Ark.) (for Texas, Oklahoma, Skinning Skinners; Great White Trail; Husbands and Wives; Fall of a Saint; Italian; Edge of Youth; Law Pirates; Lure of Power; Bromley Case; Unseen Witness; Sacred Ruby; Open Your Eyes; Profiteers; Greater Sinner; Typhoon; Days of Daring; Doctor's Vengeance; Marked Woman; Circumstantial Evidence; Trail of the Cigarette; Wall Street Mystery; Before the White Man Came; Law of Nature. Serials: Masked Rider; Hawk's Trail; Great Reward; Clutches of the Hindu. Two reel comedies: Alice Howell; Ben Turpin; Sunlite; Royal; Billy West; Mirth; Milburn Moranti; Klass A 2 reel Comedy series; Century comedies.

Specialty Film Co., with branch offices in Oklahoma City, 112 S. Hudson St.; Little Rock, Ark., 192 W. Markham St. Federated franchise holder for Texas, Oklahoma and Arkansas, releasing all Federated features and short subjects. In addition are buying in the open market a weekly service consisting of a feature, two reel comedy and two reel western, 8 George Larkin westerns, 15 Franklyn Farnum westerns, 18 Jack Hoxie westerns, 6 William Fairbanks westerns, 8 Lester Cumeo westerns, 18 five-reel westerns, 74 dramatic five, six and seven reel features, Ten Nights in a Barroom, School Days, Your Best Friend, Ashamed O' Parents, Parted Curtains, Man From Hell's River, Sagebrush Trail, 90 two-reel westerns, Vera Mack, Frank Braidwood, Wm. S. Hart, Texas Guinan, Dick Hatton, Grace Cunard, Jack Holliday, and the Spur and Copperhead series; 12 one-reel Hank Mann comedies 13 one-reel Celebrated; 13 one-reel Joe Rock; 13 one-reel Chester Snappy one-reel; 26 Federated Screen Snapshots; 26 Prizma; 20 two-reel Hank Mann; 20 two-reel Monty Banks; 30 two-reel Hallroom Boys; 4 two-reel Chester Monkey; 10 two-reel Warner Bros. new series. Essanay Chaplin reissues; 30 two-reel Miscellaneous star comedies. Serials: Miracles of the Jungles; Thunderbolt Jack; Son of Tarzan; Vanishing Trails; Fatal Fortune; Lost City, and Mystery of 13.

Warner Bros. product.

Parker Film Co.

For Texas, Okla. and Ark.—Dr. Jekyll and Mr. Hyde; Bubbles; Midnight Gambols; Hidden Code; What Women Want; Place of Honeymoons; Nobody's Child; Inner Voice; His Brother's Keeper; Stolen Moments; Midnight Riders; Neglected Wives; Empty Arms; Idle Hands; A Good Woman; Thoughtless Women; Outlawed; The Barbarian; When Dawn Came; The Soul of Man; The Heart of a Woman; The Unconquered Woman; Irving Cummings Series; Series 2-reel Texas Westerns, and 60 Parker Films.

Southern States Film Co.

1900 Commerce St. (for Tex., Okla. and Ark.).
—Just a Woman; Those Who Pay; Her Fighting Chance; The Belgian; Prodigal Wife; Crucible of Life; Zeppelin's Last Raid; also number of Chaplin re-issues; The Screaming Shadow (serial), The Square Shooter; Are You Legally Married; Parted Curtains; For Love of Money; The Prodigal Wife; Square Shooter; Are You Legally Married? Discarded Woman; Love's Battle Just a Woman; Fickle Women; Girls Don't Gamble; Smiling all the Way; Texas Guinans; For the Freedom of Ireland.

Southwestern Film Corp.

1911 Commerce St.—Super Specials—The Red Viper; Frivolous Wives. Class A: When the Desert Smiled; Once to Every Man; The She Wolf; Mysterious Mr. Browning; Accidental

Honeymoon; Stripped for a Million; Strife; Apple Tree Girl; Cossack Whip. Class B: Miss Arizona; Sunset Princess; Awakening of Ruth; Lady of the Photograph; One Touch of Nature; Builders of Castles; Law of the North. Class C: The Curse; Catspaw; Master Passion; Green Cloak; Magic Skin; 2 reel Texas Guinan; Mack Swain Poppy comedies; Hall Room Boys; serials Carter Case; Silent Mystery; Jazz Monologue; Jaxon comedies; 16 two reel Tom Mix; Gayety comedies; Outing-Chester scenics; two reel Billy West and Mack Swain comedies; 1 reel Screen Snapshots; 2 reel All Star Dominant Westerns; Super specials: The Handicap; Mad Love; Voices; Uphill Path. Features: Bachelor Apartments; Captivating Mary Carstairs; Headin' North, and The Stranger in Canyon Valley; 2 reel Life of a Cowpuncher; Blue Fox serial; Confession; Shadows of Conscience; Mother Eternal; Calvary; Diamond Carlisle; Girl from Rocky Point; For Love of Service; The Wrong Woman; The Recoil; A Bride's Confession; The Forest King; Fountain of Youth; Thou Shall Not Love; Some One Must Pay; 8 2 reelers with Bobby Burns; 15 2 reel Hall Room Boys; 2 2 reel Johnny Dooley; 3 2 reel Mack Swain; 10 2 Billy West; 4 2 reel Character; 2 2 reel Kiddie; 30 1 reelers. Serials: The Blue Fox with Ann Little; The Carter Case with Herbert Rawlinson; The Silent Mystery with Francis Ford; The Master Mystery with Houdini. Two reel westerns: 12 Leo Maloney; 10 Franklin Farnum; 10 Harry Carey.

True Film Company
1911½ Commerce St.—That Something, 6; Neptune's Bride, 6; The Stranger, 5; The Souls of Men, 5; Hearts of the World, 10; Yankee Doodle in Berlin, 6; The Whip, 8; Masque of Life, 7; The Modern Lorelei, 6; Sins of the World, 5; In the Days of Buffalo Bill; The County Fair; 4 Al St. John comedies; His Nibs; Burn 'Em Up Barnes; The Heart of the North; Black Panther's Cub; Supreme Passion, and Women Men's Forget.

Independent Film Service Co. 1717½ Commerce St., also in Oklahoma City, Okla., and Little Rock, Ark.: Specials: Below the Deadline, Dangerous Love, The Victim, Chosen Path. Ten Star Series: The Light of Western Stars, Playing Square, Playthings of Passion, The Happy Masquerader, A Shadow of the Past, A Man in the Open, A Question of Honor, Adele, Just His Wife, A Man's Fight. Westerns: Wolfe Bayne, Carmen of the Border, Fighting Grin, The Renegade, Fighting Mad, Heart of the Desert, The Old West, The Santa Fe Terror, Hero of the Hour, Man from Montana, Sheriff Jim. Seven Westarts: Cotton and Cattie, Cowboy Ace, The Range Pirate, Rustlers of the Night, Flowing Gold, Ont of the Clouds, Trail to Red Dog, with Al Hart, and 15 two-reel Shorty Hamilton westerns.

SAN ANTONIO—

Independent Film Exchange
303 W. Commerce St.—Features one reel comedies and two reel comedies, one and two reel Western subjects; serials.

UTAH

McDermont Theater Amusement Co., 147 Regent St.: Clara Kimball Young Specials 1920-21, Famous Jester Comedies, Westerns.

Superior Screen Service, Inc., 147 Regent St.; Clara Kimball Young Specials 1920-21, Famous Jester Comedies, Westerns, and practically all of the releases of Clark-Cornelius, Lee-Bradford, C. C. Burr and Al Lichtman Prod.

SEATTLE— WASHINGTON

Bryn Film Exchange
2006 3rd Ave.—Distributors for Warner Bros. Productions. Heroes of the Street, Brass, Rags to Riches, A Dangerous Adventure, Beautiful and Damned, Main Street, Little Church Around the Corner, School Days, Why Girls Leave Home, Your Best Friend.

De Luxe Feature Film Co.—
303 Virginia St.—Isobel, County Fair, Kazan, The Mask, Man Worth While, Daughter of Devil

Dan, Sport of Kings, Dangerous Pastime, Country God Forgot, Stranger, Souls of Men, Sins of the World, Sky Eye, Neptune's Bridge, The Whip, Man From Hell's River, The Sagebrush Trail, Dempsey-Carpentier Fight Picture, Love's Penalty, Frivolous Wives, Tony Sarg Almanacs; Al Lichtman Corp. releases and entire output of Western Pictures Exploit. Co.

Greater Features, Inc.

2010 Third Ave. (also Denver, Salt Lake, Seattle Exchange).—Chester Animal (Snooky) comedies; Monty Banks comedies; Federated Hall Room Boys comedies; Chester Junior comedies; Tiffany (Warner Bros.) comedies; Federated Screen Snapshots; Miracles of the Jungle; Servant in the House; The Good Bad Wife; Hearts and Masks; Dangerous Toys; The Midlanders; Penny of Top Hill Trail. All subjects released through Federated Film Exchanges of America, Inc. Neal Hart features (1921) releases; David Butler series; When Dawn Came; The Woman He Chose; Honey-moon Ranch; West of the Rio Grande; The Unfortunate Sex; It Might Happen To You; The Lost City (Warner Bros., serial); The Tiger Band (Warner Bros., serial); Hank Mann comedies; Muriel Ostriche Comedies; Billy West comedies; Alice Howell comedies; Hall Room Boys comedies (1920-21 series); Al St. John comedies; Gumps cartoons; Celebrated comedies; Gaiety comedies; White Cap comedies.

Salt Lake and Denver Exchanges—Chester Animal (Snooky) comedies; Monty Banks comedies; Federated Hall Room Boys comedies; Chester Junior comedies; Tiffany (Warner Bros.) comedies; Federated Screen Snapshots; Miracles of the Jungle; Servant in the House; The Good Bad Wife; Hearts and Masks; Dangerous Toys; The Midlanders; Penny of Top Hill Trail. All subjects released through Federated Film Exchanges of America. Neal Hart features (1921 releases); When Dawn Came; The Woman He Chose; The Tiger Band (Warner Bros., serial); Muriel Ostriche comedies; The Gumps cartoons; Celebrated comedies; White Cap comedies; Felix Cartoons, How to Make a Radio for Sixty Cents, C. B. C. product; Girl From Rocky Point, Forest King, Fatal 30, Able Minded Lady.

Kwality Pictures, Inc.

5006 Third Ave.—Warner Bros. Attractions.

Robinson-Walker Co., Ltd.

Arctic Bldg.—Primarily interested in purchase of pictures for Orient. Exchange in Shanghai. Occasionally pictures for local territory especially those available for Seattle territory and China.

Seattle Film Exchange

2022 Third Ave.—Features: Lester Cuneo, series of 5 reel Westerns; Miss Arizona; Accidental Honeymoon; The Fatal 30; Ireland in Revolt; Law of the Northwoods; Folks from Way Down East; Circumstantial Evidence; Five Nights; Her Second Husband; Her Husband's Honor; Loves Law; Jesse James; Gloria Joy, series of five reel comedy dramas; Ghost of Rosy Taylor. Short subjects: Mack Swain, 2; Tusun, 2; Tusun, 1; Denver Dixon, 1; Fritz Ridgeway, 2; Frank Braidwood and Marcella Pershing, 2; Harry Carey, 2; Success series, 2; Mary Pickford, 2.

WEST VIRGINIA

CHARLESTON—

Gilmore Picture Exchange

920 Quarrier St.—Civilization; Still Alarm; Road to Tears; Crimson Shoals; Spoilers of Souls; Ignorance; Tempest and Sunshine; Barrier Between; Girl from Nowhere; Mothers Love and the Law; Demon Shadows (serial); Stolen Fortune (serial); 12 two reel Western (Franklin Farnum); 12 American single reel comedies; 3 Chaplins; Ignorance; Finger of Justice and Mickey; The Ne'er Do Well; Stolen Orders; His Daughter Pays; The Finger of Justice; Millionaire Baby; Shadow of Fears; One Hour; Sunset Prince; Jaffery; Web of Intrigue; Fire of Hope; Marriage Bond.

MILWAUKEE— WISCONSIN

Wisconsin Film Corp.

403 Toy Bldg.—Birth of a Nation; Mickey; Eyes of Youth; Forbidden Woman; Soul of Rafael; Mid-Channel; Carmen of the Klondike; Days of Daring; Lost Battalion; Everybody's Business; Superman; Some Nerve; Tillie's Punctured Romance; Custer's Last Fight; Satan's Pawn; Jim Cameron's Wife; His Hour of Manhood; Lightning Bryce (serial); Lurking Peril (serial); Love Without Question; Someone Must Pay; Lone Hand; Midnight Riders; Outlawed; Fighting Bill; Western Adventurer; Hearts of the West; Western Pep; Montana Bill; Broadway Buckaroo; Wolf Bayne; Carmen of the Border; Fighting Grin; Renegade; Fighting Mad; Heart of the Desert; The Old West; The Sante Fe Terror; The Hero of the Hour; The Man from Montana; Sheriff Jim; Buffalo Bill; Bandit and the Preacher; The Two Gun Man; In Hell-Hound Alaska; Wm. Fairbanks' westerns.

Walter A. Baier Film Co., 412 Toy Bldg.: Hearts of the World, The Vigilantes, Wolves of the Street, Once to Every Man, The Great White Trail, The Desert Scorpion, Fool's Gold, The Natural Law, 4 Tex detective dramas (5 reels each), The Finger of Justice, Series of 2 reel Helen Gibson railroad dramas, Reclaimed, Bachelor Apartments, Window Opposite, Virtuous Sinners, The Deceivers, 14 Jack Hoxie, 5; 6 Franklyn Farnum 5; Silk Husbands and Calico Wives; Up in Mary's Attic, Golden Trail, A Woman's Man, Mother and the Law, Great White Trail, Luxury; 8 Neal Hart's; 3 David Butler's; 4 Neva Gerber's; and 4 Peter B. Kyne's.

Mid-West Dis. Co. Features: Man From Hell's River, The Sagebrush Trail, Flesh and Blood, Shadows of Conscience, Out of the Dust, When Dawn Came 7, Dangerous Love 5, Open Your Eyes 7, The Heart of a Woman 5, The Confession 7, Bessie Love in Bonnie May 6, Out of the Darkness 6, Infatuation of Youth 6, Fall of a Saint 6, Husbands and Wives 6, Nobody's Girl 5, Woman 7, Hearts of Men 6, Dr. Jekyll and Mr. Hyde 5, Crimson Shoals 6, When the Desert Smiled 5, Tempest and Sunshine, Olympian Feature Productions. Two reels: Comi-Classic Comedies, Comedyarts, Charlie Conklin, Character Comedies, Kiddie Comedies, Hall Room Comedies, Muriel Ostriche Comedies, Monte Banks omedies, Christie Comedies, Ben Turpin Comedies, Texas Guinan Westerns, Tom Mix Westerns, Fritzi Ridgeway Westerns. Serials: The Lost City, In the Clutches of the Hindu, The Fatal Fortune, The Carter Case, The Master Mystery. One reelers: Al Haynes Comedies, made by Christie; New Ovey Comedies, Christie Comedies, Spotlight Comedies, Hank Mann Comedies, Monkey Comedies, Mack Swain Comedies, Gaumont Pictorials, Sunset Bur-rud Scenics. 12 American reissues, Russel-Minter-Holmes.

Key Bee Dist. Co., Toy Bldg.: The Golden Trail 6, Silk Husbands and Calico Wives 6, Woman's Man 5, The Mother and the Law 7, Up in Mary's Attic, Reclaimed, Bachelor Apartments 5, Window Opposite, Franklyn Farnum in six 5 reel westerns, Jack Hoxie in four 5 reel westerns, Tex Series of four 5 reel dramas, Heart of Texas Ryan, Once to Every Man, Fool's Gold, Wolves of the Street, The Desert Scorpion, Country God Forgot, Great White Trail, series of twelve 2 reel western railroad dramas, featuring Helen Gibson; series of twelve 2 reel western dramas, featuring Harry Carey; Virtuous Sinners, Luxury, Deceiver, Spinner of Dreams, Hearts of the World, Jack Hoxie, new series; Hills of Hate, Broken Spur, Devil Dog Dawson and Cupid's Brand.

Exhibitors Film Exchange, B. K. Fischer, Gen. Mgr., Toy Bldg.: The Parish Priest 6, The Call From the Wild 5, Blind Love 6, The Man of Courage 5, The Woman of Mystery 5, The Evolution of Man, animal novelty, 6, Blind Circumstances; For Love of the Service; The Hate Trail; The Recoil; Diamond Carlisle; The Thoroughbred; The Crimson Clue; Pals of the West.

LIST OF CLUBS, SOCIETIES AND UNIONS

CHICAGO

Associations

Actors' Equity Assn., 1032-33 Masonic Temple Building.
Allied Amusement Assn., 220 S. State St.
Chicago Opera Assn., Inc., 58 E. Congress St.
Chicago Opera Assn., Inc., 1701 S. Wabash Ave.
Civic Music Assn. of Chicago, 410 S. Mich. Ave.
Drama League of America, 59 E. Van Buren St.
National Assn. of Amusement Parks, A. R. Hodge, secy., care Riverview Park Co., Chicago, Ill.
Natl. Bureau for Advancement of Music, 410 S. Michigan Ave.
Poster Adv. Assn., Inc., 407 S. Clinton St.
Showmen's League of America, 177 North Clark St.
United Film Carriers' Assn., 220 S. State St.

Clubs

Apollo Amusement Club, 243 S. Wabash Ave.
Chicago Drummers' Club, 175 W. Washington St.
Chicago Mendelssohn Club, 64 E. Van Buren St.
Chicago Musicians' Club, 175 W. Washington St.
Opera Club, 56 E. 7th St.

Trade Unions

American Musicians Office, 218 S. Clark St.
Musicians Prot. Union, 3834 S. State St.

CINCINNATI, O.

Associations

Moving Picture Mach. Operators, 132 W. 5th.
Musicians Headquarters, Local No. 1, A. F. of M. Mercer & Walnut Sts.
Theatrical Mechanical Assn., 132 W. 5th St.

NEW YORK

Associations

Actors' Fund of America, Broadway & 47th St.
Actors' Equity Assn., 115 W. 47th St.
Actors' Equity (Motion Picture Agency) 229 W. 51st St.
American Artists' Federation, 1440 Broadway.
American Dramatics & Composers, 148 W. 45th St.
American Federation of Musicians, 110 W. 40th St.
American Guild of Organists, 29 Vesey St.
American Society of Composers, 56 W. 45th St.
Associated Actors & Artists of America, 1440 Broadway.
Assn. of America Music., 123 W. 48th St.
Authors' League, 41 Union Square.
Catholic Actors' Guild, 220 W. 42nd St.
Chicago Opera Assn., 33 W. 42nd St.
Chorus Equity Assn., 229 W. 51st St.
Civic Concerts Assn. 1 W. 34th St.
Drama Society, 131 E. 15th St.
Dramatists' Guild, 41 Union Square.
Eastern Theater Man. Assn., 1476 Broadway.
Eastern Vaudeville Man. Assn., 1493 Broadway.
Forrest Dramatic Assn., 260 W. 45th St.
French Dramatic League, 32 W. 57th St.
Grand Opera Choir Alliance, 1547 Broadway.
Internat'l All. of Theatrical Stage Employees and Moving Picture Operators, 110 W. 40th St.
International Music Festival League, 113 E. 34th St.
Interstate Exhibitors' Assn., 467 Broadway.
Jewish Pub. Service for Theat. Enterprise, 1400 Broadway.
M. P. T. O. Assn. of the World, Inc., 32 W. 47th St.
Motion Picture Directors' Assn., 234 W. 55th St.
M. P. Theater Owners of America, 1482 B'dway.
Music League of America, 1 W. 34th St.
Music League of America, 8 E. 34th St.
Music Pub. Prot. Assn., 56 W. 45th St.
Musical Alliance of the U. S., Inc., 501 5th Ave.
Musical Art Society, 33 W. 44th St.
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Natl. Bureau for the Advancement of Music, 105 W. 40th St.
Photoplay League of America, 25 W. 45th St.
The Players, 16 Gramercy Park.
Professional Women's League, 144 W. 55th St.
Road Men's Assn., 676-8th Ave.
Society of America Dramatists, Composers, 220 W. 42nd St.

Stage Society of New York, 8. W. 40th St.
Stage Women's War Relief, 38 W. 48th St.
United Scenic Artists' Assn., 161 W. 46th St.
Vaudeville Managers Prot. Assn., 701 7th Ave.

Clubs

Amateur Comedy Club, 150 E. 36th St.
Authors' Club, Carnegie Hall.
Burlesque Club, 125 W. 47th St.
Burlesque Club, 161 E. 44th St.
Cinema Camera Club, 220 W. 42nd St.
Dressing Room Club, 124 W. 131st St.
Film Players' Club, 138 W. 46th St.
Friars' Club, 110 W. 48th St.
Gamut Club, 42 W. 58th St.
Green Room Club, 139 W. 47th St.
Hawaiian Musical Club, 160 W. 45th St.
Hebrew Actors' Club, 108 2nd Ave.
Hebrew Actors' Club, 40 2nd Ave.
Junior Cinema Club, 489 5th Ave.
Kiwian Club of New York, 54 W. 33rd St.
The Lambs, 128 W. 44th St.
The Little Club, 216 W. 44th St.
MacDowell Club of New York, 108 W. 55th St.
Metropolitan Opera Club, 139 W. 39th St.
Musicians' Club of New York, 14 W. 12th St.
National Travel Club, 31 E. 17th St.
The Newspaper Club, 133 West 41st St.
Rehearsal Club, 335 W. 45th St.
Rotary Club of New York, Hotel McAlpin.
Three Arts Club, 340 W. 85th St.
Travel Club of America, Grand Central Palace.
Twelfth Night Club, 47 W. 44th St.

Trade Unions

I. A. T. S. E., Local 35, 1547 Broadway.
Motion Picture Operators, 101 West 45th, N. W.
cor. 6th Ave.
Musical Mutual Prot. Union, 201 E. 86th St.
Musical Union New York Federation, 1253
Lenox St.
Theatrical Prot. Union, No. 1, 1482 Broadway.

PITTSBURGH, PA.

Unions

Billposters' Union, No. 3, 235 Fifth Ave.
I. A. T. S. E., Magee Bldg., Webster Ave.
M. P. M. O., 1033 Forbes St.
Musicians, No. 60, of A. F. of M., Manufac-
turers Bldg., Duquesne Way.

PHILADELPHIA, PA.

Associations

Philadel. Actors' Progressive Assn., 133 N. 8th.
Trade Unions
Internatl. Alliance Theatrl. Stage Emp. 409,
36 S. 16th.
Internatl. Alliance Theatrl. Local 8, Heed Bldg.
Moving Picture Mach. Oprtrs. Union Loc. 307,
1327 Vine.
Musicians' Union Penna., 610 N. 10th.
Musicians' Protective Assn., Loc. Union A. F.
of M., 118 N. 18th.

KANSAS CITY, MO.

Clubs

Musicians' Club, 1017 Washington.
Trade Unions
Moving Picture Operators' Union, 813 Walnut.

SAN FRANCISCO, CAL.

Clubs

Accordion Club, 1521 Stockton.
Players Club, 1757 Bush.
Trade Unions
Moving Picture Operators, 109 Jones.
Musicians' Union Local 6, 68 Haight.
Theatrical Stage Employees Local 16, 68 Haight.

ST. LOUIS

Clubs

Benton Dramatic Club, 2653 Ohio.
Musicians' Club, 3535 Pine.
Phoenix Musical Club, 1712 S. 3rd.
St. Louis Symphony Orchestra, Univ. Club Bldg.

Associations

Musicians' Mutual Benefit Assn., 3535 Pine.
Magician's Societies and Clubs
Baltimore, Md.: Felicion Trewey Assembly
(No. 6, S. A. M.), R. W. Test, secy., 13 W.
Baltimore St.

Boston, Mass.: Assembly (No. 9, S. A. M.).
Dr. Edward F. Welch, secy.
Buffalo, N. Y.: Society of Magicians, J. P.
Ornson, secy., 52 Eureka Place.

Canton, O.: Magic Crafters. C. J. Mills, secy.,
620 Sherb Ave., N. W.
Chicago, Ill.: Assembly (No. 3, S. A. M.).
Thos. McDonald, secy., 5730 Washington
Blvd.

Cincinnati, O.: Magicians' Club. Geo. Stock,
pres., 1322 Sycamore St.

Cincinnati, O.: Queen City Mystics (No. 11,
S. A. M.). L. P. Guest, secy., 11 W. 7th St.
Detroit, Mich.: Assembly (No. 5, S. A. M.). H.
E. Cisle, secy., 5250 Beaubion St.

Detroit, Mich.: Society of Magicians, F. H. King,
secy., 351 Puritan Ave., Highland Park.
Los Angeles, Calif.: Society of Magicians. T.
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Lyons, N. Y.: Wayne Wizards' Assn. Gene
Gordon, secy., 4 Queen St.

Minneapolis, Minn.: Mystic Circle. J. F. Tyler,
secy., 207 S. 5th St.

Nashville, Tenn.: Society Magique. T. J. Craw-
ford, secy., 810 Broadway.

Newark, N. J.: Magicians. J. McKnight, secy.,
105 Emmett St.

New Orleans, La.: Magicians' Club. G. E.
Pearce, secy., 607 Maison Blanche Bldg.

New York: Knights of Magic: J. J. McManus,
124 E. 58th St.

New York: National Conjurers' Assn. F. M.
Schubert, pres.; E. M. Applegit, secy., 18
McDonough St., Brooklyn.

New York: Society of American Magicians
(Parent Assembly). Harry Houdini, pres.,
278 W. 113th St.; Richard Van Dien, secy.,
230 Union St., Jersey City, N. J.

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A. A. Schremp, secy., 954 S. 50th St.

Philadelphia, Pa.: Assembly (No. 4, S. A.
M.). J. C. Wobensmith, secy., 954 S. 50th
St.

Pittsburg, Pa.: Assn. of Magicians. H. A.
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Portland, Ore.: Magical Society. E. J. Lude-
man, secy., 249 Clay St.

St. Louis, Mo.: Assembly (No. 9, S. A. M.).
R. G. Williams, secy., 326 Wainright Bldg.

San Francisco, Calif.: Golden Gate Assembly
(No. 2, S. A. M.). H. R. Jacobs, secy., 225
Montgomery St.

Syracuse, N. Y.: Central City Society of
Magicians. C. R. Glover, secy., 391 Cort-
land Ave.

Toledo, O.: Magicians' Club. V. D. Barbour,
secy., 2421 Scottwood Ave.

Wheeling, W. Va.: Wizards. Paul R. Semple,
secy., 806 Walnut St.

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The Golf Tournaments

Two golf tournaments were held during 1922 for film folk under the auspices of THE FILM DAILY. The first was held in the Spring at Oak Ridge Golf Club, Tuckahoe, and the second in October at Sound View Golf Club, Great Neck.

At the Spring tournament Will Morrissey, of the Eddie White Studios, won the Motion Picture News Trophy for low net and a leg on THE FILM DAILY trophy. Tom Moore, Rialto Theater, Washington, the Warner Bros. trophy for the low gross and John C. Flinn was the low gross runner up, winning the Moving Picture World trophy. Felix Feist won the Motion Picture News low net runner up cup and George Brown won the Richey Lithograph Duffer's trophy.

In the Fall event Earl W. Hammons Educational Films, won the low gross trophy offered by Reuben Samuels, Inc., and a leg on THE FILM DAILY trophy. C. W. Diebel, Youngstown, Ohio, won the low gross runner up trophy offered by Warner Bros., George C. Wilson, Baltimore, won the Warner Bros. low net trophy, and Tom Moore who tied for first, won the runner up Motion Picture News trophy.

Practically all who attended the Fall event were present at the Spring tournament, but there were many additional players and visitors at the Fall gathering, including:

Abrahams, L., Craftsmen Lab.
 Adolphi, John, Whitman Bennett Studios.
 Aitken, Roy.
 Alden, Percy S., M. P. News.
 Alicoate, Jack, The Film Daily.
 Anderson, R. V., International News.
 Aronson, Al.
 Bachmann, J. G., Preferred Pictures.
 Baum, Louis, Equity Pictures.
 Beach, Frank A., United Artists.
 Beecroft, Fred, News.
 Bennett, Whitman, Whitman Bennett Studios.
 Benson, Bernhard, Pathe.
 Bernstein, David.
 Blumberg, Milton.
 Botsford, A. M., Famous Players.
 Boynton, Lawrence, Exhibitors Trade Review.
 Brady, Hy, Bayside, L. I.
 Bradley, Bill, 123 W. 40th St.
 Brockell, F. M., Asso. First Nat'l.
 Brown, Geo., Universal.
 Bryant, Chas. Nazimova Prod.
 Burr, Charlie, Master Prod.
 Butts, Worthington.
 Cameron, Rudolph, Lambs Club.
 Campbell, H. D., Seaboard Nat'l Bank.
 Christie, Chas.
 Creske, H., 19 W. 44th St.
 Cron, James A., Film Daily.
 Danby, Robert, J., Ivan B., Nordheim Co.
 Dannenberg, J., Film Daily.
 Davidson, Wm., care Chas. Bryant, Metro.
 Day, F. H., care Preferred Pictures.
 De Fabritis, Walter, Barnes Printing Co.
 Deibel, C. W., care Motion Picture News.
 (Liberty Theater, Youngstown).
 Dillenbeck, A. O., Hanff-Metzger Co.
 Donaldson, J. W.
 Drucker, Jack.
 Dunning, Carrol, H. Prizma, Inc.
 Eschmann, E. A., Pathe, Inc.
 Evans, Tom, Evans Film Co.
 Feinman, Al., Warners.
 Feist, F., Joseph Schenck.
 Ferber, Jack.
 Field, S. B., Eggers Engraving Co.
 Fields, H. M., Penn. Hotel.
 Frank, W. B., Asso. Exhib.
 Friedman, Leopold.
 Fritts, John P., A. S. Kane Offices.
 Gallup, Geo. B., Hodkinson Corp.
 Garrett, Sidney Inter-Globe Export Co.
 Gaylord, Eddie.
 Geraghty, Tom J., Famous Players.
 Gillett, E. Kendall, M. P. News.
 Gilroy, Allen, Hodkinson.
 Gilroy, Foster, Hodkinson.
 Glucksman, Jacob, care Max Glucksman.
 Goodfield, Mr.
 Greene, J. I., Asso. Exhibitors.
 Grey, Albert H., 303 Longacre Bldg.
 Griffing, Ed. Stetson.
 Gulick, Earle, O. J. Gude Co.
 Gulick, Paul, Universal.
 Hall, Frank G.
 Harper, H. W., Newark.
 Hammons, E. W., Educational Film Exch.
 Healey, A., Vitagraph.
 Hedwig, Mr.
 Henry, T. Y., United Artists.
 Howells, Benj. F., David P. Howells, Inc.
 Hurn, H. H., Hodkinson.
 Hurst, Wm., O'Hagen, Whitman Bennett.
 Johnston, Wm., M. P. News.
 Jones, Aaron, (Not Playing).
 Kahn, Ralph, Famous Players.
 Kane, A. S., Asso. Exhib.
 Kann, Maurice E.
 Karpen, Al.
 King, Henry, Inspiration Pictures.
 Knoles, Harley.
 Kohn, Stuart M. Howell Sales Co.
 Leahy, Mr.
 Lewis, Edgar.
 Loew, David, Metro.
 Loew, Arthur, Metro.
 Loew, Marcus.
 Loughborough, J. M., First Nat'l.
 Lynch, Tony.
 MacEwen, John, Wyanoake Publishing Co.
 MacLoon, Louis, Moroso.
 McConnell, Fred., Universal.
 McFarlane, Wm., care Felix Feist.
 McGovern, J., Evans Film Lab.
 McGovern, Chas., 126 W. 46th St.
 Manchester, S.
 Marcus, Lee., F. B. O.
 Mastbaum, Jules, Stanley Co. of America.
 Meador, Jack, Metro.
 Milligan, W. P., M. P. World.
 Milligan, James, M. P. World.
 Morgan, Oscar A., Cosmopolitan.
 Mooney, Paul, Louis B. Mayer Prod.
 Moore, Tom, Rialto Theater.
 Morrissey, Raymond, White Studios.
 Morrissey, Frank, 100 William St.
 Noble, John W., Sound View Golf Club.
 North, Bobby, Apollo Exchange.
 Northrup, Stanton, J., Exh. Trade Review.
 Pawley, Raymond, Hodkinson.
 Pearson, E. R., Pathe, Inc.
 Perrin, Dwight, N. Y. Tribune.
 Pinkerton, C. S., First National.
 Reed, Luther A., Metro.
 Reichenbach, Harry, Louis B. Mayer Prod.
 Riley, W. J., Cine-Mundial.
 Ritchey, J. V., Ritchey Litho.
 Rollo, Stanley, J., Clark Cornelius Corp.
 Rothenberg, F. N., Wyanoake Pub. Co.
 Rothstein, Nat., F. B. O.
 Rogers, Chas. R., 1493 Broadway.
 Ryan, James, Fox.
 Salzburg, Henry L., Famous Players.
 Samuels, Reuben.
 Saunders, E. M., Metro.
 Sax, Sam., L., Weber & Bobby North.
 Schmid, Alfred R.
 Schmidt, Artie, Universal.
 Schreiber, Win, Ascher Bros.
 Schnitzer, Joe, F. B. O.
 Schwab, Frank M., Wm. Fox Circuit of Theaters.
 Seeman, Clark Cornelius Corp.
 Seery, Roy, First Nat'l.
 Seymour, W. F., Hadkinson.
 Seligsberg, W. N., Seligsberg, Lewis & Rothschild.
 Sheldon, E. Lloyd, Metro.
 Sloman, Edward.
 Small, Edward.
 Smith, J. Boyce.
 Smith, E. L., Inspiration Pictures.
 Smith, Cortlandt, M. P. Producers & Dist. Assn.
 Stebbins, Arthur.
 Stokes, James S., Jr.
 Storey, Jack, Pathe.
 Stuart, Max, Barnes Printing Co.
 Tierney, A. S., Eckart Insurance Co.

Uffner, Geo. D., Universal.
 Vogel, William.
 Walsh, C. K. D., Prizma, Inc.
 Warner, Harry, Warner Bros.
 Warner, Ernest J., 1476 Broadway.
 Webb, Kenneth, Whitman Bennett Studios.
 Weiss, Alfred W., 215 W. 98th St.
 Welsh, Robert E.
 Welsh, Robert E., M. P. World.
 White, Edward, White Studios.
 Winick, Lesley, I., 71 West 23rd St.
 Winik, Cecil.
 Winik, Hy, Western Import Co.
 Williams, J. D.
 Wilson, Geo. C., Rivoli Theater.
 Wilson, Mr.
 Yates, H., Republic Lab.

(Continued on page 409)

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M. P. ACTORS' ASSN. OF CALIFORNIA

The M. P. Actors' Assn. of California was formed in Los Angeles in May. The organization is purely local in its scope. Many members of the M. P. A. A. are members of the Equity. Some of its leading figures are Ralph Lewis, Wedgewood Nowell, William Desmond, Mitchell Lewis, William Conklin and Earle Williams.

THE BETTER FILMS MOVEMENT

Several important conclusions were developed at the Southeastern Conference for Better Films in Atlanta on April 28. The 250 delegates from seven Southern states brought into being the first inter-state convention of the public as the persons most vitally interested in motion picture progress. Heretofore the impression has been given that the motion picture industry—producers, distributors or exhibitors—was the group most vitally concerned. If the harmony, moderation, interest and intelligence manifested by the delegates are symbolic, we may expect the public to play an increasing part in developing the entertainment and cultural values of motion pictures.

Here are the conclusions which appeared to be accepted by the representatives for this section of the country:—

1. A real cooperation of the public, the exhibitor and the exchange is possible in motion picture exhibitions. Vision is required of each. In the South these three groups are sincerely and effectively working together.

2. With the exception of those attending the larger downtown theatres, the audiences of town, village and neighborhood houses want, principally, family pictures.

3. Thoroughly representative and tolerant better films committees are helpful in developing support for better pictures; but the exhibitor is the expert and is in control.

4. The monthly photoplay guides and other definite information about plays given in advance in newspapers, schools, clubs, etc., are important in arousing the public and giving them the facts about theatrical performances.

5. The aim of better films work is entertainment, not uplift, in the theatres.

6. It is questionable to show pictures regularly to little children. The audience of young people to be helped with special performances is the adolescent group between 16 and 11 years.

7. In all communities down to the village, it is possible to have "family nights" in the theatres. In the smaller towns it may be necessary to hold these from week to week on different nights because of business contracts.

8. The Better Films Committees agree that adult performances should be shown to adults without any criticism expressed or implied. The time for indiscriminate criticism is past.

9. There is a well defined place and demand for non-theatrical pictures which must be met. This applies also to films having educational, cultural and inspirational values. The practical effect and the widespread use of these pictures outside the theatre upon theatrical audiences are held to be unquestionably the enlarging of such discriminating theatrical audiences.

10. The work of the National Board of Review and of the National Committee for Better Films was commended. These agencies were held to be necessary for selection, for the exchange of opinion, for uniting sentiment and for the extension of better films activities.

11. It was agreed that the principle of "SELECTION—NOT—CENSORSHIP" is the practical solution for most of the problems faced by the public in connection with motion picture entertainment. To accomplish this purpose a widespread campaign of education conducted by representatives of the public should be carried on.

The meeting was held in the new auditorium of the Women's Club with Mrs. B. M. Boykin of the Atlanta Better Films Committee in the chair.

The following are excerpts from the annual reports of several of the more active Better Films Committees in various parts of the country:—

WHAT THE BETTER FILMS COMMITTEE HAS ACCOMPLISHED IN ATLANTA

"The Better Films Committee of Atlanta was organized November 12th, 1921, by representatives of the Atlanta Woman's Club, the State Federation of Women's Clubs, The Drama League, Parent-Teacher Association, Superintendent of Public Schools, Rotary, Kiwanis, Civitan and Lions Clubs and the Christian Council.

"This committee consisting of twenty-six members worked out definite plans on which to center its attention. We decided first of all to give the children of the city a special children's performance each Saturday. The selection of the pictures was worked out by the assistant superintendent of schools, chairman of music in the public schools and chairman of dramatics in the schools. These pictures were selected for three months in advance. The best theatre in the city was presented the Better Films Committee for these matinees, which from the first were very successful.

"To create greater interest in the pictures shown, a prologue feature of dancing, singing or story telling is introduced. Once a month a musical contest to develop musical appreciation, is given. Music is played and the children who guess the composer and name of selection are given a prize. In selecting the pictures to be shown, the committee carefully worked out the educational feature to conform with the study the children in the seventh and eighth grades were having. For instance, the committee plans to have a picture showing the country the children of these grades are studying in their history or geography work.

"A nominal admission price of 10c is charged to these matinees. Wherever groups of children unable to pay even this amount are found they are given free tickets. The idea is not to make money, but to give all the children in our city proper pictures. We have an average attendance of 1,000 every Saturday morning.

"With the intelligent help of our Parent-Teacher Association greater interest is being aroused in getting mothers to attend with their children. The Parent-Teachers are doing particularly splendid work in connection with Better Films. Each of the thirty Parent-Teacher Associations in the city has been visited by a member of our Speakers' Bureau from the Better Films Committee and have been told how they might cooperate with us in improving conditions and accomplishing the results desired. Great response has come from this source, as well as from the missionary societies of the various churches who have pledged co-operation with the Committee.

"We have a visiting committee that attends each theatre and sees each picture shown. This committee reports at the regular monthly meeting, which is a luncheon. The committee views the pictures not with the idea of giving destructive criticism, but merely to know the kind of picture being shown and, if there is an objectionable feature, to ask that it be eliminated. The motion picture producers have generously asked for our criticism and have accepted it in the spirit in which it is given. At the regular monthly meeting reports are made concerning the work done the preceding month and plans outlined for the following month.

"The committee has endorsed a number of pictures, one in particular, which was shown here for the third time in the United States. Some exhibitors and others thought it would not take locally. The entire membership of the Better Films Committee endorsed the picture and asked that it be shown over the entire country. This endorsement went out to 17,000 cities in the United States. After the endorsement was made locally, the theatre showing this particular film increased its attendance 500 over any picture that had ever been shown in Atlanta, which demonstrates the value of an endorsement by the Better Films Committee and the confidence the public has in such a committee's endorsement.

JUNIOR RECREATION DEPARTMENT—MEMPHIS

"THE JUNIOR RECREATION DEPARTMENT, although the youngest child of the Nineteenth Century Club, gives promise of giant-like proportions if it continues to develop as rapidly as it has done in the first five months of its existence. I say this because our efforts are with and for the young people who, according to the way they are influenced and inclined, are made fit or unfit for the parts they are to take in life, for as Victor Hugo says, 'There are no bad plants or bad children, there are only bad cultivators.'

"Our results, briefly stated, are as follows: Picture shows every Saturday morning at the Majestic Theatre at 10:30. Twenty pictures shown, with only one not up to the standard. Four or five newspaper write-ups each week. Have entertained from fifty to one hundred and fifty orphans each week, besides many poor children, providing transportation to and from the theatre and in some cases supplying them with clothes and shoes. The chairman in charge of this feature of our work, Mrs. R. L. LaCroix, has received for distribution among the poor people with whom she comes in contact enough wearing apparel of all kinds to meet every necessary requirement of eighteen families for three months. Besides, fifty dollars in cash has been donated with which she has purchased food and other things necessary to the comfort and contributing to the happiness and well being of the deserving and needy who come under her observation. Average paid attendance for first few weeks, three hundred. Average paid attendance last four weeks, from one thousand to fifteen hundred. The singing led by Mr. Nevin has been a popular and highly interesting feature. The children's rendition of 'America' is more inspiring than the efforts of most adult gatherings. For the last six weeks we have had the added attraction of drawing for prizes, which is done after the singing and insures that no one will leave while 'America' is being sung. The prizes are donated by Memphis merchants; being worth while and different each week, they furnish a most interesting part of our program.

"Perhaps the greatest contributing influence to our successors has been the prominence given our undertaking by the newspapers. Without hesitancy or complaint they have given us space liberally and constantly, and so have made it possible for us to acquaint the public quickly with our hopes and plans. Also I would record my grateful recognition of the unflinching courtesy and hearty cooperation accorded us by the officials of the Southern Enterprises, Inc., and particularly those in charge of the Majestic Theatre. Our committee takes what we consider pardonable pride in our accomplishments to date and feel well repaid for our efforts, in the hope that we have been partly instrumental in starting a movement that will continue to expand to the credit of our club, and the good of children everywhere."

By Mrs. John H. Phillips, Chairman.

MINNEAPOLIS BETTER MOVIE MOVEMENT PLAN

Mrs. Bert S. Barber—Women's Co-operative Alliance

"The Minneapolis Better Movie Movement Plan of the Women's Co-operative Alliance concentrates its efforts upon 'SELECTION—NOT CENSORSHIP' as the solution. Interested citizens function through the organization of local committees to cooperate with the manager of each motion picture theatre for more acceptable films and better understanding of the whole subject of moving pictures.

"The principles upon which the Better Movie Movement is based are self-determination and cooperation. Other movements have failed and all censorship plans have been ineffective and resented. With these simple facts in mind and with the information supplied by the following report of the survey of all moving picture theatres in the city, a plan was developed which

has been acceptable to both the moving picture management and the patrons.

"The managers of moving picture theatres have maintained that they gave the people what they wanted. So far as the managers were informed, perhaps this is true. The field workers of the Women's Co-operative Alliance, who reach several thousands of mothers each month by house to house calls and by addressing audiences in churches, schools and clubs, were assured by the great majority of mothers that there was much in the motion picture program that they did not like and a great deal to which they positively objected. This did not discourage the organizers of this movement because the managers themselves had relied on the principle that each individual has the right to determine what he or she shall see. They had expressed the idea that no individual or group of individuals should superimpose their ideas upon others.

"The weakness seemed not in the principle, which was as sound in its applications to this subject as it is to government, but the fault lay in the plan, or the lack of a medium through which the people could register their full approval or disapproval of films. Public sentiment was forming and becoming really ominous. It needed direction and control. It must be crystallized and systematized. This is accomplished by: **first**, dividing the city into geographical units or contributing community groups adjacent to or surrounding each theatre or group of theatres; **second**, securing delegates selected from each constructive agency such as churches, schools and clubs of the district and as many individual volunteers as can be interested in the subject for the formation of a local committee for selection not censorship; **third**, co-operation on the part of the local committee thus formed with the manager of each local theatre to develop the movement in their own community according to their needs, the policy being to determine for themselves among themselves the kind of films they can support; **fourth**, by adopting from the beginning the slogans 'Selection—Not Censorship,' 'Cooperation—Not Antagonism.'"

TEXAS

Elizabeth Hardaway, District Chairman of the 3rd District of the Texas Federation of Women's Clubs, speaks of plans for "an intensive and widespread campaign in the fall for cooperation with local managers for better films, a children's matinee one day in the week and visual instructions in the schools." Assistance in the form of literature has been supplied to Miss Hardaway; also to the Tennessee Federation of Women's Clubs for their Spring convention at Dyersburg.

TENNESSEE

Better Films committees have been formed in Jackson, Tenn., Rocky Mount, N. C., Gadsden, Ala., and Bristol, Va.-Tenn.

VIRGINIA

A cow barn owned by John Armstrong Chaloner at "The Merry Mills," Virginia, has been converted into a motion picture theatre. The place was equipped with a Delco electric plant, a projecting machine and a player-piano at a cost of \$1525. Shows were given free for the first six months, after which the people asked that it be continued on the cooperative plan. Charges were made of 10 cents for adults and 5 cents for children. All the collections go to pay for entertainments. It has more than supported itself. One of the respected local citizens said: "It has changed the whole aspect of my life. Before the movie began I did nothing but work all day and go home and go to bed at night. Now I have something to look forward to and find myself living from one picture right to the next."

ILLINOIS

Three thousand Chicago school children told about their movie attendance and tastes in response to a questionnaire sent out last Janu-

ary by Mrs. Estella L. Moulton, former chairman of the Better Films committee of the Illinois Council of Parent-Teacher Associations. Of these, 87 per cent attended from one to seven or more shows every week.

"I go to the movies nine times a week, every night and also in the afternoon on Saturday and Sunday," was the answer of one youngster to the query, "How many times a week do you go to the movies?"

"With several hundred of the children who responded to the questionnaire, attendance at the movies is a fixed habit," declared Mrs. Moulton. "Answers such as, 'I always go two times a week except in Lent; I never go in Lent,' and 'I always go every Friday night as there is no school the next day,' indicated the regularity of their movie-going. Indeed, Friday, Saturday and Sunday now mean attendance at the movies as definitely as Sunday used to mean attendance at Sunday-school."

The question, "What kind of pictures do you prefer?" brought out a wealth of matter which reformers and statisticians may well ponder.

"The pictures I like best are those which scare you," "Good sensible pictures where people are very poor and grow rich," "Guns and police wagons, because people are all sad and excited," "Travels with Burton Holmes," "Mystery, but not too deep," "Lots of fighting when men are brave and fight for a girl," "Good books like Pollyanna," "How things are made, pictures of fisheries, etc., and good western scenery," "Educational pictures like The Lincoln Highwayman," are types of the answers received.

The boy who said he went to the movies nine times a week doubtless saw every picture that came to his neighborhood, regardless of his preferences.

In order to determine the actual effect of the movies upon the school work of the pupils, teachers in six schools were asked to indicate the pupils who stood highest or lowest in scholarship and deportment in each room. The data compiled in these representative districts of the city showed that the 275 best pupils used 393 tickets in one week, whereas the 275 poorest pupils used 503 tickets weekly. Another item of interest brought to light by the questionnaire is that the children in the poor tenement districts attend the movies as frequently as the children in the best residential sections.

According to the data received, boys and girls in the six schools covered by the questionnaire spent \$920 a week on the movies, making the total for the year reach the astonishing figure of \$46,000.

After serving two years on the Better Films committee and giving close study to the motion picture situation as it affects school children, Mrs. Moulton says:

"The publicity given to surveys and discussions on this subject are arousing both parents and teachers to the vital need of improvement in the films on which boys and girls spend their leisure time. The educational shows for children which are now being given in many cities on Saturday mornings can be traced directly to the untiring efforts of the Parent-Teacher associations."

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The Foreign Market

American Film Exports

The position of the American film in Export at the present time is very critical. Where will it lead to? A hasty review of foreign conditions discloses the fact that the supremacy of the American film as the leader of screen productions is menaced, though let it be added hastily, not seriously. But there are signs on the horizon which must make the American producer pause and reflect.

Starting with fundamentals, we here in the United States are three thousand miles removed from the influences of Europe. In history and economics we have up to a very short time ago, assumed a position of isolation which has left an indelible mark on our psychology. We are bound by a common tongue and therefore by a common literature, to English speaking people all over the world. But just as in transplanting a tree it begins to assume some of the qualities of its new home—so have we as a people while still retaining many of the qualities of our heritage, established and produced a new individuality. This is reflected in all our thought—it is mirrored on the screen. Therefore, in producing films, we are picturizing American ideas and ideals. They are intelligible to us. The spectator in the motion picture theatre must get that reaction of kinship of understanding so that that which he sees on the screen must be sympathetic to him. Therefore in producing pictures, and in seeking to retain the foreign market which we have so laboriously acquired, we must see to it that a film is equally understandable in Berlin as it is in Brooklyn, in Bombay as it is Buenos Aires.

This unfortunately, in years gone by, has not been the guide of the American producer, in a large measure. He has made pictures with the English speaking—and very often only the North American market—in mind.

Who will deny that in the United States we have the largest studios? The best equipment? The most proficient camera work? The most competent actors? A selection of the most talented directors? The ablest writers? In short, we have everything that gives us all the tools that are necessary to produce the pictures that by their sheer quality should rout all contenders for our world leadership from the screens all over the world.

One thing we are overlooking—the proper grasp of human elemental emotions which is common to all peoples. Our pictures must speak to all peoples an equally intelligible tongue. We have a tremendously powerful weapon but it is an equally grave responsibility.

The resolutions of our leading producers in the future to strive for quality instead of making quantity is a hopeful and encouraging token. We can retain our lead if we will but use the facilities which we have at our command.—George E. Kann, Goldwyn.

Exploitation for Foreign Markets

Exploitation! As necessary in the foreign motion picture markets as the need for modern theaters of greater seating capacity. As a matter of fact, the movement for larger theaters and the appreciation of their value in the development of the motion picture business abroad is considerably more advanced than aggressive showmanship and forceful exploitation.

While feature exploitation throughout the film domain of the United States has reached a highly developed stage, it is hardly more than incipient in most of the foreign territories where the seeming apathy and disinterest of the foreign distributor and, in turn, exhibitor toward showmanship, has been a retarding factor.

Exploitation has for its purpose the setting forth of the individual points of interest and selling value in any given production, to the theater going public. Whereas the posters and lobby displays might be defined as the ordinary magnet to

attract the public inside the theater, exploitation, with its more powerful appeal, must be the electric magnet that draws the cash into the box-office.

And just as photoplays differ, so must their exploitation vary. Each campaign should be individually fitted to the particular picture. Each selling point should be impressively emphasized, and wherever possible, visualized.

Descriptive language should be used effectively and to the point—epigrammatic when possible. All gradations of ballyhooing from flaringly circusy to delicately refined and polished are in order when applicable to any given production under consideration.

I believe our organization has been foremost in recognizing the need of exploitation abroad. As a result we endeavor to encourage our foreign buyer to incorporate it in his distributing campaigns.

WILLIAM M. VOGEL.

Anticipates Improvement

Last year we predicted that export business for independent exporters would be bad for 1922, and the facts have proven that we were right. We had not in mind the big producing organizations with own exchanges and branches in most of the foreign territories.

We expect that business for 1923 will be better and we see already some improvement for a few territories which have been very bad in the last year. However, business in Continental Europe will yet be far from normal, and various territories there will either not be salable at all or only at very low prices.

Really good films are always and nearly everywhere salable and at good prices, but the trouble is, that there are only few productions which deserve that name and competition is everywhere too big to allow even fair prices for ordinary program features.

European firms who want program pictures can buy English—German—French—and Italian made films at a fraction of the price they have to pay for American productions and although foreign productions are not liked in America, they have for Europe besides their price the advantage that they deal with domestic conditions, have scenarios of local authors and actors who are well known.

J. C. BARNSTYN,
British & Continental Trading Co., Inc.

Need International Copyright Law

One of the hardest matters to face, is the pirating of prints by different people in the Orient. One often finds that after making purchase of the exclusive right to a production that a stolen print of the same is already running in the field. Several law suits are now pending in such matters, and we are quite hopeful that this will be properly taken care of. If it were possible to effect an International Copyright Law, many large sums of money would be protected.

A. H. WOOLLACOTT,

Harper Optimistic

Based on recent experience it appears safe to predict better times in the near future for the purveyors of film rights in foreign fields. No serious YEAR BOOK—107

business is possible in most of Central Europe, and of course, Russia must be left out of calculations for the time being. On the other hand, France, Belgium, Switzerland, Holland, Scandinavia, Czecho Slovakia are probably more receptive today than at any time during the last two years. Trade with Spain and Portugal and Italy is also possible. In the United Kingdom the, until lately, anemic pulse of the motion picture business is beyond question, commencing to beat much more strongly, and the trade is acquiring an all around greater momentum. The demand however is strictly confined to the highest class of pictures. Altogether the signs of the times point to a renaissance in export trade conditions during 1923.

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THE FOREIGN OUTLOOK

By D. J. Mountain, Arrow Film Corp.

The American producer and distributor is now feeling in an exceedingly optimistic mood, and the outlook for foreign sales is brighter than it has been in the past four years.

The gradual improvements in the exchanges of various European territories, as also that of our Latin neighbors, is the reason for the noticeable increase in the number of foreign sales made within the past four or five months, and proves to the American film industry that economical conditions in foreign territories are rapidly being adjusted with many indications that conditions in these territories, with a few exceptions, will in the near future be back to normal.

Despite the fact that European production is at its very height, and various European countries have endeavored to corner the film market, American pictures are still far in the lead, and in my estimation will continue to lead, unless European producers show much better results than they have heretofore. We have seen a few foreign pictures of exceptional merit, but the vast majority are of inferior quality and cannot hope to compare with American productions. I think that our nearest competitor in

quality is Scandinavia, who are turning out no more than twenty pictures a year, but these pictures are, as a whole, a better quality than those produced by either England, France or Germany. Scandinavia, however, has its limitations, and I doubt will ever be a serious competitor. England is turning out a few very fine productions at the present time and will eventually sell her products in the market of the world in competition with American pictures. France is turning out a few exceedingly fine pictures, but as a whole her pictures at present are more suitable for local consumption. Germany, on account of the exchange, is in a position to make magnificent spectacles at a very low cost, but with a few exceptions made a record for quantity rather than quality. Nine-tenths of the German pictures I have seen are totally unsuitable for American & British consumption. While little has been heard of Italy, she has made some very fine pictures, which will eventually find their way into the American market. She seems to be making a greater bid now to have American producers make their pictures in Italy than to make pictures for her own consumption, and in this she is making a very wise move, as she is not only bringing the American dealer to Italy, but gradually finds a place for her own made Italian pictures.

(Continued on page 409)

IMPORTS INTO THE UNITED STATES AND DOMESTIC EXPORTS FROM THE UNITED STATES

From June, 1921 to June, 1922—Totals by Months

MOTION-PICTURE FILMS

IMPORTS

	Sensitized but not exposed		Negatives		Positives	
	Linear feet	Dollars	Linear feet	Dollars	Linear feet	Dollars
1921						
June	18,308,858	345,128	182,444	82,509	659,348	32,985
July	13,990,478	272,872	502,924	139,680	582,282	30,118
August	15,124,498	221,781	317,288	176,167	513,141	22,057
September	19,360,077	454,375	361,372	110,439	893,765	34,751
October	23,828,015	397,762	548,375	90,646	596,665	30,826
November	15,822,768	256,971	261,891	94,145	529,983	17,489
December	20,303,911	367,874	197,209	79,008	623,044	47,296
1922						
January	16,053,051	287,388	164,468	22,263	541,577	26,343
February	17,898,477	306,130	143,974	25,907	399,347	17,336
March	23,722,022	415,277	180,503	78,019	567,540	42,613
April	19,360,260	352,936	143,478	35,443	657,454	32,929
May	19,691,276	361,298	244,086	92,010	576,933	25,257
June	12,463,981	195,946	139,274	43,613	433,230	24,511

DOMESTIC EXPORTS

	Not exposed		Exposed	
	Linear feet	Dollars	Linear feet	Dollars
1921				
June	2,811,210	101,172	10,121,106	510,631
July	4,415,195	155,354	9,881,795	443,115
August	3,454,082	96,416	11,542,342	512,379
September	1,823,783	52,841	10,967,652	486,948
October	3,252,365	92,871	10,211,050	468,408
November	4,365,128	106,764	9,421,585	459,727
December	1,427,209	52,923	9,660,217	479,458

	Sensitized, not exposed		Negatives, exposed		Positives	
	Linear feet	Dollars	Linear feet	Dollars	Linear feet	Dollars
January ..	4,755,576	184,067	1,283,688	140,666	8,541,595	386,363
February ..	5,150,924	126,872	715,021	61,941	9,653,609	419,173
March	3,087,971	86,500	895,824	61,601	11,643,435	510,103
April	5,055,381	106,508	335,739	37,514	10,344,949	439,963
May	4,297,296	121,664	1,016,416	63,299	9,825,625	451,987
June	4,952,397	149,338	529,973	33,595	10,276,437	465,328



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Australasian Films, Ltd., 729 Seventh Ave., N. Y., Cooperative Films, Ltd., (W. A. Robbins), 729 7th Ave., N. Y.

Cuba and West Indies:

L. H. Allen, 130 W. 46th St., N. Y.
Medal Film Co., 1476 B'way, N. Y.
Caribbean Film Corp., 130 W. 46th St., N. Y.
Chester E. Sawyer, Inc., 130 W. 46th St., N. Y.
Selection Film Service, 35 W. 46th St., N. Y.

India, Burmah, Ceylon, Straits Settlement, Federated Malay States, Siam, Dutch East Indies, Philippines and China:

I. V. T. A., 218 W. 42nd St., N. Y.
J. Pearson, Hotel Astor, N. Y.
Robinson & Walker, White Bldg., Seattle, Wash.
Foreign Markets Dist. Corp., 130 W. 46th St., N. Y.

Belgium, France and Switzerland:

British & Continental Trading Co., 220 W. 42nd St., N. Y.

Holland:

David P. Howells, 729 Seventh Ave., N. Y.
British & Continental Trading Co., 220 W. 42nd St., N. Y.

Japan:

Robinson & Walker, Stuart Bldg., Seattle, Wash.
Orient Pictures Corp., 302 Exch. Bldg., Los Angeles, Calif.
Foreign Markets Dist. Corp., 130 W. 46th St., N. Y.
Taisho Film Co., 165 B'way, N. Y.
I. V. T. A., 218 W. 42nd St., N. Y.
V. Ono, 220 W. 42nd St., N. Y.

Mexico:

L. H. Allen, 130 W. 46th St., N. Y.
Chester E. Sawyer, 130 W. 46th St., N. Y.

Scandinavia:

John Carlson, Times Bldg., N. Y.
Olsen & Co., 220 W. 42nd St., N. Y.
S. A. G. Swenson (representing Erik Lundberg, Stockholm. 47, W. 42nd St., N. Y.
Liberty Trading Co., Inc., Times Bldg., N. Y.

South America:

L. H. Allen, 130 W. 46th St., N. Y.
Argentine American Trading Corp., 220 W. 42nd St.
Max Glucksman, 220 W. 42nd St., N. Y.
Luporini Bros., 17 W. 44th St., N. Y.
Sociedad General Cinematografica, 1482 Bway, N. Y.
Foreign Markets Dist. Corp., 130 W. 46th St., N. Y.
Chester E. Sawyer, Inc., 130 W. 46th St., N. Y.
Henry Blunt, 1540 Bway, N. Y.
D. Comas y Cia, 220 W. 42d St., N. Y.

Spain and Portugal:

L. H. Allen, 130 W. 46th St., N. Y.

United Kingdom:

David P. Howells, 729 Seventh Ave., N. Y.
Western Import Co., 71 W. 23rd St., N. Y.
Foreign Markets Dist. Corp., 130 W. 46th St., N. Y.
Inter-Globe Export Co., 25 W. 45th St., N. Y.
Edward L. Klein, 152 W. 42d St., N. Y.

World Rights:

L. H. Allen, 130 W. 46th St., N. Y.
Apollo Trading Co., 1600 Bway, N. Y.
Arrow Film Corp., 220 W. 42d St., N. Y.
Chester Beecroft, Astor Trust Bldg.
Export & Import Film Co., 729 Seventh Ave., N. Y.
Foreign Markets Dist. Corp., 130 W. 46th St., N. Y.
David P. Howells, 729 Seventh Ave., N. Y.
Interocean Film Co., 218 W. 42d St., N. Y.
William V. Vogel, 130 W. 46th St., N. Y.
Triumph Pict. Sales Co., 220 W. 42d St., N. Y.
Western Import Co., 71 W. 23d St., N. Y.

ASSO. FIRST NATIONAL FOREIGN EXCHANGES

Associated First National Pictures, Ltd., 37-39 Oxford St., London, England.
David P. Howells, Ltd., 29a Charing Cross Road, London, England.
David P. Howells, 69 Faubourg St., Honore, Paris, France.
Transocean Film Co., Zimmerstrasse, 72-74, Berlin, S. W., 68, Germany.
David P. Howells, Inc., 729 Seventh Ave., New York City.

FAMOUS PLAYERS-LASKY FOREIGN EXCHANGES

Famous Lasky Film Service, Ltd., 302 Pitt St., Sydney, Australia.
Famous Players Film Co., Ltd., 166 Wardour Street, London, W. 1, England.
Cia Peliculas d'Iuxo Da America Do Sul, Rue Chile, No. 29, Rio de Janeiro, Brazil.
Famous Players-Lasky Corporation, N. Y. Ostrergade 7, Copenhagen, Denmark.
Famous Players-Lasky, S. A., Avenida Juarez 89, Mexico City, Mexico.
Societe Anonyme Francaise des Films Paramount, 63 champs Elysees, Paris, France.
European Film Alliance, Vertriebsgesellschaft, Hardenbergstr., 29a, Berlin W. 50, Germany.
Paramount Service of New Zealand, 33 Cuba Street, Wellington, New Zealand.

FOX FILM FOREIGN EXCHANGES

GREAT BRITAIN

Lewis S. Levin, Managing Director.
London, 13 Berners St., W. 1.
Birmingham, 1-3 Temple St., New St.
Liverpool, 15 Manchester St.
Manchester, Deansgate, Cor. St. Mary St.
Leeds, 20 Queen Victoria St.
Newcastle-on-Tyne, St. Nicholas Chambers, Amen Corner.
Cardiff, 9-9a Wharton St.
Dublin, 201 Great Brunswick St.
Glasgow, 73 Dunlap St.

AUSTRALIA

H. E. Ross Soden, Australian Manager.
Sydney, 305 Pitt St.
Melbourne, Elizabeth House, Elizabeth & Little Collins St.
Brisbane, Kodack Bldg.
Perth, Murray St.
Adelaide, Peel St.

NEW ZEALAND

Wellington, 76-78 Jervois Quay, W. W. Wadman.

FRANCE

Edward Auger, Managing Director. Executive offices, 17 Rue Pigalle.
Paris, Societe Anonyme, 21 Rue Fontaine.
Lille, 12 Rue des Maneliers.
Marseilles, 58 Rue de Rome.
Strasbourg, 16 Rue de Vieux Marche Aux Vins.
Algiers, Splendid Cinema, Rue de Constantine.

BELGIUM

Brussels, 60 Rue Pont Neuf, E. Allenbach.

GERMANY

Cologne, Komodienstrasse 32-26, C. Fausser, Supervisor.

ARGENTINE

Joseph P. Ryan, District Manager.
Buenos Aires, 940 Lavalle.
Rosario, Maipu, 753.

BRAZIL

Rio de Janeiro, 7 Rua Quitanda, A. Rosenwald.
Sao Paulo, Rua Do Triumpho-55.

URUGUAY

Montevideo, 1439 Rio Negro.

OTHER AGENCIES ABROAD

Fox film distribution in: Mexico, Venezuela, Panama, Chile, Peru, Bolivia, Ecuador, Cuba, Santo Domingo, Trinidad, Jamaica, India, Japan, Spain, Holland, Egypt and South Africa, is handled by the Foreign Department of Fox Film Corporation through agencies in these territories.

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Select Pictures Corporation, Ltd. (French Corporation),

8 Avenue de Clichy, Place Moreau; Bruxelles, 156 Boulevard Max; Lille, 63 Rue Arago; Toulouse, No. 1, Rue du Conservatoire.

Select Pictures Corp., Ltd., (Australian Corp.), Sydney, New South Wales, Australia.

Record Chambers, 305 Pitt St., Sydney, New South Wales, John Corbett Jones, General Manager.

New South Wales, 305 Pitt Street, Sydney, S. D. Bott, Manager.

Victoria, 184 Russell Street, Melbourne, H. J. Beacham.

South Australia, Napoleon Chambers, King William Street, Adelaide, A. Perray.

Queensland, Brisbane; Queen Street; Chas. Munroe.

New Zealand, Box 1372 Wellington, Randall, W. Smith.

UNIVERSAL FOREIGN OFFICES

Egypt, 73a Rue Fouad-Ier, Alexandria.

Belgium, 23 Rue Quellin, Anvers.

Czecho-Slovakia, Brandlova 39, Prague.

Denmark, 2 Fervergade, Copenhagen.

British Isles, (England) 22 Soho Square, London, 36 the Arcade-Lard St., Liverpool, 71 Pilgrim St., Newcastle-on-Tyne, 22 Queen Victoria St., Leeds, 22 Hill St., Birmingham, 28 Victoria St., Manchester, 174 Norfolk St., Sheffield, (Ireland) 3 Dame St., Dublin. (Scotland) 102 Union St., Glasgow. (Wales) 38 Charles St., Cardiff.

France, 4 Cite Magenta, 6 Rue Francoeur, Paris, 50 Rue Pasteur, Lyons. 30 Rue du Village, Mar-seilles.

Germany, 224 Friedrichstrasse, Berlin, Wor-ringer St. 79, Dusseldorf, G. M. 6H, Kronprinzen St. 41, Frankfurt, a M.

Holland, 58 Rokin, Amsterdam.

Italy, 2 Via Fiamme, Rome.

Spain, Calle Valencia 233, Barcelona.

Mexico, 75 Avenida, Juarez, Mexico City. Guada-lajara, Mazatlan, Merida, Monterey, Pueblo, Que-retaro, Tampico, Torreon, Vera Cruz.

South America: Argentine, 1074 Calle Lavalle, Buenos Aires, Bahia Blanca, Cordoba, 945 Rioja, Rosario, Santa Fe.

Brazil, Rua Treze de Maio No. 25, Rio de Janeiro, Bahia, Belo Horizonte, Campos, Pelotas, Ponta Grossa, Porto Alegre, Recife, Riberao Preto, 47 San Paulo-Rua Santa Ephigenia, Soledad, Uba, Santa Maria.

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In U. S. Possessions: Phillipine Islands, 230 Barbosa, Manila, Iloilo, 8 Cebu.

Porto Rico, San Francisco 99, San Juan.

Hawaii Islands, 46 S. Beretainia St., Honolulu.

Cuba, San Jose, No. 3, Havana, Holquin, San-tiago.

Asia and Nearby Islands: China, 122 Szechuen Rd., Shanghai, P. O. Box No. 521, Hongkong, 34 Ice House St., Hongkong.

India, Heera House, Sandhurst Rd., Bombay, 10 British Indian St., Calcutta, 17 Sembidoss St., Delhi, George Town, Madras, Lahore.

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Java, Kebon-Kawoeng 66, Bandoeng, 23 Kramat, Batavia, Soerabaya.

Siam, Bangkok.

Singapore, 62 Orchard Rd.

Australia, 143 Castlereagh St., Sydney, 41 Rundle St., Adelaide, 143 Queen St., Brisbane, Hay St., Perth, 186 Rourke St., Melbourne.

New Zealand, Custom House Quay, Wellington, New Zealand.

Canada, 350 Yonge St., Toronto, 407 W. Eighth Ave., Calgary, 12 Mayor St., Montreal, 87 Union St., St. John, N. B., 40 Aikens Bldg., Winnipeg, 553 Granville St., Vancouver.

THE FOREIGN OUTLOOK

(Continued from page 405)

From a sale standpoint England naturally is our greatest market, and while conditions were for a while very poor, the past four months has seen a great many sales made in London, and an unexpected influx of British buyers in the United States. There is as great a demand in England as ever for high grade American pictures, and this despite the fact that German pictures may now be shown there. The call for one and two reel comedies and other short subjects is so great that the American producers are finding it very hard to meet this demand. In Scandinavia American pictures have first call, and we have no difficulty in disposing of our pictures there. They must be of best quality, however, as the Scandinavian market has no place for the mediocre pictures. As in England, short reel subjects of American manufacture are in great demand. In France, Belgium, Switzerland and Holland there has been a very noticeable increase in buying, and I feel that the demand for good American pictures will be much greater within the next few months. In Central Europe sales have been slow as a whole, although one or two companies have managed to dispose of considerable product. Germany and Austria Hungary are particularly slow only on account of the prevailing rate of exchange, but indications are that we will soon be placing American product there. Czecho Slovakia is a very good market for American pictures, and the Balkans are beginning to buy. Italy has been more or less a closed territory for the past few years, but they are now buying American pictures in large numbers. South America has been one of the best markets for American pictures, and the demand there is increasing steadily, so much so that American producers and distributors find it hard to produce enough film to supply them. In Central America, Mexico is now buying steadily, and Cuba after a dormant period is again in the market and a number of sales have been reported recently. Japan also is a good market for American pictures, and they are using the entire American output. India, Burma and Ceylon are more interested in serial and action pictures, but there is a fairly good market there for high grade American pictures. Most sales, however, are made through London, where credit is extended through various banking affiliations. The Philippines cannot assimilate all American productions, and only three distributors are represented there, among which are the Arrow Film Corporation, who have placed their entire product in this market. China is also a little slow on features, the demand there being for serials and action pictures rather than high-class dramas.

All in all, however, the present and future outlook for the American pictures in the foreign market is a most optimistic one, and I for one feel sure that we need have no fear of foreign competition.

English Gross Estimated £30,000,000

London—Sir Oswald Stoll estimates the total revenue derived from the film industry in Great Britain yearly is £30,000,000.

THE GOLF TOURNAMENTS

(Continued from page 397)

On Dec. 18 at Hollywood after several disappointing starts about 50 film folk gathered and after playing formed the Motion Picture Golf Association of which Nat Deverich was elected president and J. C. Jessen, secretary and treasurer.

The board of directors include Deverich, Jessen, Owen Moore, Neal Burns and Larry Semon. A tournament is proposed to be held every six months.

Larry Semon offered a trophy which must be won three consecutive times for permanent possession.

Charles Requa won the Charles Christy trophy with a score of 80. C. H. Wellington of Jess Robbins Prod. won the Earl Hammons trophy for low net with a score of 72. The Abe Warner runner up trophy for low net was won by Milton E. Hoffman with a 73.

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Master Films, Ltd., Weir House, Teddington Surrey.
Progress Film Co., Shoreham Sussex.
Vanity Films, Ltd., 41 Boury St., London, W. 1.
Graham Wilcox Productions Ltd., Famous Lasky Studios, Islington, N.
Geo. Clarke Productions, Ltd., Beaconsfield Bucks.

LONDON IMPORTERS

Australian Films, Ltd., Carlton House, Regent St., London, S. W. 1.
Fraser, A., 193 Wardour St., London, W. 1.
Imperial Film Co., 2 Denman St., London, W. 1.
International Supplies Co., 2 Denman St., London, W. 1.
International Supplies Co., 5 Denmark St., London, W. 1.
Nordisk Film Co., Ltd., 24 Denmark Street, London, W. 1.
Serra, G., 5 Denmark St., London, W. 1.
Tippett (J. D.) Productions, Ltd., 81 Shaftesbury Avenue, London, W. 1.
Fraser, A., 193 Wardour St., London, W. C. 2.

LONDON RENTERS

Ideal Films Ltd., 76-78 Wardour St., W. 1.
The Rose Film Co., 89-91 Wardour St., W. 1.
Allied Artists Ltd., 86-88 Wardour St., W. 1.
European Motion Picture Co., 167 Wardour St., W. 1.
Fox Film Co., 13 Berners St., W. 1.
Associated First National Pictures, 37 Oxford St., W.
Imperial Film Co., 2 Denman St., W. 1.
Pathe Freres Cinema Ltd., 84 and 103-9 Wardour St., W. 1.
Granger's Exclusives Ltd., 191 Wardour St., W. 1.
Vitagraph Co. Ltd., 31-33 Charing Cross Road, W. C. 2.
Astra Films, 89-91 Wardour St., W. 1.
Astra National Productions, 101 Wardour St., W. 1.
Stoll Film Co., 155 Oxford St. W.
Graham Wilcox Productions, 89-91 Wardour St. W. 1.
W. & F. Film Service, 62 Friht St., W. 1.
Famous Lasky Film Service Ltd., 166-170 Wardour St., W. 1.
Shadow Plays Film Service, 2 Gerrard Place, W. 1.
Goldwyn Ltd., 12 Gt. Newport St. W.
Unity Film Co., 7 Gerrard St. W.
Regent Film Co., 193 Wardour St. W.
Butcher's Film Service Ltd., Camera House, Farringdon Ave., E. C.
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Wardour Films Ltd., 173 Wardour St. W. 1.
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International Cine Corporation, 101 Wardour St. W. 1.
Artistic Films Ltd., 93 Wardour St. W. 1.
Phillips Film Co. Ltd., Motograph House, Upper St. Martni's Lane, W. C. 2.
General Film Renting Co., 93-95 Wardour St. W. 1.

International Variety & Theatrical Agency Ltd., 2 Leicester St., W. C. 2.
Walker's Pictures Ltd., 112 Shaftesbury Ave. W. 1.

Birmingham Renters

Diamond Film Syndicate, 79 Station St.
Famous Films, 43 Temple Row.
G. & H. Film Service, 30, Birchfield Road, Aston.
Majestic Film Co., 118 New St.

Hub Film Co., 13 Suffolk St.
Sovereign Exclusives, 97 John Bright St.
Sun Exclusives Ltd., Sun House, 11 Holloway Head.
Victory Motion Pictures Ltd., 7 Holloway Head.
Monarch Film Co., 137a Suffolk St.
Stone's Mutual Films, Kinema House, 34 John Bright St., Birmingham.
Mitchell's Exclusives Ltd., 252 Corporation St.

Leeds Renters

Greta Film Service, 62 Aire St.
Grosvenor Exclusives, 10 Queen Victoria St.
Knapton & Co., 66 New Briggate.
Mercury Film Service, 18a Queen's Arcade.
New Century Film Service, 34 Wellington St.
C. P. Metcalfe, 20 Queen Victoria St.
Sterling Film Co., Film House, Mill Hill.
Thompson, C., 97 Albion St.
Willington Film Service, Film House, Mill Hill.

Liverpool Renters

Barnett Film Agency, 146 Dale St.
Cinematography Co. Ltd., 79 Dale St.
Clynes Film Agency, 24, Mount Pleasant.
W. E. Denison, 135 Dale St.
Mutual Film Service, 26 Mount Pleasant.
Solaris Film Agency, 24 Mount Pleasant.
Weisker Bros., Ltd., Kinema House, London Road.

Manchester Renters

Frederick White Company, 54-56 Victoria St.
Fuller's Exclusives, 38 Deansgate.
E. G. Milloy, 28 Deangate Arcade.
Clarion Film Agency, 12 Cannon St.
John E. Blakely Ltd., 58 Victoria St.
Dispatch Film Service, 37 Cannon St.
National Film Agency, 64 Victoria St.
Plante Photoplays Ltd., 87-89 Corporation St.

Newcastle Renters

Neville Bruce Ltd., 42 Westgate Road.
Henderson's North of England Film Bureau, Irving House.
High Level Exclusives, 33 Westgate Road.
Walker's Exclusive Film Hire Service, 31 Westgate Road.

Cardiff Renters

Carcopol Film Co. Ltd., 15 Pembroke Terrace.
Cynroc Film Co. Ltd., Quay St.
Douglas Mutual Film Co. Ltd., 20 Castle Arcade.
Fleet Photoplays Ltd., 3 St. John's Sq.
Servall's Exclusives, 40 Charles St.
Paragon Films Ltd., 35 Charles St.
Tilney Bros., 1 St. John's Sq.
Wilkinson Film Bureau, 29 Windsor Pl.

Glasgow Renters

Acme Films, 25 Gordon St.
Albion Film Ltd., 79 Dunlop St.
Argosy Film Co. Ltd., 81 Dunlop St.
Bendon Trading Co., 26-28 Wilson St.
Bruce Films Ltd., 51-53 Renfrew St.
Cosmograph Film Co. Ltd., 213 Buchanan St.
Famous Productions (Films), Ltd., 68 Great Clyde St.
Glasgow Film Service Ltd., 52 Howard St.
Green's Film Service, 182 Trongate.
St. Mungo Exclusive Film Co., 142a Vincent St.
Square Film Co., Ltd., 51 George Sq.
Waverley Films Ltd., 132 West Nile St.

Dublin Renters

Dublin Cine Supplies, Grafton Street, Rathmines.
Express Film & Cine Agency, 7-9 Commercial Buildings, Dame St.
General Film Supply, 17 Great Brunswick St.
Minnis & Whelan, 1 and 2 College Park Chambers, Nassau St.
National Films Ltd., 2 Burgh Quay.

Italian Tariff a Handicap

According to a special cable to the N. Y. Herald from Rome, in March, the recent high tariff which Italy has placed on films, which has been increased sevenfold, is seriously crippling the exportation of finished Italian films to America. The Italians buy most of their raw films from Germany. In 1914 Italy exported 3,000,000 feet of film to America, but in 1921 only 800,000.

ENGLAND

Large Theater Circuits in Great Britain

Bristol—Albany Ward Circuit. Head Office: 2 Redland Park, Bristol. Telegrams, Almerthea, Bristol. London Office, 199 Piccadilly, London. W. I. Royal Jubilee Hall, Arcadia, Palladium, Belle Vue Cinema, Weymouth; Palace Theatre, Yeovil; Palace, New Theatre, Picture House, Salisbury; Palace, Pantanas Hall, Treharris; Theatre Royal, Picture House, Barnstable; Palace, Frome; Palace, Trowbridge; Palace, Chippenham; Palace, Warminster; Palace, Chestport; Palace Theatre, Bijou Theatre, Bridgwater; Palace, Easton, Palace, Victoria Square, Portland. The following are also booked in conjunction: Palace, Wells; Palace, Blanford; Palace, Radstock; Empire, Pease-down; Pallidum, Midsomer Norton; Palace Theatre, Weston-super-Mare. (With the exception of the three halls in Jersey and Guernsey, the Albany Ward Circuit has been acquired by Provincial Cinematograph Theatres, Ltd.)

London—Asso. Provincial Picture Houses, Ltd. Head Office: 199 Picadilly, W. 1. Managing Director, F. E. Adams, Telegraphic address, Procinthe, Piccy, London. Picture House, Aberdeen; Picture House, Halifax; Picture House, Wednesbury; Picture House, Willenhall; Queen's Picture House and Agricultural Hall Cinema, Wolverhampton Picture House, Lehigh and Surrey County Cinema; Sutton, Picture House, Walsall; Flushing Pl., Cinema, London.

Bacon's (Sidney) Pictures, Ltd., Registered Office, 143 Charing Cross Road, W. C. Governing Director, Sidney Bacon. Telegrams, Nocobdis, Ox, London. City Picture House, Carlisle; Electric Palace, Highgate; Highgate Empire; Olympia, Newcastle-on-Tyne; Public Hall, Carlisle; Public Hall, Erith; Princess, Crayford.

Bicolor Picture Theatres, Ltd. Reynolds House, 5 Great Newport St., W. C. 2. Joint Managing Directors, E. E. Lyons and H. T. Underwood. Telegrams, Biomacolor, Westrand, London. Academy Picture House, Brighton; New Savoy Theatre, Glasgow; Grand Theatre, Glasgow; Pavilion Theatre and Hippodrome, Cardiff; Coliseum, Newport, Mon.; Empire, Holloway Rd., London; Peckham Hippodrome, Peckham; Theatre Royal, Swansea; Britannia Theatre, Hoxton; Empire, Bradford; Victoria, Broughton, Manchester; Coliseum, Burslem; Hippodrome, Stoke; Dalton Picture House, Dalton; Empire, Hanley; Hippodrome Colchester; Theatre Royal, Hanley; Pavillion, Birmingham; Academy, Hammersmith; Palace, Bristol; Savoy, Plymouth; Savoy, Grimsby.

Collins-Thompson Circuit, Telegrams, Cinema. Borough Theatre, North Shields; Borough Theatre, Wallsend; Grand, Byker; Globe Theatre, Gosforth; Grainger Picture Theatre, Newcastle; King's Theatre, Sunderland; Howard Hall, North Shields; King George Hall, Cramlington; Shipcote Hall, Gateshead; Miners' Theatre, Acerrington; Palace, Gateshead; Picture House, and Pavilion, Whitley Bay; Scala, Gateshead. These theatres have since been acquired by Sol. Levy, of Birmingham, on behalf of the companies in which he is interested.

London and Midland Circuit, Ltd., Reynolds House, 5 Great Newport St., London. Joint Managing Directors, E. E. Lyons and H. T. Underwood. Telegrams, Biomacolor, Westrand, London. Empire, Bradford; Coliseum, Burslem; Victoria Theatre, Manchester; Savoy, Grimsby; Academy, Hammersmith; Hippodrome, Stoke; Savoy, Plymouth.

Provincial Cinematograph Theatres, Ltd., 199 Piccadilly, London, W. 1. Managing Director, F. E. Adams, Picture House, Belfast; Picture House, Birmingham; Picture House, Bristol; New Picture House and Picture House, Edinburgh; Picture House, Glasgow; Central Picture House, Hull; Picture House, Leeds; Picture House, Leicester; Prince of Wales Picture House, Liverpool; Oxford Picture House and Market Street Picture House, Manchester; Newcastle Picture House, Newcastle-on-Tyne; Picture House, Nottingham; Andrews Picture

House, Plymouth; Picture House, Portsmouth; Havelock Picture House, Sunderland; Arcade Cinema and Court Cinema, Darlington; Broadway Kinema, Peterborough; Arcade Cinema, Worcester; Majestic Picture House, Ashton-under-Lyne; Regent, Brighton; Picture House, Chorlton-cum-Hardy; Picture House, Dublin; Palace Theatre, Glossop; Theatre Royal, Glossop; Palace, Kentish Town Road, London; New Gallery Kinema, Peterborough; Apollo, Stoke Newington Road, London; Canadian Rink Cinema, Tottenham; Red Hall, Wallham Green, London.

Manchester—Broadhead's Theatres, Hippodrome, Hulme. Proprietors, William Henry Broadhead and Son. Hippodrome, Hulme, Royal Osborne. Kings' Longsight, Metropole, Pavillion, Queen's Park Hippodrome, Junction, Empress Electric, Manchester; Royal Hippodrome, Salford; Pavilion, Liverpool; Empire Hippodrome and Pavilion, Ashton-under-Lyne; Crown Theatre, Eccles, Manchester; Hippodrome, Bury; Palace and Royal Hippodrome, Preston; Winter Gardens, Morecambe, Palais de Dance, Ashton-under-Lyne.

Glasgow—Scottish Cinema Theatres, Ltd., 105 St. Vincent St. King's Charing X, Glasgow; Gaiety and Palace, Clydebank; Princess, Springburn, Glasgow; Portbrae Picture House, The Picture House, Kirkcaldy; King's, Kilmarnock; King's, Montrose; Palace, Arbroath; Haymarket, Edinburgh; Central Picture House, Govan, and Shawlands X Picture House, Glasgow; Empire, Clydebank; Opera House, Kirkcaldy; Empire, Cowdenbeath; Pavilion, Gourock.

Norwich—F. H. Cooper and Co.'s Cinemas, Ltd., Station Chambers. Managing Director, F. H. Cooper: Prince of Wales Chambers, Regent Theatre, Chelmsford; Central Cinema, Ipswich; Electric Theatre, Wisbech; Empire Theatre, Norwich; Prince of Wales Palace, Norwich.

Green's Film Service, 182 Trongate. Telegrams, Carnival, Glasgow. Cinema, Tollcross, Cinema, Rutherglen Road, Glasgow; Cinema, Alloa; Picturedrome, Whitevale, Picturedrome, Gorbals, Picturedrome, Govan, Picturedrome, Bridge-ton, Glasgow; Picturedrome, Ayr; Picturedrome, Irvine; Picturedrome, Leven; Pavilion, Johnstone; La Scala, Aberdeen; Pavilion, Bathgate.

King (A. B.) Circuit. Lorne Cinema, Govan, Panopticon, Glasgow; New Cinema, Prestwick; Queen's Cinema, Langside, Glasgow; De Luxe, Stevenston; De Luxe, Glasgow; Gaiety, Leith. Casino, Elder Picture House, Govan, Glasgow; Savoy, Dundee; La Scala, Glasgow; La Scala, Paisley; Empire, Kilmarnock; La Scala, Dumbarton; Picture House, Falkirk; Electric Picture Hall, Kilmarnock; Alhambra, Bellshill; Rosevale, Partick; Theatre Royal, Coatbridge; Maine, Dennistoun.

Leeds—New Century Pictures, Ltd., 34 Wellington St. Managing Director, Sydney H. Carter. St. George's Hall, Bradford; Grand Assembly Rooms, Leeds; Picture House, Hargrave; Princess Picture House, Barnsley; Carlton Picture House, Wakefield; Corona Picture House, West Gorton, Manchester; Albert Hall, Sheffield; Empire Palace, Barnsley; Coliseum, Leeds; Mount Pleasant Hall, Liverpool; Princess Hall, Shipley; Empire, Wakefield; Scala, Hargrave. Birmingham—Levy Circuit. Sun House, Holloway Head. Managing Directors, Sol Levy, Alfred Levy. Telegraphic Address, Sunsol, Birmingham. Greater Scala Picture House, Birmingham; Scala, Notting Hill Gate, London, W.; Scala, Maida Vale, W.; Scala, Ealing, W.; Scala, Kilburn, N. W.; Scala, Leeds; Scala, Birkenhead; Scala, Liverpool; Futurist, Liverpool; Scala, Birmingham; Palace, Runcorn; Cloughton Picture House, Birkenhead; Scala, Middlesbrough; Scala, Newcastle.

Liverpool—Bedford Cinemas, Ltd. Head Office: 19 Sweeting St. Picturedrome, Garston; King's Picture House, Oakfield Road, Liverpool; Bedford Hall, Walton; Marina Picture Theatre, Seacombe; Lyceum Picture House, Egremont; Picture House, Birkenhead; Queen's Picture Theater, Birkenhead; Park Picture House, Bir-

kenhead; Empire, Little Sutton; Regent Picture House, Crosby; Hippodrome, Wallasey; Broadway, Bootle; Strand Cinema, Bootle; Picture Playhouse, Smithdown Road, Liverpool.

Liverpool—Dovener Booking Circuit. Head Office: North-Western Booking Agency, 60 Lime St. Aintree Picture Palace, Aintree; Belfast Picturedrome, Belfast; Everton Electric Palace, Liverpool; Liverpool Palais de Luxe, Liverpool; Liverpool Picturedrome, Liverpool; Lis-card Electric Palace, Wallasey; Macclesfield Picturedrome, Macclesfield; Rock Ferry Electric Palace, Rock Ferry; Scala Electric Palace, Withington; St. James Picturedrome, Liverpool.

Liverpool—Haigh and Son. Head Office: 10 Com-mutation Row. Picturedrome, Birkenhead; Hope Hall Cinema, Liverpool; Gaiety Cinema, Liver-pool; Dingle Picturedrome, Liverpool; Scala, Liverpool; Cinema, Wallasey; Homer Cinema, Liverpool; Savoy, Liverpool; Derby Cinema, Liverpool; Futurist, Liverpool; Tivoli, Liver-pool; Lyric, Birkenhead.

Motherwell—Ormiston, Thos. Address: 6 Bran-don St. La Scala, Alloa; Picture Theater, Main St., Bellshill; Cinema House, 18 Nicolson St., Edinburgh; Falkirk Pavilion, High St., Fal-kirk; Playhouse, Galashiels; Gourock Picture House, Gourdeck; Picture House, Kilbirnie; Kirkintilloch Picture House, Kirkintilloch; Em-pire Theater, Shotts; Troon Picture House, Troon; Cinema, Wishaw.

London—Streitley House Group. Head Office: 187 Piccadilly, W. I. Managing Director, D. R. Blair. Empire, Streatham High Road, S. W.; Golden Domes, Streatham High Road, S. W.; Mile Domes, Denmark Hill, S. E.; Mile End Cinema, Mile End Road; Trafalgar Cinema, Trafalgar Road, Greenwich; Paisley Picture Theater, High St., Paisley; St. Enoch Picture Theater, Argyle St., Glasgow; Dundee Cinema Palace, Murraygate, Dundee; Her Majesty's Theater, Seagate, Dundee.

Middlesbrough—Thompson's Circuit. Head Of-fice: Hippodrome, Palladium, Hartlepool; Town Hall, Hartlepool; Empire Theater, Loftus, North Yorks; Hippodrome, Brotton, North Yorks; Empire Theater, South Bank; Empire Theater, Great Ayton, North Yorks; Grand Theater, Carlin How; Assembly Rooms, Salt-burn; Globe Picture House, Washington, Co. Durham; Central Hall, Redcar; Empire, Gis-boro, Yorks.

BELGIUM

Film Renters

Elite Films, 85 Rue de Brabant, Bruxelles.
Cine Location "Eclipse," 44 Rue des Plantes.
J. Bodart and Co., 95 Rue des Plantes, Bruxelles.
Victor Evrard, 86 Rue des Plantes, Bruxelles.
Cinematographie Harry, 97 Rue des Plantes, Bruxelles.
"Universal Film," 40 Rue des Plantes, Bruxelles.
Entrepot General du Cinema, 18 Rue des Plantes, Bruxelles.
Maison Charles Hendrick, 67 Rue des Plantes, Bruxelles.
Exclusif Film Co., 61 Rue des Plantes, Bruxelles.
Pathe Freres, 146 Boulevard Adolphe Max, Brux-elles.
De Lange, 69 Rue Verte, Bruxelles.
A. B. and C. Company, 157 Rue Verte, Brux-elles.
G. Gilbert Sallenave, 28 Rue de la Blanchisseries, Bruxelles.
F. Paulsen and Co., 6 Rue des Roses, Bruxelles.
Oscar Limpens, 84 Rue Verte, Bruxelles.
F. Bomhals and Co., 22 Rue du Pont-Neuf, Bruxelles.
L. Aubert, 40 Place de Bronckere, Bruxelles.
Agence Generale Cinematographique, 30 Boul-vard Bandouin, Bruxelles.
Hackin, 9a Rue des Chartreux, Bruxelles.
Dardenne and Co., 6 Rue Dupont, Bruxelles.
The General Cine Film, 8 Rue des Herondelles, Bruxelles.
Leon Gaumont, 11 Quai au Bois Construction, Bruxelles.
L. Van Goitsenhoven, 10 Rue de Chateauden, Bruxelles.
Charles Belot, 26 Rue du Paineau, Bruxelles.

Optima Films, 3 Rue du Grand Hospice, Brux-elles.
Uncle Sam Film, 1 Rue St. Christophe, Brux-elles.
Film Manufacturers
F. Paulsen and Co., Bruxelles-Films, 6 Rue des Plantes, Bruxelles.
Scaldis Film, 94 Rue de la Province, Antwerp.

FRANCE

Producing Firms

Aigle-Film, 9 Place de la Bourse, Paris.
Burdigala-Film, 237 Rue Nayrac, Bordeaux.
Cinographie d'Art (Rene le Somptier), 5 Boul-vard des Italiens, Paris.
Cosmograph, 7 Faubourg Montmartre, Paris.
Eclair, 12 Rue Gaillon, Paris.
Eclipse, 94 Rue Saint-Lazare, Paris.
Ermoloeff-Films, 106 Rue de Richelieu, Paris.
Abel Gance, 8 Rue Richelieu, Paris.
L. Mercanton, 23 Rue de la Michaudiere.
Louis Nalpas, Chemin Saint-Augustin, Carras, Nice.
Film d'Art, 10 Rue d'Aguesseau, Paris.
Films Valetta (De Morihon), 16 Faubourg Saint-Denis, Paris.
Films D. H., 188 Boulevard Haussmann, Paris.
Films Jules-Verne, 37 Rue Saint-Lazare, Paris.
Film Francais (Monat), 42 Rue le Peletier, Paris.
Films Lucifer, 5 Bd. des Italiens, Paris.
Films Moliere, 6 Rue le Chatelier, Paris.
Rene Leprince, 30 Rue des Vignerons, Vin-cennes.
Films Pierrrot, 42 Avenue de Neuilly, Neuilly-sur-Seine.
De Marsan ("Lys Rogue" Mark), 8 Rue de Douai, Paris.
L. Aubert, 124 Avenue de la Republique, Paris.
Harry, 158 ter, Rue de Temple, Paris.
Dal Films, 13 Rue Ambroise Thomas, Paris.
Gallo-Film (G. Roudes), 3 Boulevard Victor-Hugo, Neuilly-sur-Seine.
Luitz Morat & Pierre Regnier, Couran & Co., 9 Rue Auguste Bartholde, Paris.
Kappa-Productions, 37 Rue Taitbout, Paris.
Messidor-Film, 6 Rue Beautreillis, Paris.
Monte-Carlo-Film, 18 Cite Trecise, Paris.
Palladium-Films (Pierre Caron), 2 Rue de Monbel, Paris.
Paramount (French), 63 Avenue des Champs-Elysees, Paris.
Parisiane Film, 16 Rue de l'Elysee, Paris.
Pathe-Cinema, 30 Rue des Vignerons, Vin-cennes.
Phocca-Film, 83 Cours Lierre-Puget, Marseilles.
Soleil, Societe Francaise, 14 Rue Therese, Paris.
Societe d'Editions Cinematographiques, 46 Rue de Provence, Paris.
Societe des Cine-Romans, 23 Rue de la Buffa, Nice.
Visio Film, 111 Faubourg Saint-Honore, Paris.
P. Pigeard & Co., 61 Rue de Charbrol.
Erka Films, 38 bis, Avenue de la Republique, Paris.
Gaumont, 28, Rue des Alouettes, Paris.
Societe des Films Mercanton, 23, Rue de la Mich-oudiere, Paris.
Films D. H., 188, Boulevard Haussmann, Paris.
Film Francais (Monnat), 42, Rue le Peletier, Paris.
Jupiter, 19, Rue de la Chapelle, Paris.
De Marsan ("Lys Rouge" Mark), 8, Rue de Douai, Paris.
Producers (Directors)
M. Andre Antoine, 28 Place Dauphine, Paris.
M. de Baroncelli, 14 Rue Chauveau, Neuilly-sur-Seine.
Mme. Suzanne Devoyod, 6 Rue de la Chatelier, Paris.
M. Louis Delluc, 29 Rue de Ponthieu, Paris.
Mme. G. Dulac, 188 Boulevard Haussmann, Paris.
M. Etievant, 13 Boulevard Voltaire, Paris.
M. Paul Feval Fils, 130 Ter, Boulevard de Clichy, Paris.
M. Louis Feuillade, 53 Rue de la Villette, Paris.
M. Abel Gance, 8 Rue Richelieu, Paris.
M. Rene Hervil, 26 Sq. Cliguan Ct., Paris.
M. Henry Krauss, S. C. A. G. L., Rue du Cine-matographe, Vincennes.
M. Rene Le Somptier, 20 Boulevard Saint-Michel, Paris.

M. Leprieur, 42 Rue Le Peletier, Paris.
 M. Liabel, 130 bis, Boulevard de Clichy, Paris.
 M. Lucien Lehman, 6 Rue Beautreillis, Paris.
 M. Maurice Landay, 3 Rue Cavallotti, Paris.
 M. Louis Mercanton, 23 Rue de la Michodiere, Paris.
 M. de Morlhon, 16 Rue du Faubourg-Saint-Denis, Paris.
 M. G. Monca, 184 Rue du Faubourg-Saint-Denis, Paris.
 M. Rene Navarre, 10 Boulevard Poissonniere, Paris.
 M. Louis Naples, 29 Bd. Malsherbes, Paris.
 M. Poutcal, 39 Rue de la Chapelle, Paris.
 M. Leon Poirier, 53 Rue de la Villette, Paris.
 M. Jean-Joseph Renaud, 232 Boulevard Pereire, Paris.
 M. Roudes, 3 bis, Boulevard Victor-Hugo, Neuilly-sur-Seine.
 M. Daniel Riche, 4 Rue Bernard-Palissy, Paris.
 M. E.-E. Violet, 124 Avenue de la Republique, Paris.

Trade Associations

Syndicat Francais des directeurs de Cinematographes, 199 Rue Saint-Martin, Paris (Leon Brezillon, President).
 Syndicat des directeurs de Cinematographes du Centre, 6 Quai d'Orleans, Tours (Indre & Loire).
 Syndicat sur la Cote d'Azur (M. Clidat, secretary), Tivoli Cinema, Pont Vieux, Nice.
 Syndicat de la Presse Cinematographique, 28 Boulevard Saint-Denis, Paris.
 Association Professionnelle de la presse Cinema, 30 Rue Bergere, Paris.
 Societe des Auteurs de Films (M. Monca, secretary), 184 Faubourg Saint-Denis.
 Chambre Syndicale Francaise de la Cinematographie, Francaise et des industries qui s'y rattachent, 54 Rue Etienne Marcel, Paris.
 Federation Francaise de la Cinematographie, 54 Rue Etienne Marcel.
 Societe Amicale "La Projection," 199 Rue Saint-Martin, Paris.
 Federation de la Cinematographie de Midi de France, 1 bis, Rue Cannebiere, Marseilles.
 Co-operative des auteurs dramatiques, 2 Rue des Italiens, Paris.
 Amicale des Artistes de Cinema, 54 Rue Etienne-Marcel, Paris.
 Societe des Auteurs, Compositeurs et Editeurs de Musique, 10 Rue Chaptal, Paris.
 Societe des Auteurs et Compositeurs Dramatiques, 22 Rue Henner, Paris.
 Societe d'Editions Phono et Cinema, 80 Rue Taitbout, Paris.
 Liberte Musicale, 39 Boulevard de Strasbourg, Paris.
 Mutuelle du Cinema, 199 Rue Saint-Martin, Paris.

Film Importers

de Kempener Cie, Boul. Barthelemy, Brussels.
 La Banque Cinegraphique, 115 Rue de la Loi, Brussels.

Renters and Dealers in Supplies

Adam, 11 Rue Beaudouin, Paris.
 Agence Generale Cinematographique, 16 Rue Grange Bateliere.
 Agence Moderne Cinema, 105 Rue Saint-Lazare.
 L. Aubert, 124 Avenue de la Republique.
 H. Blieriot, 87 Rue du Temple.
 Bourgoin, 6 Boulevard Saint-Denis.
 Geo. Bowles, 6 Rue de la Paix.
 Bonnet, 4 Rue de la Bastille.
 Guy Crosswell Smith (Geo. Bowles), 23 Rue de la Michaudiere.
 C. P. C. (Societe des Grandes Productions Cinematographiques), 50 Rue de Bondy, Paris.
 E. G. Clement, 18 Rue Albouy.
 Continsouza, 9 Rue des Envierges.
 Debrie, 111 Rue Saint-Maur.
 Decaix, 25 Rue de la Folie Mericourt.
 Delaunay, 109 Cours Vincennes.
 J. Demaria, 35 Rue Clinchy.
 Delac & Vandal, 12 Rue d'Aguesseau, Paris.
 Demaria Lapiere, 169 Quai Valmy.
 Societe Eclair, 12 Rue Gaillon.
 Faliez, Aufrevilles, Mantes.
 Frank & Cie., 8 Rue Brunel.
 Foucher, 31 Boulevard Bonne Nouvelle.
 Fox-Film, 17 Rue Pigalle, Paris.

Fox, Wm., 17 Rue Pigalle, Paris.
 Gaumont, L., 57 Rue Saint-Roch.
 Galimont, 24 Rue de Treviso.
 Gentihomme, 86 Rue de la Garenne.
 Gilbert, 59 Boulevard Richard Lenoir.
 Glucksmann, 80 Avenue Gambette.
 Harry, 158 ter, Rue du Temple.
 Helfer, C., 16 Rue Saint-Marc.
 Hermagis, 29 Rue du Louvre.
 Howell, B., 6 Rue de la Paix.
 Howells Co., David B., 19 Avenue de l'Opera, Paris.
 Korsten, 8 Rue Le Brun.
 Kodak Eastman Co., 39 Avenue Montaigne.
 Location Nationale, 10 Rue Berenger.
 Lurdier, 28 Boulevard Bonne Nouvelle.
 Lumiere Freres, Lyons, France.
 Mazo, 33 Boulevard Saint-Martin.
 Meric, 17 Rue Bleue.
 Mollier, 20 Rue Felicien David.
 Mundus Film, 12 Rue Chaussee d'Antin.
 Monat Film (import), 42 Rue le Peletier.
 Pathe Freres, 30 Boulevard des Italiens.
 Petit, 37 Rue de Treviso.
 Phocea Location, 8 Rue de la Michaudiere.
 Raoul Films, 21 Rue Bergere.
 Rapid Film, 6 Rue Francoeur, Paris.
 Rapid Film, 6 Rue Ordener.
 Selznick (Select Pictures), 8 Avenue de Clichy.
 Soleil, 14 Rue Therese.
 Sutto, 235 Rue Saint-Martin.
 Societe des Fabrications Cine., 11 Rue Pillet Will.
 Societe du Cine Multiphone, 67 Rue de Richelieu.
 Societe Tirage L. Maurice, 83 Rue Taitbout.
 Societe Carburux, 77 Avenue de Clichy.
 Societe Eclipse, 94 Rue Saint-Lazare.
 Societe Francaise de Films Internationaux, 125 Rue Montmartre.
 Tippett, John D., Productions, Ltd., 83 bis Rue Lafayette.
 Union Delta, 34 Rue Charles Beaudelaire.
 Univers Cinema Location, 6 Rue de l'Entrepot.
 Vitagraph Co., 15 Rue Sainte-Cecile.
 Van Gottenhoven, 10 Rue de Chateaudun.
 Bourgoin, 6 Boulevard Saint-Denis, Paris.
 Comptoir Francais, 9 Place de la Bourse.
 Continental Film (Cine d'Art), 2 R. Blanche et Place Trinite.
 De Thoran, 15 Boul. des Batignolles.
 Eclipse, 94 Rue Saint-Lazare.
 Erka-Film (Goldwyn), 38 bis Avenue de la Republique, Paris.
 Etincelle-Film (Film-Exchange), 38 Avenue de Clichy.
 Etoile (Societe 1), 49 Boulevard Saint-Germain, Paris.
 Halley (Mlle), 67 Rue de Chabrol.
 Le Bon Film, 13 bis Rue des Mathurins.
 Lefort, 43 Rue des Petits-Carreaux.
 Les Grands Films Artistiques, 21 Faubourg de Temple.
 Mercanton (Societe des Films), 25 Rue de la Michodiere.
 Mondial-Film, 5 Rue Saulnier.
 Paramount, 63 Avenue des Champs-Elysees.
 Parisienne-Film, 21 Rue Saunier.
 Pathe-Consortium, 67 Faubourg Saint-Martin.
 Petit, 37 Rue de Treviso.
 Phocea, 8 Rue de la Michodiere.
 Publi-Cine, 40 Rue Vignon.
 Select-Distribution, 8 Avenue de Clichy, Paris.
 Super-Film, 8 bis Cite Treviso.
 Triomphe-Film, 33 Rue de Surenne.
 United Artists, 21 Faubourg du Temple.
 Univers (Rosenvaig), 6 Rue de l'Entrepot.
 Paramount, 63 Avenue des Champs Elysees.
 Universal Film Mfg., 4 Cite Bergere, Paris.
 United Artists, 21 Faubourg du Temple, Paris.

List of Principal Theaters in Paris

American Biograph, 19 Rue Le Peletier.
 American Theater, 23 Boul. de Clichy.
 Artistic Cinema, 61 Rue de Douai.
 Aubert Palace, 26 Boulevard des Italiens.
 Barbes Palace, 34 Boulevard Barbes.
 Batignolles Cinema, 59 Rue de la Condamine.
 Cinema Brunin, 77 Faubourg du Temple.
 Cinema Folies Dramatiques, 40 Rue de Bondy.
 Cinema Hotel de Ville, 20 Rue du Temple.
 Cinema de Lyon, 19 Rue de Lyon.
 Cinema des Mille Colannes, 20 Rue de la Gaite.

Cinema Magic, Avenue de la Motte-Picquet.
 Cinema Max Linder, 24 Boul. Poissonniere.
 Cinema Palace, 42 Boul. Bonne-Nouvelle.
 Cinema Paradis, 42 Rue de Belleville.
 Cinema Pigalle, Place Pigalle.
 Cinema Pathe, 5 Boulevard Montmartre.
 Cinema Raspail, 91 Boulevard Raspail.
 Cinema Recamier, 3 Rue Recamier.
 Cinema Rochechouart, 66 Rue Rochechouart.
 Cinema Saint-Michel, Place Saint-Michel.
 Cinema Stephenson, Rue Stephenson.
 Cinema Theatre de Montmartre, Pl. Dancour.
 Cinema Theater Montrouge, 70 Ave. d'Orleans.
 Cinema Tivoli, 14 Rue de la Douane.
 Cinemax, 30 Boulevard Bonne-Nouvelle.
 Cineo Theater, 101 Avenue Victor Hugo.
 Cirque d'Hiver Cinema, 6 Rue Crussol.
 Clichy Cinema, 76 Avenue de Clichy.
 Cyrano Cinema, 76 Rue de la Roquette.
 Electric Palace, 5 Boulevard des Italiens.
 Gambetta Palace, Place Gambetta.
 Gaité Palace Cinema, 6 Rue de la Gaité.
 Gaité Parisienne, 34 Boulevard Ornano.
 Gaumontcolor, 8 Faubourg Montmartre.
 Gaumont Palace, Boulevard de Clichy.
 Gaumont Theater, 8 Boul. Poissonniere.
 Grand Cinema Lecourbe, 115 Rue Lecourbe.
 Kinema Gab-Ka, 27 Boulevard des Italiens.
 Kursaal du XIIe, 17 Rue de Gravelle.
 Lutetia Wagram, 31 Avenue de Wagram.
 Palais des Fetes, 8 Rue aux Ours.
 Majestic Cinema, 29 Boulevard du Temple.
 Paris Cinema, 17 Boulevard de Strasbourg.
 Palais du Travail, 13 Rue de Belleville.
 Parisiana Cinema, 27 Boul. Poissonniere.
 Marioana, Boulevard des Italiens.
 Paris Palace, 325 Rue Saint-Martin.
 Pathe Palace, 32 Boulevard des Italiens.
 Passy Cinema, 22 Rue de Passy.
 Ternes Cinema, 5 Avenue des Ternes.
 Ternes Palace, 7 Rue Demours.

French Studios

Gaumont (53 Rue de la Vilette, Paris) and 2
 Chemin St., Augustin, Carras-Nice, Alpes Mari-
 times.
 Eclipse, 32 Rue de la Tourelle, Boulogne-sur-Seine.
 Eclair, 2 Avenue d'Enghien, Epinay-sur-Seine.
 Ermolieff, 52 Rue du Sergent Bobolot, Montreuil-
 sur-Bois, Seine.
 Lucifer, 92 Rue de l'Admiral Mouchez, Paris.
 Herve, 93 Rue Villiers de l'Isle Adam, Paris.
 Studio des Lilas, Rue des Villegranges, Les Lilas,
 Seine.
 Pathe, 43 Rue du Bois, Vincennes, Seine, and
 Route de Turin, Nice, A.M.
 Cinema Studio, 7 Rue des Reservoirs, Joinville-le-
 Pont, Seine.
 Eclair Menchen, 10 Rue Dumont, Epinay-sur-
 Seine.
 Studio d'Asnieres, 14 Rue de l'Ouest, Asnieres,
 Seine.
 Film d'Art, 14 Rue Chauveau, Neuilly-sur-Seine.
 Gallo Film, 3 Boulevard Victor Hugo, Neuilly-
 sur-Seine.
 S. C. A. G. L. Pathe, 1 Rue du Cinematographe,
 Vincennes.
 Societe des Cine Romans, Rue de la Buffa, 23,
 Nice, A.M.
 Cine Studios, Chemin St. Augustin, Carras, Nice,
 A.M.
 Monte Carlo Film, Saint Laurent, near Nice, A.M.
 Paramount (French), 63 Avenue des Champs
 Elysees, Paris.
 Total number of theaters in France, 3210, com-
 prising Paris and suburbs, also Moselle, Bas Rhin
 and Haut Rhin, 3060; Colonies, 150.

HOLLAND

Dutch Producers

Adam Film Co., Filmfabrick, Hollandia.
 B. Mullens, Filmfabrick, Hague.
 World's International Film Office, F. A. Nogge-
 rath.

INDIA

Buyers

E. H. Du Casse, Calcutta.
 J. F. Madan, Calcutta.
 K. D. & Bros., Bombay.

African Films, Ltd., Calcutta.
 Kohinoor Cinema Co., Karachi.
 J. Pearson & Sons, Bombay.
 Shetna & Co., Bombay.
 Globe Cinema Co., Rangoon.
 Ivy Film Service, Rangoon.
 A. Raphael & Son, Bassein.

ITALY—Italian Producers

Rome

Appia Film, 24 Via Appia Nuova.
 Arcana Film, 3 Via Delle Carrozze.
 Bernini Film, 6 Via Nazionale.
 Caesar Film, 51 Via Carlo Fea.
 Capitoliun Film, 188 Via Nazionale.
 Castelli Testro Film, 38 Via Appia Nuova.
 Celio Film, Giardino Zoologico.
 Chimera Film, Via Alibeert N. 1.
 Cinegrafico Film, 42 Via della Madolalena.
 Cines Film, 51 Via Marcerata.
 Colosseum Film, 12 Via Grigoriana.
 D'Ambrà Film, 8 Via SS. Giovannie Paolo.
 Do-Re-Mi Film, 9 Via Torino.
 Eha Film, 29 Via dei Lucchesi.
 Etrusca Film, 36 Via Palermo.
 Fert Film, 8 Via Piave.
 Film D'Arte, 10 Via Alessandro Torlonia.
 Filmgai, 187 Via Flaminia.
 Filmissima, 54 Via Leccosa.
 Fiorenzia Film, 92 Corso Umberto 1.
 Flegrea Film, 18 Via Chieti.
 Flora Film, 25 Via Otranto.
 Floral Film, 104 Via Agostino De-Pretis.
 Fontana Eugenio Film, 123 Corso Umberto 1.
 Gemma Bellincioni Film, 19 Corso d'Italia.
 Gladiator Film, 48 Via Appia Nuova.
 Guzzoni Film, 7 Viale delle Provincie.
 Industrial Film, 47 Via Firenze.
 Libertas Film, 38 Via Izonzio.
 Medusa Film, 2 Piazza Adriano.
 Meridional Film, 12 Via de S. Vincenzo
 Anastasio.
 Minerva Film, 400 Corso Umberto 1.
 Miriam Film, 183 Via del Tritone.
 Nova Film, 11 Via Antonio Scialoja.
 Novissima Film, Stabilimento Via Alfreolo
 Baccarini.
 Olimpus Film, 333 Corso Umberto 1.
 Palatino Film, 8 SS. Giovannie Paolo.
 Perseo Film, 59 Via Flaminia.
 Phoebus Film, 210 Via del Tritone.
 Polistor Film, 39 Via di Ripetitor.
 Quirinus Film, Via Privata di Via Nomentana.
 Rinasimento Film, Vicolo Pariob, Villino
 Franchetti.
 Romanin Film, 51 Via Milazzio.
 Santoni Dante e Co. Film, 4 Via Niccolo Porpora.
 Sette Coili Film, 285 Corso Umberto 285.
 Tespi Film, Villa Flora Via Forli.
 Tiber Film, Viccolo 3 Madoune Villa Sacchetti.
 Vela Film, Vicolo della Scorpione Porta S.
 Giovanni.

Victoria Film, 11 Corso d'Italia.

Zenit Film, 14 Via delle Finanze.

Florence

Montalbano Film, 6 Via Vecchietti.

Milan

Leoni Film, Corso Venezia, 11.
 Espedia Film, 32 Via Torino.
 Milano Film, Stabilimento Milano Bovisa.
 Armenia Film, 43 Via Boccaccio.
 Cina Drama, 5 Via di S. Dalmazio.
 Fortuna Film, 14 Via S. Paolo.
 Lydiaune Film, 19 Via Leopardi.
 Lombarda Film, 18 Piazzale Magenta.
 Raggio Film, 1 Via Solferino.
 Rosa Film, 28 Via Monte Napoleone.
 S. T. A.—Societa Italiana per Produzioni Cine-
 matographe, 19 Via Leopardi.
 Silentium Film, 8 Via Silvio Pellico.
 Leonardo da Vinci Film, 19 Via Spadori.
 Zanotta Film, 22 Piazza Duomo.

Turin

De Giglio Film, 4 Via Principe Tommaso.
 Albertini Film, 18 Piazza Castello.
 Corona Film, 14 Corso Vercelli.
 Edison Film, 2 Galleria Natta.
 Etoile Film, 19 Via Salazzo.

Gladiator Film, 8 Via S. Auselmo.
 Gloria Film, 39 Via Quitengo.
 Italo Film, Ponte Trombetta.
 Italo, Egiziana Film, 52 Via Vanova.
 Italia Film, 43 Via Nizza.
 Jupiter Film, 3 Via Belfiore.
 Latina Ars, 29 Via Roma.
 Pasquali Film, 75 Corso Stupinigi.
 Photo Drama Producing Co., Grughasco Torino.
 Rodolfi Film, 14 Corso VerCELLI.
 Ambrosio Film, 152 Via Rasella.
 Sinclair Film, Torino.
 Savoja Film, 20 Via Asti.

Naples

Lombardo Film, Via Cimarosa Vomero.
 Del Torre Film, 14 Via Partinope.
 Alba Film, 38 Via S. Felice al Vomero.
 Dora Film, 16 Via di Capua.
 Gorenni Film, 95 Riviera da Chiaga.
 Molinari Film, 4 Via G. Vacca.
 Polifilm, Via Cimarosa al Vomero.
 Paris Film, Via L. Giordano al Vomero.
 Lucarelli Film, Via M. Stabile Palermo.

SPAIN

Producers

S. A. Sanz, Paseo de Gracia 105, Barcelona.
 Gnomo Films, Calle Xifre 61, San Martin, Barcelona.
 Regia Art Films, S. A., Asturias 7, Gracia, Barcelona.
 Atlantida, S. A., Calle de Belen 3, Madrid.
 Studio Films, Carretera de Sans 106, Barcelona.
 Lotos Films, Ramba Cataluna 40, Barcelona.
 Trilla S. A., Calle Industria 105-109, Barcelona.
 Minerva Films, Gerona 111, Barcelona.
 Jose M. Bosch, Plaza Buensuceso 3, Barcelona.

Importers

Verdaguer S. A., Consejo de Ciento 290, Barcelona. (Agents for Fox, Universal, big buyer of German films, also agents for Fert, Italy.)
 Seleccion S. A., Bertendona 2, Bilbao. (Independent buyers mainly Famous Players, Lasky World, etc.)
 Compania Hispano, Portuguesa Cinematografica, S. A., Ramba Cataluna, 56.- Barcelona.
 Repertorio M. de Miguel, Consejo de Ciento 292, Barcelona. (Super Films only, bought Intolerance, Hearts of the World, Birth of a Nation, Thais, The Whip, etc.)
 Julio-Cesar S. A., Paseo de Gracia 32, Barcelona. (Metro Productions, bought Great London Mystery, also Nazimova "The Red Lantern.")
 J. Gurgui, Paseo de Gracia 56, Barcelona. (Spanish agent for U. C. I.)
 Eduardo Gurt, Ramba Cataluna 62. (Buys big productions for Julio-Cesar.)
 F. T'n, Consejo de Ciento 261, Barcelona. (Big buyer independent, recently appointed agent for Ertel Cinema Projectors.)
 Gaumont Films, Paseo de Gracia 66, Barcelona. (Spanish branch of Gaumonts.)
 Vilaseca y Ledesma S. A., Paseo de Gracia 43, Barcelona. (Formerly Pathe's Agent here.)
 Jose M. Bosch, Plaza Buensuceso 3, Barcelona. (Independent buyer, title printer, film printer and Agent for Kalee Indomitable of Leeds.)
 Radium Films, Consejo de Ciento 280, Barcelona. (Independent buyers, Svenska Agents here; also handlers American, German and Italian films.)
 Monopolio Internacional, Provenza 251, Barcelona. (Big importers of German films, brought the Du Barry film here.)
 Procine S. A., Consejo de Ciento 332, Barcelona.
 Cinematogra Ficaeverdauer, Consejo de Ciento 290, Barcelona.
 Hansa Film Monopol, Diputacion 278, Barcelona.
 M. Zaragosa, Provenza 159, Barcelona.
 J. Alfonso, Barcelona.

Exporters

Monopols, Ramba de Cataluna 56, Barcelona. (Exporters of Studio Film productions, also importing German films.)
 Capt. Runno, Eterna, Balmes 56, Barcelona.
 Jose M. Bosch, Plaza Buensuceso 3, Barcelona.
 Angel Rancati, Aragon 266, Barcelona.
 Jose Pinot, Valencia 228, Barcelona.

Theater Circuits

"Diana," controlling Diana, Royal, Argentina and Excelsior Kinemas, all in Barcelona.
 "Bohemia," controlling Bohemia, Condal, Palace and Eldorado Kinemas, all in Barcelona.
 "Ideal," controlling Monumental, Walkyria, Ideal, Salon Triunfo, Salon Condal and Spring Kinemas, all in Barcelona.
 "Triunfo," controlling Triunfo and Marina, both in Barcelona.
 "Empresa," controlling Trilla, Mundial, Smart and Principal.
 "Luis Buxares," controlling Fregoli, Gloria and Trianon Kinemas.
 "J. Gurgui," controlling Gayaree and Liceo Kinemas in Gracia, a suburb of Barcelona.
 "Sagarra," controlling Real and Principe Alfonso in Madrid.

SWEDEN

Renters

Svenska Biografteaterns Filmsbyra.
 Aktiebolaget Svensk Filmindustri.
 Skandias Filmbyra.
 Skandinavisk Filmcentral.
 Aktiebolaget Svenska Filmkompaniet.
 Aktiebolaget Fribergs Filmbyra.
 Aktiebolaget Films.
 Aktiebolaget Stockholms Filmcompany.
 Special Films.
 Films Aktiebolaget Union.
 Films Aktiebolaget Minerva.
 Baltic Film Company.
 Svea Filmbyra.
 Skandinavisk Kino.
 Filmbyran Tre Kronor.
 Nordsvenska Filmcentralen.
 Aktiebolaget Stjernfilm.
 Aktiebolaget Varldsfilm.
 Filmsaktiebolaget Express.

Producers

Svensky Filmindustri.
 Skandinavisk Filmcentral.
 Aktiebolaget Stockholms Filmcompany.

Importers

O. Bokman (for Trans-Atlantic).
 H. Liljegen (for Vitagraph).
 T. Cederholm (for Scandinavian Film Agency)
 I. Dahlen (for Lion Film).
 Aktiebolaget Globe Film.
 Aktiebolaget Filmagenturen.

Trade Associations

Biografagarnas Forening i Stockholm (the Association of Exhibitors in Stockholm).
 Sveriges Biografagareforbund (the Exhibitors' Association).
 Svenska Film och Biografmannasall skapet (the Society of the Swedish Film and Kinema Men).

SWITZERLAND

Principal Renting and Importing Houses

Geneva

Monopole Pathe, 18 Rue du Marche.
 Trust-Films, 12 Bd. du Theatre.
 Agence Generale Cinematographique, 9 Rue du Commerce.
 Cinematographes Harry, 1 Place Longemalle.
 Etablissements Georges Petit, 1 Rue de Lausanne.
 Artistic-Films, 11 Rue Levrier.
 Star-Films, Avenue Pictet de Rochemont 27.
 World Film Office, 2 Rue de Neuchatel.
 Fox Films, Rue du Commerce 1.

Zurich

Nordisk Films Co., 7 Bahnhofquai.
 Bayerische Film-Gesellschaft, 31 Lowenstrasse.
 Albert S. Narr-Film, Seefeldstrasse.
 Joseph Lang Films, 2 Waisenhausstrasse.
 Transatlanta, Klausstrasse 45.

St. Gall

Monopole L. Burstein.
 Lucerne
 Burckardt-Film, Grabenhof.
 Morandini & Co.
 Etna Films.

Producers

Eos-Films, Rue de Rhin 35, Bales.
 Roman-Film, Rue du Midi 15, Lausanne.
 Eagle-Film-Enterprise, Arbergstrasse, Berne.

Scenario Agents

A. Gehri, 15 Rue du Midi, Lausanne.
The Continental Manuscript Office, Bales.

Equipment

Monopole Pathe, 18 Rue du Commerce, Geneva.
Compagnie Generale du Cinematographe, 12 Bd. du Theatre, Geneva.

Etablissements J. Boimond, 1 Avenue Gallatin, Geneva.

E. Gutekunst, Gelterkinder.

Lichtspiele A. G., 7 Bahnhofquai, Zurich.

Optikon A. G., 7 Bahnhofquai, Zurich.

Ernst (Ernemann), Neumuhlequai, Zurich.

Chapallaz (Kodak raw stock), Gare du Flon, Lausanne.

Monopole Pathe (Pathe raw stock), 18 Rue du Marche, Geneva.

Klett (Aiga), Tordestrasser, Zurich.

Journals

Revue Suisse du Cinema, Rue du Midi 15, Lausanne.

Cinema Suisse, Maktgasse 27, Berne.

Zappelnde Leinwand, Bahnhofpostfach 288, Zurich.

Associations

Swiss Kinematographic Association, Bahnhofquai 7, Zurich.

Romande Kinematographic Association, 12 Boul. du Theater, Geneva.

Swiss Commission for the Reform of the Kinema, Gemeindefrasse 26, Zurich.

Societe Des Amis du Cinema (S.A.D.C.), Rue de Midi 15, Lausanne.

CENTRAL AND SOUTHEAST EUROPE

GERMANY

(Key: Producers, P.; Distributors, D.; Representatives, R.; Importers, I., and Exporters, E.)
Altona: Vulkan-Film G. m. b. H., Reichenstr. 18.

Bamberg: Monopol-Film-Vertrieb, D., Schillerplatz 11.

Barmen: Sanjo-Film-Haus G. m. b. H., Fischer-talerstr. 7.

Berlin: Althoff & Co., Friedrichstrasse 223, SW. 48; Artfilm G. M. B. H., Zimmerstrasse 72-74, SW. 68; Bruckmann and Co., Friedrichstrasse, SW. 48; Internationale Film-Commerz-Ges., Friedrichstr. 235, SW. 48; Titanic-Film, G. M. B. H., Friedrichstr. 250, SW. 48; U. F. A., Kothen-erstrasse 1-4, W. 9; Berg Kappel Filmvertrieb, Markgrafenstr. 21; Europdische Film Allianz, Hardenbergstr. 29; Goldwyn Pictures, Markgrafenstr. 21; Fox Films, no office yet; Oskar Einstein (Universal), Friedrichstr. 224; Anglo-Amerikaner Film Export Co., Wenk and Co., Leipzigerstr. 19; Transit Films, Friedrichstr. 237; Pig-eard-Loeser, Friedrichstr. 204; Wilhelm Feindt, Friedrichstr. 246; A. B. C. Film Co., G. m. b. H., I. E., S.W. 68, Kochstr. 6-7; Fellner & Somlo, G. m. b. H., 224 Friedrichstr.; Aeols-Film G. m. b. H., P., NW. 7, Unter den Linden 56; Aero-Film G. m. b. H., P. D., W. 35, Luetzowstr. 76; A. G. Film, SW. 48, Friedrichstr. 32; Aha-Film, G. m. b. H., P. D., Exchange, Charlottenburg, 4, Wield-landstr. 34; Akme-Film Co. m. b. H., P. D., SW. 48, Friedrichstr. 238; Aktuell-Film, Vieregg & Co., SO. 33, Moosdorferstr. 3; Albert Loewen-berg, P. D., SW. 48, Friedrichstr. 231; Alfred R. P. Unger, D. foreign films, Tempelhof, Burg-herrenstr. 3; Allgemeine Lichtbild-Industrie, P. Exch., SW. 68, Zimmerstr. 79-80; Ally Kay Film Comp. G. m. b. H., SW. 48, Friedrichstr. 24; Althoff & Co., P. D., Exch. SW. 68, Friedrichstr. 44; Ambosfilm Rudolph Dworski & Co., P., SW. 48, Friedrichstr. 237; American Film Comp., W. 15, Dusseldorferstr. 9; Amor-Film G. m. b. H., P., SW. 48, Friedrichstr. 250; Anglo-American Film-Export Co., Wenk & Co., W. 8, Leip-zigerstr. 19; Anker-Film K.-G., Leopold Bauer & Co., C. 54, Alte Schoenhauerstr. 41; Anton Glombeck, D., Tegel, Schoenebergerstr. 6; Arena-film-Ges. m. b. H., P., W. 35, Madeburgerstr. 5; Arminius-Film, Licherfelde W.; Zehlendorferstr. 3a; Ars-Film Co., SW. 68, Zimmerstr. 72-4; A.-S. Nordkap-Film, P., W. 10, Bendlerstr. 37;

Asslan-Film Continentale, G. Willy Biebach, W. 8, Friedrichstr. 180; Astoria-Film-Vertrieb, Werner Buchholz, D., SW. 48, Friedrichstr. 19; Atlantic-Film G. m. b. H., P., SW. 48, Friedrichstr. 221; Aurorafilm G. m. b. H., Zehlendorfer, Berlinerstr. 10; Autor-Film-Co. G. m. b. H., P., Tempelhof, Oberlandstr. 27-8; Awos-Film G. m. b. H., SW. 48, Friedrichstr. 243; A-Zet Film-Vertrieb G. m. b. H., D., SW. 68, Friedrichstr. 46; Baltic Film Comp. (main office in Stockholm), SW. 48, Fried-richtstr. 215; Bayerische Film Ges. Fett & Wiesel, SW. 68, Friedrichstr. 210; B.-B.-Film, Bolton-Baekers, G. m. b. H., P., SW. 68, Lindenstr. 32-4; Becker-Patent-Film, W. 8, Krausenstr. 69; Bergfilm, W. 50, Marburgerstr. 7; Berliner Film-Manufaktur G. m. b. H., SW. 68, Friedrichstr. 207; Bohnen-Film G. m. b. H., SW. 68, Mark-gratenstr. 77; Bonitaat-Film G. m. b. H., Charlottenburg, Windscheidstr. 4; Boston Films Co., D., SW. 48, Friedrichstr. 46; B.-Z.-Film, P., SW. 48, Wilhelmstr. 23; Candolini Films, D., SW. 48, Friedrichstr. 19; Carl Hedinger, P. D. Exch., SW. 48, Friedrichstr. 235; Carl Ledermann & Co., G. m. b. H., P. D., SW. 48, Friedrichstr. 250; Carl Wilhelm-Film Ges. m. b. H., Neutempelhof, Dreibundhof. 43; Cela-Film-Ges. m. b. H., SW. 48, Friedrichstr. 225; Centaur-Film G. m. b. H., P., SW. 68, Kochstr. 6-7; Central-Film-Vertrieb, P. D. W. 8, Friedrichstr. 171; Charles Film Co., G. m. b. H., Schoenberg, Martin-Lutherstr. 43; Cinema-Film-Vertrieb G. m. b. H., D., SW. 48, Friedrichstr. 235; Citograph-Film G. m. b. H., P. D. Exch., W. 8, Leipzigerstr. 104; Commerz-Film E. Wagner, D. I. E., SW. 48, Friesrichstr. 23; Continent-Film G. m. b. H., SW. 19, Leipzigerstr. 73-4; Continental-Kunst-film G. m. b. H., P., SW. 48, Hedemannstr. 9; Cosmopolitan-Film, Arthur F. Pollak, D. I. E., SW. 48, Friedrichstr. 246; Cserepy Film Co. G. m. b. H., SW. 19, Leipzigerstr. 77; Dam-mann-Film G. m. b. H., SW. 48, Friedrichstr. 235; Decari-Film, Komm.-Ges., W. 8, Fried-richtstr. 80; Decla-Bioscop A.-G., P. D. Exch., W. 10, Viktoriastr. 25; Deka-Comp., D., SW. 68, Kochstr. 9; Delog-Film Kdt.-Ges., Jacobi & Co., P. D., Exch., SW. 68, Zimmerstr. 79-80; Demos-Film G. m. b. H., W. 62, Wittenbergplatz 3a; Deutsche Cines-Ges. m. b. H., SW. 48, Friedrichstr. 11; Deutsche Filmfabrikation und Verleih, Robert Glombeck Kdt.-Ges., P. D., SW. 48, Friedrichstr. 37; Deutsche Lichtbild Ges. EV., (Deulig) SW. 19, Kransenstr. 38-9, P.; Deutsche Mutoscop-und Biograph-Ges. m. b. H., W. 8, Friedrichstr. 187-8; Deutsche Luftfilm- und Bildges. m. b. H., Oberschoene-weide, Laufenerstr. 5; Deutscher Klassiker-Film G. m. b. H., Friedenaun, Lauterstr. 5-6; Deutscher Knstfilm "Klero" G. m. b. H., P. W. 35, Potsdamerstr. 38; Diana-Film G. m. b. H., W. 8, Leipzigerstr. 40; Diskus-Film G. m. b. H., P. D., SW. 68, Friedrichstr. 44; Diva-Film G. m. b. H., SW. 19, Seydelstr. 10-11; Doktram-Film, P. D., SW. 48, Friedrichstr. 5-6; Ebert-Film G. m. b. H., W. 30, Habs-burgerstr. 14; Edda-Lindborg Film Notbar, SW. 48, Friedrichstr. 20; Egede Nissen Film Comp. m. b. H., P., SW. 47, Moeckerstr. 111; Eich-bergfilm (Central-Film Vertrieb), D., W. 8, Friedrichstr. 171; Eichhorn-Film G. m. b. H., P. D., W. 30, Luitpoldstr. 35; Eiko-Film G. m. b. H., SW. 48, Friedrichstr. 224; Elektra-Film G. m. b. H., Schoenberg, Martin-Lutherstr. 24; Elga-Film, Halensee, Kurfuerstendamm. 105; Elite-Film-Ges. m. b. H., P. D., SW. 48, Fried-richtstr. 244; Elka Film Ges. m. b. H., SW. 48, Wilhelmstr. 6; Ellen-Richter-Film, W. 15, Harden-bergstr. 29a-1; Emil Justiz & Co., P., SW. 4, Enckeplatz 6; Erba-Film, Edwin Baron & Co., W. 9, Linkstr. 11; Erka-Film, Halensee, Nestorstr. 11; Ernst Gotthelf-Morel, P. D., SW. 68, Mark-grafenstr. 59; Esha-Film G. m. b. H., P. D., SW. 68, Friedrichstr. 207; Europa Film Co. m. b. H., SW. 4, Wilhelmstr. 6; Express Films Co. G. m. b. H., P. D., SW. 68, Friedrichstr. 46; Faust-Film G. m. b. H., P. D., SW. 48, Fried-richtstr. 243; Favorite-Film G. m. b. H., SW. 68, Charlottenstr. 82; Felicitas-Film G. m. b. H., P. D., SW. 48, Friedrichstr. 13; Femina-Film G. m. b. H., W. 8, Leipsigerstr. 91; Fern Andra Film Co., Georg Bluen, SW. 11, Koenig-

graetzerstr. 105; "Film fuer Alle" G. m. b. H., P., SW. 48, Friedrichstr. 238; Filmhaus Hermann Weiss, P. D. Exch., SW. 68, Friedrichstr. 207; Film-Vertrieb Max Boenisch, SW. 48, Friedrichstr. 233, D.; Filu-Film, NW. 6. Schiffbauerdamm 19; Firmament, Ges. fuer Filmfabrikation m. b. H., P., SW. 68, Markgrafenstr. 84; Flagg-Film, P. D. Exch., W. 30, Martin-Lutherstr. 89; Flora-Film G. m. b. H., SW. 68, Charlottenstr. 82; Fricka-Film, F. C. Prinz, P. D., Charlottenburg, 4, Leibnizstr. 47; Gala-Film, Wollstein & Co., P. D., SW. 48, Friedrichstr. 250; Germania-Film Ges. Koethe & Co., SW. 48, Friedrichstr. 238; Gloria-Film G. m. b. H., W. 8, Unter den Linden 25; Goetze-Film G. m. b. H., Charlottenburg, Marchstr. 11; Greenbaum-Film G. m. b. H., SW. 68, Friedrichstr. 209; Filmvertrieb Emil Rosenfeld, Wilmersdorf, Kaiser-Allee 47; Grete Ly-Film-Ges., Ress & Berger, C. 2, Bruederstr. 2; Grundt-Waldenburg-Film G. m. b. H., P. D., Charlottenburg, Savignypl. 5; Gussy Holl-Verfilm, W. 62, Lutherstr. 21; Halma Film G. m. b. H., Friedenau, Rheinstr. 47; Helios-Film, Edwin Rosner, SW. 48, Friedrichstr. 246; Henri Adolph Mueller, E. I. D., SW. 48, Friedrichstr. 236; Henry Gamsa, P. Exch., SW. 48, Friedrichstr. 250; Hermes-Film G. m. b. H., SW. 48, Friedrichstr. 250; Herold-Film, P. Exch., SW. 68, Charlottenstr. 93; Hofoid-Film G. m. b. H., P. D., NW. 7, Friedrichstr. 94; Horos-Film G. m. b. H., SW. 48, Friedrichstr. 13; Ibac-Film, I. Badner & Co., P. D. Exch., SW. 48, Friedrichstr. 5-6; Ideal-Film G. m. b. H., SW. 48, Friedrichstr. 11; Ilag-Film (Jutke & Isenthal), W. 8, Leipzigerstr. 19; Ilm-Film, Internationale Lichtbild-Manufaktur, P. D., SW. 48, Enckepf. 7; Imperator-Film Co., G. m. b. H., P., SW. 48, Friedrichstr. 236; Imperial-Film G. m. b. H., P. D. E., SW. 48, Friedrichstr. 5-6; Intern. Film- und Theater Corp., G. m. b. H., Exch. E. I., W. 8, Leipzigerstr. 19; Internationale Film-Vertriebs-Ges. m. b. H., D. I. E., W. 9, Koethenerstr. 1-4; Internationale Film Zentrale Pallas, Alfred Mintus, P. I. E., SW. 68; Charlottenstr. 89; Internationaler Film-Vertrieb Deitz & Co., SW. 48, Friedrichstr. 20; Isola-Film, SW. 48, Friedrichstr. 226; Janssen-Film, P. D. Exch., SW. 48, Friedrichstr. 23; Johannisthaler Filmanstalten G. m. b. H., P. D., Johannisthal-Flugplatz, Josef Delmont-Film, W. 15, Duesseledorferstr. 46; John Hagenbeck Film-Ges. m. b. H., W. 8, Friedrichstr. 180; Josef Rideg, Filmvertrieb G. m. b. H., D. Exch., SW. 48, Friedrichstr. 11; Karfiol-Film, P., SW. 68, Friedrichstr. 204; Karlchen-Film, G. m. b. H., SW. 68, Kochstr. 12; Kassandra-Film G. m. b. H., SW. 68, Friedrichstr. 217; Komet-Films, Tempelhof, Bürgerhenstr. 3; Kosmos-Film G. m. b. H., D., SW. 48, Friedrichstr. 12; Kowo-Ges fuer Filmfabrikation m. b. H., P., SW. 68, Kochstr. 73; L'Arronge-Film G. m. b. H., SW. 68, Friedrichstr. 207; Larus-Film G. m. b. H., P., SW. 48, Verl. Hedemannstr. 5; Leitner-Film G. m. b. H., W., Kurfuerstendamm, 33; Leo-Film, N. 24, Friedrichstr. 36; Lewiathan-Film, Paul Augustyniak, W. 8, Leipzigerstr. 40; Lichtbild-Fabrikation Schuenzel-Film, P., W. 50, Kurfuerstendamm 16; Linger Film-Ges., D., SW. 68, Lindenstr. 32-4; Lipow-Film Co., G. m. b. H., SW. 68, Schuetzenstr. 67; Lloyd Kinofilms, G. m. b. H., SW. 48, Friedrichstr. 224; Lona Ruth Film G. m. b. H., P. D. Exch., W. 30, Gleditscher 43; Lothar Stark G. m. b. H., SW. 48, Friedrichstr. 12; Lucifer Film Co. G. m. b. H., P., SW. 68, Kochstr. 10; Luna-Film Ges. m. b. H., P., SW. 48, Friedrichstr. 224; Lu Synd-wartan-Film G. m. b. H., SW. 68, Friedrichstr. 217; Lux-Film-Ges. m. b. H., P., SW. 48, Friedrichstr. 5-6; Maakfilm, Otti Clemens Maak, P. D., SW. 68, Friedrichstr. 204; Mach-Film, SW. 48, Friedrichstr. 250; Majestic Film Co. A.-G., W. 30, Martin-Lutherstr. 3, P.; Marso-Film-Vertrieb G. m. b. H., SW. 48, Friedrichstr. 2; Max Cantor, D., Halensee, Kurfuerstendamm 101; Maxim-Film-Ges. Elbner & Co., P., SW. 61; Bluechers 32; Max Loeser, D., SW. 68, Friedrichstr. 204; May-Film G. m. b. H., W. 50, Tauntenstr. 14; Meinert-Film G. m. b. H., SW. 48, Friedrichstr. 22; Melitta-Film-Ges., Camin & Rothe, S. 42; Prinzessinenstr. 16; Mestler-Film G. m. b. H., P., Tempelhof, Oberlandstr. 27-8; Metrofilm G. m. b. H., W. 35, Potsdamerstr. 112; Misograph Film Co., G. m. b. H., Martin-Lutherstr. 28; M. Levin G. m. b. H., I. E., SW. 48, Friedrichstr. 247; Most-Film-Ges. m. b. H., SW. 48, Friedrichstr. 250; Monumental-Filmwerke G. m. b. H., Robert Reinert, W. 35, Potsdamerstr. 111; Mosch-Film Richard Mosch & Co., P., SW. 48, Friedrichstr. 24; National-Film A. G. fuer quenstlerische Lichtspiele, P. D. SW. 48, Friedrichstr. 235; Neos-Film G. m. b. H., Kantstr. 6; Neumann-Film, Koenigin Augustastr. 6; Neutral-Film G. m. b. H., SW. 19, Seydelstr. 10-11; Nivo-Film-Comp. G. m. b. H., SW. 48, Friedrichstr. 2; Nordlaendische Film-Union G. m. b. 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Vienna

Alfa-Film, Neubaugasse 25; Alliance Film-Verleih & Vertriebs-G. m. b. H., VII. Neubaugasse 38; Apollo-Filmvertriebs-G. m. b. H., VII. Lindengasse 53; Astoria-Film-Ges. m. b. H., VII. Neubaugasse 30; A-Zet Filmvertrieb, Kdt-Ges., VII., Siebensterngasse 42-4; F. Bachoretz & Co., D. Exch., VII. Neubaugasse 2; Burg-Film-Industrie, P. D., II. Praterstr. 9; Cartellieri-Film-Ges., Kleine Neugasse 12; Anna Christensen, VI., Mariahilferstr. 53; Cinema-Glucksmann, D., VII. Schottenfeldgasse 26; Cocls's Film Comp., G. m. b. H., VI., Gumpendorferstr. 8; Collegia, G. m. b. H., D. Exch., VII., Westbahnstr. 8; Cosmopolitan Film Co., VII. Siebensterngasse 13; Das Kino, Ges. fuer Kinoindustrie 7 Filmvertrieb m. b. H., VII. Neubaug. 25; Danubia, Intern. Kino-Filmges. m. b. H., VII., Neubaugasse 2; Dreamland Film Co. A.-G., P. D., III. Rennweg 5; E. Drobrohruschka, D. Exch., III. Fasangasse 26; Emge-Films, II. Taborstr. 8B; Emoje-Films, Taborstr. 8B; H. Engel, Monopolfilm-Leihanstalt, VII. Neubaugasse 25; Engel & Walter, D. Exch., VII. Neubaugasse 25; "Eos" Filmfabrik & Kinem.-Ges. m. b. H., II. Praterstr. 9; "Erika" Filmverleih & Vertriebsanstalt, VII. Schottenfeldgasse 26; Eywo-Film, V. Margaretenstr. 36; Fiat-Film G. m. b. H., VII. Neubaugasse 2; Filmag, Kinofilm-G. m. b. H., I., Fleischmarkt 14; Filmfabrik Biehl, P. IV. Favoritenstr. 26; Film-Industrie A.-G. (Vorm. Danubia), Exch., VII. Neubaugasse 2; Film-Verleih & Vertriebs-Ges. m. b. H., "Fakir", IX. Capistrangasse 4; Filmvertrieb Jeno Wirtschaftler, VII. Bandgasse 34, I. E.; "Fulva" Filmverleih & Vertriebsanstalt, VII. Neubaug. 68; Gaumont-G. m. b. H., in Oesterreich-Ungarn, VI. Mariahil-

ferstr. 57-9; Gladiator-Film, G. m. b. H., D. Exch., (for Poland) VII. Neubaugasse 2; J. Handl, Filmvertriebsges. m. b. H., VII. Neubaugasse 40; Heinze & Co., Adolf, G. m. b. H., VII. Halbgaasse 30; Helios-Film G. m. b. H., VII. Neubaugasse 25; Held-Kopp-Film; Hellmuth-Film, Fabrik, Verleih & Vertriebsanstalt, P. D. Exch., VI., Mariahilferstr. 27; Hispano-Films, VII. Siebensterngasse 42-4; "Howo" Film & Kinematographen-G. m. b. H., VII. Neubaugasse 2; Kurt Hubert, D., VII. Neubaugasse 25; Ifuk, Filmverleih & Kinematographenges. m. b. H., VJ. Mariahilferstr. 47; Internationale Film-Vertriebs-G. m. b. H., I. Rudolfplatz 13; Interlog-Filmvertrieb, I. Stephansplatz 6; Iris-Film-(Aurel Nowotny), I. Franz Josefs kai 5; E. Jordan, G. m. b. H., VII. Neustiftgasse 115a; "Kinema" Filmfabrik & Verleih A.-G., P. D., VII. Zoller-gasse 8; Kinograph G. m. b. H., D. Exch., VII. Neubaugasse 25; Kinoindustrie G. m. b. H., VII. Neubaugasse 66; Kino-Vertretungs-Bureau, R. VII. Mariahilferstr. 66; Kongress-Film, I. Seitzer-gasse 6; Kuenstlerfilm Leihanstalt, Dr. Ernst Horowitz, Exch., VII. Zoller-gasse 8; Kunstfilm-Industrie G. m. b. H., VII. Neubaugasse 1; Leoni-Film S. A., VII. Westbahnstr. 8; Leyka-Film, Oesterr. Kino-Industrie G. m. b. H., VII. Neubaugasse 64; Listo-Filmfabrik, P. VI., Gumpendorferstr. 132; Luna-Union G. m. b. H., Ernst Fries & Co., VII. Neubaugasse 2; Mardes-Film G. m. b. H., P. D. Exch., IV. Blechturm-gasse 10; Merkur, G. m. b. H., D. Exch., I. Fleischmarkt 17; Micoo-Filmfabrik, Vertrieb & Verleih, P. D. Exch., VII. Mariahilferstr. 88a; Micheluzzi & Co., P. D. Exch., VII. Mariahilferstr. 88a; Nic Carter-Filmleihanstalt, Exch., VII. Siebensterngasse 42-4; Olympic-Film-Ges. m. b. H., VII. Neubaugasse 25; Oppenheimer & Reifer, VII. Neubaugasse 40; Oswald-Filmverleih G. m. b. H., Exch., VI. Mariahilferstr. 66; Oesterr.-Ungar. Kinoindustrie G. m. b. H., VII. Neubaugasse 33; Paschkes & Spielmann, D. Exch., XV. Schweglerstr. 47-9; Pathe Freres & Co., G. m. b. H., I. Dominikanerbastei 8; Patria G. m. b. H., Exch., VII. Neubaugasse 68; Payo-Film, P. I. Singerstr. 8; Pax-Film G. m. b. H., VII. Neubaugasse 1; Polo-Filmvertriebsges. m. b. H., VII. Neubaugasse 25; Primax, G. m. b. H., VII. Neubaugasse 31; "Raff" G. m. b. H., D. Exch., VI. Mariahilferstr. 89; Regent-Film-Fabrik, P. VII. Neubaugasse 68; Romania-Film-Verleih & Vertriebsges. m. b. H., VII. Neubaugasse 38; Ronnert & Co., VI. Amerlingstr. 17; Fritz Rucicka, P. D., VII. Zieglergasse 26; R. S.-Film G. m. b. H., V. Schweglerstr. 47-9; Sascha Filmindustrie A.-G., P. D., VII. Siebensterngasse 31; Isidor Schwarzenberg, VII. Siebensterngasse 16a; Seifert & Hofer G. m. b. H., VII. Suiftgasse 15; Spezial-Film G. m. b. H., P., VII. Neubaugasse 4; Staatliche Filmhauptstelle, VIII. Auerspergstr. 1; "Standard-film Co." P. D. Exch., I., Franz-Josefs-Kai 5; Star, Filmfabrik & Vertriebs-A.-G., VII. Neubaugasse 25; Stuart-Webbs-Filmvertrieb fuer Oestr.-Ungarn G. m. b. H., D., VII. Neubaugasse 25; Sturm-Film-Comp., Westbahnstr. 26; Titan Film Co., G. m. b. H.; Union-Film-Ges. Ernst Fries & Co., VII. Neubaugasse 2; Veritas-Film, VII. Getriedemarkt 14; Vienna-Film, P., VII. Siebensterngasse 29; Martin Vogel, (Titles) VII. Neubaugasse 40; Weilers Austro-Film Co., VIII. Josefstaedterstr. 87; Welt-Film-Vertrieb, VII. Mondscheingasse 4; Wiener Kunstfilm-Industrie A.-G., P. Exch., VII. Neubaugasse 1; Wiener Lichtbilderei, VII. Neubaugasse 38; J. Zeitlinger, P., XX. Jaegerstr. 30; Zenith-Filmfabrik, VI. Zoller-gasse 8.

TURKEY

Constantinople: R. A. Foscolo & Cie., Zindjilji Han 8.

JUGOSLAVIA

Zagreb

"Balkan" Zavod za filmsku industriju, Marovskaulica 10; Bosna, Filmleihanstalt G. m. b. H., Frankopanska-ulica 8; Jugoslavia, Filmfabriksges. m. b. H., Ilica 44; R. Mosinger, Alfred Meller & Leo, Frankopanska-ulica; Omnia, Furtinger & Co.; Urania, Kukovieva-ulica 7.

(Continued on page 427)

Bureau of Foreign and Domestic Commerce Reports

ARGENTINA

By Trade Commissioner George S. Brady, Buenos Aires.

The demand in Argentina for motion-picture plays is probably as great in proportion to the population as in any country of the world. While at the present moment the American film has the greatest share of the market, the American producer can not afford to feel too sure of the field, and should follow closely the requirements of the people in order to retain his hold. Prices of American films in Argentina are so much higher than for the European that distributors often place one or more European films in the program in order to balance the cost. The public likes the American photo play, but in general has no choice in the selection of program.

At present there are 128 operating motion-picture theaters in the city of Buenos-Aires alone, with 2,250,000 paid admissions per month. Usually three films, sometimes four, constitute a complete show, and two shows are given each day. Only one theater in Buenos Aires operates continuously as in the United States. An interval of several minutes is allowed between reels and from 5 to 10 minutes between pictures, the public demanding these intervals in order to look around and greet acquaintances in the theater. Entrance may be bought for one picture or for the entire show.

Local Production of Motion Pictures

There are not less than 15 established motion-picture producers in Argentina. Since the successful production of the drama "Nobleza Gaucha" by the company Martinezy Gunche in 1916, there has been a demand for local film production, but, with almost no exception, such plays have been poorly acted by inexperienced performers and usually poorly set and managed. Little or no money has been spent in their production; and financially successful ones have owed this fact to their "home talent" nature. Recently the Tylea Film produced a drama which was re-written and directed by an American film director. Several companies are making efforts to train local actors and so gradually to become producers of salable plays. There is no good reason to feel that local talent is not available; but capital has been lacking and the few actors have been picked so far from a limited circle.

Greater success has attended the production of current-event films, and one company (M. Gallo) produces 10,000 feet of these daily.

A list of principal Argentine importers of motion-picture films may be obtained from the Bureau of Foreign and Domestic Commerce, or its district and cooperative offices, by referring to file No. LA-10050 A.]

CANADA

Two surveys of the industry in Canada were made in 1922. One by George W. Shotts, Consul at Saulte Ste. Marie, Ontario; the other by G. Bruce Andrews, Clerk at the American Consulate, Montreal. Shotts' report concerns the Province of Ontario; Mr. Andrews' Quebec.

American motion pictures are popular in Ontario and are practically the only ones exhibited in this consular district. High class dramas and comedies seem to be preferred.

Practically all pictures are furnished through Agents in Toronto, Ontario, and shipped per Dominion Express.

Prevailing price of admission for the evening performance is 35 cents for adults, in exceptional cases it may be as high as 50 cents.

No films are imported into this consular district direct, but the Canadian import duty on films of all kinds is 3 cents per lineal foot, plus sales tax of 4%. The duty on advertising matter is 15 cents per pound, plus sales tax of 4%.

It may be possible to secure news events of this district from Edgar Fulcher.

The people of this district or generally throughout Canada, differ little, if any, in their preference and ideas of picture films from those of the U. S., especially along the more Northern states.

A few English pictures and several of Austrian or German origin have been shown in Montreal, but the American ones are the most popular and practically supply the needs of the entire market. There are none furnished locally. The pictures that seem to attract the greater number of people are the spectacular productions and society plays, although, at the smaller houses, serial pictures and Western stories are still popular and there are quite a number of these places. Several of the larger theaters have been showing lately feature films with the titles in both English and French and it appears to be a popular innovation.

The Stars that are favorites in the United States are also popular here as the situation is similar.

There are about 60 theaters in the city of Montreal and perhaps 10 small ones in the other places within this consular district.

The prices of admission vary greatly. The maximum charged in the evening is 50 cents for general admission and 80 cents for a box seat. Some of the large theaters charge slightly less for a seat in the balcony, the small ones all do.

CHILE

Rollo S. Smith, secretary to the commercial attache at Santiago, Chile, reported in April:

The moving picture business in Santiago is well established and the theaters well patronized. There are 23 motion picture theaters located in various sections of the city in which two and sometimes three shows a day are given. Prices range according to the character and location of the theater, from 1.20 to 3 pesos (at present rates of exchange, about 13 and 33 cents) for seats in the pit.

A new theater is now in process of construction in a thickly populated residential section which will cost 800,000 pesos (\$89,000), and will seat 2,500 people.

Preference is given to American pictures, but in decreasing proportion as Europeans perfect their productions. It is estimated that a year ago the proportion of American films exhibited to all others exhibited in Santiago was 95 to 5; today it is 65 to 35. Without doubt this is due in large part to the high exchange premium on the American dollar; but aside from this is the undeniable fact that German and French producers are not only improving in the technique of their professions but their subjects are given a wider scope than is frequently found in American films. Importers of American moving pictures in Santiago feel that if American producers wish to hold this market their prices will have to be lowered to compete with European offerings.

CHINA

Trade Commissioner Lynn W. Meekins, formerly at Peking, reports:

The Chinese like films with plenty of action," said an American motion-picture man in Shanghai. They have also a highly developed sense of humor. Exciting serial dramas and boisterous comedies appeal to them most, but not society or problem plays. News films, especially those containing animated cartoons, are popular. The regulation program consists of a comedy, a news film, and a five-reel feature.

Conditions Retarding the Motion-Picture Industry

Motion pictures have made slow progress in China, because of the lack in large numbers of exhibitors (there are less than 100 picture theaters) and in facilities for quick transportation on which profitable distribution depends. In Shanghai there are 20 theaters; Canton, 15; Harbin, 10; Hongkong, 8; Peking, Tientsin, and Hankow, 7 each; elsewhere, they are few and far between. About 20 are attended by foreigners, and possibly 20 more—40 in all—deserve immediate consideration as exhibitors of first-class American films.

Theater Capacities and Prices

Seating capacity varies from 100 to 2,000; the average for theaters to which foreigners go is about 600. Admission charges range from Yuan \$0.05 (U. S. \$0.025, at normal exchange) to

\$0.35 (U. S. \$0.175) for the natives, and from Yuan to \$0.60 (U. S. \$0.30) to \$2 (U. S. \$1) for foreigners. Many upper-class Chinese, particularly in Peking and Shanghai, pay foreign rates in order to occupy the best seats. Two shows daily, including Sunday, are the general rule; they are held in the evening, with occasional matinees. Music is provided by any available means, from a phonograph or a piano to a small orchestra.

In addition to the regular exhibitions in theaters, motion pictures are shown in large native amusement enterprises such as the "Old World" and the "New World," Shanghai, and the "New World," Peking, where the low general admission charge precludes the use of new expensive films.

Industrial Uses of the Film

A very important use of the motion picture in China is for advertising purposes. This may prove its most profitable field. One of the large tobacco companies is now taking pictures in China and showing them free to purchasers of cigarettes. American firms have furnished commercial and industrial films for circulation by the American commercial attache at Peking, or for private exhibition by their agents in China to prospective purchasers of their products. The Young Men's Christian Association in Shanghai has facilities for distributing educational, commercial, and industrial films to its branches throughout the country and also to kindred organizations.

Native Production Versus Imported Films

The first motion-picture drama produced in China with a native cast was screened July 1, 1921, at the Olympic Theater, Shanghai, by the Chinese Motion Picture Society. For this 10-reel feature, called "Abuse of Rich Ornaments," the admission charges were from Yuan 1 (U. S. \$0.50) to 2 (U. S. \$1). Based upon a notorious murder case, the picturization adhered very closely to the evidence, showing everything that happened from the origin of the motive to the execution of the murderers. Large crowds attended the performances, given twice daily for a week.

The difficulty involved in taking motion pictures in China is the high cost of production compared with limited exhibition facilities. According to those familiar with the business in Shanghai, films can be imported at from 1/2 cent to 6 cents United States currency per foot, and it costs from \$5 to \$10 per foot to produce them. The prices charged for American films, arranged by the exchanges with the individual theaters, vary according to seating capacity, admission fees, and drawing power of the feature offered.

It has been found unsatisfactory to insert Chinese subtitles in American films; too much space is required to convey the idea. Instead, native interpreters verbally explain the pictures to Chinese audiences, and a synopsis of the story is printed in Chinese in the theater program.

Import Conditions

The most satisfactory and economical method of shipping films to China is on spools wrapped in stout paper and packed in tin-lined boxes. It is cheaper to buy reel cans in China, where they cost only Yuan \$0.40 (U. S. \$0.20) each. Films are usually sent through the Chinese post office (a very efficient institution) in packages containing two reels.

Although the Chinese market was said to be flooded with all kinds of films from various American producers in the late summer of 1921, several Shanghai exchanges reported steadily increasing business. Exports of exposed motion-picture films from the United States to China covered 1,500 reels in 1919 and 2,700 reels in 1920; many others came through Japan. German and Italian photoplays were shown in Shanghai during 1921, but did not seem to enjoy the popularity of American films.

Fifteen firms in Shanghai import films and six exchanges circulate them. Hongkong and Tientsin are other exchange centers. Among the concerns taking motion pictures in China are the Commercial Press, a large Chinese publishing organization with its main office in Shanghai and branches in many other cities; and Pathe-Orient, a well-known French company. As yet there is no record of a studio in China comparable with the elaborate establishments in the United States.

Estimate of the Field in China

In estimating the motion-picture field in China—the opportunity for circulating dramatic films at a profit—the survey must be confined to cities served by rail or regular steamship service. Along the 7,000 miles of railroad, the 1,800 miles of seacoast from Tientsin to Canton, and the 600-mile section of the Yangtze River from the sea to Hankow, there are perhaps 75 cities that have a population of 100,000 or more where motion pictures might be shown if theaters were established. The large majority of the population can not afford to pay the admission that must be charged in order to make the exhibition of American films profitable. Motion-picture men in China place the proportion at 5 per cent, which means a total prospective audience of between one and two million in the 75 accessible cities.

Motion pictures of greatest interest to the Chinese are naturally those in which Chinese actors appear. It is probable, however, that the development of motion-picture producing in China will be even slower than that of film exhibiting; and the latter is handicapped by two significant factors—the Chinese generally have weak eyes and sometimes have difficulty in seeing pictures clearly, and they are exceedingly fond of bright lights and abundant noise. It is a question whether the dark motion-picture theater with its foreign music will ever compete seriously with the native playhouse, where the lights are never lowered and where a blatant native orchestra produces continual din.

GREECE

All the motion pictures used in Greece, with the exception of some news reels and propaganda films, are imported from abroad. While the majority of the pictures imported come from France, England and America, the German product is also in evidence.

There is no censorship in Greece, nor are the theater owners required to have a license, as it is the rule in most of the other European countries. If the public does not approve of a film, for one reason or other, the police steps in and stops it.

The government subsidizes the production of scenic and propaganda films.

In Athens there are a number of foreign concerns represented: Pathe through Mr. Margulis, Gaumont through Mr. Leon Schneider, Mosco & Gaitis as well as a Mr. Masoni represent Italian productions. Furthermore, the big German and Austrian concerns have either their own branches or agents there.

Athens boasts of 9 theaters with a seating capacity ranging from 500 to 1200 people and a few open air theaters seating 1500 to 4000. At the latter no admission is charged. Food and drinks are served. The prices in the closed houses vary from 1.80 to 2.50 drachmen, of which the government collects a tax of 25%.

The rentals range from 40 to 160 lepta a meter per week.

In all of Greece there are about 40 motion picture houses of which 15 have a seating capacity of 1000, 5 of 800, 20 from 300 to 500.

Owing to lack of native production there is no trade paper, but nevertheless, according to a report in the International Filmschau, interest in the film industry is very strong and additional theaters are planned everywhere. Big financial interests intend organizing a domestic producing company.

INDIA

Report by Consul General Alexander W. Weddell, Calcutta:

The demand in India for American motion pictures has shown a steady increase during the past few years. There are at present 168 motion picture houses, or cinema shows, in India, Burma, and Ceylon. In Calcutta there are 16 theaters showing American films, 5 being patronized chiefly by the European population, and 11 by the natives.

There are two distinct communities to be considered—the Indian and the European—each with its separate taste and demanding a different type of film. The natives like pictures with dare-devil features, serials with a thrilling story, or slapstick comedy; the other class of patrons prefer

modern society dramas; spectacular stories, ancient historical subjects, classics from fiction, and adaptations of famous stage successes.

The average price paid in India for a good American film is approximately 5,000 rupees (\$1,200), which includes the original cost of the film, payment for royalties, a 20 per cent import duty, and incidental charges. As there are few "first run" cinemas in India, it is almost impossible to realize the purchase cost from rentals paid; the latter averages 100 rupees per cinema, and but few renting houses in India supply films to more than 20 cinemas.

It generally happens that the importer pays \$750 for exhibitor rights and \$250 for the film itself; he complains of this high value put upon exhibition rights, suggesting for a country like India that the price paid for exhibition rights should never exceed the cost of print of the film itself. He also desires the period of these rights be extended from three years, as now generally the case, to at least five, otherwise the purchase cost can hardly be realized.

Theater managers assert that American films are far superior to others in lighting, acting, and scenic effects, all of which are more extravagant than films of foreign manufacture; but certain undesirable features in subject matter have occasioned unfavorable comment in India.

One exhibitor states that there are far too many American films which feature the baser side of human nature. He comments on the fact that of the films either banned or trimmed by the censorship boards the larger proportion are American. Another mistake which American producers make when dealing with Indian subjects is the confusing of Hindus with Mohammedans, rajahs with nawabs and so on—the effect being disastrous to the story.

JAVA

Consul Parker W. Buhrman, Soerabaya, reports: Reports from practically all parts of the world emphasize the popularity of American motion pictures and American actors and actresses. The nationality of the audiences and the nationality of the theater owner seem to make little difference. In Java, where there are 250 theaters and the audiences are composed of three distinct classes (Europeans, Chinese, and natives), American films are in the majority, and it is said that no other films compare with them in popularity. One of the largest theaters is built to seat 2,000 Europeans and 2,500 natives. The theaters are so constructed that the screen divides it into two parts—the Europeans and foreign orientals sitting on one side of the curtain and the natives on the other. The picture is projected from the side of the Europeans.

Censorship in the Netherlands Indies is severe and does not permit any criminal or political suggestion. The "Wild West" pictures, which would be very popular with the natives, are not allowed, nor is any picture permitted in which the question of nationality is handled in an objectional way. About 35 per cent of the pictures imported into the Netherlands East Indies are either refused or cut by the censors. In response to representations made by the film exhibitors, in Java, a change has been proposed in the censorship regulations, which will allow the film to be censored before the payment of duties. Previous to this time there has been no provision for the refund of duties paid on films which were not allowed to be shown by the importing exhibitors.

Language presents a serious difficulty. Probably a Malay text would, in general, be most satisfactory for exhibition to natives. Many films that are now being shown are in both Dutch and English text. The native, not understanding either language, is at a disadvantage. Accordingly, news events of the world and current topics are in very slight demand.

JAPAN

Report by Martin G. Scott, clerk to Trade Commissioner, Tokyo: The motion picture industry in Japan has had a remarkable development in the past few years. As far back as 1914 or 1915 foreign films, chiefly American,

were growing in favor in Japan and they have continued to increase in popularity.

There are in Japan about 600 theaters giving regular performances and about 2,000 more giving occasional performances. From the standpoint of imported films, however, only the 600 need be considered. Of these, Tokyo has about 50 houses, Osaka 30, Kobe 15 and Kyoto 10, the remainder being scattered throughout the country. These theaters seat between 500 and 1,800. The term "seating capacity" is a misnomer, as in many houses the lower price of admission entitles one to standing room only. Most houses give one performance a day, although some, such as the large houses in Akusaka Park (the "Coney Island" of Tokyo), give continuous performances and appear to be always crowded.

Of the 600 theaters, the so-called trust, the Nippon Katsudoshashin Kabushiki Kaisha, owns or controls about 350. The trust is by far the largest moving-picture company in Japan. It owns or controls a majority of the theaters, in many cases owning the buildings. It rents the theaters, supplies films and machines, usually on a percentage basis, and sometimes exercises a supervision over the show. Its percentage of the profits varies with the theater. The trust has at present two studios, one in Kyoto and one near Tokyo, with a force of 100 actors and 50 camera men, directors, etc.

In addition to the theaters, films are in demand for Y. M. C. A. performances, private entertainments, etc., though it is hard to estimate the total volume of this business.

As an index of the popularity of the motion picture, Tokyo's 50 film theaters play annually to over 10,000,000 people, while the 20 legitimate theaters, with much larger seating capacity, play to somewhat less than 5,000,000. These 20 legitimate theaters give almost exclusively Japanese plays. Two, however, the Imperial Theater and the Yurakuza, occasionally give foreign plays and at times show motion pictures. These two theaters have seats arranged in foreign style. There seems to be no question but that the moving picture has hurt the regular theater business in Japan to a considerable extent, but there has been no such desertion by actors of the stage for the film as in America, probably on account of the intense pride which the Japanese actor takes in his profession.

For the better-class theaters the admission charge runs from 0.50 to 1.50 yen (25 to 75 cents), though for some performances as high as 3 yen (\$1.50) will be charged. The smaller ones charge from 30 to 50 sen (15 to 25 cents), though some prices are as low as 10 sen (5 cents). The average price for all will probably be in the neighborhood of 50 sen (25 cents). Children under 15 (where admitted at all) and soldiers are usually admitted at half rates.

Programs are changed weekly. The rental charge varies widely, running from \$100 to \$600 per month, depending on the theater and the class of film shown. For special films an extra charge is usually made. The programs are long; those for the better class theaters will include two pictures of about six reels (sometimes both foreign, sometimes one, while some theaters show exclusively Japanese films), a weekly news letter a comedy, and two or three episodes of a serial film (usually an exciting melodrama). The trust states that for a first-class foreign film they often secure \$200 per week, and for individual performances from \$25 to \$35. The larger Japanese companies usually buy their films outright and then supply them to their different theaters. A film on the trust circuit will last a little over a year and then it is stored. There is little or no sale for films after they have made the rounds. Films are dutiable at 8.25 yen per kin (\$8.10 per pound), including inner packing.

Complaints are made of pirating of films, and apparently with some foundation, as many individuals make a business of obtaining films in various ways and selling them outright. As there is practically no redress for this sort of thing, American companies should take every possible precaution to safeguard their productions.

THE NETHERLANDS

A survey by George E. Anderson, Consul-General

Rotterdam, February 27, 1922: All in all, it may fairly be said that the moving picture business in The Netherlands is improving, but it should be understood in connection with this statement that an immense further improvement is possible. It is doubtful if there is a country in Europe or,— education, situation, organization and all considered,—in the world, where the moving picture has less of a part in national life than in Holland.

* * * For every moving picture theater in Holland, there are perhaps a dozen cafes of corresponding size, some of them running into thousands in capacity, which are crowded nightly, the entertainments in which range from a fair grade of vaudeville entertainment with quite good music, down to a worn out graphophone. Only a few if any of the Dutch theaters have made any profits during the year, and development in the face of losses or small or no profits is not easy. The entire business in Holland at the present time is on a more or less experimental basis. It is well organized, both from the film producers and the theater operators standpoint. The operators have an organization known as the "Federative Bond," which includes practically every theater operator in the country. It is a closely knit organization and practically controls the trade from a theater operating standpoint. The renting or releasing agencies also have a similar organization, and the two organizations have organized an arbitration committee, the "Commissie van Geschillen," which arbitrates disputes between members of the two organizations. Both renters and operators are represented on this board and its awards are enforced by the boycotting of any recalcitrant member of either parent organization.

There are twenty-two film renting concerns in Holland. Of these ten are branch houses of German film renting or producing concerns which are attempting, with poor success, to introduce German films into Holland on the basis of very low prices. Films produced in Germany on the basis of the low value of the mark naturally can be rented very cheaply in Holland. Some are of comparatively high grade and are popular, but the ordinary productions are so inferior that few Dutch theater operators use many of them. The other renting establishments import their films mostly from the United States and Great Britain with a few from Italy. Those from the United States come direct and through Great Britain. Up to two years ago most of the American films came by way of Great Britain, but at present about 50% of them come direct. Conditions in the trade have been such as to eliminate the formation of fly-by-night renting concerns, most of which have been attempting to handle these cheap German films or films bought up in other countries with low exchange for a song, and thus leading to a disproportionate number of renting agencies compared with the number of theaters. Most of these concerns really merit no attention on the part of the producing interests and are indeed receiving none.

There are 170 licensed film theaters in The Netherlands together with something over fifty-five other theaters, town halls, and society rooms where films are occasionally shown. The average seating capacity of these theaters is perhaps 360. The price of admission varies from 15 Dutch cents to 2.50 guilders or the equivalent of 6 cents American currency to \$1.00 according to the theater, the attraction and the seats occupied. A first-class seat for an average production will average perhaps sixty American cents in cost, while the average for all Holland will be something like 20 cents American currency. The average audience will not exceed 50% of the seating capacity of the theater. On Saturdays and Sundays most of them are packed to the limit of their capacity. On other days attendance is usually very light. The standard tax authorized by the national government is 20%, but the actual tax is fixed by the municipal authorities in each town with the result that the tax varies from 20% to as high as 40%. As a rule, the municipal authorities in the smaller cities and towns in Holland are not favorable to the moving picture theater. No explanation for this fact can

be offered but the fact stands for itself. The authorities in the larger cities are more favorably inclined,—for the incidental revenue they derive from them if for no other reason.

In the theaters as they exist and with the business progressing slowly against these drawbacks, the American film has come to have a rather extraordinary vogue. The entertainment most in favor is a social drama of good character, not too sensational but with gripping, heart touch qualities. The American film has been particularly successful in this line with the result that by far the larger portion of the films now shown are of American manufacture, perhaps 60% of the whole.

The matter of price of a film is of more than ordinary importance in Holland, and for this reason there has been more use of films from Germany and other countries with low value currencies than there would have been otherwise. The high exchange value of the American dollar has interfered with the placing of American films in this field as much as it has interfered with any other line of American business.

Films are placed in Holland by leasing by the week and the lease hire is at a price per meter of films. The price varies from one Dutch cent, or \$.004 American currency, to 25 Dutch cents, or 10 cents American, per meter per week and exceptional films bring as high as 30 to 35 Dutch cents, or 12 or 14 American cents, per meter. The price depends upon the city, previous exhibitions and similar factors. A high grade film will bring from 25 to 35 Dutch cents per meter per week when first produced in these large cities. It will then be passed along to smaller cities like Utrecht where the charge will be something like ten Dutch cents, then to Groningen which may pay 8 cents, to Haarlem, which may pay five cents, and a little city like Sneek may pay only one Dutch cent a meter. The price also naturally depends upon whether the film has been used to any considerable extent in the country or elsewhere and upon its actual mechanical condition.

The production of films in Holland so far has not been much of a success. Practically the whole of the work done in the way of the picture drama in Holland has been done at Haarlem by the "Hollandia" Filmabriek, operated by the Anglo-Dutch Film Corp. There is also one film company in Amsterdam known as the American Film Co.

It must be confessed that the films now being presented to the Dutch public are far from being up-to-date. In the cheaper theaters there is a demand for rather lurid sensational plays with blood curdling concomitants but these, though in demand for a certain clientele, can hardly be said to be characteristic plays of the day. There is comparatively small demand for news of the day in films. In the past few months there has been a distinct effort on the part of some of the theater operators in the country to bring their entertainments up-to-date, and some of the rental agencies have sent representatives into Germany, France and England to buy the latest films available. Only one of these concerns, however, has sent a representative to the United States. One of the theaters in The Hague sent a man to the United States last year to learn the operation of two projection machines at the same time so that films are screened without interruption between the parts. Mechanically and in nearly all other respects the industry on the whole in Holland is at least five years behind the times.

SONORA, MEXICO

A survey of the industry in Sonora was made by Vice Consul Harold C. Wood, of the American Consulate at Guaymas, Mexico. It shows that 70% of all the pictures shown in the State of Sonora are American made. Says Mr. Wood:

Among the Mexicans of all classes the serial is most popular. The serial pictures are not exhibited one episode at a performance, as is the custom in the United States, but owing to the fact that the films are exhibited in a motion picture circuit from Mazatlan, Sinaloa, to Nogales, Sonora, they must necessarily be shown as quickly as possible, and therefore six or seven episodes are shown in an evening. If the serial is a long

one its exhibition will be concluded in less than a week.

Next in favor are the comedies of the slapstick variety. These comedies are much liked by the lower classes, who constitute the majority of the motion picture patrons. However, the more educated and refined Mexicans prefer the heavy and romantic dramas, or a comedy of the lighter type.

Source of Supply

About seventy per cent of the pictures shown here are of American make, and the remaining thirty per cent are distributed equally among German, French and Italian pictures.

As a rule, a town of 5,000 cannot support more than one motion picture theater. Guaymas, with a population of 8,000, has had several new motion picture theaters started, but they have all failed with the exception of the Cine Majestic, which is now the only one in operation and which does a good business. Hermosillo, the State Capital, with a population of 12,000, supports three motion picture theaters. The Salon Atenas, with a seating capacity of 1,100; the Teatro Noriega, seating 1,600, and the Cine Sonora, which can seat 2,000 persons. The Cine Majestic, in Guaymas, has two hundred so-called orchestra seats and 400 seats in the gallery. The seats—both orchestra and gallery—are most uncomfortable. The Benito Juarez Theater in Emmalme, an American railroad town, seats about 400 persons.

In Hermosillo the prices of admission, in Mexican money, are as follows:

Salon Atenas, \$.30 first class, \$.20 second class.

Teatro Noriega, \$1.00 first class, \$.50 second class.

Cine Sonora, \$.20 first class, \$.10, second class. In Empalme the prices are \$.50 first class and \$.25 second class.

In Guaymas, the Cine Majestic charges \$.50 first class. These prices are variable, however, depending on the film shown and the addition of extra attractions, such as an additional orchestra, etc.

All the pictures shown in this district are controlled by Sr. Guillermo Ascona, Apartado, 52, Matza'an, Sinaloa. This firm distributes pictures through the States of Sonora, Sinaloa, Mayarit and Baja California.

At the Guaymas customhouse the following duties are quoted: Blank films pay a duty of \$1.50, Mex., per net kilogram. All advertising matter that is in film form pays \$1.50, Mex. per net kilogram. Lithographed or printed posters for advertising purposes pay a duty of \$.30 Mex., per kilogram.

NORWAY

George Nicholas Ifft, American Consul at Bergen, Norway, reports:

Bergen, a city of slightly less than 100,000 population, has seven moving picture theaters, six of which are open seven days in the week from 5 to 11 P. M. and one only on Saturday and Sunday evenings between the same hours. They have a combined seating capacity of about 4,000 and films are run from three to four times daily. The standard price of admission is Kroner 1.25 (at normal exchange, 35 cents), which price is sometimes raised to Kroner 1.50 and Kroner 2.00 (40 and 53 cents) for special pictures. The moving picture houses are all municipal and are operated directly by the municipality, through a municipal bureau, with a director at its head.

Statistics of the operations of these municipal theaters for the calendar year 1921 show that the total attendance for the year was 1,815,960. This is slightly more than twenty-three per cent less than the attendance in 1920. The total receipts from the sale of tickets was Kroner 2,180,475 (at normal exchange \$583,567). This is a little more than thirteen per cent less than the gross income of the preceding year.

Fully seventy-five per cent of the films shown in Bergen are of American origin. A year ago, American pictures made up ninety per cent of the total but Swedish, Danish and German films are growing in favor and a few good Norwegian films are also being produced and are enthusiastically received.

PORTUGAL

Survey made by the American Consul General, W. Stanley Hollis, at Lisbon. Says Mr. Hollis:

American made motion picture films are becoming continually more popular in Portugal, in spite of the efforts of local manufacturers to provide Portuguese films, and it is estimated that at the present time nearly three-quarters of the films exhibited in Portugal are of American manufacture, with the legends, or reading matter, translated into Portuguese.

Melodramatic serials and good comedies are especially popular, although this is believed to be due to the fact that the better grades of more recently made pictures are too expensive for exhibition in this country, and the public is therefore unable to make comparisons.

The only film distributor of importance in Lisbon is the Companhia Cinematografica de Portugal, which practically enjoys a monopoly of this market. This Company secures its films through the Companhia Cinematografica Hispano-Portuguesa, S. A. of Madrid, Spain. The firm in Madrid is accustomed to secure the distribution rights for the entire peninsula, and in turn to sub-let these rights in Portugal to the Companhia Cinematografica de Portugal.

Lisbon has three motion picture theaters capable of seating about 800 persons each, besides thirteen smaller houses with an approximate capacity of 400 each. It is estimated that there are about 120 motion picture theaters in the whole of Portugal.

An ad valorem duty of 15%, plus 15%, plus 600%, is charged on motion picture films imported into Portugal, making the custom duty amount actually to 180% ad valorem.

Printed matter in large quantities, photographs of various colors and lithographic posters pay a duty of \$100 per kilo, which, in conformity with Decree No. 7,826, is payable in gold, or its equivalent in paper escudos, at present being equal, in British currency, to about £0.46. To the above amount an additional tax of Escudos 00\$30, gold, is charged in conformity with Decree No. 4133, of April 18, 1918.

Photographs of one color pay a duty of Escudos 00\$04, gold, per kilo, with an additional tax of Esc. 00\$01.

Lisbon, the capital of Portugal, has a population of nearly 500,000, and is of first importance as a market for films. Oporto is the second city, with 200,000, and in addition to these there are numerous smaller towns, all of which are developing an increasing interest in motion pictures. No film or motion picture journals are as yet published in this country.

Some films showing News Events of the World, have been very well received by the public.

The Portugalia Film, an organization for the manufacture of all Portuguese films, will probably, in the near future, be in a position to furnish films of News Events of this country, if a profitable market is found for them in foreign countries.

RUMANIA

There is no film production in Rumania but all big international companies have either a branch or are represented through some exchange situated in Bucharest. The largest theater in that city is the "Pathe Palace," which seats 1200 on two separate projection floors. The first reel runs upstairs while the second is being shown on the other floor. The admission prices range from 15 to 30 lei. Film rentals run about 20,000 lei weekly. The city also contains 6 second and 16 third class houses.

While there is no definite censorship in Rumania, it is required to submit a list of titles to the district police, and according to reports in foreign trade papers a settlement is usually reached with the police by what is termed "friendly agreement."

The import duty on films is 10 lei per kilo plus 2% ad valorem, the export duty 22% ad valorem. The amusement tax amounts to 25% on the gross income and is very accurately checked up, in that way helping the exchangeman who rents out on percentage. The rights for Rumania are offered by German, Austrian and Hungarian firms as low as 10,000 to 15,000 lei, while for real first class films 30,000 to 40,000 lei may be obtained.

SWEDEN

Originally appearing in "The Swedish Export," a periodical published by the General Export Association of Sweden. The data follows:

Sweden is of all the countries in the world the one best supplied with motion picture houses—"Biographs," according to the local designation, and "going to Bio" is the national pastime most intensely pursued at present. With a population around six millions there were at the end of 1919 not less than 600 playhouses of that kind in full swing, in addition to a number of perambulating picture shows. Stockholm itself, with about 500,000 inhabitants, has something like 75 picture houses. Playgoers to picture shows numbered 60,000,000 in 1919 for the whole country, but this figure has shrunk considerably since that time.

The two principal importing and producing concerns, Svenska Biografteatern and Skandia, joined forces in 1919, the amalgamation being now styled Aktiebolaget Svensk Filmindustri, with a joint capital of 35,000,000 kronor. The head of the company is Charles Magnusson. The large studios at Rasunda, near Stockholm, belong to A. B. Svensk Filmindustri, who have a studio in Denmark as well.

UNITED KINGDOM

The following report on film conditions in the United Kingdom was made last February: During the past few weeks there have been many reports in the newspapers and elsewhere in regard to the alleged falling off in the attendance of Cinema Theaters in the United Kingdom, which is attributed to the inferior class of films which is now being shown before the public. As regards London it is certainly true that even at the best Cinema Theaters, a very inferior class of film is being exhibited in comparison to a year ago. In an open letter to British film exhibitors entitled "Why Cinemas are Empty" published in the "Daily Mail," Arthur Weigall, a well known Egyptologist who has lately associated himself with theatrical and Cinematograph enterprises writes as follows: "You are paying the price now of your block-booking and blind-booking of pictures you have neither seen nor read about, whether British or American, and which will often not be shown until the passage of months or years has made them almost out of date." * * * "That the slump—if there is one—may be due, as Mr. Weigall says, to block-booking is not altogether improbable.

In the United Kingdom there are 4,000 Cinema Theaters as opposed to the 20,000 in the United States. As, practically, the entire American film output is booked for exhibition in the United Kingdom, it is inevitable that such a system must be adopted. In addition, there are on the market a large number of British Films (produced by British companies, photographed in England and featuring English actors), as well as films produced on the Continent, moreover, British exhibitors frequently book the entire output for the year of some well known company, such as "The Famous Players' or "The Gaumont Company" without seeing any of the pictures, but relying merely on the past reputation of such firms, and the drawing power of their names. It is obvious that in the annual output of such companies which may amount to fifty or sixty pictures, there must be some failures. Where, in the United States, such failures would be shelved forever, in the United Kingdom they are shown because they have already been booked, and it is natural that the public after seeing a number of such failures, should become discouraged and stay away from the Cinema altogether. Moreover the British films which have been shown to date are inferior to the good American productions. And the patriotism which prompts the exhibitors to show British films, is not responded to by the public who are willing to pay provided they get their movie's worth in amusement.

British Films

In endeavoring to compete against the United States, British Film exhibitors have set themselves a difficult task. They have neither the experience, nor the funds, nor the climatic conditions which are at the disposal of American

producers. This office was informed, moreover, at the London agency of a well known American firm of Film producers that, although film productions cost approximately the same in England as in America, the returns are too small to make such large outlays practicable. This situation is, moreover, not likely to change, as long as there are, comparatively, so few Cinemas in the United Kingdom, and as long as British pictures have such a small market in the United States.

Cinema acting in the United Kingdom is hardly a profession in itself, as it is in the United States. The number of film productions in this country is too small to afford anything like regular employment to anyone adopting it as a profession. All the British "Stars" are, or have been, well known actors on the London stage.

Film Censorship

The London County Council has recently issued certain new regulations in regard to the censorship of films, of which the two most important provisions are as follows:

(1) After January 2nd, no films are to be exhibited in any theater holding a Council license unless they have been previously passed by the British Board of Film Censors.

(2) After July 1, 1922, no person under the age of 16, unless accompanied by a parent or bona fide guardian, shall be present at any theater, where films passed by the Board for "public" or "adult," but not for "Universal" exhibition, are shown.

Films are divided by the Board of Censors into two classes, those called "A" which are suitable for adults only, and those called "U," which the Board considers suitable for universal exhibition.

It is evident that block-booking is, to a great extent, responsible for a number of very inferior films being shown. The public, certainly, in any case, as regards London, is as anxious as ever to patronize the silent drama as long as there are good plays to see. The fact remains that many of the foremost picture houses in London are suffering from considerable loss of patronage. This must be due to the class of picture shown. The British public have not lost their taste for film plays; "Way Down East" was produced in London on September 5th at the Empire Theater, one of the largest and the best known music halls in London, and has only just concluded its run. "The Kid," drew large audiences wherever it was shown, and during its exhibition at the Royal Opera House, Covent Garden, there was scarcely an empty seat in the theater.

On the other hand at a small Cinema theater where a British film adaption of Ibsen's "Pillars of Society" was being shown, the audience did not half fill the theater.

It would seem that a play like "Pillars of Society" would obviously suffer considerably by being adapted for the Screen, and the subject unsuitable generally for Cinema audiences.

Although Cinema Theaters in London are comparatively few and far between, it is seldom that regular theaters are converted for the exhibition of screen plays, as is frequently the case in New York. On the other hand The Empire and The Palace, the two best known variety houses in London have both to resort to the Cinema in order to keep their doors open. The Palace at the moment is occupied by a revue, the lessees paying a rent of £700 a week. It was announced in a newspaper some days ago that this contract was likely to be terminated at an early date, because a certain film producer had offered £850.

The London Opera House opened by Oscar Hammerstein in 1912, failed in turn as an opera house and a music hall, and is now doing good business as a Cinema.

The largest and most luxuriously appointed Cinema Theaters in the United Kingdom are found in the Provincial towns of England such as Manchester, Bradford, Leeds and Liverpool, though none of them compares in size and comfort with the Capitol in New York.

Prices of Admission

These vary considerably according to the tone of the theater and the class of film which is being shown. Admission to the regular first class Cinema Theaters in London range from 1/3d

to 5/6d. Second class Cinemas charge—6d. to 2/— or 3/—. At the Royal Opera House and The Empire Theater where "The Three Musketers" and "Way Down East" were shown respectively, 13/— were charged for the most expensive seats, which is the regular West-End theater price.

European Picture Theaters

A French trade organ records that France has about 2000 picture theaters for its population of over 38 millions; Norway, with about 3,600,000 inhabitants, has 170; Denmark, with 2,900,000 inhabitants, has 250; Sweden, with 5,800,000 inhabitants, has over 200; Holland, with roughly 6,000,000 people, has but 180 movies, while Belgium possesses 800 for a population of about 8 millions.

Canadian Film Sales Import Tax Ruling

An important ruling defining the basis of assessment of the sales tax on film importations made by the Commissioner of Customs and Excise at Ottawa, as follows:

"Under the provision of the amendment to the Special War Revenue Act, sales tax on importations must be computed upon the duty-paid value, which is defined as being the value of the article as it would be determined for the purpose of calculating an ad valorem duty upon the importation of same into Canada under the laws relating to the Customs and the Customs Tariff, whether such article be in fact subject to ad valorem or other duty or not, and, in addition, to the amount of the Customs duties, if any, payable thereon.

"The value for duty on films sold outright to the Canadian importer is based on the home consumption value at time of shipment, but, in no case, less than the invoice value, except on account of reduction in the fair market value of such goods at the time of their purchase by the Canadian purchaser and their exportation into Canada. The value for duty of standard films shipped on consignment into Canada without sale is fixed by the department at not less than an appraisal value of 8c per lineal foot."

French Export and Import Figures

The following are the export and import figures for the period from January to July (inclusive):

Export: 53,872,000 meters of film, value frs. 213,300,000 (as against 43,498,000 meters, value frs. 172,250,000, for the same period in 1921).

Import: Printed film (American, German and all other foreign films), January to July, 3,370,000 meters, value frs. 6,168,000 (as against 4,102,000 meters, value frs. 9,096,000, in 1921). Raw stock film, January to July, 6,706,000 meters, value frs. 4,328,000 (as against 10,386,000 meters, value frs. 9,504,000 in 1921).

On this scale the year's total figures would show, approximately: Export 92,352,000 meters, value frs. 365,657,143. Import of foreign films, 5,784,000 meters, value frs. 10,573,000. Import of raw stock: 11,496,000 meters, value frs. 10,573,715.

The exact official figures will not be available until the end of January, 1923, when it will probably be found that import, both of foreign films and of raw stock, has considerably decreased, while export of films has undoubtedly increased. Probably the figures will be roughly as follows: Export, about 96,000,000 meters, value frs. 423,000,000. Import of foreign films (amongst them many German ones), about 4,200,000 meters, value approximately frs. 8,500,000. Import of raw stock, about 9,000,000 meters, value approximately frs. 7,600,000.

Teaching Production in Munich

The N. Y. Globe reported in March:

"In Munich a film university has been founded that gives instruction in four half-year terms in (1) the technical phases, (2) acting, scenery, and management, (3) business and legal branches, and (4) science and literature, by a teaching staff, including the most prominent producers, professors of the Munich University College, actors, photographers and other technical experts.

"Capital invested in the film industry has tremendously increased in the last two years. At the end of 1920 it was 98,000,000 marks; at the

end of 1921, 291,000,000 marks, and at the close of January of this year, 319,000,000 marks, or an increase of more than 300 per cent in a little more than a year.

IMPORTANT FOREIGN LISTS

(Continued from Page 420)

Austria Theaters

In Vienna there are 181 theaters, 88 of which contain 300 seats; 76, 600 seats, 11, 1,000 seats, and 4 over 1,000 seats. In Lower Austria of the 184 theaters, 86 have 300 seats, 43 have 600 seats and 2 have 1,000 seats, according to "Film Express." In upper Austria of the 65 theaters, 38 have 300 seats, 14 have approximately 600 seats and 2 have 1,000 seats.

Czecho-Slovakia Theaters

Bohemia has 211 theaters. 34 have 300 seats, 83 have 600 seats, and 21 have 1,000 seats.

Moravia has 118 theaters, 28 of which contain 300 seats, 26, 600 seats, and 2, 1,000 seats.

In Silesia there are 37 theaters; of this number 10 have 300 seats, 11 have 600 seats and 1 has 1,000 seats.

In Slovakia there are 121 theaters, 70 of which contain 300 seats, 37 of which contain 600 seats, 3 contain 1,000 seats and 1 has over 1,000.

Jugoslavia has 231 theaters, 22 containing 300 seats, 29, 600 seats; 5, 1,000 seats, and 1, 1,000 seats.

Galicia has 88 theaters. There are 5 which contain 300 seats, 14 which contain 600 seats, and 2 which contain 1,000.

HOOVER'S REPORT

Early in the year Secretary of Commerce Hoover made a report to the United States Senate covering the scope of the film industry in its relation to foreign commerce. Excerpts of his report appear below.

"Our imports of exposed film for 1921 will apparently be about half as large as in 1914. During the war imports fell from 20,057,000 ft. in 1914, to the low mark of 2,267,975 ft. in 1918. Recovery since 1918 has been rapid, imports increasing in 1920 to 6,233,000 ft., and for 1921 will probably be approximately 10,000,000 ft. The total value of this exposed film is likely to be about the same as in 1914, the price of film, like prices of other commodities, having changed.

"During the war, the development and expansion of the American motion picture industry proceeded with great rapidity. Imports of exposed film declined, and the effect of foreign competition in the domestic field became less important. Exports of exposed film increased from 32,192,000 ft. in 1913 to over 150,000,000 ft. in 1919.

"In 1920 our exports of exposed film were 175,233,000 ft., which is more than five times the highest pre-war figure. For 1921 the total export will probably be somewhat less than in 1920.

"There are no official figures on the domestic production of motion pictures with which import figures can be compared. But as compared with our domestic exports of exposed film imports are of relatively small importance. Even for the current year, in which imports have increased and exports decreased, the import will probably be only 10,000,000 ft., while exports will be at least 140,000,000 ft. Since many of the pictures sent to this country by foreign producers are not saleable, and are never shown before American audiences, the figures for the import of exposed film are slightly of less significance than they first appear. Further, in gauging the importance of imports, the rapid development and expansion of the domestic industry must be taken into account. An import of 1,000,000 ft. of film into the United States today means much less to the industry than the importation of a similar amount means in 1914. The domestic market has so developed that 20,000,000 ft. (the import of 1914), would be more easily absorbed today than a much smaller amount in 1914. Except for four German and one Italian film, pictures of foreign make, imported since the war, have not been especially successful."

Ten Best Box Office Titles, 1922

In an effort to ascertain a selection of the ten best box office titles for productions released during 1922, sales managers of important distributing organizations offered the following:

J. S. Woody, Select Pictures

Passion.
Connecticut Yankee.
Blood and Sand.
East is West.
The Four Horsemen.
Way Down East.
Manslaughter.
The Three Musketeers.
The Sheik.
One Week of Love.

James R. Grainger, Goldwyn

Over the Hill.
Penrod.
Why Girls Leave Home.
Blood and Sand.
Molly O.
Fascination.
Dinty.
East is West.
The Sheik.
The Old Nest.

Lee Marcus, F. B. O.

In the Name of the Law.
Foolish Wives.
Where is My Wandering Boy Tonight.
Passion.
The Stealers.
The Miracle Man.
School Days.
Male and Female.
Don't Tell Everything.
What's Wrong With the Women.

Sam E. Morris, Warner Bros.

Why Girls Leave Home.
The Kid.
The Miracle Man.
School Days.
Over the Hill.
Smilin' Through.
Rags to Riches.
Sailor-Made Man.
Four Horsemen.
Orphans of the Storm.

E. A. Eschmann, Pathe

Over the Hill.
Foolish Wives.
Find the Woman.
Manslaughter.
Rags to Riches.
I Am the Law.
Passion.
The Devil.
The Great Lover.
What Women Want.

E. M. Asher, Mack Sennett

Why Girls Leave Home.
The Sheik.
Foolish Wives.
Peacock Alley.
East is West.
Molly O.
Ten Nights in a Bar Room.
Monte Cristo.
Prisoner of Zenda.
Smilin' Through.

While Why Girls Leave Home and Ten Nights in a Bar Room did not find their way into some of the larger theaters, nevertheless, the theaters that played these pictures found them to be tremendous box office attractions.

D. M. Sohmer, Commonwealth

What No Man Knows.
Rich Men's Wives.
What's Wrong With the Women.
Where is My Wandering Boy Tonight.
Life's Greatest Question.
Why Women Sin.
Human Hearts.
Fools of Fortune.
How Women Love.
Hungry Hearts.

Passion, Over the Hill and Why Girls Leave Home top the list with three votes each. This though Passion was really a 1920 release.

SERIAL DIRECTORS

Edward Laemmle
Winners of the West
W. S. Van Dyke
White Eagle
Harry Pollard
The Leather Pushers
Edward Kull
With Stanley in Africa
Robert Hill
The Adventures of Robinson Crusoe
Fred Jackman
The Timber Queen
Perry Vekroff and Joy Marchant
Perils of the Yukon
George B. Seitz
Speed
Plunder
John V. DeLacy
The Craig Kennedy Serial

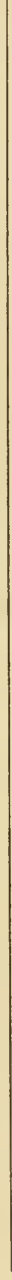
WORK OF CAMERAMEN

(Continued from page 117)

Miss Lulu Bett
Our Leading Citizen
Clarence
Nice People
Manslaughter
Frank Williams
The Swamp
L. E. Williams
Father Tom
Man She Brought Back
Alvin Wyckoff
Saturday Night
Fools Paradise
Blood and Sand
Man Who Saw Tomorrow
Manslaughter
Frank Zukor
Holdane of the Secret Service

MEMO

MEMO



During 1922—

"Tol'able David" was released the week of January 1st, 1922. It has since been awarded the Photoplay Gold Medal—it was adapted by

Edmund Goulding.

January 1st, 1922, "Peacock Alley" appeared—a smashing box office success

Edmund Goulding.

Then came — "Fascination" — pronounced Mae Murray's best picture. Story and adaptation by

Edmund Goulding.

"Broadway Rose" followed. And then "Jazzmania"—Mae Murray's next starring vehicle. The story and adaptation by

Edmund Goulding.

After that came Mae Murray in "Mam'selle Midnight." Story and adaptation by

Edmund Goulding.

A novel of the sea has been written during the year—it is entitled "Fury," and was published December 1st, by Dodd, Mead & Co., New York. It is by

Edmund Goulding.

A picture has been made of Fury—by Richard Barthelmess—adapted by

Edmund Goulding.

And J. D. Williams said "'Fury' is a greater picture and bigger box office picture than even 'Tol'able David.'"

A photoplay of New York and the Orient entitled "Dark Secrets," starring Dorothy Dalton, was made by Famous Players-Lasky. Story and adaptation by

Edmund Goulding.

"The Bright Shawl" was adapted for Richard Barthelmess by

Edmund Goulding.

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