A Champion police dog, a prize winner that will fill your theatre. See page 8.

This is STRONGHEART, the Mighty

You'll See Him in H. O. Davis' "THE SILENT CALL" An Extraordinary Picture

$10 REWARD FOR ANY LIE OR MISSTATEMENT FOUND IN FRANCHISE

Franchise Has a Guaranteed Circulation in Excess of 10,000 Theatres
This Sounds Like a Fairy Tale
But It’s The Gospel Truth!

A certain amateur film enthusiast, who as yet prefers to remain unknown, decided to take a flier in the picture business on his own account.

He is an ardent movie fan, he thought he knew how pictures should be made and was willing to back his judgment at no matter what cost.

By an arrangement with us he engaged Marshall Neilan to direct the picture between his regular First National releases.

As money didn’t matter, he engaged John Barrymore to play the leading role. Neilan had a free hand on the production. He assembled a fine cast, including Wesley Barry, Anna Q. Nilsson, Coleen Moore, J. Barney Sherry and other well known film players.

The vehicle selected was Albert Payson Terhune’s story, “THE LOTUS EATER,” the tale of a young man of twenty-five who saw a woman for the first time when he stepped off the palatial yacht upon which his millionaire father’s will had held him prisoner.

In our opinion the picture is one of the most dramatic, most beautiful, and altogether most perfect productions yet made.

Associated First National Pictures, Inc.
(Signed by) J. D. WILLIAMS, Manager
M. F. Baker tells how to reduce prices on First National Pictures

His plan is practical and will bring definite results

Associated First National Pictures,
6 West 48th Street,
New York City.

Gentlemen:

The writer has returned from the Chicago Convention more thoroughly certain than ever, if possible, that the basic principles of the First National idea are good and will endure. Two unfavorable situations were mentioned there that I believe can be remedied. I refer to the claims that about 35% of the franchises over the entire country remain unsold and that in many small towns the exhibitors, whether franchise holders or not, are passing up First National for the lower-priced pictures. The two points are related in the effect that they are causing our revenue to be a great deal less than it should be and that if we could secure this new business it could be handled with probably only a small increase in our overhead. Naturally, the result of more business would be lower exhibition values, which seems to be the uppermost thought in the minds of exhibitors.

As a possibility of getting some of the business above referred to I would suggest that the New York Office call on the loyal franchise exhibitors over the entire country to go after these small town exhibitors. Let us be informed of the ones in our territory who are not franchise holders and we will try and get them in. Our faith in the project should be a help to influence the doubtful ones. Perhaps a few personal letters from us would help, or, if our standing in our community as successful exhibitors amounts to anything, let us take a few days occasionally to call on the small towns around us to help influence them, making the trip alone or with the company salesman. Many of us have cars, so that this could be easily done.

If this idea impresses you as practicable I am glad to volunteer now to work on it in this neighborhood.

Judging by the enthusiasm shown at Chicago the other exhibitors would do the same.

Very truly yours,

Baker-Dodge Theatres, Inc.
(Signed) M. F. Baker

The 100% Sale of Franchises will greatly reduce overhead

Once More—Lest You Forget—Anniversary Week is Feb. 18-25
George J. Schade, Sandusky Franchise Holder
Elected City Commissioner

Other Proposed Amendments Are Lost In Count

Predict Majority of at Least 400,000 For
Veteran's Compensation Provisions. Poll
Tax, Redistricting, Lose.

COLUMBUS, Jan. 2—Unofficial returns from
today's elections in Ohio from approximately one-fifth of the
total precincts in the state at 11 o'clock tonight showed the
results indicated below on the main
one.

The same precincts reported a vote of almost three to
one against the poll tax amendment and a vote of at least
three to one against the redistricting referendum proposals.
Tabled voters returns from 1,312 precincts showed the following:

For poll tax amendment, 20,051; against, 10,347.
For redistricting, 48,142; against, 7,490.

The basis of returns was made by the Board of State
Sewers in session in Columbus. Hugh A. Strobel, chairman of
the board, reported that the returns were completed and
the results were computed as above.

Returned report will be tak-
en to the main board of canvassers in the city.

GEOE J. SCHADE, owner and manager
of the Schade theatre, Sandusky, Ohio,
was elected to the five-man commission
governing the city under a charter, Nov. 8th.

Although bitterly opposed by Chamber of Commerce
and other "interests" with which he had
persistently refused to "play," he came through
with flying colors, finishing second in a field
of eight.

Schade espoused the cause of the "plain peo-
ple," who carried him triumphantly to victory.
A few days before the election he wrote to Schade, through a friendly newspaper, asked the
question:

"What has Schade ever done for Sandusky?"

The answer came from Mrs. Charles E. Crop-
sy, president of the Sandusky Branch of the
Child Conservation League.

"Mr. Schade has given Sandusky and the
Sandusky locality one of the finest movie the-
aters in the country," said Mrs. Cropsey.

"Furthermore, he has given benefits from time
to time for the Child Conservation League and
other organizations that meant much to their
welfare. When our soldier boys went to the
Mexican border five years ago they took with
them more than $300, the proceeds of a benefit
given by Schade. When they left for Camp
Sherman later on, they took close to $1,000 of
benefit money. And when, still later, they
sailed for the other side, they took still more.

Mrs. Cropsey enumerated numerous other in-
stances of how Schade had "helped Sandusky" by
inciting among these the "free shows" he gives
at frequent intervals for the little inmates of the
Erie Children's Home and the (Continued on page to be printed.

There'll be a National Trade Show November 23

That means that in every exchange center in the United States and Canada, on that day, you'll be able to see "The Silent Call." It's an H. O. Davis production, and has the great dog, Strongheart, as its hero. Make a note of the day and date, and then turn to page 8 and read something else that will set you thinking. Get to this trade show of "The Silent Call" if it's humanly possible.

"Alf's Button" is a Bell-Ringer for Fair—Look out for it
Two More Original Prologue Ideas Devised for "One Arabian Night" by Franchise Houses

One of the most striking features of the premieres of "One Arabian Night" in various key centers is the multiplicity of artistic ideas the colorful Pola Negri attraction inspires in showmen.

In the last issue of Franchise, reproductions were shown of the prologues used by Joseph Plunkett, at the New York Mark Strand theatre, and the John H. Kunsley director at the Adams, Detroit. This time we have Edward Hyman's version from the Brooklyn Mark Strand, and that of Willard Patterson at the Metropolitan, in Atlanta. Both these exhibitors scored with their novel presentations, though their thoughts were miles apart.

Hyman took the theme of "One Arabian Night" and staged a light opera as an introduction to the picture, with special vocalists, dancers and settings. Patterson used a beautiful girl dancer in a number which carried her and the audience right into the opening title of the film.

The Hyman "operette" was programmed as "A Harem Interlude."

The set provided was an interior of an Arabian castle, palace or harem, the throne room of the Sheik in the foreground. It was a series of high vaulted pillars lit in bizarre red with a sky blue garden back drop contrasting through the arches.

The Sheik, with rich turbaned head dress, sat upon a dais surrounded by his court attendants, councilors, lackeys, dancing girls, servants, etc. His favorite wife lollled at his feet. Henry Moeller, tenor, in the part of the Sheik, was imposing in a luxurious costume of white and yellow. He stepped from his throne and sang an opening "The Song of India" from "Sadko." As he settled back upon his throne, with the incense pots curling before him, the Mark Strand ballet corps lazily arose from cushions and presented an amorous dance, "Danse de Salammbo." Dorothy Bell, soprano, cast as the Sheik's favorite wife, sang in obeisance, "Plus Grand Dans Son Obscurito," from "Queen of Sheba."

As the Mark Strand Symphony orchestra played the processional from "Queen of Sheba," Walter Waitword in the role of the slave dealer, appeared leading the "desert dancers," who was presented to the Sheik and commanded to dance. She laid aside her outer draperies and interpreted a vivid dance.

The success of "Pat's" presentation is indicated by the following report on it by Anna Eugene Aiken, editor of the Weekly Film Review of Atlanta, to whom we also are indebted for the artistic photograph of the Lady in the Moon:

"A prologue that met the enthusiastic approval of Atlanta audiences signalized the presentation of 'One Arabian Night' at the Metropolitan this week. The lead titles done in exquisite color work suggested the motif, and one of Atlanta's most gifted aesthetic dancers, Miss Anna Mae Coleman, garbed in the alluring costume of the harem, did an Arabian dance.

"The background was midnight blue velour drapery, and as the dance concluded the curtain parted slowly, disclosing the screen, and simultaneously the lead title of 'One Arabian Night,' with its crescent motif, melted into the living figure, giving a peculiarly dramatic effect. The music chosen by Conductor Dave Love for this number was in keeping with the spirit of the dance and notably well executed. "Attendances increased daily throughout the week, and the audiences manifested a keen appreciation for the picture, as well as for the artistic presentation."

"Pat" backed his show up with a vigorous ad campaign in the dailies, before and during the run of the picture.

COMING

Alf's Button

The funniest picture you ever did see

Anniversary Week—a Time to catch up on Play Dates
Hitting on All Six, as it Were

Two from Portland, Ore., where "showmanship" will be found in the book of synonyms under the head of "common sense." At the left exterior use of cutouts at the Majestic for "Stranger Than Fiction"; at the right, a display for "Peck's Bad Boy," which brought a successful week to the Star on second run.

Loew's Mall seems to have used everything but the family jewels for "Scrap Iron"—two kinds of paper and all the lobby cards available.

Tillson again—with two new efforts. At the left his lobby display at the Strand, Lansing, Mich., for "The Old Swimmin' Hole," and, at the right, a shot at the Strand entrance during the run of "Man-Woman-Marriage." Note how the milepost stands out.

No wonder they're talking about running George Schade, of Sandusky, for Governor of Ohio. George here displays "good politics" by draping his theatre, during the run of "The Passion Flower," with flags, bunting, etc., as a "Welcome to Our City" gesture to the Elks in reunion.

COMING
Alf's Button

February 18-25—Eight days of Extra Big Business
Looking Over The Season's Winners

TAKE out your notebook and put down Strongheart to win!

He's not a horse. He's a dog—not merely a dog, either, but the most talented four-footer than you ever saw face a camera.

Strongheart is the star of "The Silent Call," and he's in the money every minute. I've never seen any animal stuff on the screen to beat his performance. He's the big figure in a big outdoor story, with a strong human supporting cast (and that goes, even if the actors do get mad when they read it.) H. O. Davis certainly brought down the game with this one.

After Joe Aller had seen it out in Los Angeles; he wired J. D. as follows: "'The Silent Call' is something different from anything I have seen in all my experience. I don't care who will see it, I will bet they like it. I think it will be a real success."

And the home office bunch thinks the same.

SEEMS funny to think of the Talmadges making pictures out on the coast, doesn't it? We've had them with us in the East so long that New York isn't the same place with Norma and Connie thousands of miles away.

There they are, though, plus Joe Schenck and a bunch of surprises. Joe halted in Chicago long enough to tell the delegates at the "Get Together" that production was going to be his specialty from now on, and that the best would be none too good for either one of the girls.

Joe got a long, loud hand for these words.

"Smilin' Through," by the way, is the most recently completed of Norma's pictures. This was Jane Cowl's great stage success a couple of seasons ago, and it looks as if it ought to fit Norma like one of her own gowns. Connie's next will be "The Good-For-Nothing," which means that Connie is good for a whole lot, if it's the kind of a picture I think it is.

I HAVE here a wire from Jimmie Young, who has been directing Katherine MacDonald in "The Infidel." Give me your ears:

"Have completed 'Infidel'. Very big picture, wonderful cast, exceptional sets, action highly dramatic. MacDonald's acting is a revelation surpassing all former efforts. Everybody at the studio is highly enthusiastic."

No kicks on that, are there?

GOT another look at that "dark horse" picture I was spilling to you about an issue or so ago. Don't race—it isn't a racetrack film. It's one of those unusual pictures for which the public is hunting this season like Diogenes hunted for an honest man. It's strong drama—it's comedy—

Cast of Ince's "Hail the Woman"

An interesting picture, taken in the projection room at the studio of Thos. H. Ince, showing Theodore Roberts, Madge Bellamy, Florence Vidor, Tully Marshall and others grouped around the producer following the first showing of his new master work.

When you play "Alf's Button" you'll do your whole town a good turn.

HERE'S a case of where, by looking backward, we are looking ahead.

Referring to Hope Hampton, at the Get together dinner in Chicago, and to her latest production, "Stardust," which was directed by Ho- bart Henley.

Miss Hampton scored a real hit with the Franchise holders by her charm, her singing and her dancing. To those of us who had been accorded the privilege of seeing "Stardust," she was Lily Becker, the heroine, brought to the Drake Hotel.

Not many of the Franchise holders, we venture, knew that Miss Hampton was possessed of such talent as an entertainer. But they know now, and for their further information, she has scored personal triumphs in many Franchise theatres.

it's romance—it's satire—it's human interest stuff—all in one picture. Something for everybody. The highbrow and the lowbrow will shake hands when they sit beside each other to look at it.

And the man who is probably America's greatest living actor is the leading figure. Now guess!

DEPARTING from the conventional way of doing such things, Thomas H. Ince decided that the first pre-view of "Hail the Woman," his greatest dramatic achievement, which will soon be released through First National exchanges, was to be witnessed by the members of the cast that had interpreted the drama, and not by the regular list of invited guests.

And it came about that the members of his cast gathered in the luxurious "little theatre" of the Ince Studios. Scene after scene flashed on the screen, and when "Finis" was written, those present felt that they had witnessed one of the great classics in the history of motion pictures, although they had watched their own artistry on the screen.

EXHIBITORS will please take notice that "Penrod" will give them another chance to dust off the freckle contests everywhere and pull all the good Wesley Barry stuff on the town that they used when "Dinty" was making 'em stand up.

And just remember that Mickey Neilan is directing it! As Mickey proved in "Rebecca of Sunnybrook Farm," "Daddy Longlegs" and "Dinty," there isn't a director in the country that can touch him when it comes to making kids behave like themselves on the screen. In addition to which, Wes Barry is a "natural born" Penrod.

IF you're near the exchange when the prints of Buster Keaton's "The Boat" arrive, stop in and have a look at it. You may think you know how Keaton takes a theme and develops it, but you'll never be able to figure out in advance what he's done with this one. It's one of the most original comedies that Keaton or anyone else has made for a long while. He never cracks a smile through the whole picture, but if you don't, it will be because you've got lockjaw.
Hail to Commissioner George J. Schade!

On the 8th of November, 1921, the citizens of Sandusky, Ohio, decided that a motion picture exhibitor was good enough to run their municipal affairs for them.

As a result George J. Schade, Associated First National franchise holder, is now one of the city commissioners of Sandusky.

It's a tremendous compliment, not only to Mr. Schade, but to the entire motion picture industry. Every man and woman in it ought to feel himself and herself honored in the honor that has been accorded Mr. Schade.

Various dates in history are milestones in the progress of the human race. Columbus discovered the world's greatest motion picture field in 1492. The first Declaration of Independence was signed in the United States on July 4, 1776.

The second was signed at Atlantic City in January, 1920, by twenty-six exhibitors. And November 8, 1921, will go down in the annals of city government as the day when one American city, at least, had the good sense to recognize that there are just as keen minds in the motion picture industry as in any other walk of life—if not more so.

Sandusky, Ohio, knew what it was about when it said, "Let George do it!"

We'll say so!

The Local Get-Togethers Are Under Way

Following the national "Get-Together" at the Drake Hotel in Chicago, the local "get-togethers" are mobilizing rapidly in every territory.

Philadelphia was the scene of the first one on November 2, when the eastern Pennsylvania franchise holders assembled in the red room of the Bellevue-Stratford. There'll be a full report in FRANCHISE soon.

The next one was the New Jersey "Get-Together," held at the Robert Treat Hotel, Newark, November 10. We'll tell you all about this one, too.

The Atlanta territory was the scene of a regional 'Get-Together' on November 14 at the Ansley Hotel.

HAIL TO COMMISSIONER GEORGE J. SCHADE!

TEN DOLLARS

Franchise will pay $10.00 for every lie or misstatement found in its pages.

Franchise is the only publication in the world that backs the truth and accuracy of its statements with hard cash.

It is the only publication in existence that stands ready to reimburse its readers for a breach of faith, whether intentional or accidental.

Just remember this—
We don't pay for purely typographical errors or misspelled words or names.

We reserve the right to insert the First National Trademark in advertisements we reproduce.

The $10 offer is limited to exhibitors, exchangemen and their employees. This is their publication. We don't want any other readers.

Publication office, Associated First National Pictures, Inc., 6 and 8 West Forty-eighth Street, New York.

You and all the Other Franchise Holders ................. Editors

Minneapolis follows on November 15 and 16. Cincinnati staked its local meeting November 17 and 18, and Michigan holds one at Detroit, November 30. Charlotte, North Carolina, has already set its date for November 29.

Thus the magnificent results of the big meeting in Chicago are being passed along down the line. We're only sorry that we can't attend every one of them in person. But we'll do the next best thing—try to give you full and accurate reports of all the doings everywhere, so that you can feel how First National is moving along a solid and united front.

It's Going Strong!

"THE CHILD THOU GAVEST ME" is still filling box-offices and theatres.

Tom Foster, of the Star Theatre, Stanley, Wis., writes:

"I think it is one of the best features ever produced. Our attendance on this feature has been a great surprise, being the best since we played 'The Kid' early in the spring. I can safely say without fear of exaggeration that no picture has ever been shown in Stanley that received so much unsolicited praise."

W. S. Newberry, manager of the Alhambra Theatre, Los Angeles, exclaims:

"Have just closed a week's run with 'The Child Thou Gavest Me,' and found it all that your advertisement promised it to be. The line, 'a picture that builds patronage' was especially true. The attendance grew steadily as the word-of-mouth publicity inspired by the production began to take hold. The matinee on the last day was the biggest of the picture's run."

"When First National says its big—you know the rest."

What Would You Do to Make $150 Right Now?

This is on the level—you can do it by just putting on your showman's thinking cap. And it ought to be easy money for a live wire. The proposition is this:

Al Lichtman, general manager of Associated Producers, is personally offering three prizes for the most effective and most novel exploitation campaign for "The Silent Call," the H. O. Davis production with Strongheart, the big dog, as the hero. Exhibitors only are eligible and there are three prizes—a first prize of $150, a second prize of $100 and a third prize of $50. The three best exploitation campaigns get the money. If there's a tie, every contestant tied wins the same prize.

Get into the race for these exploitation prizes. It's real money, and you've got a picture that will back you up.

Make YOUR company's Anniversary Week the greatest on Record
Let’s Sit Down and Talk About OUR “Kinograms”

ERE now you have received Mr. Schwalbe’s letter about FIRST NATIONAL KINOGRAMS.

If, for any reason, you did not read every word of that letter, dig it up and DO IT NOW.

Also, sign that postcard.

As Mr. Schwalbe explained in that letter, FIRST NATIONAL KINOGRAMS constitute a double-barreled asset for FIRST NATIONAL FRANCHISE HOLDERS. They not only serve to register your trade mark more firmly in the minds of picture patrons as the symbol of cinema excellence and entertainment value, but they also are the livest, snappiest news reel product on the market.

If you run a news reel in your program, make it a FIRST NATIONAL KINOGRAM.

“Molly O” Lucky Cards

ONE of the most novel stunts in the entire “Molly O” exploitation campaign is the Good Luck “Molly O” playing card. This stunt should be of particular interest to exhibitors because it affords them an opportunity to tie-up in more ways than one.

This playing card is of the highest quality. It is made of linen paper, gold-edged and coated with a special process that gives it shuffling quality which no other playing card has. Besides being a practical deck, suitable for all purposes for which a fifty-two card deck is used, it is also a permanent souvenir of Mack Sennett’s great comedy drama “Molly O.”

On the back of each card is a handsome photograph of Mabel Normand, with the inscription “Molly O.” The ace of spades carries a photograph of Mack Sennett, the producer, and the court cards, King, Queen and Jack, carry stills from the production, beautifully done in colors and unusually attractive.

The manufacturers believe that this deck of cards, which retails for not more than usual playing cards, will find a ready sale among the fans as a permanent souvenir of the motion picture, and besides placing them on sale throughout the country, through 8,000 jobbers, they have evolved a sales idea whereby the cards can be sold direct to the public through the theatre. Their disposition to the exhibitor is attractive, and exhibitors who will play “Molly O” will find it to their advantage to communicate direct with the Midland Playing Card Company, of Lafayette, Indiana, and request information on this novel sales plan.

Cable Brings Word on “Mother O’ Mine”

THAT the box office appeal of pictures of fast action and human appeal is not the passing fancy of the American fan, but international, is attested by the remarkable success of “Mother O’ Mine,” the Thomas H. Ince melodrama, in Australia.

Australasian Films Ltd. cabled from Sydney to its New York office as follows: “Congratulations to Ince ‘Mother O’ Mine,’ only production playing to capacity in twelve weeks.”

Reports from all sections of the United States have revealed the unusual strength of “Mother O’ Mine,” as a box office attraction, and many exhibitors have booked the Ince production for repeat dates.

COMING

Alice Button

Fun for audiences, profit for Exhibitors

A “LAST OF THE MOHICANS” DISPLAY

The management of the Regent theatre, Lansing, Mich., took advantage of the holiday to put over this striking combination, representing Hallowe’en festival spirit and the theme of Tourneur’s classic.

Pick Out Your Anniversary Week Program Now—Turn to the Release List

This is the Way One Franchise Holder Dressed his Lobby for an A. P. Picture

Gus A. Metzger, managing director and operator of the Rivoli theatre, in Portland, Ore., used cut-outs and captions on J. Parker Read’s production, “The Leopard Woman,” to good purpose, and also got very effective and artistic frame display.

November 15, 1921

First National Franchise
E VERY exhibitor in Michigan is casting jealous eyes upon William Peck, who runs the Orpheum Theatre at Fowlersville. Where other exhibitors must go over to the town job shop for their printed matter, to the newspaper for space ads and to various sources for other necessary adjuncts to the program, Peck has a corner on all of these.

A job printing shop in the rear of the Orpheum theatre simplifies the problem of printing the weekly or semi-weekly newspaper that is his own, “The Rant,” takes care of the space ad proposition, while two sons who know how to handle musical instruments, fill the pit and make harmony for the pictorial entertainment each evening.

The other day when Peck booked “The Idol Dancer” for a special engagement, he went into his house and got the prologue, in the shape of his 12-year-old daughter who knows how to dance just like little Clarine Seymour, the heroine of the Griffith tale.

The all-star Peck show—projected by Peck—tickets by Mr. and Mrs. Peck—music by Peck brothers—printing by Peck and prologue by Miss Peck, did a whale of a business and added to the versatility record of the Peck family in and about Fowlersville.

-F N-

E M R E S O N once said that America was another name for Opportunity. So is showmanship. And there’s a great opportunity for showmanship to cash in on “Children’s Book Week,” November 13 to 19, with “The Last of the Mohicans.” This picture, made, as you know, from James Fenimore Cooper’s famous novel by Maurice Tourneur, is one of the pictures in the list compiled by the National Board of Review for the Children’s Book Week Committee.

The beauty of enlisting your theatre in the movement is that a vast amount of preliminary work is being done for you. The list of pictures referred to is being sent to more than four thousand libraries, to women’s clubs, better film committees and so on. All these organizations will cooperate with you if you wish their aid. The schools and the churches ought to work with you on it.

And, apart from its commercial advantages to you, booking such pictures as “The Last of the Mohicans” from time to time, especially for the children, is the best answer in the world to a lot of hard-shelled crabs in your town who think your theatre or any motion picture theatre isn’t fit for them or their families to attend.

The cute and nifty lobby display that the Empress, Owensboro, Kentucky, concocted for “Scrambled Wives”

These pictures make friends for you at the same time that they are making money—and no one in this industry can have too many friends on the outside. Better plan for a Saturday morning performance during Children’s Book Week if you can’t do any more. And do more if you can. It’s good business.

-H N-

HOW was business with Mildred Harris in “Habit”? The interviewer asked Herb Johnson, manager of the Luna theatre, Lafayette, Indiana.

“Well,” replied Herb, with a peculiar smile upon his face, “many were disappointed.”

Then the smile broadened into a regular laugh as Manager Johnson continued: “Yes, it’s true, many were disappointed—disappointed because they couldn’t get in, I never did such a three days’ business. If this picture is a harbinger of the winter business that is to come, then I’ll have to build another theatre.

The theatre was packed at every show and even up to the very last performance on the very last night they were standing in line, clamoring to get in. Can you believe it?”

-F N-

A FEW wrinkles from the Buckeye State, where the Presidents come from:

Chas. S. Kuhner, president of the Liberty Theatre, Vermilion, has found lately that the people of his locality have taken a liking to the First National picture. He is profiting by giving them what they want.

Carl F. Miller, manager of the Strand theatre, Fremont, O., made “The Woman In His House” a lot of money by guaranteeing the attraction to be “one of the very best pictures that has ever been brought to Fremont,” and in spite of the fact that it is a very high-priced production, it will be shown at the Strand for the regular admission prices.

Miller has found that there is “nothing like telling your patrons what they’ve got.”

They may know it,” he says, “but they like to be told every once in a while anyway.

Here’s the way Manager C. R. Moore, of the Lion Theatre, Bellevue, O., speaks of “Good References,” featuring Constance Talmadge:

“We recommend this picture as a twain-six, late model, 90 hours hard work.

They flocked to the Lion for two afternoons and two nights. —F N-

W. C. O’HARE, of the Princess, Sioux City, Iowa, was up against it a little while ago, with his opposition playing what looked like sure-fire stuff all around him. One of the other companies was having a “Week,” and the participating theatres were out for bear.

O’Hare didn’t know what to do. He took a deep breath and booked Charlie Ray in “A Midnight Bell” along with a good comedy, slammed a forty-eight-inch ad in the Saturday night and Sunday papers, with the First National trademark well down in front, and then awaited developments.

Here’s what developed:

Sunday, Monday and Tuesday, despite the large seating capacity of the Princess, hundreds were turned away and some of those who saw the show had a good, long wait but that didn’t seem to dampen their spirits.

Tuesday evening and Wednesday of the week morning papers carried, in an open letter to the public from the Princess management, an apology for their inability to handle the crowds and announcing that the bill would be continued throughout the week.

One of the theatre’s showing “Sentimental Tommy” took this picture off and substituted another production. The other houses reported a business of from 10 per cent to 15 per cent above normal, while the Princess realized a 50 per cent above normal patronage during the week.

COMING
Alf’s Button

The funn'est picture you ever did see
Above is the book-store tieup that the Empress Theatre, Owensboro, Kentucky, worked out for "The Golden Snare." To the left, Fred Elliott's manner of dressing the front of the Clinton Square Theatre, Albany, New York, "Stranger Than Fiction"

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**First National Franchise**

I F Harry Browne ever does anything like this again, we'll have him committed. This once he can get away with it, but that's all. We're telling you, Harry. (Harry runs the T & D Theatre, in San Jose, California.)

Shoot!

A little exhibitor known as "DINTY" once thought that he saw "THE SIGN IN THE DOOR." He used "MY LADY'S LATCH KEY" and entered with "COURAGE." He was confronted by "JIM, THE PENMAN," who told him about a contract and advised him to "GO AND GET IT." He said neither "YES OR NO," and decided to think it over for "TWO WEEKS." In the past he had a HABIT of yielding to UNSEEN FORCES, and the dictates of "THE MASTER MIND," the prime obstacle to a Franchise Holder, and took "THE WOMAN IN HIS HOUSE" with him.

After having had The Franchise explained to him, he realized that he had been playing with DANGEROUS BUSINESS. The wonders of the Franchise read STRANGER THAN FICTION and seemed simple as LESSONS IN LOVE. "THE GREATEST QUESTION" had been solved, and he realized that he could attribute his DOG'S LIFE and see deep IN THE HEART OF A POOL. He had hitherto never known what it was to have a two-cent seat, and he found that he could have "THE TURNING-POINT" for the Exhibitor.

**The First National Habit**

By ED. L. WAYS

Franchise correspondent, Sandusky, Ohio.

Is there something about the First National picture that makes it appeal to people generally, that is, to people known nowadays as "Movie fans"?

There is. Here is proof:

Cedar Point is a Lake Erie shore summering place three miles across Sandusky Bay from Sandusky, O. Between the middle of June and the foreraft of September the population of the place is anywhere from five thousand to twenty-five thousand.

The photoplay editor of a certain Sandusky newspaper noticed that whenever George J. Schade, owner and manager of the Schade theatre, holding a First National sub-franchise, offered a First National attraction, the crowds arriving in Sandusky from Cedar Point in the afternoon and early evening were larger than they were otherwise.

Mr. Editor also noticed that the Schade did better business.

"We always draw heavily on the Point when we offer First Nationals," said Mr. Schade when questioned. "There's no doubt but that First National has a big following in every community. That this is true is indicated by the fact that the population of Cedar Point is composed of dwellers of numerous communities throughout the Central West, away from home on vacation."

"We, here in our theatre, attribute this First National liking to what we call 'First National habit,'" said Mr. Schade, continuing. "We've noticed that there are those among our patrons who never seem to the theatre unless we are showing a First National."

Inquiry among passengers aboard a boat bound for Sandusky from Cedar Point one evening, proved the 'First National habit'.

"A First National picture to me is like a new book by a favorite author," said a woman from Columbus, O. "When I'm at home I never miss a First National, for I've yet to see one that wasn't good. When I'm away from home I always watch the newspapers and if there's a First National attraction anywhere within easy distance that I haven't seen, I take it in."

Similar statements were made by vacationists from Pittsburgh, Detroit, Cincinnati and numerous other cities, to say nothing of towns, villages and rural communities in between.

That there is such a thing as what Mr. Schade calls the "First National habit" is certain.

"Pretty good habit, I'd say," charted Schade.

You will think you've got another "Kid" in "Alf's Button"
ABSOLUTELY
LAST CALL
FOR
The Most Inexpensive, Effective Advertising Ever Offered to You

THE FIRST NATIONAL STAR CALENDAR

Will advertise your theatre in the homes for twelve months.
Will serve as a holiday greeting to your patrons.
Will build up your mailing list.
Will stimulate attendance while you are giving them away.

And all this will cost you only about 1c per month per family.

YOUR patrons are continually seeking star photos. Here is a way, with little cost, for you to provide them with a dozen of their favorites:

January .................. Norma Talmadge
February .................. Pola Negri
March .................... Charlie Chaplin
April ...................... Katherine MacDonald
May ....................... Constance Talmadge
June ..................... Marshall Neilan
July ..................... Anita Stewart
August ................... Buster Keaton
September ............... Richard Barthelmess
October .................. Dorothy Phillips
November ............... Charles Ray
December ............... Wesley Barry

YOUR NAME IS FEATURED
The twelve beautiful portraits are on separate sheets which are fastened to a mount which contains your advertisement.

SENT TO YOU IN ENVELOPES ready for handing out or mailing.

Your Order Must be Sent At Once. First edition now on press, second edition will be run to take care of last minute demand. Use blank below.

ASSOCIATED FIRST NATIONAL PICTURES, INC.
Calendar Department, 8 West 48th Street, New York

Gentlemen: Please enter my order for the 1922 FIRST NATIONAL CALENDAR, as follows:
QUANTITY .................. at .................. each, for which check for $ .................. is enclosed. Make checks payable to First National Calendar Company.
IMPRINT AS FOLLOWS (NOT OVER 4 LINES)
To avoid mistakes, please PRINT what you want us to put on your calendar. No proof will be shown.

Signed ...........................................

Ship to ...........................................

READ THIS OVER CAREFULLY. Be sure you have ordered enough and that the imprint reads exactly as you want it.

Size 6¼ x 12 inches
Rotogravure Process Similar to Sunday Pictorial Section of Your Newspaper

Look over that Release List for Current and Coming attractions
In the Wake of the Get Together
Being Home Office Stuff when the Home Office was in Chicago

In the Northwest delegation were S. A. Hayman, owner of the Lyda Theatre, Grand Island, Nebraska, and George Monroe, of the Gilbert, at Beatrice, Nebraska. Both these gentlemen are veterans of the show business and both are among the strongest adherents of First National, although best in their particular section of the country.

They took part in all the business sessions of the Get Together and radiated the spirit of confidence in the future of the organization that finally found expression in the several resolutions of confidence that were proposed on the floor. They gave the impression that they had arrived at the Get Together with serious purpose in mind and they unquestionably found many others who thought the way they did.

Monroe and Hayman are fine examples of the business man in the entertainment field.

The Franchise staff tried to get hold of Oliver Kehrlein, of Fresno, California, at the Get Together, in order to tell him how much he (the staff) thinks of Kehrlein’s artistic advertising. We had a sample of it—advertising “Gypsy Blood”—slated for this issue, but the big event in Chicago caused it to be postponed. However, it’s a whale, and we wish now to extend the congratulations we failed to deliver to him personally.

Senator Walter C. Hartford, of Pawtucket, Rhode Island, was one of the most outspoken Franchise boosters who appeared at the Get Together. The Senator, who owns and operates the Imperial Theatre in Pawtucket, was a delegate attached to the Atlantic section and took an active part in the discussions of the division. He did not speak on the floor of the convention, but he had no opportunity in and around the lobby of the Drake to express his satisfaction with his Franchise.

In J. C. Collins, owner of the Rex theatre at Perry, Iowa, the Jayhawker State produced one of the best looking Franchise holders seen at the Get Together. Collins is a big, blond fellow, with a perpetual smile lurking in his eyes, and just observing him in the lobby of the Drake, it seemed as though he was finding numerous things that brought the smile into full play. If

Although he was not listed as a delegate, Milton H. Feld, managing director of Frank L. Newman’s theatres in Kansas City, Missouri, was one of the busiest men around the Drake. Mr. Feld belongs to that class of young theatre executives known as “live wires,” and at the Drake he ran into numerous friends and acquaintances, because he is known to most of the exhibitors west of the Alleghenies by name if not personally. Feld, through exchange of ideas, probably got as much good out of the convention as anybody there.

When the Good Fellows Got Together at the Wind-Up of the Get Together
Flashlight photograph taken in the grand ball room of the Drake Hotel, Chicago, about midnight of October 26th. As usual, the principals were farthest away from the camera, but if you use a magnifying glass you will recognize the officers and Executive Committee.

Did you see At Lichtman’s Offer on Page 8?
Adventuring With the Ad Men
A Department of Franchise Designed for the Good of the Service

An effective handling of three high lights in one ad—the Strand's reopening, Tourneur's latest production and a Mack Sennett comedy. It is one of the best looking ads that has appeared in a Baltimore amusement column recently.

Herb Johnson let 'er rip when he got ready with Curwood's "The Golden Snare" and backed up his advertising with live exploitation.

* * * A coy thought from the Philadelphian field, showing how the Stanley tied up two favorites in an all-comedy bill. The ad took up 30 inches of space.

The Kinema, Fresno, Calif., walloped the town in the eye with this gorgeous combination of crayon and pen and ink work for "Gipsy Blood" and shot it for almost a page of space—17 inches across 7 columns. It is probably the finest piece of newspaper ad copy that any picture has had and Kehrlein is to be congratulated, as well as his artist.

* * *

Anniversary Week means animated Box Offices
"T & D" Treatment of Two Recent Winners

The Turner and Dahnken Publicity Department strives for striking effects—and in these examples of their Tivoli advertising seem to ring the bell. Note the tie-up to the Trade Mark in the De Haven copy.

Kessler’s Klever Kanton Kombination

If everybody in Canton, Ohio, didn't know about "Courage," the fact could not have been blamed on J. D. Kessler of the New Alhambra. This was a double page spread that, for effectiveness, stood out as one of the best that has come to the Franchise desk.

Incidentally, Kessler is the first franchise holder to send in an ad on Keaton’s debut under the First National pennant. There’ll be more like him soon, however. In the meantime, nobody in Kessler’s territory will be able to forget "F. N." either.

"Alf's Button" has had a tryout and it is a whale with the audience.

“Gypsy Blood.” Generally pleasing. Attendance records were threatened first day. Wonderland, Lorain, O.—August 11.


“A Midnight Bell.” Audiences liked it. Saxe’s Rialto, Milwaukee, Wis.—Harry Perlitz.

“Passion Flower.” Audiences highly pleased with wonderful acting by Imperial Players. Fair box office records. Strand, Kendallville, Ind.—Bert Deardorff.


“The Slag Pilot.” Rated as better than average picture. Trenton, Lynchburg, Va.—J. B. Trent.


“Wedding Bells.” Very captivating and amusing. Agent, Wichita, Kas.—O. K. Mason.


“Not Guilty.” Good on second run. McKinley, Canton, O.—R. C. Jone.


“Passion Flower.” Pleasant. Empress, Owensboro, Ky.—Arch Bamberger.

“Old Swimming Hole.” Excellent. Palace, Maryville, Tenn.—E. A. Booth.

“Polly of the Storm Country.” Delightful. It took on one of the hottest days of the summer. Liberty, Vermilion, O.—Edward Kranner.


“Plagued by Destiny.” Liked by many. Strand, Milwaukee, Wis.—E. J. Weisfeld.


“Scrap Iron and Wives.” Great. Showing was a success with a capital S. Marion, Marion, O.—G. H. Foster.


“Stronger Than Fiction.” Audiences liked it—thrills and laughter all in one picture. Palace, Wichita, Kas.—Stanley Chambers.


“Passion’s Playground.” Very good. Bleich, Owensboro, Ky.—E. A. Bamberger.


“A Game Lady.” Laredo people like good, snappy comedies like this. Strand, Laredo, Tex.—William Eppstein.


“Peck’s Bad Boy.” Broke attendance records. Big hit on hottest day of year. Empress, Owensboro, Ky.—A. E. Bamberger.

“Wedding Bells.” Everybody was for it. Strand, Indianapolis, Ind.—J. W. Weisfeld.

“Peck’s Bad Boy.” Broke attendance and box office records. Victory, Evansville, Ind.—Bryon Brentlinger.


“Girl in the Taxi.” Did more business than any picture in eight weeks. Alhambra, Los Angeles, Calif.—W. L. Newberry.

“The Yellow Typhoon.” Great. First National pictures are the pictures that the fans want. Liberty, Vermilion, O.—Charles S. Decker.

“Scrap Iron.” Liked it. Strand, Milwaukee, Wis.—E. J. Weisfeld.


“Lessons in Love.” Did not draw them as some of Connie’s have. Trenton, Lynchburg, Va.—J. B. Trent.


An UNPLAYED Picture is an Unwelcome Guest at Your Table of Dividends

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<td>Love Never Dies (King Vidor Prod.)</td>
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Homespun Folks (Thos. H. Ince Prod.) 3800 feet
The Leopard Woman (Louis Glauam) 2523 feet
The Forbidden Thing (Allan Dwan Prod.) 5033 feet
Last of the Mohicans (Turnerus Prod.) 5950 feet
Love (Louise Glauam) 6022 feet
A Thousand to One (J. Parker Reid, Jr., Prod.) 6055 feet
Lost Love (Allan Dwan Prod.) 6035 feet
A Small Town Idol (Mack Bennett Prod.) 6161 feet
An American Tramp (Dwan Prod.) 6206 feet
I Am Guilty (Louise Glauam) 6822 feet
Home Talent (Mack Bennett Prod.) 3133 feet
My Life in Los Angeles (Mack Bennett Prod.) 6055 feet
The Broken Doll (Allan Dwan Prod.) 5954 feet
The Foolish Matthew (Tourner Prod.) 6544 feet

Wet and Warmer (Lehman Comedy) 2061 feet
The Souther (Allan Dwan Production) 6033 feet
Old Dog (Mildred Harris) 6123 feet
Twin Beds (The Dellsavens) 5590 feet
Nomads of the North (Jack Le Fox Prod.) 6530 feet
The Kicker in High Life (Henry Lehman) 2061 feet
What Women Love (Annette Kellermans) 6177 feet
The Case of the Water Mind (Lionel Barrymore) 6541 feet
The Brandeed Woman (Norma Talmadge) 5955 feet
Harriet and the Piper (Anita Stewart) 5005 feet
Curtain (Katherine MacDonald) 5238 feet
In the Heart of a Pool (Allan Dwan Special) 6723 feet
Good References (Constable Talmadge) 5850 feet
Forty-Five Minutes from Broadway (Charles Ray) 5946 feet
The Jack-Knife Man (King Vidor Special) 5410 feet
Notorious Miss Lilie (Katherine MacDonald) 5014 feet
The Perfect Woman (Constable Talmadge) 5249 feet
A Woman's Life (Marshall Nix Special) 6099 feet
Yes or No (Davis Talmadge) 6477 feet
Married Life (Mack Sennett Special) 4935 feet
A Splendid Hazard (Allan Dwan Special) 6114 feet
The Yellow Typhoon (Anita Stewart) 5410 feet
The Love Expert (Constable Talmadge) 5888 feet
Passion's Playground (Katherine MacDonald) 5902 feet
Poison of the Storm Country (Mildred Harris) 6008 feet
Don't Ever Marry (Marshall Nix Special) 4515 feet
The Woman Give (Norma Talmadge) 5923 feet
The Big Dancer (D. W. Grinnell) 5027 feet
The Family Honor (King Vidor Special) 5884 feet
The Inferior Sex (Mildred Harris) 6095 feet
The Fighting Shephearders (Anita Stewart) 5854 feet
Youthful Baby (Henry Lehrman) 5116 feet
In Search of a Sinner (Constable Talmadge) 5485 feet
The River's End (Marshall Nix Special) 6584 feet
The Turning Point (Katherine MacDonald) 5778 feet
Two Weeks (Constable Talmadge) 5995 feet
Even as Eve (Rolfe All-Star Special) 6237 feet
As a Member of Two Worlds (Talmadge) 6678 feet
The Greatest Question (Griffith All-Star) 5830 feet
In Old Kentucky (Anita Stewart) 7649 feet
A Dollar a Day (Charles Chaplin) 1714 feet
The Beauty Market (Katherine MacDonald) 5985 feet
Heart of the Hills (Mary Pickford) 6329 feet
Mind the Paint Grl (Anita Stewart) 5601 feet
A Venetian Vamp (Constable Talmadge) 5411 feet
In Wrong (Jack Pickford) 5116 feet
The Thunderbolt (Katherine MacDonald) 5480 feet
Back to God's Country (Allan Dwan Prod.) 5955 feet
Her Kingdom of Dreams (Anita Stewart) 7287 feet
A Temperamental Wife (constable Talmadge) 6621 feet
The Boulevard (Mary Pickford) 4622 feet
Bungalow (Jack Pickford) 5090 feet
Bill Apperson's Boy (Jack Pickford) 6625 feet
Human Desires (Anita Stewart) 6590 feet
Anne Marie (Charles Chaplin) 6305 feet
Choosing a Wife (Special) 6305 feet
Auction of Souls (Aurora Murdigan) 7204 feet
Daddy Long Legs (Mary Pickford) 7614 feet
Mary Regan (Anita Stewart) 6624 feet
Whom the Gods Would Destroy (All-Star) 7446 feet
A Midnight Romance (Anita Stewart) 5890 feet
Our Teddy (Special) 6517 feet
Virtuous Wives (Anita Stewart) 6171 feet

* * Self-Starters, Synopsis 1921-22

** The Ten Dollar Raise (J. L. Frothingham Prod.) 5724 feet
** Greater Than Love (Louise Glauam) 6123 feet
** Derogation (Associated Prod.) 5689 feet
** Cup of Life (Thos. H. Ince Prod.) 4932 feet

** Two REEL SENNETT
Made in the Kitchen 1714 feet
She Sighed by the Seaside 1715 feet
The Cop 1701 feet
Hard Knocks and Love Tales 1914 feet

** Two REEL TURPINS
Love's Outcast 1784 feet
Love and Doughnuts 1819 feet
Franchise's Golden Trail

To Exploitation Stunts that Filled the Other Fellow's Theatre

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| Scrambled Wives | July 15 | 13 |
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| Scooper, The | Sept. 15 | 16 |
| Serenade | Sept. 15 | 16 |
| Sign on the Door | Oct. 15 | 6 |
| Sky Pilot, The | Nov. 15 | 10 |
| Stranger Than Fiction | Sept. 15 | 14 |
| Sowing the Wind | May 15 | 9 |
| Splendid Hazard, A | Mar. 15 | 14 |
| Trust Your Wife | Aug. 15 | 17 |
| Truth About Husbands, The | Sept. 15 | 15 |
| Turning Point, The | Feb. 15 | 16 |
| Twin Beds, The | July 15 | 12 |
| Unseen Forces | Mar. 15 | 10 |
| Wedding Bells | Sept. 15 | 16 |
| What Women Love | Oct. 15 | 14 |
| Woman in His House, The | Apr. 15 | 6 |
| Yes or No | Feb. 15 | 10 |

Again—Did you ever see anything better than the top dozen or so on that Release List
You’ll See a Brand New

ANITA STEWART

in

The Woman He Married

A LOUIS B. MAYER PRODUCTION

Directed by Fred Niblo, who made “The Three Musketeers” and “The Mark of Zorro” and “Mother O’ Mine,” the winsome star registers more convincingly in this than she ever did before.

It’s a problem play without “sex stuff,” a drama that will seize and please the most critical.

A First National Attraction

and in the meantime—

ANITA STEWART

in

“A Question of Honor”

A LOUIS B. MAYER PRODUCTION

is making good on first run

IN DETROIT, where it played the Madison, the reviewers said:

A rattling good film is “A Question of Honor,” with Anita Stewart starring, at the Madison Theatre this week. There is action every minute, and the looks of Miss Stewart, of course, would make any film a success. The plot concerns the clash of wills of strong men, and includes one rough-and-tumble fight, with nothing barred, either hands or feet, that is a thriller. Virtue triumphs in the end, but has to prove its ability to handle rites and things before success crowns it.—DETROIT JOURNAL.

Anita Stewart in “A Question of Honor,” at the Madison this week, is called on to do a number of things and does them all superbly. She rides, swims, shoots and neatly frustrates the schemes of a group of unscrupulous financiers. In addition she is given opportunity of wearing a variety of costumes from riding habit to evening gown.—DETROIT JOURNAL.

It is a picture of swift action and situations which quicken the pulse and the beautiful “shots” of mountain scenery make it a production of charm and interest. Miss Stewart is thoroughly adequate to the demands made upon her.—DETROIT JOURNAL.

IN BALTIMORE, when it played the Rivoli, the Baltimore American declared:

It is dollars to doughnuts you’ll like the Anita Stewart film flickering at the Rivoli. In “A Question of Honor” will be found almost everything that the public wants. There are thrills, love scenes, and misunderstandings in rapid succession, aided and abetted by excellent outdoor scenes.

The film is nicely made. Like all good stories, it starts at the beginning, goes on through the middle and stops when it comes to the end. As Society-Girl-Who-Doesn’t-Know-Her-Own-Mind Number: 1,463,599, Anita Stewart is charming, especially when she wears the “pants” without which no picture of the Great Outdoors is nowadays complete. Edward Hearn makes a handsome hero; and you readily understand why Anne falls in love with him.

In short, the film is a melodrama. The acting is good. The photography is excellent. It’s entertainment value is something like 85 per cent. It is at the Rivoli.
Now Is the Time for Joy and Laughter. Folks Can’t Help It—They Simply Hafta See

CONSTANCE TALMADGE

in

“Polly of the Follies”

By John Emerson and Anita Loos

Even reviewers are grateful for this rare Connie Comedy.

They know “it’s all in tun.”

Here are the very words they wrote.

Miss Talmadge does the best work of her career in the role of Polly and is surrounded by a capable supporting cast, which includes Kenneth Harlan and George Fawcett.—Cleveland News.

“POLLY OF THE FOLLIES” AT EMPIRE, CLEVER COMEDY

Naturally when you hear that John Emerson and Anita Loos wrote the scenario for a certain picture and that Constance Talmadge is in the star, you have a feeling that it is going to be a comedy. And you are right, for “Polly of the Follies,” at the Empire Theatre, is one of the cleverest of the several farce comedies for which these three people have been responsible.

Of more interest than the actual story are two burlesques, one on the conventional moving picture show and the other on “how Cleopatra won back her throne from Caesar.” In the first, the subtitles are all taken from well-known advertisements and their appropriateness would draw a laugh from anyone. The many amusing incidents and subtitles that have been supplied by Emerson and Loos—together with “Connie”—prove quite sufficient in supplying entertainment.—Syracuse Herald.

EMPIRE’S SPRING OPENING DRAW CAPACITY AUDIENCES

One of the best ways to court a sense of jollity toward the world in general is to be among those present at the Empire’s spring opening. It is an all-pop, all-speed and all-age program warranted to shake a confirmed grouch loose from the blues, with Constance Talmadge in the capacity of chattiness of doom dispellers.

“Polly of the Follies” is the sunny Connie’s new comedy and it is worthy of the big crowds streaming into the Empire—a laughable conglomerate of all that is nonsensical.—Syracuse Post-Standard.

HELD OVER THREE DAYS IN SYRACUSE

“Polly of the Follies,” featuring Constance Talmadge, booked for the Empire for the first three days of the week, has had such a successful engagement it is to be continued three days. It will be seen until Saturday night.

Jeffrey Lazarus, exploitation man with the Associated First National, Inc., distributing film company, came here yesterday to close arrangements with Fitz brothers for continuation of the show and to arrange for presenting “The Rosary,” another big production at the Empire during holy week. The Fitzers say that the Polly show is one of the biggest attractions the theatre has ever had, and that 30,000 persons will have seen the film by Saturday night.—Syracuse Post-Standard.

CONNIE’S BIGGEST PICTURE — 7 REELS

CONSTANCE IS NOW AT HEAD OF THE CLASS

BY W. WARD MARSH

I’ve laughed quite too much at “Polly of the Follies” to write much of anything outside the regular review. Here is the week’s line up in films:

State—“Polly of the Follies,” a film in which Constance Talmadge shows other film comedians will have to hustle—or else get John Emerson and Anita Loos to write scripts for them. Added attractions: “Trip to Hawaii,” Sherwoods, etc. Good. Constance Talmadge’s “Polly of the Follies” seems almost too funny to be true. Of course, it isn’t true. John Emerson and Anita Loos frequently prescribe scenes and situations which are far-fetched, but extremely laughable.

Once upon a time a man threw a custard pie; it was a perfect score, and we laughed until a fit of coughing destroyed a lot of the fun we had. “Polly of the Follies” followed the same indirect route to that cough, but we were able incidentally to control it before it brought disillusion or greatly annoyed those about us.

“Polly of the Follies” is a combination of rare imagination, the greatest sense of humor, riotous funny titles, and is the best straight and burlesqued acting that has been offered in an indefinite period, say three years.—Cleveland Plain Dealer.

“POLLY OF THE FOLLIES” IS ONE OF “CONNIE”’S BEST

John Emerson and Anita Loos deserve gobs of credit for giving to the screen such a novel idea as appears in “Polly of the Follies,” the feature picture at the State the current week.

Constance Talmadge is the star of the piece, and it is without a doubt one of the best things “Connie” has done in pictures.

“SMILIN’ THROUGH”

Written by Edgar Selwyn. Directed by Sidney Franklin, the man who made

When audiences know how good it is you couldn’t keep them out with a cave-man’s blackjack!
Some of the Men Behind First National

They Made First National First!
These 5 Judges Will Pick The 9 ‘Dollar-a-week’ Men

They are the exploitation editors of the Trade Press, regarded by exhibitors as wise counsellors and expert guides in this most important branch of the Motion Picture Industry

All Aboard for Los Angeles! Show Your Showmanship Now!

First National-Week, Feb. 18 to 25, is here and so is your opportunity for a holiday trip to studio land with all expenses paid.

Letters from live wires indicate there is to be a battle royal for these soft berths, but you don’t have to make formal entry in order to try for them.

Riotous spending is not necessary to win.
Exploitation genius will land the wampum.
Merchandizing merits will also be a big factor.
Every exhibitor in North America is eligible.
Make use of the Free Advertising Accessories.
Ballyhoos, window displays and lobbies all count.
Exceptional ideas are sure to help.

Read the rules below—and then go to it!

TRIPS TO LOS ANGELES WILL BE AWARDED

to—3 managers of theatres seating 2500 or more.
3 managers of theatres seating 1000 to 2499.
3 managers of theatres seating 1000 or less.

For the best exploitation (including newspaper ads and tie-ups) of First National and First National features during First National Week.
Photographs of all lobby displays, prologues, ballyhoos, window displays, etc., and copies of newspaper ads and publicity must be sent to Publicity Department, Associated First National Pictures, Inc., 6 West 48th Street, New York City.
Contest closes at midnight, February 25.
All photos, etc., must be mailed on or before March 6, 1922.

W. R. WEAVER
Exhibitors’ Herald

"Ed Hyman, of the Brooklyn Mark Strand, was the first man to send in his bid for one of these jobs. He’s in the 2500-class. Watch out for him!"

E. W. SARGENT
Moving Picture World

"I have a very extensive and expensive campaign mapped out,” writes John Paxton, who manages Franchise houses in Paris, Sherman and Corsicana, Texas. He will open up with 800 inches of newspaper advertising.

J. S. DICKERSON
Motion Picture News

Stanley Chambers says—"I would make the same effort in my campaign for First National-Week whether there was a prize or not, because it means money to me to do so.”

HOWARD McLellan
Exhibitors’ Trade Review

"We want one of those prizes. It was necessary, for us, to cancel other bookings to put First Nationals in all houses, but we’ve done it”—Gaiety Theatre Co., operating Princess, Gaiety and Vendetta in Springfield, Ill.

R. W. BAREMORE
N. Y. Morning Telegraph

"We’re going to Los Angeles for the First National-Week contest and will do our part to see that an exhibitor from these parts wins a prize.”
FRECKLED CYCLONE HITS THE WINDY CITY

'Twas a Great Week for First National and Marshall Neilan When "Penrod" Broke Loose at Balaban & Katz's Chicago Theatre

Several thousand freckles came from Los Angeles to Chicago last week, took the city by storm and won the hearts of all the residents.

The freckles were on the face of "Freckles" Barry, the youthful star of "Penrod," Marshall Neilan's picturization of Booth Tarkington's book. This First National attraction began an indefinite run at the new Balaban & Katz Chicago Theatre, and Barry appeared in a original sketch in connection with the showing.

"Freckles" upset some traditions in the Windy City. Never did a conquering hero receive such a reception or receive such honors as were bestowed on him. He marched at the head of a parade with a band 'a everything; his pictures were in the windows of all the important downtown stores; he was feted and dined, and he was received ceremoniously by the acting mayor of the city.

Chicagoans heard and saw "Penrod" everywhere, and they jammed the Chicago Theatre to see the film and "Freckles" himself. And the newspaper reviewers fell over themselves to tell the world how good a picture "Penrod" is.

Chicago was the first stop in a transcontinental tour which Barry is making. He will make personal appearances in many large cities where the picture is being shown. He is traveling in the uniform of a cadet of the United States Junior Naval Reserve, and that organization is cooperating in the triumphal tour.

Upon his arrival at the Santa Fe depot in Chicago "Freckles" was officially welcomed by Capt. Edward E. Evers, in command of the Chicago Junior Naval Reserve; the Olivet Institute Boys' Band, some two hundred cadets in uniform and a detachment of mounted police.

A Triumphant Entry

A battery of twenty cameramen including the news weeklies, filmed "Freckles" as he alighted from the train. Amid the blare of the band "Freckles" marched off at the head of the parade. Thousands formed on the line of march to see the movie youngster and at the City Hall traffic was completely blocked until a husky policeman threw "Freckles" upon his shoulders and carried him up to the mayor's office.

There are lamps, provided by the Rothacker Laboratory, lighted the entire office for the benefit of the news weekly and still cameramen who photographed the ceremonies. Mayor Cryer's message from Los Angeles, together with the basket of oranges from the mother orange tree, were presented to Acting Mayor Samuel A. Pettelson in the mayor's private office. After "Freckles" was introduced by Col. William Nelson Pelouze, prominent Chicagoan and brother-in-law of the mayor.

Immediately after his arrival "Freckles" found himself booked for dinners, department stores, newspaper offices, etc. During the presentation of "Penrod" at the Chicago Theatre "Freckles" conducted departments in three different newspapers. For the Evening Journal he became editor of the Journal's children's department; for the Daily News he became chief mogul of a children's scenario contest, and for the Chicago Herald-Examiner he conducted a California orange recipe contest in which the housewives among the readers of this publication took part. Thus three of Chicago's largest papers carried news and straight photographs of Wesley hooking up with "Penrod" every day for the first week he played The Balaban & Katz Chicago Theatre.

Stories of the reception and parade were carried on the front pages of all the afternoon papers with three and four column photo layouts. The fact that a movie star never before headed a parade in Chicago staged especially in his or her honor made the story all the more desirable to the newspaper editors.

Big Stores in Book Tie-Up

Twelve of the largest department stores carried window displays of the Grossett & Dunlap book of "Penrod" with a special Wesley Barry color jacket and illustrated with stills of the picture. Large cut-outs and advertising matter were prepared by the publishers for this tie-up. Department stores carried advertising in the papers, crediting the picture and "Freckles.

A tie-up was effected with The Ad-Photo-Scope Projecting Machine Co.; this machine, a trifle larger than a phonograph and which ran off 200

How Chicago's Biggest and Best Department Stores

The four big window displays here represented, featuring the famous Booth Tarkington boy stories from which Marshall Neilan made his classic, constitute one of the most unusual feats of exploitation ever known in the big middle western metropolis. This is especially true of the Marshall Field display, shown at the right. You can get the same cooperation in your own town.

Climbed Aboard the "Penrod" Exploitation Band Wagon

Let's Go Smilin' Through Nineteen Hundred and Twenty-two
Many amusing incidents that occurred during the production of "Penrod." He was accorded a rousing hand of applause which proclaimed that his first speech was a success.

An amusing incident occurred when, several minutes after the guests had been seated and "Freckles" had not as yet put in his appearance, Pete Smith entered with a freckle-faced youngster. They quietly took their seats at the head of the table; when the guests discovered them they gave the youth a big reception. Several minutes later Harry Marx, managing director of the Chicago Theatre, entered with another freckle-faced youngster. The two youths were seated together, and the newspaper folks rubbed their eyes. Close investigation revealed the fact that the first youth who entered and

Then There Was a Luncheon

Barry likewise was the guest of honor at a luncheon tendered to him by Associated First National Pictures, Inc., at the Hotel Sherman, and on this occasion he made his first after-dinner speech. The invited guests were representatives of the trade and local press.

"I don't mind memorizing speeches," said "Freckles" "but when I have to memorize them at the same time I am studying my act, I am a bit nervous for fear I will make a speech when I am supposed to do my act and do my act when I am supposed to make a speech."

"Freckles" also opined that he would probably never be a great movie star because he had no relatives living in Chicago. Pat O'Malley, Colleen Moore and Tom Gallery are among the favorite players who have fathers and uncles living here.

The young Neilan star told the press about many amusing incidents that occurred during the production of "Penrod." He was accorded a rousing hand of applause which proclaimed that his first speech was a success.

An amusing incident occurred when, several minutes after the guests had been seated and "Freckles" had not as yet put in his appearance, Pete Smith entered with a freckle-faced youngster. They quietly took their seats at the head of the table; when the guests discovered them they gave the youth a big reception. Several minutes later Harry Marx, managing director of the Chicago Theatre, entered with another freckle-faced youngster. The two youths were seated together, and the newspaper folks rubbed their eyes. Close investigation revealed the fact that the first youth who entered and who was applauded as Wesley was Elmer Balaban young son of Barney Balaban, and the second freckle-faced boy to enter was really "Freckles" himself.

In behalf of First National, William K. Hollander, publicity representative of Balaban & Katz, acted as toastmaster. Among those present were Max Balaban, Elmer Balaban, Harry Marx, Genevieve Harris, Evening Post; L. H. Mason, Motion Picture News; Marguerite Kemp, Moving Picture World; Arthur J. Lang, Cinemundual; Edward Ketcham of Grossett & Dunlap; Edwin Clifford, Jay M. Schreck and J. Ray Murray of the Exhibitors Herald; W. J. Veale, "Freckles" tutor; H. P. Joslyn, publicity director of the Chicago First National Exchange; Lloyd D. Lewis, Daily News; Herbert Stern, president of Balaban & Katz; Harry Katz; Irvin S. Koll, Joseph J. Morange, Evening Post; Evelyn Hunt, Fred S. McQuigt, Chicago American; Mrs. L. Stern and Pete Smith, who was in charge of the entire exploitation campaign.

As a souvenir of the occasion "Freckles" presented each guest with an autographed copy of the "Penrod" book.

Praise From The Critics

Here is what the newspaper critics said about "Freckles" and "Penrod."

Herald and Examiner: "His face dappled with freckles, his voice dappled with nasal, quizzical humor, Wesley Barry plunges with one gesture into the Chicago Theatre spotlight and into your hearts. His entrance comes at the roaring peak of "Penrod" filmed miraculously by the one man capable of doing it from Booth Tarkington's best story.

"For the film there must be chants and
waving palms and solemn thanks to the gay-hearted, mentally thrusting, peppernational Neilan. He, only all directors could have translated Tarkington's genius to the screen. What an honest showman Neilan is! A little ashamed of being an artist, a little afraid of not being a roughneck, but unable to hold back the yelling art that is inside him. Quite an American institution, this fellow Neilan.

The Tribune: "This week's feature at the Chicago is a wiz. A freckled-faced genius stars in it; Marshall Neilan, who knows how to direct, directed it, displaying great humor and taste, and a Booth Tarkington, who knows boys from the ground up, wrote the stories from which the screen version has been made. It's the kind of picture old and young will cry for and chuckle at from beginning to end."

Daily Journal: "'Penrod' is a happy comedy of boyhood. The photoplay has preserved practically all of Tarkington's shining humor. Altogether the picture's about all anyone could ask for."

Daily Evening American: "'Penrod' is a chronicle of boyhood. The glamour of notoriety; the lure of circuses and thrilling things; the careless disregard of adult convention; the joy of secrets made profound by self-imposed trials and tribulations; these and many others are the points touched upon by Marshall Neilan in his characterization of Penrod Schofield."

New York Strand All Set

Joe Plunkett, managing director of the New York Strand, has been extending himself for a couple of weeks, getting ready for the engagement of Penrod at the big Moe Mark house this week. As Franchise goes to press it looks as if "Penrod" were due to duplicate in New York the sensation it caused in Chicago. Following the brilliant record established in Chicago, "Penrod" moved eastward to Detroit, where it took possession of the new Capitol Theatre, the newest cinema palace of the John H. Kunsky string.

Detroit Welcomes "Penrod"

The Detroit press, with one accord, has praised for the Neilization of the Tarkington boy-classic. Said the Detroit News: "In these days of single-channel scenarios, 'Penrod' must be regarded as a most unusual picture. Wes Barry, as Penrod, makes the role an unforgettable one."

"Boys who are still boys in years and boys who are past 50, will enjoy the utmost Penrod," says the Free Press, "with the inimitable Wesley Barry in the title role. To miss it is to miss one of the clearest, most wholesome and most enjoyable pictures of recent years."

The Journal observes: "You youngsters from..."
Big Space At Bargain Prices

GETTING from ten to fifty times the value of your money is something we'd all like to do, especially this season, when dollars fly fast but don't go far.

This year showmen are all scratching their heads for each way of making their advertising pay to a greater degree than it ever did before.

Today an exhibitor that he can get two pages of advertising, and the value of two pages, for the price of a quarter page or less—plus the use of brains—and a lot of them will say you're crazy.

But it's being done. You can do it.

We'll tell you about eight or ten exhibitors who have done it recently, and scored a ten strike with the idea.

The answer is—CO-OPE RATIVE ADVERTISING.

Did you ever try it? Take a look at the single and double page newspaper spreads on the opposite pages and the whole thing will be clear to you.

The beauty of a cooperative advertising campaign in conjunction with the merchants in your town is that it's a good thing for everybody concerned.

The newspaper benefits in increased advertising space.

The merchants benefit, too, because each shares in the reader value of the big display for which he has paid his pro rate share.

The theatre cashes in on its own and the cumulative value of everybody else's advertising.

And the community is stimulated to a healthy and active interest in all the leading business enterprises within its limits.

By cooperation on the question of expense the businessmen of the town realize advertising dividends as a small individual investment that would otherwise be beyond their wildest dreams.

Who's Done It—And How

Let's look into some of the co-operative advertising campaigns that have come to our attention within the last two weeks.

Harry E. Browne, the manager of the T. & D. Theatre in San Jose, California, has steered the merchants of his town up to the point where, as he expresses it, "they're fighting to get in on local tie-ups."

That means that Harry has demonstrated to the San Jose business men that newspaper campaigns, window tie-ups and other forms of co-operative advertising are so profitable, that he simply has to say the word, and the reply is "Let's Go!"

Harry's latest feat of this kind is the page of co-operative advertising based on "The sign on the Door," which you see reproduced on the opposite page.

The use of co-operative newspaper advertising, the exploitation on "Hail the Woman," the Thomas H. Ince special production which has been released by First National, has been found unusually successful in various parts of the country, and with newspapers of widely divergent policies.

For the exploitation of "Hail the Woman," at the Bijou Theatre in Richmond, Va., a double page co-operative newspaper splash was arranged with the Richmond Times Dispatch and the Richmond Dispatch, the morning edition of the Times Dispatch.

The Rialto Theatre at LaCrosse, Wis., in exploiting "Hail the Woman" developed eight solid newspaper pages of co-operative newspaper advertising in the LaCrosse Tribune and Leader Press. In Stillwater, Minn., the Majestic Theatre secured a double page splash.

The unusual success of the co-operative newspaper advertising connected with the exploitation of "Hail the Woman" is doubtless due to the particular merchandising value of the tie-up. The picture is, in many ways, a woman's picture, and it is billed as "Thomas H. Ince's splendid tribute to the new social and economic position of American womanhood."

Merchants are thus able to capitalize upon the title and the theme by making a special appeal to women, and in almost every instance the co-operative ads which have been secured in these various cities have been especially directed to women.

Eagle Grove, Iowa, is only a town of 3,500, but it has a live wire manager, or rather two live wire managers at the Princess theatre, because Will Stewart, the manager, is ably assisted by his wife, who knows the picture game from beginning to end. The town also has some merchants who see the benefit of tying up with a co-operative ad on a picture of merit.

Arthur Cunningham, publicity director from the Des Moines office of First National, with the assistance of Manager Stewart was soon able to line up a double page ad with the Eagle Grove merchants in connection with the showing of "Hail the Woman."

Merchants were solicited who had goods that would tie up to the women trade and that could be easily tied up with the title. In addition to carrying this double page ad, Mr. Stewart also thoroughly libe ralized the town and put out a liberal supply of heralds. He

(Continued on p. 18)

There's $300 for the three noisiest displays on "The Silent Call"
The Proof of the Pudding Lies in the Printing

These four illustrations, selected from a score of sheets sent in from various parts of the country, should prove an inspiration to exhibitors who feel that advertising rates are too high for them to undertake big space on pictures. Take that double spread on "Hail the Woman," at the top. It comes from Eagle Grove, Iowa, and not only puts the picture over big, but gives the merchants an opportunity, at slight pro rata cost, to market their own products. Also it gives the town an air of prosperity that is bound to induce confidence. The same thing applies to that "Mother o' Mine" week from Tarkio, Missouri, the double truck on "Habit" from Bevier, Missouri, and "The Sign on the Door" flash from San Jose, Calif. Incidentally, you will notice the T. and D. publicity man sold the merchants strongly to the title of the picture.

Nothing succeeds like a First National attraction.
“Stardust,” the best of all Hope Hampton productions and the picture that has attracted more attention in the press of the country than any released in the last year, is having sensational success all over the land. Exhibitors are praising it. Reviewers rave about it. Box offices back them up.

If the box offices were not getting healthier with “Stardust,” you would hardly see men like Guy Wonders, of the Rivoli, Baltimore, reporting a sell-out and advising all franchise holders to book it at once. Nor would James B. Clark and Harry Davis, of Pittsburgh; W. C. Patterson, of Atlanta; J. J. McGuinness, general manager for Nate Gordon; and Col. Fred Levy, of Louisville, send in similar congratulatory messages.

Capacity business has been the rule with the picture, and managers have gotten behind it with vigor. Joe Plunkett, of the New York Strand, abandoned his prologue during the week he ran the picture, because Miss Hampton personally appeared at the theatre and roused the audiences to great enthusiasm.

In lieu of a prologue, Plunkett played strong on the great railroad wreck scene, the reproduction in the center of the page being that of a circular he sent to every railroad man in the New York territory.

Guy Wonders, at the Rivoli, advertised the picture heavily in the newspapers, a sample of his copy being shown at the bottom of this page.

That book idea is from the Rivoli, at Portland, Oregon, and was used for advance advertising. The book was made of cardboard, was seven feet in height, and, with a big basket of flowers at either side, made an attractive lobby display.

“Stardust” is a picture that suggests a multitude of exploitation ideas, in addition to the many that are outlined in the press sheet, and not the least of these is the $5,000 prize offer for the best answer to the question whether “Stardust” is better as a picture or as a book. There has been widespread interest in this question, and there is no reason why you should not cash in on the publicity that has been given to the controversy in the news columns of newspapers all over the nation. You should, by now, have received the special press sheet on this prize offer; but if you have lost or mislaid it, ask your nearest exchange for a copy. It looks like a real opportunity for you to get your town interested in the picture and to try for the cash prizes that the producer is offering.

The Greatest Railroad Smashup!

IMPORTANT NOTICE!

HE Greatest Railroad Smashup that has ever happened is right here on a press sheet. You have a railroad man should see it, because you will probably never see anything like it again. This wonderful scene will be shown six times daily at the Rivoli, Strand Theatre, Broadway and 47th Street, beginning Sunday, Feb. 5, for one week only. It is one of the great scenes in the photoplay “Stardust,” based on Fannie Hurst’s great story.

Let these be Your Guide—

GORDON’S BOSTON OLYMPIA:
Hope Hampton and her picture, “Stardust,” went over big. Turned them away at all performances at Gordon Washington Street Theatre. Has proved good box office attraction. Franchise holders can look forward to turn away business when it plays in their theatres.


RIVOLI, BALTIMORE: “Stardust,” just finished phenomenal week’s business at the Rivoli, turning them away at every night performance. Last night of week’s engagement box offices stopped selling tickets at seven-fourty-five and hundreds were turned away. Compelled to call for extra police to turn away those waiting in line for a block and a half at both box offices. It is a box office attraction every franchise holder should lose no time in booking.

GUY L. WONDERS.

NEW KENTUCKY, LOUISVILLE: We are perfectly delighted with the business we have been doing on “Stardust,” each day has been better than the previous one and yesterday was the best this week. Holding over for second week.

COL. FRED LEVY.

GRAND O. H., PITTSBURGH: “Stardust” proved on exceptional attraction. Turned them away at every evening performance. Crowds enthusiastic over Hope Hampton. A picture on which every exhibitor should cash in big.

JAS. B. CLARK.

METROPOLITAN, ATLANTA: “Stardust” was received most favorably by press and public. Our business improved last week, which indicates that picture pleased.

W. C. PATTERSON.

The only snow in Southern California is on the peaks. Let’s Go
Not That "Tol'able David" Needs Boosting, But Just to Show What Can be Done With it

Up to now, the verdict seems to be unanimous that "Tol’able David" is one of those pictures that may be termed "epochal." Critics, audiences, and exhibitors are united in praising the picture as one of the greatest ever made, and its fame is quite generally known wherever pictures are shown.

But exploitation never hurt any show, and on this theory the clever showmen of the country are going right ahead devising striking methods of advertising Dick Barthelmess and his splendid vehicles. Out of a constantly growing pyramid of publicity that is pouring into the office of Franchise, three samples have been selected for this issue.

The upper one, at the right, shows the Brooklyn Strand quartet and the specially built set that Ed Hyman used in his prologue. At the bottom is a striking banner that spread its message across the front of the Broadway theatre in New York, being visible a block away. The ad reproduction is from Omaha, where the Rialto made one drawing do double service. It was first run as a regular ad and, then, after the critics had seen the picture, a portion of one of the reviews was pasted across the ad and a new cut made.

Opening scenes of "Tol’able David" were made to "talk" at the Brooklyn Mark Strand when Managing Director Hyman, through the use of musical and electrical stage appliances used an atmospheric prologue and the actual opening shots of the film so carefully that the change from one to the other was hardly noticeable. In fact the prologue actors really started off the film story, allowing the screen to carry it out. The process was developed through a combination of stage and lighting tricks which affected a synchronization.

In the prologue a stage set redolent of the southern mountain tier was utilized, showing a cut-out Dixie type store with verandah. Members of the quartet appeared in planter costume. They sang first "A Little Close Harmony," which is a group of southern rural ballads. They then sang Maley’s "A Little Town Nearby."

In the final chorus a fine scrim fell, leaving them as if in twilight, and immediately the opening scenes of the film appeared upon the scrim, the quartet continuing to sing the sentimental bars at home. The singers were in the melody when shots of a family grouped about a fireplace were shown. The figures of the quartet finally faded away as the song concluded. The screen then fell, carrying forward the story of the picture, which had started projection upon the scrim.

Barbian Forced to Hold "David" Over Four Days

A D space totalling 350-inches, used over a period of ten days, and the accidental discovery of a member of the Barthelmess cast, figured in a run of eleven days for "Tol’able David" at the C. A. Barbian’s Waldorf theatre, in Akron, O. The picture, which Barbian advertised to his public as "one of the three best pictures of the year," was booked for seven days, and then re-booked for four more. It is the only picture that has run longer than a week, he says, in many moons.

Barbian gives the picture every credit for holding up, but also attributed some of the success to his discovery that Walter P. Lewis, who plays one of the hated Hathburns in the picture, was in his audience one day near the end of the first week’s run. Lewis, owing to illness, had not seen the picture, and, incidentally, had retired from work on stage and studio. He is the son-in-law of a prominent clergyman in a suburb of Akron, and declined, at first, to make a personal appearance. Barbian won out, however.
Here is Mabel Normand's own Statement on the Taylor Case

The way the sensational newspapers have dragged this innocent star's name into this scandal is a shame and we believe every editor should, in sympathy and fairness to her, go to his newspapers and use all the influence at his command to stop a slander that is besmirching a guiltless woman's name and injuring the industry in which we all earn our livelihoods.

—E. D. Franchise

I WILL talk freely to you. I will tell you everything I know about the case and I will only one thing in return. Print truthfully what I say. So much that is untrue has been printed about me.

There is no secret about any phase of my relations with Mr. Taylor.

My letters to him—I would gladly set them before the world if the authorities would let me—have never been charged with trying to recover those letters, with trying to conceal them. That is silly. If those letters are printed you see that they are, most of them, casually expressing the loving spirit that characterized our relations. We teased each other and made fun of each other a great deal. We did that continually on the night before he was murdered when I dropped in for a few minutes to see him.

I would sign the letter with a little sketch of myself or by drawing a daffodil. You know the daffodils, those funny little comic figures? Or be would write to me about books. I just want you to show you some of the letters I received from him.

(Miss Normand rose and picked up a costly illustrated volume descriptive of the Russian ballet. Then another large book describing dress through the ages.)

I SHOULD like to deny a number of things that have been charged against me, Miss Normand continued.

In the fall of 1911, news came to Mr. Taylor. That I never said.

Secondly, that I was with him on New Year's Eve at the Ambassador Hotel and that we quarreled afterward.

On New Year's Eve 1911 I was in the Metropolitan Hotel with Mr. and Mrs. Mahlon Hamilton. I did not see Mr. Taylor that night. I never quarreled with him and he did not return any jewelry to me.

Then there's the story of the man who found in Mr. Taylor's apartment. It is cruel for anyone to insinuate that it belonged to me. The initials which were found on it refer to that. The night Mr. Taylor's death was the only time I was ever alone with him in his house.

It has been said that check stubs found on Mr. Taylor's desk and the fact that he had drawn some money from the bank just before he was killed would indicate that perhaps someone one was trying to get off on him. I don't believe it. He had his check book out that night and was going over his checks for one reason only.

Ever since Sands, his former butler, had forged his name Mr. Taylor had examined every voucher that came in carefully. He told me he could hardly tell Sand's forgeries from his own signatures and he was afraid that the swindling was going on all along.

One of the illustrationsSand's forgeries has been said, he was in excellent spirits. During the time I was with him I heard no sound that would indicate that any one was hiding in the house, anyone who might have stepped out and killed him after I left.

But I will go back to the first part of that story of our last evening and give it to you all in detail.

In the fall of 1911 I went to the jewelry store to have initials placed on a vanity bag of mine. Then I went to the bank to deposit some checks. I am rather careless about money, and sometimes I let my checks accumulate; don't deposit them each week. It was so in this case.

At about 9 o'clock Mr. Taylor and I were having dinner at his house that Mr. Taylor had called up; she said he mentioned having a book for me. I left the bank, bought five cents worth of peanuts from a man on the corner, several magazines and stepped into my limousine.

I drove out to a place to drive to Mr. Taylor's home. I arrived, went up on the porch and the door was opened by Mr. Taylor's valet, Henry Peacey. I saw Mr. Taylor inside talking on the 'phone, and when Henry asked me to stop in I restrained because I didn't want to eavesdrop on his conversation. Then Henry went inside and told Mr. Taylor I was there. At once he said good-bye, hung up the 'phone and came forward to greet me. He said he knew I hadn't come to see him at all, but just had come after the book.

The book was "Rumundy," by Ethel M. Dell. It was not a copy of one of Freud's works, but as has been said. I read Freud and Nietzsche long before I met Mr. Taylor.

For some time Mr. Taylor and I spoofed each other in our usual way, which Henry worked out the back part of the house. I looked about and said the place had changed since I saw it last. I noticed he had a piano and victrola. I told him he was getting altogether too rich.

Then we discussed books. We discussed "Three Soldiers," a book by [illegible] who is also a newspaper man, Joe Dowd. I believe he had only recently and was much interested, and several other new books came into the discussion.

When I had Peacey entered I stared at him in amusement. I stared at his curious attire. He wore green golf stockings, yellow knickers and a dark coat. He left by the front door, smiling broadly and saying good night to me and Mr. Taylor. The way he said it—he's a funny colored boy with lots of manners—made me smile.

When Henry had gone, I asked Mr. Taylor why he didn't get him a set of golf sticks, then he'd be all set up.

Mr. Taylor's face lit up at the suggestion, and he discussed Henry at some length, telling me how Henry had been arrested a short time before, and how he had gone down to see the judge about the vagrancy charge. And how he had put up a bond of $500 for Henry's release.

When the talk turned to dinner, and Mr. Taylor tried to persuade me to stay over there, that was my favorite dessert, rice pudding. But I declined, for I had to work the next morning and it is my custom to retire early whenever I have work ahead.

We stepped out on the porch and walked down the pathway toward my car. It was a cold night, and it was dark. I stepped on a butler, and it seemed to me it was the Police Gazette, and he started to tease me about it. I told him that I had bought it with a number of other illustrated magazines simply to look over the pictures.

His paring remark was about calling me up an hour later concerning the book he had given me. He was curious to know whether I would like it.

He waved "Good-by" and I saw him start back toward the house. The next morning Edna Purviance called up and told me that he was dead, and that is all I know.

Coffin Does His Bit For Mabel—You Do Yours

E. R. Coffin, director of publicity at the Omaha First National Exchange, wrote a caustic letter of protest to the newspapers in his territory to counteract the evil propaganda anewet the Taylor case. Here is the letter he wrote and, with slight changes, it can be localized by you.

Sign your name to it and send it to your editor:

Omaha, February 7.

To the Editor of the World-Herald:

Isn't this delicious? The world is gloating over another "movie scandal!" The public, hungry for sensation, is being fed column after column of nasty innuendoes by the press of the country, and all because of what? For the simple reason that a hitherto highly respected citizen was convicted of murder in aaisy affairs, because that gentleman chanced to be a dweller in the motion picture colony in Hollywood.

What is it all about, anyway? A mere murder story. And because this man was a genius of the screen drama, we needs must have bared to our greedy gaze all his joys and sorrows, his innermost secrets, his faults and friendships, that we may blame the industry of which he was a part.

Had this unfortunate man been a plumber, a butcher or a merchant, we would have probably only read that he had been brutally murdered—shot in the back—assailant unknown. But no! He was connected with the moviethe movie! Bring on the scandal caldron, and let us start it seething! His loves, his past and his very friendships are open to the public eye and they are dead and defenseless.

By all means, let us expose his feminine friends! There is little Mabel Normand, the dear girl who had bought her the love of millions. But what has she done? Why, she was his friend! Why, she was his friend! But it is the same thing, isn't it? When she called at his home to borrow a book the day before the tragedy occurred. And—aha! Here is another choice morsel! She is said to have been at one time engaged to him. "If this were so, it was a grievous fault!"

Others—Mary Miles Minter and Edna Purviance—have been subjected to this pitiless publicity, merely because they were friends of his. This was surely thoughtless of them. They shouldn't be allowed to have friends.

Then we discover that Taylor was working under an assumed name! Horrors! Isn't that terrible? How many of our celebrated authors, actors, directors, etc., use nom de plumes for various reasons? Our own dear Mark Twain wasn't Mark Twain at all! And there was a divorce suit, which one magazine said that it "lived"! Fine! First divorce we have heard of in a long time. How original—how publicity the papers gave the Arbuckle affair! How many now stop to think of the fact that very shortly after the calendar year 1914 began, an Omaha girl died under very similar circumstances, but there seemed to be no so-called "movie stirs" present, so the scandal was short-lived and of only passing interest.

We must have our little movie scandal.

E. R. COFFIN.
Pack in Full Cry for “The Silent Call” Prize Money

WETHER or not the publication of Paul Noble’s campaign had any thing to do with it, the material on exploitation of “The Silent Call” has shown a decided increase.

The pack is in full cry after Noble and the prize money that is being offered for the three best campaigns used in putting the picture over. They can use that $150 or the $100 or the $50. So could you.

The mail brings to light an extraordinary campaign that resulted in record business for the picture at the Des Moines theatre, Des Moines, Iowa.

After seeing “The Silent Call” screened, Arthur G. Stolte, managing director of the Des Moines, felt that there was a picture which could be made to appeal strongly to the children, inasmuch as exploitation would make the dog, Strongheart, a hero to the youngsters. With this idea in mind, he planned his exploitation, and as the first link in it, made a tie-up with the Des Moines Tribune to conduct a drawing contest, offering cash prizes and tickets for the best reproduction of Strongheart’s head, drawn by a child fourteen years old or under. First prize was $25, second $10 and third $5. In addition, a free ticket was offered to every child who submitted a drawing. The first prize winner and some samples are shown below.

The extent of the publicity accorded the contest by the newspaper is indicated by the illustration in the center, a reproduction of a 3-col. layout. In the lower center are reproduced both sides of the coupon given to the children, one being a pass, the other announcing two future attractions.

In addition to the publicity obtained through this contest: Stolte used big advertising space on the picture, the result being a new Saturday attendance record at the theatre.

Another Iowan also is to the front with a bid for part of that exploitation money. He is Raymond Koch, manager of the Palace, at Cedar Rapids, who reports a splendid business with “The Silent Call” as the result of the impressionistic exploitation he gave to the production. A photo of his lobby display is shown at the top of the page.

Using gigantic heads of Strongheart, cutout size of the picture, pasted on canvas, Manager Koch arranged a lobby display which even commanded the attention of the newspapers in his city. Large heads of the dogs were used in each side of the lobby, these heads illuminated by electric lights. The sides of the lobby and the box office were camouflaged to represent a log cabin.

The head of the great Belgian police dog, half wolf, in gigantic proportions, looms from the Palace sign. His keen eyes peer at theatre goers from below the box office.

J. G. Craite, of the Majestic, at Rice Lake, Wisconsin, used a street ballyhoo as his main stunt. Freecering a real wolf, he put the animal in a cage on runners and this, drawn by a horse, was paraded around the town. Two styles of three sheet posters, with the name of the theatre sniped on them, were mounted on top of the cage. When the cage sketch was not on parade it stood in front of the theatre. Mr. Craite says the weather during the run of the picture never was above 18 degrees below zero, but that he did a good business with it. These several methods were just some idea of what the boys are doing with “The Silent Call.” They are after that prize money. If you want some of it, GET BUSY. The contest closes March 15.
Counting Up After the Last Show

Ever Hear of Perry, Iowa?

MAYBE you folks in Alabama and Maine and Washington never have, but the home office boys know Perry pretty well, because it's where J. C. Collins and the Rex Theatre are to be found.

J. C. Collins is one of those men who prove the statement that the small town often produces the liveliest showmen. He's just that kind. He was a delegate to the Chicago Get Together, last October, and this is what he has to say about the year that is still largely ahead of us:

"I think the greatest achievements of Associated First National of 1921 were the Get Together meetings, both national and local which will benefit us most in 1922. They have not only educated the franchise holder, but they have given him a better understanding of his own company. They have also showed the officers, directors and department managers the needs of the franchise holders more than anything else could have done.

In regard to our productions, we all know that most of them have been the best of our programs, and the public is awakening more and more every day to the fact that a First National means the best in pictures. Therefore, with the eliminating of a few lemons of 1921, there is no reason why 1922 should not show that Associated First National is the greatest organization of the entire industry.

"I think the small town exhibitor should try to educate his patrons on First National. I am enclosing a few clippings from my newspaper ads, which is one of the stunts I use, and I believe has brought results."

Any small town exhibitor can use such copy as this, either as independent teasers, or as a subordinate unit in his attraction advertising.

Come again, J. C. We always like to hear from you. Your ideas are snappy and your vision is bright and clear. "Rex" stands for King, and here's hoping the Rex Theatre is king of Perry entertainments for a long time to come.

It Never Happened Before

NOT at the Best Theatre in Parsons, Kansas, anyhow. Nothing ever played there four days. Until "Molly O" came along. That made it different. When it opened the first night, the Feess Brothers, who run the theatre, found every seat filled twenty-five minutes after the doors were opened. The picture pleased 100 per cent.

"You'll not go wrong by booking this picture," they wrote after one day's business.

Can She Come Back? We'll Say So!

THIS is another good one on "Molly O." She (or it) opened at the Madison, Detroit, some time ago and played to such crowds that it was decided to re-book. No picture has ever come back to the Madison since Columbus discovered Columbus Circle, but "Molly O" did.

And not only came back, but played to more money the first night of the second engagement than on the opening night of the first. In spite of a drizzling rain, there were crowds outside the theatre on the sidewalk all the evening, waiting for their turn. What's the use? It's a knockout.

Can You Stand Another?

THREE is a lucky number, so we'll bet out a third, and last (for this issue) on the achievements of "Molly O." After that we'll change the subject.

New Britain, Conn., has the "Molly O" fever. This six-cylinder racer went into the Palace Theatre in that town, accompanied by a big two-page co-operative ad in the newspapers. Evidently New Britain had never seen any such display since Armistice Day, because it seemed to pull people up

The Cut-Out In A Portland, Ore., Theatre

Illuminating a twenty-four sheet cut-out with 50-watt electric lamps is one of Frank A. Lacey's bright ideas. It proved to be a brilliant—we mean the idea, not the light. Portlanders came to it like moths to a flame.

If FIRST NATIONAL WEEK doesn't pay you, look yourself over.
by the roots and transplant them to the Palace Theatre.

The picture opened February 5, Sunday was capacity. Monday was very big, both matinee and night.

Due to the wonderful advertising possibilities of this picture,” writes C. G. Barrett, manager of the theatre, “bucked up by a double page ad on Saturday, this picture will draw the best business we have done in some time. Our Saturday ad is the biggest thing we have ever done in that line.

Now I was reading a story from mentioning “Molly O” on this page again.

“Say It With Flowers”

A TIE-UP with a florist featured the exploitation of “Wedding Bells,” a First National attraction starring Constance Talmadge, when it played the Garden theatre in Council Bluffs, 1a.

Hyman Levy, the proprietor of the house, arranged with the local florist to prepare a flower bell of considerable magnitude, and suspended it in the lobby of the theatre. The decoration bore the name of the florist and the famous phrase, “Say It With Flowers.” Nearly everybody in town went to see the bell—as a result of the discussion it evoked—and remained to see the picture.

“Special College Night”

STOIX CITY, IA., is a college town; Monday night there. So was "Two Minutes To Go," a First National attraction starring Charles Ray, was booked, a special college night was announced. So many outsiders came that the rah-rah boys and girls had a hard time getting in. They got in, however, and they made the welkin and other things ring like their cheers as they became stirred up by the thrills in the picture. If Mr. Exhibitor don't happen to be in a college town it is entirely likely that the high school has a football team.

New House in Lexington, Ky.

The filing of articles of incorporation for two important companies in Louisville marks the opening of the motion picture interests of Kentucky, and the building of a theatre in Lexington which will be one of the handsomest picture houses in the South. It means also a fine addition to the ever increasing First National family.

The Lafayette Amusement company was incorporated here with $250,000 capital stock. It is building the new Lafayette Theatre in Lexington, near the New Lafayette hotel.

The incorporators are:

First Preferred stock: Louis De Cognets, George K. Graves and Charles N. Manning, all of Lexington, 250 shares each; second preferred stock, David L. Ades and L. B. Shoos, both of Lexington, 125 shares each; common stock, Lee L. Goldberg, 4 shares, Harry Switow, 4 shares, Sam Switow, 3 shares; Fred Levy 163 shares; M. Switow, 163 shares; W. N. James 163 shares.

Temporary officers are Harry Switow, president; Sam Switow, vice-president, Lee L. Goldberg, secretary and treasurer.

Work on the new theatre is well under way. If it gets under roof before cold weather sets in it will be finished by April or May.

Illuminated Cut-Out Pulls

A STUNT that stopped all pedestrians on Washington street. Portland's principal thoroughfare, was worked by Manager Frank A. Lacey, of the Majestic Theatre, for Katharine MacDonald, in First National's "The Beautiful Lie.

The Majestic is on a corner of Washington street. It’s lobby opens on both the principal thoroughfare and the side street. On the latter side of the lobby, Mr. Lacey set up a large 24-sheet cut-out of Katherine MacDon-ald, rigged three 500-watt electric flood lamps in front so that the rays illuminated the cut-out with a flare of colored light. As most of Portllanders, going to the theatre district, pass down Washington street, they were stopped by the large illuminated head of Miss MacDonald before they reached other showhouses.

A Real Tribute to “Mother o’ Mine”

I wish to take this opportunity to express my appreciation of your picture, “Mother o’ Mine,” which judged from the standpoint of humanness and popular appeal I consider it the greatest picture I have ever viewed.

A story so great that no mind can fail to be impressed, so simply told that no mind can fail to grasp it. A story which could easily be made to appear grim and sordid has by skillful direction and skilful acting, been made bright and wholesome and impresses upon the minds of those who see it a lesson never to be forgotten.

Owing to adverse weather conditions I made no money on the picture but certainly gained a vast publicity as people are still talking about it and many have thanked me for giving them, as they say, the best picture they ever saw.

J. A. MORTON,
Cincinnati, S. D.

Who’s the Author of This Idea?

CLEVELAND, O., exhibitors are after business as never before, having awakened to full realization of the fact things don’t come to you, if you sit still and wait.

Here’s a Cleveland dispatch that was featured on the first pages of many Ohio newspapers Jan. 30:

See Pictures Now; Pay When You Can

CLEVELAND, Jan. 30—Solomon said, “There is nothing new under the sun, but then Solomon lived a long time ago. A Cleveland movie theatre today advertised that those desiring to attend performances may now open charge account, see life as pictured in the films and pay their accounts when good jobs again fill the pocketbooks to overflowing.

I wonder who thought of this one—and how it works!
Triple Play With Dick Headrick Will Cinch Box Office Pennant

"TINKER to Evers to Chance" holds its place today as the symbol of perfect play in baseball; and we wish to add one of our own — 'Buck to Lusk to Mooney.'

Buck is A. J., of the Colonial theatre, Fort- sonia, Ohio. Lusk is Walter E., First National manager at Cleveland. Mooney is Paul C., general manager for Louis B. Mayer.

They figure in a triple play that has box office success as its objective, with little Dickey Head- rick as the medium.

The idea belongs to Buck, who passed it on to Lusk, who relayed it to Mooney in the following letter:

A. J. Buck, Colonial, Fortsonia, telegraphed me this morning to com- munit us on the wonderful work Richard Head- rick does in "Child Thou Gavest Me." Buck said the picture was one of the best of the season and he wanted me to write every exhibitor in our territory who had not already played the picture, that it was as good a money-making proposition as any Super Special which has been released this year.

"Buck suggested that any exhibitor who would book in "Playthings of Destiny," follow it up with "The Woman in His House" and then put on a special big exploitation cam- paign on 'The Child Thou Gavest Me,' would clean up on 'The Child Thou Gavest Headrick again in "The Song of Life." He was tickled to death and says he is going to clean up with that, too."

This is one of the most constructive ideas that has come to Franchise in many months, and we hasten to pass it along to you so you may have a chance to cash in on it at the earliest possible moment.

What's the matter with using it immediately after you get through mopping up with First National Week? And Right Here We'd Like you to read this report from the Empress, Owensboro, Ky.: "The Child Thou Gaveas Me" drew much larger business on second day's run and many came both days. Picture pleased every patron and sent every one away with a laugh and a thought of the little Headrick child and his clever work.

From the Princess, Sioux City, Ia., we learn:

"The Child Thou Gaveas Me" did average business in face of the fact that Billy Sunday opened a revival here the same date.

August Ilg, of the Wonderland, Lorain, O., recommends "The Child Thou Gaveas Me" as one of the best productions of the year. A. B. McCollum, of the Blackstone, Dwight, Ill., considers it "a drama that captured the audience sheer artistry. A Good Box Office Attraction."

Don't lose any time getting your Exploitation photos in the mail.
“Child Thou Gavest Me” Contest Proves Big Civic Event in Dallas

THE Child Thou Gavest Me

John M. Stahl production, made was the pivot of the most sensational exhibition stunts ever pulled off in Dallas, Texas.

"perfect baby" Contest, which resulted in the finding of a hundred per cent. child in Texas metropole, was conceived by J. L. Johnson, of the Palace Theatre, and had the cooperation of the Mayor, Federal, State and City health officials; with the result the above-mentioned scheme was turned into a big civic event.

Although the title of the picture would seem to suggest a baby contest as an obvious means of exploiting it, this is the first one to be reported since the picture started on its career, the details are given here in order that other exhibitors may try it.

Johnson began his campaign a week in advance of the showing by arranging to hold the contest under the auspices of the Dallas Council of Mothers. This enlisted the indorsement of Mayor S. R. Aldredge, City Health Officer Desmond, and other civic leaders. The Mayor was so strong for it, he permitted Johnson to stretch a banner across Elm Street, the main stem of Dallas, and also donated the Municipal Auditorium as the scene of the tests.

Leading merchants of the city also joined in the spirit of the contest donating prizes ranging from lockets and baby rings to cedar chests, thermos bottles, baby carriages, silk carriages, silk dresses, blankets, comforters, robes, photographs and a $1,000 life insurance policy. All the prizes were displayed in the store windows and at the theatre.

The contest create interest in the coming contest. Johnson, the week preceding the opening of the picture gave away the tags with Kewpie dolls attached, and also employed twenty-four sheets, heralds, glimpses and street car hangers. Four newspapers carried stories of the contest daily.

As the result of all this exploitation, more than 600 babies were entered in the contest, the mothers obtaining entrance blanks at the theatre.

Johnson says he personally weighed and measured 200 of the youngsters.

The contest was divided into four classes;

A: boys under 18 months; AA, girls under 18 months; B, boys 18 to 36 months; BB, girls 18 to 36 months.

Prizes were awarded by the theatre to three in each class, a gold medal for first, silver medal for second, bronze medal for third.

Judging was conducted daily at the Municipal Auditorium, morning and afternoon, for five days, examinations made by leading specialists, trained nurses, physicians and health officers.

The infants were judged on weight and measurement, temper, and health condition and general appearance, U. S. Health Bureau standards governing. Sixty-one babies all with a rating of over 90 points, were brought into the "finals" and from these the 12 winners in the four classes were selected. A little girl 32 months old, scored 100 per cent. and won the first prize, which consisted of a gold medal, the $1,000 life insurance policy, and a set of photographs. A boy baby, with 99% per cent. was second. All twelve winners scored better than 99%.


"It takes a mighty good picture to play a three-day run in Augusta, Ga.," Manager Frank Miller of the Modjeska Theatre, Augusta, Ga., so you'll know what I think of 'The Child Thou Gavest Me' as a box-office attraction when I tell you that it played a three-day engagement for me—and that I am bringing it back within six weeks of that engagement, for another run of three days. (Note.—The story of this run shows that the Stahl picture set up a Saturday record for the Modjeska.)

This probably rates as the biggest thing a theatre has done in that territory and Mr. Johnson has pointed the way for other managers—not because baby contests are new, but because he went at it with such thoroughness and made it an official enterprise, conducted along dignified and scientific lines.

LOBBY DISPLAY AND AUDIENCE BOOSTERS PUT OVER "CHILD THOU GAVEST ME"

Manager Frank Miller's exploitation campaign on "The Child Thou Gavest Me," which played to S.R.O. at the Modjeska, in Augusta, Ga., began ten days ahead of the showing with a modern up-to-date nursery set up in the inner lobby, between the box office and the entrance to the theatre.

The center of this inner lobby was roped off with dark-colored velvet portiere-cords, leaving room for an entrance on one side, and an other side, probably the modern equivalent to the bursuffled bassinet—a white ivory "kiddle-koo," in which, on the day of running of the contest, was kept a large set of pictures. A set of furniture suitable for a child's nursery, in white ivory and painted in designs of bunnies, chickens, and the like, was fitted into the space, which was carpeted in dull blue. A tiny rack of ivory held baby-clothes—things so fine and dainty that they delighted the reader, and a mother, young and old, who entered the theatre.

A wax "dummy" such as is used by department stores to display gorgeous their wares, was dressed in nurse's crisp blue and white, sat in a low rocker beside the baby-bed, read a book on "Care of the Child." The lobby was amusing, and it didn't cost Manager Miller a penny, because it was borrowed from a local department store which makes a specialty of "clothes for the very young." A card at one side of the lobby gave the name of the store and this advertising was considered by the store as ample payment for the use of the furnishings.

For ten days prior to the opening of the picture, this lobby remained intact, and on opening day, was moved to the outside lobby, but it remained until Saturday, the closing day, when it was found that it took up too much room—the patrons were jamming the lobby! She display had to be moved back inside.

On Sunday, preceding the opening of the picture on Thursday, the usual two-column wide-half-page ad was run, on the picture appearing together with, a reader, and a cut of Barbara Castleton, and Richard Headrick. On Wednesday, a single column ad was carried, and this was used again on Thursday, Friday and Saturday.

The proof of the fact that it was word-of-mouth advertising which made the excellent business, Manager Miller states that Thursday's box office receipts were fair. Friday, he more than doubled the box office records. Miller announces that he has already made plans to bring the picture back for a returned engagement.
Franchise’s First Aid on Income Tax—No. 2

The importance of Legal Organization as it pertains to Taxation and other features of the Tax Law that are of primary interest to readers of Franchise.

Editor’s Note: For the benefit of its Franchise holders and exhibitors in general, Associated First National has arranged with the firm of Mattingly & Nutt, specialists on certified public accounting and taxation, to write a series of articles on the tax problems for FRANCHISE, as they affect motion picture theatres and individuals.

Article III will be of extreme importance to Exhibitors, as it will deal with the administrative features of the Revenue Law, such as time of filing returns, penalties, interest, forms, etc.

Mattingly & Nutt will also answer such tax questions as are submitted through FRANCHISE. This firm maintains offices in New York, Washington, Chicago and Los Angeles and is rated among authoritative counselors on income tax.

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Articles in this issue of Franchise's First Aid on Income Tax—No. 2

**Article II**

I t is a common practice for purposes of better organization for corporations to reorganize at various times and in former years it was great importance, from a tax standpoint, as to the procedure of such reorganization.

Under the old Act of 1918, when stock was paid in from one corporation to another, there was an assessment of the fair market value of the stock, the Government would assert a tax upon the profit. Should there be any gain by such transaction? In numerous instances there would be a fair market value of the recently issued stock, but it would often be a loss, and the Government assessed and collected millions of dollars upon such so-called taxable profit.

Congress, under the new measure, has eliminated this old feature of the law and where there has been an issuance of stock or determination that for that of another in any reorganization or merger, the new law holds that there is no profit upon such transaction, or, conversely, that there is no loss. By so doing, it will enable corporations to reorganize for the best interests of all stockholders, without exposing themselves to tax liability.

In line with this new section of the law, Congress has also eliminated taxing profits on the exchanges of property. Under the old Act of 1918, where two pieces of property were exchanged, there would be a profit or loss, provided the property exchanged had a fair market value. Now such a profit is not taxable unless the property secured in exchange has a cash market value—in other words, can be converted into cash.

It is also stated in the law that even if such property can be without difficulty converted into cash, there would be no tax on the profits if the property that was secured was taken on the basis of an investment. This applies to purchasing a dwelling or securities which are intended to be held for an investment and not purchased for the purpose of an immediate turnover. The intention in this case is what largely governs, but every case stands on its own merits.

There is, perhaps, no exhibitor in this country who has not had the experience of paying a tax upon a false profit. Under the old Act of 1918 and all prior acts, the Department of itself, as it desires the elimination of a loss that in determining the cost of property that the taxpayer was to take either the actual cost, or the fair market value as at March 1, 1913.

In thousands of cases where the taxpayer was required to take March 1, 1913, for his cost, there was paid a tax upon a so-called taxable profit, when in many cases there was an actual loss. For example:

Exhibitor A, in 1909, bought real estate for $100,000. On March 1, 1913, the fair market value of such property was $80,000. He sold it in 1919 for $95,000. It was required under the Law that he return the profit of this sale of $15,000, when as a matter of fact he actually realized a profit of only $5,000.

The Supreme Court last year held that the Commissioner of Internal Revenue could not interpret this law as a profit, in view of the fact that there was an actual loss. This was in the case of $20,000. The Bureau has consequently issued regulations covering other transactions affected by the decision which are illustrated in the following examples:

**Example A**:
- **Exhibitor A** purchases property in 1909 for $80,000. The market value of such property was $80,000 on March 1, 1913. He sells it for $100,000. In this state of facts, before the Supreme Court ruling, the Government would have asserted a tax on $20,000, as the difference between the market value, March 1, 1913 and the sales price. However, the tax profit is only $10,000, for where there are two gains, it is only required that the lesser of the two be returned as income.

**Example B**:
- **Exhibitor B** purchased property in 1909 for $90,000. In this case there is a loss in both instances—$20,000, if actual cost is permitted, and $10,000 if March 1, 1913, it is taken. There is loss where the actual cost or market value is taken. The Bureau therefore requires that a loss only of $10,000 be permitted, for where there is a loss in both instances, the lesser is the one allowed.

In the case first mentioned above, there would be a gain if the March 1st value was taken as the basis for cost and there would be a loss if the actual cost was taken. The Bureau has held that where there is loss and a gain, the loss in the transaction shall be outside the purposes of the income tax provisions.

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Answers to Income Tax Queries from Readers of Franchise

The following questions were received from motion picture exhibitors and answered by Mattingly & Nutt

C. M. G.—I live in New York City, but my motion picture business is located in Newark, N. J. My entire income is from motion picture business. Where shall I file my return?

Answer—You have the option of filing it either with Frank K. Bowers, Collector of Internal Revenue, Custom House, New York City, or Frank C. Ferguson, Collector of Internal Revenue, Newark, N. J.

G. H. T.—In 1920, I suffered a loss of $4,250.00. This last year, however, I made money. Can I take credit in my 1921 return for the loss in 1920?

Answer—Unfortunately you cannot take credit for your loss in 1920. Under the new law if any taxable year beginning December 31, 1920, loss, the loss will be deducted from profits in succeeding years.

R. B.—In order to borrow money which is needed in my corporation I had to take out an insurance policy on my life as security. Can I deduct from my income the premium?

Answer—Yes, as it is regarded as a legitimate business expense and not a personal expense. This is so only if the corporation is not the beneficiary.

J. P. S.—I have a small motion picture business and devote all my time to the same. Will it be advantageous to pay myself a salary?

Answer—It is not clear whether your business is incorporated or not. From the viewpoint of the accountants the payment of a salary to yourself would be desirable, as the net income then would show the entire benefit being secured from being in business for yourself. However, the Government will not permit you to deduct the salary to yourself, as it is an item of income from all sources, such as services, business, dividends, etc. However, if you pay any part of your salary to your wife or children over age for service actually rendered, such amounts can be deducted. If your business is incorporated, it usually is advantageous to pay a salary, as the rate of tax on corporation income is 10 per cent., while on individuals it is 4 per cent. and 8 per cent.

R. G.—I recently purchased $10,000.00 of 4½ per cent. Fourth Liberty Loan Bonds. Is the interest on these bonds taxable?

Answer—Yes.

S. W. L.—I am interested in several corporations, and it is said that I had some difficulty with the Government over the question of bad debts. I understand that a reasonable reserve for bad debts is now being deducted from income. Does this apply to 1921 income and what is a "reasonable reserve"?

Answer—This provision in the new law applies to 1921 income. We cannot say what the Government will decide is a reasonable reserve. Probably the best plan is to use your past experience as your guide in determining the amount of the deduction. It should be noted that the law reads that a reasonable addition to a reserve for bad debts, in the discretion of the Commissioner, may be charged off.

How are you going to keep up business during Lent?
Looking Over the Season’s Winners

New Faces for Old!

IT’S the crook who gets skinned in “Skin Deep.” Loses countenance, so to speak. But he gets a new countenance for the old one. So everything is Jake. Tom Ince has put it into pictures.

John McCormick saw it at a west coast pre-release the other night, and wires that it’s a fast crook meller, with some good punches in it that lift it out of the ordinary.

Beauty is skin deep, the poet says. Let’s hope this is a beauty.

* * *

A Tale of a Savage Quadruped

HE bites, kicks, scratches, turns somersaults, lies down and rolls over, nowhere!

Savage! He eats ‘em alive! Leaping Niagara in a canoe is a cat’s cradle compared with sticking to this barbaric beast.

They call him “Hottentot” because he’s so wild. And the guy that’s slated to ride him never had anything to do with horseflesh except in a restaurant! Ye gods!

Willie Collier rode “The Hottentot” to victory in the Broadway White Lights Handicap some seasons ago, amid the laughter of legions. Now the Ince forces have picturized it for the fifty million American theatricalgoers who love good horses and good entertainment.

* * *

The Dope on “R. S. V. P.”

THE NATIONAL BOARD OF REVIEW’S “EXCEPTIONAL PHOTOPLAYS” BULLETIN has this to say for Charlie Ray in “R. S. V. P.”:

“A true screen comedy—one that is not farce or burlesque, but successfully finds humor in human character and puts that humor into action, not into sub-titles—is uncommon enough to be called a rarity.

“Such a comedy is ‘R. S. V. P.,’ which is noteworthy for being just that.”

You’ll be surprised to see how much fun Charlie gets out of life in a struggling artist’s garret. And when he goes to the swell reception with half a dress suit—!

* * *

Oh, You Jackie

WHETHER JACKIE COOGAN does a shinny or takes a bath, it’s a laugh-riot all the way. He does both in “My Boy.” And a lot of other things that nobody but Jackie can do.

Your opposition hasn’t got a chance with Jackie in town. He might as well book any old film and take what comes. It won’t be much.

Said Balaban & Katz
to Mickey Neilan:

Penrod opened at our new Chicago Theatre as outstanding success and audiences enthusiastic. You have a winner and we urge all exhibitors to get ready for banner business. Congratulations and kindest regards.

Now Turn Back and Road Pages 3-5 Again!

The Wesley Barry Tour

WESLEY BARRY indigently requires that no dolls be named after him during his national tour.

Unless they’re freaky dolls—and boys.

A song and a playlet have passed Freckle’s censoriously tilted nose; a special edition of “Penrod” is ready; and merchants are preparing to display (in honor of young Barry) kites, bats, boats, jack-knives and puppy dogs.

“The Masquerader” Will Be a Bear

GUY BATES POST doubles as the good and the bad husband in “The Masquerader.”

The marvel, through hundreds and hundreds of stage performances, was Post’s amazing energy in both roles.

Going like lightning from one character to the other.

Post himself will take his great roles into the enormously more plant field of the photoplay.

If anyone should miss “The Masquerader” he’ll pass up a plum, a classic.

But not many will miss it.

* * *

Woof! Woof! It’s the Silent Call!

FAINT heart never won fair lady, but Strongheart will win the heart of every lady fair in your burg. Whether as a dog, or a daddy, or a hero, this canine John Barrymore has got nine out of ten human actors stopped for pep and punch.

Ask A. G. Taibot what business he did with ”The Silent Call” at the America in Denver. There was a solid week of successful business with turnaways matinee and night. The picture played to more admissions than any other at the America in six months.

Take it from everybody who’s seen it—it’s the greatest outdoor picture ever made.

* * *

There’ll Be a Song-Sing Everywhere

THERE sure will, with Witmark & Sons circularizing five thousand music dealers all over the country on the souvenir edition of “Smilin Through” in connection with Norma Talmadge’s latest picture.

Letters, folders, and order postcards have been sent to every one of the Witmark dealers. The publishers are getting behind the song with all their co-operation. Go to your music dealer and work out your tie-up campaign for the picture now. This is the time to begin.

* * *

A Whole “Follies” in Herself

WE mean Connie, of course. Versatility, thy name is Constance Talmadge. Whether she’s polishing up the handle of the grocery store door or doing an imitation of Frisco on the stage of the Ziegfeld Follies, she’s “the one and only.”

There are more different kinds of laughs in this than in anything she’s ever done. And that’s saying something.

* * *

“Itchic” Is Coming

NOT a new Japanese star. No, indeed. It’s Richard Headrick, the golden-haired genius who is still choking up audiences with his overtures to daddy in “The Child Thou Gavest Me.”

Itchic will be with us again in “The Song of Life.” He is also slated for a cunning part in “One Clear Call.” Both of ’em John M. Stahl pictures.

* * *

Two More from Anita

FRED NIBLO has made Anita Stewart’s next two pictures, they tell me. “The Woman He Married” is the first of them, and if shooting hasn’t started already, it will have begun by the time you read this. Fred has done some good things in the past, and there’s no reason why he shouldn’t bat out a couple of other winners right now.

First Nationals—the pictures of no regrets

Eddie Franchise.
HERE'S a photograph that drifted into the N. Y. Office recently, and more like it would be welcome.

Despite the poor reproduction, you know what it is that the boy so proudly displays.

George J. Schade, of Sandusky, employed this method of advertising to his public that the Schade is a Franchise house.

That's the real First National spirit. Schade is a Franchise holder and he's glad of it—so glad he wants the world to know it.

There's a good thought for you to put into action and one that will help you register with your public the fact that First Nationals are the most consistently good pictures any organization is distributing today.

J. D. WILLIAMS scraped the New York snow off his boots a few days ago and is now basking in the justly celebrated "climatic" of Los Angeles. He is out there to take another look around at productions in the making and you can expect to hear all about them in the near future. Mr. Williams was the first one to signal the N. Y. Office on "Smillin' Through," and "Fenrod," and we'll probably get more of the same from him as the result of this trip.

PRESIDENT Lieber, Messrs. Katz, Ruben, Frankenstein, Tendic, and Mendelbaum have returned to their house, following visits to New York.

C. L. ("Bill") Yearsley and his determination were overcome by the cold germ, despite a valiant battle, and the boys of the publicity division has been laid up for almost a week. Three times during the time he made up his mind to come to the office, and three times a higher power (Mrs. "Bill") changed it for him. She reads the papers and she wasn't taking any chances on his being among those present in the Flu League that is being featured on the front pages of the New York sheets. At that, however, he managed to do his bit and, with the aid of the telephone and his secretary, Miss Irwin, has kept the department moving along in its regular channels.

WITHOUT any intention of making this a los Angeles edition, we are compelled to let you in on two more bits of information:

1—Lawrence Trimble and Jane Murfin, producers of "The Silent Call," are starting west to begin production on another feature in which Strongheart, the wonder dog, will be the star.

2—A copy of the January Business Edition of the Los Angeles Examiner, a 12-page "booster," has arrived here. It is illustrated with stills from "The Lotus Eater" and other First National attractions and is distributed among 10,000 advertisers and advertising agents.

MOTLEY H. FLINT, Los Angeles banker, whom many of you will recall for his address at the Get Together, is visiting in New York. Irving Lesser and Mike Levee chaperoned him at the Home Office.

A MONG the visitors of the forepart of the month was R. D. Craver, of Charlotte. This is the first time we've had eyes on him since he promised, at the Get Together, to see that his house managers sent in lots of exploitation material to Franchise, which same they didn't. That bunch in the Sunny South is noted for not sending in material, however. With the exception of Louisville, Owensboro, Waco (Abe Levy), Atlanta (Col. Patterson), Toccoa, Ga., (Joe Burton), and Knoxville (Bill Drumbar), we seldom, if ever, get a rumble out of the South.

Big Space at Bargain Prices

(Continued from page 6)

also furnished Mr. Cunningham with a list of the prominent club women, to whom Mr. Cunningham sent personal letters, informing these women that "Hail the Woman." was a typical women's picture and that it had received the highest endorsement from the heads of women's clubs in other cities played and asking for their opinion of the picture after seeing it.

The campaign was one of the most thorough ever conducted in Eagle Grove and one of the least expensive, and the results were above expectations.

Now is the time to dope out Summer Stunts to avoid the Slump
A Handful of Aces From The Golden Gate Deck

Meet Pete—Pete Hanlon to franchise holders. Peter J. Hanlon, Esq., to the opposition, and "Our Pete" to the boys at the First National Exchange in Frisco. To look at the angle of that cigar, you'd know Pete was the kind of a man who, when he found something like a First National Franchise, would have to tell all his friends the good news. He does. He's a regular Billy Sunday about it. "Twas owing to Pete's rassling that his partners in the theatre at Vallejo, Cal., finally hit "the Franchise trail." Now they're wearing the Pete Hanlon smile, too.

We'd congratulate C. T. Reavis of the Cline Theatre, Santa Rosa, Calif., on a more than casual resemblance to President Harding, if we weren't afraid he might be a Democrat. So that's out. Be that as it may, Mr. Reavis is one of the deans of the American motion picture theatre. The Cline was one of the first in line as a franchise holder in First National, and Mr. Reavis's other policies at his house are on a par with this one. The best he can give the public in music and pictures sums up his theatre code and even summer slumps don't hit the Cline.

Another champion First Nationalite—M. L. Markowitz, President and General Manager of the Golden West Amusement Company. California must be a wonderful state with the kind of a climate that Ponce de Leon was hunting for in Florida. They all look so young and vigorous, these Golden Gaters. Well, we'll hand California some of the credit for their perennial youth, but fifty-one percent goes, in our opinion, to the fact that they all hold First National franchises. Greatest remedy for worry wrinkles and crows-feet ever known. Look at Markowitz, for instance. His firm operates the Strand in Modesto, and the Strand in Gilroy. Both franchise houses Why shouldn't he look young?

When First Nationals come in at the door, failure flies out the window.

Eddie Franchise.

The handsome gentleman here present is Joe Bauer, manager of the Wigwam, San Francisco, and one of the livpest exhibitors that ever opened a theatre. Joe is one of the most active members of the Northern California Advisory Board, and keeps C. C. Griffin stepping to keep up with him. (Griff, you know, is the boy who popped the advisory board question at Chicago.) If you ever find yourself in Frisco, look Joe up. He'll polish up the Golden Gate for you.

Incidentally, we might remark that it looks like a big time during First National Week in San Francisco and vicinity. Between Sam Edwards and the Advisory Board, things ought to move.
What's your Idea of the Best Lobby Display?

A hard-boiled exhibitor recently was asked: "What is your idea of the best kind of lobby display a theatre can have?"

"An S. R. O. sign trapped under foot by a crowd," he replied.

If he wasn't so hard-boiled, he might have said, at the end, "a crown of happy kids."

Franchise is a great believer in kids. They're not only the best press agents a theatre can have, but they also are its best bets for the future.

Some exhibitors are too busy to pay any attention to children. To them, the boys and girls are a necessary evil, tolerated because there's no escape.

But there are other exhibitors—and usually the most successful ones—who combine business acumen with the milk of human kindness and go after the child's interest. They never lose sight of the fact that once they were young, nor do they forget what "going to the show" meant to them in bygone days. So they organize special parties for children—and we have yet to hear a kick from any of these big-hearted boys that they lost money by doing.

On this page are three splendid illustrations of goodwill building with children as the medium. The top illustration—which, by the way, is not as fresh as wet paint—tells its own story. It was a party given to Los Angeles orphan children by the Kinema Theatre during the second week of a sensational run for "Peck's Bad Boy."

The shot in the center was made in front of Hal Opperman's Crescent Theatre in Pontiac, Ill., not so long ago, when Hal gave a "Peck's Bad Boy" party to the kids of the town. Do you think Opperman counted those kids as dimes lost? Not a bit of it. He figured that each one of those youngsters would boost at least one adult into the Crescent and, besides, he had just that many more seats for grown-ups at his regular shows.

Opperman is one of those "human" human beings who likes "people" and is liked in turn. He is one of the leading contractors in his section and has made a brilliant success of the Crescent Theatre during the last two years. He says building houses is his vocation, raising bees his avocation, and exhibiting pictures his recreation.

Another man who thinks much the same is Opperman is A. F. ("Buck") Brentlinger, president of the Associated First National of Indiana, and the spirit seems to have been transmitted to his son, Byron. The latter, manager of the Victory at Evansville, has started a series of children's matinées, and recently had as his guests, to see "Peck's Bad Boy," more than 1,400 Evansville children.

Manager Brentlinger is pursuing a definite policy in this respect, building for the future. He believes that children of the city will get the "Victory" habit and will carry it home to their parents and grown-up brothers and sisters at the present time. In addition, he believes that in the future these boys and girls will be good will toward a theatre, because it has been thoroughly demonstrated that the way to most mother's hearts is by way of their children.

Emory Rylander, of American, Ga., is among the exhibitors who have actually built up permanent business through "benefit" exploitation by which the little ones of his territory profit. His "matt party" last summer is not forgotten, nor has the stunt whereby the chil- dren, selling tickets for a given picture, were able to win season tickets to the town nata- torium.

All of this does not necessarily mean that a man is to give free matinées every week to the kids in his neighborhood, but the idea is offered in the hope that it may result in tie-ups for "My Boy," "Penrod" and other First Na- tionals with strong juvenile appeal. Special inducements to the children of your ter- ritory is bound to in- crease your gross on these productions, and you probably will be able to use them from time to time on other productions. It's purely a "50-50" proposition—you give the kids a chance for a good time and they, in turn, boost extra business into your house.

W HEN J ohn Schwalm, manager of the Rialto, Hamilton, O., booked "The Woman in His House" everybody in that city knew it. He dressed up his lobby with framed stills and posters and used a 24-sheet near the entrance to his lobby. In addition he placed cards of varied color on all of the street cars. He used liberal newspaper space also and so the town impressed upon the mind of the public the title of the picture and what it went over in a big way.

Schwalm followed up this idea for "Peck's Bad Boy" and "The Old Swimmin' Hole" with similar results. A newspaper tie-up in which the newspaper was the host to several hundred children helped mightily to popularize the last two features.

Schwalm is noted for his ingenuity in devising good, clean exploitation for those pictures at every opportunity. He is one of the exhibi- tors who, in the face of discouraging local con- ditions, has managed to keep the windows of the theatre clean and the boxes crowded with good showmanship and good pictures.

How are you fixed on your Chaplin Revival bookings?
Prologues Turn an Evening in Sioux City Into "One Arabian Night"

A TEASER ad campaign and an advance prologue for three days previous to the opening of "One Arabian Night" at the Princess Theatre at Sioux City, Iowa, were the means which the manager, W. C. O'Hare, employed for the purpose of arousing public curiosity regarding the picture.

For the prologue a baritone appeared before the curtain, and as his song was concluded the curtain was slowly raised, disclosing the stage, in semi-darkness and dressed in true Oriental style, with a picturesque drop concealing the dancers.

The stage gradually lighted, bringing into view a harem scene, with the company of eight classic dancers in artistic pose; the stage was again darkened and the dancers took their places for the program of three company and two solo dances which followed.

The Oriental atmosphere was further enhanced by burning incense and Oriental music by the Princess concert orchestra.

For the opening day the theatre displayed a "false front," as shown in the picture accompanying, and a prologue was given twice each day of what was to have been a four, but extended to a five-day run. Like the advance prologue this had an Oriental flavor, combining burning incense, weird music and Oriental dances by four very pretty girls in costumes most appropriate in design and coloring.

Mr. O'Hare, the manager, is to be complimented on his exploitation, which was not costly compared to the business it brought.

Tack up a Franchise in your house to-day and smile, smile, smile!
Look at the four top ads on "Molly O." That musical effect, typifying the lilting charm of the picture, was a smash in a Des Moines paper. The Branford sample is from Newark and below it is another Des Moines offering. At the left is a Stanley Chambers—note the message. Chambers lands with another on "The Wonderful Thing," and beside it is a Circle ad on "Woman's Place." The big Ray ad from the Rivoli, Portland, the smaller from the Broadway, Charlotte, N. C. The three at the lower left appeared in one day in a Toledo paper and the Jackie Coogan advance is another Des Moines contribution.

Unplayed pictures make you no money. Get up on your Dates.
Adventuring with the Ad Men
A Department of Franchise Designed for the Good of the Service

THIS is the biggest piece of copy we have seen in "Bits of Life." It is from Tacoma, and though it is just slightly in excess of a half page in space, it was the only ad on the moving picture page of the Tacoma Ledger and completely dominated it, so that full page value was obtained by the Colonial.

HONESTLY! This 4-story production stands alone in real originality

Marshall Neilan has drawn his characters of drama, humor, romance and reality for his surprising photodramatic innovation

"BITES OF LIFE"
from social world, underworld and San Francisco's Chinatown.

RUSSELL in WURLITZER
"THE WABASH BLUES"

AN irresistible bit of Circle copy, used on "The Wonderful Thing." We can hardly pass these Circle ads by, and it is a safe bet the Indianapolis public doesn't often do so.

NEAT but not gaudy—a dignified and clean-cut piece of copy used by the Loew Cleveland houses on "To'able David."

STARTING TODAY—3 DAYS ONLY

"Love Never Dies"
The Picture of Love Everlasting

ABOVE—A wallop from Butte, Mont., on a new A. P. production from which big things are expected.

Below—"Passion" on parade in Montreal, a remarkable testimonial to the sustained power of the production.

ONE of the best that has come to hand on "Her Social Value." Herb Johnson made splendid use of the press sheet material when he advertised this Katharine MacDon-ald feature for the Luna in Lafayette, Ind.

How you gonna keep 'em down on the farm after they've seen a Keaton?
STARTING off with Freddie here, at the left, are seven different ways of selling the picture to the public, and each, we are informed, was successful. Freddie is Elmer Metzger's dusky exploitation ace, used to put over so many attractions at the Strand in Creston, la., and here he is in his 'Last of the Mohicans' outfit. Metzger used Freddie to get a laugh out front when he had him claim to be a full-blooded Indian and later made him triple in brass, as it were, by distributing heralds and finally doing a stunt on the stage.

Those baby buggies constituted another Metzger method—a coy suggestion for "Wedding Bells."

George Schade centered his "Lying Lips" display on a big cutout from the 24-sheet, which he mounted on laths and touched up with a bit of paint and varnish. It made a compelling marquis decoration.

That three-way 24-sheet stand is in Antigo, Wisconsin, and H. E. Hanson, of the Palace, has the exclusive right to it. He keeps it as a standing First National ballyho.

The Regent, Syracuse, New York, sent in that front showing the double-header announcement on the banner sign over the entrance to the house. In this 50-50 arrangement the management puts over two shows for one outlay.

Over here in the right hand notch is a real bit of mental suggestion, put over by Manager Ekman, of the Greenville (Texas) Opera House. He figured that, next to the phonograph fox terrier, the best known trade mark in the world is the Chaplin make-up. So he arranged this window display, using two cutouts and a date card, without mentioning the star's name or the title of "The Idle Class." It did the work.

The special Oriental form of front shown in the lower right corner notified Sioux City, Iowa, that Bill O'Hare, of the Princess, was playing Pola Negri in "One Arabian Night." O'Hare is one of the most active exploiters in the First National family just now and he does not let a picture get by without giving it a good advertising angle.

While these several stunts are necessarily small in reproduction, the ideas, we believe, are registered in the photographs and they are offered to the exhibitors who welcome suggestions. Keep them in mind and they may come in handy some day when you are up against it.

National Mack Sennett production "Home Talent."

Two weeks in advance of the coming of the feature, Metzger offered three prizes of twenty, ten and five free tickets to the show for the best play written by any one in Creston or adjoining territory, to be put on at his house on the dates of the showing of his feature.

He next offered three prizes to anyone who could guess the name of the man or woman who would be the star in his "Home Talent."

In putting over "Scrap Iron" at the Theatre Royal, Perth, Western Australia, the manager organized an amateur boxing tournament a week previous and entered the best boxer in town under the name of Charles Ray. He carried off honors easily the same as did the picture a few days later.

Don't lose by hesitating—play First Nationals NOW.
From the Box Office Angle

"Her Social Value." Liked it. Saxe's Strand, Milwaukee, Wis.—W. J. Weisfeldt.

"The River's End" and "Woman's Place." Broke attendance and box office records. Both pictures went over big during week's run. Victory, Evansville, Ind.—Byron Brentlinger.

"Carnival of Souls." Highly praised. Considered one of the finest pictures shown this year. Empress, Owensboro, Ky.—Arch Bamberger.

"The Land of Life." Very well liked. Vista, Chicago, Ill.—George Martin.

"Stranger Than Fiction." Effect on audiences very marked. Miss MacDonald favorite here. Haven, Olean, N. Y.—Alba W. Root.


"My Lady's Latchkey." First class. Strand, Fremont, O.—Carl W. Miller.

"Wife Against Wife." People liked the picture. Shakespeare, Chicago, Ill.—J. Lamm.


"Two Minutes to Go." Excellent. Larger audiences than usual. Wonder, Findlay, O.—August Hig.


"Scrap Iron." We are always sure of a certain profit on Ray pictures. He always pleases the public, and the applause during the fight was marvelous. As usual Ray went over big. Albany, N. Y.—McBain.


"Romeo and Juliet." Good. McKinley, Canton, O.—E. F. Emrich.

"Gypsy Blood." Pola got them the second time. Trenton, Lyenbarg, Va.—J. B. Trent.


"Wedding Bells." Broke box office and attendance records. Everybody praised it and a number came a second time. Biggest Thanksgiving Day matinee in three years. Empress, Owensboro, Ky.—Arch Bamberger.


"My Lady Friends." Very well received. Hyde Park, Chicago, Ill.—E. V. Eber.


"The Sin on the Door." Great. Original four-day booking stretched into week's showing. Wonderland, Lorain, O.—August Hig.


"The River's End." Best attendance for many weeks. Opera House, Evansville, Ind.—Byron Brentlinger.


"Peck's Bad Boy." Broke attendance record, on return engagement. Victory, Evansville, Ind.—Byron Brentlinger.

"The Oath." Excellent receipts. Thielens' Majestic, Bloomington, Ill.—A. G. Schade.


"Man-Woman-Marriage." Receipts excellent. Thielens' Majestic, Bloomington, Ill.—A. G. Schade.

"The Idle Class." "Standing room only." Strand, Syracuse, N. Y.—Edgar L. Weil.


"Greater Than Love." Good box office receipts. Lyric, Cincinnati, O.—McMahons.

"Stranger Than Fiction." Went over big. Excellent box office receipts. Thielens' Majestic, Bloomington, Ill.—A. G. Schade.

"Scrap Iron." Tip top. Business was big. New Royal, Findlay, O.—August Hig.

"Bits of Life." Good box office receipts. Strand, Cincinnati, O.—J. L. Libson.


"In the Heart of a Fool." Failed to get across with many. Tren- ton, Lynchburg, Va.—J. B. Trent.


"Not Guilty." Very good on return showing. Dreamland, Lorain, O.—August Hig.


"Peck's Bad Boy." One of the most pleasing pictures shown here. Business in excess of expectations. Schade, Sandusky, O.—George J. Schade.


"Serenade." Do not appreciate Spanish pictures here. Princess, Sioux City, Ia.—W. A. Partello.


"Bob Hampton of Placer." Very good. Dreamland, Lorain, O.—August Hig.


"The Scoffer." Good picture; business good. Empress, Owens-boro, Ky.—Arch Ballyam W. C. O'Hare.


"The Sign on the Door." Norma Talmadge always pulls above the average. They liked this picture better than many of the others. Happy Hour, Syracuse, N. Y.—Mitchell Fitzer.
## Associated First-National Releases

### Arranged alphabetically and keyed with the standard exchange numbers

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R. A. WALSH
Presents

Kindred of the Dust

By Peter B. Kyne

A Faithful and True Picturization of Peter B. Kyne's Most Beautiful Love Story

It Tells of the Sea and the Big Timber Lands.
It's the Biography of a Girl's Heart—Nan of the Sawdust Pile, played by

MIRIAM COOPER

A First National Attraction

COMPLETE REVIEW OF $1-A-WEEK COMPETITION IN THIS ISSUE
A Great Newspaper's Tribute
To a Great Motion Picture

An Editorial On

SMILIN' THROUGH

Reprinted From Chicago Tribune of March 3

"SMILIN' THROUGH" was here with Jane Cowl last year. Norma Talmadge does it for the movies with the advantages of the movies. On the screen the influence of the spiritualized love story can go into every town in the country. Ten thousand people can see Miss Talmadge where one could see Miss Cowl.

THIS is a tremendous increase in influence and a reason for commending the exercise of a good influence. The drama itself is one which forces the belief in the sublimation of human emotions, purposes, and character. It insists to many people who have lost some of their belief in the possibility of romantic good that human life can be developed into forms which are beautiful, clean, and spiritual. It says that men and women may have ideals which are not lost in contact with realities, that they may be well bred, tenacious in their love, simple in their lives, and clean in their thoughts and emotions.

The minor sins of some movie productions are lacking in the screening of "Smilin' Through." Charms of simplicity are not so often sought by a producer. Out in Hollywood they generally think that if wealth is indicated in the characters it must be represented by bathing girls jumping into marble pools in the blue moonlight and by doubling up the butlers as the de luxe Uncle Tommers double up the Topsies.

The producer of "Smilin' Through" has kept it in the garden where it belongs. Wealth is indicated, but there is only one servant, the housekeeper. Good breeding creates the atmosphere, and there are no offenses against it.

In the charming garden the story is unfolded with the miraculous power of the camera to produce effects. The two love stories reveal the steadfastness of the lovers to sustain affection above the shock of tragedy and the test of time. That, if only an illusion, is one which people want to cherish and one which gives them inspiration to try to cherish.

The old lover who loses his bride by the shot of a jealous rival carries his sublime romance into eternity with him. The young lover who nearly loses his girl through the passion of hatred the old man has for the family of the assassin and again through the maiming he suffers in war and the consequent self-deprecation, is, you know, as durable in fealty and fine in emotions as the older man.

People in their stumblings through life try to keep their eyes fixed on a star. We do not believe that in realistic plays they should be deluded, but we believe that a tonic of romance does the spiritual man good. We believe that people will go into a spiritualized world in "Smilin' Through" and that they will return from it with an inspiration. They may have been looking into a mirror deceiving them with a grace and beauty and worth which is not to be found in their mirror of life.

Even as an illusion it is good. Man should be noble if only in his dreams.
April 1, 1922

First National Franchise

Here are the Nine "$1-a-Week" Job Winners

Class 1—Ed. L. Hyman, Brooklyn
Ralph Lieber, Indianapolis
Frank Steffy, Seattle

Class 2—W. C. Patterson, Atlanta
Arthur Stolte, Des Moines
O. K. Mason, Wichita

Class 3—John Paxton, Paris, Tex.
Al. Gottosman, Shenendoah, Pa.
Joe Burton, Toccoa, Ga.

STAR THEATRE
The Home of First National Pictures

Here are the Nine "$1-a-Week" Job Winners

Class 1—Ed. L. Hyman, Brooklyn
Ralph Lieber, Indianapolis
Frank Steffy, Seattle

Class 2—W. C. Patterson, Atlanta
Arthur Stolte, Des Moines
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Class 3—John Paxton, Paris, Tex.
Al. Gottosman, Shenendoah, Pa.
Joe Burton, Toccoa, Ga.

First National Pictures

Silent Call and Costume Contest Winners will be found on page 32
Over a Million Inches of Advertising
And a Thousand Exploitation Ideas Grow
Out of the "$1-a-Week" Job Competition

EXCEPTING the record of its birth, no page in the history of First National will stand out more sharply or more brilliantly than that of the anniversary week—February 18th to 25th, 1922.

It was the greatest week in the history of the company and brought forth some of the finest examples of showmanship the motion picture industry ever has known. Virtually every one of the 5,932 theatres participating did exceptional business on the week, and in many cases new attendance and box office records were set.

An accurate figure on the amount of advertising used during the eight-day period is impossible, but judging from the huge space in the hundreds of ad samples sent in an estimate of more than 1,000,000 inches for the eight days does not seem too much.

The "$1-a-Week" contest was a stimulating factor in the carnival of exploitation, and it has been declared by veteran editors of the trade press, who acted as judges in the selection of the nine winners of trips to California, the most successful competition they have ever known. A tabulation probably would show more than 1,000 ideas polled, enough to constitute a showman’s handbook.

Arrangements for the trip have not been completed, but the consensus of the prize winners seems to favor the month of July. Announcement of the date on which the winners will start West will be made in a later issue of FRANCHISE.

EVERY man who showed First National pictures during the week was a potential prize winner, and more than 100 took the matter seriously enough to send in photographs and newspaper clippings as evidence of their efforts. Obviously, they could not all win prizes, although there were so many fine campaigns submitted the judges had a difficult task selecting the winners in the three classes into which the competition was divided.

The judging was entirely in the hands of the trade paper editors: Epes W. Sargent, Moving Picture World; J. S. Dickerson, Motion Picture News; John Spargo, Exhibitors Herald; Charles Simpson, Exhibitors Trade Review; R. W. Baremore, Morning Telegraph.

Mr. Spargo acted for Mr. Weaver, of the Herald, and Mr. Simpson, for Mr. McLeLLan, of the Trade Review, both of whom were unable to be in New York for the judging.

In order to insure absolute fairness, First National kept all of the material sealed until it was presented to the judges. Only one man, who received and classified the campaigns, knew what they were. When the judges gathered to consider the material, Mr. Yearsley, and the Editor of FRANCHISE brought out the packages for them. These were spread out in classes, one class being considered at a time, and the First National representatives retired while the judges arrived at their decisions.

ONLY two entrants appeared in the first class (theatres seating 2,500 and over), these being Edward L. Hyman, of the Brooklyn Mark Strand; and Ralph Lieder, of the Circle, Indianapolis. So the judges, of their own volition, decided to consider the Seattle Go-To-Theatre Week as a Class A unit and award the prize to the man who made the best showing in it, regardless of seating capacity of his theatre.

This Seattle event, which was a civic amusement carnival, was the biggest thing pulled anywhere during First National Week; and was the direct result of the foresight of L. O. Luklan, our Western District Manager. "Luke," wiseacre that he is, got theatres of all description to join in the proposition, planting the date for First National Week. Fourteen houses joined in it, the newspapers gave it vast publicity and a $2,500 advertising fund was raised. The climax was a big parade in which the theatres entered gay floats, four of them being First Nationals.

The judges wanted to award "Luke" a trip to Los Angeles, but gave it instead to Frank Steddy, of the Coliseum, after it was explained that "Luke" was ineligible because he is an executive of the organization. It would have been a case of carrying coals to Newcastle, inasmuch as L. O.'s new duties will take him regularly to L. A.

IT was regretted that prizes could not be awarded to many more than the nine, because there were some really splendid ideas presented by the live wires of the First National family. For instance, out in Sioux City, Iowa, Bill O'Hare, manager of A. H. Blank's Princess, devised a First National Flag which he sprang on an unsuspecting public a week in advance of First National Week. There was real genius in this stunt, which is explained in detail elsewhere.

Others who came in for honorable mention and serious consideration as prize winners were Nick Mahon, of the Marlow theatre, Ironon, O.; Ralph Blank, of the Garden, Davenport, Ia.; Ole Nelson, of the Majestic, Grand Junction, Col.; M. C. Toot, of the New Lewis, Independence, Mo.; Charlie MacManus, of the Colonial, Tacoma; Gus Metzger, of the Rivoli, Portland; the managers of the Strand and Liberty, Seattle; Ben Davis, of Norwich, N. Y.; Harold E. Brady, of Crandon, Wis.; Arch Bamberger, of the Empress, Owensboro, Ky.; John Kessler, of the New Alhambra, Canton, O.; W. G. Mitchell, of the Majestic, Kalamazoo, Mich.; Guy Wandes, Rivoli, Baltimore, and R. I. Morrison, of the Isis, Aspen, Col.

In order to give the entire First National family and exhibitors in general the benefit of the advertising, ballyhoo, lobby display and other forms of exploitation that were used in the contest, this issue of FRANCHISE is virtually 100 per cent devoted to the contest, and at least one sample, either of advertising or stunts, is reproduced from every campaign that was sent into the New York office.

John D. Paxton, of Paris, Texas,
Is the Honor Man in Great Contest

THE outstanding figure of the entire competition was John Paxton, general manager of the Musselman Theatre interests in Paris, Corsicana and Sherman, Texas. Had there been a grand prize for the best work in any class, Paxton, the judges said, would have been declared the winner.

As the saying goes, Paxton "used everything but the kitchen stove" in his campaigns for the three cities, and, in lieu of that, employed a real airplane to fly over his country.

His prize achievement was the newspaper support in each of his towns, one editor giving up the front page to him for an ad and donating half of the space in recognition of his labors. One paper, the Paris Dinner Horn, even wrote an editorial about his campaign as follows:—

Never before in the history of the moving picture industry has there been conducted a more active advertising campaign than that being forwarded just now by John Paxton, assistant manager and publicity man for the Musselman Theatre interests in putting before amusement lovers of this section First National Attractions. Not only in Paris, but in Corsicana and Sherman, movie fans have been impressed by the sincerity of his determination to give patrons of these playhouses productions by a full corps of actors and actresses, producers and directors whom the most

(Continued on page 6)

"Smilin' Through"—It's All the Screen Can Give
Some of the things John Paxton did in Paris, Corsicana and Sherman, Texas, to win a place in the Third Class of the Dollar-a-Week Tourists

1—Lobby, Parisian Theatre, Paris.
2—Lobby, Grand Theatre, Corsicana.
3—Lobby, Grand, Paris.
4—Rocking Boat, Grand, Corsicana.
5—Lobby, Travis, Sherman.
6—Lobby of Travis, Sherman.
7—Interurban ballyhoo for the Travis.
8—Children's parade and Matinee, Grand, Corsicana.
10—Airplane used for advertising and for prize rides, Corsicana.

Don't try to Collect $10 on this Issue—It can't be Done
### Paxton's Prize Publicity Package

In all his work, nothing John Paxton did excelled his "selling" of First National Week to the editors of papers in Paris, Corsicana and Sherman, Texas. When an editor in a live town goes up to a publicity campaign, he's convinced it is a big news event. Paxton did it, in each case the editor donating half the page to him. This, from Paris, is a sample.

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### The Daily Dinner Horn

**GRAND THEATRE**

**GUSSMELSEN THEATRE INTERESTS**

**TODAY AND TOMORROW**

*First National Week* at the Grand Theatre !!!

**HAIL TO THE HOME GUARD!!!**

**HAIL TO THE HOME GUARD!!!**

**HAIL TO THE HOME GUARD!!!**

**THE GREAT**

**The Great**

**VOLTAIRE**

**VOLTAIRE**

**VOLTAIRE**

**The Great**

**The Great**

**The Great**

---

### Advertising First National

Jensen and Von Herberg played "First National Week" in all their advertising to make a good business stunt for the week, but an excellent builder of future business. On billboards all over the city they splash twenty-four sheets on First National Week, all carried the line in a banner across the top of most of their newspaper advertisements supported by the queer little men, made of the First National trade mark, the first saying "comes", the second one "follas". Scattered through their advertisements were little punches such as "This is Go-To-Theatre Week and "Hail the Woman" is something most powerful First National plays ever presented."

In connection with this picture they played Muriel Frances Dana, a Seattle child. At the Liberty in the Liberty News reel of Seattle happenings was a few feet of Acting Mayor "Bob" Heketh, signing the "Go-To-Theatre" proclamation.

The Rex, also one of the same string, but not of the first class, was playing "Wife Against Wife," a First National attraction, but as the class of patrons are different from those who attend the other three first class theatres, no float was used in the parade, but the newspaper advertising space was exchanged and the "First National Attraction" included. A float with 24 sheets and the trade mark played big was put in, however, by the exchange.

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### First National in Parade

Steely's "Penrod" float was first in line in the Carnival parade, which was the climax of the event and which was viewed by at least 75,000 persons.

Prizes for stunts in this parade brought out a queer and marvelous collection. A tiny girl, dressed as Chaplin, perched high on a stool on an enormous and gaily decorated truck won first prize of $25. Second prize went to a ragged tramp carrying a slashed umbrella, accompanied by a rather plump girl wearing a barrel, rolled stockings, with a small dog for a pet.

This was interpreted by many as exploitation for Mack Sennett's "Made in the Kitchen." A tiny "Jackie Coogan" won the $5 third prize.

For color and beauty the float of Liberty Theatre, one of the Jensen and Von Herberg string, advertising the First National Attraction "Polly of the Folies," featuring Constance Talmadge, also the float of Palace Theatre, which won first prize for parade value for the week.

This float was covered with flowers and leaves with an arch built in the center, from which was suspended a great white bell. Six pretty girls, garbed in purple and yellow Pierreette costumes

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### Seattle Carnival and Steffy's Stunts

Though Paxton shines forth as the individual star of the competition, the sagacity of Lukam in pulling off the Go-To-Theatre Week in Seattle must be given the palm for magnitude of idea. Eight picture houses, two combination houses, one vaudeville, two stock and one legitimate theatre playing the San Carlo Grand Opera joined in the carnival, which the Jensen & Von Herberg string celebrated as First National Week. Lukam was chairman of the Carnival Committee.

Out of the big doings, Frank Steelly of the Coliseum, emerged a $1-a-Week man. Steffy's campaign included:

Advance teasers on "Penrod" and a parade.

One week before the engagement he posted the same in eight sheets, forty-three sheets and eighty-one sheets, 300 window cards.

Advance First National Week showing scenes from "Penrod" and close-ups of First National stars.

Special window displays on "Penrod" and close-ups, "Maybell," "The Fighting 

Stars," and "Miss "

Injunctions on the use of the word "Penrod" are strict, hence there can be no special public relations bearing the "Penrod" imprint on the wrappers.

Presentation: He opened the show with a special march dedicated to First National Week and played by a 45-piece orchestra at each performance. Special prologue with "Penrod" and two little sagas "comes," "follas," single "follas."

The usherettes were silk ribbons reading "First National," and "Flour." This prologue was reproduced on the floor. Steffy entered in "Go-To-Theatre Week" parade.

Lobby: A beautiful shell was built from the front house, and cut outs on "Penrod" in elaborate colors with many films running at night.

Advertising: Used big copy all week, samples of which are included in layout on Page 8.
Sidelights on Seattle “Go-To-Theatre Week”, a mighty stunt born in the Brain of L. O. Lukan. His foresight and Steffy’s showmanship captured the Carnival
This is only a partial reproduction of the magnificent ad campaign conducted by the Seattle Theatres and Frank Steffy for First National and Go-To-Theatre Week

(Continued from Page 6)
with white ribbons and neck ruffs, walked alongside the float carrying streamers attached to the car. Attached to the girls and to the car, were dozens of purple and white balloons. The balloons were a half-way tie-up with the “Dance of the Purple Bubbles,” a masque ball given by the Elks the same week. (This may be a suggestion for a prologue title by the way.)

The same organization followed the same bunch of playing up pretty girls in the float for the Strand Theatre, boosting “Hall the Woman.” The body of the truck was covered with branches with three advertising discs on each side carrying lines such as “Strand policy, courtesy 100 per cent prescription,” and others like it. In the center, broadsiding to the crowds along the curbs, was an enormous fan, with pictures of the stars of “Hall the Woman” cut in as the centers of giant peacock’s feathers. Ten pretty girls, the ushers, got the figurative collective eye of the males and kept it while the float was passing.

Steffy put a big kick in the float for the Coliseum, J.V.’s star theater in Seattle. He built a small house on a truck body with open sides and used three characters of the film, hazing the float on the circus scene. Signs, roughly painted, similar to those put out by Penrod for his circus adorned the sides. In the house was a roughly made cage with the sign “wild animals” and above it “concert after the big show, admission 1 cent.” A sign running the full length of the car, painted on a rough board background in irregular letters, carried the explanation of what it was all about: “New Playing, COLISEUM Theatre, Freckle-Berry in “Penrod,” a First National Attraction.”

Great Press Campaign
The theatre managers combined in running advertisements in the newspapers, some of which we reproduce.

One of the half-page advertisements was a silhouette in crayon—a rocky coast, lagoon, with trees hanging in from each side. A girl was silhouetted in the center with Pan and his pipes, also in silhouette, at the left. In the left-hand corner were the words: “Big Downtown Theatrical Carnival,” and in the upper left center a white disk with the words “Go to Theatre Week, Feb. 18 to 25.” At each side in two long white panels were small announcements of each of the fourteen theatres.

In another of the half-page advertisements a black banner stringed across the top carried the words in white: “Go to Theatre Week,” and below in white on a black disk the “Big Downtown Theatrical Week.” These two phrases were the slogans (Continued on page 10)

After looking over Franchise, we think you’ll say it was SOME Contest
April 1, 1922  First National Franchise

Shots at the Enterprise that won for Mason, in Wichita, and Patterson, in Atlanta. Also some exploitation put over by the Palace, Wichita

1—Mason grabbed a kodak window.
2—A unique symbol on the doors of the Palace.
3-4—Mason’s display in two boys’ clothing windows.
5—A drugstore tie-up for “My Boy.”
6—“My Boy” the key of a boys’ shoe display.
7—Mason’s tie-up on the Stove angle of “My Boy.”
8-9—The striking Marquee and Lobby of the Palace.
10—Joint billboard for the two houses over which Stan Chambers rules.
11—This was a 50-foot banner across the front of the Metropolitan.
12—Pat’s street car ballyhoo, used in addition to 600 cars bearing
Note—Pat’s rain insurance policy was reproduced in a recent issue.

5932 Theatres Celebrated First National Week
Joe Burton Awarded Prize for Getting Preacher to Ballyhoo His Show from a Church Pulpit

After all is said and done, probably the most sensational stunt pulled off by the showmen during First National Week was Joe Burton's, in Toccoa, Ga., when he had the Baptist minister ballyhoo his show from the church pulpit and announce the week's program at the Star theatre.

Opened up his First National campaign on February 15, mailing 3,500 postal cards, announcing the coming of First National Week. Following this he had Mrs. Burton call every number in the telephone directory (number not given, but Toccoa has a population of 5,000) announcing the opening of First National Week, but keeping her identity a secret.

Obtained permission from the city government to put First National banners across main prominent streets. Had a boy, mounted on a Shetland pony, ride through town announcing the picture playing and also display First National Week posters.

On Sunday morning, February 19, had the Baptist Minister announce from his pulpit that it was First National's birthday, and that he would show First National pictures exclusively for the week. The clergyman, in addition, recommended each and every one of them to be clean, and good pictures. He also gave the titles of each day's program.

Painted First National Week slogans on sidewalks in center of town. Posted five 24-sheet ads on the best spots in town with the slogan, "First National Pictures will be shown at the Star Theatre not only this week but every week as long as we are in the business because they are the best pictures."

Erected his lobby display one week in advance, having for the message "First National Pictures are the best pictures because they are made by independent actors in independent studios for independent exhibitors."

Posted one-sheets in the most conspicuous places in the business section. Had a man with megaphone announce from the top of the theatre opening day and the pictures to be shown during week. Ran First National Week slides and trailer for two weeks in advance. Used posters of all pictures booked.

Made special banners announcing First National Week and drove all over the country with a bass drum ballyhoo.

Tied up with local order of Woodmen, using the drill team in front of the theatre.

(Continued from page 8)

that all advertisements pointed. In the centre a butterfly girl spread her wings and below were small notices of each of the fourteen theatres.

Each theatre enlarged its usual space and both Sunday morning papers sprung a front page of the dramatic section in colors boosting for the week. The Post-Intelligencer spread for the whole front page of the dramatic section with a design of a proscenium arch, the curtain in blue, maroon and black, the pillars surrounded by the conventional gargoyles capitals. "Go to Theatre Week" on it in red, and a ballet dancer in white standing before the footlights. At the lower left was the quotation from the second scene of the fourth act of Shakespeare's "Hamlet."

"The play's the thing, wherein I'II catch the conscience of the king."

The Sunday Times used a quarter page of the front of the dramatic section with a red splash with a gargoyles mask and a ballet dancer in white with "Go to Theatre Week" in red on a gray panel.

Daily jazz stories with catch lines such as "Let the 'stars' kill your blues" helped along the good work. Naturally the Mayor issued a proclamation for "Go to Theatre Week" that got a box, usually on the first page of the second section of all the dailies.

Hope Hampton Starts Fete at Brooklyn Strand

Edward L. Hyman, winner in the first class, made the trademark the keynote of advance and "spot" advertising for First National Week at the Brooklyn Mark Strand.

Hope Hampton in person, in behalf of First National stars, officially opened the celebration at the opening performances on Sunday.

Huge illuminated signs in the heart of Brooklyn were only one of many methods used to herald the news of "First National Week." Nine hundred street cars carried the message of the celebration on their dashboards into every corner of the borough. The city caught the significance of the event, for newspapers in display and reading notices lent it importance.

Every effort was made to educate the several million motion picture fans of Brooklyn as to the leadership of First National—and what the trademark upon a picture guaranteed. Large display advertisements carrying the First National trademark were used in advance and during First National Week, the general import of the ads being to create importance in the event and to publicize the main attraction of the week which was Hope Hampton in "Star Dust." These ads were carried in all Brooklyn daily and Sunday editions, and in the Brooklyn sections of the New York World and New York American.

Outdoor Display

Huge illuminated outdoor signs high up above the hurrying crowds at the busiest points in Brooklyn were displayed along with the trademark and the showing of "Star Dust" at the junction of Atlantic and Flatbush avenues, the terminal of the Long Island Railroad and the subway and elevated lines.

The entire outdoor and indoor electrical display of the Brooklyn Mark Strand was given over to the furtherance of the First National Week plan. The main electric sign, on the entire outside of the theatre facing Fulton street and Flatbush avenue, the main front street and the First National Week in large colored lights. The electrical display sign over the entrance and on the marquee also were working.

Art paintings, prepared by the Strand artist, in the large frames on either side of the entrance doors featured the trademark and the attraction.

American flags and First National Week pennants were flown from, and draped, the marquee, being visible for several hundred yards on three thoroughfares.

Indoor Exploitation

First National Week pennants and American flags were arranged by a professional decorator to project the First National trademark. Upon entering the main foyer visitors were struck by the display, especially the decorations over the grand staircase.

The chief usher of the Strand wore a Colonial tri-cornered hat distributing First National programs.

One-sheets in decorative frames were placed in the main foyer and promenades, these sheets bearing the First National trademark and announcing the "Star Dust" engagement.

To exploit the star, Hope Hampton, oil paintings in frames of this beautiful actress were placed artistically in various parts of the theatre, especially in the main lobby. Small lobby frames carried the trademark and "still" of Miss Hampton in "Star Dust," in the major lobby frame, preceding the week of First National Week, an art display of "Star Dust" stills gave advance notice. The trademark being prominent. The changeable sign announcing the coming attraction, which greeted every visitor to the Strand as he enters the theatre proper, also announced First National Week.
Photographic evidence of the prize-winning activities of Ed. Hyman, at the Brooklyn Strand, and Ralph Lieber, of the Circle, Indianapolis

At top—a close-up of the splendid electrical display Hyman had on his marquee for "Star Dust," and a view of one of his First National Week crowds. Below—The huge banner, carried by four men, used for street ballyhoo, and a glimpse of the Strand lobby, showing use of American flag and First National banners. It is only fair to state that this photo does not begin to reveal the beauties of the lobby Hyman had arranged.

The house program gave over the entire back page to the announcement of the celebration of First National Week, carrying a photograph of Miss Hampton as well as of the trademark.

During the week proper the entire back cover page of the program was given over to an explanation of First National Week, policies and future plans.

**House to House Exploitation**

Large "Star Dust" heralds, furnished by First National, with a date imprint in gold upon which was announced First National Week at the Strand, were not only given out to audiences, but were distributed in the thousands to Brooklyn homes the week before the celebration.

Novelty "prize pass" heralds, carrying both the First National and Brooklyn Mark Strand trademark, were distributed. This herald outlined in detail the meaning of First National Week as it related to the public.

First National Week art posters were used in both the men's smoking rooms and the ladies' rest rooms. These announced the attractions for the week.

**Stunt Exploitation**

A huge display banner announcing First National Week "Next Week" at the Brooklyn Mark Strand was carried by men in front of the theatre.

Free post cards of exterior and interior views of the Brooklyn Mark Strand and carrying an imprint reading: "This theatre is celebrating First National Week—February 18th to 25th."

**First National Week Program**

The personal appearance of Hope Hampton, who was also on the screen bill in "Star Dust," was no doubt the chief attraction of the opening performances. Miss Hampton came from Virginia to represent the First National stars at the official opening. Managing Director Hyman, in introducing her to large audiences, once at the afternoon performance and once in the evening, explained the aims of First National Week, and why the Brooklyn Mark Strand thought it worth while celebrating. Miss Hampton brought a message from First National artists, and after a chatty conversation in which she gave the crowds an insight into the studio life of First National stars, sang a song especially composed for First National Week. She was given an ovation at both appearances.

**THE Circle was the only theatre that grabbed the idea of putting Freckles Barry across as the First National Week drum major. Here are shown two of the lobby frames doubling up First National Week and Penrod. Below is a shot at the parade put over with the aid of the Indianapolis Star.**

Mr. Hyman arranged a special "color light" overture for First National Week. The Mark Strand Symphony Orchestra was bathed in three distinct ribbons of shifting red, white and blue light from the booth, the First National trademark showing upon the stage scenic set. The overture...
First National Flag Invented by O'Hare in Sioux City

W. M. C. O'HARE, manager of H. Blank's Princess Theatre, Sioux City, Iowa, designed the First National Flag, and on twenty-five most prominent results raised beautiful six-foot flags one week in advance of First National Week.

Simultaneously fifty smaller flags appeared in the key street cars together with two hundred window cards showing the American as a question mark.

Before many hours passed, telephone booths began to buzz, but not even the newspaper offices nor the police station knew what the flag meant.

On Sunday morning, February 19th, the papers carried the solution, a well written announcement, First National Week and how it would be celebrated at the Princess.

O'Hare got up on the stage at each intermission and addressed each audience as follows:

Ladies and Gentlemen: You have no doubt, during the first week, noticed a strange flag flying over Sioux City. Perhaps you have asked yourself, on what occasion this flag was, what it meant, what it represented. I trust you will allow me this opportunity to explain to you that this flag means the same thing to the Motion Picture Industry that the flag which the American people raised in 1775 to overflow the British with the understanding that this flag meant.

Before many hours passed, telephone booths began to buzz, but not even the newspaper offices nor the police station knew what the flag meant.

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Following is a summary of the Circle campaign:

NEWS PAPER CAMPAIGN

Tie-up with Indianapolis Star, leading morning paper, for freckle show and carrier's show, resulting in stock advertisements for ten days in advance of opening.

Interview with Booth Tarkington, which was given nearly a column of space in Indianapolis News, announcing all the publicity, publishing interviews regarding anything theatrical.

Stories on First National Week published by Daily Times, News and Star.

Advance stories and reviews in all three Indianapolis newspapers.

Advance advertising and follow up advertising in all through cooperation.

CO-OPERATIVE CAMPAIGN

Window displays in Stewart's Book store, with miniature of Circle stage displaying scenes from "Penrod" on wings propelled by motor.

Window displays in the largest department stores the campaign advertising the book and the picture.

All three book stores also co-operated by placing advertisement on "Penrod" along with their regular advertising campaigns.

All three book stores also distributed folders to all their customers advertising "Penrod." The standard window displays which the Circle has arranged for also were used to advantage.

Parade of 2,500 freckled faced kids and Star carriers was held down main streets, carrying banners and pennants.

Posting of 24 sheets advertising First National Week and also "Penrod." Posting of 100 one sheet on First National Week and "Penrod."

Placing of 200 regular window cards on "Penrod." Placing of fifty special, hand-drawn window cards in the better windows downtown.

Placing of the usual number of sheets and six sheets.

Two hundred cards were used on the front of the city.

CITY CAMPAIGN INSIDE THEATRE

Advance showing for Booth Tarkington and friends, which resulted in considerable publicity.

Advance showing for newspapers, which resulted in advance stories which would not otherwise have been written.

Advance showing for members of Board of School Commissioners. After receiving their indoctrination arrangements were made to advertise the showing of "Penrod" in every schoolroom in the city.

Advance showing for newspapers advertising First National Week and "Penrod" for a month in advance.

Special posters in the lobby advertising "Penrod" for a month in advance.

Special show for carriers of Indianapolis Star and all the freckled faced kids in the city, which resulted in much word-of-mouth publicity and the newspaper stories mentioned above.

Stolte's Campaign at the Des Moines

IN Class 2 Arthur G. Stolte, managing director of the Des Moines, stepped out and gave the folks a real demonstration of twentieth century exploitation. He began by booking in "Penrod"
Arthur Stolte, of Des Moines, won by centering his fire on "Penrod," Al Gottesman by a multiplicity of smashing advertising stunts

for First National Week, and then commenced to hit on all cylinders, from a dozen different angles; and his newspaper ad campaign stands out as one of the most extensive used anywhere in the country during the big week.

The lobby that Stolte caused to be built for "Penrod" is the best we have seen on the Neighbor production since it started on its record making career. The entire lobby was covered with Beaver board or similar material, and the circus angle of the picture played up in the scenes painted thereon. One side showed Penrod and his pals peeping through a barn door, the other carried signs advertising their "big show on earth."

Stolte's campaign was divided into twelve distinct units, thus:

Out of the many stunts pulled by Gottesman at the Strand, Shenandoah, P.a., these three are chosen as typical. At left a street car ballyhoo that covered thirty miles; right, boys parade; below, the start of the First National balloon fleet that carried free passes and propaganda

1. Reproduction of First National Week banner in form of a sticker, eight inches long, which was placed on 40,000 newspapers, announcing First National Week.
2. Special newspaper stories on First National Week and "Penrod," which was the attraction.
3. Five different puzzle contests involving First National stars.
4. Freckle contest.
5. First National parade.
10. Specially built lobby display on "Penrod."
11. Extra newspaper advertising.
12. First National one sheets displayed in store windows as part of window displays.

“Pat” Lands Booty with Both Barrels

COL. PATTERTON, of the Metropolitan, Atlanta, landed with both barrels when he grabbed off one of the $1-a-week jobs and also copped $100 cash as second prize in the contest on “The Silent Call.” A contributing factor in each case was his mesmeric influence over the newspapers of his town. The way that boy hypnotizes the city editors of the Atlanta papers into running his stuff is sinful; but there is this to be said—he has the news-making quality that was one of the distinctive characteristics of Teddy Roosevelt.

The city editors simply can’t get away from printing the harvest of ideas that crop up in “Pat’s” fertile brain.

Using “Hail the Woman” as his First National Week bet, "Pat" revealed as many publicity ten-tacles as a devil fish has arms and legs. Here is his campaign in outline:

He got columns of advance publicity on First National Week and added to this when he took out a rain insurance policy in the Hartford Insurance Company, guaranteeing the Metropolitan against loss during the picture’s engagement.

He gave a special show to 700 school teachers and a special show to the Better Film Committee. Introduced a two for one ticket scheme, whereby a free admission was given for performances during First National Week with each paid adult admission. Sixty thousand of these were distributed by boys in all parts of the city and he also had them inserted in packages sent out by the city’s largest department store during the week preceding First National Week.

He used a special First National Week banner, 50 feet long and 15 feet deep stretched across the front of the Metropolitan marquee. Had 1,200 special car cards announcing First National Week and the picture in 600 street cars. Also hired a special street car for ballyhoo having First National banners along sides and ends.

Special show for Atlanta’s Women Club. Used specially drawn newspaper ads. Ran to capacity in the face of stiff competition, including Sousa’s Band and Pavilions.

“Smilin’ Through” —It’s All the Screen Can Give
How I Put Over First National Week
By Ben Davis
Colonia Theatre, Norwich, N. Y.

NORWICH, N. Y., is a town of 8,000, situated in the beautiful valley of Chenango. It is a delightful place, full of peace and quiet, a place where one can find peace and placidity as the Pacific on a windless day. State roads lead out of Norwich during the day to the big centers, Binghamton, Syracuse, Utica—and back again to Norwich after the devil's own hour.

Neither heard of Norwich, N. Y. Perhaps this is the reason why it is an area surrounded by "murmuring pines and hemlocks"—mountains on each side, and a cemetery at each end. It is said that when the ghosts enter Norwich can never leave it—alive or dead.

The Colonia is the name of my theatre. It is a monument to the town's enterprise, having been erected by funds raised by public subscription. The seats are most comfortable but only three to four hundred devotees visited this Temple of which I became the High Priest Nov. 14, 1921. The big stage was empty for want of troupes of Levites to help officiate. The electric lights did not work because 17 cents a kilowatt hour was a heathen rate—and heathen electric companies must not be encouraged.

WHEN I was installed to guide the destinies of the Colonia I found as a wall decoration a First National Franchise Certificate. Hi, boys, said my inaugural address, "we are to become Arcadians." I shall call upon them to bring to the Colonia at least enough good people to fit 600 chairs, and I'll give them a good picture and clean seats. In loud voice and print I told them that Norma and Constance were coming to Norwich; also Mickey, Nell and Nanita Stewart and the other Gods and Goddesses. I did not know the Gods and Goddesses were coming. And so I became a missionary. I was installed to guide the destinies of the Colonia.

So the fight was on! Preachers may come and preachers can go to —but First National Week must go over—and the good people must come to the Colonia. I learned that the Colonia was a success.

Now ye Scroffers! I went to my only daily paper and "bearded the lion in his den"—ye editor—and suggested to him that it would be a good stunt to make a local move, provided the idea was introduced to the people—the paper wanted additional circulation.

The editor saw the point—so I hung on it First National Anniversary Week—Go to the Colonia Week—and Colonia Week Contest for leading lady in our local movie, scenario written by ye scribne. Remember, admissick tickts was 20 cents, Sun. coupons 5 cents—no paper the public responded. Ye editor was pleased and I was tickled—first line of trenches taken.

I printed a program on the First National Anniversary herein—5,000 of them—and mailed them to every one within a radius of ten miles.

The highways and byways were plastered with one big, huge, thick, triple wide sheets and cards and

FOR out-of-town I decorated all the trucks making the nearby towns with banners, one sheets and literature, put on a drum and bugle (who doesn’t drum or bugle in a small town) and kept them going all week.

In town I had a "puddle jumper"—an Overland, all dressed up and music aboard and kept it jumping all over town—giving out throw-aways. (See the photographs.)

On the principal streets I had the town Beau Brummell all dressed up in silk hat, Prince Albert coat, cravat and rubbers, and wearing a sandwich board mounted on cheese cloth—a change of dress daily to conform with the program—and he was some proud. (See photographs.) Also a dog sled on the streets for “Golden Snare.”

"Jim the Penman" with the store selling foun
tain pens; "Toadie David" with the hardware store: "Golden Snare" with sport goods store selling skis, snowshoes and sleds. Used dogs, too, with the sled but photographs did not come out.

Monday and Tuesday, Kandyeland (leading local confectioner) gave away candy to patrons.

Wednesday, Norwich Ice Cream Company gave pens, pencils and rulers in connection with "Jim the Penman." Thursday and Friday, cash prizes to holders of lucky numbers.

Saturday matinee, New York Store, a boy's watch to holder of lucky number; Reynolds Drug Co., a girl’s prize, bottle of toilet water; Geo. Ter
rill Cigar Mfg. Co., man’s prize, box of cigars; Scrooge, his trophy to the winner, was placed on a pyrex dish; Kandyeland, 5-pound box of candy to lucky winner.

The battle raged all week and First National Anniversary Week went over with a bang, making many converts.

Al. Gottesman Used Accessories Liberally

AL. GOTTESMAN, the "Big Ben" of Shenan
dons, made good up his 24,000 town and the entire countryside when he started to ring out the news about First National Week at the Strand. He has startled the nation more than once by the stunts he has done, and it is a byword among business men that "Anything Al. Gottesman attempts will be put over with a bang.

And when he starts something everybody in his neck o' the woods simply sits up and takes notice. Three weeks before First National Week he started a newspaper campaign to start the wonder in the newspapers. Everybody within a radius of 30 miles of the theatre woke up to the fact that there was something big coming to Strand patrons before long.

After carefully considering the popula
tion to "Watch for the big week that's soon com
ing," Mr. Gottesman started a trailer campaign two weeks before the first picture. As the opening of the picture a series of small ads letting the peo
dle into the secret that First National Week would be observed at the Strand February 18-28. These ads were placed in the press sheet, while the lobby was decorated with streamers, pennants, flags and pictures of First Na
tional stars cut from 24-sheets. A similar deco
ration was placed in front of the theatre. Extra lighting was provided.

On the opening day a decorated trolley car was operated as a special over the lines of the trolley company. The interior of the car contained an orchestra and attracted much attention as it sped over thirty miles of track. Stops were made at every town in the region.

At 2 o'clock on the opening day 1,000 toy balloons filled with gas were released in front of the theatre. An army of kids and a good sprinkling of grown-ups were on hand. Each balloon carried a First National pennant with a note to the effect that the return of the pennant was equivalent to a pass to the theatre. Ten of the balloons contained prom-

ository notes to the value of $1.00 if returned to the theatre. Sixty-two of the pennants were returned, some having traveled a distance of 28 miles. News
papers throughout the county commented on the "air Bee" and urged their readers to be on the lookout for the First National pennants.

"Serenade" was the vehicle that opened the week and in order that the stars might see them selves the great interest being taken in their work Mr. Gottesman had a flashlight picture taken of the audience. This will be sent to the Independent Screen Artists’ Guild. So great was the rush at the box office that a special children’s matinee was given after the regular matinee.

"Sowing the Wind" was presented the last three days of the week and proved as big a hit as "Sere
nade." So great was Mr. Gottesman's exploitation that he had the local newspaper calling for metry. The Saturday previous to the opening he demanded on having a double page ad, but the best the paper could give him was a single page.

Don’t Fail to Read what the Man in Stillwater says about F. N.
Commenting on his success, Gottesman said: "I have had many big weeks since taking over the Strand, but First National Week was the banner week. Aside from the newspaper advertising the expense was very small. Besides doing the biggest week's business in the history of the house I have established First National pictures in the minds of the people of the community and this means that a First National picture in the future will get the recognition which it deserves."

I have seen various companies holding special weeks but none go through as First National. To my mind there is something wrong with the exhibitor who does not act on their suggestions. The work of exploiting was easy, because First National supplied practically all the advertising matter, heralds, posters and everything necessary for the success of the plan. My hat is off to the First National.

**In Philadelphia**

**FIRST NATIONAL WEEK in Philadelphia** was one of the most successful weeks yet attained there. Hope Hampton made personal appearances three times daily at the Stanley Theatre, where "Star Dust" was a feature. It was a busy week for the titaan haired star, for she not only kept her engagements at the Stanley, but made personal appearances at nearly every one of the houses controlled by the Stanley Company as well.

She also made one appearance at the Nixon Theatre, controlled by Fred G. Nixon-Nirdlinger, who proved to be real 100 per cent First National exhibitor during the week, every theatre under his direct control showing First National attractions. He came out strong for First National in his advertising every day and for two weeks previous to the beginning of his week. In his Sunday advertisements he ran cuts of the flag bearer border and over his daily advertising he came out in this style:

**The Week in Akron**

C. A. BARBIAH, manager of the Waldorf, at Akron, O., started the harrassage of First National Week pyrotechnics there and the procession included between fifteen and twenty other live managers.

Arthur L. Fish, manager of the Pastime and Alhambra theatres gave his patrons plenty of First National week advertising and also the entire week of pictures. Albert Stalder, at the Spencer, plastered his theatre with paper.

S. M. Kasse, at the Empress, and V. E. Sager's Southern Theatre, also ran a full week of First Nationals.

Owen Smith at the Majestic played a solid week. Frank Beuben ran part of his week's bill with First Nationals; Charles Munches played them in his beautiful Liberty Theatre, and C. W. Brill, who recently took over the Rialto, also played a solid week.

James P. Dunlevy, of the Strand, took advantage of the extra advertising done by First National and played "Hall the Woman," which he classes with the most remarkable picture-plays ever made.

**Sweep in Connecticut**

ONE HUNDRED AND TEN houses in Connecticut are reported to have joined in putting over First National Week in the Nutmeg State, and in all of the key cities "Molly O.," "Hall The Woman" and "My Boy" were headliners.

As a result of Manager Lavine's conscientious preparation, the Olympia Theatre, New Haven, came through with crashing success. "My Boy" took capacity houses throughout the week, sharing with Buster Keaton's comedy "The Paleface."

The lobby display was above the average. A banner was hung across the front of the theatre announcing the advent of First National Week and enumerating the features to be shown. Large cutouts of Jackie Coogan held places in the lobby. Farther in the lobby were more streamers and banners exploiting the different features of the show. There were thousands or more window cards and cuts distributed in the shop windows about the city.

Trailers were run for a week previous, in addition to especially prepared cuts and slides.

An extraordinary musical program for the week was an added feature of attraction. Possibly the best exploitation stunt put over was the invitation extended to the Orphanage children of the city. This received not only favorable press comment of unusual scope but was the primary cause of many letters of praise and commendation from entirely uninterested parties.

"The Rosary," was the feature of the week at Poli's Palace Theatre in New Haven, a combination vaudeville and picture house.

The Palace has the most advantageous lobby for display in the city and Manager Edwards used special lighting effects on the large cutouts and painted signs, in addition to lobby frames. Candles were used in the lobby in color combination with the picture and arranged very cleverly as if lighting the way into the theatre.

The outside exploitation and advertising in—

**Arch Bamberger changed his House Front Three Times during the Week**

---

How Many Men Have Played as Many Dates This Year as Field, of Seattle?
Nick McMahon Grabbed Big Space in Ironton

NOT the least gratifying phase of the celebration of First National Week was the cooperation of the franchise holders obtained from newspapers on the various parts of the country.

Column-length stories were numerous, and, in some places, were matters of daily record. But out of the mass of publicity that has arrived in the New York office of First National, the batch from Nick McMahon, manager of the Marlow theatre in Ironton, Ohio, struck us as the most interesting.

The illustration at the right gives you some idea of the space that the Ironton newspaper allotted to First National Week and its stars on the amalgamating prog. Nick grabbed the spotlight and held it day after day. The editor gave him splendid displays on his stories, even going to the length of a cager before he across the page one occasion.

These miniatures do not show the vast amount of space that Nick obtained free of charge, but you can picture for yourself what it looks like.

A Hurley, of the Princess, Tucumari, N. M., also did a fancy job of convincing, for the editor of his local paper gave him a first page box, BEFORE and AFTER, First National Week.

These editors played the Week as real news, which it was.

included twenty-five 28-sheet stands. About five hundred excellent window cards. A thousand raffishes, trolleys, busses and windows, and fifteen hundred heralds.

As a prologue a soloist rendered Nevins’s “The Rosary” before each showing of the feature. Special lighting effects were used throughout the house. Gradually the rheostats were dimmed and a fade in to the picture was made just as the last notes of the song died away.

* * *

A New Franchise Holder

ANNOUNCING the fact that he had secured a First National franchise for his theatre as an outstanding achievement, A. Ritzler of the Sigma Theatre, Lima, O., joined in First National Week with a big campaign of advertising and publicity. Having just received his franchise a short time before the Week, Ritzler and his house manager, Ray Winks, took advantage of their opportunity to plan up the story of First National and its cooperative features with the story of the appeal of the Independent Screen Artists’ Guild. A full page ofArgus advertising announcing the week was taken by the theatre in the Sunday issue of the Lima News and was devoted to the announcement of the celebration of the season with the showing of the Jackie Cooper picture, “Boy, Boy.”

As the result of this extraordinary campaign coupled with the popularity gained for the picture throughout the region of the exploitation stunt engineered from Columbus by which the Coogan feature was exploited by the small son of Governor Davis, the week went over big for the Sigma.

“Freckles” in Milwaukee

FIRST NATIONAL pictures played to capacity houses in Milwaukee during the entire week: “The Barstomer” was at Saxe’s Strand Theatre for six days. On the seventh day, “Pentrod” was put on. The personal appearance of Wesley Barry was an occasion for wild enthusiasm on the part of the kids of the city who met him on his arrival here.

“The Serenade” played a week at the Princess, another Saxe house. Saxe’s Rialto gave the fans “Courage” and Mack Sennett’s “Home Talent.”

“Tol’able David,” which ran for a week’s engagement some time ago, enjoyed a “second run” week at the Toy.

Beginning Sunday, Feb. 26, Constance Talmadge, in “Polly of the Follies,” enjoyed a week of good business at the Shubert Theatre, formerly a legitimate house and just recently turned into a motion picture theatre.

* * *

Arch Bamberger’s Work

ARCH BAMBERGER, manager of the Enterprise, Owensboro, Ky., just put over one of the biggest weeks in his history with billboard advertising, special lobby displays for each star’s vehicle, and additional newspaper advertising. During the week he built three special lobby displays for “Star Dust,” “Her Social Value” and “Wife Against Wife.”

Following up his newspaper and billboard advance work, Bamberger had a mask built over the storm front of the theatre for “Star Dust,” and First National producers made their appearance.

Then, over the marquee, where headline attractions are always advertised, went a huge painting of the trademark in a big light brown poster.

The third day opened Katherine MacDonald’s “Her Social Value,” which set attendance and box office records on this particular star. A silhouette of Miss MacDonald appeared just over the entrance, the society page one of the newspapers being reproduced in part on one side of the central figure, and the Want Ad. or Help Wanted department head of the other paper being reproduced. Dark curtains were painted for the storm front, giving the appearance of entering the theatre through velvet curtains, and at either side of the entrance were the trademark messengers.

The fifth day “Wife Against Wife” was brought in. The mask panel was again changed, this time with an elderly wife and a youthful wife on either side of the name of the show. On the curtains one-sheet cutouts added interest.

Three sheets in brass frames were used in the lobby, where were also brass framed photographs. The showing for the week, including materials which could be had repeatedly, will not exceed $20.

Manager Bamberger, in Sunday, in the local newspapers publicly thanked his patrons for helping to make First National Week a record one for the Enterprise.

* * *

Kessler Active, Though III

EXPLORATION on a larger scale perhaps than ever was attempted by a Canton motion picture theatre manager was directed by J. D. Kessler, of the New Alhambra Theatre, from his sick bed.

Kessler advertised his First National attractions and stars during the big week within a radius of
Things That Ralph Blank Did in Davenport, Iowa, and a Tie-Up with a National Bank, Put Over in Omaha by E. R. Coffin

100 miles of Canton. He arranged a lobby display of lattice work and flowers and plants. A wagon so arranged as to carry two 24-sheets was to be found daily on the business streets of the city. A double wagon was used on billboards located at various points throughout the city. Handbills and one-sheet window posters also played their part in calling attention to First National Week.

The crowning event for Kessler was when he had recovered sufficiently to be out, he had his 24-sheet wagon photographed in front of William McKinley's tomb. It is said that this is the first time in history that the tomb which holds the bodies of the late President and his wife was ever used as a background for such a picture.

Much newspaper advertising was used as well as tie-up with various merchants.

Ralph Blank Hits Bull's Eye

RALPH BLANK, manager of the Garden, at Davenport, Iowa, not only showed himself one of the liveliest showmen in the First National organization, but scored a bull's eye by holding up traffic and landing in the news column with his exploitation of First National Week. He did this with a huge truck, bearing two 24-sheets, and one of the local papers, under a display head, commented on this stunt thus:

FIRST NATIONAL STUNTS
ATTRACTION STREET CROWDS

With newspaper, billboard, novelty and other forms of advertising, First National motion picture week which opens tomorrow is getting more publicity in Davenport by a very wide margin than any other amusement enterprise ever received in the history of the city. It is better than a circus.

Managers Ralph Blank, of the Garden; John Lovidge, of the Capitol, and Chris Behrens, of the Family, all have First National pictures starting tomorrow. Today, the campaign was well under way and there was more talk about First National pictures in the few hours that the publicity stunts were worked than there has been in all the time previous.

A huge movable board about 40 feet long on a double wagon, was covered with First National advertising and drawn through the streets with boy scout buglers and drummers attracting attention to it. A big banner floats across Third street.

There was considerable blocking of traffic with the huge sign and several calls were reported to the police about crowds collecting. The sergeant thought there was a riot somewhere, but found only the Saturday shopping crowds gazing at a sign which required about five minutes to pass a given point.

If First National pictures are not known after today's demonstrations, it is because there is a lot of blindness and deafness in town.

1922 flying and picture. A very 17 thing of exploitation of two. "D." 100 any publicity week forms of ridge, previous. pictures way advertising in the. double scout the thoughts of today's which was covered more big wagon, covered Saturday shopping. was about traffic. The term "D." was about "Penrod." There is the loyalty that tied up traffic in Davenport, and a flying banner.

Above is the bank window obtained by Coffin, and at either side, windows Ralph used to play up a local girl in "Penrod." Below is the bulletin that tied up traffic in Davenport, and a flying banner.

Every street car fender in the city carried the banner advertising First National week and "Penrod," the attraction which he ran during the week. These were also used on the cars going over to Moline and Rock Island, two cities just across the river.

Also hung across the principal street was a large banner advertising the week.

As Hazel Keener, a Davenport beauty contest winner, had a part in "Penrod," she gave Mr. Blank plenty of chance to secure window tie-ups. In one of the principal stores he placed the original photo of Miss Keener, from which the judges picked the winner in the contest held by the Chicago Tribune, which conducted the contest, together with a large card advertising the attraction. This was surrounded by magazines carrying the photo of Wesley Barry.

Lacey's $400 Lobby

ONE of the most striking lobbies ever seen at a Portland theatre was shown by Manager Frank A. Lacey during First National week at the Majestic. A general Oriental design was followed in keeping with the picture, "Shattered Idols." Green and gold were the color effects. The lobby cost over $400.

The lighting effect was secured through the use of 500 olive green 25-watt lamps in the ceiling of the lobby, on the cornice of the marquee, against the huge First National sign; in fact, at every point where electricians could connect them and still remain within the bounds of the city's lighting ordinances.

The Oriental effect, Moorish in general design, was everywhere in the lobby. The box office was so decorated. The cashier was attired in Oriental garments. These decorations were hand painted. For a week Manager Lacey employed two scene painters to prepare the effects.

In the frame Lacey first took a cut-out from a six-sheet, taped it on beaver board, cut out the same shellacked and then varnished it. The frame was especially constructed in a carpenter shop and

There Are Enough Exploitation Ideas in This Issue to Satisfy a Barnum

(Continued on page 20)
A Composite Picture of First National
Fronts, Stunts and Lobby Displays that helped to make

Too Bad everybody couldn't have Won a Trip—anyway, all Who Tried
Week "Pep" by Showmen of Ten Cities

Access of the Anniversary in various parts of the Country

Mitchell's lobby. and a novelty—Kalamazoo, Majestic.

How the Grand, Portland, Ore. lobby looked.

"Simon Pure" The Empress—Shenandoah, Iowa.

This is the Star Portland, Ore.

A lively display of accessories at the T&D Theatre, Sacramento, Calif.

"Smilin' Through"—It's All the Screen Can Give
One of the stunts pulled by the Victoria, Hiawatha, Kan., was a parade of children who attended a special matinee.

### Wants a "Week" In Every Month

**"LET's Have a First National Week once a month," said Clifford Largent of the Lyric theatre, Creighton, Neb., writing in to say that during that week he made money for the first time in a long while.**


The photo spread on a six-sheet advertising a large electric light and by a painted sign. In addition, a number of 11 x 14s and stills were enclosed in the glass frame in the lobby.

**From Shenandoah, Iowa**

Here's the way Harry Simons, of the Empress, Shenandoah, Ia., tells how he tried for a prize in Class B:

The First National week front at the Empress is my own design. I built the front myself, did every bit of the work except painting the signs, and that cost me only $50.

I had been the 'Man, Woman and Marriage' which naturally lends itself to exploitation.

I told the editors of our two newspapers about the Week, and each of them ran a column story about it: I told the owner of our motor bus line about the Week, and he let me put some big cards advertising it up to the windows between the depot and the business part of town.

I used 24-sheet cut-outs in my front, with First National Week banners and other posters advertising the picture. But the principal feature of my display was the exhibition of the First National franchise which I hold, and the printing of it in big type right in the heart of the big lobby display.

I make the claim, and I believe it is justified, that seventy-five per cent of the people in Shenandoah know what First National Week means, and that they know the value of the franchise I hold.

About every hodak hend in our town has been down to take his own picture of my First National Week display. Many of those snapshots can be found in the homes of Shenandoah people today.

I have been highly gratified to see that scores of people took their time to call me up and compliment me upon the display. This, and the fact that we broke attendance and box-office records, certainly makes my efforts worth while, whether I get the trip to Los Angeles, or not.

I'd just like to invite any First National representative to stop in our town and we'll go over every move that was made during First National Week, and they would be proud that their theatre is a franchise holder.

### A Whale from Missouri

How M. C. Toothacker, of the New Lewis, Independence, Mo., missed landing a prize is beyond understanding—unless the judges threw him into the discard because he submitted no photos of his splendid campaign. His report was accompanied by an affidavit sworn to before a notary, and the campaign he put over was a whale. He divided it into eleven sections, as follows:

1—Line Parties—a scheme for reserving seats by having prominent citizens organize parties of friends all seated in one line.

2 —Telephone Canvas—Turn entire telephone book of 3,000 numbers, divided pages among local employees and have them call every number.

In this used a "patrons preference" index file at theatre.

3—Tied up with six bus lines, putting special First National cards, with bus time table, on front and back of each bus and in waiting rooms. Had drivers call up names in towns outside Independence, notifying people of First National Week and using it as means to stimulate business for houses. Also tied up with taxis, the drivers handing out cards soliciting parties for the New Lewis.

4—Advance advertising included two weeks' display of slides, the play date being inserted during the second week; six trailer, special First National slides and time schedule for the big week. Also had banner stretched across backdrop which was lowered before each show and also during intermissions.

5—Decorated interior of theatre with one and threes, using 11 ones and two threes.

6—Advertising outside theatre—Hung First National banners, ones and threes, in addition to photographs and posters on attractions billed for the week. Devoted a lobby frame to exhibition reports on the attractions, clipping them from trade papers. (Here's a thought for every picture you buy.)

7—Billboard and Outdoor Advertising—Using own billboard truck and outfit, posted every available space in Independence and outlying territory which was not guarded by a shotgun. Used more than 200 sheets of paper, including three 24x6, sixes, threes and ones.

8— Held advance sales for First National Week, posting notices in ticket offices and local stores.

**Stunts**

9—Obtained an old stage coach from a local zoo and used it as hobbly for "Tooble David." Had printed "Closed for the Night" cards (showed elsewhere): these were hung on door knobs of stores after stores closed. Issued 15 free tickets nightly to holders of lucky numbers on cards printed. Drew huge crowd each night.

10—Advertised literally in local papers as matter of civic cooperation, although knowing most of townsmen read Kansas City papers.

11—Used 2,000 anniversary heralds, part of which were put in postal telegraph envelopes and delivered to homes; rest inserted in Kansas City papers delivered locally, the only cost for this being passed to the carriers.

This is one of the most comprehensive campaigns that has come to the notice of the editor of First National Week. It is certainly deserving of a prize.

**Boys who tried for prizes in a Jackie contest at the Grand, Brookfield, Mo.**
PRIZE-WINNING posters submitted in contest at Keith's National, Louisville, a big feature of the First National Week exploitation on "One Arabian Night." The center one was awarded first prize.

Art Test in Louisville

ONE of the most dignified and interesting phases of exploitation reported from any part of the country was the amateur artists contest put on in Kentucky by J. J. De Wald, manager of R. F. Keith's National theatre in Louisville. De Wald, who recently put over "My Boy" with a children's puzzle contest that won a house record for the picture, played "One Arabian Night" during First National Week, and announced cash prizes for the best poster drawings.

Artistic Louisville took a serious interest in the affair, and, in addition to supplying five judges to pass on the drawings, the professional artists put up a prize of $15 for second best. De Wald put up the first prize of $25, and the third prize, $10, was given by the students of the Louisville School of Art. Only amateurs were permitted to send in drawings and many of them engaged in the effort to win the prizes.

George H. Appel, of Louisville, won first prize; Charles P. Weaver, of Shively, Ky., second, and Gen. H. Vonderhaar, of Louisville, third.

The drawings, more than a dozen in number, served as a brilliant and colorful lobby display in the National, with an oil painting of Pola Negri in the center, and also were displayed in the window of a leading Louisville confectioner.

In addition to the drawings, the National used First National Week banners to decorate the front of the house, and went in for a heavy advertising campaign.

A Gala Week at Luna

HERB JOHNSON hands the palm to H. G. Frederickson, house manager, for a magnificent campaign on "Hail the Woman" at the Luna, Lafayette, Ind. Due to his efforts First National Week was almost a joy carnival. Bunting-draped buildings, waving flags and autos lined for a block in front of the theatre marked the celebration.

During the preceding week "Hail the Woman" showed at the Circle theatre, Indianapolis, about 100 miles from Lafayette, and this enabled Mr. Frederickson to achieve one of his most pretentious coups in bringing the picture before the public. He wrote 5,000 postal cards and addressed them to women whose names were to be found in the city directory. These cards he personally took to Indianapolis and mailed them from there three days before the scheduled appearance of the picture in Lafayette. The cards read as follows:

Dear, Kate:

Am having a great time. Just saw "Hail the Woman" at the Circle theatre. Be sure and see it when it comes to Lafayette.—M. B.

The initials were those of Magde Bellamy.

The Sunday preceding the picture Mr. Frederickson sent out in the Sunday papers circulated in the city 5,000 heralds, thus reaching 5,000 homes in Lafayette and vicinity.

This was the chief preliminary work, although the town had virtually been covered with posters, window cards and banners. There hardly was a window or telephone post in town that did not carry some message relative to "Hail the Woman."

Mr. Frederickson succeeded in getting the business men to cooperate with him by flying flags and banners from their places of business by impressing upon them the enormous crowds which were certain to visit the Luna and the advantage it would be to the merchant to have his store appear attractive to the throngs. He used the same arguments in putting over a co-operative ad page.

The theatre itself was splendidly arrayed, a large banner with cut-out of a woman above it, floating on high above the canopy, this having been placed one week in advance of the picture. It was completely surrounded by banners announcing "First National Week" and other emblems and insignia.

Guy Wonders' Big Week

GUY Wonders, of the Rivoli, Baltimore, was so busy taking in money with "Penrod" during First National Week that he didn't have time to call up a photographer and get visual evidence of the biggest week in the history of the house. Nevertheless, it was a record week with him, the admissions shattering the record previously held by "Passion." During the week it played the Rivoli, "Passion" drew 34,000 people, but

Why Not Make Every Week "First National Week" in Your Date Book?
**Activity in Ohio**

TOW, it was conspicuously energetic during the week, but it is questionable if the activities of the Jayhawkers were more widespread than those of the Buckeyes, for reports are numerous from Ohio.

In Toledo, the Temple Theatre conducted a month-long campaign for "Tol'able David," and a summary of clippings sent in shows that there were approximately 500 inches of paid advertising used on the picture, with an almost equal amount of free publicity. Much of the latter was gained through a contest put on in conjunction with a local newspaper. The scheme consisted of simply of printing a name in the want ads, and telling the person to call at the office and get a cash prize and tickets to the Temple.

In addition to this stunt, the Temple management passed out 10,000 cards with a penny pasted on each and a catch line: I'd give my last (cent) to see Richard Barthelmess in 'Tol'able David' at the Temple.

Another effective measure was the insertion of coupons in 33,000 bread wrappers for delivery into homes. This shines forth as one of the finest campaigns that has been conducted on the Barthelmess picture, and one of the most intelligent of all those put over during First National Week.

**Montgomery**

The outstanding results from the week among the Southern Ohio exhibitors, must be listed up near the top those achieved by C. T. Johnson of the Family Theatre, Milford, Ohio, and Nick McMahon, manager of the Marlow, at Ironton.

McMahon is a Franchise holder, but Johnson, who was an exhibitor only a few months less than a year, is the new man in the want ads, and telling the person to call at the office and get a cash prize and tickets to the Temple.

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Johnson, who is an enterprising business man, took over the Family Theatre last June. Civic pride was really at the bottom of his decision to enter the ranks of exhibitors.

Milford is a town of about 1,600 population, situated on the Little Miami river, 20 miles from Cincinnati. Its business establishments draw patronage from smaller towns and rural communities within a radius of 30 or 15 miles. Only an occasional First National picture had been seen in Milford up to the time Johnson took hold of the theatre. He decided to establish a policy of showing only high class attractions as soon as possible after the first run houses in Cincinnati.

He began to book the better pictures and his program contained two or three First National attractions each week. He called the attention of the public by using generous space in several country newspapers and sent out cards, stands, posters and letters to surrounding towns.

Then came First National Week, for which Johnson organized his forces weeks in advance here is the program he booked:

**McMahon's Rotary Tie-up**

At Ironton, Ohio, Nick McMahon, manager of the Marlow, a theatre of 700 seating capacity in a town of 13,000 population, is no less enthusiastic over the results of his First National Week.

He booked the followings:

- Monday—Constance Talmadge in "Lessons in Love".
- Tuesday—Charles Ray in "Two Minutes To Go."
- Wednesday—Katharine MacDonald in "Trust Your Wife," and Ben Turpin in "Bright Eyes."
- Thursday and Friday—Norma Talmadge in "Love's Redemption."
- Saturday—Queen Louise.

His exploitation was confined principally to newspaper advertising and publicity which he obtained in consideration of using large space. He used a total of 38,100 lines during and previous to First National Week. He obtained the cooperation of the editor of the Ironton Daily Register.

An attractive lobby in which First National Week was announced by a poster framed behind glass through which changing colored lights shone, and the various attractions were displayed alternately from day to day. McMahon ex- plained his pictures in fine style. A First National Week banner was stretched across his front and a special banner, containing large heads of stars, also was used.

A week previous to the opening of the campaign he ran the special trailer, "Seeing Stars" and framed a First National Week poster which he placed on the stage near the screen and kept illuminated at all times.

His opening night, Monday, was very stormy.

**Nouhere did managers strive harder for First National than did W. E. and E. A. Keen.**

but he had arranged a tie-up with the Rotary Club that increased attendance by 300 at least. The picture, "Lessons in Love," had an appeal for the Rotarians, who on that night were entertaining their wives at a banquet. McMahon arranged with the Rotarians to include a visit to his theatre in the evening's program. The admission was assessed against each member as part of the cost of the evening's entertainment.

Another stunt which McMahon employed was a boy to walk through the streets on the evening of Saturday, February 18, with a sign on his back, reading as follows:

"There are 52 Weeks in the Year, but Next Week is First National Week at the MARLOW."

McMahon, who found that his business for the week showed a real profit for the first time since last March, also is contemplating several "First National Weeks" in the near future.

Wins Against Big Odds

THE following letter, written by E. A. Keen, assistant manager of the Oxford and Criterion theatres, Oxford, O., tells one of the most interesting stories of success against great obstacles that has come to light. It's worth reading thoroughly:

In a small town of only 2,000 inhabitants and a college town at that and no daily or weekly newspaper of any kind to help you out, an exhibitor has a hard time putting any week over. We have two small theatres here, "The Oxford" seating 350 and "The Criterion" seating 225. But we put First National Week over with all the competition we had.

We were the first exhibitors in southern Ohio to sign up for First National Week. From that week on, on the bottom of our programs we reminded the public that February 16th to February 25th was to be First National Week all over the United States. Two weeks before the big celebration we told them what we had coming.

Norma Talmadge in "Love's Redemption," Marshall Neilan's production, "The Lotus Eater," That is the week we found out that we had to hustle, for the college had put on an extra basketball game for Wednesday, February 22nd, and another big basketball game for Saturday night and on Friday night the boxing professor was going to put on ten boxing bouts and the Mother's Club was going to put on a home talent play for two nights, so we were up against it for opposition. I do not think any exhibitor in the country had anything to buck like that.

So we had to get real busy at once. We got heralds from the First National exchange, had our program printed on it and started a guessing contest among the college and public school. Also got plenty of paper from the exchange and covered our fronts with it. All the roads coming into town were so bad that machines could not travel, so we could not fill the country.

I dug up an extra bunch of musicians and gave them something extra.

So when the week was over, First National Week had been a success with all the competition. This is not the only First National Week we have. We have about twenty such weeks during the year. If all exhibitors would have more First National Weeks during the year, they would not be kicking about having to play pictures that are six or eight months old. Then there would be a Franchise everywhere.

Put that in your pipe and smoke it. It's the best argument for keeping up on play dates that has come to our notice from any source. Marshall Neilan's production, "The Lotus Eater,"

Forum Turned 'Em Away

FOR three days during First National Week George A. Rea, manager of the Forum Theatre, Hillsboro, Ohio, centered on "The Rosary" and Buster Keaton in "The Paleface."

Aside from his newspaper advertising, Mr. Rea dressed up his lobby to impress his public. In the background between the entrance and exit of the theatre, he stretched a First National Week banner about which he grouped easels containing framed posters and stills advertising his feature and comedy. The front was transformed by a flowered trellis and another small trellis was placed before the box office. Cut-outs of the characters in "The Rosary" and of Buster Keaton were placed in the foreground; at either side in front stood two typical Indian tepees, lending the proper atmosphere for the comedy. From the trellis work overhead he had suspended several Japanese lanterns.

Three forms of street ballyhoo were used to exploit the program. A boy, dressed as an Indian chief, rode through the streets on a pony; a

There's More Joy Than Gloom in the Wake of the Week
Not a Franchise Holder. But—"Fire's Out," But Not Moore

M. ALBERT STALDER, manager of the Spicer Theatre, Akron, Ohio, is one of the most enthusiastic exhibitors of Associated First National Pictures you'd find in a day's hunt among the Rubber city photo-play theater managers. And this, notwithstanding the fact that he is NOT a franchise holder.

Stalder says he was mighty glad to climb on board the bandwagon for a First National week, as you can plainly see in the accompanying photograph. But let him tell you his story:

"I showed a solid week of 'em; truth of the matter is, I have been playing First Nationals ALMOST exclusively for some little time past.

"In the first place, they are the squarest bunch of men I've ever found in the business. That's what I call square dealing.

"Then take the pictures we buy; unquestionably First National has as many real, high class productions as any other organization in the distributing game today, this last conclusion being reached after a long and determined effort on my part to do business with another organization.

"Take it from one who has been threatened, brow-beaten and bullied, that I was mighty glad to find an organization composed of men running a business free from the policy of grasping for every dollar there is in the universe.

"Wonderful. Lobby jammed; sidewalk blocked; turned crowds away."

Weld's Triple Header

ARTHUR E. WELD, general manager of the Crystal theatres in Waterloo, Iowa, conducted a triple campaign which he summarizes briefly and well, as follows:—

ADVANCE WORK

Mailed 5,000 postcards to 5,000 local patrons to select list, one page of which was devoted to attraction. Proofs, Strand—Norma Talmadge in "Love's Redemption" Crystal—Opperman in '"Blood and Sin'" Palace—Strongheart in "The Silent Call" Distributed by heralds with streamers, banners and cut-outs of First National stars, stills of Talmadge and scenes from production. Two days before openings, carried 54 inches of teaser ads in one paper. Used slides, trailers, etc. Everyone knew something unusual was coming.

CURRENT WORK

Believing Norma Talmadge strong enough to carry her own publicity, confined efforts to exploiting First National Week in lobby. Streamers and banners used in profusion. Heads of artists cut from 24-sheet mounted on compo board were suspended from ceiling. Usherttes distributed First National paper streamers with heads to match. Palmes and greenery lent atmosphere to southern scenes in "Love's Redemption." Used full page dailies with a page of reading notices, explanation of First National Week, etc. Used 96 inches display and readers in another paper with cuts, etc. Flashlights photo caught three employees with eyes closed. This was not due to lack of business which permitted them to sleep, but indicates their worn out condition after handling the immense crowds. They just had to have a moment's respite.

COST

Two sheets compo board, wire, hooks, pins, paste and twine. $4.63

Fine Campaign in Tacoma

HARLES F. MCANUS, manager of the Colonial in Tacoma, went about his work with the thoroughness and skill characteristic of his efforts at all times. For instance, he divided his campaign into two parts—exploitation and advertising. In the former classification, he used seven separate angles. These were:

1. Special front built for the week.
2. Had patrons sign their names in the autograph album designed for presentation to the Independent Screen Artists Guild.
3. Had others specially costumed, wearing First National week ensign.
4. Used two boats on the street, one advertising the attraction, the other First National Week. Erected a special stage set exploiting "Stardust," used three special displays on "Stardust," in foyer and two in advance frames in conjunction with the First National Week posters. Gave out five thousand heralds and ran the "Stardust" trailer. Advertising campaign totaled more than 150 inches of free readers and 375 inches of paid display.

Go-to-Theatre Week in with 800

R. C. McBRIDIC, manager and owner of the Lark, in Aspen, Colorado, figures there are not more than 900 people in his town, despite the 1920 census figure of 1,163. Yet he staged a "Go-to-Theatre Week" there, during First National Week.

McManus' "Stardust" stage setting, part of the big campaign noted elsewhere on this production
Week, and conducted one of the most extensive campaigns recorded in the contest.

That One-Armed Paper Hanger had Nothing—E. G. Henson, Pooh-Bah of Pictures

* * *

METZGER PLAYS UP TO "FRIEND WIFE" IN CRESTON EXPLOITATION

E. METZGER, of the Creston, Ia., Strand, centered his First National Week effort chiefly on "My Lady Friends" and played up to the women. He began a week in advance with teaser want ads and supplemented this with the trick card and envelope illustrated here. Then he had a car decorated with ribbons and signs, filled it with girls, and sent it prowling the town. He also used a girl with a rolling pin as a street stunt.

He used cutouts and First National Week accessories to decorate his lobby.

reviews of additional contest campaigns will be published in the next issue of FRANCHISE.

METZGER'S TOUGH LUCK

ONE of the judges in the contest had Gus Metzger, the Rivoli, Portland, down as a winner when the decisions were being made, but he was outvoted 4 to 1. He had been impressed by the splendid play he made on "Stardust," pictures of which were published in the last issue of FRANCHISE. Metzger, it will be recalled, began his exploitation of the pictures five weeks in advance, with a 7-foot replica of the book; then he
Direct Appeal Devices Put Out by Showmen

OUT of the hundred or more campaigns that were submitted in the "81-a-week" job candidacy, there was hardly any that did not include one or more direct appeals, either in the form of heralds or mailing cards.

One of the best that came to notice was the milk bottle disc used by the Rex Theatre, of Perry, la. The exhibitor supplied thousands of these "stoppers" bearing a reminder of First National Week at his theatre, and the dairymen left the message on the doorstep of the folks. This is not the first time this has been seen, but it is such a good stunt it is worth using at intervals, especially when you have an exceptional picture booked. The Rex also got out a very neat program folder for the week, with a tip-on portrait of Norma Talmadge in the centre.

The star contest herald, supplied by exchanges, proved one of the most popular accessories put out by First National, hundreds of houses using them as one of the units of their exploitation. At the sight of the page is reproduced the inside spread of one, published by the Vaudette, of West Point, Ga. This exhibitor killed two birds with one stone by selling his pictures along with his contest plan.

Immediately below that is the doorknob stunt used at the New Lewis theatre in Independence, Mo. Manager Tuthaker had these hung on the doors every evening, and closing, so that they looked like a real notice to the public that the store folk had shut up shop to go to the theatre. This, too, is an idea worth pasting in your hat for future reference.

The mailing card from the Majestic, of Avoca, Iowa, was really a most attractive piece of advertising matter. It was printed on heavy cardboard with the lettering in black and a gold band around the edges.

The herald put out by the Capitol theatre, of San Francisco, was a regulation flyer, printed on both sides and giving the complete program of the house. This is a suburban house and, under the circumstances, was very effective, because the exhibitor had the good sense to use only line cuts on news print stock, rather than to try to use half tones.
Newspaper Ads on Week a Revelation in Ingenuity

The newspaper advertising on the Week, considered collectively, was one of the most conspicuous phases of the entire celebration.

We knew, from association, that there were some real geniuses in the First National family when it came to slinging type and phrases, but never happened to meet up with so many of them at one time. On this and the succeeding pages you will find some corking good advertising, reproduced in miniature, because it would be physically impossible to show them "as it is."

As an example of the ingenuity used by some of the ad writers, look over the George Washington strip on this page. This was a column-length ad stuck in as part of the campaign that Frank Steffy put over in Seattle, and he was wise enough to grab a bit out of the prologue of the picture and tie it up to the national holiday. Another clever bit of exploitation was the flag of O'Hare in Sioux City and the way he made a mystery of it until he revealed the answer in his theatre advertising.

A particularly fine stroke, shown in the upper right hand corner here, was a formal notice to the people of Crandon that they could expect regular shows at the Princess of the same quality as they had been handed during First National Week.

Any number of exhibitors used the animated Trade Mark men for teaser copy in advance of the special Week, the campaign of Arthur Weld, at the Princess, Waterloo, being selected as typical of them all. A somewhat different use was made of them by the manager of the Crystal, at San Angelo. He set them into his regular display advertising, and they look so good it strikes us as an idea worth duplication by managers in their day-by-day copy.

You'll find the Crystal suggestion in the lower left hand corner of page 29, along with some other worth-while ad repros.

One of the most convincing pieces of advertising was that used by Patterson, in Atlanta, when he reproduced the letter of the Better Films Committee indorsing "Hail the Woman." This organization, which is modeled along lines similar to the Minneapolis idea, is rapidly gaining ground and stands as a barrier against legalized censorship.
Full Pages and Other "Big Stuff" From Many Cities

A bird's-eye view of the brilliant campaign in Des Moines showing the play on five First Nationals.

"Smilin' Through"—It's All the Screen Can Give
Fans Couldn't Escape Knowing About The Week

On this page are gathered ad samples from fifteen cities, and they give you a general idea of the vigor with which the First National Week was put over in these several sections. With the exception of Toledo and Louisville specimens, they are all representative of the West and Middle West.

Some most effective advertising was brought out during the week, but it is questionable whether any of the copy had anything on that used by the Liberty Theatre in Great Falls, Montana. Three types of ad are shown here from that theatre, two being exceptionally brilliant.

Won't the Usherettes go to it with that Costume Contest Prize Money!
Double Trucks Used to Smash Over Celebration

These double trucks, some co-operative and others devoted to First National Week entirely, have been selected to show how some of the exhibitors went about telling their towns of the big event.

The first one is from Crandon, Wis., where the Princess employed an identity contest as part of its exploitation. The cone at the right was a unit of O. K. Mason’s prize-winning campaign at Wichita.

Below, at the left, is a double page from the Los Angeles Examiner devoted entirely to First National Week, producers and attractions. At the right is the two-page spread of the Star, Grayslake, Ill.

The Century, Petersburg, Va., built its splash on “Hail The Woman” and persuaded the local merchants to help pay the freight.

John Kessler, of the New Alhambra, Canton, O., was another who used a star guessing contest as the central scheme of his ad and, in addition, got his local merchants to tie up to it.

Don’t lose your Copy of Franchise—it’s one feature that can’t be re-issued.
WASHINGTON, D. C., March 1st, 1922.
Mr. Bache, Manager,
Associated First National Pictures,
Washington, D. C.

Dear Sir:
The week just closed, "First National Week," proved to be the most successful of any similar week we ever had and we have had several. Jackie Coggin in "My Boy" proved to be an especial winner.

I am an enthusiast on co-operation and would urge all Franchise Holders to boost and then there will be no knuckles and "Eventually" the First National will be the peer of them all.

Yours for co-operation,

President, Circle Amusement Company, Inc.

C. T. JOHNSON
Milford, Ohio, Feb. 28th, Associated First National Pictures, Cincinnati, Ohio.

Enclosed you will find picture of the Family Theatre of Milford, Ohio (which has a seating capacity of two hundred and sixteen people), with a population of sixteen hundred and ten (1,610), of which about three hundred are colored.

Mr. Bache, as you know, does not attend to affairs in person, and are therefore asking that you put the card where it can be seen by all your patrons.

I hasten to congratulate you on your splendid showing. All the profits have been divided among the three-sheet holders of Milford, Ohio.

So, with this encouragement I look forward to the coming First National Week, which will be sure to be a success.

Very truly yours,

C. T. JOHNSON

(Handwritten Note: This picture was taken on February 28th, 1922.)

MEMPHIS, TENN., March 3rd, 1922.
Mr. Paul E. Krieger,
Manager, Associated First National Pictures,
Louisville, Ky.

Dear Mr. Krieger:
I have been there since March first and assure you that it is a pleasure to learn that your Anniversary Week was a success, and I sincerely believe that it is to the advantage and benefit of every exhibitor to assist in making a proposition of this kind a success as we know that one cannot be a success and the other a failure and go very far.

I do not believe that it is necessary for me to add that I have always been willing to do just a little more than my share for Lexington's First National. With kind personal regards, I am, Yours very truly,

C. A. MCCLAY,
General Manager Consolidated Enterprises.

WELCH, W. Va., February 21st, 1922.
Associated First National Pictures
119 Ninth Street, Pittsburgh, Pa.

Gentlemen:
The day of the third day of the First National Week has passed, and the success of it at the present time has been an increase of a third more business than we have had for some time past. We have worked some novelty or advertising stunt for each day of the week, one of the best is:

Securing a human fly to climb the largest building across the street from the theatre, at a small cost in hand bills having him climb just before the show is on the house. The evening before this brought a crowd that stood for an hour waiting for the big event, by time of the exhibition there was such a crowd there that it stopped all traffic on two blocks. While he made each and every story he made an announcement about the Welch Theatre, the picture shown that evening and laid stress on the FIRST NATIONAL WEEK. The results in a light rain and such a large crowd outside that we were soon able to fill our theatre.

The results we got was ten or a hundred more in money than otherwise. A Wonderful advertising stunt at no cost.

Line of advertising that we have used in our theatres for the big week are: Billboards, banners, throwaways, sidewalk advertising, and newspaper advertising.

At the present time the First National Week has been a very profitable investment. Hoping that you have 100 per cent accounts on First National Week, we are very truly yours,

W. J. REYNOLDS
American Theatre Company, Inc.
W. J. REYNOLDS, General Manager.

LEXINGTON, Ky., Feb. 27, 1922.
Mr. Paul E. Krieger,
First National Pictures,
Louisville, Ky.

Dear Mr. Krieger:
First National Week is over and at no time during my eight months as Manager of the Ada Theatre did I believe that a First National Franchise is a motion picture theatre's best asset.

We did very well last week. The first four days we played Chas. Ray in "A Midnight Bell"; Thursday, Friday and Saturday, Mildred Harris in "Habit." Our gross receipts the largest of the season and not much more spent for advertising. Did not say a great deal about First National Week or my advertising, as every week has been First National Week at the Ada Theatre since the first of this week. My service exclusive with very gratifying results, too. The owners of this theatre, all Lexingtonians, say we have the best pictures and our slogan is: ALWAYS A GOOD PICTURE AT THE ADA MEADE. Thank you, sir, and the boys in your office for your splendid co-operation in helping me to put these pictures over by always getting to me as quickly as possible and in plenty of time. Have nothing but words of praise of the pictures and everyone in your office.

Very truly yours,

HENRY F. EGER

PASCOA, KY., March 1st, 1922.
Mr. Paul E. Krieger,
Associated First National Pictures,
Louisville, Ky.

My Dear Mr. Krieger:
I am sure you will be pleased to know that First National Week turned out to be one of the biggest weeks in the history of our theatre.

You have often heard exhibitors in the smaller towns make a statement that the exchange is only one to benefit from an event of this kind. Let me say that this is a gross misapprehension on the part of these exhibitors, for by selecting a first class program, as was done in this case, and started out with the determination to make the week a success, and will let this enthusiasm find its way into his advertising, there can only be success.

I am always safe in booking First National Pictures solid for a week with several changes of program, as, on the whole your pictures go further in satisfying my patrons and I can depend upon fair returns at the box office.

Count on me for the next anniversary.

Most sincerely,

LEO F. KEILER, Arcade Theatre.

LOUISVILLE, KY., March 1st, 1922.
Mr. Paul E. Krieger, Manager,
Associated First National Pictures,
Louisville, Ky.

Dear Mr. Krieger:
We have a big opening for you this week. We are going to make an expression on the success of "First National Week." It showed a desire of co-operation which with the products is bound to meet with acclaim that will insure satisfaction and prosperity alike, and mutual interest in another will keep the standard now.

We have power to your being able to promote the commendation of your efforts.

Yours very truly,

J. J. DEWALD, Manager, B. F. Keith's National Theatre.

The Wise Showman will profit by Reading what the other Fellow Did.
Associated First-National Releases

(Arranged alphabetically and keyed with the standard exchange numbers)

How Much Do You Own in Delayed Dates on This List of Features?

54 Passion (Pola Negri and cast of 1900).
53 Passion, Flower (The, von Stroheim Prod.).
52 Passions Playground (Katherine MacDonald).
51 Peaceful Valley (Charles Ray).
50 Peck's Bad Boy (Jackie Coogan).
49 Peril (Marshall Neilan Prod.).
48 Perfect Woman (The, (Sidney A. Goodspeed Prod.).
47 Pilgrims of the Night (J. L. Frosthingham Prod.).
46 Polly of the Polliwogs (Constance Talmadge).
45 Polly of the Silver Country (Mildred Harris).--.
44 Question of Honor (Anita Stewart).--.
43 Red Hot Romance (John Emerson-Anita Loos Prod.).--.
42 River's End, The (Marshall Neilan Special).--.
41 Semi-Monthly (Sidney A. Goodspeed Prod.).--.
40 Semi-Monthly (Goodspeed Prod.).--.
39 Salvation (J. L. Frosthingham Prod.).--.
38 Serenade (The, (John M. Stahl Prod.).--.
37 Silencing of Destiny (Anita Stewart).--.
36 Silencing of Destiny (Anita Stewart).--.
35 Silent Call, The (L. Trimble-Jane Murfin Prod.).--.
34 Silent Fingers, The (The, (Sidney A. Goodspeed Prod.).--.
33 Silver Screen (Norma Talmadge).--.
32 Silver Screen (Norma Talmadge).--.
31 Silver Screen (Norma Talmadge).--.
30 Sowing the Wind (Mayer-Anita Stewart).--.
29 Silent Fingers, The (The, (Sidney A. Goodspeed Prod.).--.
28 Screen Door, The (John M. Stahl Prod.).--.
27 Silent Fingers, The (The, (Sidney A. Goodspeed Prod.).--.
26 Silent Fingers, The (The, (Sidney A. Goodspeed Prod.).--.
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22 Silent Fingers, The (The, (Sidney A. Goodspeed Prod.).--.
21 Silent Fingers, The (The, (Sidney A. Goodspeed Prod.).--.
20 Sight of Life, The (John M. Stahl Prod.).--.
19 Silent Fingers, The (The, (Sidney A. Goodspeed Prod.).--.
18 Semi-Monthly (Sidney A. Goodspeed Prod.).--.
17 Semi-Monthly (Sidney A. Goodspeed Prod.).--.
16 Semi-Monthly (Sidney A. Goodspeed Prod.).--.
15 Semi-Monthly (Sidney A. Goodspeed Prod.).--.
14 Semi-Monthly (Sidney A. Goodspeed Prod.).--.
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11 Semi-Monthly (Sidney A. Goodspeed Prod.).--.
10 Semi-Monthly (Sidney A. Goodspeed Prod.).--.
09 Semi-Monthly (Sidney A. Goodspeed Prod.).--.
08 Semi-Monthly (Sidney A. Goodspeed Prod.).--.
07 Semi-Monthly (Sidney A. Goodspeed Prod.).--.
06 Semi-Monthly (Sidney A. Goodspeed Prod.).--.
05 Semi-Monthly (Sidney A. Goodspeed Prod.).--.
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