Dedication!

From the rank and file of the honest and the ambitious to the position of power which is the deserved reward of those who have violated neither trust nor principle, has risen Lewis J. Selznick, to whom the premiere number of Motion Picture Times is dedicated.

Against the tides of time and the fighting chances which strong men are proud to engage, Lewis J. Selznick has held honor and faith as the greatest things in life.

His friends in particular and the industry in general hail this pioneer of pictures as the inspirational genius who has pointed the way to bigger and better successes; the man who has considered the welfare of others as the stepping stone to his own goal of dominant leadership.

Lewis J. Selznick stands squarely on performance and deed! He is the Man of the Hour, the dependable pendulum which moves the times!
The power of personality and the infinite charm of stories taken from the chapters of Life itself are among many valid reasons why Selznick Pictures create Happy Hours.

The inherent magnetism and finished talents of the screen's most versatile stars are given brilliant performance in productions always notable for their distinctiveness, realism and genuine heart appeal.

Selznick Pictures combine art with commercial progress and profit!

Let's Go!
EXHIBITORS ADVISORY BOARD

The Service and Showmanship columns of MOTION PICTURE TIMES are governed by the wholehearted support and intimate counsel of the following leaders in motion picture presentation, who generously consented to serve on an Advisory Committee for the explicit purpose of maintaining the highest accuracy in the transmission of news and views on successful showmanship.

John H. Kunsky, Kunsky Enterprises, Detroit.
Nathan Ascher, Ascher Brothers, Chicago.
Barret S. McCormick, Circle Theatre, Indianapolis.
Ralph Ruffner, Rialto Theatre, San Francisco.
Harold B. Franklin, Shea Hippodrome, Buffalo.
E. H. Hulsey, Old Mill Theatre, Dallas.
Edward A. Zorn, Temple Theatre, Toledo.
Edward L. Hyman, Strand Theatre, Brooklyn, N. Y.
William Sievers, Grand Central Theatre, St. Louis.
Ross D. Rogers, Dye, Ford & Rogers, Amarillo, Tex.
H. S. Horater, Albamara Theatre, Toledo.
W. C. Patterson, Criterion Theatre Atlanta.
J. A. Wells, Colonial Theatre, Richmond, Va.
N. E. Bernouwertz, Alhambra Theatre, Canton, Ohio.
W. J. Lytle, Empire Theatre, San Antonio.
Geo. C. Warner, Ideal Amusement Co., Columbus, S. C.

Marcus Loew, Loew Enterprises, New York.
Jules Allen, Allen Enterprises, Toronto, Canada.
I. G. Johnston, Twin City Amuse. Estate, Minneapolis.
George E. Simpson, Regorson Corp., Rochester.
Harry Jensen, Jensen & Von Herberg, Seattle.
H. C. Farley, New Empire Theatre, Montgomery.
E. O. Weinberg, Strand Theatre, Buffalo.
Jack Kuhn, Stillman Theatre, Cleveland.
George J. Schade, Schade Theatre, Sandusky.
Sid Grauman, Grauman's Theatre, Los Angeles.
Mark Gates, Dayton Theatre Co., Dayton, O.
Alfred E. Black, Theatre.
L. D. Joel, Casino Theatre, Jacksonville.
C. H. Seaman, Consolidated Theatres, Grand Rapids.
W. W. Freeman, Imperial Theatre, Great Falls, Mont.
A. L. Einstein, Stanley Company, Philadelphia.
A. B. Cheatham, Ottaway Company, Charlotte, N. C.
Joseph Marka, Opéra House, Clarkburg, W. Va.
I. I. Goldsmith, Palace Theatre, Saratoga Springs, N. Y.
M. E. Comerford, Regent Theatre, Scranton, Pa.

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EDITORIAL PAGE

TOPICS OF THE TIMES

Time for The Times!

The advent of MOTION PICTURE TIMES into the field of trade journalism is a timely tribute to the persistent progress and prosperity which the industry has enjoyed since the dawn of the new and higher level in picture producing and presentation.

MOTION PICTURE TIMES answers the roll call with the determined vigor and confidence that establishes leadership and reflects the dominant spirit of American enterprise.

Its editorial and news platform is built on the concrete foundation of independence and broad vision. Retrospect has no voice in modern times, nor has it either place or space in MOTION PICTURE TIMES. Generalship and victory in Big Business is measured not only by resources and powerful influence, but by the mental capacity to peer far into the future and the physical energy and ambition to shape the present according to the requirements of the morrow.

The publishers point to MOTION PICTURE TIMES as the forecast of the future, with its mission and purpose definitely designed to mirror the successful showmanship and report the activities which lead to the achievement of profit and progress for those who are alert to the significance of the times.

Welcome, Advisors!

In presenting MOTION PICTURE TIMES for the interest and approval of the industry, the Editors extend their straight-from-the-heart thanks and appreciation to those exhibitors who promptly and graciously volunteered their services on the Board of Advisors.

Cooperation is the hub around which the wheel of success revolves. Comradeship and implicit faith in the purpose and performance of others is the one unbreakable link which unites and advances.

In joining the honorary advisory committee whose first function is the critical scrutiny of all news and showmanship appearing in MOTION PICTURE TIMES, the exhibitors listed on a preceding page are rendering a sincere service with the interest of the industry and the betterment of brother-exhibitors as the sole reward.

The personnel of the exhibitors' advisory board is an excellent example of the distinctiveness and importance of MOTION PICTURE TIMES. Gentlemen of position and prestige lend their support and counsel only where there is incentive to do so.

In welcoming each member of the advisory committee, the Editors also convey their respects and wholehearted appreciation of the rousing reception accorded by all exhibitors over the announcement of publication.

It is encouraging—a stout stimulant to the fulfillment of our ideals!

Heads — You Win!

Opinions may vary on the right and might of prohibition, but the motion picture exhibitor has no cause for complaint—especially if his cellar is secured and his bank large enough to hold the additional profits which are accruing from the demise of the "little spot around the corner."

In every community, motion picture theatres are supplanting the well known and familiar place-de-la-conversation. Men must mingle, but silence is golden when seated comfortably alongside the opposite sex with a dashing hero or perfumed heroine to take one's mind off the more or less annoying subject of the wreath on the door of the "little spot around the corner." A plain case of tarts you lose and heads you win! Get your share!

Let's Go!

That's the new slogan adopted by the Selznick company to stir impulses to decisions.

Let's Go!
— To theatres where quality rules.
— To exhibitors who are discreet in the selection of subjects.
— To houses that observe modern methods in presentation and accommodation.

— To the busy thoroughfares where life hums with exuberant anticipation and enjoyment.

Let's Go! might be exploited as the slogan of all America as well as that of a leading company in a leading industry.

It invites initiative and sharpens the appetite for all that is tasteful and nourishing in clean, wholesale diversion.

Let's Go!
He's a Word Warbler.

W E B S T E R has nothing on Arthur J. Sykes, lesser and manager of the Andrews Theatres down Texas way. On handily bosomed letterheads, Mr. Sykes has inscribed the following table d'hote description of his theatre:

<table>
<thead>
<tr>
<th>Name</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>HE</td>
<td>Bijou Theatre, Missourri</td>
</tr>
<tr>
<td>LEAH</td>
<td>Thanks to the opening of the new Panthion Theatre in Toledo, the Panthion is operated in conjunction with the Alhambra and joins the ranks of the largest and most pretentious motion picture institutions.</td>
</tr>
<tr>
<td>J. N. Phillips</td>
<td>J. N. Phillips has originated something new in exploitation, Mr. Phillips promises to &quot;up us off&quot; very short.</td>
</tr>
<tr>
<td>TOLUCA</td>
<td>Toluca, Illinois, is proud of W. E. Barricklow, manager of the Majestic Theatre. W. E. B believes in showmanship and practices it! Nut sled!</td>
</tr>
<tr>
<td>REYNOLDS</td>
<td>Reynolds Maxwell, manager of the Electric Theatre, Joplin, Mo., hastens to write that he's anticipating ALL issues of Motion Picture Times. Here's hoping realization meets anticipation!</td>
</tr>
<tr>
<td>WHITMORE</td>
<td>Here's &quot;A Regular Exhibition!&quot; Sam White's is his name and he knows 'em down and drops 'em in the next small town of Keytesville, Mo.</td>
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<tr>
<td>MORRIS</td>
<td>William C. McIntire, who pilots the Rose Theatre, Fayetteville, N. C., defends the press dope sent out by film companies, &quot;I read it all and give it,&quot; says Mr. McIntire, &quot;because no exhibitor can be successful without advance knowledge of what a picture's all about.&quot; Logical reasoning.</td>
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<tr>
<td>GOODWIN</td>
<td>The Royal Theatre is the &quot;hub of attractions&quot; in Lehi, Utah, says Mr. S. J. Goodwin sees to it!</td>
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<tr>
<td>CAMPBELL</td>
<td>&quot;I'm ahead of the Times,&quot; cables Frank Worth, the progressive manager of Middletown's chain of theatres in West Virginia. The Times keeps abreast of all times, so we accept the challenge.</td>
</tr>
<tr>
<td>CHASS</td>
<td>Crystal Theatre, Humboldt, Neb., doffs its cap to the service rendered by Select. &quot;Those Selecteasts are always on the job,&quot; flashes Messrs. Klossner and Batterfield, the proprietors.</td>
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<tr>
<td>STUB }</td>
<td>H. N. Sturgin holds down two jobs—and does it well. He's associated with the United States Railroad Administration in the day and runs the Palace Theatre, Wapgonner, Ill., at night. Enterprise? You said it!</td>
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<tr>
<td>BERRY }</td>
<td>Wireless to Dolly Spurr, Marion, Indiana's fighting &quot;exhibitors&quot;: &quot;If you need assistance in combating the Sunday closing law, call on Sidney S. Cohen! He's always open to a friendly scrap up two.</td>
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<tr>
<td>}</td>
<td>A Timely tribute.</td>
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<td>}</td>
<td>NOVEMBER was a gala period for the Select company. Sam E. Morris and Charles R. Rogers, General Manager and Director of Sales, respectively, presented Lewis J. Selznick with a tribute in the form of the biggest week's business in the history of Select.</td>
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<td>}</td>
<td>The entire Select sales organization participated and Mr. Morris and Rogers labored overtime to purvey the pep that brought home the contracts bulging with big bookings.</td>
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<td>}</td>
<td>A Timely tribute.</td>
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<tr>
<td>}</td>
<td>New Producing Company!</td>
</tr>
<tr>
<td>LEWIS J. SELZNICK and L. Lawrence Weber</td>
<td>L. Lawrence Weber have formed a new producing organization under the name of Weber Productions, Inc. Mr. Selznick is Treasurer of the new company, with L. Lawrence Weber as President.</td>
</tr>
<tr>
<td>ELLIS }</td>
<td>Edith Hallor, popular stage favorite and former star of the Morris, Comstock and Georgia success, &quot;Leave It To Jane,&quot; has been placed under a long term contract to appear in six pictures a year, the first of which is &quot;Children of Destiny,&quot; adapted to the screen by Dr. Cyrus Townsend Brady.</td>
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<td>BROWNS }</td>
<td>Production Department of new company, the Peerless Studios in Fort Lee, N. J., under the supervision of Bobby North.</td>
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<td>}</td>
<td>Gloria Dawn— Where's she?</td>
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<td>}</td>
<td>MYRON Selznick was a surprise on Broadway recently. A huge electric sign at the corner of Broadway and Forty-sixth street. &quot;Gloria Dawn&quot; in flickering blue and amber lights. All New York, and the industry as well—opened</td>
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<td>}</td>
<td>Nothing to Do!</td>
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<td>}</td>
<td>J. S. Johnston, Advertising Director for the United States Railroad Circuit, is a charter member of the &quot;work-and-push&quot; brigade. Writes J. S. to the TIMES: &quot;Our circuit has almost doubled in size and I handle advertising for twenty-five theatres—two in Chicago, five in Minneapolis, St. Louis and St. Paul. I'm so busy that I've been at home but two evenings in five weeks and have had sup- per at home only three times in that period. The life of a film man is indeed an easy one!</td>
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<tr>
<td>}</td>
<td>An Eye for Glass!</td>
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<td>}</td>
<td>THE Prince of Wales has cast his vote that Elise Janis is &quot;A Regular Girl.&quot; H. R. H. accepted Miss Janis' invitation to view her Selznick Picture, &quot;A Regular Girl,&quot; on board H. M. S. &quot;Swiftsure&quot; and pronounced in St. Paul, &quot;I'm so busy I've been at home but two evenings in five weeks and have had supper at home only three times in that period. The life of a film man is indeed an easy one!</td>
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<tr>
<td>}</td>
<td>Select's London Home.</td>
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<td>}</td>
<td>SELECT PICTURES, LTD., of England, has acquired a long-term lease on the three top floors of Lloyd's Bank Building in the heart of the London commercial district. The transaction was reported by cable from Maxwell Milder, Vice-President of Select Pictures, Ltd., of London. The new offices will serve as the distributing center for England, Scotland, Ireland and Wales.</td>
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<td>}</td>
<td>It Cost Money, Too!</td>
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</tbody>
</table>
| } | The biggest set ever constructed for picture was used in filming Oliver Thomas' forthcoming Selznick production, "Out of the Night." The entire set of the Selznick Fort Lee Studios was used in effecting a wonderful "Midnight Revue" in which the original cast of the Greenwich Village Folies entertained several hundred "extras" under the direction of John Noble. Miss Thomas danced in the good old "Follies" way and several newspapermen who visited the studio during the filming of this production spend three or fifty to see Ziegfeld's bunch when Selznick puts on a bigger bet—free!
Leading Exhibitors Active in Support of Times; Hearty Response Meets Word of Publication

Large and Small Showmen in All Localities See Vital Need for New Magazine to Promote Best Interests of Service and Showmanship—Intimate Cooperation Pledged by All

That Motion Picture Times is destined to win a permanent place in the favor of the exhibitors of America is firmly attested in the flood of congratulatory letters which resulted from the announcement of publication. Large and small theatre owners in every section of the country responded to the requests for cooperation.

The following excerpts from letters reflect the enthusiasm of showmen who see vital need for a trade magazine which has pledged itself to serve the best interests of motion pictures and their exhibition.

W. S. McLaRen, Majestic Theatre, Jackson, Mich.: "Mighty glad you are taking a step forward in the publication of a real service magazine. The best of success to Motion Picture Times, its publishers and editor."

Charles D. Cooley, Strand and Grand Theatres, Tampa, Fla.: "I must compliment you on your new undertaking. I hope all exhibitors will appreciate the efforts you are putting forth. Put me on the subscription list for life."

Louis R. Greenfield, United Theatres Assoc.: "I assure you I will be a hearty supporter of the Advisory Board of Motion Picture Times. I will co-operate in every way to insure the success of this new publication."

Ross D. Rogers, Dee, Ford & Rogers Theatres, Amarillo, Tex.: "Will be glad to receive Motion Picture Times and will read it carefully, giving you all times whatever opinion I may have, for the betterment and improvement of the publication. Best wishes for the big success of the Times."

Bernard Depkin, Jr., Parkway Theatre, Baltimore: "Plenty of room for one more! My best wishes for the success of Motion Picture Times."

S. Barret McCormick, Circle Theatre, Indianapolis: "Wish you the greatest success with Motion Picture Times and will be very glad to serve on the exhibitors' Advisory Board."

Frank L. Newman, Newman Theatre, Kansas City: "We will be more than pleased to serve on Advisory Board of Motion Picture Times. We are confident that it is bound to be everything you bespeak for it and take this opportunity of wishing the publication the utmost success."

George C. Warner, Ideal Theatre, Columbia, S. C.: "I am glad to cooperate in any venture that will benefit the exhibitors in general. Put me on the mailing list for Motion Picture Times and rely on me for contributions."

Jules Allen, Allen Enterprises, Toronto, Can.: "I shall be pleased to serve as an honorary member of the board of Advisors of Motion Picture Times."

W. E. Manning, Bijou Theatre, Beach, N. D.: "I am sure that Motion Picture Times will be of great value to exhibitors."

W. S. Butterfield, Bijou Enterprises, Battle Creek, Mich.: "Will be glad to assist you in making Motion Picture Times a pronounced success."

Jake Wells, Colonial Theatre, Richmond, Va.: "Will consider it a privilege to serve on the Advisory Board of Motion Picture Times. We will comment on any inconsistencies which may appear."

L. D. Joel, Casino and Liberty Theatres, Jacksonville, Fla.: "I will serve on the Board of Advisors of Motion Picture Times as I consider it a high honor to do so."

Harry M. Crandall, Crandall's Theatres, Washington, D. C.: "I will be more than pleased to serve on the Advisory Board of Motion Picture Times."

Thomas Furniss, Brunswick Amuse Co., Dubuque, Iowa: "Use me in any way you see fit for Motion Picture Times. I'm with you thick and thin."

Charles Sesonske, Glove and Family Theatres, Gloversville, N. Y.: "I gladly accept the honorary membership to your Board of Advisors and trust that Motion Picture Times will be a great success."

E. O. Weinberg, Strand Theatre, Buffalo: "Thank you for the honor of placing me on the Board of Advisors of Motion Picture Times. I will do all I can to promote this magazine."
Blazing the Trail for Co-operation That Wins!
Advisory Board Members Look to Motion Picture Times for Further Advance of the Traditions of a Great Industry—Facsimiles of Representative Letters of Compliment

Proof of Popularity

The letters reproduced on this page are representative of the complimentary and gracious messages received from all exhibitors who agreed to serve on the Advisory Board of MOTION PICTURE TIMES. Between the lines of each letter is echoed the spirit of appreciation and sincerity that promises to make the new magazine the leader in its field.

The Advisory Committee consists of the Nation's most influential showmen, every one of whom has an established reputation in the potently elements which regulate the successful exhibition of pictures.

Examine the advisory board membership and you'll know why MOTION PICTURE TIMES will have the most practical and helpful news contributions of any journal in the industry.
Exhibitors Rally to National Picture Theaters, Inc; Nathan Ascher Elected a Vice-President and Director

Cooperative Company Founded by Lewis J. Selznick Reaches High Mark in Membership—Leading Showmen Active in Support.

LEWIS J. SELZNICK'S organization, National Picture Theaters, Inc., has struck a responsive chord throughout the motion picture industry. The industrial importance and popularity of the new cooperative institution may be measured by the announcement that a membership list reaching the thousand mark has already been obtained.

Nathan Ascher, President and General Manager of Ascher Brothers' enterprises of Chicago, was the first nationally known magnate to be elected one of the vice-presidents and directors of National Picture Theaters, Inc. The tremendous financial resources and the wholehearted support of Mr. Ascher and the organization of which he is the head, have been pledged to the administration and active support of the association.

Exhibitors Benefit by Unity.

The formation of National Picture Theatres, Inc., is the culmination of Lewis J. Selznick's cherished ideal based on his intimate study of the requirements of exhibitors and a reciprocal confidence and respect which has grown firmer with the passing of years. "National Picture Theatres, Inc., offers a plan under which the exhibitor, to reach that position of power to which he is entitled," says Mr. Selznick. "A plan which, if he will adhere to it loyally and with his whole energy and enthusiasm, will be the beginning for lush wants and will put him into a position to get it. "I want to see the exhibitor with a franchise for as many pictures, and for the kind of pictures he wants; a franchise that will give him pictures that he will have a cost bound to be moderate because it is shared by thousands."

NATHAN ASCHER

NATHAN ASCHER, President and General Manager of Ascher Brothers' enterprises of Chicago, and a Vice-President and Director of National Picture Theatres, Inc., recently celebrated his tenth anniversary as a motion picture man-of-affairs. Starting in the fall of 1909 with two small theatres, he has once recognized the importance of providing patrons with elite entertainment at moderate prices, resulting in a following and subsequent success that has added some sixteen or eighteen theatres to his circuit. Among the theatres controlled by Mr. Ascher are the Adelphia, Albany Park, Calo, Chauncey, Columbus, Cosmopolitan, Crown, Frolic, Kenwood, Lane Court, Metropolitan, Milford, Oakland Square, Peerless, Rosewood, Terminal, Commercial, West Englewood, Roosevelt. The Roosevelt is a new theatre, soon to be ready for the public, and will be one of the industry's most elaborate and spacious picture institutions.

Selznick Gets Injunction Against Distribution of "Eyes of Youth"

HONORABLE LEARNED HANDE, Judge of the District Court of the Southern District of New York, handed down a decision in which he granted the application of Lewis J. Selznick and the C. K. Y. Film Corporation for a preliminary injunction restraining the Equity Pictures Corporation from distributing "Eyes of Youth" and future Clara Kimball Young pictures and from distributing, exhibiting or otherwise exploiting such pictures unless it furnishes a surety company bond of $25,000 for each such picture, for the protection of Selznick and the C. K. Y. Film Corporation during the pendency of the suit.

This decision means that the Equity Pictures Corporation, if it intends to continue the distribution of Clara Kimball Young pictures, must immediately put up a surety company bond of $25,000 on account of "The Eyes of Youth" and must put up a similar bond upon the release of every subsequent Clara Kimball Young pictures.

Judge Hand's decision is the result of a counter suit filed by Lewis J. Selznick and the C. K. Y. Film Corporation in which it was alleged that a conspiracy existed between Miss Young, the Fine Arts and the Equity Pictures Corporation designed to prejudice Mr. Selznick and the C. K. Y. Film Corporation of the fruits of their settlement contract with Miss Young among other things which have already been stated to exhibitors and the trade.

"Just a Wife" and "Blind Youth", First Two Releases, Under Way at Coast Studios—Officers to Designate Release Schedule.

Production Plans.

Harry Rapf, in charge of production at the Selznick West Coast Studios, announces that "Just a Wife," from the pen of Eugene Walter, is the first attraction to be released through the National Picture Theatres, Inc. unit. One of the screen's most versatile and popular favorites, and Roy Slaven, the hero of many Western "thrillers," head a notable cast of leading players. "Just a Wife" is nearing completion under the direction of Howard Hickman, noted director of box-office features.

"Blind Youth," by Lou Tellegen and Willard Mack, is announced as the second National release, for January 15. It is a vivid picturization of the famous stage success in which Lou Tellegen scored his most decisive personal triumph.

One Plus One Equals Three.

National Pictures will be released at intervals designated by the Board of Directors. One of the chief aims of the Company is the provision of sufficient productions to supply the demands of large and small exhibitors in all territories.

National Picture Theatres, Inc., is a cooperative organization conducted solely for the protection and benefit of exhibitor stockholders. It is the offshoot of Lewis J. Selznick's recent campaign in which he offered to his legion of exhibitors thousand dollars that he could make one plus one equal three—the basis of which is seen in the administration which take exhibitors into a sustaining partner with Mr. Selznick, with fifty-fifty responsibility and one hundred and fifty per cent results.

"The Undercurrent" Goes Big at Capitol Theatre

GUILLIMPEY's melodrama, "The Undercurrent," released as a special by Select, "went over the top" during its run at New York's magnificent Capitol Theatre.

General Jacken was a guest of honor at a special performance given by the International Trade Conference, representing France, Great Britain, Italy and the United States. More than two hundred notables in military, naval, financial and diplomatic circles were present.

The New York critics, like those in other cities, gave it their praise of "The Undercurrent." "It made a tremendous impression on every member of the big audience," said the SUN. "Empey acquits himself with credit—acutely and with great dramatic technique. Draws continuous applause from the audience. The Undercurrent should be shown in every motion picture theatre, factory, labor hall and school house in the United States."
LEWIS J. SELZNICK TO PRODUCE PLAY FOR LEGITIMATE STAGE; "BUCKING THE TIGER" IS FIRST

Popular Story by May Tully and Achmed Abdullah to Have Broadway Premiere in January—Stage Successes to be Picturized and Produced by Selznick—"More and Better" Literary Material Assured.

NOT content to be the dominant factor in the motion picture industry, Lewis J. Selznick, President of Select Pictures Corporation, President of National Picture Theatres, Inc., and Advisory Director of Republic Distributing Corporation, has entered the legitimate producing field and will present stage attractions on Broadway.

The first play to be produced by Mr. Selznick is "Bucking The Tiger," a melodramatic novel by May Tully and Achmed Abdullah, adapted from Mr. Abdullah's popular novel of the same name. Rehearsals for the forthcoming production went under way several weeks ago and the New York premiere is announced for the first week in January. Other big productions will follow at intervals.

"Bucking The Tiger" is in three acts and deals with the attempt of a band of "gentlemen" to beat the high cost of living without working. The play is being staged by one of the leaders in producing circles and enacted by an all-star cast headed by popular Broadway favorites.

Stage Successes for the Screen.

The announcement of Mr. Selznick's entrance into the legitimate producing field carries added significance to the exhibitors of the Nation. Simultaneously or subsequent to the presentation of the plays on Broadway, the stories will be adapted to the screen and made into pictures by Selznick Pictures Corporation. This move, it is pointed out, will give exhibitors the cumulative benefit of the popularity and advertising of stage successes, coupled with production on a broader and more elaborate scale in screen form.

Mr. Selznick's intimate alliance and acquaintance with America's foremost authors and stage directors will also result in a steady stream of original or stage-form literary material for adaptation to the silver sheet.

Here's Olive Thomas' "Double!"

Miss Victoria Groom Adjudged Winner in Beauty Contest Conducted by Baltimore News—Gets Place in Selznick Picture

Tulip, Selznick star, presenting the Myron Selznick prize to Miss Victoria Groom, winner of the Olive Thomas Beauty Contest conducted through the columns of The Baltimore News.

York a grand and glorious world for petite Victoria R. Groom of the quiet city of Baltimore, Maryland.

Reason: She was declared the winner in an Olive Thomas beauty contest staged in Baltimore by Howard E. Greene, exploitation representative for Select's Washington branch.

Miss Groom's vivid dreams of shaking hands with a regular "movie" star and cavorting amid the mystic maze of a great studio, to say, nothing about a real, honest-to-goodness "part" in a picture-play, has all been realized with uncanny rapidity.

Mama and Papa Come Along.

Miss Groom, accompanied by Mama and Papa Groom, arrived in New York after Norman Clark, dramatic editor of the Baltimore News, and Bernard Depkin, Jr., Managing Director of Baltimore's Parkway Theatre had declared her the best "double" of vivacious Olive Thomas, Selznick star. Baltimore's prize beauty was escorted to the Selznick Studios in Fort Lee, N. J., where she was presented with the Myron Selznick trophy, a handsome silver vanity case suitably engraved, and then proceeded to pose before the camera with Olive Thomas and Director John Noble, explaining the intricate art of being cool, collected and—natural.

"The Imp" Will Get You if You Don't Watch Out!

From "A Regular Girl" to "The Imp"! Some deserts, eh?
But Olive gets away with it in fine fashion in her new Selznick play, written by Miss Goulding herself in collaboration with Edmund Goulding. It's a "surprise" picture of suspense and shivers!
LEWIS J. SELZNICK

Selznick Producing Play by Sophie Irene Loeb

SOPHIE IRENE LOEB, newspaper syndicate writer and known the country over as an author of thrilling distinctiveness, has contributed an original story of powerful theme for production by Selznick.

It is "The Woman God Sent," now under course of production at the Selznick Studios in the East. Larry Frimble, noted director of screen successes, is behind the microphone. The star and cast will be announced shortly.

"The Woman God Sent" is described as a drama of domestic life with its settings taking rank among the most elaborate the silent drama has known, Irene Loeb is personally supervising many of the more important scenes in the play.

LEWIS J. SELZNICK

Mitchell Lewis Heap Much "Injun" in New Special

MITCHELL LEWIS is a brave "injun" this time.

In "The Last of His People," his latest production released by Select, the redskin chief is seen at Lone Wolf, the last of his In- dian tribe, who, with his young sister, Natasha, is adopted and reared by an embittered white man who has cast himself in the forest of the great Northwest.

When a party of gay New Yorkers journey to their land on a hunting trip, there begins a drama of striking contrast and sturdy emotional conflict.

A noteworthy supporting cast includes Yvette Mitchell, Catherine fans Baren, Eddie Hearn, Joseph Stickel and others. "The Last of His People" was written and directed by Robert North Bradbury.

Lewis J. Selznick, Advisory Director, and Briton N. Busch President of Organization Which Will Specialize in Distribution of Highest Grade Special Attractions—Sales Force Ready for Service to Exhibitors.

UNUSUAL interest is attached to the announcement of the box-office attractions which are to constitute the first releases of the Republic Distributing Corporation of which Lewis J. Selznick is Advisory Director and Briton N. Busch, President.

The new company, specializing in the distribution of the highest grade independent productions available in the market, has chosen "The Amazing Woman" as its first release. "The Amazing Woman" is a Lloyd Carleton Production and was produced under the personal direction of Mr. Carleton. Ruth Clifford, a popular Broadway favorite is the featured star, ably assisted by a cast of notable players including Edward Cohen, one of the best known leading men on the screen. The picture is truly representative of the type of productions which will be distributed by the new organization in the future.

The company's next two productions scheduled to follow the release of "The Amazing Woman" are "Twelve-Ten," a Herbert Brennon Production, and "The Blue Pearl" presented by L. Lawrence Weber. Both of these offerings are specially noteworthy in view of the fact that they embody all that is best in story, star and direction.

Prizma and Kinograms.

The Prizma Natural Color Pictures and Kinograms will also be distributed by Republic Distributing Corporation. Both products are conceded to be leaders in their respective fields. Scoop after scoop has been recorded by the alert camera eye of Kinograms, and with recent added facilities, exhibitors may expect even a better service in the popular news reel.

Special attention is directed to the fact that by the taking over of the World Film Corporation's branch offices in their entirety through a mutual arrangement, a tremendous financial burden which would otherwise have to be incurred by exhibitors, is avoided. In this connection, exhibitors will benefit by the moderate rentals through the elimination of the expense attached to the building up of a new distributing system.

BRITON N. BUSCH

"A Scream in the Night" Sets Booking Record

SELECT'S special production, "A Scream in the Night," a melodramatic "thriller" by Charles A. Logue, is surpassing previous booking records on special, it is announced by Charles R. Rogers, Director of Sales for Select.

Since its triumphant four-weeks' run at B. S. Moss' Broadway Theatre, New York, Select branch managers in all territories have literally swept the field with bookings in large and small theatres everywhere.

Ralph Kellard, popular aerial star of the vaudeville stage is cast in the role of Durrow, the victim of a crazed scientist's great experiment to prove that man encounters from monkey. Ralph Kellard is leading man.

"A Scream in the Night" offers unusual opportunities for spectacular exploitation.

Famous Stars Aid Hearst Christmas Fund Drive

ELAINE HAMMERSTEIN, Olive Thomas and Elise Janis, Selznick stars, aided the New York American and Journal in their annual Christmas Fund Campaign, just ended.

The Selznick stars were among other screen celebrities who dressed dolls for auction at the Ritz-Carleton Hotel. The dolls were displayed in windows along Fifth Avenue prior to the event at the Ritz, which was attended by folks socially prominent in New York. Miss Hammerstein contributed a beautiful French doll. Miss Thomas clothed a "Little Miss Wigg" doll and Elise Janis came across with a doll dressed as an American soldierette—meaning a motor corps driver.
Elaine Hammerstein’s Starring Debut Auspicious by Personal Triumph in Play of Wide Appeal

“Adapted From Famous Stage Success by Booth Tarkington and Julian Street, Wins Hearts of Audiences and Extended Bookings From Exhibitors—“Greater Than Fame” Second Production Under Selznick Banner

ELAINE HAMMERSTEIN’S debut as a Selznick star has been made ultra-auspicious in more ways than one. As the refreshingly unsophisticated body of sweetness in her first production, “The Country Cousin,” Miss Hammerstein is the living exemplification of the famous rural-metropolitan character made famous the world over by Booth Tarkington and Julian Street.

As an attraction of merit for theatres catering to people of all classes and fancies, Miss Hammerstein in “The Country Cousin” has already won first honors with plenty of room to spare. Leading exhibitors, as well as prominent press critics, cite “The Country Cousin” as one of the few “draw” pictures, excelling in every point of entertainment qualities and dramatic finesse. Proof of this is evidenced in extended engagements, among which appear long runs at the (Colonial) Theatre, Indianapolis; California Theatre, San Francisco; Wizard Theatre, Baltimore; Olympic Theatre, Pittsburgh; American Theatre, Salt Lake City; Criterion Theatre, Atlanta, and others equally as important.

“The Country Cousin” also played blanket over the Jensen & Von Herberg circuit, the Marcus Loew chain, Strand’s theatres in Washington, D. C., Linbliner and Trinz houses in Chicago, Finkelstein and Ruben circuit in Minneapolis and St. Paul, Hufsey theatres in Dallas, Stanley circuit in Pennsylvania, Poli circuit in New England, Seanger chain in the South, and many others.

THE Spirit of Youth” — “Little Miss Innocence from Meadowbrook Farm” — “The Girl You Can’t Forget” — That’s Elaine Hammerstein, the screen’s newest and most charming artiste.

Miss Hammerstein’s second Selznick Picture is “Greater Than Fame,” by S. Jay Kaufman. Set for release at an early date.

Box-Office Analysis for the Exhibitor

By BEN H. GRIMM

ELAINE HAMMERSTEIN ARRIVES as a sterling star in her first Selznick picture, “The Country Cousin.” As a whole the picture is a delightful blend of an irresistible star and a thoroughly appealing story. The piece has just about the proper amount of humor to season its more seriously appealing moments, and its values in contrast are cleverly combined in a smooth-running hour’s entertainment. All in all, the picture is one that could easily serve as a model for picture-makers, even in these days of so-plethoric “specials.”

The picture is an adaptation from the famous stage play of the same title by Booth Tarkington and Julian Street. Director Alan Crosland’s handling of the material offered enhances to a considerable degree the colorfulness of locale—which shifts from sun-swept country fields to light-flooded society villas in New York. Production details throughout are held to a high artistic standard, and beauty of composition and lighting in many of the scenes vie in interest with the situations themselves.

R. Cecil Smith made the adaptation, and in the scenario were retained many of the original lines of the play. The greater number of these lines carry with them the cleverly humorous touch that has characterized Booth Tarkington’s writings, and their presence in the picture makes for smiles and laughs—and sometimes just a tug at the heart strings.

Miss Hammerstein makes a personal hit in the piece. In no little measure is the worth of the offering due to her winning personality and histrionic ability. She is beautiful, yes, but more than that, she gets over that subtle something that is recognized in individuals who are made public idols, and her first stellar appearance in Selznick Pictures promises a most rosy-hued future.
Select Field for Series of Big City Theaters in Action

Scores of Novel Stunts add Power of Attractions—"A Regular Girl" Proves Popular Vehicle of Exploitation—"A Regular Girl"

The Country Girl, another splendid picture, has been at the center of exploitation campaigns planned by the forces of Select Pictures Corp., the company they serve.

Several of the campaigns, which are admittedly among the most complicated in history of motion picture exploitation, are contrasted in this issue and compare notes. Many of the ideas may be utilized to fine advantage for campaigns now being planned for the Select theses.

The Select organization has established branches throughout the United States, and the new plan is to have specialized advertising, exploitation, and sales forces of Select Pictures Corp., which is the company they serve.

The Select organization has a large number of branches throughout the United States, and the new plan is to have specialized advertising, exploitation, and sales forces of Select Pictures Corp., which is the company they serve.

"UPSTAIRS AND DOWN"

Blind Theatre, Providence, R. I.—"Upstairs and Down" foot-trot contest, with Governor Beckman and Olive Thomas as judges of honor. Myron Selznick, who won the contest, was awarded the winning trophy and a prize of $50.

American Theatre, Denver.—"Upstairs and Down" contest with Governor Frank E. Murphy as judge of honor. Myron Selznick, who won the contest, was awarded the winning trophy and a prize of $50.

Center Theatre, Denver.—"Upstairs and Down" contest with Governor Frank E. Murphy as judge of honor. Myron Selznick, who won the contest, was awarded the winning trophy and a prize of $50.

"A REGULAR GIRL"

Broadway Theatre, New York.—500 half-sheet posters posted on every available object in the theater and the neighborhood surrounding it. The posters were decorated with "A Regular Girl" images and distributed throughout the theater. The posters were designed by famous artists and were displayed prominently on Broadway.

Elaborate displays of "A Regular Girl" images were arranged in windows along Fifth Avenue and Broadway. Fifth Avenue was decorated with a rainbow of colors, and Broadway was decorated with a series of lighted signs. The signs were decorated with "A Regular Girl" images and were displayed prominently on Broadway.

"A Regular Girl" was the most popular picture in New York, and the campaign was a huge success. The campaign was designed to generate buzz and interest in the picture, and it was a huge success.

"A Regular Girl" was the most popular picture in New York, and the campaign was a huge success. The campaign was designed to generate buzz and interest in the picture, and it was a huge success.
LAF GETS THE CROWDS AND PROFITS

Force Conducts Campaigns for All Territories

...and to Interest and Drawing... "Upstairs and Down"... "A Regular Girl"... "The Perfect Lover"... "The Country Cousin" Offer Possibilities

Present herewith a brief digest of... and conducted by the exploitation corporation and the exhibitors whom... photographed and described on these pages... comprehensive and profitable drives programs. Read the synopsis of the various... any of the stunts and ideas described... putting over any attractions which... largest exploitation staff of any... eight experts are stationed in as many... States and Canada, with a Home... consisting of eleven highly trained and... publicity men.

"THE PERFECT LOVER"

Temple Theatre, Toledo—"Man hunt" contest conducted through columns of Toledo News Bee. A two-column cut of "The Perfect Lover" appeared on page one. A large question mark covered the face and features of the man who was engaged and exploited to represent Eugene O'Brien. "The Perfect Lover" appeared daily at busy stores and elsewhere, with cap as only mark of identification. Tremendous crowds gathered each day...""The Secret History of the Imported Girls"... in front of the... public, and... newspaper "shout" the "hot" stories.

Criterion Theatre, Atlanta.—Criterion announcement of several hundred $5... autographed photos of Eugene O'Brien would go... appointing for admission at a special Monday morning performance. The "women... gain sole" numbers, resulting in big business and much extra publicity.

"THE COUNTRY COUSIN"

Colonial Theatre, Indianapolis.—Licensed aviator soared over town, dropping toy balloons on which were attached envelopes containing... "The Country Cousin." In several of the envelopes there were enclosed complimentary tickets... for six admission to Colonial and 100 envelopes contained one pass each... for Colonial, each ticket being redeemable in department stores, which inserted double-truck ads at joint cost.

Blank Theatre, Des Moines.—Des Moines Register conducted to determine which local girl most resembled Elaine Hammerstein. Contestants required to submit their photographs, which were published daily with those of... star.

"THE BROKEN MELODY"

Parkway Theatre, Baltimore.—For one week... prior to showing of "The Broken Melody," the Parkway orchestra "broke melody" and all...amera... before the announcement slide was flashed on... over the... "third... was harmed till the title of... coming picture "put em wise."
DISTINCTIVE showmen operating theatres of medium size are rapidly realizing the box-office value of effective exterior exhibits. The larger first-run houses having permanent marques, electric signs, elaborate panels, stationary stands, etc., need not give as much attention to exterior displays as the smaller exhibitor.

The exhibit reproduced below is an excellent example of care and efficiency in the arrangement of outdoor tableau. It is the work of W. E. Jones, owner and manager of the big Superba Theatre, San Diego, Cal. By the use of compo-board and cut-outs, Mr. Jones has succeeded in arresting the eye and mind in a decidedly conspicuous, yet pleasingly simple manner. The trivial cost of arranging the exhibit is a point in its favor. Mr. Jones evidently familiarized himself with the punch behind the Olive Thomas picture and promptly set out to capitalize on the vivaciousness and comedy appeal.

In the words of Hugo Riesenfeld, "the concert master of Broadway," music is "the soul of the screen." Many good pictures have been dimmed and dulled by careless, colorless accompaniment and orchestration permitted by some exhibitors, while mediocre pictures have been "put over" as audience-winners through inspiring melodies which arouse the emotions of your spectators.

MOTION PICTURE TIMES makes an urgent plea for the advanced, modern orchestration which is now to be found in all first class motion picture theatres. Choose your music with the same precision and care that you exercise in the selection of your screen subjects and make use of the orchestrations furnished gratis by music publishing houses that compose songs and melodies especially for motion picture productions.

Next to the feature subject itself, your orchestra is your most important asset—or liability. If business isn't booming, don't cut the pictures, the location of your house, the H.C.L. or the poor box-office girl UNTIL you're mingled with your audiences and noted their comments upon the musical cuisine.

The kind of lobby that appeals to patrons of refinement and taste. Note the flowers and ferns. All exhibitors can add dignity and tone to their lobbies by the use of fresh or artificial flowers.


COVERS of the songs "Sealed Hearts" and "Piccadilly Jim," published by Irving Berlin, Inc., and dedicated to Eugene O'Brien and Owen Moore, respectively, in their new Selznick Pictures of the same names.

Outdoor display arranged by W. E. Jones, Manager of the Superba Theatre, San Diego, Cal. Note the freshness and distinctiveness of the exhibit. That dancing cut-out of Olive Thomas made 'em all up and notice.

Presentation is half the battle—you win!—Jack Eaton.

Too many exhibitors confuse "gingerbread" with "dignity" in planning lobby displays designed to reflect the spirit of the play. The underlying principle of any lobby display is the creation of something that bears directly on the theme of the story without resorting to the grotesque or "cheap sensationalism" found in many so-called "exhibits."

E. C. Bossick, Manager of the Merrill Theatre Milwaukee, sends photographic proof of a highly dignified and suggestive exhibit for Eugene O'Brien's "The Perfect Lover." The wording on the arrows extending from the heart cut-outs bearing portraits of Lucille Lee Stewart, Marguerite Courtot, Martha Mansfield and Mary Boland (the famous "beauty quartette" in "The Perfect Lover") read: "I offer beauty," "I offer love," "I offer happiness," "I offer passion." The heart under O'Brien's portrait reads: "Which one does he choose?"
Increasing Volume of Newspaper Space Used by Exhibitors Proves Value of Consistent Advertising — Why Some Ads Fall Short of Their Mark.

Advertising managers of metropolitan and rural newspapers the country over attest to the remarkable strides of motion pictures. And rightly so!

Compare the space used today by exhibitors with that used several years back and you’ll readily agree that newspaper advertising is crowded with results, otherwise it would NOT be utilized to such an extent to influence the general public.

But advertising experts also admit that some of the layouts and copy used in newspaper and program advertisements fall short of the mark, owing to the indiscretion, or lack of knowledge, of the ad writers.

Many exhibitors still cling to the old, harsh type advertisements which, although they may be made attractive and forceful, lack the mental appeal of the advertisement containing a cut of the star or a scene from the play.

The reproduction to the right (top) is a fine example of artistic layout as applied to the generous use of cuts. The ad, in its original form occupied a space of four columns by several hundred lines and was inserted by the Colonial Theatre of Indianapolis. The Colonial set out to drive home the ROMANCE and DRAMATIC

LET the other fellow see what you’re doing in advertising and publicity. In the "Line O’ Type" department of Motion Picture Times, each issue presents a sample of newspaper advertisements, program announcements, etc. Creative work will be constructive at all times, yet will not intrude on home to impose copy and layouts for greater box-office results.

Four column advertisement used by Colonial Theatre, Indianapolis. An intelligent use of large space makes highly effective by artistic border and contrasting cuts.

Successful Advertisers Demonstrate That Clarity Is One of Most Important Requisites — The Advantage of Art and Cuts Over Cold Type.

CONFlict of Eugene O’Brien’s picture, “Sealed Hearts.” How well it succeeded is left to your own good judgment.

The advertisement is “easy to see,” easy to read and, what is more important, delivers its message clearly and quickly in pictures, rather than in words.

The Criterion’s (Atlanta) advertisement on Elsie Janis in "A Regular Girl" is effervescent, but lacks the continuity that spells the utmost in results.

The pen sketch showing Elsie Janis in action was taken from an advertisement in the Selznick Press Book on the production, but the effect of the drawing is lessened by an over-abundance of headlines and copy. Clarity is one of advertising’s elementary requisites. To shout continuously is sometimes worse than whispering continuously — Good advertising necessitates the proper understanding of WHAT to say and when to STOP saying it!

Attention is directed to the reproductions of the two column advertisements on “Sealed Hearts” and “The Country Cousin.” These ads appeared originally in the exhibitors’ campaign books on the productions and are cited because they have proved popular among exhibitors.
Round the Town With the Town Rounder!  
"Piccadilly Jim" Coming on the Wagon of Joy

P. G. Wodehouse's Popular Saturday Evening Post Serial Provides  
Sparkling Comedy-Drama for Owen Moore's First Selznick Vehicle—A Please-the-Public Picture  
With a Punch in Every Reel

When gentle Jimmie Crocker let go a rippling right to the rear end of a certain Duke's nose, he started a bloomin' fuss that took him clear 'cross the rollin' waves to adventure-swept America. That was the BEGINNING!

When gentle Jimmie, nicknamed "Piccadilly Jim" because of his town-rounding escapades, pitted wits against and FOR a certain young lady who believed him a twin-cousin to the "divil," there arose a fusilade of romantic adventures that landed him pell-mell at the Altar with cunning Cupid at his side!

P. G. Wodehouse hit the pulse of popular opinion when he wrote "Piccadilly Jim" as a Saturday Evening Post serial. Selznick, in picturizing the celebrated story as the initial starring vehicle for Owen Moore, traveled true to form and retained all the wit and humor of the piece, with the added spice and pep that is made possible only through the magic lens of the camera.

Owen Moore is made-to-order for "Piccadilly Jim." It's a fast-moving, laugh-compelling comedy-drama with innumerable novel situations and startling climaxes crowded into five reels of the most delightful entertainment the screen has enjoyed in many months. "Piccadilly Jim" is a please-the-public picture! Director Wesley Ruggles has made sure that the box-office "punch" is conspicuously present throughout.

Play up the fact that beautiful Zena Keefe, Selznick's 1920 star, appears opposite Mr. Moore in the leading feminine role. Use the catchlines and selling angles embodied in the Selznick Press Book on the picture—and watch the results!

Round the Town with The Town Rounder! You can't miss "rounding" the crowds when "Piccadilly Jim." with a way all his own and a smile as broad as the hills of Kilarney comes to show your folks how to LAUGH and BE MERRY!

"Piccadilly Jim" is good for what ails you. Take in liberal doses and repeat as prescribed!
SELZNICK PICTURES national advertising campaign penetrates every nook and corner of the civilized world. Along New York's Great White Way, towering, flickering signs cast a magic spell upon throngs of pleasure-seekers who demand the utmost in the sphere of the silent drama.

IN OSHKOSH—or any city, town and hamlet that you can mention—Selznick's vital message is carried straight to the homes and hearts of YOUR patrons through the combined force and favor of the country's leading magazines reaching 50,000,000 readers consistently and persistently!

LET'S GO!
IN EVERY CORNER OF THE WORLD

Select service is YOUR service in the principal cities of America and in all foreign countries. An organization of specialists, every one of whom is trained in fulfilling the practical needs of discriminating showmen.

The list to the right tabulates Select branch offices throughout the universe. It's Your Booking Guide to Bigger and Better Business.

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**SELEZNNICK PICTURES**

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**SELECT PICTURES CORPORATION**

LEWIS J. SELZNICK, President